

SYDNEY  
SYMPHONY  
ORCHESTRA

# Mozart's Symphony No.29

15 AUGUST  
CITY RECITAL HALL

16 AUGUST  
SYDNEY OPERA HOUSE





**sydney symphony  
orchestra**

**David Robertson**  
The Lowy Chair of Chief Conductor  
and Artistic Director

**MOZART IN THE CITY**  
THURSDAY 15 AUGUST, 7PM  
.....  
CITY RECITAL HALL

**TEA AND SYMPHONY**  
FRIDAY 16 AUGUST, 11AM  
.....  
SYDNEY OPERA HOUSE

# Mozart's Symphony No.29

**Andrew Haveron** *violin-director*

**David Papp** *oboe*

**Francesco Celata** *clarinet*

**Fiona McNamara** *bassoon*

**Euan Harvey** *horn*

**WOLFGANG AMADEUS MOZART (1756–1791)**

***Sinfonia concertante* in E flat**

*Allegro*

*Adagio*

*Andantino con variazioni*

**MOZART**

**Symphony No.29 in A**

*Allegro moderato*

*Andante*

*Menuetto and Trio*

*Allegro con spirito*



Thursday's concert will broadcast on  
ABC Classic on 28 August at 1pm,  
and on 13 October at 2pm.

.....  
Pre-concert talk by David Garrett at  
6.15pm in the First Floor Reception  
Room on Thursday 15 August.

.....  
Estimated durations: 32 minutes;  
28 minutes.

.....  
These concerts will be performed  
without interval and will conclude at  
approximately 8.05pm (Thursday)  
and 12.05pm (Friday).



Cover image: Andrew Haveron  
(Photo by Anthony Geernaert)



Principal Partner

# CONCERT DIARY

## AUGUST



### Star Wars: Return of the Jedi in Concert

Luke Skywalker heads a mission to rescue Han Solo from the clutches of Jabba the Hutt and faces Darth Vader one last time, with John Williams' iconic score played live to film. *Classified PG.*

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Sydney Symphony Presents  
**Thu 15 Aug, 8pm**  
**Fri 16 Aug, 8pm**  
**Sat 17 Aug, 2pm**  
**Sat 17 Aug, 8pm**  
Sydney Opera House



### Schubert, Liszt and Ledger

SIMONE YOUNG'S VISIONS OF VIENNA

**LEDGER** Two Memorials  
(for Anton Webern and John Lennon)  
**SCHUBERT** arr. Liszt Wanderer Fantasy  
**LISZT** Dante Symphony

**Simone Young** conductor  
**Louis Lortie** piano  
**Cantillation**

Meet the Music  
**Wed 21 Aug, 6.30pm**  
Sydney Opera House



### Schubert and Liszt

SIMONE YOUNG'S VISIONS OF VIENNA

**SCHUBERT** The Devil's Pleasure Palace: Overture  
**SCHUBERT** arr. Liszt Wanderer Fantasy  
**LISZT** Dante Symphony

**Simone Young** conductor  
**Louis Lortie** piano  
**Cantillation**

Thursday Afternoon Symphony  
**Thu 22 Aug, 1.30pm**  
Emirates Metro Series  
**Fri 23 Aug, 8pm**  
Great Classics  
**Sat 24 Aug, 2pm**  
Sydney Opera House



### Beethoven and Brahms

**BEETHOVEN** String Quartet in E minor,  
Op.59 No.2 (Razumovsky No.2)  
**BRAHMS** String Quintet No.2

**Musicians of the Sydney Symphony Orchestra**

Cocktail Hour  
**Fri 23 Aug, 6pm**  
**Sat 24 Aug, 6pm**  
Sydney Opera House,  
Utzon Room



### Shostakovich Symphony No.4

JAMES EHNES PLAYS KHACHATURIAN

**KHACHATURIAN** Violin Concerto  
**SHOSTAKOVICH** Symphony No.4

**Mark Wigglesworth** conductor  
**James Ehnes** violin

Abercrombie & Kent  
Masters Series  
**Wed 28 Aug, 8pm**  
**Fri 30 Aug, 8pm**  
**Sat 31 Aug, 8pm**  
Sydney Opera House



## SEPTEMBER



### Geoffrey Lancaster in Recital

MOZART ON THE FORTEPIANO

**MOZART** Piano Sonata in B flat, K570  
**MOZART** Piano Sonata in E flat, K282  
**MOZART** Rondo in A minor, K511  
**MOZART** Piano Sonata in B flat, K333

**Geoffrey Lancaster** fortepiano

International Pianists in Recital  
**Mon 2 Sep, 7pm**  
City Recital Hall



### Star Wars: The Force Awakens in Concert

Set 30 years after the defeat of the Empire, this instalment of the Star Wars saga sees original cast members Carrie Fisher, Mark Hamill and Harrison Ford reunited on the big-screen, with the Orchestra playing live to film. *Classified M.*

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Sydney Symphony Presents  
**Thu 12 Sep, 8pm**  
**Fri 13 Sep, 8pm**  
**Sat 14 Sep, 2pm**  
**Sat 14 Sep, 8pm**  
Sydney Opera House



# THE ARTISTS



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## **Andrew Haveron** *violin-director*

CONCERTMASTER, VICKI OLSSON CHAIR

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Andrew Haveron joined the Sydney Symphony Orchestra as Concertmaster in 2013, arriving in Sydney with a reputation as one of the most sought-after violinists of his generation. With his unrivalled versatility, he is highly respected as a soloist, chamber musician and concertmaster.

As a soloist, he has played concertos with conductors such as Colin Davis, Roger Norrington, Jiří Bělohlávek, Stanisław Skrowaczewski and John Wilson, as well as David Robertson, performing a broad range of well-known and less familiar repertoire with many of the UK's finest orchestras.

As first violinist of the internationally acclaimed Brodsky Quartet (1999–2007), his work included collaborations with artists ranging from Anne-Sofie von Otter and Alexander Baillie to iconic crossover work with Elvis Costello, Björk, Paul McCartney and Sting, and many prize-winning recordings. He has also appeared with numerous other chamber groups, such as the Nash and Hebrides ensembles, the Logos Chamber Group, Kathy Selby, and the Omega Ensemble.

Andrew Haveron is in great demand as a concertmaster and director and has worked with all the major symphony orchestras in the UK and many others around the world. In 2007 he became concertmaster of the BBC Symphony Orchestra and in 2012 he joined the Philharmonia Orchestra. He also led the World Orchestra for Peace at the request of Valery Gergiev, has been the leader of the John Wilson Orchestra since its inception, and has toured with the Academy of St Martin in the Fields. With the Sydney Symphony Orchestra and David Robertson he has performed Walton's Violin Concerto and the Brahms Double Concerto with cellist Umberto Clerici. He also regularly directs concerts in the Orchestra's subscription series.

Born in London in 1975, Andrew Haveron studied at the Purcell School and the Royal College of Music and in 1996 was the highest British prize winner at the Paganini Competition for the past 50 years. In 2004 he received an honorary doctorate from the University of Kent for his services to music.

*Andrew Haveron plays a 1757 Guadagnini violin, generously loaned to the Sydney Symphony Orchestra by Vicki Olsson.*



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## David Papp *oboe*

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David Papp began piano lessons at the age of six and oboe at nine years of age. He attended the Sydney Conservatorium High School and completed a Bachelor of Music at the Sydney Conservatorium of Music.

In 2008 David was awarded the Sydney Symphony Fellowship, during which he appeared regularly with the Sydney Symphony Orchestra and was afforded the opportunity to perform a private concert for Pope Benedict XVI during his visit to Australia for the World Youth Day. In 2009 David was a Grand Finalist in the ABC Symphony Australia Young Performer Awards.

David has been a permanent member of the Sydney Symphony Orchestra since 2009, touring extensively throughout Europe, South Korea, Japan and China. He has also toured with the Australian Chamber Orchestra and the Hong Kong Philharmonic, and has appeared as Guest Principal Oboe with the Malaysian Philharmonic Orchestra, Melbourne Symphony Orchestra, Australian Opera and Ballet Orchestra, Queensland Symphony Orchestra and West Australian Symphony Orchestra.

Alongside this, David has spent the last 5 years teaching oboe to students of the Rising Stars program at the Sydney Conservatorium of Music.



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## Francesco Celata *clarinet*

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Francesco Celata joined the Sydney Symphony Orchestra in 1993 as Associate Principal Clarinet.

He has appeared as soloist on several occasions, including performances of Mozart's Clarinet Concerto, Bernstein's Prelude, Fugue and Riffs and Krommer's Double Clarinet Concerto. More recently he appeared as soloist with the Sydney Symphony Orchestra at The National Centre for Performing Arts in Beijing, performing John Adams' *Gnarly Buttons*. He has also appeared as soloist with the Tasmanian Symphony Orchestra and the Auckland Philharmonia.

He has appeared with the London Symphony Orchestra as guest Principal Clarinet on several occasions, performing on international tours and recordings. More recently, he appeared as Guest Principal Clarinet with the Philharmonia Orchestra of London. Frank plays Principal Clarinet with the Australian World Orchestra as well as serving on the board.

Frank is the founding member of one of Sydney's leading chamber ensembles, the Sydney Soloists, consisting of Principal Players from the Sydney Symphony Orchestra. The group has performed in numerous live national broadcasts for the ABC and has also recorded for them.

He is also a dedicated teacher, and since 1994 has taught clarinet at the Sydney Conservatorium, where he is a Lecturer in Clarinet. He has given masterclasses at the Shanghai Conservatorium, Trinity College in London, The Australian National Academy of Music and for several years was the Artistic Director of the Australian International Symphony Orchestra Institute (AISOI). From 2013 to 2016, he was Lecturer in Orchestral and Chamber Music at the Conservatorium of Music in Hobart where he headed the Woodwind department.





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## **Fiona McNamara** *bassoon*

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Born in Sydney, Fiona McNamara began piano lessons at the age of five and later took up the violin. She attended the Sydney Conservatorium High School and at the age of 13 decided to focus her studies on the bassoon. She studied with Gordon Skinner and was awarded numerous prizes during her high school years. She received her Associate of the Sydney Conservatorium of Music (ASCM) with Merit in 1989 and subsequently graduated from the University of Sydney with a Bachelor's degree in 1993. She was appointed to a position in the Sydney Symphony Orchestra the same year.

Fiona McNamara has been the recipient of various scholarships including a Big Brother Scholarship in 1992 for study in London with William Waterhouse, and in Amsterdam with Brian Pollard. A Sydney Symphony Friends Scholarship in 1997 enabled her to take further lessons in Frankfurt with Principal Emeritus Bassoon of the Sydney Symphony Orchestra, Matthew Wilkie.

Fiona McNamara has worked with many different ensembles and orchestras including the Sydney Alpha Ensemble, Seymour Group, Australia Ensemble, Australian Chamber Orchestra, Australian Opera and Ballet Orchestra and the Sydney Philharmonia.



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## **Euan Harvey** *horn*

---

After completing degrees in Music and Business Administration at Victoria University of Wellington, Euan Harvey worked as a corporate tax specialist in New Zealand, becoming a Chartered Accountant in 2002 before taking up a Fulbright Scholarship to study orchestral performance at the Manhattan School of Music with Erik Ralske and Michelle Baker. During this time he worked as a freelance musician with ensembles in and around New York and made his Carnegie Hall debut in 2003. He has also spent time studying in London, Salzburg and Berlin, and in 2004 he was invited by Leon Botstein to play Principal Horn with the Jerusalem Symphony Orchestra.

As a chamber musician, he has performed in America with ensembles such as Windscape and Happy Hour Brass, in Europe with the Verbier Festival Wind Quintet and in New Zealand with the new music ensemble Stroma. He has also been a member of New Sydney Wind Quintet and the Sydney Omega Ensemble.

Euan Harvey was formerly Co-Principal Horn of the UBS Verbier Festival Orchestra, Switzerland and toured with that orchestra to some of the major concert halls of Europe, Asia and the Americas. He has performed with all of the major symphony orchestras in Australia and New Zealand, played Principal Wagner Tuba for the 2016 Melbourne Ring Cycle, and before joining the Sydney Symphony Orchestra in 2008, he was Sub-Principal Horn with the New Zealand Symphony Orchestra for four years.

## *ABOUT THE MUSIC*

### **Wolfgang Amadeus Mozart (1756–1791)**

#### ***Sinfonia concertante in E flat, K.297b***

*Allegro*

*Adagio*

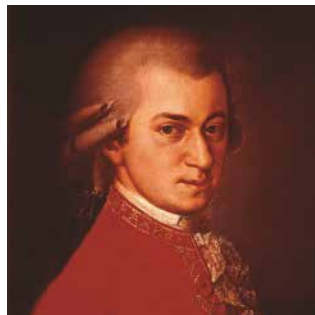
*Andantino con variazioni*

Mozart's musical maturity coincided with the first great flowering of the wind instruments as soloists, and this 'symphony with wind soloists' is uncommonly revealing about its composer and the musical conditions of his time. While he was in Mannheim, Mozart made friends with the outstanding wind players of the court orchestra, the most celebrated in Europe. Three of these were with Mozart in Paris later in the year, along with the greatest horn virtuoso of the time, Giovanni Punto.

On 5 April 1778, Mozart wrote from Paris to his father: 'I am now about to compose a *sinfonia concertante* for flute, Wendling; oboe, Ramm; horn, Punto; and bassoon, Ritter.' This kind of music was all the rage in Paris – between 1775 and 1780 sixty *sinfonia concertantes* were performed there.

But for some reason, the *sinfonia concertante* Mozart mentions was not performed. It was intended for the Concert Spirituel series, and commissioned by the director of these concerts, Joseph Le Gros, but in a letter to his father dated 1 May 1778, Mozart reports how his four soloists were 'quite in love' with his piece, and how Ramm and Punto came to him in a rage to ask why it wasn't being performed. 'I really don't know,' he replied, 'It's the first I've heard of it.' In a letter of 3 October 1778, Mozart said he intended to reconstruct his own *sinfonia concertante* from memory [Le Gros must have retained the original manuscript]. He never did, presumably because the circumstances of having four such wind players never presented themselves again. The autograph has disappeared, if it ever existed.

Some time between 1867 and 1869, Mozart's biographer, Otto Jahn, came into possession of a *sinfonia concertante* he believed to be by Mozart, which he had copied. (The source from which he copied it has also disappeared.) This piece has four wind soloists, but with clarinet instead of the flute mentioned by Mozart. Enthusiasts were quick to assume that this was the *sinfonia concertante* Mozart wrote for Paris, but doubts have remained. The clarinet writing is idiomatic, suggesting that it could be Mozart's work, but there is no evidence that he ever rearranged the piece, and in any case careful study suggests that this clarinet part contains features more typical of early nineteenth-century, than of eighteenth-century writing for clarinet. Many have thought it odd, also, that all three movements of this *sinfonia concertante* are in the tonic key of E flat – something Mozart rarely did – though it could be explained in this case by the fact that an E flat crook is



**Mozart 1789, by Barbara Kraft**

very appropriate for solo horn playing. Is this, then, the *sinfonia concertante* Mozart is supposed to have written? Indeed, is it by Mozart at all? In the authoritative *Mozart Compendium* of 1990, K.297b is relegated to the category of doubtful or spurious works.

In any case, revival of wind concertante pieces by other composers who fed the craze has hardly dislodged from the repertoire 'Mozart's *Sinfonia concertante* for winds', whatever its problems. Mozart was proud of his ability to adapt to the taste of an audience, and the challenges of a particular instrumental layout. Musicologist Alfred Einstein describes this work as 'planned entirely for brilliance, breadth and expansiveness', concerned with exhibiting the abilities of the four wind players. The concertante style was largely a manifestation of the 'galant' in music, a lighter, less learned style than either the Baroque which preceded it or the classical which followed. As Einstein explains, this work is neither a symphony in which four wind instruments have prominent parts, nor a concerto for four wind instruments with orchestra. It is between the two. Recent research makes this judgment all the more plausible, if we accept that someone in the nineteenth century reconstructed Mozart's piece from partial surviving materials, imitating the style of the *sinfonia concertante* in general, rather than Mozart's particular way of treating it.

The key, E flat major, is the same as that of Mozart's great *Sinfonia concertante* for violin and viola, K.364, and the Quintet for piano and winds, K.452 (oboe, clarinet, horn and bassoon) of 1784. A long orchestral exposition sets the scene with a strong motif, a kind of *ritornello*, which will later be stated in unison by the four soloists. These are treated alternately in block, one after another, three accompanying one, and in pairs and trios. A movement so much 'in the long taste', as Mozart and his father would have described it, needs occasional punctuation by silence, which the unknown author of the orchestral part provides at the end of sections with a pause, followed by a little dotted march theme. There is a fully written-out cadenza (probably composed after Mozart's death, as part of the 'reconstruction').

In the slow movement the four soloists dominate, handing each other the thread of sustained songfulness. The last movement is a set of ten variations, connected by a varied *tutti* treatment of the second half of the theme. Oboe, clarinet, and bassoon each have variations in which to shine. The apparent lack of display for the horn raises some doubt as to whether the music was written for Punto. True virtuosity, on the natural horn, lay in playing songful melodies in the middle and lower registers, using hand-stopping. Punto was a specialist in such low-lying (*corno basso*) parts, but the horn part which has come down to us is for high horn (*corno alto*); the tailor-made writing Mozart would surely have provided for Punto seems to have been lost.

The work is neither a symphony in which four wind instruments have prominent parts, nor a concerto for four wind instruments with orchestra.





A woman with dark curly hair, wearing a brown long-sleeved top, white trousers, and black high-heeled shoes, is walking on a narrow ledge of a modern glass skyscraper. She is holding a smartphone in her right hand, looking up at it. The building's facade is composed of large glass panels with dark metal frames. The sky is a clear, light blue.

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Yes

So this *Sinfonia concertante* for winds is, at best, the nearest we can get to a work in the genre by Mozart, and its survival in the repertoire is due to more than its attribution to him. The music pleases both connoisseurs and mere music lovers – further evidence, if you like, that it could be Mozart's.

ABRIDGED FROM DAVID GARRETT © 1998

In addition to its four soloists, the *Sinfonia concertante* requires an orchestra of pairs of oboes and horns, and strings.

The Sydney Symphony Orchestra first performed 'Mozart's' *Sinfonia concertante* in October 1954 under Walter Susskind with Jiří Tancibudek (oboe), Thomas White (clarinet), Thomas Wightman (bassoon) and Roy White (horn), and most recently in June 2009 under Matthew Coorey with Shefali Pryor, Lawrence Dobell, Matthew Wilkie and Ben Jacks.



## Wolfgang Amadeus Mozart

### Symphony No.29 in A, K.201

*Allegro moderato*

*Andante*

*Menuetto and Trio*

*Allegro con spirito*

At a festival's closing concert this symphony of Mozart's was followed by a suitably festive and droll conclusion: the same composer's *A Musical Joke*. This unintentionally revealed that Mozart himself was 'guilty', in the rushing scales of the symphony's last movement, of the same mechanical and inept writing at which he poked fun in *Ein musikalischer Spass*. Or was he? Context and handling are everything.

Eighteenth-century composers used simple musical materials, sometimes little more than tags which could be found in works by any composer of the time. At the risk of offending, it could be said of some of Mozart's early symphonies that they are conventional in just this way. It should be remembered that the symphony then was not the dominant genre that Haydn and Beethoven were to make it – many symphonies of the 1770s were there not to be listened to very carefully, but to make a good festive noise. Worth saying, because the Symphony in A that Mozart completed in Salzburg on 6 April 1774 is the first of his symphonies which is by common consent not only worth listening to closely, but a masterpiece from start to finish.

Right from the start something arresting is happening: the violins have a theme proceeding in upward sequences and marked at each step with a falling octave. It has a strong rhythmic pulse. But simultaneously and equally the lower parts are proceeding gently, glidingly, in long notes – a rising bass. Instead of a loud attention-getter, Mozart begins with expanded chamber music, or more exactly what Jens-Peter Larsen calls a fusion of symphonic

Many symphonies of the 1770s were there not to be listened to very carefully, but to make a good festive noise.

and chamber-musical styles, the fusion explored by Haydn in his symphonies of the same period. The previous year Mozart stayed in Vienna for months, and no doubt heard these symphonies by Haydn and his Viennese contemporaries, in the weightier and more argumentative four-movement form they were developing.

The profusion of material and the imitative discussion between the parts in the first movement poses a dilemma for interpreters: how broad a gait is required by the time signature in 4, and the *Allegro moderato* of the tempo indication? A feature which gives this movement a memorable charm is the character of the graceful second subject, which to the Mozart-lover recalls the same place in later works in the same key, such as the Piano Concertos K.414 and 488. The clearly defined coda is another feature of the Viennese style, and continues the development of the themes.

Many of Haydn's slow movements show the same telling though economical use of the wind instruments against a texture of muted strings as Mozart does in his stately, processional, but intimate slow movement, where the pace of movement increases with the triplet figures which dominate the development. At the end, the winds on their own intone a fanfare while the strings remove their mutes, joining in the fanfare's conclusion and repeating it to impose a conclusion.

Staying in the mind from the Minuet are the humour of the loud restarts on unexpected notes, and of the comic tailpiece for the winds, having the last word. The Trio in E major is mostly in sustained notes, in contrast to the angular rhythms of the Minuet.

The finale, it has already been said, is made up entirely of formulaic scraps, including those rushing scales – but how brilliantly organised they are to combine noise, excitement and musical interest! No trumpets, but the horns, which are allowed to go so wrong in the *Musical Joke*, have to be on their mettle here: their parts reach dizzying heights by the end.

DAVID GARRETT © 2003

Mozart's Symphony No.29 requires an orchestra of paired oboes and horns, and strings.

The Sydney Symphony Orchestra was the first Symphony Australia network orchestra to perform this work, in September 1949 with Joseph Post; its most recent performance was in 2013 under Charles Dutoit.



**Mozart with his sister Nannerl at the piano. Detail from the Mozart family portrait, painted by Della Croce in 1780–81.**



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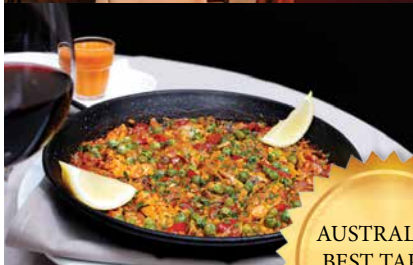
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# SYDNEY SYMPHONY ORCHESTRA

PHOTO: KEITH SAUNDERS



## DAVID ROBERTSON

THE LOW CHAIR OF CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

PATRON Professor The Hon. Dame Marie Bashir AD CVO

Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities. Resident at the iconic Sydney Opera House, the Sydney Symphony Orchestra also performs in venues throughout Sydney and regional New South Wales, and international tours to Europe, Asia and the USA have earned the Orchestra worldwide recognition for artistic excellence.

Well on its way to becoming the premier orchestra of the Asia Pacific region, the Sydney Symphony Orchestra has toured China on five occasions, and in 2014 won the arts category in the Australian Government's inaugural Australia-China Achievement Awards, recognising ground-breaking work in nurturing the cultural and artistic relationship between the two nations.

The Orchestra's first chief conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Zdeněk Mácal, Stuart

Challender, Edo de Waart and Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013. The Orchestra's history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

The Sydney Symphony's award-winning Learning and Engagement program is central to its commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The Orchestra promotes the work of Australian composers through performances, recordings and commissions. Recent premieres have included major works by Ross Edwards, Lee Bracegirdle, Gordon Kerry, Mary Finsterer, Nigel Westlake, Paul Stanhope and Georges Lentz, and recordings of music by Brett Dean have been released on both the BIS and SSO Live labels.

Other releases on the SSO Live label, established in 2006, include performances conducted by Alexander Lazarev, Sir Charles Mackerras and David Robertson, as well as the complete Mahler symphonies conducted by Vladimir Ashkenazy.

2019 is David Robertson's sixth season as Chief Conductor and Artistic Director.



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PHOTO: KEITH SAUNDERS

*The Hon. Jane Mathews AO pictured with percussionist Timothy Constable, who says “the Orchestra is very lucky to have a dear friend like Jane! For many years she has been our champion, commissioning new music and personally supporting my chair. What a legend!”*

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The Fellowship program receives generous support from Paul Salteri AM & Sandra Salteri and the Estate of the late Helen MacDonnell Morgan.

Fellowship Artistic Director, Roger Benedict is supported by Warren & Marianne Lesnie.

### FELLOWSHIP PATRONS

Robert Albert AO & Elizabeth Albert *Violin Fellow*

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Sandra & Neil Burns *Clarinet Fellow*

Carolyn Githens *Double Bass Fellow*

Dr Gary Holmes & Dr Anne Reeckmann *Horn Fellow*

In memory of Matthew Krel *Violin Fellow*

Warren & Marianne Lesnie *Trumpet Fellow*

The Ross Trust *Double Bass Fellow*

In memory of Joyce Sproat *Viola Fellow*

In memory of Mrs W Stening *Cello Fellow*

June & Alan Woods Family Bequest *Bassoon Fellow*



PHOTO: ANTHONY GEERNAERT

*Sydney Symphony Orchestra 2019 Fellows*

## Sydney Symphony Orchestra Commissions 2019

Each year – both alone and in collaboration with other orchestras worldwide – the Sydney Symphony Orchestra commissions new works for the mainstage concert season. These commissions represent Australian and international composers, established and new voices, and reflect our commitment to the nurturing of orchestral music.

STEVE REICH Music for Ensemble and Orchestra

Premiered February 2019

Commissioned with the support of

Dr Stephen Freiberg & Donald Campbell

CHRISTOPHER ROUSE Bassoon Concerto

Premiering 28, 29, 30 November 2019

Commissioned with the support of Geoff Stearn

Help spark a lifetime love of music and support the Orchestra's future.

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# SYDNEY SYMPHONY ORCHESTRA PATRONS

## Sydney Symphony Bequest Society

We recognise the generosity and vision of donors who help to secure a bright future for the Sydney Symphony by making a bequest. The Sydney Symphony Bequest Society honours the legacy of Stuart Challenger, the Sydney Symphony Orchestra's renowned Chief Conductor from 1987 until his untimely death in 1991. In addition to those listed below, we also acknowledge those who wish to remain anonymous.

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*Stuart Challenger, Sydney Symphony Orchestra Chief Conductor and Artistic Director 1987–1991*

We gratefully acknowledge those who have left a bequest to the Sydney Symphony Orchestra

The Estate of the late Ross Adamson  
 The Estate of the late Douglas Vincent Agnew  
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 The Estate of the late Joyce Sproat  
 June & Alan Woods Family Bequest

IF YOU WOULD LIKE MORE INFORMATION ON MAKING A BEQUEST TO THE SYDNEY SYMPHONY ORCHESTRA, PLEASE CONTACT OUR PHILANTHROPY TEAM ON 8215 4674.

## Sydney Symphony Orchestra Vanguard

Sydney Symphony Vanguard is an adventurous way to demonstrate your commitment to supporting a secure future for orchestral music and live performance. A membership program for the musically curious, Vanguard is your ticket to join the Sydney Symphony community.

### VANGUARD COLLECTIVE

Justin Di Lollo <i>Chair</i>	Tim Steele
Taine Moufarrige	Ben Sweeten
<i>Founding Patron</i>	Ian Taylor
Chris Robertson & Katherine Shaw	Lena Teo
<i>Founding Patrons</i>	Robyn Thomas
Paul Colgan	Russell Van Howe & Simon Beets
Oscar McMahon	Dr Danika Wright
Shefali Pryor	Jane Wurth

### VANGUARD MEMBERS

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 Laird Abernethy  
 Gabrielle Aimes  
 Attila Balogh  
 Andrew Baxter  
 Dr Victoria Beyer  
 Daniel Booth  
 Dr Andrew Botros  
 Christie Brewster  
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We are proud to acknowledge those donors who have given in support of our work over the last twelve months. (1 July, 2019)



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The Sydney Symphony Orchestra is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body.



The Sydney Symphony Orchestra is assisted by the NSW Government through Create NSW.

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