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SYMPHONY
ORCHESTRA

Debussy and Ravel

26 – 29 Feb

Sydney Town Hall

Presenting Partner



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Concert Diary

MARCH



Ben Folds *The Symphonic Tour*

Pop icon and music innovator Ben Folds returns to Sydney following his last sold-out shows with the Sydney Symphony.

Ben Folds ▪ **Nicholas Buc** conductor

Thu 5 Mar 8pm
Fri 6 Mar 8pm
Sat 7 Mar 8pm

Sydney Town Hall



Scheherazade *Hypnotic and Sublime*

DEBUSSY Prelude to the Afternoon of a Faun
RIMSKY-KORSAKOV Scheherazade

Alexander Shelley conductor

Symphony Hour
Wed 11 Mar 7pm
Thu 12 Mar 7pm

Tea & Symphony
Fri 13 Mar 11am

Sydney Town Hall



Debussy, Mozart and Rimsky-Korsakov *Sense and Sensuality*

DEBUSSY Prelude to the Afternoon of a Faun
MOZART Sinfonia Concertante, K.364
RIMSKY-KORSAKOV Scheherazade

Alexander Shelley conductor

Harry Bennetts violin ▪ **Tobias Breider** viola

Emirates Metro Series
Fri 13 Mar 8pm

Sydney Town Hall



BEETHOVEN Missa Solemnis *Music of Inspiration*

BEETHOVEN Missa Solemnis

Donald Runnicles conductor

Siobhan Stagg soprano

Vasilisa Berzhanskaya mezzo-soprano

Samuel Sakker tenor ▪ **Derek Welton** bass

Sydney Philharmonia Choirs

Abercrombie & Kent
Masters Series

Wed 18 Mar 8pm
Fri 20 Mar 8pm
Sat 21 Mar 8pm

Sydney Town Hall



Elisabeth Leonskaja in Recital *The Late Beethoven Sonatas*

BEETHOVEN Sonata No.30, Op.109

BEETHOVEN Sonata No.31, Op.110

BEETHOVEN Sonata No.32, Op.111

Elisabeth Leonskaja piano

International Pianists
in Recital

Mon 23 Mar 7pm

City Recital Hall



Italian Opera Gala *Stars of the European Opera*

Including scenes and arias from:

ROSSINI The Barber of Seville

BELLINI The Capulets and the Montagues

PUCCINI La Bohème

VERDI Rigoletto

MOZART Così fan tutte

Donald Runnicles conductor

Siobhan Stagg soprano

Vasilisa Berzhanskaya mezzo-soprano

Samuel Sakker tenor ▪ **Derek Welton** bass

Special Event

Wed 25 Mar 8pm
Thu 26 Mar 8pm
Fri 27 Mar 8pm
Sat 28 Mar 8pm

Sydney Town Hall

Presenting Partners



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WELCOME



Welcome to the Abercrombie & Kent Masters Series.

Welcome to the first concert in the Abercrombie & Kent Masters Series for 2020. We've been promised "a voyage on the impressionistic seas of Debussy, Ravel and Mendelssohn" – and thank you to the charming marketing team at the Sydney Symphony for introducing the travel metaphor for me this time around.

There is something elemental about a sea voyage, captured by Debussy on the waves of his *La mer*. Our own Luxury Expedition Cruises embark in a similar spirit, taking on some of the planet's most dramatic and inspiring passages – Patagonia to Antarctica, the Northwest Passage from Greenland through the Canadian Arctic Archipelago to Alaska – albeit in true luxury on state-of-the-art small ships.

By contrast, Mendelssohn's more intimate work, conjuring the mists and moods of the Scottish Islands, reminds us of the charm in the smaller scale and the less dramatic. Again, the same is true for travel. Some of our most delightful waterborne adventures are on the little luxury hotel barges that ply the canals and rural waterways of Europe.

This is exquisite travel, unhurried, moving at an adagio along the Loire, the Moselle, the Thames or the Shannon, cruising through Burgundy, Gascony, Alsace & Lorraine, Italy's Po Valley, the canals of Holland and even the Scottish Highlands.

Our travel specialists understand that no two journeys and no two travellers are exactly alike, and they're expert at finding the right tempo, perfect pitch and timely rests for our unique guests, with just the right crescendo and diminuendo through each day and across the journey as a whole.

I hope you enjoy tonight's performance, and leave feeling inspired to embark on a luxury voyage of your own.



A handwritten signature in black ink, appearing to read 'Sujata Raman', with a horizontal line underneath.

Sujata Raman
Regional Managing Director
Australia & Asia Pacific
Abercrombie & Kent



ABERCROMBIE & KENT MASTERS SERIES

WEDNESDAY 26 FEBRUARY, 8PM

FRIDAY 28 FEBRUARY, 8PM

SATURDAY 29 FEBRUARY, 8PM

THURSDAY AFTERNOON SYMPHONY

THURSDAY 27 FEBRUARY, 1:30PM

GREAT CLASSICS

SATURDAY 29 FEBRUARY, 2PM

.....
SYDNEY TOWN HALL

Debussy and Ravel

The Great Impressionists

Jun Märkl *conductor*

Alexandra Dariescu *piano*

MAURICE RAVEL (1875–1937)

Piano Concerto in G

Allegramente

Adagio assai

Presto

INTERVAL

FELIX MENDELSSOHN (1809–1847)

The Hebrides – Overture, Op.26 ('Fingal's Cave')

CLAUDE DEBUSSY (1862–1918)

La Mer – Three Symphonic Sketches

De l'aube à midi sur la mer (From dawn to noon on the sea)

Jeux de vagues (Play of waves)

Dialogue du vent et de la mer (Dialogue of the wind and the sea)

20 minute pre-concert talk by Dr Jim Coyle in the front stalls of the hall one hour before the performance.

.....
Estimated durations: 23 minutes,
20 minute interval, 10 minutes,
23 minutes
.....

The concert will conclude at approximately 9.30pm (Wednesday, Friday, Saturday evening), 3pm (Thursday afternoon), 3.30pm (Saturday afternoon)



Cover image: Alexandra Dariescu
Photo credit: Marco Borggreve

PRESENTING PARTNER



THE ARTISTS



Jun Märkl *conductor*

Jun Märkl is a highly respected interpreter of core Germanic repertoire and has become known for his refined and idiomatic explorations of the French Impressionists. His long-standing relationships with the state operas of Vienna, Berlin, Munich, Semperoper Dresden and the MET have been complemented by his music directorships of the Orchestre National de Lyon and MDR Symphony Orchestra Leipzig. From 2014–2017, Märkl was chief conductor of the Basque National Orchestra. He appears as a regular guest with the world's leading orchestras, having conducted the Czech Philharmonic, the Bavarian Radio Symphony Orchestra, the Tonhalle Orchester Zurich, the Philadelphia and Cleveland orchestras, the Boston and Chicago symphony orchestras, the NHK Symphony Orchestra Tokyo and many others. In recognition of his achievements in Lyon, he was honoured in 2012 with the Chevalier de l'Ordre des Arts et des Lettres.

Märkl made his Royal Opera House debut with *Götterdämmerung* in 1996 and with *Il Trovatore* at the Metropolitan Opera in 1998. He conducted complete Ring Cycles at the Deutsche Oper Berlin and at the New National Theatre in Tokyo, and toured Japan in 2007. In 2016, he conducted

Fidelio in Cincinnati and *Die Liebe der Danae* in Tokyo, in 2017, *Der fliegende Holländer* in Copenhagen and in 2018, *Lohengrin* in Tokyo.

Märkl has an extensive discography - among more than 50 CDs, he has recorded the complete Schumann symphonies with the NHK Symphony; Mendelssohn and Wagner with MDR; Ravel, Messaien, and a highly acclaimed Debussy set with the Orchestre National de Lyon. Presently, he is working on a cycle of works of Saint-Saëns and Hosokawa.

Born in Munich, Märkl's father was a distinguished concertmaster and his mother a solo pianist. Märkl studied at the Musikhochschule in Hannover, and with Sergiu Celibidache in Munich and Gustav Meier in Michigan. In 1986, he won the conducting competition of the Deutsche Musikrat, and a year later won a scholarship from the Boston Symphony Orchestra to study at Tanglewood with Leonard Bernstein and Seiji Ozawa. Soon after, he had his first appointments in European opera houses followed by music directorships at the Staatstheater in Saarbrücken (1991–1994) and at the Mannheim Nationaltheater (1994–2000).



Alexandra Dariescu *piano*

Romanian-born British pianist Alexandra Dariescu dazzles audiences and critics worldwide with her effortless musicality and captivating stage presence. Her vision and innovative approach to programming makes her stand out as a creative entrepreneur who likes to think differently.

Highlights of Dariescu's 2019-20 season include debuts with orchestras such as Orchestre National de France at the Enescu Festival, Tonkünstler Orchestra, Detroit, Houston, Sydney and Melbourne symphony orchestras and Auckland Philharmonia, alongside returns to the Royal Liverpool Philharmonic Orchestra and Orchestre Symphonique de Quebec and a UK tour with the Moscow Philharmonic Orchestra.

Nominated for an OPUS Klassik 2019, *The Nutcracker and I*, by Alexandra Dariescu is a ground-breaking multimedia performance for piano solo with dance and digital animation. It was premiered at Barbican's Milton Court in December 2017 and has since enjoyed international acclaim on tour across Europe, Australia, China, the Emirates and the US. Also celebrated is Dariescu's audio book of the same name on the Signum label, with the story written by Jessica Duchon and narrated by celebrated children's TV presenter Lindsey Russell.

Alexandra has been mentored by Sir Andrés Schiff and Imogen Cooper. After graduating from the Royal Northern College of Music with the Gold Medal, where she studied with Nelson Goerner, Alexander Melnikov, Mark Ray and Dina Parakhina, Alexandra pursued her Master's at the Guildhall School of Music and Drama with Ronan O'Hora. A former artist of the Young Classical Artists Trust (YCAT), Alexandra was a Laureate at the Verbier Festival Academy and received the UK's Women of the Future Award in the Arts and Culture category. In 2017 Alexandra was appointed patron of Music in Lyddington, Cultural Ambassador of Romania and Honorary Associate Artist of the Royal Northern College of Music. In 2018, Alexandra received the "Officer of the Romanian Crown" from the Royal Family and was selected as a Young European Leader by Friends of Europe.

Creating meaningful change through music.



Together we have created the Credit Suisse SSO Music Education Program to provide children with access to world-class music education.
credit-suisse.com/au

ABOUT THE MUSIC

Debussy, Mendelssohn and Ravel were all seasoned travellers, like most professional musicians since the 18th century.

Debussy, who was drawn against his better judgement into a career conducting his own work, hated it. Audiences were 'idiots', orchestras 'cages of wild beasts', city crowds a 'caravanseraï', but he needed the money so travelled as far afield as Russia and England presenting such works as *La Mer*. Less misanthropic, but not much better a conductor, Ravel likewise appeared on the podium in cities throughout Europe and the United States, while a century earlier, the young Felix Mendelssohn performed in salon concerts in France, Switzerland and numerous German cities. At the age of 20 he made his first trip to Britain, where he played and conducted – conducting would assume a greater role from then until his early death.

Being away from home could be stressful, but it still provided these composers with the impetus for works such as those we hear today, though it has been said of Ravel that he was often inspired to write music about places he hadn't yet visited! The germ of his Piano Concerto in G major was an unrealised project that evoked the sounds of the Basque country (it has also been said that the best Spanish music was written by French composers, though to be fair, Ravel's mother was from the Basque area of southern France), but as the piece grew it took in the sounds of jazz which Ravel heard in Paris and America, as well as those of an imaginary 18th century world.

Mendelssohn's *Hebrides* Overture is the result of a specific journey during his British stay, to the Isle of Staffa, where he saw the astonishing formation of Fingal's Cave whose wild, sublime beauty chimed with the emerging aesthetic of Romanticism.

Mendelssohn famously noted down the undulating first theme more or less on the spot, later spinning out the dramatic and varied music of his overture. By contrast when Debussy came to write *La Mer* he deliberately avoided going anywhere near the sea (though he loved vacationing on the Normandy coast), preferring to rely on his memories and feelings. Travelling, for Debussy, was fine if it involved the sea and, ideally, no other people. In its various references, Ravel's Concerto celebrates human culture; while Debussy and Mendelssohn evoke what T. S. Eliot called 'The wave cry, The wind cry, the vast waters/ Of the petrel and porpoise...'

Maurice Ravel (1875–1937)

Piano Concerto in G

Allegramente

Adagio assai

Presto

A great deal of Ravel's music might be described as being 'in inverted commas'. His most famous piano piece the *Pavane for a dead Infanta* resurrects a gracious Renaissance dance mixed with some of that Spanish flavour that recurs so frequently in Ravel's works. His *Le tombeau de Couperin* is 20th century piano music which nonetheless pays a genuine homage to the keyboard style of the French Baroque master. In *Gaspard de la nuit* Ravel famously set out to write his version of romantic piano music – once wryly suggesting that he 'might have overdone it'. His *Shéhérazade* songs evoke a typical early 20th century view of Asia – significantly enough both the orchestration and the subject matter relate directly to Russian music, specifically that of Rimsky-Korsakov.

Ravel's pre-existent models were by no means only from the tradition of 'art music'. Toward the end of the 19th century composers who wanted to be free of the influence of Wagner's emotive, chromatic music looked to local ethnic musics (as did Dvořák) or did the balancing act between classical form and structural innovation (like Brahms). Many composers felt as if the tradition was temporarily exhausted or hamstrung. Camille Saint-Saëns, in the last decade of the nineteenth century made the prediction that:

the exclusive use of the major and minor modes is over and done with. Ancient modes are re-entering the scene and, following in their footsteps, Oriental modes...all this will inject new life into worn out melody; harmonies will change as well, and rhythm, scarcely explored, will develop. From all this a new art will be born.

Ravel's G-major Concerto grew out of a 'Basque fantasy' – he was Basque on his mother's side – which was to have been in seven movements, each of which would depict a province in the Basque country on the border of Spain and France. The Basque work first planned in 1913, never materialised. Some of the material made it into this concerto, composed between 1929 and 1931, though Ravel once told someone that the theme of the first movement came to him 'on a train between Oxford and London'. The immediate stimulus for the piece, was a suggestion that Ravel should take a new concerto to the US. He had toured there in 1927–28, enjoying everything except for the food, and it had confirmed his love of American jazz. In the event the piece was premiered by pianist Marguerite Long in Paris, followed by a European tour with Ravel conducting.

Ravel once said that a concerto 'should be light-hearted and brilliant, and not aim at profundity or dramatic effects'. In the first movement, with its whip-cracking opening, there is some hint of



Ravel at the piano

IN BRIEF

Composed in the late 1920s, Ravel's Concerto is in the three movement classical design. But it brings together elements of Spanish music, jazz, Mozartean classicism and the composer's distinctively clear and polished idiom, by turns athletic, funny and at times very moving.

Spanish music. The sublime slow movement (which suggests profundity despite Ravel's protests) is based on the template of the slow movement from Mozart's Clarinet quintet; and throughout there is a whole lot of jazz. In fact this concerto for a long time was rivalled only by Gershwin's in the way in which it introduced jazz to the classical concerto. Certainly composers like Debussy and Milhaud had freely incorporated jazz – the latter in his *Creation du monde* ballet of 1923 based on African creation myths. We can, with no disrespect at all, include jazz among those 'ancient' and 'oriental' modes that Saint-Saëns talks about. It functions in the same way to renovate the language of classical music in a work like this through new sounds, a new kind of energy and humour.

GORDON KERRY © 2020

In addition to solo piano, Ravel's Concerto requires an orchestra of 2 flutes (1 doubling piccolo), 2 oboes (1 doubling cor anglais), 2 clarinets (1 doubling E flat clarinet), 2 bassoons, 2 horns, trumpet, trombone, timpani, 3 percussion, harp and strings.

The Sydney Symphony Orchestra first performed Ravel's G-major Piano Concerto in April 1953 under Joseph Post with soloist Peter Cooper, and most recently in June 2016 with John Wilson conductor, and Jonathan Biss, soloist.

Felix Mendelssohn (1809–1847)

The Hebrides – Overture, Op.26 ('Fingal's Cave')

The beginning of 1829 saw the 20 year old Mendelssohn's performance of his version of the St Matthew Passion, a work still occasionally done in Bach's last hometown, Leipzig, but elsewhere unknown. Then it was off on the first of his many European tours. He arrived first in London, giving private recitals and eventually conducting his own music in public concerts, until the end of the concert season. In August he travelled to Scotland, whose dramatic landscapes, Gothic ruins, and men 'with long red beards, tartan plaids, bonnets and feathers, naked knees, and their bagpipes in their hands' would inspire the 'Hebrides' Overture and 'Scottish' Symphony.

Travelling to the islands of the Inner Hebrides, he visited Fingal's Cave on the isle of Staffa. Known to the locals as the 'Cave of Melody' until the 18th century, this amazing coastal formation was publicised by Sir Joseph Banks in 1782, who renamed it after Fionn mac Cumhail (Finn MacCool), the legendary Irish hero who built the Giant's Causeway between Ulster and Scotland. Thanks to Banks, the cave had since become a great tourist attraction. Its mouth, framed in columnar basalt structures, led British politician Sir Robert Peel to describe it as 'a temple not made with hands'.

Where there is nothing immediately Scottish about Mendelssohn's 'Scottish' Symphony, for this work he jotted down the opening, undulating theme of the piece and sent it in a letter to his family '...to make you understand how extraordinarily the Hebrides have affected me'. From that theme he spun a work of intensely evocative beauty, which paved the way for depictions of nature in Romantic composers like Wagner.



Mendelssohn, 1846

IN BRIEF

Mendelssohn balanced a love of classical form with the preoccupations of the new Romanticism, which included an interest in the supernatural and legendary, and an appreciation of the sublime beauty of wild landscapes. The 20 year old wrote *The Hebrides* Overture after visiting the magnificent Fingal's Cave on the Scottish Isle of Staffa.



Fingal's cave with its distinctive basalt columns.

The lilting theme, with hints of distantly breaking waves in the timpani, gives way to a song-like tune in the cellos before the music passes into a mood of Beethovenian striving and, after a brief respite, a chirpy woodwind motif. Mendelssohn's development of his material is often abrupt and changeable, much like the Atlantic seascape that inspired the music.

GORDON KERRY © 2020

The Hebrides Overture calls for an orchestra of pairs of flutes, oboes, clarinets and bassoons, pairs of horns and trumpets, timpani and strings.

The Sydney Symphony Orchestra first performed *The Hebrides* Overture in January 1943 under Percy Code, and most recently in March 2019 under Andrew Haveron.

Claude Debussy (1862–1918)

***La Mer* – Three Symphonic Sketches**

La Mer – Three Symphonic Sketches

De l'Aube à midi sur la mer (From dawn to noon on the sea)

Jeux de vagues (Play of waves)

Dialogue du vent et de la mer (Dialogue of the wind and the sea)

Debussy's music is never intended as visual imagery, or the soundtrack to some imaginary film. (This is what Debussy's colleague Satie was burlesquing when he praised *La Mer*'s first movement, 'From dawn to noon on the sea', by saying he particularly liked the bit 'around a quarter to eleven:'.) The composer may have invited such misinterpretations: in subtitling the work 'Three symphonic sketches' he of course evokes the media of visual art; moreover, he often used terms like 'colour' and 'shading' when discussing his music. But in 1903, when he began work on *La Mer*, Debussy wrote to a friend from the Burgundian countryside:



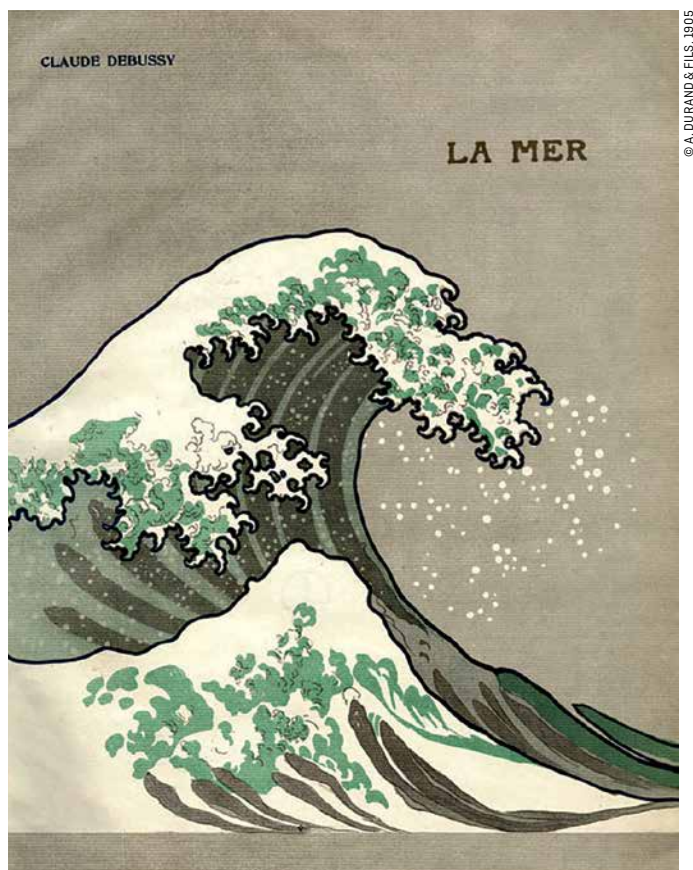
**Portrait of Debussy (1884)
by Marcel-André Baschet
(1862–1941)**

You may not know that I was destined for a sailor's life, and that only chance led me in another direction... You will say that the ocean does not exactly bathe the hills of Burgundy, and my seascapes may be studio landscapes, but I have an endless store of memories, and in my mind they are worth more than reality, whose beauty often weighs heavily on the imagination.

The work, then, is about the *idea* of the sea rather than being a representation of it; significantly, much of the composition of the work took place away from the coast.

Debussy's genius for orchestration and subtle rhythmic organisation certainly make for an evocative work where it is possible to imagine the crash of waves, the call of seagulls and the protean movement of light on water. The final climactic moments of the first movement, for instance, somehow create a sense of emerging from the deep into the light.

Other masterly touches abound: the unusual timbre of cellos divided into four parts; the use of muted horns (which Debussy admitted to taking from the music of Weber) to evoke space; the soloistic use of wind instruments and harp.



A detail from the woodcut *The Great Wave off Kanagawa* (1829–1832) by Hokusai, which Debussy used on the cover of the 1905 edition of *La Mer*.

But *La Mer* is as much 'symphonic' as it is 'sketch'. Its three movements are by no means simply rhapsodic, but rather show Debussy's subtle and careful approach to form. In the first movement his careful development of short motifs is perfectly symphonic; the second movement, 'Play of Waves', is, among other things, a symphonic scherzo; and the third movement – which has one of the rare 'big finishes' of any work by this composer – is a symphonic finale. (This movement, with its references back to the first, also show Debussy's adherence to the notion of cyclical form which he learned from César Franck and applied in such works as his String Quartet).

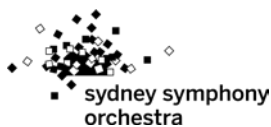
The pianist and Debussy expert Roy Howat has also shown how Debussy's structure corresponds to the ancient Greek idea of the Golden Section where a line is divided so that the ratio of the shorter portion to the longer portion forms the same ratio as the longer portion does to the whole length. (The façade of many a classical temple is built such that the ratio between its height and width corresponds to these divisions). By applying this formula to time, a composer can plot where significant events (changes of speed, colour moods or metre) will have the greatest dramatic effect. Howat has argued persuasively that the moment in the last movement of *La Mer* where the violins play a soft, impossibly high harmonic represents the Golden Section of the piece.

By a nice paradox, Debussy's marvellous musical reflection on the constant flux of the sea is achieved by the most painstaking and careful calculation. Not for nothing did the published score carry a details from the intricately designed woodcut *The Great Wave off Kanagawa* by the Japanese artist Hokusai.

GORDON KERRY © 2008

La Mer requires an orchestra of 2 flutes, piccolo, 2 oboes, cor anglais, 2 clarinets in A, 3 bassoons, contrabassoon, 4 horns, 3 trumpets, 2 cornets, 3 trombones, tuba, timpani, 3 percussion, 2 harps and strings.

The Sydney Symphony Orchestra first performed *La Mer* in April 1948 under Eugene Goossens, and most recently in February 2015 under David Robertson.



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Playbill Proprietary Limited/Showbill Proprietary Limited
ACN 003 311 064 ABN 27 003 311 064

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**Operating in Australia, New Zealand, Singapore, Hong Kong, Taiwan, Korea, South Africa,
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SYDNEY SYMPHONY ORCHESTRA

PHOTO: KEITH SAUNDERS



Simone Young CHIEF CONDUCTOR DESIGNATE

PATRON Her Excellency The Honourable Margaret Beazley AC QC

Founded in 1932 by the ABC, 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.

In 2020, as the Sydney Opera House Concert Hall undergoes renovations as part of the Sydney Opera House Renewal program, the Sydney Symphony Orchestra returns to their original home, the Sydney Town Hall – one of the best acoustic venues in the heart of the city. 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 groundbreaking 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, followed by David Robertson as Chief Conductor from 2014 to 2019. 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.

THE ORCHESTRA



Simone Young
CHIEF CONDUCTOR DESIGNATE



Donald Runnicles
PRINCIPAL GUEST
CONDUCTOR



Vladimir Ashkenazy
CONDUCTOR LAUREATE



Andrew Haveron
CONCERTMASTER
SUPPORTED BY VICKI OLSSON

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CONCERTMASTER
Sun Yi
ASSOCIATE CONCERTMASTER
Lerida Delbridge
ASSISTANT CONCERTMASTER
Fiona Ziegler
ASSISTANT CONCERTMASTER
Brielle Clapson
Sophie Cole
Georges Lentz
Nicola Lewis
Emily Long
Alexandra Mitchell
Alexander Norton
Anna Skálová
Léone Ziegler
Harry Bennetts
ASSOCIATE CONCERTMASTER
Kirsten Williams
ASSOCIATE CONCERTMASTER
EMERITUS
Jenny Booth
Claire Herrick

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Kirsty Hilton
PRINCIPAL
Marina Marsden
PRINCIPAL
Emma Jezek
ASSISTANT PRINCIPAL
Alice Bartsch
Victoria Bihun
Rebecca Gill
Emma Hayes
Shuti Huang
Monique Irik
Wendy Kong
Nicole Masters
Maja Verunica
Marianne Edwards
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VIOLAS

Tobias Breider
PRINCIPAL
Anne-Louise Comerford
ASSOCIATE PRINCIPAL
Justin Williams
ACTING ASSOCIATE PRINCIPAL
Sandro Costantino
Rosemary Curtin
Graham Hennings
Justine Marsden
Amanda Verner
Andrew Jezek*
Dana Lee†
Jane Hazelwood
Felicity Tsai
Leonid Volovelsky

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