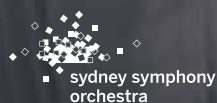


SYDNEY
SYMPHONY
ORCHESTRA

Debussy,
Mozart and
Rimsky-
Korsakov

Fri 13 Mar
Sydney Town Hall





HARMONY

at 40,000ft

EMIRATES BUSINESS

As Principal Partner of the Sydney Symphony Orchestra, we know the importance of a good seat. That's why when you're in Emirates Business, you'll enjoy a fully flatbed seat.



Concert Diary

MARCH



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



Barber and Poulenc

BARBER *Summer Music*, Op.31

STANHOPE *Aftertraces...*

POULENC *Sonata for Clarinet & Bassoon*

SDRAULIG *Hat Trick* *WORLD PREMIERE*

LIGETI *Six Bagatelles*

Joshua Batty flute

Diana Doherty oboe

Shefali Pryor oboe

Alexandre Oguey cor anglais

James Burke clarinet

Todd Gibson-Cornish bassoon

Ben Jacks horn

Cocktail Hour

Fri 27 Mar 6pm

Sat 28 Mar 6pm

Utzon Room,

Sydney Opera House

APRIL



Handel and Telemann

Fountains and Fireworks

HANDEL *Water Music* – selections

TELEMANN *Water Music* – selections

HANDEL *Music for the Royal Fireworks*

David Stern conductor

Classics in the City

Wed 1 Apr 7pm

Thu 2 Apr 7pm

City Recital Hall

Presenting Partners

CREDIT SUISSE
Premier Partner

Abercrombie
& Kent

THEME
VARIATIONS
PIANO SERVICES

Government Partner

Australian Government

Australia
Council
for the Arts

NSW

Principal Partner

Emirates

WELCOME



Principal Partner

Welcome to the first Emirates Metro Series concert of 2020 featuring Debussy, Mozart and Rimsky-Korsakov.

We are delighted to feature three celebrated composers in tonight's program. Mozart's string concerto is a masterclass in storytelling, highlighting Sydney Symphony's Associate Concertmaster, Harry Bennetts and Principal Viola, Tobias Breider. Conducted by Alexander Shelley, orchestral favourites by Debussy and Rimsky-Korsakov evoke vivid images of mythical Greece and *Arabian Nights*.

Emirates is incredibly grateful to Australia for welcoming us into their home for over 20 years, allowing us to build a local workforce of over 1,000 people and to partner with leading cultural organisations such as the Sydney Symphony Orchestra. In January this year, we announced our pledge to support bushfire relief in Australia, donating 10% of inflight sales and matching contributions dollar-for-dollar, using our global reach to maintain awareness and support for recovery efforts. We are also supporting our workforce on other employee-led fundraising initiatives to contribute to the bushfire relief efforts.

At Emirates, we remain committed to Australia and are proud to support charities and organisations who are making a real difference. Sydney Symphony Orchestra is a leader in this field, with many of their musicians performing community concerts to raise funds for bushfire relief earlier this year.

Tonight, my hope is for music to be a positive and uplifting force. It is my pleasure to welcome you to this Emirates Metro Series performance of *Debussy, Mozart and Rimsky-Korsakov*.



Barry Brown

Emirates' Divisional Vice President
for Australasia

EMIRATES METRO SERIES

FRIDAY 13 MARCH, 8PM

SYDNEY TOWN HALL

Debussy, Mozart and Rimsky-Korsakov

Sense and Sensuality

Alexander Shelley *conductor*

Harry Bennetts *violin*

Tobias Breider *viola*

CLAUDE DEBUSSY (1862–1918)

Prélude à 'L'après-midi d'un faune'

WOLFGANG AMADEUS MOZART (1756–1791)

Sinfonia concertante in E flat for violin, viola and orchestra

Allegro maestoso

Andante

Presto

INTERVAL

NIKOLAI RIMSKY-KORSAKOV (1844–1908)

Scheherazade - Symphonic Suite

Largo e maestoso – Lento – Allegro non troppo (The Sea and Sinbad's Ship)

Lento (The Story of the Kalendar Prince)

Andantino quasi allegretto (The Young Prince and the Young Princess)

Allegro molto – Vivo – Allegro non troppo e maestoso – Lento

(Festival at Baghdad – The Sea – The Ship Goes to Pieces on a Rock
Surmounted by a Bronze Warrior – Conclusion)

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

Estimated durations: 10 minutes,
30 minutes, 20 minute interval,
42 minutes.

The concert will conclude at
approximately 9.45pm.



Cover image: Tobias Breider,
Sydney Symphony Principal Viola
Photo by Ant Geernaert

THE ARTISTS



Alexander Shelley *conductor*

Born in London in October 1979, Alexander Shelley, the son of celebrated concert pianists, studied cello and conducting in Germany and first gained widespread attention when he was unanimously awarded first prize at the 2005 Leeds Conductors' Competition, with the press describing him as "the most exciting and gifted young conductor to have taken this highly prestigious award".

In September 2015 he succeeded Pinchas Zukerman as Music Director of Canada's National Arts Centre Orchestra. The ensemble has since been praised as "an orchestra transformed ... hungry, bold, and unleashed" (Ottawa Citizen). In January of the same year Alexander also assumed the role of Principal Associate Conductor of London's Royal Philharmonic Orchestra with whom he curates a series at Cadogan Hall and tours both nationally and internationally.

Alexander works regularly with the leading orchestras of Europe, the Americas, Asia and

Australasia, including the Leipzig Gewandhaus Orchestra, Deutsche Symphonie-Orchester Berlin, Konzerthausorchester Berlin, Helsinki Philharmonic, Stockholm Philharmonic, Hong Kong Philharmonic and Orchestre Metropolitain Montreal. This season Alexander makes his debut with Toronto Symphony and Colorado Symphony and returns to Orchestre de la Suisse Romande, Sao Paulo Symphony Orchestra, MDR Sinfonieorchester and the Melbourne and New Zealand Symphony Orchestras.

Alexander's operatic engagements have included *The Merry Widow* and Gounod's *Romeo and Juliet* (Den Kongelige Opera); *La Bohème* (Opera Lyra), *Iolanta* (Deutsche Kammerphilharmonie Bremen), *Così fan Tutte* (Opéra National de Montpellier), *The Marriage of Figaro* (Opera North) and a co-production of Harry Somers' *Louis Riel* in 2017 with NACO and the Canadian Opera Company.



Harry Bennetts *violin*

Sydney-born violinist Harry Bennetts studied at the Australian National Academy of Music under Dr. Robin Wilson, and in the Karajan Academy of the Berlin Philharmonic Orchestra mentored by concertmaster Noah Bendix-Balgley. His first years of violin lessons were in the Suzuki method and his subsequent teachers were Philippa Paige and Mark Mogilevski.

Harry has performed concerti as soloist with the Melbourne, Tasmanian and Canberra Symphony Orchestras. He has performed recitals at the Melbourne Recital Centre Salon, Ukaria Cultural Centre, Sydney Opera House Utzon room, and numerous regional centres. He has performed chamber music at festivals in Townsville, Huntington, Baden-Baden, Cologne, Berlin and Melbourne.

Whilst still completing his studies, Harry was accepted into the International Musicians Seminar at Prussia Cove in the class of Thomas Adès, and performed as an Emerging Artist with the Australian Chamber Orchestra. During his time studying in Germany he performed regularly with the Berlin Philharmonic Orchestra at their home in the Philharmonie and on their European tours. He has participated in masterclasses and lessons with Pinchas Zuckerman, Boris Kuschner, Midori Gotō, Christian Tetzlaff and members of the Belcea and Doric string quartets.

Harry Bennetts plays the 1716 "Hazelwood" Grancino violin, generously loaned to the Sydney Symphony Orchestra by Vicki Olsson.



Tobias Breider *viola*

Tobias Breider has established himself as one of Australia's most sought after viola players in chamber music.

Since his appointment as Principal Violist of the Sydney Symphony Orchestra in 2011 he has collaborated with many of Australia's finest musicians and ensembles including Selby & Friends, Wilma & Friends, the Melbourne Chamber Orchestra and the Australia Octet. He regularly appears at the Sanguine Estate and Bendigo Festivals and the Australian Festival of Chamber Music in Townsville.

Tobias is founding member of the String Trio Haveron-Breider-Clerici and member of the Brisbane-based EnsembleQ.

As a soloist Tobias has performed at the Sydney Opera House, the Sydney Domain, Parramatta Park, City Recital Hall and the Melbourne Recital Centre; internationally he has been invited to Festivals in the US, Germany, Austria, the UK and South Africa.

Tobias has taught at the Britten-Pears School in Aldeburgh, the Shanghai Academy, Stellenbosch University, the Sydney Conservatorium and Australian National Academy of Music.

The Chair of Tobias Breider is generously supported by Roslyn Packer AC and Gretel Packer.

Tobias Breider plays a 1626 Amati viola, generously on loan to the Sydney Symphony Orchestra.

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

In 1912 the Ballets Russes caused a sensation in Paris (as they would with *The Rite of Spring* the following year) when choreographer and dancer Vaslav Nijinsky simulated an orgasm on stage. Clutching a veil and a syrinx, or pan-pipes, he was dressed as a faun – the half-man, half-goat chimera of Greek mythology – and the ballet, *L'après-midi d'un faune* (The afternoon of a faun) represented his erotic fantasies of fruit and flowers and naked nymphs in the lush landscape of a hot, languid, Sicilian afternoon. The story, such as it is, comes from the poem of the same name, by Stéphane Mallarmé, eventually completed and published in 1876. It is a classic of *symbolisme*, avoiding any linear narrative in favour of vivid, sometimes disconnected images and a musical approach to language that is often obscure in meaning. It was perfect material for Debussy, whose orchestra score was used for the ballet; he was determined not to write music that conformed to the rules and conventions of Austro-German music.

He was not alone: Rimsky-Korsakov was one of several Russian composers to reject Western musical values in his youth, and even when he saw the benefits of learning Western orchestration, was drawn to the idea of program music, which might tell a story or depict a scene.

That's where in 1888, he started with *Scheherazade*, fired up by tales of love and murder, shipwreck and streetscape, and this accounts for its wealth of musical manners and colour. But he retreated from the program music aesthetic, insisting it should be listened to as a symphony, with the listener paying attention to the development of themes. So, with Debussy he shares an ear for sensual striking orchestral sound, but also seeks to present his music as having the kind of classical rigour of Mozart.

Actually Mozart's celebrated Sinfonia concertante is less 'rigorous' than his greatest symphonies, and like *Scheherazade* it is a showpiece, in which Mozart displays the brilliance of two colleagues and his local orchestra, and his own acute sensitivity to the sound of instruments.

Claude Debussy (1862–1918)

Prélude à 'L'après-midi d'un faune'

Published in 1876, Stéphane Mallarmé's eclogue, *L'après-midi d'un faune* is a monument of symbolist poetry, reflecting in its sumptuous but fragmentary language the erotic fantasies of a drowsy faun - a mythical half-man, half-goat - on a hot, languid, Sicilian afternoon. Running like a thread through the imagery of fruit and flowers and naked nymphs are references to music, specifically to the syrinx. This instrument, the 'pan-pipes', was fashioned by the god Pan from reeds into which a young nymph had been transformed, desperate to escape his amorous attentions.

One such reference, to the syrinx's 'sonorous, airy, monotonous line', would become the kernel of Debussy's musical rendering of the poem. (Debussy hated hearing his music described as 'what imbeciles call impressionism' and preferred his work to be compared Symbolist poetry.) Inviting Mallarmé to hear the work in 1894, he described 'the arabesque which...I believe to have been dictated by the flute of your faun.'

In fact the work's genesis was in a proposal by Mallarmé to present a staged version of his poem at an avant-garde theatre in 1891. By now he knew and admired some of Debussy's vocal music, and went so far as to announce in the newspaper that the staged version would include music by the young composer 'M de Bussy'. The project fell through, but Debussy's imagination had been whetted. The orchestral piece that finally appeared made an immediate and positive impact



Claude Debussy by Ivan Thiele

IN BRIEF

This piece's opening flute solo has been claimed as the beginning of modern music. Debussy, who loathed being called an 'impressionist' composer, was inspired by Stéphane Mallarmé's 1876 poem of a drowsy faun's erotic daydreams, and responded with music that drifts from sensation to sensation, creating powerful effects that vanish like dreams. This was revolutionary in the late 19th century: as Debussy said, instead of following rules of form and harmony, 'pleasure is the law.'



Nijinsky as the Faun

with the audience, if not the critics, and may be said to be Debussy's breakthrough work. In 1912 it was choreographed and danced by Nijinsky, whose erotic performance caused one of those typically Parisian fracas.

The first phrase of the solo flute arabesque with which the piece begins has rightly been described as a founding moment in modern music. Its chromatic, rhythmically ambiguous line traces and retraces the equally ambiguous interval of the tritone: like the material elsewhere in the work that is derived from the whole-tone scale, it is in no clearly discernible key, as is shown by the varied ways in which it is harmonised on its subsequent reappearances. The second half of the melody provides more 'conventional' motifs that are taken up from time to time by the rest of the orchestra.

Mallarmé's poem rhymes, but otherwise avoids traditional forms or a narrative line; similarly, Debussy's piece avoids the goal-directed development and tonal architecture that informs 19th century symphonism. As Pierre Boulez puts it 'what was overthrown was not so much the art of development as the very concept of form itself'. Musical events, like the vivid splashes of colour that first answer the flute, are there for the immediate pleasure they give; climaxes are approached by simple repetition of motifs; the most extended melody is a richly scored, Massenet-like tune at the work's midpoint, accompanied by layered, rocking ostinatos.

The faun is overcome by sleep and the 'proud silence of noon', and the piece ends with flutes, muted horns and the glitter of harp and antique cymbals, fading to nothingness.

GORDON KERRY © 2017

Prélude à 'L'après-midi d'un faune' requires an orchestra of 3 flutes, 3 oboes (1 doubling cor anglais) pairs of clarinets and bassoons, four horns, percussion, 2 harps and strings.

Percy Code conducted the Sydney Symphony Orchestra's first performance of Debussy's piece in March 1941. The Orchestra played it most recently in October 2018 under Jukka-Pekka Saraste.

Wolfgang Amadeus Mozart (1756–1791) **Sinfonia concertante in E flat for violin, viola and orchestra, K.364**

Allegro maestoso

Andante

Presto

Mozart was an accomplished violinist, good enough to play his own concertos in public, but it was mainly pressure from his father, a famous violin teacher, which led him to write the concertos and to keep up his practising. His main instrument was the piano, and in string quartets, like many a string-playing composer, he preferred to play the viola. If his violin concertos were a duty, this 'Concertante Symphony' for violin with viola was obviously a labour of love. It is one



Mozart colour by Barbara Krafft

IN BRIEF

The rise of public concerts in the late 18th century meant the emergence of more and more professional orchestras, and in Paris especially, a craze for the *sinfonia concertante* – a genre which was notionally symphonic but showed off a group of soloists from within the band. Mozart wrote one for winds and orchestra in Paris, and this, for violin and viola, probably for his colleagues in Salzburg.

of a sheaf of masterpieces written in 1778-79, including the opera *Idomeneo*. During his travels of 1778, Mozart had begun writing for musicians outside Salzburg, at Mannheim and in Paris. He was hoping for a professional position which would free him from his native city; and clearly this aim was a great stimulus. This Sinfonia concertante, however, like Mozart's violin concertos of 1775, was probably intended for musicians in Salzburg, most likely the concertmaster of the orchestra there, Antonio Brunetti, and violinist Joseph Hafeneder.

The sinfonia concertante was a form enormously popular at the time, showing off the skills of a group of instrumentalists from within the fine orchestras which were developing for public concerts. Mozart had recently been in Paris, where the sinfonia concertante craze was at its height, and had composed for performance there a work of this kind featuring his new friends, the wind soloists of the Mannheim orchestra (possibly what survives as the Sinfonia concertante K.297b). Usually such works were less tightly written than a symphony, and made more concessions to virtuosity, but Mozart's K.364 is an exception. It reveals elements of the Baroque concerto grosso in the close interplay between the soloists and the band, but the writing is on the scale of a symphony.

Combining violin and viola as soloists was a risky procedure, and especially in the key of E flat major, which doesn't make many open strings available on either violin or viola. Mozart notated the viola part in D major, and intended the instrument to be retuned a semitone higher, bringing the sounding pitches in line with those of the normally tuned violin. The violist can use many more open strings when fingering in D major, and the extra tension brightens the tone of the viola, helping it to balance the violin and to stand out from the orchestral violas. This *scordatura* is less necessary on modern, more highly strung violas, and few soloists adopt it, being reluctant to put their instruments temporarily under additional tension. Tonight's performance will be heard with conventional tuning.

The first movement, marked 'majestically', includes a lengthy orchestral build-up of the kind then being made famous by the Mannheim Orchestra. This is preceded by a marvellous passage where horns and oboes indulge in dialogue with pizzicato strings. A magical moment is the emergence of the two solo instruments from the orchestral mass, and their interplay affectionately and songfully explores the characteristic sound registers of violin and viola in turn.

As in several of Mozart's great piano concertos in E flat, the slow movement is in the relative minor key, C minor, for Mozart a key of brooding and profound pathos. Here the dialogue of the instruments reaches accents of deep feeling, even pain, yet ever songfully.

The finale is lighter, in the rhythm of a contredanse, and its high spirits include many unexpected touches. The two soloists bid farewell in turn in a rising passage of considerable virtuosity. Mozart himself wrote the eloquent cadenzas for this greatest of his string concertos.

DAVID GARRETT © 1999

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

The Sydney Symphony Orchestra first performed this work in 1940 with soloists George White and Rosalind Gumpertz, with Percy Code conducting, and most recently in two concerts in January 2017 conducted by Nicholas Carter and Jessica Cottis with soloists Andrew Haveron and Tobias Breider.

Nikolai Rimsky-Korsakov (1844–1908) ***Scheherazade* - Symphonic Suite, Op.35**

Largo e maestoso – Lento – Allegro non troppo

(The Sea and Sinbad's Ship)

Lento (The Story of the Kalendar Prince)

Andantino quasi allegretto

(The Young Prince and the Young Princess)

Allegro molto – Vivo – Allegro non troppo e maestoso – Lento

(Festival at Baghdad – The Sea – The Ship Goes to Pieces on a Rock Surmounted by a Bronze Warrior – Conclusion)

In late 19th century Russia a group of composers, known variously as The Five, or the Mighty Handful, tried to create a tradition of Russian music distinct from, and uninfluenced by, that of the West. The greatest of these, Nikolai Rimsky-Korsakov eventually realised that a close study of Western forms and, especially, orchestration would enhance his musical vision. He became a superb technician and teacher (of Stravinsky, Prokofiev and one or two others), and literally wrote the book on orchestration. Rimsky-Korsakov completed and polished the works of other members of The Five, like Mussorgsky and Borodin, who both died before completing their best work. Borodin died in 1887 leaving his major opera *Prince Igor* unfinished. Rimsky-Korsakov undertook to complete and orchestrate the opera, it has been suggested that in immersing himself in the world of central Asia, whose people and music it depicts, inspired his own foray into Orientalism, the orchestral suite *Scheherazade*. Before turning to composition, Rimsky-Korsakov had been in the Russian navy and had sailed extensively in that role, but his vision of the 'Orient' in *Scheherazade* is wholly imaginary. A tour de force of orchestration, its musical language owes a lot to the fairy-tale tradition in Russian opera and ballet, and is frequently powerfully evocative of natural phenomena such as the sea.



Rimsky-Korsakov by Ilya Repin

IN BRIEF

Born near St Petersburg, aristocratic ex-sailor Rimsky-Korsakov composed *Scheherazade* in 1888. The four movements of *Scheherazade* were originally intended to depict stories from *The 1001 Nights*, as told by Scheherazade as a means of staving off her murder by her husband the Sultan. Rimsky-Korsakov soon decided that the piece should be listened to as an abstract, symphonic work, but it remains full of the sounds of an imaginary Middle East, its songs and dances, as well as the turbulent sea. All the episodes are linked by solo violin 'arabesques' representing Scheherazade herself.

The inspiration for the four-movement suite is, of course, the some of the tales known in English as *The 1001 (or Arabian) Nights* and Scheherazade, the woman who tells them. Scheherazade finds herself married to the Sultan Shahriyar, who has become convinced that all women are duplicitous and unfaithful and so has each of his wives killed the morning after their wedding. Scheherazade keeps the Sultan in suspense, brilliantly exploiting that staple of the magazine or TV serial: the cliff-hanger. The Sultan is enthralled with her tales over 1001 nights, at which point he abandons his murderous ways.

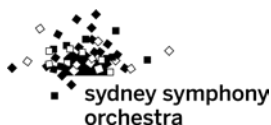
As he grew older, the composer disavowed that his suite was meant to be directly illustrative of specific tales, and removed the descriptive headings from the four movements in the second edition of the score. But he did acknowledge that the violin solo represented Scheherazade herself, spinning out the endless stories. Before she does so, however, we hear a forbidding, angular melody given out in octaves by strings, brass and low woodwinds: this is commonly believed to represent the Sultan himself, though it appears at least once – the story of one of several *kalendar*, or beggar, princes – in a context not associated with him. Similarly, other material can be heard from movement to movement, treated, as in a symphony, to purely music development – extended or compressed, given different colouring or mood. The Sultan's music at the star of the finale, for instance, is transformed by *Scheherazade's* violin, into dance music. Rimsky-Korsakov also evokes exotic music and places in several ways, notably, in the second movement, with strumming pizzicato and a long 'arabesque' melody for solo clarinet to suggest the music of Middle Eastern streets.

It is hard not to visualise seas and festivals, and to feel the passion and adventure of the stories.

GORDON KERRY ©2020

Scheherazade requires an orchestra of 3 flutes (2 doubling piccolo), 2 oboes (1 doubling cor anglais), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, 5 percussion, harp and strings.

The Sydney Symphony Orchestra first performed *Scheherazade* in September 1938 under Malcolm Sargent, and most recently in March 2016 under David Robertson.



Clocktower Square,
Argyle Street,
The Rocks NSW 2000
GPO Box 4972,
Sydney NSW 2001
Telephone (02) 8215 4644
Box Office (02) 8215 4600
Facsimile (02) 8215 4646
www.sydneyssymphony.com

All rights reserved, no part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any information storage or retrieval system, without permission in writing. While every effort has been made to ensure accuracy of statements in this publication, we cannot accept responsibility for any errors or omissions. Every effort has been made to secure permission for copyright material prior to printing.



SYDNEY TOWN HALL
483 George Street
Sydney NSW 2000
Administration (02) 9265 9333
Website sydneytownhall.com.au



SYMPHONY SERVICES INTERNATIONAL
Clocktower Square, Shops 6–9
35 Harrington Street, The Rocks 2000
Telephone (02) 8215 4666
Facsimile (02) 8215 4669
www.symphonyminternational.net



This is a **PLAYBILL / SHOWBILL** publication.
Playbill Proprietary Limited/Showbill Proprietary Limited
ACN 003 311 064 ABN 27 003 311 064

**Head Office: Suite A, Level 1, Building 16,
Fox Studios Australia, Park Road North, Moore Park NSW 2021
PO Box 410, Paddington NSW 2021**

Telephone: +61 2 9921 5353 Fax: +61 2 9449 6053
Email: admin@playbill.com.au Website: www.playbill.com.au

Chairman & Advertising Director Brian Nebenzahl OAM RFD
Managing Director Michael Nebenzahl | **Editorial Director** Jocelyn Nebenzahl

**Operating in Australia, New Zealand, Singapore, Hong Kong, Taiwan, Korea, South Africa,
UK and in USA as Platypus Productions LLC**

All enquiries for advertising space in this publication should be directed to the above company and address. Entire concept copyright. Reproduction without permission in whole or in part of any material contained herein is prohibited. Title 'Playbill' is the registered title of Playbill Proprietary Limited.

By arrangement with the Sydney Symphony, this publication is offered free of charge to its patrons subject to the condition that it shall not, by way of trade or otherwise, be sold, hired out or otherwise circulated without the publisher's consent in writing. It is a further condition that this publication shall not be circulated in any form of binding or cover than that in which it was published, or distributed at any other event than specified on the title page of this publication.

18783 -6

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

FIRST VIOLINS

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

SECOND VIOLINS

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

VIOLAS

Anne-Louise Comerford
ASSOCIATE PRINCIPAL
Sandro Costantino
Rosemary Curtin
Jane Hazelwood
Graham Hennings
Stuart Johnson
Justine Marsden
Felicity Tsai
Amanda Verner
Leonid Volovelsky
Tobias Breider
PRINCIPAL
Justin Williams
ACTING ASSOCIATE PRINCIPAL

CELLOS

HyungSuk Bae*
GUEST PRINCIPAL
Leah Lynn
ACTING ASSOCIATE PRINCIPAL
Kristy Conrau
Fenella Gill
Timothy Nankervis
Elizabeth Neville
Christopher Pidcock
Adrian Wallis
Umberto Clerici
PRINCIPAL
Catherine Hewgill
PRINCIPAL
David Wickham

DOUBLE BASSES

Kees Boersma
PRINCIPAL
David Campbell
Steven Larson
Richard Lynn
Jaan Pallandi
Benjamin Ward
Alex Henery
PRINCIPAL

FLUTES

Joshua Batty
PRINCIPAL
Carolyn Harris
Kim Falconer*
ACTING PRINCIPAL PICCOLO
Emma Sholl
ASSOCIATE PRINCIPAL

OBOES

Diana Doherty
PRINCIPAL
Alexandre Oguey
PRINCIPAL COR ANGLAIS
Eve Osborn°
Shefali Pryor
ASSOCIATE PRINCIPAL

CLARINETS

James Burke
PRINCIPAL
Christopher Tingay
Francesco Celata
ASSOCIATE PRINCIPAL
Alexander Morris
PRINCIPAL BASS CLARINET

BASSOONS

Todd Gibson-Cornish
PRINCIPAL
Fiona McNamara
Matthew Wilkie
PRINCIPAL EMERITUS
Noriko Shimada
PRINCIPAL CONTRABASSOON

HORNS

David Evans*
GUEST PRINCIPAL
Geoffrey O'Reilly
PRINCIPAL 3RD
Euan Harvey
Marnie Sebire
Rachel Silver
Ben Jacks
PRINCIPAL

TRUMPETS

David Elton
PRINCIPAL
Anthony Heinrichs

TROMBONES

Ronald Prussing
PRINCIPAL
Nick Byrne
Christopher Harris
PRINCIPAL BASS TROMBONE
Scott Kinmont
ASSOCIATE PRINCIPAL

TUBA

Steve Rossé
PRINCIPAL

TIMPANI

Mark Robinson
ACTING PRINCIPAL

PERCUSSION

Rebecca Lagos
PRINCIPAL
Timothy Constable
Joshua Hill*
Brian Nixon*
Alison Pratt*

HARP

Sally Pryce*
GUEST PRINCIPAL
Natalie Wong*

* = GUEST MUSICIAN

° = CONTRACT MUSICIAN

† = SYDNEY SYMPHONY FELLOW

Grey = PERMANENT MEMBER OF
THE SYDNEY SYMPHONY
ORCHESTRA NOT APPEARING IN
THIS CONCERT

SYDNEY SYMPHONY ORCHESTRA

Patron

Her Excellency The Honourable
Margaret Beazley AC QC
Governor of New South Wales

Board of Directors

Terrey Arcus AM *Chairman*
Geoff Ainsworth AM
Andrew Baxter
Kees Boersma
Ewen Crouch AM
Emma Dunch CEO
Catherine Hewgill
The Hon. Justice AJ Meagher
Karen Moses
John Vallance
Geoff Wilson

Council

PATRON EMERITUS

The Hon Prof Dame Marie Bashir AO CVO

COUNCIL MEMBERS

Brian Abel
Doug Battersby
Christine Bishop
Dr Rebecca Chin
John C Conde AO
The Hon. John Della Bosca
Alan Fang
Hannah Fink
Erin Flaherty
Dr Stephen Freiberg
Robert Joannides
Simon Johnson
Dr John Lam-Po-Tang
Gary Linnane
Helen Lynch AM
David Maloney AM
Danny May
Jane Morschel
Dr Eileen Ong
Andy Plummer
Deirdre Plummer
Seamus Robert Quick
Paul Salteri AM
Sandra Salteri
Juliana Schaeffer
Andrew Shapiro
Fred Stein OAM
Mary Whelan
Brian White AO
Rosemary White
Kathy White

HONORARY COUNCIL MEMBERS

Ita Buttrose AC OBE
Donald Hazelwood AO OBE
Yvonne Kenny AM
Wendy McCarthy AO
Dene Olding AM
Leo Schofield AM
Peter Weiss AO

Concertmasters

Emeritus

Donald Hazelwood AO OBE
Dene Olding AM

Administration

EXECUTIVE

Emma Dunch Chief Executive Officer
Sarah Falzarano Director of Finance
Richard Hemsworth Director of Operations
Aernout Kerbert Director of Orchestra
Management
Luke Nestorowicz Director of Marketing
Raff Wilson Director of Artistic Planning

Aiden Atan Customer Service Representative
Emma Carson Emerging Artists Program Officer
Ross Chapman Production Manager
Mihka Chee External Affairs Manager
Callum Close Philanthropy Manager
Ian Colley Customer Analyst

Kerry-Anne Cook Associate Director
of Operations & Touring
Pim den Dekker Head of Customer Service
and Ticketing

Michael Dowling Customer Service
Representative

Jennifer Drysdale Head of Philanthropy
Douglas Emery Marketing Manager

Emma Ferrer Accounts Assistant

Meera Gooley Head of Digital Marketing

Victoria Grant Librarian

David Harris Executive Officer

Tess Herrett Marketing Associate

Meklit Kibret Education & Community
Engagement Officer

Patricia Laksmono External Affairs Officer

Ilmar Leetberg Artist Liaison Manager

Alyssa Lim Publicity Manager

Rosie Marks-Smith Orchestra Personnel
Manager

Tom McGlinn Production Assistant

Alastair McKean Library Manager

Rachel McLarin Orchestra Personnel Manager

Lynn McLaughlin Head of CRM

Mary-Ann Mead Librarian

Lars Mehlan Head of Corporate Relations

Morgan Merrell Outbound Sales Manager

Tom Niall Marketing Associate

Alex Norden Operations Manager

Lauren Patten Philanthropy Officer

Nick Phibbs Customer Experience Manager

Minerva Prescott Accountant

Ali Primmer Associate Director,
Marketing Campaigns

Andrea Reitano Digital Marketing Coordinator

Lia Reutens Office Coordinator

Genevieve Scott Stage Manager

Elissa Seed Production Coordinator

Alex Sinclair Head of Sydney Symphony
Presents

Laura Soutter Payroll Officer

Ruth Tolentino Finance Manager

Sam Torrens Artistic Planning Manager

Simonette Turner Orchestra Personnel Manager

Amy Walsh Administrative Projects Manager

Erin Westhoff Philanthropy Coordinator

Stephen Wilson Senior Customer Service
Manager

Hnin Win External Affairs Officer

Amy Zhou Graphic Designer

SYDNEY SYMPHONY ORCHESTRA PATRONS

The Sydney Symphony Orchestra gratefully acknowledges the music lovers who support us. Your generous philanthropy is instrumental to our continued artistic excellence and helps to sustain our important education and regional touring programs. In addition to those listed below, we also acknowledge those supporters who wish to remain anonymous.

VISIONARIES

Brian Abel
Geoff Ainsworth AM &
Johanna Featherstone
Terrey Arcus AM & Anne Arcus
The Berg Family Foundation
Dr Rachael Kohn AO &
Mr Tom Breen
Robert & Janet Constable
Crown Resorts Foundation
Sir Frank Lowy AC &
Lady Shirley Lowy OAM
Robert Magid OAM & Ruth Magid
Roslyn Packer AC
(President, Maestro's Circle)
Packer Family Foundation
Peter Weiss AO (President
Emeritus, Maestro's Circle) &
Doris Weiss

MAESTRO'S CIRCLE

Robert Albert AO & Elizabeth Albert
Christine Bishop
John C Conde AO
Ian Dickson & Reg Holloway
Nora Goodridge OAM
Dr Gary Holmes &
Dr Anne Reeckmann
Ingrid Kaiser
I Kallinikos
Anthony & Sharon Lee Foundation
Warren & Marianne Lesnie
The Late Hon Jane Mathews AO
Catriona Morgan-Hunn
Rachel & Geoffrey O'Connor
Vicki Olsson
Drs Keith & Eileen Ong
Paul Salter AM & Sandra Salteri
Penelope Seidler AM
In memory of Mrs W Stening
Kathy White
In memory of Dr Bill Webb &
Mrs Helen Webb
Caroline Wilkinson OAM
Ray Wilson OAM, in memory of
James Agapitos OAM

PATRONS PROGRAM

\$15,000+

Antoinette Albert
Doug & Alison Battersby
Dugald Black
Audrey Blunden
Sandra & Neil Burns
Robert & L Alison Carr
Dr Rebecca Chin
Bob & Julie Clampett
Emma Dunch
Edward & Diane Federman
Simon Johnson
Dr John Lam-Po-Tang
Dr Barry Landa
Sylvia & the late Sol Levi
Helen Lynch AM & Helen Bauer
Susan Maple-Brown AM
Russell & Mary McMurray
The Hon. Justice AJ Meagher &
Mrs Fran Meagher
John & Jane Morschel
Karen Moses

Kenneth R Reed AM
Garry & Shiva Rich
Geoffrey Robertson AO
Graeme Robertson
Tim Robertson SC
In memory of Joyce Sproat
James Stening
Judy & Sam Weiss
June & Alan Woods Family Bequest

\$10,000+

Ainsworth Foundation
Rob Baulderstone & Mary Whelan
Daniel & Drina Breznjak
Richard Cobden SC
Janet Cooke
Ewen Crouch AM & Catherine Crouch
The Greatorex Fund
Carolyn Githens
Dr Bruno & Mrs Rhonda Giuffre
The Hilmer Family Endowment
Jim & Kim Jobson
Roland Lee
Dr Dominic Pak & Cecilia Tsai
Nigel & Carol Price
Sylvia Rosenblum
The Ross Trust
Rod Sims & Alison Pert
Tony Strachan
Russell Tagg & Pat Woolley

SUPPORTERS PROGRAM

\$5,000+

Dr Juliet Andrews &
Mr Nick Andrews
Stephen J Bell
Dr Victor Bien & Ms Silvana d'Iapico
Beverly & Phil Birnbaum
Ian & Jennifer Burton
Hon J C Campbell QC &
Mrs Campbell
Margot Chinneck
Roxane Clayton
B & M Coles
Howard & Maureen Connors
Donus Australia Foundation Limited
Paul R Espie AO
Richard Flanagan
Dr Stephen Freiberg &
Donald Campbell
Dr Colin Goldschmidt
Warren Green
Dr Jan Grose OAM
James & Yvonne Hochroth
Peter M Howard
David Jeremy
Ervin Katz
Professor Dianna Kenny
Justice Francois Kunc &
Ms Felicity Rourke
Dr Lee MacCormick Edwards
Charitable Foundation
Mora Maxwell
Judith A McKernan
Jackie O'Brien
Dougall Squair
Howard Tanner AM & Mary Tanner
David FC Thomas &
Katerina Thomas
Russell Van Howe & Simon Beets

Robert Veel
Kim Williams AM & Catherine Dovey
Women's Health &
Research Institute of Australia
Robert & Rosemary Walsh
Yim Family Foundation
Dr John Yu AC

\$2,500+

Colin & Richard Adams
David Barnes
In memory of Rosemary Boyle,
Music Teacher
In memory of R W Burley
Cheung Family
Jill E Choukkes
Dr Paul Collett
Sarah & Tony Falzarano
Ian Fenwicke &
the late Prof Neville Wills
James & Leonie Furber
Dr Greg Gard & Dr Joanne Grimdsdale
Michael & Rochelle Goot
Anthony Gregg
Sherry & Tom Gregory
Jill Hickson AM
Roger Hudson &
Claudia Rossi-Hudson
Andrew Kaldor AM &
Renata Kaldor AO
Mrs W G Keighley
Dr Heng Khung & Mrs Cilla Tey
Professor Andrew Korda AM &
Susan Pearson
A/Prof Winston Liauw & Ellen Liauw
Juliet Lockhart
Gabriel Lopata
Peter Lowry OAM &
Dr Carolyn Lowry OAM
David Maloney AM & Erin Flaherty
Renee Markovic
Matthew McInnes
Dr V Jean McPherson
Phil & Helen Meddings
James & Elsie Moore
Janet Newman
Timothy & Eva Pascoe
Andrew Patterson & Steven Bardy
Christina Pender
Graham Quinton
Suzanne Rea & Graham Stewart
Patricia H Reid Endowment Pty Ltd
Shah Rusiti
Manfred & Linda Salamon
Tony Schlosser
Dr Agnes E Sinclair
Yvonne Sontag
Jo Strutt & the late John Strutt
Dominic Taranto
Jane Thornton OAM & Peter Thornton
Judge Robyn Tupman
Ken Unsworth
Dr Alla Waldman
The Hon. Justice A G Whealy
Evan Wong & Maura Cordial
Lindsay & Margaret Woolveridge
Josette Wunder

\$1,000+

Lenore Adamson
Rae & David Allen

Henri W Aram OAM
In memory of Toby Avent
John Augustus & Kim Rylie
Lyn Baker
Malcolm & Joanna Barlow
Dr Richard & Mrs Margaret Bell
G & L Besson
Mark Bethwaite AM
Minnie Biggs
Allan & Julie Bligh
Judith Bloxham
Andre Boerema
Irene & Robert Bonella
Jan Bowen AM
Ros Bracher AM
Peter Braithwaite & Gary Linnane
Mrs H Breekveldt
Ita Buttrose AC OBE
Hugh & Hilary Cairns
Michel-Henri Carriol
C Cathels
Norman & Suellen Chapman
David Churches & Helen Rose
Donald Clark
In memory of L & R Collins
Joan Connery OAM
Debby Cramer & Bill Caukill
Dr Peter Craswell
Mary Anne Cronin
Trevor Cook & Julie Flynn
Cheryl Cumines
Charles P Curran AC &
Mrs Eva Curran
Diana Daly
Anthoula Danilatos
The Hon. Justice David Davies &
Mr Paul Presa
Greta Davis
Lisa & Miro Davis
Christie & Don Davison
Susan Doenau
Stuart & Alex Donaldson
Peter Doyle
JP & Jen Drysdale
Dr Rupert C Edwards
The Hon. Justice Sylvia Emmett
Suellen & Ron Enestrom
Hannah Fink & Andrew Shapiro
Mr & Mrs Alexander Fischl
Vernon Flay & Linda Gilbert
Freilich Family Foundation
Lynne Frolich
Irene & John Garran
Ray & Lindy Gerke
Stephen Gillies & Jo Metzke
Clive & Jenny Goodwin
Marilyn & Max Gosling
Andrea Govaert & Wik Farwerck
In memory of Angelica Green
Akiko Gregory
Peter & Yvonne Halas
Harry & Althea Halliday
Kim Harding & Irene Miller
V Hartstein
Robert Havard
Donald Hazelwood AO OBE &
Helen Hazelwood
Jennifer Hershon
Sue Hewitt

SYDNEY SYMPHONY ORCHESTRA PATRONS

Dr Lybus Hillman	Ian Taylor	Arlene Goldman	William Sewell
Michelle Hilton, in memory of my father, Emil Hilton	Jonathan Teperson	Sharon Goldschmidt	Peter & Virginia Shaw
Sally Hochfeld	Dr Jenepher Thomas	In memory of Michael Gordon	Diane Shteinman ^{AM}
Dorothy Hoddinott ^{AO}	H M Tregarthen	Dr Leo Gotheif	Ian & Jan Sloan
Georgina Horton	Gillian Turner & Rob Bishop	His Honour Geoffrey Graham	Peter & Jenny Solomon
Dr Brian Hsu & Mrs Felicity Hsu	Helen Twibill	Carole A P Grace	Jennifer Spitzer
Dr Michael & Mrs Penny Hunter	Suzanne & Ross Tzannes ^{AM}	Robert Green	Robert Spry
Beth Jackson & John Griffiths	Dr John Vallance	Geoffrey Greenwell	Dr Vladan Starcevic
Margaret Johnston	Mary Vallentine ^{AO}	Richard Griffin ^{AM} & Jay Griffin	In memory of Graham Stevenson
Dr Owen Jones & Vivienne Goldschmidt	Mr & Mrs Waddington	Michael Harvey	Pam & Ross Tegel
Leslie Kennedy	Ronald Walledge	Sandra Haslam	Ludovic Theau
Anna-Lisa Klettenberg	In memory of Denis Wallis	Rosemary Heal	Alma Toohey
Justin Lam	In memory of Don Ward	James Henderson	Kathryn J Turner
Beatrice Lang	Jerry Whitcomb	Roger Henning & Anton Enus	Kristina Vesik ^{OM}
Peter Lazar ^{AM}	A L Willmers & R Pal	Catherine Hewgill	Charles Wade ^{OM}
Robert Lee	Don & Heather Wilson	Lynette Hilton	Lynette Walker
Catherine Leslie	Geoff & Alison Wilson	Prof Ken Ho & Mrs Tess Ho	June Walpole
The Levins Family Foundation	Dr Richard Wing	Suzanne & Alexander Houghton	Edward West
A Lohan	Dr Peter W Wong	Philip Jameson	Robert Wheen
John & Sophia Mar	In memory of Lorna Wright	In memory of Joan Johns	Dr Peter White
Anna & Danny Marcus	Juliana Wu-Sun	Scott & Ellie Kable	In memory of JB Whittle
Alexandra Martin	R Yabsley	Alan Hauserman & Janet Nash	Peter Williamson
Danny May	Dustin Yee	Karanikas Family Holdings Pty Ltd	In memory of Trevor Williamson
Kevin McCann ^{AM} & Deirdre McCann	\$500+	Beverly Katz & Anthony Larkum	Marianna Wong
Ian & Pam McGaw	Phillip Alexander & Elizabeth Steel	In memory of Pauline Keating	Sue Woodhead
Evelyn Meaney	Heather & Peter Andrews	Kim & Megan Kemmis	In memory of Olwen Woolcott
Keith Miller	Luke Arnull	Eddie Khoo & Cynthia Chee	Dawn & Graham Worner
Dr Robert Mitchell	John Bagnall	Dr Henry Kilham	Paul Wyckaert
Howard Morris	John Barwick	Jennifer King	L D & H Y
P Muller	The Hon. Chief Justice Bathurst & Mrs Bathurst	Susan Kitchin & John Woolford	Colin & Natalie Yamey
Judith Mulveney	Paul Bedbrook	Sonia Lal	Helga & Michele Zwi
Janet & Michael Neustein	Jan Bell	Tania Lamble	
Yvonne Newhouse & Henry Brender	Chris Bennett	Eugen Lamotte & Duncan George	
Darrol Norman & Sandra Horton	Chris Bennett	Patrick Lane	
J E Norman & G V Norman	Baiba Berzins	Elaine M Langshaw	
Professor Mike O'Connor ^{AM}	The Hon. Michael Black ^{AC QC} & Mrs Margaret Black	Dr Allan Laughlin	
Judith Olsen	Jane Blackmore	Olive Lawson	
Mr & Mrs Ortis	Richard Bloor	Antoinette le Marchant	
In memory of Sandra Paul	Kees Boersma & Kirsty McCahon	Cheok F Lee	
Dr Kevin Pedemont	Stephen Booth	Erna Levy	
Stephen Perkins	Ian & Barbara Brady	Liftronic Pty Ltd	
Almut Piatti	Dr Tracy Bryan	Joseph Lipski	
Dr John I Pitt	Alexandra & Axel Buchner	Anne Loveridge	
Greeba Pritchard	Anne Cahill ^{OM}	Panee Low	
Dr Raffi Qasabian & Dr John Wynter	Lorraine Cairnes & Peter Moffitt	Lyon Family	
Patrick Quinn-Graham	Eric & Rosemary Campbell	Elaine MacDonald	
Ernest & Judith Rapee	Freda Cassen	Melvyn Madigan	
In memory of Katherine Robertson	P C Chan	Silvana Mantellato	
Lesley & Andrew Rosenberg	M D Chapman ^{AM} & J M Chapman	Kwok-Ling Mau	
Christine Rowell-Miller	Callum Close & James Tolhurst	Molly McConville	
Jorie Ryan for Meredith Ryan	Alison Clugston-Cornes	Alastair McKean	
Kenneth Ryan	Meg Isabelle Collis	Margaret McKenna	
Hon Justice Ronald Sackville ^{AO} & Mrs Pam Sackville	In memory of Beth Harpley	Ross McNair & Robin Richardson	
In memory of H St P Scarlett	Dom Cottam & Kanako Imamura	I Merrick	
Solange Schulz	Professor Maria Craig	John Mitchell	
Sophie Schultz	Robin & Wendy Cumming	Henry & Ursula Mooser	
George & Mary Shad	John & Jill Curtin	John R Nethercote	
Daniela Shannon	Katarina Cvitkovic	Graham North	
Kathleen Shaw	Geoff & Christine Davidson	Stephanie Oliveira	
Dr Evan Siegel	Catherine Davies	Tobias Pfau	
Margaret Sikora	The Deveson Family	Erika & Denis Pidcock	
Marlene & Spencer Simmons	Anne Dineen	Dr Michael Pidcock	
Maureen Smith	Dr David Dixon	Jane Purkiss	
Barbara & Bruce Solomon	Grant & Kate Dixon	The Hon. Dr Rodney Purvis ^{AM QC} & Mrs Marian Purvis	
Judith Southam	Peter & Lou Duerden	Kim & Graham Richmond	
Titia Sprague	Camron Dyer & Richard Mason	Alexander & Rosemary Roche	
Donna St Clair	Ron Dyer ^{OM} & Dorothy Dyer	Ken & Jan Roberts	
Fred Stein ^{OM}	John Favaloro	Megan Rofe	
Catherine Stephen	Dr Roger Feltham	Peter & Heather Roland	
Dr Vera Stoermer	Carole Ferguson	Agnes Ross	
Rosemary Swift	E Fidler	Kaye Russell	
	Lesley Finn	Justin Schaffer	
	Barbara Fogarty	Dr Lorna Scott	

SYDNEY SYMPHONY ORCHESTRA PATRONS

Chair Patrons

Emma Dunch
Chief Executive Officer
I Kallinikos Chair

Andrew Haveron
Concertmaster
Vicki Olsson Chair

Joshua Batty
Principal Flute
Karen Moses Chair

Victoria Bihun
Violin
Sylvia & the late Sol Levi Chair

Kees Boersma
Principal Double Bass
Council Chair

Tobias Breider
Principal Viola
Roslyn Packer AC & Gretel Packer Chair

Nick Byrne
Trombone
Robertson Family Chair

Umberto Clerici
Principal Cello
Garry & Shiva Rich Chair

Anne-Louise Comerford
Associate Principal Viola
White Family Chair

Timothy Constable
Percussion
Christine Bishop Chair

Lerida Delbridge
Assistant Concertmaster
Simon Johnson Chair

Diana Doherty
Principal Oboe
John C Conde AO Chair

Rebecca Gill
Violin
In memory of Reg & Jeannette Lam-Po-Tang Chair

Paul Goodchild
Associate Principal Trumpet
Friends of the late Hon. Jane Mathews AO Chair

Carolyn Harris
Flute
Dr Barry Landa Chair

Jane Hazelwood
Viola
*Bob & Julie Clampett Chair
in memory of Carolyn Clampett*

Claire Herrick
Violin
Mary & Russell McMurray Chair

Catherine Hewgill
Principal Cello
The Hon. Justice AJ & Mrs Fran Meagher Chair

Kirsty Hilton
Principal Second Violin
Drs Keith & Eileen Ong Chair

Scott Kinmont
Associate Principal Trombone
Audrey Blunden Chair

Leah Lynn
Assistant Principal Cello
Sydney Symphony Orchestra Vanguard Chair (lead support from Taine Moufarrige and Seamus R Quick)

Nicole Masters
Second Violin
Nora Goodridge OAM Chair

Timothy Nankervis
Cello
Dr Rebecca Chin & Family Chair

Elizabeth Neville
Cello
Ruth & Bob Magid OAM Chair

Alexandre Oguey
Principal Cor Anglais
Mackenzie's Friend Chair

Mark Robinson
Acting Principal Timpani
*Sylvia Rosenblum Chair
in memory of Rodney Rosenblum*

Emma Sholl
Associate Principal Flute
Robert & Janet Constable Chair

Justin Williams
Assistant Principal Viola
Robert & L Alison Carr Chair

FOR INFORMATION ABOUT THE CHAIR PATRONS PROGRAM CALL (02) 8215 4674

Sydney Symphony Fellowship

The Fellowship program receives generous support from:

Paul Salteri AM & Sandra Salteri

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 and Trombone Chairs*

Black, Morgan-Hunn & Stening *Oboe Chair*

Sandra & Neil Burns *Clarinet Chair*

Dr Gary Holmes & Dr Anne Reeckmann *Horn Chair*

In memory of Matthew Krel *Violin Chair*

Warren & Marianne Lesnie *Trumpet Chair*

Dr Eileen & Dr Keith Ong *Violin Chair*

The Ross Trust *Oboe Chair*

In memory of Joyce Sproat *Viola Chair*

In memory of Mrs W Stening *Cello Chair*

June & Alan Woods Family Bequest *Bassoon Chair*



Sydney Symphony Orchestra 2020 Fellows

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.

Warwick K Anderson
Henri W Aram OAM & Robin Aram
Timothy Ball
Dr Rosemary Barnard
Stephen J Bell
Christine Bishop
Judith Bloxham
David & Halina Brett
R Burns
David Churches & Helen Rose
Howard Connors
Greta Davis
Glenys Fitzpatrick
Dr Stephen Freiberg
Vic & Katie French
Jennifer Fulton
Brian Galway
Geoffrey Greenwell
Pauline M Griffin AM

Dr John Lam-Po-Tang
Dr Barry Landa
Peter Lazar AM
Daniel Lemesle
Ardelle Lohan
Dr Linda Lorenza
Mary McCarter
Louise Miller
James & Elsie Moore
Barbara Murphy
Douglas Paisley
Jane Purkiss
Kate Roberts
Dr Richard Spurway
Rosemary Swift
Mary Valentine AO
Ray Wilson OAM
Dawn & Graham Worner



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
The Estate of the late Dr Alison Margaret Burrell
The Estate of the late Carolyn Clampett
The Estate of the late Jonathan Earl William Clark
The Estate of the late Martha Danos
The Estate of the late Roma Valeria Joy Ellis
The Estate of the late Paul Louis de Leuil
The Estate of the late Colin T Enderby
The Estate of the late Mrs E Herrman
The Estate of the late Irwin Imhof
The Estate of the late Isabelle Joseph
The Estate of the late Dr Lynn Joseph
The Estate of the late Matthew Krel
The Estate of the late Helen MacDonnell Morgan
The Estate of the late Greta C Ryan
The Estate of the late Foster Smart
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 4625.

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

Katherine Shaw *Chair*
Taine Moufarrige *Founding Patron*
Chris Robertson *Founding Patron*
Paul Colgan
Shefali Pryor

VANGUARD MEMBERS

Duncan & Wendy Abernethy
Laird Abernethy
Gabrielle Amies
Attila Balogh
Andrew Baxter
Dr Victoria Beyer
Daniel Booth
Dr Andrew Botros
Christie Brewster
Nikki Brown
Chloe Burnett
Sandra Butler
Alicia Cabrera
Julka Caruthers
Dharma Chandran
Dr Rebecca Chin
Tanya Costello
Alex Cowie
Anthony Cowie
Peter Creeden and Emily O'Shea
Paul Deschamps
Justin Di Lollo
Paul & Rachelle Edwards
Roslyn Farrar
Anastasia Fulton
Matthew Garrett & Courtney Thomason
Rob Gaunt
Sam Giddings
Selina Govan
Fiona Hekking
Kathryn Higgs
Danny Hortense

Katie Hryce
Stephen Johnson
Virginia Judge
Joe Karsay
Aernout Kerbert
Eugen Lamotte
Robert Larosa
Kate Lavender
Maria Lomax
Gabriel Lopata
Patrick McKeon
Carl McLaughlin
Oscar McMahon
Sabrina Meier
Adrian Miller
Jemma Morris
Alex Nicholas
Timothy Nicholls
Edmund Ong
Joel Pinkham
Seamus Robert Quick
Katie Robertson
Alvaro Rodas Fernandez
Wouter Roesems
Rachel Scanlon
Cassandra Scott
Mischa Simmonds
Tim Steele
Ben Sweeten
Liz Tay
Ian Taylor
Lena Teo
Robyn Thomas
Russell Van Howe & Simon Beets
Dr Danika Wright
Jane Wurth

We are proud to acknowledge those donors who have given in support of our work over the last twelve months. (20 February, 2020)



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

PLEASE DONATE TODAY

(02) 8215 4674

philanthropy@sydneyssymphony.com

SALUTE

PRINCIPAL PARTNER



Principal Partner

GOVERNMENT PARTNERS



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.

PREMIER PARTNER



MAJOR PARTNERS



FOUNDATIONS



GOLD PARTNERS



SILVER PARTNERS



COMMUNITY & INDUSTRY PARTNERS



MEDIA PARTNERS



VANGUARD PARTNER



HOTEL PARTNER



EVENT PARTNER



REGIONAL TOUR PARTNER



When performance is your passion

Queensland Conservatorium continues to produce performing arts professionals of the highest calibre.

Find your place on the world stage.

griffith.edu.au/musicaltheatre | griffith.edu.au/acting



Find your Art

Discover the best in
Arts entertainment from
Australia and beyond.

foxtel
arts

Channel 133

Call 131 787

