10–13 February
Sydney Town Hall

ROMANCE BEGINS
CONDUCTED BY SIMONE YOUNG
SYDNEY SYMPHONY ORCHESTRA

PATRON Her Excellency The Honourable Margaret Beazley AC QC

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.

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. Australia-born Simone Young has been the Orchestra’s Chief Conductor Designate since 2020. She commences her role as Chief Conductor in 2022 as the Orchestra returns to the renewed Concert Hall of the Sydney Opera House.

The Sydney Symphony Orchestra’s concerts encompass masterpieces from the classical repertoire, music by some of the finest living composers, and collaborations with guest artists from all genres, reflecting the Orchestra’s versatility and diverse appeal. Its award-winning education program is central to its commitment to the future of live symphonic music, and the Orchestra promotes the work of Australian composers through performances, recordings and its commissioning program.

2021 CONCERT SEASON
ABERCROMBIE & KENT MASTERS SERIES

ROMANCE BEGINS
CONDUCTED BY SIMONE YOUNG

Simone Young conductor
Daniel Röhn violin

Peter Ilyich Tchaikovsky (1840–1893)
Violin Concerto in D, Op.35
Allegro moderato – Moderato assai
Canzonetta: Andante
Finale: Allegro vivacissimo

Connor D’Netto (Born 1994)
Uncertain Planning

Antonín Dvořák (1841–1904)
Symphony No.9 in E minor, B.178 (Op.95) From the New World
Adagio – Allegro molto
Largo
Scherzo (Molto vivace)
Allegro con fuoco

Connor D’Netto’s Uncertain Planning was made possible through the Sydney Symphony Orchestra’s 50 Fanfares Project and was commissioned by the Sydney Symphony Orchestra, supported by Christine Bishop.

Cover Image
Simone Young
Photo: Nic Walker
Welcome to the Abercrombie & Kent Masters Series.

Hello and welcome to the curtain raising performance of the 2021 Masters Series. As we look to a new year with renewed hope and optimism, tonight’s program offers the perfect complimentary pairing of romantic energy and dreamy, bohemian influences, reminiscent of faraway lands.

Tonight, experience Tchaikovsky’s Violin Concerto famously originally dedicated to one of the composer’s most significant partners, through the delicate brilliance of German violinist, Daniel Röhn. Composed amid the whimsical landscapes of France, Italy and Switzerland, the music swells with lush sweeping strings that inspire thoughts of romantic connections and adventures past, present and yet to come.

Romance and travel have long been intertwined, whether it be celebrating a bond between two lovers on an enchanting honeymoon to the coastal idyll of the Maldives, or commemorating a milestone on safari to the plains of Africa, reveling in the unwavering love and support forged through a lifelong partnership. Not just celebrating love between people, destinations across the world draw intrepid travellers with a love of adventure, from the ethereal wilderness of Patagonia, to the captivating icescapes of Antarctica or India’s kaleidoscope of sounds, smells and culture, its Taj Mahal standing proudly as the ultimate declaration of love.

Even if Tchaikovsky’s European countryside seems a long way off right now, we can keep the passion of travel and adventure alive and start planning for future explorations. Consider spending some time with loved ones closer to home, perhaps on a Loire Valley-inspired walking tour in the Barossa, or paying homage to the wilds of Africa on a glamping safari through Kakadu.

This year at A&K we resolved to continue exploring, and whatever your adventure, we hope we can help you embark on an unforgettable journey. Because great travel, much like a great love, leaves you with memories for years to come.

Enjoy your listening and exploring!

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

ABOUT THE ARTISTS

Simone Young conductor

Simone Young AM, General Manager and Music Director of the Hamburg State Opera and Music Director of the Philharmonic State Orchestra Hamburg from 2005 – 2015 is currently Principal Guest Conductor of the Lausanne Chamber Orchestra. She has conducted complete cycles of Der Ring des Nibelungen at the Vienna Staatsoper, the Staatsoper Berlin and Staatsoper Hamburg. Her Hamburg recordings include the Ring cycle, Mathis der Maier (Hindemith), and symphonies of Bruckner, Brahms and Mahler. Her 2012 Hamburg Opera and Ballet tour to Brisbane, (Das Rheingold in concert, and Mahler Symphony No. 2 “Resurrection”), won her the 2013 Helpmann Award for the Best Individual Classical Music Performance.

Simone Young’s most recent engagements have included return invitations to the New York and Monte Carlo Philharmonic Orchestras; the Helsinki, Barcelona, Cincinnati, and Minnesota Orchestras; Orchestre de Paris; and the West Australian and Queensland Symphony Orchestras.

The BBC Symphony, Berlin, Vienna, Munich, Dresden, and London Philharmonic Orchestras, the Staatskapelle Dresden, the Bruckner Orchestra, Linz, City of Birmingham Symphony, Dallas Symphony Orchestra, and the Wiener Symphoniker, are among the leading orchestras Simone Young also regularly conducts.

Maintaining her passionate interest in and understanding of the voice, her recent invitations to conduct opera have included Reimann’s Lear (Madrid), Fidelio, a Verdi Gala and Der Rosenkavalier (Berlin State Opera), Lohengrin and Elektra (Zürich), A Midsummer Night’s Dream and Henze’s Das verräterene Meer (Vienna State Opera), and Tannhäuser (Munich).

Simone Young has been Music Director of Opera Australia, Conductor of the Bergen Philharmonic Orchestra, and Principal Guest Conductor of the Gulbenkian Orchestra, Lisbon. Her many accolades include a Professorship at the Musikihochschule in Hamburg, Honorary Doctorates from Griffith University, University of Western Australia, Monash University and the University of New South Wales; the Chevalier de l’Ordre des Arts et des Lettres from France, the Goethe Institute Medal and the Sir Bernard Heinze Award.

Simone Young has been the Orchestra’s Chief Conductor Designate since 2020. She commences her role as Chief Conductor in 2022 as the Orchestra returns to the renewed Concert Hall of the Sydney Opera House.

Simone Young’s appearances are generously supported by
Bob Magid OAM & Ruth Magid.

Supporting Simone Young in 2021
ABOUT THE ARTISTS

DANIEL RÖHN violin

Widely acclaimed as one of the leading violinists on stage today, Daniel Röhn comes from a remarkable lineage of artists: both his grandfather Erich Röhn and his father Andreas Röhn helped shape the universally unique German orchestral sound as concertmasters of the Berlin Philharmonic’s Furtwängler era and the postwar Bavarian Radio Symphony Orchestra. Daniel’s own playing is rooted in these stylistic traditions and he has earned praise from critics and audiences worldwide for his evocation of the violin’s golden age.

Recent and upcoming highlights include performances with the London Philharmonic, Bavarian Radio Symphony Orchestra, Royal Stockholm Philharmonic, Norwegian Chamber Orchestra, and the Swedish Chamber Orchestra. Röhn has appeared at Carnegie Hall New York, Concertgebouw Amsterdam, Wigmore Hall London, and at all major venues in his native Germany, with conductors such as Riccardo Muti, Gustavo Dudamel, Lorin Maazel, and Esa-Pekka Salonen.

As a frequent guest at Europe’s major summer festivals, his chamber music partners include Lisa Batiashvili, Gautier Capuçon, Nils Mönkemeyer, and Jörg Widmann.

His award-winning discography presents not only standard repertoire, but special projects like “The Kreisler Story”, a masterful celebration of one of the violin’s most treasured virtuosos Fritz Kreisler, or “The Golden Violin – Music of the 20’s.” Röhn’s homage to the culturally unparalleled period between the two world wars.

Daniel Röhn received early musical training from his father and studied under Ana Chumachenco at Munich University of Music and Performing Arts. Daniel now resides in Australia for the foreseeable future with his wife, renowned flutist Ana de la Vega, and their daughter. A passionate teacher himself, and a former guest professor with the University of Music and Performing Arts. Daniel now resides in Australia for the foreseeable future with his wife, renowned flutist Ana de la Vega, and their daughter. A passionate teacher himself, and a former guest professor with the University of Music and Performing Arts. Daniel now resides in Australia for the foreseeable future with his wife, renowned flutist Ana de la Vega, and their daughter.

ABOUT THE MUSIC

In the winter of 1877 Tchaikovsky was in love, with a passion of ‘unimaginable force’ for a young violinist and student at the Moscow Conservatorium, Iosif Kotek whom Tchaikovsky had known for about six years. Kotek was a devoted and affectionate but platonic friend to Tchaikovsky, but soon became besotted with a fellow (female) student. The composer’s ardour cooled quickly, and within three weeks of discovering Kotek’s new relationship, Tchaikovsky had made his fateful proposal to Antonina Milyukova, a former Conservatorium student who had fallen in love with him.

Kotek and Tchaikovsky remained friends, however, and the Violin Concerto seems to have grown out of a promise that the composer made to write a piece for one of Kotek’s upcoming concerts. While Kotek was not, ultimately, the dedicatee or first performer of the work, he was of enormous help to Tchaikovsky in playing through sections of the piece as the composer finished them.

After leaving his wife, Tchaikovsky travelled extensively in western Europe and worked on the Violin Concerto in Switzerland in early 1878, not long after completing the Fourth Symphony and the opera Eugene Onegin.

It seems that Tchaikovsky found the conventions of the violin concerto offered a way of writing a large-scale work without the personal and emotional investment of the opera and symphony.

Like Beethoven’s and Brahms’, Tchaikovsky’s concerto is in the key of D major and in three substantial movements. The first develops two characteristic themes within a tracery of brilliant virtuoso writing for the violin, and like Mendelssohn, Tchaikovsky places the solo cadenza before the recapitulation of the opening material. As in the slow movement of the Fourth Symphony, the central Canzonetta works its magic by the deceptively simple repetition of its material. The work concludes with a bravura, ‘Slavonic’ finale which is interrupted only by a motif for solo oboe which for one writer recalls, nostalgically, a moment in the ‘Letter Scene’ from Onegin (which itself parallels the relationship between Tchaikovsky and his wife Antonina).

The work was initially dedicated to the virtuoso Leopold Auer, who thought it far too difficult and refused to play it. In 1881 Adolf Brodsky gave the premiere in Vienna. That city’s most feared critic, Eduard Hanslick, tore the piece to shreds in frankly racist terms but, like many a music critic, he made a bad call; Tchaikovsky had written one of the best-loved works of the concerto repertoire.

Dvořák had an ambivalent relationship with Tchaikovsky and his music, saying that the Fourth Symphony was ‘terrible’ but that Eugene Onegin’s music ‘penetrates our hearts so deeply that we cannot forget it. Whenever I go to hear it I feel myself transported into another world.’

In 1892, Dvořák set sail for another world – New York – to take up the position of director of the National Conservatory of Music of America, founded by the indefatigable Jeanette M Thurber only a decade before.
Dvořák felt very strongly that composers needed to look to their own vernacular musics for ideas. He argued that music by Native Americans, African-Americans (introduced to him by Harry Burleigh, a Black student at the Academy) and the songs of Stephen Foster, which derive from them, as well as the folk heritage of immigrant groups – such as the Czech community of Spillville, Iowa – could be the basis for a distinctly American classical music. As he said in the Harper’s article:

"Nothing must be too low or insignificant for the musician. When he walks he should listen to every whistling boy, every street singer or blind organ grinder..."

Dvořák’s Symphony From the New World premiered at Carnegie Hall in 1893, and seems like an illustration of that encompassing principle. Many of its themes are clearly rooted in folk idioms, though Dvořák noted that he had tried to capture the spirit of Native- and African-American music without actual appropriation. And the use of the ‘black-note’ pentatonic scale is common the world over.

The symphony’s first movement has a slow introduction, which gradually links short motifs together to produce a sense of growing tension that is released in the allegro. This section’s angular first theme for horns is answered by a crisp rhythm that suggests any number of Slavic dances. Flutes and oboes sound a bridging tune sometimes said (though not by Dvořák) to be ‘Indian’. The second major theme of the piece, heard first on solo flute, uses the same sequence of notes that sets the words ‘...chariot, comin’ for to carry me home’ in the spiritual Swing Low, Sweet Chariot though with quite different mood and speed, so possibly not a conscious quotation. Dvořák weaves a complex and dramatic sonata movement out of these themes.

The celebrated Largo begins with a quiet but harmonically audacious sequence of chords before launching into the famous first theme. Given out by the cor anglais, the theme was later (though not by Dvořák) used for the song ‘Goin’ home’, but is not of African-American provenance. We do know that Dvořák associated some of the symphony’s music with a projected cantata or opera (as suggested by Jeanette Thurber) based on Longfellow’s epic of Native America, The Song of Hiawatha, and that the cor anglais theme was related to Hiawatha’s wooing. Commentators have generally agreed that the funereal central section relates to the death of Minnehaha, Hiawatha’s bride, and its echoes of the first movement suggest some extra-musical intent in that movement as well.

Dvořák also noted that the scherzo is based on Hiawatha’s wedding ‘scene at the feast where the Indians dance’. The central trio section of the scherzo has the kind of theme that became commonplace in filmed depictions of the American west.

The finale is a tour-de-force in its energy and scoring, but also reimagines themes from the previous three movements, and combines them, breathtakingly, in the closing coda.

Gordon Kerry © 2021

CONNOR D’NETTO (BORN 1994)
Uncertain Planning

The composer writes...

I acknowledge the Jagera and Turrbal people, Traditional Custodians of the lands where I live, work and create, and the Gadigal people of the Eora Nation on whose land this concert takes place. I pay my respect to their Elders past, present and emerging, and recognise that sovereignty was never ceded.

Uncertain Planning was written in the midst of 2020. Though my work rarely explicitly intends to convey any message, meaning or certain evocation, it’s hard not to let living through a year like 2020 influence your art – for your own inner workings to not colour ever-so-slightly your work. Knowing my new commission would be premiered alongside Dvorak’s “New World” Symphony, a work which looked forward with a joyous sense of optimism, strangely brought these feelings into stark relief. Spending my days in my writing studio became an escape from the new world, as did creating art; these also became spaces for catharsis. While diving deeper and deeper into the music itself, in the day-to-day practice of writing’s beautifully abstract ways, taking small musical ideas and obsessively reworking and exploring permutations, unfolding floral fractal-esque layers that all-encompass gestures and whole structures, searching for systems to carve out imagined spaces with sound, a broken world continued to turn outside my window and the uncertainty outside inevitably spread in – anxious stillness, distant, constant uneasiness and unknowing; overwhelming frustration, searing anger; gentle hope and burning determination.

This work was made possible through the Sydney Symphony Orchestra’s 50 Fanfares Project and was commissioned by the Sydney Symphony Orchestra, supported by Christine Bishop.
THANK YOU

Every gift makes a difference. We gratefully acknowledge the generosity of our community, including those who wish to remain anonymous.

VISIONARIES
Brian Abel
Geoff Ainsworth AM & Johanna Featherstone
Antoinette Albert
Terrey Arous AM & Anne Arcus
The Berg Family Foundation
Robert & Janet Constable
Crown Resorts Foundation
Gillian Eldershaw
Dr Gary Holmes & Dr Anne Reekmann
Dr Rachael Kohn
Dr Gary Holmes & Dr Anne Reeckmann
Gillian Eldershaw
Crown Resorts Foundation
Robert & Janet Constable
Doris Weiss & the late Peter Weiss
Lady Shirley Lowy
Roslyn Packer
Patricia H Reid Endowment Pty Ltd
Anthony & Suzanne Maple-Brown
Judy & Sam Weiss

MAESTRO’S CIRCLE
Robert Albert AO & Elizabeth Albert
Christine Bishop
Dr Rebecca Chin
John C Conde AO
Edward & Diane Federman
Ian Dickson & Reg Holloway
Nora Goodridge OAM
Ingrid Kaiser
I Kallinikos
Sharon & Anthony Lee Foundation
Ian & Ann Levi
Catriona Morgan-Hunn
Karen Moses
Nelson Meers Foundation
Rachel & GeoffreY O’Connor
Vicki Olsson
Drs Keith & Eileen Ong
Vicki Olsson
Drs Keith & Eileen Ong
Paul Salteri AM & Sandra Salteri
In memory of Mrs W Stening
Kathy White
In memory of Dr Bill Webb & Helen Webb
Caroline Wilkinson OAM
Ray Wilson OAM, in memory of
James Agapitos OAM

PATRONS PROGRAM
$15,000+
Ainsworth Foundation
Doug & Alison Batterys
Dougald Black
Audrey Blunden
Sandra & Neil Burns
Robert & L Alison Carr
Bob & Julie Clampett
Darin Cooper Foundation
Emma Dunch
Simon Johnson
Dr John Lam-Po-Tong
The late Dr Barry Landa
Warren & Marianne Lesnie
Sylvia & the late Sol Levi
Helen Lynch AM & Helen Bauer
Susan Maple-Brown AM
The Hon. Justice AJ Meagher & Fran Meagher
John & Jane Morschel
Janet & Michael Neustein
Kenneth R Reed AM
Garry & Shiva Rich
Geoffrey Robertson AO
Graeme Robertson
Tim Robertson SC
In memory of Joyce Sproat
James Stening
June & Alan Woods Family Bequest

$10,000+
Rob Boulderstone & Mary Whelan
Roxane Clayton
Richard Cobden SC
Janet Cooke
Ewen Crouch AM & Catherine Crouch
The Greatorex Fund
Carolyn Githens
Dr Bruno & Rhonda Giuffre
Dr Margot Harris
The Hilmer Family Endowment
Jim & Kim Jobson
Roland Lee
Dr Lee MacCormick Edwards Charitable Foundation
Sue Milliken AO
Dr Dominic Pak & Cecilia Tsai
Nigel & Carol Price
Sylvia Rosenblum

Dougall Squirai
The Ross Trust
Rod Sims & Alison Pert
Penelope Seidler AM
Tony Strachan
Judge Robyn Tupman
Russell Tagg & Pat Woolley
Yim Family Foundation

SUPPORTERS PROGRAM
$5,000+
Dr Juliet Andrews & Nick Andrews
Stephen J Bell
Dr Victor Bien & Silvano D’Apicco
Beverley & Phil Binbaum
Ian & Jennifer Burton
Hon J C Campbell QC & Mrs Campbell
Margot Chinnick
B & M Coles
Howard & Maureen Connors
Heather & Malcolm Crompton
Donus Australia Foundation Limited
Richard Flanagan
Dr Stephen Freiberg & Donald Campbell
Dr Greg Gard & Dr Joanne Grimsdale
Dr Colin Goldschmidt
Warren Green
James & Yvonne Hochroth
Kimberley & Angus Holden
Peter M Howard
David Jeremy
Ervin Katz
Justice Francois Kunc & Ms Felicity Rourke
Gabriel Lopata
Mara Maxwell
Judith A McKernan
Jackie O’Brien
Jacqueline Rowlands
Howard Tanner AM & Mary Tanner
David FC Thomas & Katerina Thomas
Russell Van Howe & Simon Beets
Dr Gaston Nguyen & Robert Veel
Kim Williams AM & Catherine Dovewo
Women’s Health & Research Institute of Australia
Robert & Rosemary Walsh
Dr John Yu AO

$2,500+
Colin & Richard Adams
John Augustus & Kim Ryrje
David Barnes
In memory of Rosemary Boyle, Music Teacher
In memory of R W Burley
Ita Buttrose AC OBE
Miguel Carrasco & Renee Martin
Cheung Family
Jill E Choulkes
Dr Paul Collett
Debbi Cramer & Bill Caukill
Greta Davis
Susan Doenau

Paul R Espie AO
Sarah & Tony Falzarano
Barry James Fox
James & Leonie Furber
Anthony Gregg
Geoffrey Greenwell
Richard Griffin AM & Jay Griffin
Peter & Yvonne Halas
Jill Hickson AM
Roger Hudson & Claudia Rossi-Hudson
Andrew Kaldor AM & Renata Kaldor AO
Mra W G Keighley
Dr Heng Khung & Cilla Tey
Eddie Kho & Cynthia Chee
Professor Andrew Korda AM & Susan Pearson
Beatrice Lang
A/Prof Winston Llwau & Ellen Llwau
Dr Carolyn Lowry OAM & Peter Lowry OAM
Renee Markovic
Jeanette McHugh
Matthew McInnes
Dr V Jean McPherson
Phil & Helen Meddings
James & Eleie Moore
Janet Newman
Colin & Rosalyn Nicholson
Rachel Oberon
Timothy & Eva Pascoe
Andrew Patterson & Steven Bardy
Dr Kevin Pedemont
Erika & Denis Pidcock
Dr Raffi Qasabian & Dr John Wynter
Graham Quinton
Suzanne Rea & Graham Stewart
Lesley & Andrew Rosenberg
Dr Goetz Richter AM
Shah Rusiti
Manfred & Linda Salamon
Tony Schlosser
Dr Agnes E Sinclair
Yvonne Sontag
Jo Strutt & the late John Strutt
Dominic Toranto
Jane Thornton OAM & Peter Thornton
Ken Unsworth
Dr Allo Waldman
The Hon. Justice A G Whealy
Jerry Whitcomb
A L Willmers & R Pal
Evan Wong & Mauro Cordial
Lindsay & Margaret Woolveridge
Josette Wunder

For a full listing of our Sydney Symphony family of donors, please visit sydneysymphony.com/our-supporters.

To discuss your giving or learn which areas most need your support, please contact our Philanthropy team on 02 8215467 or philanthropy@sydneysymphony.com.
CHAIR PATRONS

ORCHESTRA CHAIR PATRONS

Emma Dunch
Chief Executive Officer
I Kallinikos Chair

Andrew Haveron
Concertmaster
Vicki Olsson Chair

Joshua Batty
Principal Flute
Karen Moses Chair

Harry Bennetts
Associate Concertmaster
Judy & Sam Weiss Chair

Victoria Bihun
Violin
Sylvia & the late Sol Levi Chair

Kees Boersma
Principal Double Bass
Council Chair

Tobias Breider
Principal Viola

James Burke
Principal Clarinet
Orange & Sardines Foundation Chair

Nick Byrne
Trombone
Robertson Family Chair

Anne-Louise Comerford
Associate Principal Viola
White Family Chair

Timothy Constable
Percussion
Christine Bishop Chair

Rosemary Curtis
Viola
John & Jane Marschel Chair

Lerida Delbridge
Assistant Concertmaster
Simon Johnson Chair

Diana Doherty
Principal Oboe
John C Conde AO Chair

Todd Gibson-Cornish
Principal Bassoon

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

Carolyn Harris
Flute
The late Dr Barry Landa Chair

Jane Hazelwood
Viola
Bob & Julie Olampett Chair

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

Kirsty Hilton
Principal Second Violin

Scott Kimmont
Associate Principal Cello

Emily Long
First Violin
Dr Margot Harris Chair

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

Nicole Masters
Second Violin

Fiona McNamara
Bassoon

Timothy Nankervis
Cello
Dr Rebecca Chin & Family Chair

Elizabeth Neville
Cello
Bob Magid AO & Ruth Magid Chair

Alexandre Oguey
Principal Cor Anglais

Mark Robinson
Acting Principal Timpani

Rachel Silver
Horn

Emma Sholl
Associate Principal Flute

Matthew Wilke
Principal Emeritus Bassoon

Justin Williams
Assistant Principal Viola

FELLOWSHIP PATRONS

The Fellowship program receives leadership support from Paul Salteri AO & Sandra Salteri, as well as the Estate of the late Helen MacDonnell Morgan.

Robert Albert AO & Elizabeth Albert
Violin and Trombone Fellows

Dr Eileen & Dr Keith Ong
Violin Fellow

Black, Morgan-Hunn & Stening
Oboe Fellow

In memory of Joyce Sproat
Viola Fellow

Sandra & Neil Burns
Clarinet Fellow

In memory of Mrs W Stening
Cello Fellow

Dr Gary Holmes & Dr Anne Reeckmann
Horn Fellow

June & Alan Woods Family Bequest

Robert Albert, Concertmaster; Shefali Pryor, Associate Principal Oboe; Harry Bennetts, Associate Concertmaster.

Photo: Nick Bowers

BOARD OF DIRECTORS

Terrey Arcus AO Chairman
Geoff Ainsworth AM
Andrew Baxter
Kees Boerama
Emma Dunch CEO

The Hon. Justice AJ Meagher
Sam Meers AO
Karen Moses Deputy Chair
Dr John Vallance
Geoff Wilson

Dr John Vallance, Deputy Chair
THANK YOU

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 supported by the NSW Government through Create NSW.

CITY OF SYDNEY

PRINCIPAL PARTNER

GOVERNMENT PARTNERS

Emirates

Abercrombie & Kent

PRIME PARTNER

MAJOR PARTNER

-foundations

-NEILSON

BRAND AGENCY PARTNER

SILVER PARTNERS

COMMUNITY AND INDUSTRY PARTNERS

VANGUARD PARTNER

HOTEL PARTNER

REGIONAL TOUR PARTNER

Enjoying music. Now and in the future.

Music creates magical moments for generations. That’s why Credit Suisse has supported the Sydney Symphony Orchestra as Premier Partner since 2010.

credit-suisse.com.au
When the time is right.
Discover remarkable places and people.
Perhaps, even, yourself.

An Abercrombie & Kent luxury journey is the ultimate way to explore the world’s most remarkable locations and cultures. And because we believe in the transformative power of travel, your bespoke itinerary allows time for your inner journey, ensuring you return home enriched by every experience.

Do more than travel. Take a voyage of self-discovery.

Explore the idea. Call 1300 851 800, contact your travel agent or visit www.abercrombiekent.com.au

Abercrombie & Kent