

26 October 2023
Sydney Opera House

LI-WEI QIN PERFORMS HAYDN'S CELLO CONCERTO NO.1



SYDNEY
SYMPHONY
ORCHESTRA

Principal Partner



SYDNEY SYMPHONY ORCHESTRA

PATRON **Her Excellency The Honourable Margaret Beazley** AC KC

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 Fremaux, Sir Charles Mackerras, Zdenek Macal, 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. Australian-born Simone Young commenced her role as Chief Conductor in 2022, a year in which the Orchestra made its return to a renewed Sydney Opera House Concert Hall.

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.

Simone Young

Chief Conductor

Donald Runnicles

Principal Guest
Conductor

Vladimir Ashkenazy

Conductor Laureate

Andrew Haveron

Concertmaster
Chair supported by
Vicki Olsson

FIRST VIOLINS

Harry Bennetts

Associate
Concertmaster

Lerida Delbridge

Assistant
Concertmaster

Fiona Ziegler

Assistant
Concertmaster

Jennifer Booth

Sophie Cole

Claire Herrick

Alexandra Mitchell

Alexander Norton

Anna Skálová

Léone Ziegler

Sercan Danis°

Benjamin Tjøaa°

Alexandra Osborne

Associate
Concertmaster

Sun Yi

Associate
Concertmaster

Emeritus

Brielle Clapson

Georges Lentz

Emily Long

SECOND VIOLINS

Kirsty Hilton

Principal

Marina Marsden

Principal

Emma Jezek

Assistant Principal

Rebecca Gill

Shuti Huang

Monique Irik

Benjamin Li

Nicole Masters

Maia Verunica

Caroline Hopson°

Riikka Sintonen°

Marianne Edwards

Associate Principal

Alice Bartsch

Victoria Bihun

Emma Hayes

Wendy Kong

VIOLAS

Carrie Dennis

Principal

Anne-Louise

Comerford

Associate Principal

Justin Williams

Assistant Principal

Rosemary Curtin

Graham Hennings

Justine Marsden

Felicity Tsai

Amanda Verner

Tobias Breider

Principal

Sandro Costantino

Jane Hazelwood

Stuart Johnson

Leonid Volovelsky

CELLOS

Catherine Hewgill

Principal

Leah Lynn

Acting Associate Principal

Kristy Conrau

Fenella Gill

Timothy Nankervis

Christopher Pidcock

Eliza Sdraulig°

Simon Cobofoft

Associate Principal

Elizabeth Neville

Adrian Wallis

DOUBLE BASSES

Kees Boersma

Principal

Alex Henery

Principal

Dylan Holly

Benjamin Ward

David Campbell

Steven Larson

Richard Lynn

Jaana Pallandi

FLUTES

Emma Shall

Associate Principal

Joshua Batty

Principal

Carolyn Harris

Katie Zagorski°

Principal Piccolo

OBOES

Shefali Pryor

Associate Principal

Alexandre Oguey

Principal Cor Anglais

Diana Doherty

Principal

Callum Hogan

CLARINETS

Alexander Morris

Acting Associate Principal

Christopher Tingay

Francesco Oelata

Acting Principal

BASSOONS

Matthew Wilkie

Principal Emeritus

Fiona McNamara

Todd Gibson-Cornish

Principal

Noriko Shimada

Principal Contrabassoon

HORNS

Euan Harvey

Acting Principal

Marnie Sebire

Geoffrey O'Reilly

Principal 3rd Horn

Rachel Silver

TRUMPETS

David Elton

Principal

Cécile Glémot

Brent Grapes

Associate Principal

Anthony Heinrichs

TROMBONES

Ronald Prussing

Principal

Scott Kinmont

Associate Principal

Nick Byrne

Christopher Harris

Principal Bass Trombone

TUBA

Steve Rossé

Principal

TIMPANI

Mark Robinson

Acting Principal

PERCUSSION

Rebecca Lagos

Principal

Timothy Constable

Bold = Principal

* = Guest Musician

° = Contract Musician

† = Sydney Symphony

Follow

Grey = Permanent

member of the

Sydney Symphony not

appearing in this concert

2023 CONCERT SEASON
SYMPHONY HOUR
Thursday 26 October, 7pm

Concert Hall,
Sydney Opera House

LI-WEI QIN PERFORMS HAYDN'S CELLO CONCERTO NO.1

DAZZLING CLASSICS

DONALD RUNNICLES conductor
LI-WEI QIN cello

JOSEPH HAYDN (1732–1809)
Cello Concerto in C, Hob.VIIb:1 (c.1761)

- i. Moderato
- ii. Adagio
- iii. Allegro molto

WOLFGANG AMADEUS MOZART (1756–1791)
Symphony No.39 in E flat, K543 (1788)

- i. Adagio – Allegro
- ii. Andante con moto
- iii. Menuetto and Trio
- iv. Finale (Allegro)

PRE-CONCERT TALK
By Cathy-Di Zhang in the
Northern Foyer at 6:15pm

ESTIMATED DURATION

Haydn – 27 minutes
Mozart – 31 minutes

The concert will run for
approximately one hour
and ten minutes

COVER IMAGE

Li-Wei Qin
Photo by Hans Goh

PRINCIPAL PARTNER



CONCERT DIARY

NOVEMBER 2023



ALEXANDER GAVRYLYUK
PERFORMS TCHAIKOVSKY
PASSIONS OF THE SOUL

Sensational pianist Alexander Gavrylyuk astounds with his exquisite interpretation of Tchaikovsky's First Piano Concerto.

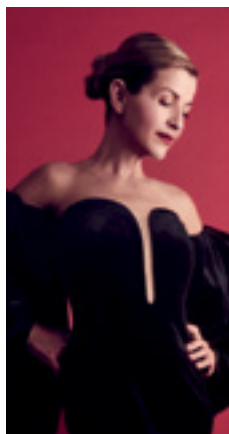
DUTILLEUX Métaboles
DEBUSSY Images for orchestra
TCHAIKOVSKY Piano Concerto No.1

DONALD RUNNICLES conductor
ALEXANDER GAVRYLYUK piano

Emirates Masters Series
Emirates Thursday Afternoon Symphony

Wednesday 1 November, 8pm
Thursday 2 November, 1.30pm
Friday 3 November, 8pm
Saturday 4 November, 8pm

Concert Hall,
Sydney Opera House



ANNE-SOPHIE MUTTER &
THE MUSIC OF JOHN WILLIAMS
CINEMATIC FAVOURITES

Chief Conductor Simone Young joins forces with star violinist Anne-Sophie Mutter in this program of music by John Williams and great Hollywood composers.

HERRMANN Vertigo: Suite
JOHN WILLIAMS Violin Concerto No.2
ROTA The Leopard: Suite
WESTLAKE Flying Dreams
JOHN WILLIAMS Hedwig's Theme
JOHN WILLIAMS

The Long Goodbye: Theme

SIMONE YOUNG conductor
ANNE-SOPHIE MUTTER violin

Credit Suisse Special Event

Thursday 9 November, 8pm
Friday 10 November, 8pm
Saturday 11 November, 8pm

Concert Hall,
Sydney Opera House



SIMONE YOUNG
CONDUCTS DAS RHEINGOLD
AN OPERA IN CONCERT

These performances mark the start of a landmark multi-year project presenting the complete *Ring Cycle* in concert, led by Chief Conductor Simone Young, internationally acclaimed for her mastery of Wagner's music. This is a rare chance to hear Wagner's masterpiece in Sydney, and will be its first performances here in more than twenty years.

In a word, unforgettable.

Credit Suisse Special Event

Thursday 16 November, 7pm
Saturday 18 November, 7pm

Concert Hall,
Sydney Opera House

ABOUT THE ARTISTS

DONALD RUNNICLES conductor

Sir Donald Runnicles is the General Music Director of the Deutsche Oper Berlin and Music Director of the Grand Teton Music Festival, as well as Principal Guest Conductor of the Atlanta Symphony Orchestra. In 2019 Runnicles also took up post as the Sydney Symphony Orchestra's first ever Principal Guest Conductor. He additionally holds the title of Conductor Emeritus of the BBC Scottish Symphony Orchestra, having served as Chief Conductor from 2009-2016.

In the 2021-22 season, maestro Runnicles will lead performances of the complete *Ring Cycle*, *Lohengrin*, *Tannhäuser*, *Der Zwerg*, *Madama Butterfly*, *Die Meistersinger von Nürnberg*, and Britten's *War Requiem* at the Deutsche Oper Berlin; *Elektra* at the Metropolitan Opera; and concerts with the Atlanta Symphony Orchestra, including a concert version of *Hansel and Gretel*.

Sir Donald enjoys close and enduring relationships with many of the most significant opera companies and symphony orchestras. His previous posts include Music Director of the San Francisco Opera (1992-2008), during which he led world premieres of John Adams's *Doctor Atomic*, Conrad Susa's *Les Liaisons dangereuses*, and the U.S. premiere of Messiaen's *Saint François d'Assise*; Principal Conductor of the Orchestra of St. Luke's (2001-2007); and General Music Director of the Theater Freiburg and Orchestra (1989-1993).

Mr. Runnicles' extensive discography includes complete recordings of Wagner's *Tristan and Isolde*, Mozart's *Requiem*, Orff's *Carmina Burana*, Britten's *Billy Budd*, Humperdinck's *Hansel and Gretel*, Bellini's *I Capuleti e i Montecchi*, and Aribert Reimann's *L'invisible*. His recording of Wagner arias with Jonas Kaufmann and the Orchestra of the Deutsche Oper Berlin won the 2013 *Gramophone* prize for Best Vocal Recording, and his recording of Janáček's *Jenůfa* with the Orchestra and Chorus of the Deutsche Oper Berlin was nominated for a 2016 Grammy Award for Best Opera Recording.

Sir Donald Runnicles was born and raised in Edinburgh, Scotland. He was appointed OBE in 2004, and was made a Knight Bachelor in 2020. He holds honorary degrees from the University of Edinburgh, the Royal Scottish Academy of Music and Drama, and the San Francisco Conservatory of Music.



Donald Runnicles

SYDNEY SYMPHONY ORCHESTRA

Discover the Sydney Symphony's 2024 Season.

There's a huge variety of experiences to choose from, including Mahler's Symphonies, an Opera in Concert and an MGM musical.

Join Simone Young and a dazzling roster of guest artists in performances that unleash the power of music that is totally alive.

Every Sydney Symphony performance is a unique story and a unique moment. Experience the Sydney Symphony live in 2024 and make those moments yours.



LIVING SOUND.

2024 SEASON

FIND YOUR MOMENT.

SUBSCRIBE TODAY
sydneysymphony.com



Principal Partner



ABOUT THE ARTISTS

LI-WEI QIN cello

Chinese Australian cellist Li-Wei Qin has appeared all over the world as a soloist and as a chamber musician. Twice a soloist at the BBC Proms in London's Royal Albert Hall, Li-Wei enjoys successful artistic collaborations with many of the world's great orchestras including all the BBC symphony orchestras, Los Angeles, London, NDR Hamburg, Osaka, Hong Kong and China Philharmonic Orchestras, the Berlin and ORF Vienna Radio Symphony Orchestras, Konzerthausorchester Berlin, La Verdi Orchestra Milan, and the Prague Sydney, and Melbourne Symphony Orchestras.

Leading conductors with whom he has worked include Vladimir Ashkenazy, Sir Andrew Davis, Marek Janowski, Jaap Van Zweden, Gianandrea Noseda, Jan Pascal Tortelier, Hans Graf, Yu Long, Lv Jia, Tan Dun, the late Marcello Viotti, the late Jiri Belohlavek and the late Lord Menuhin. Li-Wei has also appeared with chamber orchestras such as the Kremerata Baltika, Sinfonia Vasovia, the Munich, the Manchester, the Zurich, the Australian Chamber Orchestras.

Highlights in recent seasons include debuts with the Russian Philharmonic and Brussels Chamber Orchestras and return visits to the Finnish Radio Orchestra, China Philharmonic, Melbourne, Adelaide and West Australian Symphony Orchestras, and recitals at both the Melbourne Recital Centre and Ukaria Cultural Centre.

In recital and chamber music, Li-Wei is a regular guest at the Wigmore Hall and for the Lincoln Center Chamber Music Society, New York. He has appeared at the Rheingau, the City of London, the Schleswigs-Holstein and the Mecklenburg Festivals, collaborating with musicians such as Daniel Hope, Nabuko Imai, Misha Maisky, David Finckel, Wu Han, Vladimir Mendelssohn and Peter Frankel among many others.

Li-Wei's recordings on Universal Music/Decca include the complete Beethoven Sonatas, Works of Rachmaninov with pianist Albert Tiu, Dvořák Concerto with Singapore Symphony Orchestra, and Elgar/Walton Concerti with the London Philharmonic. Most recently, courtesy of Universal Music, Li-Wei's 2013 live concert with the Shanghai Symphony and Maestro Yu Long has been released on Sony Classical.

He teaches at the YST Conservatory, Singapore and is guest professor at Shanghai and Central Conservatory of Music, China and visiting professor, Chamber music, at the Royal Northern College of Music. Li-Wei plays a 1780 Joseph Guaragnini cello, generously loaned by Dr and Mrs Wilson Goh.



Li-Wei Qin
Photo by Hans Goh



Have you considered leaving a gift to the Orchestra in your will?

A bequest sustains the Orchestra for years to come,
passing on your love of the Orchestra to the next generation.
Find out more sydneyorchestra.com.au/bequests

WE WOULD LIKE TO THANK ALL OUR CURRENT BEQUESTORS

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 & Maureen Connors
Greta Davis
Glenys Fitzpatrick

Dr Stephen Freiberg
Vic & Katie French
Jennifer Fulton
Brian Galway
Geoffrey Greenwell
Pauline M Griffin AM
Louise Hamshere
Christine Hartgill
& the late David Hartgill
Dr John Lam-Po-Tang
Ardelle Lohan
Mary McCarter
Louise Miller

James & Elsie Moore
Douglas Paisley
Jane Purkiss
Kate Roberts
Dr Richard Spurway
Mary Vallentine AO
Ray Wilson OAM
June & Alan Woods
Family Bequest
Dawn Worner
& the late Graham Worner
Anonymous

ABOUT THE MUSIC

Haydn was appointed Vice-Kapellmeister to the aristocratic Hungarian Esterházy family in 1761, and became Kapellmeister in 1766. Prince Paul Anton, who appointed Haydn, died in 1762, and was succeeded by his brother Nikolaus. Wishing to emulate the magnificence of Versailles, Nikolaus built a splendid palace, Eszterháza, in rural Hungary, for which Haydn provided a constant supply of operas, symphonies, chamber works and church music. Haydn famously remarked in old age that the periods of isolation at his employer's court 'forced him to be original'.

Mozart, by contrast, was never isolated, even in Salzburg where he grudgingly worked for the Prince-Archbishop, and in Vienna from 1781 was no longer a liveried servant. The early years saw him working as an impresario of his own works, performing the many miraculous piano concertos, before seriously returning to opera with epochal *The Marriage of Figaro*. This points up a major difference between him and Haydn. The latter's symphonies are masterpieces of structural ingenuity based on the elaboration of concentrated ideas, where Mozart, the soloist and opera composer, is much more concerned with foregrounding long melodies, and individual voices against the mass. This arguably explains Mozart's on-off relationship with the more democratic symphony, though his late essays in the genre are sheer masterpieces.

ABOUT THE MUSIC

JOSEPH HAYDN (1732–1809) **Cello Concerto in C, Hob.VIIb:1 (c.1761)**

Haydn almost certainly wrote his C major Cello Concerto during the first half of the 1760s, in his first few years of service for the Esterházy princes. In these years the princely court was still established at Eisenstadt in the Austrian Burgenland, south of Vienna; Prince Nikolaus the Magnificent had not yet built his dream castle of Eszterháza in the remote marshlands of Hungary.

Stylistically the concerto is an early work, and Robert Dearing considers that internal evidence probably places it more specifically around 1761 or 1762. If so, this tends to corroborate the belief that Haydn wrote it for Joseph Weigl, who went to Eisenstadt as solo cellist in 1761 and remained with the orchestra until 1769. In that time Weigl and the composer developed a friendship, Haydn becoming godfather to both of Weigl's sons (the elder of whom, Joseph junior, was himself to achieve fame as an operetta composer).

Besides the concerto, Haydn wrote splendid solos for Weigl in several early symphonies, including the trilogy *Le Matin*, *Le Midi* and *Le Soir* (Nos 6-8). The young composer knew well in these early days that the way to his musicians' hearts was to give them something to display their skill.

There is any amount of florid display writing for both soloist and orchestra in the ceremoniously striding first movement, with horns injecting a judicious element of pomp into the tutti. The emphasis here is not on 'traditional' first-movement sonata form (a tradition which Haydn was himself to do much to create, but which at this time was still in its formative stages). Rather it is on a sequence of Baroque rondo-style appearances in which the main theme never returns twice in precisely the same guise.



Haydn, painted by
Christian Ludwig Seehas

ABOUT THE MUSIC

Oboes and horns sit silent throughout the slow movement, a rapt soliloquy for soloist against just the strings of the orchestra. This eloquent *Adagio*, in three-part 'aria' form, is richly redolent of the opera stage.

The tearaway finale generates such electric tension in its driving, impatient rhythm that it sweeps up the soloist in a developing drama which appears to take on a life of its own. No longer is the soloist the *raison d'être* of the work: the music itself takes over. Here, in Dearling's view, the earnest young composer sounds his distinctive voice.

Strangely, for a work of such self-assurance and command of style, this concerto lay lost for the best part of two centuries until a set of parts, apparently owned by Weigl himself, came to light in the Prague National Museum in 1961. Its rediscovery has obliged music scholars to reassess Haydn's stature as a concerto composer. The work was immediately accepted into the repertoire of leading world musicians – Sir Charles Mackerras conducted the first modern performance, Rostropovich has recorded it twice, and Benjamin Britten composed cadenzas for the Rostropovich performances.

This was not just a reflection of the limited number of fine concertos in the cello repertoire but recognition of the new work's intrinsic merit, particularly in relation to Haydn's somewhat less interesting, though much later and more famous, Cello Concerto in D (Hob.VIIb:2) of 1783. In respect of the D major concerto, scholars for years had argued that Haydn must have taken advice from his soloist, Anton Kraft, on how to write for the cello. The rediscovered C major concerto demonstrates that such advice was hardly necessary.



The Esterházy Palace in Hungary, where Joseph Haydn lived and worked from 1761-1790.
Photo by Péter Szvitek for Indafotó



ABOUT THE MUSIC

WOLFGANG AMADEUS MOZART (1756–1791)

Symphony No.39 in E flat, K543 (1788)

David Garrett writes:

American musicologist Neal Zaslaw has questioned two of the three most common assumptions about Mozart's last three symphonies. The assumptions are: that we do not know for what orchestra or for what occasion they were composed; that they were intended as an interrelated trilogy; and that they were never performed during Mozart's lifetime, showing how unappreciated he was by his contemporaries.

Zaslaw suggests that the symphonies were written for the subscription concerts Mozart scheduled for June and July 1788, of which only the first took place owing to insufficient subscribers. The grouping of the three symphonies may have been designed to appeal to publishers who liked to put out such works in groups of three or six. Mozart was also trying to arrange a trip to London, for which good new symphonies were an essential requirement. One or more of these symphonies may have been among the unidentified symphonies Mozart is known to have performed on a German tour in 1789.

So only the first statement remains unquestioned, that we don't know the exact occasion or orchestra. For, even though Mozart may not have had a particular occasion in mind, he can hardly have been said to have composed purely as a result of an inner artistic stimulus: this would be foreign to what we know, both of his own practice and of the late 18th-century musical world.

It is quite possible that the Symphony in E flat was played in concerts in Vienna on 16 and 17 April 1791, when a large orchestra under Salieri performed a 'grand symphony' by Mozart. Mozart's friends, the clarinetists Johann and Anton Stadler, were in the orchestra and this symphony, like many other Mozart works in E flat, omits oboes and gives very prominent



Mozart in 1789,
by Dora Stock.

ABOUT THE MUSIC

parts to the pair of clarinets. Their mellow tone suffuses a symphony which Tovey described as 'the *locus classicus* of euphony'. It is hard to say why it has remained less widely performed than the G minor and the *Jupiter* Symphonies, but the fact remains. Zaslav suggests that it fares less well in large halls on modern instruments, partly because of the 'flat' key, but there is no lack of power and grandeur, as the slow introduction immediately reveals – only the third of these Haydn-inspired introductions in a Mozart symphony, and the last.

The first movement is a 'singing *Allegro*' – 'strong ideas presented in a deliberately understated way' (Zaslav). Actually, the slow introduction allows Mozart to begin quietly, reserving the power for later. The same pattern obtains for the second subject, where magical use of pizzicato lower strings alternates with liquid clarinets.

The slow movement is in the (for Mozart) unusual key of A flat major. It is a long movement – basically serene in mood, despite a passionate episode in F minor. There is a great sense of forward momentum in spite of the somewhat sectional arrangement of the material, which becomes increasingly richly scored, notably in the successive wind entries over a pedal point.

The *Menuetto* has courtly poise and pomp, with an accompaniment of repeated wind chords that Beethoven must have remembered when writing the second movement of his Eighth Symphony. In the Trio the world of the wind serenades is recalled in an Austrian *Ländler*, with the second clarinet in the low register gurgling its accompaniment to the first.

The monothematic *Finale* may be a deliberate tribute to Haydn who used this method of construction so often. It is made witty and even perhaps saucy by interruptions from the bassoon and flute.

Notes by Anthony Cane © 1981/2003;© 1989;
and David Garrett © 1991

SYDNEY SYMPHONY ORCHESTRA



Simone Young AM
Chief Conductor



Donald Runnicles
Principal Guest Conductor



Vladimir Ashkenazy
Conductor Laureate



Andrew Haveron
Concertmaster
Vicki Olsson Chair

FIRST VIOLINS



Harry Bennetts
Associate Concertmaster
Judy & Sam Weiss Chair



Lerida Delbridge
Assistant Concertmaster
Simon Johnson Chair



Fiona Ziegler
Assistant Concertmaster
Webb Family Chair, in memory
of Dr Bill Webb & Helen Webb



Sun Yi
Associate Concertmaster
Emeritus



Jennifer Booth



Brielle Clapson



Sophie Cole



Claire Herrick
Russell & Mary McMurray Chair



Georges Lentz



Emily Long
In memory of Dr Margot Harris
Chair



Alexandra Mitchell



Alexander Norton



Anna Skálová



Léone Ziegler

SECOND VIOLINS



Kirsty Hilton
Principal
Drs Keith & Eileen Ong Chair



Marina Marsden
Principal



Marianne Edwards
Associate Principal
Dr Rebecca Chin & Family Chair



Emma Jezek
Assistant Principal



Alice Bartsch



Victoria Bihun



Rebecca Gill
Dr John Lam-Po-Tang Chair,
in memory of Reg & Jeannette
Lam-Po-Tang



Emma Hayes



Shuti Huang



Monique Irik



Wendy Kong



Benjamin Li



Nicole Masters
Nora Goodridge OAM Chair



Maja Verunica

VIOLAS**Tobias Breider**

Principal
Roslyn Packer AC
& Gretel Packer AM Chair

**Anne-Louise
Comerford**

Associate Principal
White Family Chair

**Justin Williams**

L Alison Carr Chair

**Sandro Costantino****Rosemary Curtin**

John & Jane Morschel Chair

**Jane Hazelwood**

Bob & Julie Clappett Chair,
in memory of Carolyn Clappett

**Graham Hennings****Stuart Johnson****Justine Marsden****Felicity Tsai****Amanda Verner****Leonid Volovelsky**

CELLOS**Catherine Hewgill**

Principal
The Hon. Justice AJ &
Mrs Fran Meagher Chair

**Leah Lynn**

Assistant Principal

**Kristy Conrau****Fenella Gill****Timothy Nankervis****Elizabeth Neville**

Bob Magid OAM & Ruth Magid
Chair

**Christopher Pidcock****Adrian Wallis**

DOUBLE BASSES**Kees Boersma**

Principal
Council Chair, with lead
support from Brian Abel

**Alex Henery**

Principal

**David Campbell****Dylan Holly****Steven Larson****Richard Lynn****Jaan Pallandi****Benjamin Ward**

FLUTES

Joshua Batty
Principal



Emma Sholl
Associate Principal
Robert & Janet Constable Chair



Carolyn Harris
Landa Family Chair,
in memory of Dr Barry Landa



Diana Doherty
Principal
John O Conde AO Chair



Shefali Pryor
Associate Principal

OBOES

COR ANGLAIS

Callum Hogan



Alexandre Oguey
Principal
Mackenzie's Friend Chair

CLARINETS

Francesco Celata
Associate Principal
John Curtis AM Chair



Christopher Tingay

BASS CLARINET

Alexander Morris
Principal

BASSOONS

Todd Gibson-Cornish
Principal
Nelson Meers Foundation Chair



Matthew Wilkie
Principal Emeritus
Nelson Meers Foundation Chair



Fiona McNamara
Nelson Meers Foundation Chair

CONTRABASSOON

Noriko Shimada
Principal

HORNS

Geoffrey O'Reilly
Principal 3rd

TRUMPETS

Euan Harvey



Marnie Sebire
Judge Robyn Tupman Chair



Rachel Silver
Sue Milliken AO Chair



David Elton
Principal
Anne Arcus Chair



Brent Grapes
Associate Principal

TROMBONES

Cécile Glénot



Anthony Heinrichs



Ronald Prussing
Principal



Scott Kinmont
Associate Principal
Audrey Blunden Chair



Nick Byrne
Robertson Family Chair

BASS TROMBONE

Christopher Harris
Principal



Steve Rossé
Principal

TIMPANI

Mark Robinson
Associate Principal/
Section Percussion
Robert Albert AO &
Elizabeth Albert Chair

PERCUSSION

Rebecca Lagos
Principal
I Kallinikos Chair



Timothy Constable
Christine Bishop Chair

MUSICIAN PROFILE

Mark Robinson
Acting Principal Timpani

Robert Albert AO & Elizabeth Albert Chair

How long have you been playing with the Sydney Symphony?

13 years.

What has been the highlight of your Sydney Symphony career so far?

Too many to mention, but I have particularly fond memories of playing Beethoven's 'Emperor' Concerto with Emanuel Ax and David Robertson back in 2014. Of course Mahler's Resurrection Symphony to re-open the Sydney Opera House Concert Hall in 2022 with Simone Young was unforgettable. And performing with Sting on a beautiful summer evening on the Opera House forecourt in 2011 was also a very special memory.

Who is your favourite composer to perform?

I love the way that Beethoven writes for the Timpani. He was a great innovator for our instrument and really elevated its status in the orchestra, often treating it as a solo voice and most definitely as one of the rhythmic engines of the orchestra. Unfortunately he was limited by the mechanics of the instruments of the day as the timpani had no pedals, thus a very limited ability for utilising more than two notes at a time. I often wonder how far he would have pushed us as players if he had access to the modern instruments which we use today, in the way that Mahler and Strauss were able to do towards the end of the 19th century.

Who is your favourite composer to listen to?

I love listening to John Williams with my children, especially on long car journeys. Not only do I have a sentimental attachment to many of his film scores, as most of my teachers in London were playing on those recordings, but I truly believe that his music is one of the most effective ways to get children to engage in orchestral music. It worked for my kids!

Do you have any pre-concert rituals or superstitions?

There is a water fountain backstage at the Opera House Concert Hall which I like to refer to as 'the fountain of youth'. I always have a drink from it before coming onstage.

What do you like to do with your spare time when you aren't playing or practicing?

I am known for doing a lot of DIY around the house, but I also love waterskiing and wake surfing – a passion that my whole family enjoys as well.



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
The Berg Family Foundation
Robert & Janet Constable
Crown Resorts Foundation
The Estate of Helen Gordon
Dr Richard Henry AM & the late Dr Rachel Oberon
Dr Gary Holmes & Dr Anne Reeckmann
In memory of Ian Alfred Lindsay
Mackenzie's Friend
Bob Magid OAM & Ruth Magid
Vicki Olsson
Drs Keith & Eileen Ong
Oranges & Sardines Foundation
Roslyn Packer AC (President, Maestro's Circle)
Packer Family Foundation
Nigel & Carol Price
Patricia H Reid Endowment Pty Ltd
In memory of Alexander George Roche
Doris Weiss & the late Peter Weiss AO
(President Emeritus, Maestro's Circle)
Judy & Sam Weiss
Wilson Foundation

MAESTRO'S CIRCLE

Antoinette Albert
Robert Albert AO & Elizabeth Albert
Terrey Arcus AM & Anne Arcus
Christine Bishop
Dugald Black
The Estate of Patricia Blau
In memory of Ian Brady
Dr Rebecca Chin
John C Conde AO
Ian Dickson AM & Reg Holloway
Edward & Diane Federman
Nora Goodridge OAM
In memory of Dr Margot Harris
Ingrid Kaiser
I Kallinikos
Dr Rachael Kohn AO & Tom Breen
Dr John Lam-Po-Tang
Sharon & Anthony Lee Foundation
Susan Maple-Brown AM
Catriona Morgan-Hunn
Nelson Meers Foundation
Paul Salteri AO & Sandra Salteri
In memory of Mrs W Stening
In memory of Dr Bill Webb & Helen Webb
Kathy White
Caroline Wilkinson OAM
Ray Wilson OAM, in memory of James Agapitos OAM
June & Alan Woods Family Bequest

PATRONS PROGRAM

\$15,000+

Ainsworth Foundation
Doug & Alison Battersby
Audrey Blunden
Professor Ina Bornkessel-Schlesewsky &
Professor Matthias Schlesewsky
L Alison Carr
Bob & Julie Clampett
Darin Cooper Foundation
Heather & Malcolm Crompton
John Curtis AM
Carolyn Githens
Paolo Hooke
Simon Johnson
Justice Francois Kunc & Felicity Rourke
In memory of Peter Lazar AM
Roland Lee
Warren & Marianne Lesnie
Helen Lynch AM & Helen Bauer
Russell & Mary McMurray
The Hon. Justice AJ Meagher & Fran Meagher
Geoffrey Robertson AO
Graeme Robertson
Tim Robertson SC
James Stening
Judge Robyn Tupman
Ken & Linda Wong
Yim Family Foundation

\$10,000+

Rob Baulderstone & Mary Whelan
Daniel & Drina Breznjak
Hon J C Campbell KC & Mrs Campbell
Richard Cobden SC
Michael Dowe
Richard A Flanagan III
Dr Bruno & Rhonda Giuffre
The Greatorex Fund
The Hilmer Family Endowment
Kimberley & Angus Holden
Peter M Howard
Jim & Kim Jobson
Karin Keighley
Levins Family Foundation
Dr Lee MacCormick Edwards Charitable
Foundation
Judith A McKernan
Sue Milliken AO
John & Jane Morschel
Emeritus Professor Robert Ouvrier AC
& the late Margaret Ouvrier
Dr Dominic Pak & Cecilia Tsai
Stephen Perkins
Kenneth R Reed AM
The Ross Trust
Penelope Seidler AM
Dougall & Elizabeth Squair
Geoff Stearn
Tony Strachan

THANK YOU

Arlene Tansey
Dominic Taranto & Anthony Cassidy
Pat Woolley & Russell Tagg

SUPPORTERS PROGRAM

\$5,000+

Colin & Richard Adams
Juliet & Nick Andrews
Stephen J Bell
Dr Victor Bien & Silvana d'Iapico
Minnie Biggs
Beverley & Phil Birnbaum
Boyarsky Family Trust
In memory of Rosemary Boyle (Music Teacher)
Roslynn Bracher AM
Peter Braithwaite & Gary Linnane
Maggie Brown
Miguel Carrasco & Renee Martin
In memory of Ann Lesley Carter
Cecily Cathels
Margot Chinneck
B & M Coles
Howard & Maureen Connors
Elizabeth Conti
Ewen Crouch AM & Catherine Crouch OAM
Susan & Roger Doenau
Donus Australia Foundation Limited
Suellen & Ron Enestrom
Sarah & Tony Falzarano
Leonie & James Furber
Dr Greg Gard & Dr Joanne Grimdsdale
Dr Colin Goldschmidt
Dr Jan Grose OAM
Jill Hickson AM
James & Yvonne Hochroth
Dr Brian Hsu & Felicity Hsu
Stephen Johns & Michele Bender
Andrew Kaldor AM & Renata Kaldor AO
Ervin Katz
Jonathan Karanikas
In memory of Wes Maley
John & Sophia Mar
Robert McDougall
Helen Meddings & the late Phil Meddings
In memory of Kevin Morris & Des McNally
Jackie O'Brien
Andrew Patterson & Steven Bardy
Suzanne Rea & Graham Stewart
Dr Wendy Roberts
Chris Robertson & Kate Shaw
Sylvia Rosenblum
Rod Sims AO & Alison Pert
Dr Agnes E Sinclair
Dr Vera Stoermer
J.R. Strutt
Howard Tanner AM & Mary Tanner
Kevin J. Troy
Russell Van Howe & Simon Beets
Geoff & Alison Wilson
In memory of Wes Maley
Dr John Yu AO

\$2,500+

Dr Richard Balanson & Dawn Talbot
Michael Ball
David Barnes
Judith Bloxham
In memory of R W Burley
Ian & Jennifer Burton
Debra Collignon
Dr Paul Collett
Vanessa Cragg & the late Ronald D Cragg OAM
Debby Cramer & Bill Caukill
Katarina Cvitkovic
Lisa Davis
Susan & Roger Doenau
Emeritus Professor Jenny Edwards
John Ellacott
Malcolm Ellis & Erin O'Neill
Paul Espie AO
John Favalaro
Harry Goldsmith
Andrea Govaert & Wik Farwerck
AM Gregg & DM Whittleston
Peter & Yvonne Halas
Richard Hansford
Dr Joanne Hart & Adam Elder
Sue Hewitt
Roger Hudson & Claudia Rossi-Hudson
In memory of Joan Johns
Dr Owen Jones & Vivienne Goldschmidt
Terry & Helen Jones
Pamela King
Anna-Lisa Klettenberg
Professor Andrew Korda AM & Susan Pearson
A/Prof Winston Liauw & Ellen Liauw
Juliet Lockhart
Dr Carolyn Lowry OAM & Peter Lowry OAM
Matthew McInnes
Margaret McKenna
Dr V Jean McPherson
James & Elsie Moore
Karen Moses
Janet Newman
Christopher Nicolosi
Graham Quinton
Shah Rusiti
Tony Schlosser
Barbara & Bruce Solomon
Prof Vldan Starcevic
Jane Thornton OAM & Peter Thornton
Dr Alla Waldman
Natalie Yamey

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

To discuss your giving or learn which areas most need your support, please contact our Philanthropy team on **02 8215 4646** or philanthropy@sydneyphil.com.

THANK YOU

PRINCIPAL PARTNER



GOVERNMENT PARTNERS



The Sydney Symphony Orchestra is assisted by the Australian Government through Creative Australia, its principal arts investment and advisory body.



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



PREMIER PARTNER



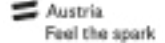
MAJOR PARTNER



GOLD PARTNERS



SILVER PARTNERS



INDUSTRY PARTNERS



FOUNDATIONS



PATRON

Her Excellency The Honourable
Margaret Beazley AC KC

BOARD

Geoff Wilson *Chair*
Andrew Baxter *Deputy Chair*
Geoff Ainsworth AM
William Barton
Kees Boersma
Susan Ferrier
The Hon. Justice AJ Meagher
Craig Whitehead

COUNCIL

PATRON EMERITUS, SYDNEY
SYMPHONY ORCHESTRA COUNCIL

Professor The Honourable
Dame Marie Bashir AD CVO

Anne Arcus
Terrey Arcus AM
Brian Abel
Christine Bishop
Dr Rebecca Chin
Paul Colgan
John C Conde AO
Catherine Crouch OAM
Ewen Crouch AM
The Hon. John Della Bosca
Alan Fang
Johanna Featherstone
Hannah Fink
Erin Flaherty
Dr Stephen Freiberg
Dorothy Hoddinott AO
Dr Gary Holmes
Robert Joannides
Michelle Anne Johnson
Simon Johnson
Dr John Lam-Po-Tang
Gary Linnane
Helen Lynch AM
David Maloney AM
Danny May
Fran Meagher
Jane Morschel
Taine Moufarrige
Dr Eileen Ong
Andy Plummer
Deirdre Plummer
Seamus Robert Quick
Dr Anne Reeckmann
Chris Robertson
Paul Salteri AO
Sandra Salteri
Rachel Scanlon
Juliana Schaeffer
Kate Shaw
Ali Smyth
Fred Stein OAM
James Stening
Russell Van Howe
Mary Whelan
Brian White AO
Kathy White
Rosemary White
Andrew Wiseman

HONORARY COUNCIL

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

MANAGEMENT & STAFF

CHIEF EXECUTIVE OFFICER
Craig Whitehead

EXECUTIVE OFFICER
Sheridan Morley

ARTISTIC PLANNING

DIRECTOR OF ARTISTIC PLANNING
Melissa King
ARTISTIC PLANNING MANAGER
Sam Torrens
SENIOR PRODUCER, ARTISTIC PLANNING
Karl Knapp

ARTIST LIAISON MANAGER
Ilmar Leetberg

ARTISTIC ADMINISTRATOR
Hannah Cui

Library

HEAD OF LIBRARY SERVICES
Alastair McKean

LIBRARY
Victoria Grant
Mary-Ann Mead

Education

HEAD OF EDUCATION & COMMUNITIES
Sonia de Freitas

EDUCATION & COMMUNITY
ENGAGEMENT PRODUCER
Meklit Kibret

EDUCATION & COMMUNITIES
PROGRAM ADMINISTRATOR
Daniella Pasquill

EDUCATION & COMMUNITIES
BOOKING ASSISTANT
Alice Jarman-Powis

BUSINESS SERVICES

DIRECTOR OF FINANCE
Sarah Falzarano

FINANCE MANAGER
Daniela Ramirez

ACCOUNTANT
Minerva Prescott

ACCOUNTS ASSISTANT
Emma Ferrer

PAYROLL MANAGER
Laura Soutter

IT MANAGER
Jonathan Zaw

DEVELOPMENT

DIRECTOR OF DEVELOPMENT
Jennifer Drysdale

Corporate Relations

HEAD OF CORPORATE RELATIONS
Morgan Merrell

CORPORATE RELATIONS OFFICER
Bridget Geraghty

Philanthropy

HEAD OF PHILANTHROPY
Lauren Patten

EVENTS OFFICER
Patricia Laksmo

MAJOR GIFTS OFFICER
Rachel Mink

PHILANTHROPY OFFICER
Laura Brotodihardjo

PHILANTHROPY COORDINATOR
Gabriela Postma

MARKETING

DIRECTOR OF MARKETING
Luke Nestorowicz

ASSOCIATE DIRECTOR, MARKETING
CAMPAIGNS
Alison Primmer

HEAD OF DIGITAL
Andrea Reitano

EDITORIAL MANAGER
Hugh Robertson

PRODUCER, DIGITAL CONTENT
Craig Abercrombie

PUBLICITY MANAGER
Alyssa Lim

SENIOR MARKETING MANAGER
Douglas Emery

MARKETING MANAGER
Nicola Solomou

MARKETING ASSOCIATE
Alex Fontaine

DIGITAL MARKETING COORDINATOR
Chris Slavez

HEAD OF CRM
Lynn McLaughlin

GRAPHIC DESIGNER
Amy Zhou

MARKETING COORDINATOR
Ann He

Customer Service & Ticketing

HEAD OF CUSTOMER SERVICE &
TICKETING
Pim den Dekker

CUSTOMER SERVICE & TICKETING
SUPERVISOR
Laura Clark

CUSTOMER SERVICE REPRESENTATIVES
Michael Dowling
Aiden Atan-Sanchez
Sami Nelson

OPERATIONS & PRODUCTION

DIRECTOR OF OPERATIONS
Kerry-Anne Cook

OPERATIONS MANAGER
Aeva O'Dea

HEAD OF PRODUCTION
Ross Chapman

PRODUCTION MANAGER
Elissa Seed

PRODUCTION ADMINISTRATOR
Laura Sturrock

SENIOR PRODUCTION SUPPORT
Tom Farmer

ORCHESTRA MANAGEMENT

DIRECTOR OF ORCHESTRA
MANAGEMENT
Aernout Kerbert

ORCHESTRA MANAGER
Brighdie Chambers

ORCHESTRA COORDINATOR
Emma Winestone

PEOPLE & CULTURE

DIRECTOR OF PEOPLE & CULTURE
Daniel Bushe

SENIOR ADVISOR, CULTURE & WELLBEING
Rosie Marks-Smith

PEOPLE & CULTURE/ADMINISTRATIVE
PROJECTS MANAGER
Amy Walsh

A perfect
ARRANGEMENT



SYDNEY SYMPHONY ORCHESTRA

Principal Partner



FLY BETTER

As Principal Partner of the Sydney Symphony Orchestra, we know how to exceed audience expectations. That's why you can choose from a varied gourmet menu and enjoy fine dining at any time with our hand-picked exclusive wines, perfectly arranged.

