

12–15 July
Sydney Opera House

RAY CHEN PERFORMS TCHAIKOVSKY



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

Sun Yi

Associate
Concertmaster
Emeritus

Jennifer Booth

Sophie Cole

Claire Herrick

Georges Lentz

Emily Long

Anna Skálóvá

Léone Ziegler

Amanda Chen^o

Sercan Danis^o

Alexandra Osborne^o

Dominic Azzi[†]

Marcus Michelsen[†]

Andrew Haveron

Concertmaster

Brielle Clapson

Alexandra Mitchell

Alexander Norton

SECOND VIOLINS

Kirsty Hilton

Principal

Marina Marsden

Principal

Emma Jezek

Assistant Principal

Alice Bartsch

Victoria Bihun

Rebecca Gill

Emma Hayes

Monique Irik

Wendy Kong

Benjamin Li

Nicole Masters

Benjamin Tjoo^o

Thibaud Pavlovic-Hobba[†]

Robert Smith[†]

Marianne Edwards

Associate Principal

Shuti Huang

Maja Verunica

VIOLAS

Tobias Breider

Principal

Anne-Louise

Comerford

Associate Principal

Justin Williams

Assistant Principal

Sandro Costantino

Rosemary Curtin

Jane Hazelwood

Leonid Volovelsky

Stephen Wright^o

Aidan Filshie[†]

Andrew Jezek[†]

James Wannan[†]

Graham Hennings

Stuart Johnson

Justine Marsden

Felicity Tsai

Amanda Verner

CELLOS

Catherine Hewgill

Principal

Leah Lynn

Assistant Principal

Christopher Pidcock

Adrian Wallis

Miles Mullin-Chivers^o

Eliza Sdraulig^o

Paul Stender^o

Ariel Volovelsky[†]

Paul Ghica[†]

Rachel Siu[†]

Kristy Conrau

Fenella Gill

Timothy Nankervis

Elizabeth Neville

DOUBLE BASSES

Kees Boersma

Principal

Alex Henery

Principal

David Campbell

Dylan Holly

Steven Larson

Richard Lynn

Jaan Pallandi

Benjamin Ward

FLUTES

Joshua Batty

Principal

Carolyn Harris

Katie Zagorski^o

Acting Principal Piccolo

Emma Shall

Associate Principal

OBOES

Shefali Pryor

Associate Principal

Callum Hogan

Alexandre Oguey

Principal Cor Anglais

Diana Doherty

Principal

CLARINETS

Alexander Morris

Acting Associate

Principal

Christopher Tingay

Alex McCracken^{*}

Guest Principal

Bass Clarinet

Francesco Celata

Acting Principal

BASSOONS

Todd Gibson-Cornish

Principal

Fiona McNamara

Noriko Shimada

Principal Contrabassoon

Matthew Wilkie

Principal Emeritus

HORNS

Greg Curyla^{*}

Guest Principal

Euan Harvey

Acting Principal

Lee Wadenpfehl^o

Acting Principal 3rd Horn

Marnie Sebire

Rachel Silver

Geoffrey O'Reilly

Principal

TRUMPETS

Brent Grapes

Associate Principal

Cécile Glémot

Daniel Henderson[†]

David Elton

Principal

Anthony Heinrichs

TROMBONES

Scott Kinmont

Associate Principal

Nick Byrne

Christopher Harris

Principal Bass Trombone

Ronald Prussing

Principal

TUBA

Steve Rossé

Principal

TIMPANI

Mark Robinson

Acting Principal

PERCUSSION

Rebecca Lagos

Principal

Timothy Constable

Tim Bridgen[†]

HARP

Natalie Wong^o

Acting Principal Harp

KEYBOARD

Susanne Powell^{*}

Guest Principal Piano

^{*} = Guest Musician

^o = Contract Musician

[†] = Sydney Symphony

Fellow

EMIRATES MASTER SERIES

Wednesday 12 July, 8pm

Friday 14 July, 8pm

Saturday 15 July, 8pm

EMIRATES THURSDAY AFTERNOON SYMPHONY

Thursday 13 July, 1.30pm

Concert Hall,
Sydney Opera House

RAY CHEN PERFORMS TCHAIKOVSKY

BEAUTY & ROMANCE

DAVID ROBERTSON conductor**RAY CHEN** violin**ALICE CHANCE (born 1994)***Through Changing Landscape (2023)***PETER ILYICH TCHAIKOVSKY (1840–1893)****Violin Concerto in D, Op.35 (1878)**

i. Allegro moderato – Moderato assai

ii. Canzonetta: Andante

iii. Finale: Allegro vivacissimo

INTERVAL

CARL NIELSEN (1865–1931)**Symphony No.5, Op.50 (1922)**

i. Tempo giusto – Adagio

ii. Allegro – Presto – Andante poco tranquillo – Allegro

PRE-CONCERT TALKBy Andrew Bukonya in the
Northern Foyer at 7.15pm
(12.45pm Thursday)**ESTIMATED DURATION**

Chance – 5 minutes

Tchaikovsky – 33 minutes

Interval – 20 minutes

Nielsen – 34 minutes

This concert will run for
approximately 90 minutes**COVER IMAGE**

Ray Chen

Photo by John Mac

*Alice Chance's *Through Changing Landscape* was made possible through the Sydney Symphony Orchestra's 50 Fanfares Project and was commissioned by the Sydney Symphony Orchestra, supported by Peter Howard.

PRINCIPAL PARTNER



WELCOME

Welcome to *Ray Chen Performs Tchaikovsky*, an experience where Australia's star violinist performs Tchaikovsky's poignant, beautiful violin concerto (the only one he published).

Emirates and the Sydney Symphony Orchestra have enjoyed one of the longest-standing and most significant relationships in Australia's performing arts, and 2023 marks over 20 years of partnership.

As the Presenter of this Master Series, Emirates is passionate about supporting incredible local and international talent, in particular the Sydney Symphony's Chief Conductor Simone Young AM.

Together, we share a common goal of creating journeys of excitement and discovery for people around the globe.

In this performance, the Orchestra brings you the brilliance of online and real-world sensation Ray Chen, along with Nielsen's Symphony No 5, a work exploring heartache, uncertainty and ultimately the hope arising after World War 1, and a new work, *Through Changing Landscape* by Australian composer Alice Chance, a continuously rising star.

All three works embody the beauty and excellence that are at the heart of both the Sydney Symphony and Emirates experience.

We are delighted by our continuing partnership, and we do hope you enjoy this marvellous concert.



Barry Brown

Divisional Vice President for Australasia
Emirates



ABOUT THE ARTISTS

RAY CHEN violin

Ray Chen is a violinist who redefines what it is to be a classical musician in the 21st century. With a media presence that enhances and inspires the classical audience, reaching out to millions through his unprecedented online following, Ray Chen's remarkable musicianship transmits to a global audience that is reflected in his engagements with the foremost orchestras and concert halls around the world.

Initially coming to attention via the Yehudi Menuhin (2008) and Queen Elizabeth (2009) Competitions, of which he was First Prize winner, he has built a profile in Europe, Asia, and the USA as well as his native Australia both live and on disc. Signed in 2017 to Decca Classics, the summer of 2017 saw the recording of the first album of this partnership with the London Philharmonic as a succession to his previous three critically acclaimed albums on SONY, the first of which (*Virtuoso*) received an ECHO Klassik Award. Profiled as "one to watch" by *The Strad* and *Gramophone* magazines, his profile has grown to encompass his featuring in the *Forbes* list of 30 most influential Asians under 30, appearing in major online TV series *Mozart in the Jungle*, a multi-year partnership with Giorgio Armani (who designed the cover of his Mozart album with Christoph Eschenbach) and performing at major media events such as France's Bastille Day (live to 800,000 people), the Nobel Prize Concert in Stockholm (telecast across Europe), and the BBC Proms.

He has appeared with the London Philharmonic Orchestra, National Symphony Orchestra, Leipzig Gewandhausorchester, Munich Philharmonic, Filarmonica della Scala, Orchestra Nazionale della Santa Cecilia and Los Angeles Philharmonic. He works with conductors such as Riccardo Chailly, Vladimir Jurowski, Sakari Oramo, Manfred Honeck, Daniele Gatti, Kirill Petrenko, Krystof Urbanski, Juraj Valcuha and many others. From 2012-2015 he was resident at the Dortmund Konzerthaus.

His presence on social media makes Ray Chen a pioneer in an artist's interaction with their audience, utilising the new opportunities of modern technology. His appearances and interactions with music and musicians are instantly disseminated to a new public in a contemporary and relatable way. He is the first musician to be invited to write a lifestyle blog for Italian publishing house, RCS Rizzoli (*Corriere della Sera*, *Gazzetta dello Sport*, *Max*). He has been featured in *Vogue* and is currently releasing his own design of violin case for the industry manufacturer GEWA. His commitment to music education is paramount, and inspires the younger generation of music students with his series of self-produced videos combining comedy and music.

Born in Taiwan and raised in Australia, Ray was accepted to the Curtis Institute of Music at age 15, where he studied with Aaron Rosand and was supported by Young Concert Artists. He plays the 1715 "Joachim" Stradivarius violin on loan from the Nippon Music Foundation. This instrument was once owned by the famed Hungarian violinist, Joseph Joachim (1831-1907).



Ray Chen
Photo by John Mac

ABOUT THE ARTISTS

DAVID ROBERTSON conductor

David Robertson – conductor, artist, composer, thinker, American musical visionary – occupies the most prominent podiums in opera, orchestral, and new music. He is a champion of contemporary composers, and an ingenious and adventurous programmer.

Robertson has served in numerous artistic leadership positions, such as Chief Conductor and Artistic Director of the Sydney Symphony Orchestra, a transformative 13-year tenure as Music Director of the St. Louis Symphony Orchestra, with the Orchestre National de Lyon, BBC Symphony Orchestra, and, as protégé of Pierre Boulez, the Ensemble InterContemporain.

He appears with the world's great orchestras, including the New York Philharmonic, Los Angeles Philharmonic, Royal Concertgebouw Orchestra, Vienna Philharmonic, and many major ensembles and festivals on five continents. Since his 1996 Metropolitan Opera debut, Robertson has conducted a breathtaking range of Met projects, including the 2019-20 season opening premiere production of *Porgy and Bess*, for which he shared a Grammy Award for Best Opera Recording in March 2021. In 2022, he conducted the Met Opera revival of the production, in addition to making his Rome Opera debut conducting Janáček's *Káťa Kabanová*.

Robertson is a Chevalier de l'Ordre des Arts et des Lettres of France, and is the recipient of numerous artistic awards. He serves on the Tianjin Juilliard Advisory Council, complementing his role as Director of Conducting Studies, Distinguished Visiting Faculty of The Juilliard School, New York.



David Robertson
Photo by Chris Lee

ABOUT THE MUSIC

ALICE CHANCE (born 1994)

Alice Chance is a composer who takes playfulness very seriously.

She grew up on Darug country in Sydney and is currently based in Paris. She holds a Bachelor of Music from the Sydney Conservatorium of Music, a Master of Music from l'Université Paris-Saclay and a Diplôme Supérieur in Composition from the École Normale de Musique de Paris. Recently, Alice has worked with Ensemble Offspring, The Australian String Quartet, Belvoir St Theatre, Gondwana Choirs, and she once wrote a song for Ella Hooper of Killing Heidi fame.

The composer writes:

This piece was born from the following question:

‘What if I sustained one note the whole time?’

Not necessarily a low drone, but something higher and sweeter. Maybe it could be rhythmic and alternate between the higher octaves so as not to fade into the background. It could be made to mean different things by everything that surrounds it.

Other composers have played with sustained static pitches in their work, from Borodin in the opening of *In the Steppes of Central Asia*, to Chopin in his *Raindrop Prelude*, to French singer Camille in her 2005 album *Le Fil*. Closer to home, Percy Grainger experimented with a similar idea in his piece *The Immovable Do*, reportedly inspired by an organ reed that got stuck.

There is something irresistibly playful about taking a constant and throwing it into a world of change. The changing landscape outside the window of a train is made even more glorious by the fact that it is viewed through the one piece of glass.

This work is a love letter to train journeys. But beyond that, it's the journey of an individual through the landscape of a lifetime, swept along from one chapter to the next, shaped and given meaning by everyone and everything that is around them.



Alice Chance

ABOUT THE MUSIC

PETER ILYICH TCHAIKOVSKY (1840–1893) **Violin Concerto in D, Op.35 (1878)**

It was the winter of 1877, and Tchaikovsky was in love. He wrote to his brother Modest about the ‘unimaginable force’ of the passion that had developed; its object was a young violinist and student at the Moscow Conservatorium, Iosif Kotek. Tchaikovsky had known ‘this wonderful youth’ for about six years. In 1876 Kotek had also acted as a go-between for Tchaikovsky and his new patron, Nadezhda von Meck, who eschewed any face to face contact with the composer. Kotek was a devoted and affectionate – but platonic – friend to Tchaikovsky, but predictably enough 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 made his fateful proposal to Antonina Milyukova, a former Conservatorium student who had fallen in love with him. They married two months later, and as the depth of their cultural and personal differences quickly became clear, Tchaikovsky left his wife two months after that. Milyukova, incidentally, was not the deranged harpy that histories (or myth) have made of her. Her mental health degenerated only many years after Tchaikovsky’s death (and a subsequent happy relationship which produced children) and she never spoke ill of Tchaikovsky during his life or after his death. He, for his part, realised that he had treated her abominably, and saw to it that she was financially secure for the rest of her life.



Tchaikovsky in the 1870s

ABOUT THE MUSIC



Tchaikovsky with violinist Iosif Kotek

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. 'We spoke' Tchaikovsky told his brother, 'of the piece he *ordered* me to write...He repeated over and over that he would get angry if I didn't write this piece'. 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, accompanied by one or other of his brothers (and at one point Kotek himself), travelled extensively in western Europe. Tchaikovsky worked on the Violin Concerto in Switzerland in early 1878 not long after completing his Fourth Symphony and his opera *Eugene Onegin*. Commentators are generally agreed that both of those works reflect Tchaikovsky's emotional reactions to the traumatic events of his marriage, though the composer himself

ABOUT THE MUSIC

was careful, in a letter to von Meck, to point out that one could only depict such states in retrospect. In any event, it seems likely that, apart from honouring a promise to Kotek, Tchaikovsky found the conventions of the violin concerto offered a way of writing a large scale work without the personal investment of the opera and symphony.

Like the great concertos of Beethoven, Brahms, Mendelssohn and Sibelius, Tchaikovsky's is in 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 his Fourth Symphony, the central *Canzonetta* works its magic by the deceptively simple repetition of its material. The work concludes with a bravura, 'Slavic' 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 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, where that city's most feared critic, Eduard Hanslick, tore the piece to shreds:

The violin is no longer played; it is pulled, torn, drubbed...We see plainly the savage vulgar faces, we hear curses, we smell vodka...Tchaikovsky's Violin Concerto gives us for the first time the notional that there can be music that stinks to the ear.

Hanslick, like many a music critic, made a bad call; Tchaikovsky had written one of the best loved works of the concerto repertoire.



www.classicsdirect.com.au



Delivering
classical music
recordings
direct to
your door

**SIGN UP TO THE
CLASSICS DIRECT
NEWSLETTER AND RECEIVE**

**15% OFF
STOREWIDE**

ABOUT THE MUSIC

CARL NIELSEN (1865–1931) **Symphony No.5, Op.50 (1922)**

When he died Carl Nielsen was a Danish national hero, and one of the most important symphonists of the 20th century. He had been born into an extremely poor family on the island of Funen, but his mother introduced him to folk-song which she sang ‘as if she were longing for something far away beyond the farthest trees of the land.’

The first decade of the century saw his Second Symphony as well as evocative tone-poems like the *Helios Overture* and the *Saga Dream*, works which show Nielsen moving away from the Brahmsian tradition in which he had cast his earlier music. As the years went on, Nielsen explored more exotic orchestration and harmony in works like *Pan and Syrinx*, based on Ovid’s tale from the *Metamorphoses*, and incidental music to the play *Aladdin*. At the same time he experimented with the symphony, retaining a semblance of the conventional four-movement design but infusing the works with his philosophical ideals.

The Fifth Symphony, composed between 1920 and 1922 is in many respect his least conventional essay in the genre, but at the same time one of his finest and most individual works. The context in which it appeared included a turbulent period in the composer’s life – he was estranged from his wife, the celebrated sculptor Anne Marie Brodersen; he had finally given up his regular job for the precarious life of the freelance composer (though at this stage an eminent and storied one); from the relative safety of neutral Denmark he had watched Europe descend into the madness of World War I, of which he said ‘It’s as though the whole world is in dissolution.... It’s so unlimited and meaningless that life doesn’t seem worth it. But it has to be resisted, like so much evil in the world.’



Carl Nielsen

ABOUT THE MUSIC

The resulting piece, as Nielsen himself noted, 'isn't all that easy to grasp, nor all that easy to play', joking that 'some people have even thought that now Arnold Schoenberg can pack his bags and take a walk with his disharmonies. Mine were worse. I don't think so.' But while the symphony begins with the lulling sounds of violas playing a repeated minor third, and pairs of bassoons and horns playing sweet, simple harmonies, and while it ends with a blazing, unambiguous E flat major, there is a thrilling and sometimes challenging 'narrative' outlined by the music's trajectory.

Formally the piece strays the farthest from the four-movement symphonic layout that Nielsen inherited and usually embraced, saying

I am content with two parts instead of the usual four movements. I've thought so much about this - that in the old symphonic form you usually said most of what you had on your mind in the first allegro. Then came the calm andante, which functioned as a contrast, but then it's the scherzo, where you get up too high again and spoil the mood for the finale, where the ideas have all too often run out.

The vestiges of the traditional movements, however, are still discernible. Nielsen hated anything as restrictive as a 'program' though did let slip to a student that a 'title like *Dream and Deeds* could maybe sum up the inner picture I had in front of my eyes when composing.' Most accounts of the piece agree that the first movement is a study of what Nielsen called 'idle, thoughtless nature' but this shouldn't lull us into a false expectation of pastoral calm. The shimmering stasis of the opening - not unlike similar moments in Sibelius (who greatly admired Nielsen's symphonies) - and its non-committal tempo marking ('tempo giusto' - the right speed) prove to be parts of an inexorable unfolding. As longer themes develop and the music becomes more elaborate the texture is invaded, perhaps, by the sound of side-drum

ABOUT THE MUSIC

and other percussion, creating an intense and disturbing drama. Nielsen biographer Jørgen I Jensen sees this music as intensely personal, the side-drum a symbol of the body in both conflict and harmony with soul and spirit; another point of reference might be the opening of Mahler's Third Symphony, where Nature is evoked through, among other things, frankly military music. Here, as in Nature, there is no particular outcome; Nielsen's martial noise merely fades away to reveal an Adagio section (effectively the slow movement) where, again, viola and bassoons create a sense of warmth and calm. The music builds in intensity until it too is assailed by percussion (which throughout the piece serves to disrupt the music), the movement ending with a kind of clarinet cadenza.

If the first movement is, dark, blind, purposeless nature, the second, as Nielsen said, 'is its counterpole: if the first movement was passivity, here it is action (or activity) which is conveyed.'

The movement begins with energetic music in a fast triple metre – making this section, effectively, a scherzo of the powerful, late-Beethovenian type in which emphatic repetition of note and chords is offset by strong cross-rhythms. The 'scherzo' metre passes effortlessly into the first of two fugal sections, here a terse thematic idea presented by the first violins. A second fugal section follows once the first has worked itself out and run itself down, now in an initially serene Andante in common time. Serenity can't last, of course, and soon enough the scherzo material reasserts itself, pounding its way, not without resistance, to that bright E-flat major close – as far from the opening A-minor shimmer as one can get in tonal music.

Gordon Kerry © 2023

GET THE MOST OUT OF YOUR SYDNEY SYMPHONY EXPERIENCE

2023 Subscribers can enjoy a variety of offers from our valued partners.

Enjoy your 2023 subscription benefits today.

Visit sydneysymphony.com/subscriber-benefits



Thinking of subscribing? Join us in 2023 and enjoy the benefits

Visit: sydneysymphony.com/2023-season

Principal Partner



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
Sylvia & the late Sol Levi Chair



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**Assistant Principal
L Alison Carr Chair**Sandro Costantino****Rosemary Curtin**

John & Jane Morschel Chair

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



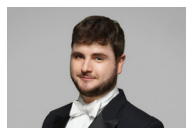
Carolyn Harris
Landa Family Chair,
in memory of Dr Barry Landa



Diana Doherty
Principal
John O Conde AO Chair



Shefali Pryor
Associate Principal

COR ANGLAIS

Callum Hogan



Alexandre Oguey
Principal
Mackenzie's Friend Chair



Francesco Gelata
Associate Principal
John Curtis AM Chair



Christopher Tingay



Alexander Morris
Principal

CLARINETS**BASS CLARINET****BASSOONS**

Todd Gibson-Cornish
Principal
Nelson Meers Foundation Chair



Matthew Wilkie
Principal Emeritus
Nelson Meers Foundation Chair



Fiona McNamara
Nelson Meers Foundation Chair

CONTRABASSOON**HORNS**

Noriko Shimada
Principal



Geoffery 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**TUBA****TIMPANI****PERCUSSION**

Christopher Harris
Principal



Steve Rossé
Principal



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



Rebecca Lagos
Principal
I Kallinikos Chair



Timothy Constable
Christine Bishop Chair

MUSICIAN PROFILE

Rosemary Curtin

Viola

John & Jane Morschel Chair

How long have you been playing with the Sydney Symphony?

Ten years as a permanent member, but my earliest work as a casual musician dates back to the early 90s. I am also a former Fellow (2003).

Who is your favourite composer to perform?

Beethoven for the enjoyment his music brings to audiences.

Who is your favourite composer to listen to?

Bach to listen to because there is always more to discover.

What do you like to do with your spare time?

I am a member of a Ladies Over-35s community football team. Having grown up spending my weekends playing in youth orchestras it is lovely to finally have time for some team sport and to enjoy the camaraderie it offers. I also love multi-day hikes in the wilderness.

What was the last book, podcast or TV series you really loved?

Book: *Lessons in Chemistry*

Podcast: *Chat 10 Looks 3*

TV: *Fleischman is in Trouble*



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
Terrey Arcus AM & Anne Arcus
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
Sir Frank Lowy AC & the late Lady Shirley Lowy OAM
Mackenzie's Friend
Bob Magid OAM & Ruth Magid
Anthony & Suzanne Maple-Brown
Neilson Foundation
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
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
Christine Bishop
Dugald Black
The Estate of Patricia Blau
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
Ian Levi AM & Ann Levi
Susan Maple-Brown AM
Catriona Morgan-Hunn
Nelson Meers Foundation
The Ross Trust
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
L Alison Carr
Bob & Julie Clampett
Darin Cooper Foundation
Heather & Malcolm Crompton
John Curtis AM
Carolyn Githens
Paolo Hooke & Fan Guo
Simon Johnson
Roland Lee
Warren & Marianne Lesnie
Sylvia & the late Sol Levi
Helen Lynch AM & Helen Bauer
Russell & Mary McMurray
The Hon. Justice AJ Meagher & Fran Meagher
John & Jane Morschel
Janet & Michael Neustein
Geoffrey Robertson AO
Graeme Robertson
Tim Robertson SC
In memory of Joyce Sproat
James Stening
Judge Robyn Tupman
Ken & Linda Wong

\$10,000+

Rob Baulderstone & Mary Whelan
Daniel & Drina Brezniak
Sandra & Neil Burns
Hon J C Campbell KC & Mrs Campbell
Roxane Clayton
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
Ervin Katz
Karin Keighley
Justice Francois Kunc & Felicity Rourke
Levins Family Foundation
Dr Lee MacCormick Edwards Charitable
Foundation
Judith A McKernan
Sue Milliken AO
Emeritus Professor Robert Ouvrier AC
& the late Margaret Ouvrier
Dr Dominic Pak & Cecilia Tsai
Kenneth R Reed AM
Penelope Seidler AM

THANK YOU

Dougall & Elizabeth Squair
Geoff Stearn
Tony Strachan
Howard Tanner AM & Mary Tanner
Arlene Tansey
Dominic Taranto & Anthony Cassidy
Geoff & Alison Wilson
Pat Woolley & Russell Tagg
Yim Family Foundation

SUPPORTERS PROGRAM

\$5,000+

Colin & Richard Adams
Juliet & Nick Andrews
Stephen J Bell
Dr Victor Bien & Silvana d'Iapico
Beverley & Phil Birnbaum
Boyarsky Family Trust
In memory of Rosemary Boyle, Music Teacher
Maggie Brown
Miguel Carrasco & Renee Martin
In memory of Ann Lesley Carter
Margot Chinneck
B & M Coles
Howard & Maureen Connors
Elizabeth Conti
Ewen Crouch AM & Catherine Crouch OAM
Donus Australia Foundation Limited
Suellen & Ron Enestrom
Sarah & Tony Falzarano
Dr Greg Gard & Dr Joanne Grimsdale
Dr Colin Goldschmidt
Dr Jan Grose OAM
Richard Hansford
Jill Hickson AM
James & Yvonne Hochroth
Dr Brian Hsu & Felicity Hsu
Stephen Johns & Michele Bender
Andrew Kaldor AM & Renata Kaldor AO
Jonathan Karanikas
Gabriel Lopata
In memory of Wes Maley
John & Sophia Mar
Mora Maxwell
Robert McDougall
Karen Moses
Dr Gaston Nguyen & Robert Veel
Jean-Claude Niederer & Neil Hendry
Jackie O'Brien
Andrew Patterson & Steven Bardy
Stephen Perkins
Sylvia Rosenblum
Rod Sims AO & Alison Pert
Dr Agnes E Sinclair
J.R. Strutt
Kevin J. Troy
Russell Van Howe & Simon Beets

The Hon. Justice A G Whealy
Dr John Yu AC

\$2,500+

Dr Richard Balanson & Dawn Talbot
Minnie Biggs
Judith Bloxham
Peter Braithwaite & Gary Linnane
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
Emeritus Professor Jenny Edwards
John Ellacott
Paul Espie AO
John Favaloro
Elisabeth Fidler
Harry Goldsmith
Andrea Govaert & Wik Farwerck
AM Gregg & DM Whittleston
Peter & Yvonne Halas
Dr Joanne Hart & Adam Elder
Roger Hudson & Claudia Rossi-Hudson
In memory of Joan Johns
Dr Owen Jones & Vivienne Goldschmidt
Terry & Helen Jones
Professor Andrew Korda AM & Susan Pearson
Juliet Lockhart
Dr Carolyn Lowry OAM & Peter Lowry OAM
Matthew McInnes
Margaret McKenna
Dr V Jean McPherson
Helen Meddings & the late Phil Meddings
James & Elsie Moore
Janet Newman
Christopher Nicolosi
Graham Quinton
Suzanne Rea & Graham Stewart
Dr Wendy Roberts
Shah Rusiti
Tony Schlosser
Barbara & Bruce Solomon
Prof Vladan Starcevic
Dr Vera Stoermer
Jane Thornton OAM & Peter Thornton
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 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.

PREMIER PARTNER



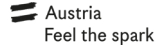
MAJOR PARTNER



GOLD PARTNERS



SILVER PARTNERS



BRONZE 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
Doug Battersby
Christine Bishop
Dr Rebecca Chin
Paul Colgan
John C Conde AO
Catherine Crouch
Ewen Crouch AM
The Hon. John Della Bosca
Her Hon. Judge Gillian Eldershaw
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 AO 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

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

THE FUTURE

is now

premium
economy

FLY BETTER

In the future, more airlines will have soft luxurious leather seats, raised footrests and more room to stretch out. They might even have delicious gourmet meals and thousands of entertainment channels. Meanwhile at Emirates, you can fly today. Introducing the new Premium Economy cabin on selected routes.


Emirates