

15 & 16 September
Sydney Opera House

SCHUBERT'S OCTET



SYDNEY
SYMPHONY
ORCHESTRA

Principal Partner



CONCERT DIARY

OCTOBER 2023		
	<p>LILYA ZILBERSTEIN IN RECITAL GRAND EXPRESSIONS</p> <p>Hear the absolute mastery of Lilya Zilberstein in an intimate piano recital as she expertly captures the essence of Rachmaninov and Schubert.</p>	<p>International Pianists in Recital</p> <p>Monday 16 October, 7pm City Recital Hall</p>
	<p>DANIEL DE BORAH PERFORMS MOZART HERE'S TO MOZART</p> <p>Conductor Umberto Clerici and pianist Daniel de Borah pay homage to Mozart in these joyous performances.</p> <p>IBERT Homage to Mozart MOZART Piano Concerto No.17 SCHUBERT Symphony No.5 UMBERTO CLERICI conductor DANIEL DE BORAH piano</p>	<p>Classics in the City</p> <p>Thursday 19 October, 7pm City Recital Hall</p> <p>Friday 20 October, 7.30pm Joan Sutherland Performing Arts Centre, Penrith</p>
	<p>LI-WEI QIN PERFORMS HAYDN'S CELLO CONCERTO NO.1 DAZZLING CLASSICS</p> <p>Be inspired by the dynamic talents of cellist Li-Wei Qin in a spirited program featuring Classical favourites by Mozart and Haydn.</p> <p>HAYDN Symphony No.88 <i>Great Classics performance only</i> HAYDN Cello Concerto No.1 MOZART Symphony No.39 DONALD RUNNICLES conductor LI-WEI QIN cello</p>	<p>Symphony Hour Great Classics</p> <p>Thursday 26 October, 7pm Saturday 28 October, 2pm Concert Hall, Sydney Opera House</p>
	<p>MOZART & HAYDN MASTERS OF THE SYMPHONY</p> <p>Celebrate the Classical masters of the symphony with Chief Guest Conductor Donald Runnicles leading an energetic program of charisma and joy.</p> <p>HAYDN Symphony No.88 MOZART Symphony No.39 DONALD RUNNICLES conductor</p>	<p>Tea & Symphony</p> <p>Friday 27 October, 11am Concert Hall, Sydney Opera House</p>
NOVEMBER 2023		
	<p>ALEXANDER GAVRYLYUK PERFORMS TCHAIKOVSKY PASSIONS OF THE SOUL</p> <p>Sensational pianist Alexander Gavrylyuk astounds with his exquisite interpretation of Tchaikovsky's First Piano Concerto.</p> <p>DUTILLEUX Métaboles DEBUSSY Images for orchestra TCHAIKOVSKY Piano Concerto No.1 DONALD RUNNICLES conductor ALEXANDER GAVRYLYUK piano</p>	<p>Emirates Masters Series Emirates Thursday Afternoon Symphony</p> <p>Wednesday 1 November, 8pm Thursday 2 November, 1.30pm Friday 3 November, 8pm Saturday 4 November, 8pm Concert Hall, Sydney Opera House</p>

COCKTAIL HOUR

Friday 15 September, 6pm
Saturday 16 September, 6pm

Utzon Room,
Sydney Opera House

SCHUBERT'S OCTET

WARM & RADIANT

GENEVIEVE LANG presenter

ANDREW HAVERON violin

ANNA SKÁLOVÁ violin

CARRIE DENNIS viola

TIM NANKERVIS cello

KEES BOERSMA double bass

FRANCESCO CELATA clarinet

MATTHEW WILKIE bassoon

SAMUEL JACOBS* horn

** Guest musician*

ESTIMATED DURATION

The concert will run for
approximately 65 minutes

COVER IMAGE

Concertmaster
Andrew Haveron
Photo by Pierre Toussaint

FRANZ SCHUBERT (1797–1828)

Octet, D803 (1824)

i. Adagio – Allegro

ii. Adagio

iii. Allegro vivace

iv. Andante

v. Menuetto (Allegretto)

vi. Andante molto – Allegro

PRINCIPAL PARTNER





Portrait of Franz Schubert (1827) by Gábor Melegh (1801-1835)
Image courtesy Museum of Fine Arts – Hungarian National Gallery

ABOUT THE MUSIC

Early in 1824 Schubert's health deteriorated as the symptoms of secondary syphilis advanced. Yet while he freely acknowledged how wretched he felt, he created at least three of his most miraculous pieces, including the A-minor String Quartet (known popularly as 'Rosamunde'), the D-minor Quartet, (*Death and the Maiden*), and the Octet for winds and strings.

Like much of Mozart's work for solo winds, Schubert's Octet was written with a particular player in mind. Count Ferdinand von Troyer was an amateur – though evidently very good – clarinettist who played at the musical events held in the home of Beethoven's patron, the Archduke Rudolf, whom Troyer served as Chief Steward. Troyer had played in the premiere performance of Beethoven's Septet in 1800, and in 1824 commissioned Schubert to write a companion piece to that work to be led by the violinist Ignaz Schuppanzigh, who worked closely with Beethoven on his late quartets, and with Schubert on his two masterpieces in the genre. (Schuppanzigh, incidentally, didn't think much of *Death and the Maiden* and told Schubert to 'go back to your songs'!)

Schubert responded to Troyer's commission with another outright masterpiece, and one which gives the clarinet subtle but clear prominence in the announcement of themes in the first three movements. The piece was given a private performance at a house concert in 1824, but had to wait until 1827 for its first public performance. Both featured Troyer and Schuppanzigh. The score was only published, incomplete, in 1853.



A postcard of Franz Schubert, produced by the German printing company Stengel & Co.



Violinist Ignaz Schuppanzigh (1776-1830) Image courtesy Historisches Museum Der Stadt Wien

ABOUT THE MUSIC

Schubert closely modelled his Octet on Beethoven's work: they both have six movements, reflecting the influence of the wind serenades and divertimenti that were so much in vogue in the time of Mozart, and which Beethoven had emulated in a number of early works for the Viennese public. But while Beethoven's Septet plays for a mere 40 minutes, Schubert's has that 'heavenly length', as Robert Schumann famously put it.

Each of the outer movements consists of a slow introduction and substantive Allegro. The first's slow introduction begins with a long-held F in octaves from winds and double bass, while the remaining strings tentatively stated short rising motifs whose dotted (long-short) rhythms anticipate the main Allegro material. We are unmistakably in Schubert's sound world from the start: the thematic material is lyrical and veers between major and minor modes, while the two groups of instruments, winds and strings, are at first used as complementary choirs. There is more integration in the more urgent Allegro section (full, as we have noted, of the dotted rhythms carried over from the introduction), though here Troyer's clarinet and Schuppanzigh's violin often break out in passages of florid bravura. The music gathers speed and intensity as it goes, though as often in Schubert and rarely in Beethoven, the work is not driven by a sense of titanic struggle and conflict, and the close of the movement features a sudden change of mood with the emergence of a lyrical horn solo.

The second movement is a slow movement in 6/8; Schubert politely gives his main theme to the clarinet, which is eventually joined by violin and bassoon over rocking figures from the other instruments. As the music unfolds, the dotted rhythms of the first movement return, as the serene lyricism of the opening begins to explore more emotive and unstable moods, often issuing in a quiet solo passage before the return for a versions of the opening song.

ABOUT THE MUSIC

In both Beethoven's Septet and Schubert's Octet, the third and fifth are dance movements, but Schubert inverts Beethoven's order, placing the faster scherzo movement (*Allegro vivace*) third, and the more stately Menuetto fifth.

Though without the urgency of the older composer's scherzos, Schubert's reflects Beethoven in its use of driving rhythms across groups of two or four bars. There is some of the 'call and response' between groups of instruments as in the work's opening, as well as the expected solos for Troyes and Schuppanzigh, and the music is suffused with a triple-time version of the dotted rhythm. The central section or Trio of the movement is much less emphatic, with longer lines for the upper parts, pushed along by a skipping bass-line.

In the fourth movement Schubert went back to his songs, in that it is a theme and variations based on the duet 'Gelagert unter'm hellen Dach der Bäume' (Encamped under the trees' bright roof) from his own German opera *Die Freunde von Salamanka* (Beethoven likewise quotes himself in the Menuetto of his Septet). The tune is a standard-issue Viennese pop-song, 'sung' here in a bright C major by the clarinet and violin. The seven variations that follow are prodigious: in the first the clarinet and violin chase each other, ornamenting the tune with sextuplet figurations,, while in the second the sextuplets become the driving accompaniment as the winds try, at first to maintain a more forceful pattern of dotted rhythms that dissolves into the accompanying figure. In the third variation, repeated figures at different speeds support fragments of the tune passed between the horn and the paired clarinet and bassoon with brilliant interjections from the violin, while in the fourth the music is stripped down to motivic fragments. The fifth is the traditional *minore*, densely scored though (mostly) quiet, in contrast to the lighter

ABOUT THE MUSIC

textures of the sixth, in the unexpected key of A flat. The seventh is a light-footed dance, offering the first violin some opportunity for folk-style fiddling, though the music slows down and fades away.

Schubert's second dance movement, the Minuet, then follows featuring duets from the usual suspects – though in the Trio, the bassoon doubles the violin for an unusual and beautiful effect.

Schubert (again like Beethoven) begins his last movement with another slow introduction, creating a sense of expectation by the use of tremolo figures in the lower strings over which the winds sound repeated falling motifs in dotted rhythms before releasing a characteristically carefree and lyrical finale. The material is based on the 16-bar tune we hear first in the strings and then the full band, building up exciting textures with repeated motifs, overlaying duplets and triplets, and, in another Beethovenian touch, resorting to sudden moments of silence. More radically, Schubert follows Beethoven in reinserting material from the slow introduction to dramatically interrupt the music's flow, making its final moments even more thrilling.

Beethoven came to hate his Septet owing to its enormous popularity and numerous arrangements; Schubert, on the other hand, seems to have been pleased with the Octet. He wrote to a friend that it, along with the major string quartets of the same time, might prepare the ground for a 'great' (meaning Beethovenian) symphonic work. This is perhaps overly modest. Schubert had after all written eight symphonies by that stage, and his mastery of chamber music in a work like the Octet can be explained in part by his having composed some eleven string quartets while still a teenager.

Gordon Kerry © 2023

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
sydneyssymphony.com



Principal Partner





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 sydneyssymphony.com/bequests

WE WOULD LIKE TO THANK ALL OUR CURRENT BEQUESTORS

- | | | |
|-------------------------------|---------------------------|--------------------------|
| Warwick K Anderson | Dr Stephen Freiberg | James & Elsie Moore |
| Henri W Aram OAM & Robin Aram | Vic & Katie French | Douglas Paisley |
| Timothy Ball | Jennifer Fulton | Jane Purkiss |
| Dr Rosemary Barnard | Brian Galway | Kate Roberts |
| Stephen J Bell | Geoffrey Greenwell | Dr Richard Spurway |
| Christine Bishop | Pauline M Griffin AM | Mary Vallentine AO |
| Judith Bloxham | Louise Hamshire | Ray Wilson OAM |
| David & Halina Brett | Christine Hartgill | June & Alan Woods |
| R Burns | & the late David Hartgill | Family Bequest |
| David Churches & Helen Rose | Dr John Lam-Po-Tang | Dawn Worner |
| Howard & Maureen Connors | Ardelle Lohan | & the late Graham Worner |
| Greta Davis | Mary McCarter | Anonymous |
| Glenys Fitzpatrick | Louise Miller | |

ORCHESTRA CHAIR PATRONS

Andrew Haveron

Concertmaster
Vicki Olsson Chair

Harry Bennetts

Associate Concertmaster
Judy & Sam Weiss Chair

Kees Boersma

Principal Double Bass
*Council Chair, with lead support
from Brian Abel*

Tobias Breider

Principal Viola
Roslyn Packer AC & Gretel Packer AM Chair

Nick Byrne

Trombone
Robertson Family Chair

Francesco Celata

Associate Principal Clarinet
John Curtis AM Chair

Anne-Louise Comerford

Associate Principal Viola
White Family Chair

Timothy Constable

Percussion
Christine Bishop Chair

Rosemary Curtin

Viola
John & Jane Morschel Chair

Lerida Delbridge

Assistant Concertmaster
Simon Johnson Chair

Diana Doherty

Principal Oboe
John C Conde AO Chair

Marianne Edwards

Associate Principal Second Violin
Dr Rebecca Chin & Family Chair

David Elton

Principal Trumpet
Anne Arcus Chair

Todd Gibson-Cornish

Principal Bassoon
Nelson Meers Foundation Chair

Rebecca Gill

Violin
*Dr John Lam-Po-Tang Chair,
in memory of Reg & Jeannette Lam-Po-Tang*

Carolyn Harris

Flute
*Landa Family Chair,
in memory of Dr Barry Landa*

Jane Hazelwood

Viola
*Bob & Julie Clampett Chair,
in memory of Carolyn Clampett*

Claire Herrick

Violin
Russell & Mary McMurray Chair

Catherine Hewgill

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

Kirsty Hilton

Principal Second Violin
Drs Keith & Eileen Ong Chair

Scott Kinmont

Associate Principal Trombone
Audrey Blunden Chair

Rebecca Lagos

Principal Percussion
I Kallinikos Chair

Emily Long

Violin
In memory of Dr Margot Harris Chair

Nicole Masters

Violin
Nora Goodridge OAM Chair

Fiona McNamara

Bassoon
Nelson Meers Foundation Chair

Elizabeth Neville

Cello
Bob Magid OAM & Ruth Magid Chair

Alexandre Oguey

Principal Cor Anglais
Mackenzie's Friend Chair

Mark Robinson

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

Marnie Sebire

Horn
Judge Robyn Tupman Chair

Emma Sholl

Associate Principal Flute
Robert & Janet Constable Chair

Rachel Silver

Horn
Sue Milliken AO Chair

Matthew Wilkie

Principal Emeritus Bassoon
Nelson Meers Foundation Chair

Justin Williams

Assistant Principal Viola
L Alison Carr Chair

Fiona Ziegler

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

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
Justice Francois Kunc & Felicity Rourke
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 AO (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
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 Schlewsky
L Alison Carr
Bob & Julie Clampett
Darin Cooper Foundation
Heather & Malcolm Crompton
John Curtis AM
Carolyn Githens
Paolo Hooke & Fan Guo
Simon Johnson
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 Brezniak
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
Levins Family Foundation
Dr Lee MacCormick Edwards Charitable
Foundation
Judith A McKernan
Sue Milliken AO
John & Jane Morschel
Emeritus Professor Robert Ouvrier AO
& the late Margaret Ouvrier
Dr Dominic Pak & Cecilia Tsai
Kenneth R Reed AM
The Ross Trust
Penelope Seidler AM
Dougall & Elizabeth Squair
Geoff Stearn
Tony Strachan

THANK YOU

Howard Tanner AM & Mary Tanner
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)
Roslynne 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
Donus Australia Foundation Limited
Suellen & Ron Enestrom
Sarah & Tony Falzarano
Dr Greg Gard & Dr Joanne Grimsdale
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
Karin Keighley
In memory of Wes Maley
John & Sophia Mar
Robert McDougall
Helen Meddings & the late Phil Meddings
Frances Morris
Jackie O'Brien
Andrew Patterson & Steven Bardy
Stephen Perkins
Suzanne Rea & Graham Stewart
Dr Wendy Roberts
Sylvia Rosenblum
Rod Sims AO & Alison Pert
Dr Agnes E Sinclair
J.R. Strutt
Kevin J. Troy
Russell Van Howe & Simon Beets
Geoff & Alison Wilson
Dr John Yu AO

\$2,500+

Dr Richard Balanson & Dawn Talbot
David Barnes
Judith Bloxham
In memory of R W Burley
Ian & Jennifer Burton
Dr Paul Collett
Debra Collignon
Vanessa Cragg & the late Ronald D Cragg OAM
Debby Cramer & Bill Caukill
Katarina Cvitkovic
Lisa Davis
Emeritus Professor Jenny Edwards
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
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 Vladan Starcevic
Dr Vera Stoermer
Jane Thornton OAM & Peter Thornton
Dr Alla Waldman
Natalie Yamey

For a full listing of our Sydney Symphony family of donors, please visit sydneyssymphony.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@sydneyssymphony.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



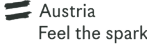
MAJOR PARTNER



GOLD PARTNERS



SILVER PARTNERS



BRONZE PARTNERS

INDUSTRY PARTNERS



FOUNDATIONS



PATRON

Her Exoellency 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 OAM
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
Alicie 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

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