

31 March
Manning Entertainment Centre, Taree

MOZART'S GRAN PARTITA SERENADE



Principal Partner

reX.
Regional Express

**SYDNEY
SYMPHONY
ORCHESTRA**

Principal Partner



WELCOME

Welcome to this performance of the *Mozart's Gran Partita Serenade* concert by the musicians of the Sydney Symphony.

The spotlight is on the woodwinds of the Orchestra as they perform two joyous and uplifting classics, Serenade No. 10, *Gran Partita* by Mozart and Beethoven's Quintet for three Horns, Oboe and Bassoon. It's a wonderful opportunity to hear the virtuosity of these marvellous players.

As the Presenter of Sydney Symphony's Regional Touring, Rex Airlines are delighted that the Orchestra recognises, as we do, the vibrancy and importance of regional Australia.

The Orchestra has made regular tours to regional centres for many decades, and we are proud that our contribution ensures that audiences all over New South Wales continue to be delighted, moved and inspired by the world-class musicians of the Sydney Symphony Orchestra.

We hope you enjoy this performance, and we look forward to your company in the audience or in the air.

Neville Howell

CEO

Rex Airlines

Friday 31 March, 7.30pm
Manning Entertainment
Centre, Taree

MOZART'S GRAN PARTITA SERENADE

RADIANT & JOYFUL

DIANA DOHERTY principal oboe
CALLUM HOGAN oboe

FRANCESCO CELATA acting principal clarinet
ALEXANDER MORRIS acting associate principal clarinet
CHRISTOPHER TINGAY clarinet
ROMOLA SMITH guest principal bass clarinet

MATTHEW WILKIE principal emeritus bassoon
NORIKO SHIMADA principal contrabassoon
JAMES DODD bassoon

EJAN HARVEY acting principal horn
MARNIE SEBIRE horn
RACHEL SILVER horn
EMILY NEWHAM horn

KEES BOERSMA principal double bass

LUDWIG VAN BEETHOVEN (1770–1827)

Quintet for three Horns, Oboe & Bassoon, H19

- i. *[Allegro]*
- ii. *Adagio maestoso*
- iii. *Minuetto: allegro*

WOLFGANG AMADEUS MOZART (1756–1791)

Serenade No.10 in B-flat major, K361, 'Gran Partita'

- i. *Largo — Allegro molto*
- ii. *Menuetto I — Trio 1 & 2*
- iii. *Adagio*
- iv. *Menuetto II: Allegretto — Trio 1 & 2*
- v. *Romanze: Adagio — allegretto — adagio*
- vi. *Thema mit Variationen: Andante*
- vii. *Rondo: Allegro molto*

ESTIMATED DURATIONS

15 minutes, 43 minutes

The concert will conclude at
approximately 8.30pm

COVER IMAGE

Matthew Wilkie,
Principal Emeritus Bassoon
Photo by Pierre Toussaint

PRESENTING PARTNER

rex.
Regional Express

PRINCIPAL PARTNER





Our heart is in the country



Proudly carrying the Sydney Symphony
Orchestra to regional Australia

Book now at [rex.com.au](https://www.rex.com.au)

ABOUT THE MUSIC

LUDWIG VAN BEETHOVEN (1770–1827)

Quintet for three Horns, Oboe & Bassoon, H19

Music for wind ensemble (usually with string bass) was a favourite entertainment among the Austrian aristocracy in the later 18th century. Various titles: serenade, partita, notturno, cassation, divertimento and so forth, these were multi-movement works, usually beginning and ending with a march (on occasion the ensemble would in fact march on and off stage, just to keep things interesting for the bass player; often they would fake the effect with a long crescendo and corresponding diminuendo).

The internal movements, much like other chamber music, included pieces of abstract design alongside those whose provenance was the aria or a dance form. Mozart wrote a number of such pieces, mostly for the court of the Prince-Archbishop of Salzburg, before he moved to Vienna to seek his fortune.

After Mozart's death and the 18th century yielded to the 19th, aristocratic fashion increasingly favoured ensemble more suited to the salon than the garden, in particular the piano trio and string quartet. Beethoven, therefore, only caught the tail end of the vogue for wind ensembles, and as Maynard Solomon has written, many of his works 'did not survive the century that adored such combinations'.

On the other hand, as any young composer will attest, sometimes one simply has to write for the available forces if one is to write anything at all. Beethoven's very first chamber works included piano quintet, which was hardly known of at the time, and both in his last years in Bonn and early in his residence in Vienna, he wrote for groups that included winds. The 1790s, which saw the composition of the quintet for piano and winds (1796-7), also saw the Trio for Clarinet, Cello and Piano, Op.11, the Sonata for Horn and Piano (dashed off in one day, according to legend) and then, in 1799, the celebrated Septet. Beethoven seems at first to have avoided genres in which



Beethoven in 1800

ABOUT THE MUSIC

his teacher Joseph Haydn (with whom he had a not entirely friendly rivalry) had excelled, namely the symphony and in chamber music, the string quartet. (Publishing three piano trios as his Op.1 was a gesture whose significance was not lost on Haydn.)

The Quintet in for Oboe, three Horns, and Bassoon is one such uniquely constituted ad hoc ensemble. The piece as we now know it comes from a fragmentary autograph manuscript rescued from the Royal Library in Berlin, that provided enough musical DNA for the composer LA Zellner to reconstruct it for a performance in 1862. Or almost. No material for a presumed fourth movement exists, and Zellner didn't presume to make one up. And, more curiously, what does exist in Beethoven's hand includes a line for clarinet, which is completely empty. Leaving aside that Beethoven might have been indulging in a John Cagean kind of joke, we can only assume that it shared some of the material in the extant oboe part.

The opening pages of the work (along with the entire finale) are missing, with the first movement manuscript beginning just before the moment of recapitulation. What that means is that all of the thematic material is presented, and almost certainly in the order in which it would have been played in the first part — the exposition — of the movement, so Zellner had only to adjust the key relationships which in classical convention differ between those sections; a simple case of transposition. Where Zellner was obliged to invent was in the central section of the movement — the development — where a composer typically presents the themes in new guises and keys, sometimes chopping them up into shorter motifs, and avoiding the home key of the piece (in this case E flat major). Willy Hess, who prepared the work for publication in 1909, wrote that Zellner 'in particular made a development out of Beethoven's motifs admirably suited to the surviving sections.' Hess further notes that Beethoven's themes in this movement are reminiscent of some in the Septet, Op.20.

ABOUT THE MUSIC

The slow movement is completely intact, a tender *Adagio* with gentle opening syncopations that support a soulful oboe melody, which passes into elegiac minor mode writing.

The third movement is the conventional dance, a minuet. All that survives is the first 19 bars (Zellner signals this by a subtle but sudden use of sparer, staccato textures) and the completion of the movement, as Hess puts it, 'was, of course, of necessity a *pis aller*'. Not that it was as desperate as that might suggest: any minuet follows certain formal conventions of phrase length and key movement, so Zellner had merely to extend what Beethoven had already provided.

WOLFGANG AMADEUS MOZART (1756–1791)

Serenade No.10 in B-flat major, K361, 'Gran Partita'

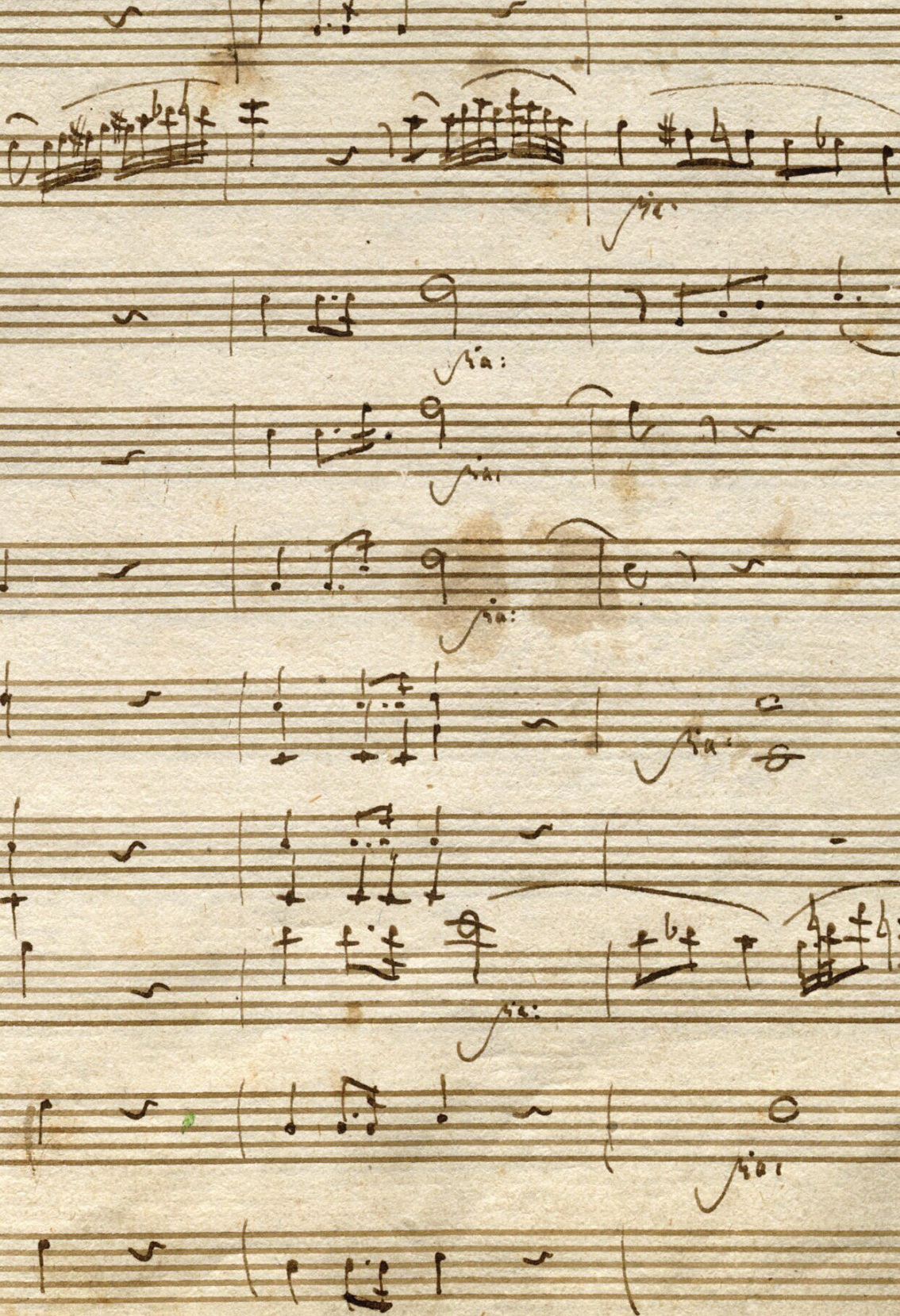
In Peter Shaffer's screenplay for the film *Amadeus*, the composer Antonio Salieri describes hearing the *Adagio* from Mozart's 'Gran Partita':

On the page it looked...Nothing! The beginning simple, almost comic. Just a pulse. Bassoons, basset-horns...like a rusty squeezebox. And then, suddenly, high above it, an oboe. A single note, hanging there, unwavering. Until a clarinet took it over and sweetened it into a phrase of such delight...

The film, of course takes numerous liberties, quite apart from the fact that Salieri had nothing to do with Mozart's death, or that no such thing as a squeeze-box existed. The piece, for instance, was not, as far as we know, written while Mozart was still in the employ of the Prince-Archbishop of Salzburg, nor played at a soirée in the imperial palace in Vienna, and it is unlikely the band would have started with one of the internal movements. But Shaffer's Salieri makes a hugely insightful response, not just in his description of the ravishing theme of the movement, but that it coexists with material that is 'almost comic'.



Mozart, portrait
by Joseph Lange 1782



The first page of Mozart's manuscript for his 'Gran Partita' Serenade.
Courtesy Library of Congress, Music Division.

ABOUT THE MUSIC

Add to this Pierre Boulez's observation that the opening unison motif is 'like a ritual' and we have in essence a sense of the emotional amplitude and range of Mozart's art, concentrated here in a few bars of music.

As we have noted, Mozart was obliged to provide serenades and such like — multi-movement works of background music for archiepiscopal garden parties. Wind bands were a favourite, and Mozart makes a joke at his own expense in using one in the finale of *Don Giovanni*, where it plays a hit tune from *The Marriage of Figaro* ('I know this only too well', grumbles the servant Leporello). But it is interesting that once ensconced in Vienna, he continued writing them. There is a C minor work, K384a, composed in 1783, which survives in a transcription for string quintet (K516b), and the 'Gran Partita', a kind of Platonic ideal of the genre, probably written in the same year. It uses 13 winds in pairs (though with four horns, and the bass line can be taken by string bass or contrabassoon), and Mozart makes great use of textural variety with striking blends, such as oboes with basset-horns, and frequent solo passages for most instruments.

The 'Gran Partita' is plainly a concert work, not background music. It begins not with the usual march but with a ceremonious slow introduction, whose solemn opening motifs are linked by ornate clarinet figures, a reminder of the importance in Mozart's work of the Stadler brothers, for one of whom he composed the late Clarinet Quintet and Concerto. Many of the introduction's textures are generated by syncopation, anticipating the 'squeeze-box' motif of the *Adagio*, which Beethoven may be recalling in the slow movement of his Quintet. The march, when it appears as the *Allegro* movement, makes no use of the crescendo that suggests the approach of the band in some other composers' serenades. Rather the clarinets, again, introduce the short four note motif that generates much of the movement's energy.

ABOUT THE MUSIC

The first minuet is noteworthy for its length, its rich scoring and bittersweet alternation of major and minor modes. It also contains two contrasting trio sections. The first of these is a quartet for clarinets and basset horns (the band for the first known performance, in 1784, included a celebrated pair of Bohemian basset-horn virtuosos); the second has a delicate but intricate texture that recalls aspects of Baroque counterpoint. There follows the great *Adagio*, in which Shaffer's Salieri hears 'the voice of God', that is succeeded by a more rustic minuet, featuring the oboe, which also has two trios, the second of which comically sets out its dizzy theme in widely spaced octaves.

A *Romanze*, in simple ternary form, contrasts a slow hymnal music with a jaunty march before Mozart launches into a substantive movement consisting of a theme, given out by clarinets, and six sometimes comic-operatic variations that offer endless excuses for solo display. The piece closes with a bucolic rondo with something of the simple joy of the roughly contemporary *Rondo alla Turca*.

Gordon Kerry © 2023

ORCHESTRA CHAIR PATRONS

Andrew Haveron

Concertmaster
Vicki Olsson Chair

Harry Bennetts

Associate Concertmaster
Judy & Sam Weiss Chair

Victoria Bihun

Violin
Sylvia & the late Sol Levi Chair

Kees Boersma

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

Tobias Breider

Principal Viola
Roslyn Packer AC & Gretel Packer AM Chair

Nick Byrne

Trombone
Robertson Family 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 & the late Robert 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
Antoinette Albert
Terrey Arcus AM & Anne Arcus
The Berg Family Foundation
Robert & Janet Constable
Crown Resorts Foundation
Dr Richard Henry AM & Dr Rachel Oberon
Dr Gary Holmes & Dr Anne Reeckmann
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
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

Robert Albert AO & Elizabeth Albert
Christine Bishop
Dugald Black
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 & the late Robert Carr
Bob & Julie Clampett
Darin Cooper Foundation
Heather & Malcolm Crompton
Carolyn Githens
Paolo A.L. Hooke
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 Boulderstone & Mary Whelan
Daniel & Drina Brezniak
Sandra & Neil Burns
Hon J C Campbell KC & Mrs Campbell
Roxane Clayton
Richard Cobden SC
Richard A Flanagan III
Dr Bruno & Rhonda Giuffre
The Creatorex Fund
The Hilmer Family Endowment
Kimberley & Angus Holden
Peter M Howard
Jim & Kim Jobson
Ervin Katz
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
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
Margot Chinneck
B & M Coles
Howard & Maureen Connors
Elizabeth Conti
Ewen Crouch AM & Catherine Crouch
Donus Australia Foundation Limited
Suellen & Ron Enestrom
Sarah & Tony Falzarano
Dr Greg Gard & Dr Joanne Grimsdale
Dr Colin Goldschmidt
Harry Goldsmith
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
In memory of R W Burley
Ian & Jennifer Burton
Debra Collignon
Dr Paul Collett
Debby Cramer & Bill Caukill
Katarina Cvitkovic
Lisa Davis
Emeritus Professor Jenny Edwards
John Favaloro
Paul Espie AO
Elisabeth Fidler
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
W G Keighley
Professor Andrew Korda AM & Susan Pearson
Juliet Lockhart
Dr Carolyn Lowry OAM & Peter Lowry OAM
Matthew McInnes
Margaret McKenna
Dr V Jean McPherson
Phil & Helen Meddings
James & Elsie Moore
Janet Newman
Graham Quinton
Suzanne Rea & Graham Stewart
Dr Wendy Roberts
Shah Rusiti
Tony Schlosser
Barbara & Bruce Solomon
Dr Vladan Starcevic
Jane Thornton OAM & Peter Thornton
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



INDUSTRY PARTNERS



FOUNDATIONS



PATRON

Her Exoellency The Honourable
Margaret Beazley AC KC

BOARD

Geoff Wilson *Chair*
Andrew Baxter *Deputy Chair*
Geoff Ainsworth AM
Kees Boersma
Susan Ferrier
Catherine Hewgill
The Hon. Justice AJ Meagher
Sam Meers AO
Roslyn Packer AC
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
Andrew Shapiro
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
Patricia Laksmono

Philanthropy

HEAD OF PHILANTHROPY
Lauren Patten

MAJOR GIFTS OFFICER
Rachel Mink

PHILANTHROPY COORDINATOR
Laura Brotodihardjo

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 ASSOCIATE
Alex Fontaine

MARKETING COORDINATOR
Yueling Wu

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 AND TICKETING
SUPERVISOR
Laura Clark

CUSTOMER SERVICE REPRESENTATIVES
Michael Dowling
Aiden Atan-Sanchez
Sami Nelson

OPERATIONS & PRODUCTION

DIRECTOR OF OPERATIONS
Kerry-Anne Cook

HEAD OF PRODUCTION
Ross Chapman

PRODUCTION MANAGER
Elissa Seed

PRODUCTION ADMINISTRATOR
Laura Sturrock

SENIOR PRODUCTION ASSISTANT
Vico Thai
Georgia Webb

PRODUCTION ASSISTANT
Peyton Hawkins

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

*The new Premium Economy cabin is available on our latest A380 flying between Dubai and Sydney (EK412 and EK413).