

27 & 28 March 2024

DONALD RUNNICLES

CONDUCTS THE PROTECTING VEIL



«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 Frémaux, Sir Charles Mackerras, Zdeněk Mácal, Stuart Challender, Edo de Waart and Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013, followed by David Robertson as Chief Conductor from 2014 to 2019. 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.

PERFORMING IN THIS CONCERT

FIRST VIOLINS

Andrew Haveron

Concertmaster

Harry Bennetts

Associate

Concertmaster

Alexandra Osborne

Associate

Concertmaster

Lerida Delbridge

Assistant

Concertmaster

Fiona Ziegler

Assistant

Concertmaster

Brielle Clapson

Sercan Danis

Claire Herrick

Georges Lentz

Emily Long

Alexandra Mitchell

Alexander Norton

Léone Ziegler

Robert Smith*

Benjamin Tjoa°

Dominic Azzi†

SECOND VIOLINS

Kirsty Hilton

Principal

Marina Marsden

Principal

Emma Jezek

Acting Associate

Principal

Alice Bartsch

Emma Hayes

Shuti Huang

Monique Irik

Wendy Kong

Nicole Masters

Marcus Michelsen°

Emily Qin°

Riikka Sintonen°

Rain Liu†

VIOLAS

Tobias Breider

Principal

Carrie Dennis

Principal

Justin Williams

Assistant Principal

Sandro Costantino

Rosemary Curtin

Jane Hazelwood

Graham Hennings

Stuart Johnson

Justine Marsden

Leonid Volovelsky

Harry Swainston†

CELLOS

Catherine Hewgill

Principal

Kaori Yamagami

Principal

Simon Cobcroft

Associate Principal

Leah Lynn

Assistant Principal

Kristy Conrau

Fenella Gill

Timothy Nankervis

Elizabeth Neville

Christopher Pidcock

Adrian Wallis

DOUBLE BASSES

Kees Boersma

Principal

Alex Henery

Principal

Dylan Holly

Steven Larson

Richard Lynn

Jaan Pallandi

Benjamin Ward

FLUTES

Emma Sholl

Acting Principal

Carolyn Harris

Laura Cliff†

OBOES

Shefali Pryor

Acting Principal

Callum Hogan

Miriam Cooney†

Alexandre Oguey

Principal Cor Anglais

CLARINETS

Maura Marinucci*

Guest Principal

Christopher Tingay

Clare Fox†

Alexander Morris

Principal Bass Clarinet

BASSOONS

Matt Ockenden*

Guest Principal

Fiona McNamara

Hayden Burge†

Noriko Shimada

Principal

Contrabassoon

HORNS

Euan Harvey

Acting Principal

Emily Newham°

Acting Principal

3rd Horn

Marnie Sebire

Rachel Silver

TRUMPETS

David Elton

Principal

Cécile Glénot

Joel Walmsley†

TROMBONES

Scott Kinmont

Acting Principal

Nigel Crocker*

Guest Principal

Jordan Mattinson†

Christopher Harris

Principal Bass Trombone

TUBA

Steve Rossé

Principal

SERPENT

Scott Kinmont

Principal

TIMPANI

Antoine Siguré

Principal

Bold Principal

* Guest Musician

° Contract Musician

† Sydney Symphony

Fellow

2024 CONCERT SEASON

Wednesday 27 March, 7pm
Thursday 28 March, 7pm

Concert Hall,
Sydney Opera House

DONALD RUNNICLES CONDUCTS THE PROTECTING VEIL AN EXQUISITE UNIVERSE

DONALD RUNNICLES conductor
MATTHEW BARLEY cello

JOHN TAVENER (1944–2013)

***The Protecting Veil* (1988)**

- i. Section 1 –
- ii. *Annunciation* –
- iii. *The Incarnation* –
- iv. *Lament of the Mother of God at the Cross* –
- v. *Christ is Risen!* –
- vi. *The Dormition of the Mother of God* –
- vii. *The Protecting Veil*

INTERVAL

RICHARD WAGNER (1813–1883)

***Parsifal* (1882)**

Act III: *Good Friday Spell*

FELIX MENDELSSOHN (1809-1847)

***Symphony No.5 in D minor, Op.107 'Reformation'* (1830)**

- i. Andante – Allegro con fuoco
- ii. Allegro vivace –
- iii. Andante –
- iv. Chorale 'Ein feste Burg ist unser Gott'
(A mighty fortress is our God): Andante con moto

Pre-concert talk

By Scott Kinmont in the
Norther Foyer at 6.15pm

Estimated durations

Tavener – 45 minutes
Interval – 20 minutes
Wagner – 12 minutes
Mendelssohn – 33 minutes
The concert will run for
approximately two hours

Cover image

Sir Donald Runnicles
Photo by Craig Abercrombie

Principal Partner



CONCERT DIARY

Visit sydneyphilharmonicsymphony.com for more information,
or call our Box Office on (02) 8215 4600

APRIL 2024

Emirates Masters Series
Wednesday 24 April, 8pm
Friday 26 April, 8pm
Saturday 27 April, 8pm

Concert Hall,
Sydney Opera House

OSMO VÄNSKÄ CONDUCTS THE MUSIC OF SIBELIUS

COLOURFUL MYTHS & LEGENDS

Conductor Osmo Vänskä is universally acknowledged as 'our greatest living Sibelian' (*Sunday Times*) – his interpretations of his countryman's music hailed for their 'marvellous energy and dramatic fire' (*The Guardian*).

SIBELIUS

Pohjola's Daughter

Three Songs:

Hostkval

Hertig Magnus

Varen flyktar hastigt

The Bard

Luonnotar

Lemminkäinen Suite

OSMO VÄNSKÄ conductor
HELENA JUNTUNEN soprano



MAY 2024

Symphony Hour
Thursday 2 May, 7pm

Tea & Symphony
Friday 3 May, 11am

Concert Hall,
Sydney Opera House

A MUSICAL TEMPEST WITH JOHN BELL

A SPELLBINDING CONCERT OF
WORDS AND MUSIC

Shakespeare's plays have inspired composers for centuries, and none more so than *The Tempest*. A raging storm, a shipwreck, a usurping duke and an enchanted fairy: it has been fertile soil for composers including Purcell, Sibelius and Tchaikovsky.

HONNEGGER Prelude for the Tempest

SIBELIUS The Tempest, excerpts

PURCELL The Tempest: Overture

TCHAIKOVSKY The Tempest

UMBERTO CLERICI conductor & presenter
JOHN BELL actor



Presenting Partner



Emirates Masters Series
Wednesday 8 May, 8pm
Friday 10 May, 8pm
Saturday 11 May, 8pm

Emirates Thursday Afternoon
Symphony
Thursday 9 May, 1.30pm

Concert Hall,
Sydney Opera House

TCHAIKOVSKY'S FIFTH SYMPHONY INTOXICATING MELODIES

Indulge in the intoxicating richness of Russian Romanticism with these performances of Tchaikovsky's Symphony No.5, with its passionate melodies and beautiful orchestration.

GLINKA Ruslan and Ludmilla: Overture

PROKOFIEV Piano Concerto No.2

TCHAIKOVSKY Symphony No.5

HAN-NA CHANG conductor
BEHZOD ABDURAIMOV piano



YOUR CONCERT AT A GLANCE

COMPOSERS

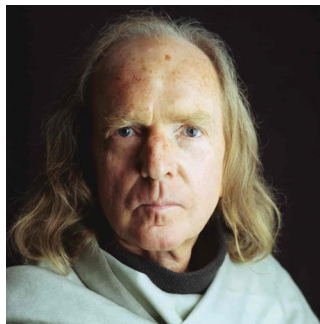
JOHN TAVENER (1944–2013)

The Protecting Veil (1988)

Premiered in 1989, the year of the Tiananmen Square protests, the fall of the Berlin Wall and the Newcastle earthquake.

Important new musical works included Elliott Carter's Violin Concerto, Kaija Saariaho's *Du cristal...*; Peter Maxwell Davies' Symphony No.4.

John Tavener's 43-minute piece for cello soloist and orchestra is a meditation on episodes in the life of the Virgin Mary, encompassing her joys and sorrows, and her miraculous assumption into heaven.



John Tavener. Photo by Simone Canetty-Clarke.

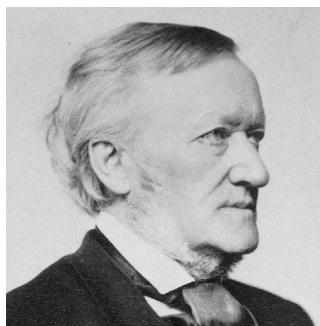
RICHARD WAGNER (1813–1883)

Parsifal, Act III: *Good Friday Spell*

Wagner's last opera appeared in 1882, the year of the first coal-fired power station (in England); the first trolley bus (in Germany); the discover of the tuberculosis bacterium; the Anglo-Egyptian War.

Other works of music included Tchaikovsky's 1812 Overture; Rimsky-Korsakov's *The Snow Maiden*; Smetana's String Quartet No.2.

Parsifal is based on a legend of the Holy Grail, where the central character is a 'pure fool', the hoped-for innocent who will recover the lance or spear that pierced Christ's side on the Cross, and thus deliver the knights of the Holy Grail from the curse on their leader Amfortas. Parsifal wanders the earth, eventually gaining enlightenment, and bringing the lance back to the castle of Montsalvat as the rejoices in the first flush of spring on Good Friday.



Richard Wagner in 1882

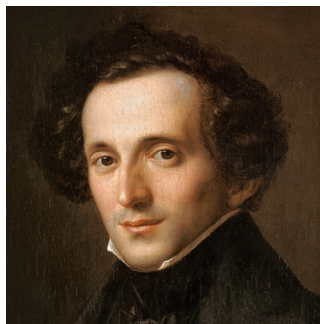
FELIX MENDELSSOHN (1809-1847)

Symphony No.5 in D minor, Op.107 'Reformation'

Scheduled for premiere in 1830, the 300th anniversary of the Augsburg Confession which essentially founded the Lutheran church. The year also saw the establishment of the first Mormon church.

Musical works that year included Berlioz's *Symphonie fantastique* and Donizetti's *Anna Bolena*.

Mendelssohn's is a typical four-movement work blending the grace and speed of late classicism with the more expressive language of Romanticism, proceeding without a break until a finale that triumphantly proclaims Luther's hymn 'A Mighty Stronghold is our God'.



A portrait of Felix Mendelssohn by Ferdinand-Theodor Hildebrandt (1804-1874).



Matthew Barley

ABOUT THE ARTISTS

MATTHEW BARLEY cello

Cello playing is at the centre of Matthew Barley's career, while his musical world has virtually no geographical, social or stylistic boundaries. His passions include improvisation, education, multi-genre music-making, electronics and pioneering community programmes.

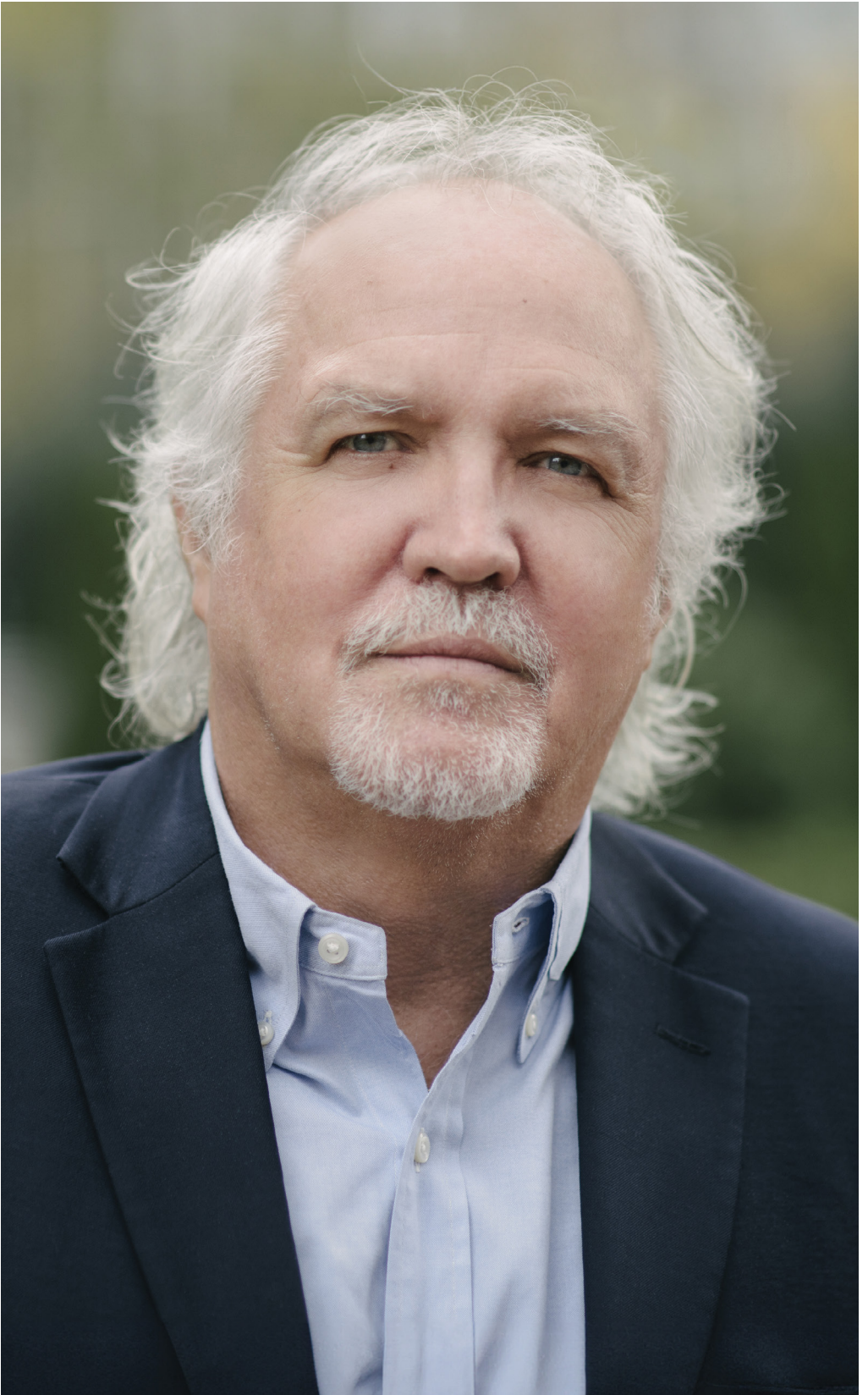
Matthew is also a world-renowned cellist who has performed in over 50 countries, including concertos with the BBC Philharmonic, Frankfurt Radio Symphony, London Sinfonietta, Hong Kong Sinfonietta, Royal Scottish National, Swedish Chamber, Vienna Radio Symphony, Kremerata Baltica, Czech Philharmonic, Melbourne and New Zealand Symphonies and the Metropole Jazz Orchestra. With Viktoria Mullova he premiered and toured *At Swim-Two-Birds*, a double concerto by Pascal Dusapin, with the Nederlands Radio, RAI Torino, Seattle Symphony, London Philharmonic, Paris National and Leipzig Gewandhaus orchestras.

Matthew's collaborations include Matthias Goerne, the Labèque Sisters, Avi Avital, Manu Delago, Martin Fröst, Shai Wosner, Calefax, Thomas Larcher, Amjad Ali Khan, Julian Joseph, Nitin Sawhney, and Jon Lord (Deep Purple), appearing in venues ranging from Ronnie Scott's and the WOMAD festivals to London's Wigmore Hall, Amsterdam's Concertgebouw, Vienna's Konzerthaus, Sydney Opera House and Zürich's Tonhalle. In the 2000s Matthew's new music group, *Between The Notes*, undertook over 60 creative community projects with young people and orchestral players around the world.

Matthew has given premieres of works by Pascal Dusapin, Roxana Panufnik, James MacMillan, Thomas Larcher, Detlev Glanert, Dai Fujikura and recently a concerto by Misha Mullov-Abbado – with a cello part that is more-than-half improvised – at the London Jazz Festival for the BBC.

Since 2003 he has recorded for Onyx and Black Box and is now a Signum Classics artist. In 2019 Tavener's *The Protecting Veil* with the Riga Sinfonietta was described by *Gramophone* as 'a magnificent performance...Even if you have other recordings of *The Protecting Veil*, I recommend this utterly beautiful and originally framed version unreservedly.' His latest recording, *Electric* ('A sonic marvel,' wrote *The Strad*) is an anthology of works for cello and electronics.

The next project, *Light Stories*, is a new program for cello, electronics and visuals from Yeast Culture with much of the music written by Matthew; UK touring starts at the Southbank Centre in September 2024 along with the release of a new album. He is also launching a new charity to run workshops helping university students with their mental health using creative music and theatre.



Donald Runnicles

ABOUT THE ARTISTS

DONALD RUNNICLES conductor

Over the course of a career spanning 45 years, Sir Donald Runnicles has built his reputation on long-lasting relationships with major orchestral and operatic institutions. Focusing on depth over breadth, he has held chief artistic leadership positions at the Deutsche Oper Berlin (since 2009), San Francisco Opera (1992-2008), Grand Teton Music Festival (since 2005), BBC Scottish Symphony Orchestra (2009-2016), and Orchestra of St. Luke's (2001-2007). Sir Donald was the Principal Guest Conductor of the Atlanta Symphony Orchestra for two decades (2001-2023), and he is the first ever Principal Guest Conductor of the Sydney Symphony Orchestra (since 2019).

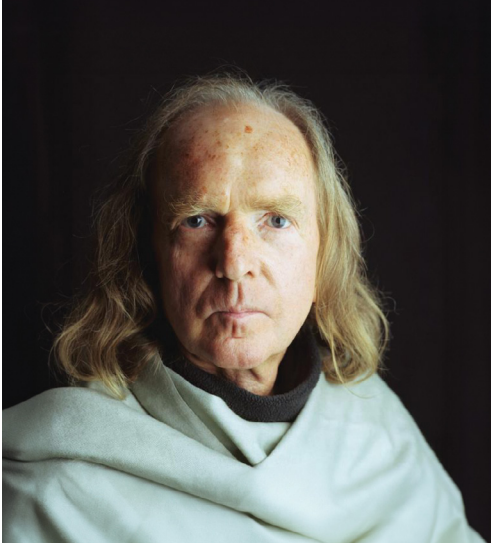
Known as a consummate Wagnerian and conductor of German Romantic repertoire, Maestro Runnicles leads Deutsche Oper Berlin this season in productions of *Parsifal* and two full performances of the *Ring* Cycle. He will also conduct a new production of *Il Trittico* by the young German theatre director Pinar Karabulut. For the Metropolitan Opera, he conducts eight performances of the Otto Schenk production of *Tannhäuser*. He appears as guest conductor with the Dresden Philharmonic, Dallas Symphony, Cincinnati Symphony and Utah Symphony, where he will lead the world premiere of a new concerto written and performed by Sir Stephen Hough.

Runnicles tours regularly with Deutsche Oper Berlin to destinations such as the Edinburgh International Festival, the London Proms, Royal Opera Oman, and Dubai. He has joined the Philadelphia Orchestra in tours to China, summer residencies at Bravo! Vail Music Festival in Colorado, and annual Subscription concerts. He is a frequent guest conductor with the Chicago Symphony, with a performance history dating as far back as 1997. He has a long relationship with the Vienna State Opera, conducting new productions of *Parsifal*, Britten's *Billy Budd* and *Peter Grimes*, as well as other core repertoire pieces.

Mr. Runnicles' extensive discography includes 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 Award 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.

ABOUT THE MUSIC



John Tavener

WHO WAS JOHN TAVENER?

Like Arvo Pärt, with whom he is often compared, John Tavener underwent a profound aesthetic conversion in the 1970s; both composers eschewed the complexity, as they saw it, of the dominant avant-garde in favour of a music language of radical simplicity. Tavener's music had always engaged with the 'spiritual': student works were derived from the Biblical story of Cain and Abel in a cantata of that title, and he also set the religious poetry of John Donne; in 1969, he enjoyed a breakthrough with his *Celtic Requiem*. Further exploring the religious implications of death were his *Ultimos Ritos*, the *Requiem for Father Malachy* and several memorial works, including *In memoriam Igor Stravinsky* in the early 1970s. His major work from this time was the opera *Thérèse*, a large-scale, musically complex treatment of the life and death of St Thérèse of Lisieux that was not well-received.

Born into a Presbyterian family in London, Tavener converted to Orthodox Christianity in 1977, replacing Calvinist austerity with rich iconography and elaborate ritual. His own music enthusiastically embraced the sounds

of orthodox chant in his Liturgy of St John Chrysostom (1977), the *Akhmatova: Requiem* (1979-80) and in a series of choral works for the Tallis Scholars, such as *Funeral Ikos* (1981) and *Ikos of Light* (1984). In 1987, Tavener was commissioned to write a new work for the BBC Proms 1989 season. The resulting work, played by Steven Isserlis with Oliver Knussen conducting, was *The Protecting Veil*, in which Tavener revitalised his orchestral writing with the rich sonorities of his recent choral work.

A stream of spiritually infused works followed: the *Song for Athene* gained world attention at the funeral of Diana, Princess of Wales; the seven-hour *Veil of the Temple* received great acclaim; *The Beautiful Names*, based on the Muslim idea of the 99 names of Allah, created some controversy but showed Tavener's openness to non-Orthodox spirituality. He followed up these and other religious works with a monodrama, *The Death of Ivan Ilyich*, which appeared a year before his own demise at the age of 69 in 2013.

Matthew Barley writes about the work:

'Transcendent With Awesome Majesty'.

John Tavener wrote these words above the opening cello notes of *The Protecting Veil*, immediately communicating the scale of what we are about to hear. The work is universal, timeless, structurally perfect and emotionally powerful and as such, in my opinion, ranks as one of the greatest cello concertos. It also brings out the foremost quality of the cello: its ability to sing. In the composer's words 'The cello represents The Mother of God and never stops singing'. And indeed, the cello sings without stopping for the entire 46 minutes of the piece, requiring huge mental and physical stamina.

ABOUT THE MUSIC



Mosaic at Hagia Sophia showing Virgin and Child

Further emphasising the song-like nature of the piece, Tavener quotes two of his own songs – the *Hymn to the Mother of God* and the *Hymn for the Dormition of the Mother of God*, and in fact the entire composition is in an extended song form. Seven of the eight movements are structured as a verse and chorus, each verse is new material, and the chorus is the peals of bells from the orchestra, answered by the solo cello, varied in each movement but clearly related.

And what is this great song about?

The Feast of the Protecting Veil of the Mother of God is the Orthodox Christian feast day that commemorates Mary's appearance at the church of Vlacherni (Constantinople) in the 10th century. According to legend, Mary appeared in a vision at night to Andrew the Holy Fool, and, surrounded by saints, extended her veil as a protective shelter for the Greeks, inspiring them to withstand an imminent

Saracen invasion. This protective 'almost cosmic power' as Tavener put it, this unending love from the Mother of God, represented by the song of the cello ('an icon in sound') constitutes the bedrock of the work that is divided into eight clear sections. The first and last sections are both called 'The Protecting Veil', based around the note F, and the base of each subsequent section (titled after other orthodox feast days), descends one note per section through a full scale. This slow-motion musical journey from one F down the scale to another happens in a way that echoes so many spiritual journeys – Hesse's *Siddhartha* springs to mind – that come full circle to finish where they began, illuminated by experience and time.

The Protecting Veil has the power to move the listener as much by its lyrical beauty as by its underpinning rigorous and formal structure. I have already outlined the overall structure of the piece, and in addition, Tavener uses a number of compositional devices that are geometrical in nature, for instance where a series of notes repeats in reverse starting with the last note, like 123454321, which can happen over sequences of more than 100 notes – it's easy to just copy all the notes you have just written backwards, but to write ones that sound so beautiful when reversed takes great skill. Other techniques used are canon, augmentation, diminution, inversion, retrograde repetition and additive repetition.

Tavener's use of additive repetition is particularly interesting: at the end of the first section one of the most memorable passages of the piece occurs when the cello hangs on a high note and then gently swoops down more than an octave to an E, which is then the key of the subsequent movement. This passage repeats at the end of each movement, and each time one more note is added after the E, heralding the key of what is to follow eventually outlining the whole key structure of the piece: F-E-D-C-Bb-A-G-F.

ABOUT THE MUSIC

In the end we should not be analysing all this technique as we listen – I love to see what makes things tick – we should be carried along by the compelling emotional narrative, much like in the music of Bach (I think Tavener’s motives for writing music were very similar to Bach’s), where the rigour and discipline of the composition allow the simple, deeply felt nature of the music to shine through. An example would be the fifth movement, ‘The Lament of the Mother of God at the Cross’. There is nobody who can’t be moved by imagining a mother kneeling beneath a cross on which her son is nailed – this deeply visceral image is so powerful and reaches beyond religion. After this extended solo passage in which the grief of the mother reaches a point where the mind becomes unhinged and sanity is threatened, the orchestra returns with a sound that I imagine is like the sound of nails piercing flesh – I can’t think of many passages of music where, in concert, you can feel as though the audience have stopped breathing, almost suffocated by the intensity. And then the joyful release of the next movement is truly intoxicating, however you interpret the meaning of resurrection.

The universal quality of the piece lies in the fact that singing and emotion belong to all humans, and it is these qualities that help to give the piece its emotional power. For me, even the fact that Tavener did not choose sonata form or anything overtly classical, but a song form, also adds to the unusually broad appeal of the piece – it has the power to reach beyond the classical world.

Feast days, scales and retrograde inversions are like the skin and clothes of the piece, but underneath these compositional effects lies a more profound element, which is Tavener’s attention to what he called the Eternal Feminine. The focus here is Mary, the Mother of God – Theotokos – but it could be Shakti in Hindu, or the Earth Mother in an animistic culture

– it is the universal and ancient idea of the power of the sacred feminine. Tavener’s belief was that many of the problems faced by humanity today are caused by an imbalance of the masculine and feminine.

I discovered the link between *The Protecting Veil* and India quite by accident. In the cello part there are many grace notes (small extra notes tucked in before the main one), and by the first is an asterisk pointing to a footnote that says they should be microtones as in ‘the characteristic breaks in the voice of Byzantine chant’. It was years of thinking, occasional forays into Google and Wikipedia, and the picking of various brains before I had to admit that I really didn’t know what that meant and couldn’t find anyone who did, so eventually I called the composer just before a concert and asked what actually did it mean? I sung a couple of versions of how I could play it and he chose one, and I responded ‘Ah, you mean so it should sound a little like a slide in Indian classical music?’; he replied ‘Yes, exactly!’ He went on to explain that he had been listening to a great deal of Indian music at the time of writing and it had influenced him greatly – and as this musical world has also had a big impact on my life, this was a eureka moment in learning the piece, opening all sorts of doors to new fingerings and ways of hearing certain passages.

Matthew Barley © 2019

The Protecting Veil is scored for string orchestra and solo cello.

It was premiered at the Proms in the Royal Albert Hall on 4 September 1989, with soloist Steven Isserlis and the BBC Symphony Orchestra conducted by Oliver Knussen.

This is first time it has been performed by the Sydney Symphony.

ABOUT THE MUSIC

WHO WAS RICHARD WAGNER?

In 1842 Wagner saw the Rhine river for the first time and, 'with tears in my eyes I, a poor artist, swore eternal faith to my German fatherland'. The Rhine would soon embody 'the world's beginning and its end' in Wagner's great cycle of operas, *Der Ring des Nibelungen*; but now, it symbolized the end of several precarious and impecunious years.

After his father's death when Richard was six months old, the family moved with his new stepfather Ludwig Geyer, an actor and playwright, from Leipzig to Dresden. The young Wagner wrote a tragedy 'like *Hamlet* and *King Lear* rolled into one', with 47 deaths on stage before interval. Only when he heard Beethoven's music for Goethe's *Egmont* did Wagner understand that his vision could only be realised in music as powerful as Beethoven's – and that only he could compose it.

In 1837 Wagner accepted a music-directorship in Riga. Hopelessly in debt (not for the last time), he and his wife Minna had to smuggle themselves and a Newfoundland dog into Prussian territory and onto a cargo vessel to London. A violent storm obliged the ship to take refuge in a Norwegian fjord; Wagner claims to have heard the story of the Flying Dutchman from the sailors at that time. From London they travelled to Boulogne where the popular German-Jewish composer Giacomo Meyerbeer provided Wagner with letters of introduction to influential Parisians. In 1842 he returned to Germany, and saw the Rhine.

Wagner lived in Dresden until early 1849, but his support of the republican cause in the 1848 revolution meant that he and Minna had to flee the country. Binary themes of sacred and erotic, power and renunciation, tradition and innovation emerge in the works of the 1840s works and remain crucial to Wagner's output in librettos and treatises. The philosophy of Arthur Schopenhauer led Wagner to approve Buddhism's teaching about the ultimately illusory nature of reality and Christianity's teaching on renunciation. In 1864, 18-year old Ludwig became King of Bavaria, paid Wagner's debts and gave him

a ministerial salary. The king's generosity and Wagner's cohabitation with Liszt's married daughter Cosima caused scandal, so they withdrew to the luxury of the villa 'Triebchen' on Lake Lucerne.

Wagner chose the Franconian town of Bayreuth for his dreamed-of festival, presenting the first full *Ring Cycle* in 1876. *Parsifal*, in which Wagner revisits the Arthurian world of *Lohengrin* and *Tristan* as a vehicle for his own take on Schopenhauer and the Christian notion of grace, appeared in 1882. His health was failing, and having settled for a time in Venice, he died there in 1883.

Wagner's 'eternal faith to my German fatherland' led to a toxic, though sadly not atypical, anti-Semitism, partly directed, in resentful ingratitude, against Mendelssohn or Meyerbeer, who had helped advance his career. Discussing *Parsifal*, however, director Stefan Herheim insists that Wagner 'actually did not serve as propaganda for Hitler and Nazi racial theory, simply because the work's core deals with a concept that in no way correlates with Fascism: pity!'

THE GOOD FRIDAY SPELL

The 'Good Friday Spell' from *Parsifal* is arguably the most beautiful music ever written by Wagner. It represents the miracle of Spring, a reblooming of the earth at Easter-time, on the very day which commemorates the crucifixion of the Saviour. It occurs at a significant turning point in Wagner's opera, at the crowning of the maturity of Parsifal, the central character.

Parsifal was Wagner's last opera. There is evidence to suggest that he knew it would be his last statement on themes which had intrigued him throughout his career – the conflicts of maddening desire; redemption through understanding and renunciation; the evil which comes from the eschewal of love. *Parsifal* was his 'last card', as Wagner apparently told Cosima, his wife.

He first became interested in the Parsifal legend in 1845 after reading Wolfram von Eschenbach's medieval epic poem *Parzival*. Nearly 40 years were to elapse between Wagner's first thoughts on the subject and the



Wagner in 1882

ABOUT THE MUSIC

premiere of this, his last opera, at Bayreuth in 1882 – a gestation period surpassing the genesis of his epic four-opera cycle *The Ring of the Nibelung*, but in keeping with the story of Parsifal's growth to awareness and maturity through empathy and compassion.

If there is any single theme which could be isolated from the knot of sacred and secular concerns in this opera, it is probably this idea of the maturing of an individual and the way a broader community is benefited by this process. But it is difficult to know what Wagner meant exactly. The ambivalent symbolism and intimations of an underlying ideology shrouded in the sublime ambience of extraordinarily beautiful, even gorgeous music makes this the most compelling and beguiling, yet disturbing of Wagner's operas. People either love or hate it. Robert Gutman saw in *Parsifal* a proto-Nazi 'religion of racism'; yet even so anti-Wagnerian a critic as Eduard Hanslick described it as 'a superior magic opera'. At a fairly obvious level, others criticise the use of Christian symbolism, the simulation of Holy Communion on a stage. Yet this was Wagner's own view of Christianity. 'We do it for the sake of that *very same* Christ', he was to explain to his friend Hans von Wolzogen.

The music at times seems to elucidate the meaning of the text, but funnily enough, the chromatic style which had served Wagner in *Tristan und Isolde* as the vehicle for expressing unquenchable desire, here expresses Parsifal's annihilation of his Will. Interestingly, Wagner saw *Tristan* and *Parsifal* as two complementary answers to the problem of longing, and even thought of introducing the character of Parsifal into the third Act of *Tristan*.

At any rate, the music throws a huge challenge in the face of the most vehement critics. If the opera contains such noxious ideas as Gutman describes, how is it possible they can be clothed in what Barry Millington describes as 'a diaphanous score of unearthly beauty and refinement'?

The 'Good Friday' music is a good example. In Act III, Parsifal has returned to Montsalvat. Having failed in the first Act to understand the meaning of the Grail ceremony or of the suffering of Grail knights' leader,

Amfortas, and his never-healing wound, Parsifal has since resisted the temptations of the sorcerer Klingsor's garden of earthly delights, and become possessed, at the moment of Kundry's kiss, not with a sense of vertiginous lust, but a sense of the pain of Amfortas' suffering. He has now returned to the kingdom of the Grail with Christ's spear, rescued from Klingsor's clutches, and a new-found maturity which enables him to heal Amfortas, and qualifies him to succeed to the leadership of the Knights of the Grail. As Gurnemanz christens him and crowns him king, Parsifal notices the earth bursting again into flower on this, the last day of his quest.

The music is of an unalloyed beauty. After a fanfare based on Parsifal's theme, and a restatement of the sure tread of the 'faith theme', the oboe introduces an entrancing melody which will recur like the verses of a strophic song. The diatonic theme declines into chromatic tailings a number of times, before a final radiant statement.

In the theatre, this section accompanies the monologues of Parsifal and Gurnemanz. Perhaps something is lost by excluding the voices. What in this concert extract sounds like a beginning, is in fact the culminating moment in Parsifal's journey. 'Thus was it promised to us;/ thus do I bless your head,/ as king', sings Gurnemanz to the strains of Parsifal's fanfare. But this late in Wagner's career, the dramatic as well as musical interest has shifted to the orchestra. Thus is it possible to perform sections like this without the voices. And why quibble over a change in meaning, in an opera which deals with ambiguity to such a large degree; which explores the notion of how to make an end with the wonderful symbolism of a new seasonal beginning; with an opera which asks us to comprehend 'such welcome and unwelcome things' at once.

Gordon Kalton Williams Symphony Australia © 1999

Wagner's *Parsifal* is scored for 3 flutes, 3 oboes and English horn, 3 clarinets and bass clarinet, 3 bassoons and contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani and strings.

The Sydney Symphony gave the first performances of the Good Friday Music by any of the major Australian orchestras in August 1939 with Felix Wolfes; and most recently in 2016 with Brett Weymark.



A portrait of Felix Mendelssohn by Ferdinand-Theodor Hildebrandt (1804-1874).

ABOUT THE MUSIC

WHO WAS FELIX MENDELSSOHN?

Mendelssohn has been described by Charles Rosen as ‘the greatest child prodigy the history of Western music has ever known’. He also had the great good fortune to be born into a milieu of enormous cultural and material privilege. He was a grandson of celebrated philosopher Moses Mendelssohn, and the friends of his family in Mendelssohn’s childhood and early adult life reads like a who’s who of German philosophy and literature, including Goethe, Heine and Hegel; he would later enjoy friendships with everyone from Queen Victoria through Berlioz to the brothers Grimm.

When Mendelssohn was two years old the family left Hamburg (and the threat of Napoleon) for Berlin where his father Abraham quickly became indispensable in financing the Prussian war-effort. Despite the Jewish family’s social status, however, the four Mendelssohn children were all secretly baptised in the Lutheran church in 1816, and in 1822 Abraham and his wife Lea converted, adopting the less Jewish-sounding Bartholdy as a surname.

The two eldest children, Felix and Fanny, showed early talent for music and their parents put considerable resources at their disposal. Both had the finest available teachers and Abraham Mendelssohn initiated a series of Sunday concerts at the family home where Felix and Fanny would perform with paid members of the Court Orchestra (forerunner of the Berlin Philharmonic). Among the works that Felix wrote for these concerts between 1822 and 1824 were his celebrated 13 string sinfonias, five early concertos, and five *Singspiele* (operas in German with spoken dialogue).

In 1821 Weber’s *Der Freischütz* blew Mendelssohn’s mind; its supernatural element, a staple of the new Romantic aesthetic, was also to be found in German writers’ discovery of Shakespeare, especially plays like *A Midsummer Night’s Dream*, a decade after the brothers Grimm had reignited interest in fairy tales.

The beginning of 1829 saw Mendelssohn’s performance of his version of the *St Matthew Passion*, a work still occasionally done in Bach’s last home-town, Leipzig, but elsewhere unknown. Then it was off on one of his many European tours, this time taking in Scotland, which would inspire the ‘Hebrides’ Overture and ‘Scottish’ Symphony. He would later visit Paris and Rome, where he experienced Holy Week liturgies in the Sistine Chapel. Nevertheless, major works from this time include the ‘Reformation’ Symphony.

Mendelssohn spent 1833–5 as music director in Düsseldorf, but more congenial was the appointment to the Gewandhaus Orchestra in Leipzig from 1835, where, with occasional official forays back to Berlin, he would be based until his death and where he helped found the Conservatorium.

He was committed to new music, but paradoxically his enthusiasm for reviving novelties of Baroque and Classical music led indirectly to the ‘masterpiece culture’ that drives out the new. Above all he understood the power of music, noting that words ‘seem to me so ambiguous, so vague, so easily misunderstood in comparison to genuine music that fills the soul with a thousand things better than words.’

ABOUT THE MUSIC

ABOUT THE 'REFORMATION' SYMPHONY

In 1830 Mendelssohn sent a copy of his new untitled symphony to his sister, Fanny.

'Try to collect opinions as to the title I ought to select: 'Reformation' Symphony, 'Confession' Symphony, Symphony for a Church Festival, 'Juvenile' Symphony or whatever you like. Write to me about it and instead of all the stupid suggestions, send me one clever one; but I also want to hear all the nonsensical ones that are sure to be produced.'

Whether or not he considered 'Reformation' Symphony a stupid name, it was the name that stuck, with the full title 'Symphony for the Festival of the Reformation of the Church' appearing on the first title page. The symphony was composed for the 300th anniversary celebrations of the Augsburg Confession (the moment that signifies the birth of the Protestant church). The celebrations took place despite some civil unrest (Prussian king Friedrich Wilhelm III's liturgical *Agenda*, foisted on Lutheran congregations that year, caused much resentment) but the premiere of Mendelssohn's work was postponed. To make matters worse, the orchestra of the Paris Conservatoire, who were the next to consider giving the premiere, rejected the symphony as 'dry and scholastic,' citing 'too much counterpoint, too little melody.' This was something of a shock for the young composer: an attack not just on himself, but on counterpoint itself, which was his homage to his beloved Bach. The premiere performance did not take place until 1832, at the Singakademie in Berlin; and the work was not published until after the composer's death, which explains why his second symphony is now known as No.5.

Musicologist Charles Rosen claims that 'Mendelssohn is the inventor of religious kitsch in music'. He defines this as music that 'substitutes for religion itself the emotional shell of religion.' Such comments may recall the Fascist attempts to remove Mendelssohn from the canon: 'Mendelssohn was an Ersatz for German master,' wrote critic Karl Grunsky, in 1935. However, Rosen sees the 'pseudo-religious' or 'hyper-religious' in Mendelssohn as an important part of his legacy. Mendelssohn, Rosen maintains, begat Franck and Saint-Saëns at their most pious, and even Wagner.

Much has been made of the similarities between the 'Reformation' Symphony and Wagner's 'Grail' motif in *Parsifal*. Both composers drew on the well-known (and still sung today) 'Dresden Amen' for their material. Wagner's friend Wilhelm Tappert refuted any allegations of plagiarism on Wagner's part, claiming that Mendelssohn and Wagner were independently exposed to the 'Amen,' in Dresden. Rosen, however, suggests that the debt runs deeper. In creating *Parsifal*, Wagner wanted the audience to feel like participants in a religious experience, and 'Mendelssohn's technique of turning his listeners into devout worshippers lay conveniently at hand.'

ABOUT THE MUSIC

So how does a composer turn his 'listeners into devout worshippers'? One way of creating a 'hyper-religious' experience is by using already existing religious material. The first movement of the 'Reformation' Symphony opens with a slow and pious introduction, which introduces the 'Dresden Amen.' The rising intervals create a feeling of ascent, as if the music itself were nudging the listener heavenward. Mendelssohn then launches into a dramatic *Allegro con fuoco* which develops this material. Commentators have suggested this movement describes the 'reformers' joy in combat, their firmness of belief and trust in God.' We hear a religious fervour that verges on ferocity, and then an abbreviated version of the opening – as if the affairs of humanity were interrupted for a moment by God. The movement concludes dramatically, à la JS Bach, with a glorious *tierce de Picardie* – an unexpected major chord ending. For the pious, there is always a happy ending, finally.

The middle two movements act as foils to the religious gravitas of the outer two. The second movement is a gracious expression of joy, and grows in exultation and celebration. The third movement, an *Andante*, is simple in conception, but deeply felt. The theme for the finale appears at the end of the third movement, on flute. It is a statement of a Lutheran hymn – 'Ein' feste Burg ist unser Gott' (A mighty fortress is our God) – allegedly written by Luther himself. From simple beginnings, Mendelssohn builds a mighty fortress indeed, drawing on all the resources of counterpoint. The work concludes with a triumphant statement of the chorale.

Anna Goldsworthy © 2001

Composer biographies by Gordon Kerry

Mendelssohn's Symphony No.5 calls for pairs of flutes, oboes, clarinets and bassoons and contrabassoon; two horns, two trumpets, three trombones and serpent (a distant ancestor of the tuba with a distinctive S-shape, played in these concerts by Scott Kinmont); timpani and strings.

The Sydney Symphony first performed Mendelssohn's Symphony No.5 in 1950, with Eugene Goossens; and most recently in 2018 with Julian Kuerti.



Portrait of Martin Luther (1528) by Lucas Cranach the Elder (1472-1553).

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

Alexandra Osborne

Associate Concertmaster

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

Jenny Booth

Brielle Clapson

Sophie Cole

Sercan Danis

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
*A/Prof Keith Ong & Dr 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*

Carrie Dennis

Principal

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*

Kaori Yamagami

Principal

Simon Cobcroft

Associate Principal

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*

OBOES

Diana Doherty

Principal
John C Conde AO Chair

Shefali Pryor

Acting Principal

Callum Hogan

COR ANGLAIS

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

Samuel Jacobs

Principal

Geoffrey O'Reilly

Principal 3rd

Euan Harvey

Marnie Sebire
Judge Robyn Tupman Chair

Rachel Silver

Sue Milliken AO Chair

TRUMPETS

David Elton

Principal
Anne Arcus Chair

Brent Grapes

Associate Principal

Cécile Glémot

Anthony Heinrichs

TROMBONES

Scott Kinmont

Associate Principal
Audrey Blunden Chair

Nick Byrne

Robertson Family Chair

BASS TROMBONE

Christopher Harris

Principal

TUBA

Steve Rossé

Principal

TIMPANI

Antoine Siguré

Principal

Mark Robinson

Associate Principal/
Section Percussion
In memory of Robert Albert AO

PERCUSSION

Rebecca Lagos

Principal
I Kallinikos Chair

Timothy Constable

Christine Bishop Chair

MUSICIAN PROFILE



MONIQUE IRIK

Violin

How long have you been playing with the Sydney Symphony?

About 17 years, starting as a Fellow, then a casual, to a contract player, and then finally a permanent musician in 2016.

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

Our European tour in 2018, the opportunity to partake in a job swap to the Bergen Philharmonic Orchestra in Norway, and our production of *Porgy and Bess* with David Robertson.

Who is your favourite composer to perform?

Mahler, Richard Strauss and Shostakovich! I love the big orchestral pieces where you can really get stuck into them, they are so exciting, challenging, and always leave an impact on me. Plus, the Second Violin parts are incredible!

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

I like baking, eating what I've baked, and going on hikes with my husband and son to counteract the baking.

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

Lessons in Chemistry, *The Bureau* and *Trapped*

What is the best piece of advice you ever received – either musical or general?

'Keep knocking on that door – one day someone will open it!' Said by my first violin teacher and former Sydney Symphony violinist Errol Russell.

If you weren't a musician, what would you most like to be?

A teacher or a social worker.

FROM THE ARCHIVES



1956 – OLYMPICS ARTS FESTIVAL

The 1956 Olympic Games in Melbourne was the first Games to have an arts festival as part of the official program. The Sydney Symphony gave three concerts during the festival, including a unique performance at the Olympic Swimming pool on 2 December in which Sir Bernard Heinze conducted the combined Melbourne and Sydney Symphony Orchestras in what was claimed to be the largest orchestra ever assembled in Australia.

During the performance – attended by His Royal Highness the Duke of Edinburgh and Prime Minister Robert Menzies – soprano Glenda Raymond sang ‘Ah, fors’è lui’ from Verdi’s *La Traviata*, and *Olympic Overture* by Clive Douglas was premiered.

Image ABC 344 from the Laurie Richards Collection. Performing Arts Collection, Arts Centre Melbourne.

THANK YOU

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
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
In memory of Robert Albert *AO*
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
A/Prof Keith Ong
& Dr Eileen Ong
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

PATRON'S PROGRAM \$15,000+

Ainsworth Foundation
Doug & Alison Battersby
Audrey Blunden
Professor Ina Bornkessel
-Schlesewsky & Professor
Matthias Schlesewsky
L Alison Carr
Darin Cooper Foundation
Heather & Malcolm Crompton
John Curtis *AM*
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
Howard Tanner *AM*
& Mary Tanner
Judge Robyn Tupman
Ken & Linda Wong
Yim Family Foundation

PATRONS PROGRAM \$10,000+

Rob Baulderstone
& Mary Whelan
Daniel & Drina Brezniak
Hon J C Campbell *KC*
& Mrs Campbell
Bob & Julie Clampett
Howard & Maureen Connors
Michael Dowe
Richard A Flanagan III
Carolyn Githens
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
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
Arlene Tansey
Dominic Taranto
& Anthony Cassidy

**SUPPORTERS PROGRAM
\$5,000+**

Colin & Richard Adams
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
Maggie Brown
Miguel Carrasco
& Renee Martin
In memory of Ann Lesley Carter
Cecily Cathels
Margot Chinneck
Roxane Clayton
B & M Coles
Ewen Crouch AM
& Catherine Crouch OAM
Donus Australia Foundation
Limited
Suellen & Ron Enestrom
Sarah & Tony Falzarano
Leonie & James Furber
Dr Greg Gard
& Dr Joanne Grimsdale
Dr Colin Goldschmidt
Dr Jan Grose OAM
Jill Hickson AM
James & Yvonne Hochroth
Stephen Johns
& Michele Bender
Andrew Kaldor AM
& Renata Kaldor AO
John & Sophia Mar
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 Vera Stoermer
JR Strutt
Kevin J Troy
Russell Van Howe
& Simon Beets
Geoff & Alison Wilson
Dr John Yu AC

**SUPPORTERS PROGRAM
\$2,500+**

Dr Richard Balanson
& Dawn Talbot
Michael Ball
David Barnes
Judith Bloxham
Peter Braithwaite
& Gary Linnane
In memory of R W Burley
Ian & Jennifer Burton
Anne Carmine
Dr Paul Collett
Elizabeth Conti
Vanessa Cragg
& the late Ronald D Cragg OAM
Debby Cramer & Bill Caukill
Katarina Cvitkovic
Emeritus Professor John Daly
& the late R. Neil Steffensen
Susan & Roger Doenau
Emeritus Professor
Jenny Edwards
John Ellacott
Malcolm Ellis & Erin O'Neill
John Favaloro
AM Gregg & DM Whittleston
Peter & Yvonne Halas
Richard Hansford
Dr Joanne Hart & Adam Elder
Alan Hauserman & Janet Nash
Sue Hewitt
Roger Hudson
& Claudia Rossi-Hudson
In memory of Joan Johns
Dr Owen Jones
& Vivienne Goldschmidt
Terry & Helen Jones
Anna-Lisa Klettenberg
A/Prof Winston Liauw
& Ellen Liauw

Liftronic Pty Ltd
Mei Sien Loke
Dr Carolyn Lowry OAM
& Peter Lowry OAM
In memory of Wes Maley
David Maloney AM
& Erin Flaherty
Margaret McKenna
Dr V Jean McPherson
James & Elsie Moore
Karen Moses
Janet Newman
Christopher Nicolosi
Graham Quinton
Andrew Rosenberg
Tony Schlosser
Barbara & Bruce Solomon
Prof Vladan Starcevic
Cheri Stevenson, in memory
of Graham
Jane Thornton OAM
& Peter Thornton
Dr Alla Waldman
Natalie Yamey

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



ADVISORY PARTNER

Allens <<
Linklaters

PLATINUM PARTNER



GOLD PARTNERS

CoxswainAlliance
Navigate change®



SILVER PARTNERS



BRONZE PARTNERS

INDUSTRY PARTNERS



FOUNDATIONS



PATRON

Her Excellency The Honourable
Margaret Beazley AO KC

BOARD

Geoff Wilson
Chair
Andrew Baxter
Deputy Chair
Geoff Ainsworth AM
William Barton
Kees Boersma
Rosemary Curtin
Susan Ferrier
The Hon. Justice AJ Meagher
Kate Shaw
Julie Sibbra
Craig Whitehead

COUNCIL

Professor The Honourable
Dame Marie Bashir AD CVO
*Patron Emeritus, Sydney Symphony
Orchestra Council*
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
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
Ali Smyth
Fred Stein OAM
James Stening
Russell Van Howe
Mary Whelan
Brian White AM
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

Craig Whitehead
Chief Executive Officer
Sheridan Morley
Executive Officer

ARTISTIC PLANNING

Melissa King
Director of Artistic Planning
Sam Torrens
Artistic Planning Manager
Karl Knapp
Executive Producer – Special Projects
Ilmar Leetberg
Artist Liaison Manager
Hannah Cui
Artistic Administrator

Library
Alastair McKean
Head of Library Services
Victoria Grant
Library
Mary-Ann Mead
Library

Learning & Engagement

Sonia de Freitas
Head of Education & Communities
Meklit Kibret
*Education & Community Engagement
Producer*
Daniella Pasquill
*Education and Communities Program
Administrator*
Alice Jarman-Powis
*Education & Communities Booking
Assistant*

BUSINESS SERVICES

Sarah Falzarano
Director of Finance
Daniela Ramirez
Finance Manager
Minerva Prescott
Accountant
Emma Ferrer
Accounts Assistant
Laura Soutter
Payroll Manager
Jonathan Zaw
IT Manager

DEVELOPMENT

Jennifer Drysdale
Director of Development

Corporate Relations
Morgan Merrell
Head of Corporate Relations
Chloe Bassingthwaight
Corporate Relations Officer

Philanthropy
Lauren Patten
Head of Philanthropy
Patricia Laksmo
Events Officer
Rachel Mink
Development Manager

Laura Brotodihardjo
Philanthropy Officer
Gabriela Postma
Philanthropy Coordinator

MARKETING

Mark Elliott
Director of Marketing
Alison Primmer
*Associate Director,
Marketing Campaigns*
Andrea Reitano
Head of Digital
Hugh Robertson
Editorial Manager
Craig Abercrombie
Producer, Digital Content
Belinda Dyer
Kabuku PR
Douglas Emery
Senior Marketing Manager
Nicola Solomou
Marketing Manager
Alex Fontaine
Marketing Associate
Chris Slavez
Digital Marketing Coordinator
Lynn McLaughlin
Head of CRM
Amy Zhou
Graphic Designer
Ann He
Marketing Coordinator

Customer Service & Ticketing

Pim den Dekker
Head of Customer Service & Ticketing
Laura Clark
Customer Service & Ticketing Supervisor
Michael Dowling
Customer Service Representative
Aiden Atan-Sanchez
Customer Service Representative
Sami Nelson
Customer Service Representative

OPERATIONS & PRODUCTION

Kerry-Anne Cook
Director of Operations
Ross Chapman
Head of Production
Elissa Seed
Production Manager
Tom Farmer
Senior Production Support
Aeva O’Dea
Operations Manager
Jacinta Dockrill
Production Administrator

ORCHESTRA MANAGEMENT

Aernout Kerbert
Director of Orchestra Management
Brighdie Chambers
Orchestra Manager
Emma Winestone
Orchestra Coordinator

PEOPLE & CULTURE

Daniel Bushe
Director of People & Culture
Rosie Marks-Smith
Senior Advisor, Culture & Wellbeing
Amy Walsh
People & Culture Advisor
Kevan Mooney
Health & Safety Officer

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.

