

27–30 November 2024

VASILY PETRENKO

CONDUCTS THE RITE OF SPRING



«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
Sun Yi
Associate Concertmaster
Emeritus
Jennifer Booth
Sophie Cole
Sercan Danis
Claire Herrick
Georges Lentz
Emily Long
Alexandra Mitchell
Alexander Norton
Léone Ziegler
Benjamin Tjoo°

SECOND VIOLINS

Kirsty Hilton
Principal
Marina Marsden
Principal
Emma Jezek
Acting Associate Principal
Monique Irik
Acting Assistant Principal
Alice Bartsch
Victoria Bihun
Emma Hayes
Shuti Huang
Wendy Kong
Benjamin Li
Nicole Masters
Maja Verunica
Emily Qin°
Riikka Sintonen°
Robert Smith°

VIOLAS

Tobias Breider
Principal
Richard Waters°
Principal
Anne-Louise Comerford
Associate Principal
Justin Williams
Assistant Principal
Sandro Costantino
Rosemary Curtin
Jane Hazelwood
Stuart Johnson
Justine Marsden
Felicity Tsai
Leonid Volovelsky
Stephen Wright°
Andrew Jezek°

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
David Campbell
Dylan Holly
Steven Larson
Richard Lynn
Jaán Pallandi
Benjamin Ward

FLUTES

Joshua Batty
Principal
Emma Sholl
Associate Principal
Carolyn Harris
Emilia Antoliff*
Rui Matos*
Guest Principal Piccolo

OBOES

Shefali Pryor
Acting Principal
Miriam Cooney°†
Eve Osborn*
Matthew Bubbs*
Alexandre Oguey
Principal Cor Anglais

CLARINETS

Francesco Celata
Acting Principal
Christopher Tingay
Clare Fox†
Romola Smith*
Guest Principal
Bass Clarinet
Alexei Dupressoir*
Bass Clarinet

BASSOONS

Matthew Wilkie
Principal Emeritus
Fiona McNamara
Hayden Burge†
Noriko Shimada
Principal Contrabassoon
Melissa Woodroffe*
Contrabassoon

HORNS

Samuel Jacobs
Principal
Euan Harvey
Acting Principal
Marnie Sebire
Rachel Silver
Bryn Arnold*
Julia Brooke

WAGNER TUBAS

Emily Newham°
Principal
Joshua Davies*

TRUMPETS

David Elton
Principal
Brent Grapes
Associate Principal
Cécile Glémot
Anthony Heinrichs
Joel Walmsley†
Brad Lucas*
Bass Trumpet

TROMBONES

Scott Kinmont
Acting Principal
Nick Byrne
Jordan Mattinson†
Christopher Harris
Principal Bass Trombone
Bradley Lucas*
Bass Trombone

TUBA

Steve Rossé
Principal
Edwin Diefes*

TIMPANI

Antoine Siguré
Principal
Mark Robinson
Associate Principal
Timpani/Section
Percussion

PERCUSSION

Rebecca Lagos
Principal
Timothy Constable
Joshua Hill*

HARP

Louisic Dulbecco
Principal

PIANO

Susanne Powell*
Guest Principal Piano

Bold Principal

* Guest Musician
° Contract Musician
† Sydney Symphony Fellow

2024 CONCERT SEASON

Emirates Masters Series

Wednesday 27 November, 8pm

Friday 29 November, 8pm

Saturday 30 November, 8pm

Emirates Thursday Afternoon Symphony

Thursday 28 November, 1.30pm

Concert Hall,
Sydney Opera House

VASILY PETRENKO CONDUCTS *THE RITE OF SPRING* STRIKING BEAUTY

VASILY PETRENKO conductor

JOHANNES MOSER cello

ELIZABETH YOUNAN (born 1994)

Nineteen Seventy-Three (2023)

World Premiere

*Made possible through the Sydney Symphony Orchestra's
50 Fanfares Project, supported by Geoff Stearn.*

CAMILLE SAINT-SAËNS (1835-1921)

Cello Concerto No.1 in A minor, Op.33 (1872)

i. Allegro non troppo –

ii. Allegretto con moto –

iii. Tempo primo

INTERVAL

IGOR STRAVINSKY (1882-1971)

The Rite of Spring (1913)

Part 1 – Adoration of the Earth

i. Introduction

ii. *Dance of the Young Girls*

iii. *Ritual of Abduction*

iv. *Spring Rounds*

v. *Games of the Rival Tribes*

vi. *Procession of the Sage*

vii. *Adoration of the Earth*

viii. *Dance of the Earth*

Part 2 – The Sacrifice

i. Introduction

ii. *Mystic Circles of Young Girls*

iii. *Glorification of the Chosen Virgin*

iv. *Evocation of the Ancestors*

v. *Ritual of the Ancestors*

vi. *Sacrificial dance – The Chosen Virgin*

Pre-concert talk

By Yvonne Frindle in the
Northern Foyer at 7.15pm
(12.45pm Thursday, on the
Lounge level.)

Estimated durations

Younan – 8 minutes

Saint-Saëns – 19 minutes

Interval – 20 minutes

Stravinsky – 33 minutes

The concert will run for
approximately 90 minutes

Cover image

Vasily Petrenko

Photo by Mark McNulty

Principal Partner



WELCOME

Welcome to **Vasily Petrenko conducts *The Rite of Spring***, a high-powered concert of drama, contrasts and exciting new work.

Emirates and the Sydney Symphony Orchestra share one of the longest-standing and most significant partnerships in Australia's performing arts.

This energetic and evolving partnership is one we are very proud of. It is a cornerstone of our ongoing support of music and arts around the world and reflects our long-standing commitment to Australia.

In this concert you will experience some of the most exciting and dynamic works in the classical repertoire.

Stravinsky's *The Rite of Spring* has never lost its air of notoriety. Written for the radical and innovative Ballet Russes, who electrified Paris in the early 20th century, this is music of wild rhythm and dissonance, with a shock value that persists to this day.

Vasily Petrenko, the music director of the Royal Philharmonic, conducts the Orchestra in this performance and is Stravinsky's ideal interpreter.

Also on the program is Saint-Saëns' Cello Concerto No.1. This is the quintessential cello concerto, considered by many composers, including 20th-century masters Shostakovich and Rachmaninov, to be one of the greatest of all. German-Canadian cellist Johannes Moser is our soloist: a noted interpreter of this brilliant work, he will be performing it on his 1694 Andrea Guarneri, giving full reign to its intricacy, beauty and power.

As the presenter of this Masters Series, Emirates proudly supports outstanding local and international talent, including both these emerging masters and the Sydney Symphony Orchestra's Chief Conductor and world-renowned artist, Simone Young AM.

We are enthused by our ongoing partnership and sincerely hope you enjoy this dynamic and spirited concert.



Barry Brown
Divisional Vice President for Australasia
Emirates



YOUR CONCERT AT A GLANCE

ELIZABETH YOUNAN (born 1994)
Nineteen Seventy-Three (2023)

Elizabeth Younan's fanfare is a celebration of the Sydney Opera House's 50-year history and its 'magnificent and magical aura.'

It was composed in 2023.



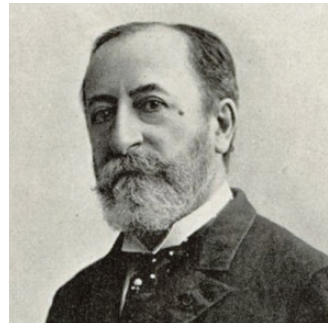
Elizabeth Younan

CAMILLE SAINT-SAËNS (1835-1921)
Cello Concerto No.1 in A minor, Op.33 (1872)

This concerto is in three relatively quick movements played without a break, always carefully scored to give due prominence to the often lyrical solo cello line.

It was premiered in 1873, the year that Heinrich Schliemann discovered the horde known as Priam's Treasure; Levi Strauss & Co. started mass producing blue jeans, and the cities of Pest, Buda and Óbuda amalgamate to form the Hungarian capital, Budapest.

Contemporary music included Brahms' Op.51 String Quartets, Tchaikovsky's *The Tempest*, and Bruckner's Third Symphony.



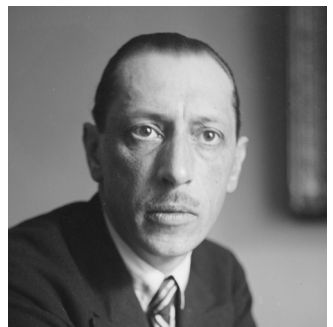
A photo of Camille Saint-Saëns c.1880, taken by Charles Reutlinger (1816-81). Source: Source Bibliothèque nationale de France, département Musique.

IGOR STRAVINSKY (1882-1971)
The Rite of Spring (1913)

The riot at *The Rite of Spring's* premiere is legendary – Richard Taruskin says that Stravinsky 'spent the rest of his long life telling lies about it'! But it was Nijinsky's choreography that caused offence. Divided into two parts, this 'series of scenes from pagan Russia', complete with human sacrifice, attempts to be a 'clean slate' untouched by the corruptions of musical 'civilisation'.

It was premiered in 1913, the year that saw the Romanovs celebrate 300 years on the Russian throne; the First Balkan War ended (and the second one started) and the official designation of Canberra as Australia's capital.

Contemporary music included Schoenberg's *Gurrelieder*, Vaughan Williams' *A London Symphony* and Ravel's *Trois Poèmes de Stéphane Mallarmé*.



Stravinsky in the early 1920s. Source George Grantham Bain Collection.

ABOUT THE ARTISTS

VASILY PETRENKO conductor

Vasily Petrenko is Music Director of the Royal Philharmonic Orchestra, a position he took on in 2021, becoming Conductor Laureate of the Royal Liverpool Philharmonic Orchestra following his hugely acclaimed fifteen-year tenure as their Chief Conductor from 2006–2021. He is the Associate Conductor of the Orquesta Sinfónica de Castilla y León, and has also served as Chief Conductor of the European Union Youth Orchestra (2015–2024), Chief Conductor of the Oslo Philharmonic Orchestra (2013–2020) and Principal Conductor of the National Youth Orchestra of Great Britain (2009–2013). He stood down as Artistic Director of the State Academic Symphony Orchestra of Russia ‘Evgeny Svetlanov’ in 2021 having been their Principal Guest Conductor from 2016 and Artistic Director from 2020.

Petrenko has worked with many of the world’s most prestigious orchestras including the Berlin Philharmonic, Bavarian Radio Symphony, Gewandhausorchester Leipzig, London Symphony, London Philharmonic, Philharmonia, Accademia Nazionale di Santa Cecilia (Rome), St Petersburg Philharmonic, Orchestre National de France, Czech Philharmonic and NHK Symphony Orchestras, and in North America has led the Philadelphia Orchestra, Los Angeles Philharmonic Orchestra, Cleveland Orchestra, and the San Francisco, Boston and Chicago Symphony Orchestras. He has appeared at the Edinburgh Festival, Grafenegg Festival and made frequent appearances at the BBC Proms.

Petrenko has established a strongly defined profile as a recording artist. Amongst a wide discography, his Shostakovich, Rachmaninov and Elgar symphony cycles with the Royal Liverpool Philharmonic Orchestra have garnered worldwide acclaim. With the Oslo Philharmonic he has released cycles of Scriabin’s symphonies and Strauss’ tone poems, and an ongoing series of the symphonies of Prokofiev and Myaskovsky.

Born in 1976, Petrenko was educated at the St Petersburg Capella Boys Music School – Russia’s oldest music school – and the St Petersburg Conservatoire where he participated in masterclasses with such luminary figures as Ilya Musin, Mariss Jansons and Yuri Temirkanov, and began his career as Resident Conductor (1994–1997) of St Petersburg’s Mikhailovsky Theatre.

In September 2017, Petrenko was honoured with the Artist of the Year award at the prestigious annual *Gramophone Awards*, one decade on from receiving their Young Artist of the Year award in October 2007. In 2010, he won the Male Artist of the Year at the Classical BRIT Awards and is only the second person to have been awarded Honorary Doctorates by both the University of Liverpool and Liverpool Hope University (in 2009), and an Honorary Fellowship of the Liverpool John Moores University (in 2012), awards which recognise the immense impact he has had on the Royal Liverpool Philharmonic Orchestra and the city’s cultural scene.

In 2024, Vasily also launched a new academy for young conductors, co-organized by the Primavera Foundation Armenia and the Armenian National Philharmonic Orchestra.



Photo by Svetlana Tarlova

ABOUT THE ARTISTS

JOHANNES MOSER cello

Hailed by *Gramophone* as 'one of the finest among the astonishing gallery of young virtuoso cellists', German-Canadian cellist Johannes Moser has performed with the world's leading orchestras such as the Berliner Philharmoniker, New York Philharmonic, Los Angeles Philharmonic, Chicago Symphony, BBC Philharmonic at the Proms, London Symphony, Symphonieorchester des Bayerischen Rundfunks, Koninklijk Concertgebouworkest, Tonhalle Orchestra Zurich, Tokyo NHK Symphony, Philadelphia and Cleveland Orchestras with conductors of the highest level including Riccardo Muti, Lorin Maazel, Mariss Jansons, Valery Gergiev, Zubin Mehta, Vladimir Jurowski, Franz Welser-Möst, Christian Thielemann, Pierre Boulez, Paavo Jarvi, Semyon Bychkov, Yannick Nézet-Séguin, and Gustavo Dudamel.

His recordings include the concertos by Dvořák, Lalo, Elgar, Lutosławski, Dutilleux, Tchaikovsky, Thomas Olesen and Fabrice Bollon (*Electric Cello*), which have gained him the prestigious Preis der Deutschen Schallplattenkritik and the Diapason d'Or. In 2022, Johannes Moser released a highly innovative new album on the Platoon label featuring six new commissions for electric cello, alongside multi-layered arrangements of works for cello ensemble utilising DOLBY ATMOS' revolutionary new audio technology for which *The Strad* commented, '...there's no questioning Moser's ambition, nor the sheer sense of verve with which he pulls it all off...'. *Alone Together* is one of the first classical music albums to use multi-tracking so extensively.

Renowned for his efforts to expand the reach of the classical genre, as well as his passionate focus on new music, Johannes has recently been heavily involved in commissioning works by Julia Wolfe, Ellen Reid, Thomas Agerfeld Olesen, Johannes Kalitzke, Jelena Firsowa and

Andrew Norman. In 2011 he premiered *Magnetar* for electric cello by Enrico Chapela with the Los Angeles Philharmonic conducted by Gustavo Dudamel, and in the following season he continued this relationship with the orchestra performing Michel van der Aa's cello concerto *Up-close*. Throughout his career, Johannes has been committed to reaching out to all audiences, from kindergarten to college and beyond. He combines most of his concert engagements with masterclasses, school visits and preconcert lectures.

Born into a musical family in 1979, Johannes began studying the cello at the age of eight and became a student of Professor David Geringas in 1997. He was the top prize winner at the 2002 Tchaikovsky Competition, in addition to being awarded the Special Prize for his interpretation of the *Rococo Variations*. In 2014 he was awarded with the prestigious Brahms prize.

A voracious reader of everything from Kafka to Collins, and an avid outdoorsman, Johannes Moser is a keen hiker and mountain biker in what little spare time he has.

Johannes Moser plays on an Andrea Guarneri cello from 1694 from a private collection.



ABOUT THE MUSIC

WHO IS ELIZABETH YOUNAN?

Elizabeth Younan is quickly gaining a reputation as one of Australia's finest young composers. Her violin solo *...your heart dreams of spring* is featured on Jennifer Koh's 2022 Grammy Award-winning album *Alone Together*, and she has twice been a featured Australian composer of Musica Viva Australia's International Concert Seasons.

Accolades include an ASCAP Morton Gould Young Composer Award, the UNSW Layton Emerging Composer Fellowship, the Kendall National Violin Competition's Watermark Composition Prize, the 102.5 Fine Music and Willoughby Symphony Young Composer Award, and the Jean Bogan Youth Prize.

Elizabeth holds a Bachelor of Music in Composition with First Class Honours and a Master of Music from the Sydney Conservatorium of Music, where she studied with Carl Vine AO and was awarded the Ignaz Friedman Memorial Prize and the Australian Postgraduate Award. Elizabeth graduated from her composition studies at the renowned Curtis Institute of Music in Philadelphia in 2021, which all students attend on full scholarship. She graduated with the Charles Miller 'Alfredo Casella' Award for excellence in composition and was selected by staff and faculty to be the female graduating speaker for the class of 2021. She studied with Dr. Jennifer Higdon, Dr. David Serkin Ludwig, and Dr. Richard Danielpour as the first Australian composer to ever be admitted to Curtis' composition department in its nearly 100-year history.

Elizabeth was recently awarded a prestigious 2024 Australian Universities' John Monash Scholarship from the General Sir John Monash Foundation, which provides postgraduate scholarships to outstanding Australians to study overseas. Elizabeth is currently pursuing her Doctor of Musical Arts degree at New York's famed Juilliard School where she studies with Dr. Amy Beth Kirsten on full-tuition scholarship as a C.V. Starr Doctoral Fellow.



Elizabeth Younan

The composer writes:

Nineteen Seventy-Three – composed in 2023 – commemorates the fiftieth anniversary of the opening of the Sydney Opera House. Having been lucky enough to grow up in Sydney, I have always been in awe every time I gaze upon the Opera House and attend concerts by the Sydney Symphony Orchestra. My work attempts to capture just a bit of that magnificent and magical aura, whilst also reflecting upon the collective sacrifice and immense effort undertaken to design and build such a wondrous structure.

Nineteen Seventy-Three is scored for two flutes, piccolo, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons and contrabassoon; four horns, three trumpets, three trombones and tuba; timpani, percussion, harp, piano and strings.

This is the work's world premiere.

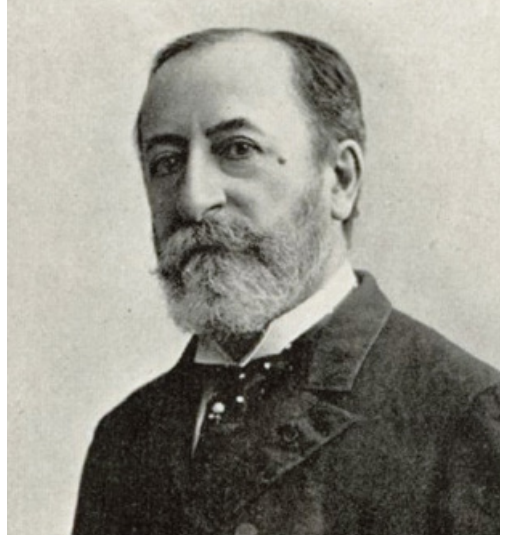
ABOUT THE MUSIC

WHO WAS SAINT-SAËNS?

The Paris that we all love in the springtime came into being in the 1860s. After a cycle of revolution and reaction, Louis-Napoléon Bonaparte was elected President of the French Republic on the abdication and flight of Louis-Philippe, King of the French, in 1848. In 1851 he staged a coup d'état, becoming President for Life; the following year he had himself crowned Emperor Napoléon III, a title he held until deposed during the debacle of the Franco-Prussian War in 1870. From dictatorial beginnings, Napoléon III's regime became progressively more liberal in its politics from about 1860. The 'Second Empire' was, moreover, a time of huge renovation in Paris:

Georges-Eugène Haussmann oversaw the demolition of medieval slums and the creation of those boulevards and avenues which give the city its spacious character; part of a fever of new construction, now-iconic buildings such as the Gare du Nord, L'Opéra and the Trinité church appeared. This fusion of modernism and classicism is evident in the visual arts – this is the period of the Realist painters like Corot, Manet and the young Degas – and perhaps, too, in music.

Born in Paris, Saint-Saëns began his studies at the city's Conservatoire in 1848, so by the late 1860s was in the period of his early maturity as an artist. From 1857 he had been organist at the Madeleine; in 1861 he took up a teaching position at the Ecole Niedermeyer, a school that trained musicians who were able to build on the long traditions of Catholic church music; Niedermeyer himself had written a treatise on how 'modern harmony is submitted to the form of the ancient modes', another case of the fusion of modern and classical ideas.



A photo of Camille Saint-Saëns c.1880, taken by Charles Reutlinger (1816–81). Source: National Library of France.

Saint-Saëns' classicism is evident in his concertos and symphonies (Gounod called him 'the French Beethoven' after hearing the 'Organ' Symphony) and in his elegantly-turned chamber music. In such works he seems to emulate what he admired in Bach and Mozart, saying that 'as high as their expression may soar, their musical form remains supreme and all-sufficient.' Debussy, who loathed Saint-Saëns, nevertheless paid him this tribute:

[his] scientific approach to music has meant that Saint-Saëns will never allow himself to overload his music with too many of his personal feelings. We are indebted to him for having recognized the tumultuous genius of Liszt, and we should remember that he professed admiration for old Bach at a time when such an act of faith was also an act of courage.

Balancing his classicism, of course, is Saint-Saëns' mastery of Romantic opera in *Samson et Dalila*, his distinction in being possibly the first composer to provide a through-composed score for film (1908's *The Assassination of the Duc du Guise*), and the sharply witty humour of his Grand Zoological Fantasy – *The Carnival of the Animals*.

ABOUT THE MUSIC

Gordon Williams takes up the story of the Cello Concerto:

This concerto reveals many of Saint-Saëns' most endearing qualities as a composer. It is a modestly engaging, unpretentiously beguiling work, its most important musical qualities being the tight construction (three movements sounding as if rolled into one) and the subtle orchestration which, with its discreet accompaniment, neatly solves the inherent problems of balancing the solo cello against a symphony orchestra. Composition of this concerto was one of the activities Saint-Saëns threw himself into following the death of his beloved great-aunt in January 1872. At the same time he began writing a regular newspaper column under the pseudonym Phémus, which promoted French music (composers such as Rameau, Gounod and Bizet) – part of the polemical struggle to bolster French national pride after the demoralising loss to Prussia in the recent Franco-Prussian War.

The A minor Concerto was first performed on 19 January 1873 by the Paris Conservatoire Orchestra with its principal cellist Auguste Tolbecque as soloist. Much later, the work became a particular favourite of the cellist Pablo Casals, who played it at his London debut in 1905. And no wonder – as Saint-Saëns' biographer James Harding says, it 'gives the instrument an excellent opportunity to display its resources without straining after needless virtuosity.'

The work begins with one sharp chord from the orchestra, immediately ushering in a swirling theme from the solo cello, which will form the main thematic material for the movement. This material is repeated, varied, played on the woodwinds behind long notes on the solo cello and extended. Eventually the cello plays an attractive romantic melody that is dovetailed into cadential material by the swirling theme in the accompaniment. A new sequence continues to work on the swirling figure, first making use of the half-tone rise and fall of its tailpiece.

A developmental extension of the romantic melody leads us imperceptibly into the minuet-like second movement. Saint-Saëns' structural fluency has been revealed by the clever way in which this movement was introduced, almost as if it were merely another phase of the first movement. A dance-like figure for woodwinds is transformed into an accompaniment for a ruminative cello melody. There is a slightly darker, more lilting middle section, followed by cadenza-like runs in the cello solo which lead to a reprise of the dancing figure over a cello trill.

The movement winds down, and then the cello line forms the link to the final, and longest, movement. The oboe retrieves the first movement's swirling figure, now more swiftly modulating and more intense with other woodwind interjections. After a dramatic development, the cello finally takes back the swirling figure. The cello now introduces a new aria-like theme, built on the rise-and-fall idea of the opening melody. Now, at last, the cello part begins to become more virtuosic, and in the slower section ends up in the instrumental stratosphere, with high harmonics. The music resumes speed after a reprise of the aria-like melody, and with an exciting pick-up, the movement and the concerto come to a close.

Saint-Saëns' Cello Concerto No.1 is written for pairs each of flutes, oboes, clarinets and bassoons; two horns and two trumpets; timpani, strings and cello soloist.

The concerto was first performed on 19 January 1873, at the Paris Conservatoire concert with its dedicatee, French cellist, viola da gamba player and instrument maker Auguste Tolbecque as soloist.

The Sydney Symphony Orchestra first performed the concerto in March 1938, with Lauri Kennedy as soloist conducted by Percy Code.

Other notable performances include those with John Kennedy conducted by Eugene Goossens (1950 regional tour); Hans George/Nikolai Malko (1958, Bathurst); John Painter/Nikolai Malko (1960); Lois Simpson/Charles Mackerras (1963); Robert Cohen/Gianluigi Gelmetti (1987); Cohen/Gabor Ötvös (1987); Matt Haimovitz/Sergiu Comissiona (1991); Steven Isserlis/Christopher Hogwood (1998); Han-Na Chang/Leonard Slatkin (2000) and Alban Gerhardt/John Nelson (2009).

Our most recent performance was in 2013, with Gautier Capuçon conducted by Lionel Bringuier.

ABOUT THE MUSIC

WHO WAS STRAVINSKY?

Born into a St Petersburg family in 1882, Stravinsky established his reputation with three ballet scores that he wrote for the Paris seasons of Sergei Diaghilev's Ballets Russes, and which mine certain aspects of traditional Russian culture.

In 1909 Stravinsky had met Diaghilev, who commissioned orchestrations of Chopin for a ballet by Mikhail Fokine; then, Diaghilev commissioned *The Firebird* and the two subsequent ballets. Stravinsky commuted between Russia and the French capital until 1914, but from then until 1920 lived in exile in Switzerland.

The early 'Russian' period concludes, more or less around 1917, when the composer whom Debussy affectionately called 'my young savage' had reached a creative impasse and had begun to look elsewhere for inspiration. With the end of the First World War, Diaghilev was keen to resume performances in Paris, and asked Stravinsky to compose a new ballet based on works (wrongly) attributed to 18th-century composer, Pergolesi. *Pulcinella*, ushers in the 30-year period that produced those works generally labelled 'neoclassical'.

Stravinsky stayed in Paris until the late 1930s.

He paid homage to the Greek god most associated with 'classicism' in the 1928 ballet *Apollon musagète*, and explored the world of 'classical' mythology in the opera/oratorio *Oedipus Rex* the previous year. His revived Christian faith contributes to the *Symphony of Psalms*, written 'to the glory of God and for the Boston Symphony Orchestra' in 1930.

The mid-1930s saw the composition of his Violin Concerto and the ballet *Jeu de cartes*, and at this time Stravinsky made an increasing number of visits to the United States for concerts and lectures. A new life in the United States



Igor Stravinsky in the early 1920s.
Source George Grantham Bain Collection.

beckoned, and the last work he completed in Europe was the American Baroque *Dumbarton Oaks*.

Stravinsky spent much time conducting his own work on tour, increasingly aided by Robert Craft, who would become an indispensable assistant. The largest, and concluding, work of the neo-classical period, written with librettists WH Auden and Chester Kallman, was *The Rake's Progress* (completed in 1951), a neo-Mozartian opera set in the hell of 18th century London as seen in the paintings of William Hogarth. His 1928 ballet, *The Fairy's Kiss* is a love affair with the music of Tchaikovsky, where the identity of the two composers fuses so perfectly that it is often hard to tell who is arranging whom.

After the 1951 death of Arnold Schoenberg, Stravinsky began to explore the musical system of what had always seemed the rival camp. Twelve-note serial techniques emerge in parts of such works as the completely abstract ballet *Agon*, and the *Canticum sacrum*, written for St Mark's, Venice; from *Threni* of 1958, serial method underpins whole works.

ABOUT THE MUSIC

ABOUT *THE RITE* – AND THE RIOT

The trouble started as soon as the solo bassoon began its plaintive version of a Lithuanian folksong. Heckling from the gallery of the new Théâtre des Champs-Élysées spread down into the stalls. The noise soon became so loud that when Stravinsky fled backstage he found the choreographer Nijinsky standing on a chair in the wings shouting directions at the dancers who could no longer hear the orchestra. The theatre's electrician frantically flicked the house lights on and off to try and settle the audience; there was a brawl and the police had to be called. The orchestra – which had had sixteen rehearsals under conductor Pierre Monteux – soldiered on and gave what those who could hear it described as a fine performance.

The riot that attended its first performance made *The Rite of Spring* into the stuff of legend; scholar Richard Taruskin says that Stravinsky 'spent the rest of his long life telling lies about it'! But while the event has been variously described as modern music's 'heroic moment' it was not a simple matter of the score's being so wonderfully radical that it caused a fracas among Philistines. Debussy's *Jeux* – also premiered by Sergei Diaghilev's Ballets Russes – had been booed a couple of weeks before, and Nijinsky, still suspect for his erotic dancing of Debussy's *Prelude to the Afternoon of a Faun* was the choreographer despite the task being clearly beyond him. The writer Jean Cocteau, for instance, described the choreography as 'automaton-like monotony' and it was this that seems to have caused the most offence. A year later Monteux conducted a concert performance of the music in Paris, and Stravinsky experienced the success 'such as composers rarely enjoy' as he was carried through the streets like a sporting hero on the shoulders of his audience.

There had, though, never been anything like it. In his two previous ballets for Diaghilev's company Stravinsky had mined Russian folklore and fairytale: *The Firebird* was a story of enchanted princesses, ogres and a magic phoenix; *Petrushka's* protagonists are fairground puppets. Certainly since the political upheavals of 1905, and arguably well before, folklore had been a powerful force in Russian art. But in 1910, Stravinsky had a vision of 'wise elders, seated in a circle watching a young girl dancing herself to death...to propitiate the god of spring'. In due course he drafted a scenario (based on this simple idea) with the designer Nicholas Roerich. (They later fought over whose idea it was.) The work is, as scholar Stephen Walsh puts it, 'hardly a "story" ballet with characters [but] a strict "liturgical" sequence, a sequence which, we understand, will always happen this way, with different participants but the same meaning'. Incidentally, Stravinsky's Russian title for the work is better translated as *Holy Spring* rather than *The Rite of Spring* and its subtitle is 'Scenes from Pagan Russia'.

The great Marxist philosopher Theodor Adorno was appalled. That the *Rite* presents pagan Russia as a utopia was reprehensible; that a young girl dances herself to death before the elders was unforgivable. Musicologist Paul Griffiths argues that 'The *Rite* is, simply in its musical operation, a dance of self-extinction.' He quotes Stravinsky's long-time assistant Robert Craft's assertion that the composer 'repeatedly said that he wrote *The Rite of Spring* in order "to send everyone" in his Russian past, Tsar, family, instructors, "to hell".'

This suggests that the *Rite* attempts to be a 'clean slate' untouched by the corruptions of musical 'civilisation'. The composer later said that he was 'the vessel through which the *Rite* passed', and the sketches do suggest that many of his ideas sprang fully

ABOUT THE MUSIC

formed onto the page. At the same time Stravinsky's sumptuous orchestration and harmony (here and in the earlier ballets) could not have existed without the music of Glinka and Rimsky-Korsakov; Debussy was right to call the score 'primitive music with all modern conveniences'. Moreover, Stravinsky long maintained that the opening bassoon melody, whose timbre suggests traditional *dudki* or reed pipes, was the only folk tune in the score but the publication of the composer's sketchbooks in 1969 showed that he had copied out a number of tunes which found their way, if often disguised, into the score. Taruskin has shown that the tunes are usually relevant in subject matter to the events of the ballet, and as Walsh puts it, Stravinsky reduces them to 'simple essences which could then be used as motives of rhythmic and ostinato treatment'.

And it is there that we see the novelty and genius of this work. As Walsh goes on to say, 'what nobody seems to have done before *The Rite of Spring* was to take dissonant, irregularly formed musical "objects" of very brief extent and release their latent energy by firing them off at one another like so many particles in an atomic accelerator.' The 'cells' that Stravinsky creates out of the simple rhythmic essences of folk tunes are repeated, distorted by the addition of extra beats, interrupted by contrasting cells. The *Rite* is the ultimate abstraction of Stravinsky's early 'Russian' style.

In the introduction, woodwinds join the bassoon in a graphic depiction of germination and growth. Emphatic, repeated chords begin the 'Auguries', with its climactic use of processional theme in the trumpets. Complete with baying horns, the 'abduction' movement begins in a 'hunting' 9/8 metre, a complete contrast with the static flute trill that calls forth the dragging chords of the 'spring rounds'. Horns and woodwind alternate as the 'rival tribes' before the 'sage' appears in

procession; his adoration of the earth is brief and quiet, before a resumption of the earlier, orgiastic music.

Strange quiet chords introduce the second section, before the 'Circle of young girls' appears, to the sound of six solo violas. Passages of Tchaikovskian delicacy are swept aside by the brutal rhythms of the 'Glorification', whose music, after a fanfare representing the evocation of the ancestors and a section (characterised by a solo cor anglais and another processional theme on muted trumpets) for the 'ancestors' ritual', returns for the work's savage climax.

The Rite of Spring calls for a large orchestra consisting of piccolo, three flutes (the third doubling second piccolo), alto flute, four oboes (the fourth doubling second cor anglais), one cor anglais, three clarinets (the third doubling second bass clarinet), E flat clarinet, bass clarinet, four bassoons (fourth doubling second contrabassoon) and contrabassoon; eight horns (seventh and eighth doubling Wagner tubas), piccolo trumpet, four trumpets, bass trumpet, three trombones and two tubas; two timpani players, percussion and strings.

It was first performed as a ballet on 29 May 1913 at the Théâtre des Champs-Élysées in Paris, by the Ballet Russes.

The Sydney Symphony first performed the work in August 1946, conducted by Eugene Goossens.

Other notable performances include those conducted by Igor Markevitch (1960), Georges Tzipine (1963), Moshe Atzmon (1971 & 1977), Willem van Otterloo (1978), Ronald Zollman (1982, in our Stravinsky Festival marking the centenary of the composer's birth, and also at the Adelaide Festival), Hiroyuki Iwaki (1985), Charles Dutoit (1988 & 2013), Gianluigi Gelmetti (1993 & 2004), Edo de Waart (1996), Mark Elder (1998), Markus Stenz (2001), Kristjan Järvi (2010) and David Robertson (2016). The performances with Robertson were subsequently released on ABC Classics.

Our most recent performances were in 2020 under Pietari Inkinen.

Notes by Elizabeth Younan (© 2024), Gordon Kalton Williams (Saint-Saëns – Symphony Australia © 1997) and Gordon Kerry (Stravinsky © 2005 and composer sketches © 2024).

Scoring and history by Hugh Robertson.

FROM THE ARCHIVES



Robert Craft and Igor Stravinsky rehearse with the Sydney Symphony Orchestra in the ABC's Kings Cross studio, November 1961. Source: ABC Archives.



FROM THE ARCHIVES

1961 – STRAVINSKY IN SYDNEY

In November 1961, Igor Stravinsky – widely considered the greatest-living composer at the time – travelled to Australia with his wife Vera and his personal assistant and musical collaborator, the conductor Robert Craft. The then 80-year-old composer presented two concerts: one with the Sydney Symphony Orchestra at Sydney Town Hall, and one with the Victorian Symphony Orchestra (as the Melbourne Symphony Orchestra was then called) at The Palais Theatre in St Kilda.

The photo above captures a scene at rehearsal, with Craft conducting and Stravinsky supervising and providing some pointed feedback. The *Sydney Morning Herald* at the time quoted the Orchestra's Concertmaster Ernest Llewellyn, who said, 'This is the most testing experience any of us have had. But Mr Stravinsky has been most kind, and very helpful to us.'

In the Sydney concert, Stravinsky conducted *Pulcinella*, his Symphony in Three Movements and *The Firebird*. In his review of the performance, the great Roger Covell observed that the musicians were 'obviously suffering to some extent from nervous tension', but that Stravinsky's presence elevated the concert beyond a routine performance and into something greater.

The tremendous applause that greeted his small, entirely unostentatious figure as [Stravinsky] made his way onto the platform was not merely the homage paid to any person of enormous celebrity. It was for many people an opportunity to express their thanks to a man who has permanently altered and enlarged the horizons of music.

Roger Covell, *The Sydney Morning Herald*, 24 November 1961

Many years later, the *Herald* interviewed our former Concertmaster Donald Hazelwood, who performed as a member of the violin section – you can see him on the far right of the rehearsal photo. He told Harriet Cunningham, 'It was a tremendous occasion. For someone of that stature as a composer, and as a musical identity in the world, to come to Australia was really special. He was a frail person but he emanated something special.'



Igor Stravinsky and Robert Craft meeting the locals on their 1961 tour of Australia. Source: ABC Archives.

SYDNEY SYMPHONY ORCHESTRA

ARTISTIC LEADERSHIP



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



Alexandra Mitchell



Alexander Norton



Anna Skálová



Léone Ziegler

SECOND VIOLINS



Kirsty Hilton
Principal



Marina Marsden
Principal



Emma Jezek
Assistant Principal



Alice Bartsch



Victoria Bihun



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



Emma Hayes



Shuti Huang



Monique Irik



Wendy Kong



Benjamin Li



Nicole Masters
*Nora Goodridge OAM
Chair*



Maja Verunica

VIOLAS



Tobias Breider
Principal
*Roslyn Packer AC &
Gretel Packer AM Chair*



**Anne-Louise
Comerford**
Associate Principal
White Family Chair



Justin Williams
Assistant Principal



**Sandro
Costantino**



Rosemary Curtin
*John & Jane Morschel
Chair*



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



Stuart Johnson



Justine Marsden



Felicity Tsai



Amanda Verner



**Leonid
Volovelsky**

CELLOS



Catherine Hewgill
Principal
*Jacqui & John Conde AO
Chair*



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
Brian Abel Chair



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



Shefali Pryor
Associate Principal
Council Chair



Callum Hogan



Alexandre Oguey
Principal
*Dr Rebecca Chin
& Family Chair*



Francesco Celata
Associate Principal
John Curtis AM Chair



Christopher Tingay



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*



Noriko Shimada
Principal

HORNS



Samuel Jacobs
Principal



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



Christopher Harris
Principal



Steve Rossé
Principal

BASS TROMBONE

TUBA

TIMPANI



Antoine Siguré
Principal



Mark Robinson
Associate Principal/
Section Percussion
*In memory of
Robert Albert AO Chair*

PERCUSSION



Rebecca Lagos
Principal
I Kallinikos Chair

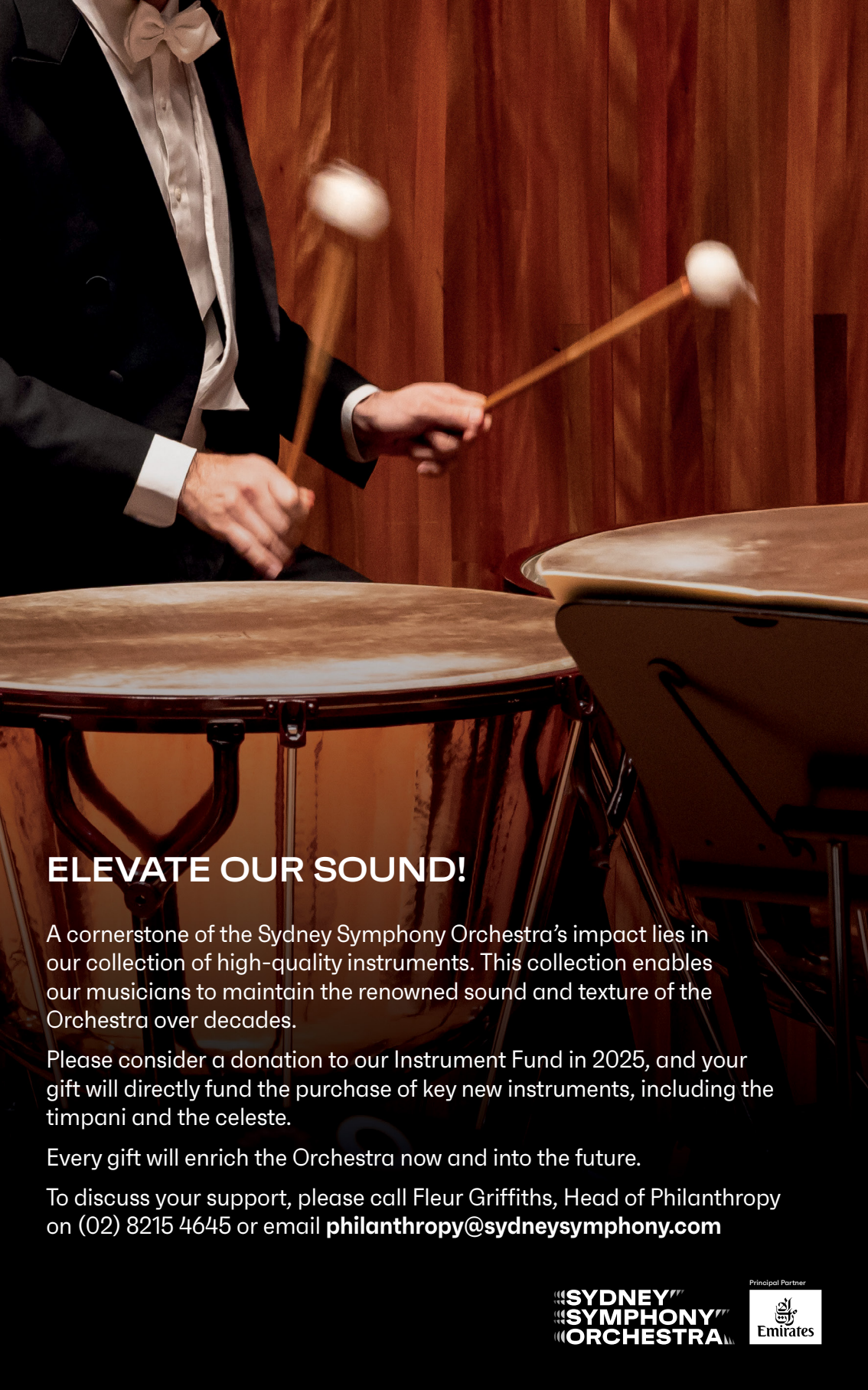


Timothy Constable
Christine Bishop Chair

HARP



Louisic Dulbecco
Principal



ELEVATE OUR SOUND!

A cornerstone of the Sydney Symphony Orchestra's impact lies in our collection of high-quality instruments. This collection enables our musicians to maintain the renowned sound and texture of the Orchestra over decades.

Please consider a donation to our Instrument Fund in 2025, and your gift will directly fund the purchase of key new instruments, including the timpani and the celeste.

Every gift will enrich the Orchestra now and into the future.

To discuss your support, please call Fleur Griffiths, Head of Philanthropy on (02) 8215 4645 or email philanthropy@sydneysymphony.com

SYDNEY
SYMPHONY
ORCHESTRA

Principal Partner



FEATURE



FAREWELL JANE HAZELWOOD

From the time that Donald joined the Orchestra in 1952 until now, the Hazelwood/Menzies/Pini clan has occupied the very centre of music-making in this city. But with Jane Hazelwood's retirement after this week's performances, that connection will come to an end – at least until the next generation...

By Hugh Robertson

Orchestras are built around four families: strings, woodwind, brass and percussion. But the Sydney Symphony has had a fifth family at its heart almost from the very beginning: the Hazelwoods.

Donald Hazelwood first played with the Sydney Symphony Orchestra in 1952, under our inaugural Chief Conductor Eugene Goossens, and served as Concertmaster from 1965 until his

retirement in 1998. While still at student at the Conservatorium Don had met Anne Menzies, and once she won the position of Second Clarinet with the Orchestra in 1966 they were inseparable onstage and off.

Many years later their daughter, Jane, joined the Viola section of the Sydney Symphony in 1995, but after nearly 30 years is retiring at the end of this season.

There are many people who say that music is in their blood; few can make that claim more literally than Jane. She had only just started school when her mother won her position, and the Orchestra looms large in Jane's childhood memories.

'I basically grew up with the Orchestra,' says Jane with a smile. 'The audience were all part of my extended family. Almost all my childhood memories are linked to the orchestra.'

'Because my father was concertmaster, they used to entertain the conductors and the visiting soloists, and would sometimes take them into the bush on picnics,' Jane recalls. 'I remember [French conductor Antonio] de Almeida on a rock in the bush, looking most uncomfortable.'

'My parents also organised chamber music evenings, so I remember I got to hold a lamp for the great violin soloist Henryk Szeryng, which was super exciting.'

With role models and memories such as these, it's no surprise that Jane pursued a career in music. But even she is a bit surprised at how everything has worked out since – to paraphrase a famous sledge once levelled at the cricketer Mark Waugh – she wasn't even the best musician in her family.

'I really loved the idea of becoming a musician, because my parents looked so happy, and it seemed like a dream job. So that was my goal. But my brother was always the talented one – he was also really rebellious. He wouldn't listen to any classical music except *The Rite of Spring*, and he went on to be an amateur rock drummer.'

'Whereas I had always said my goal was to be an orchestra musician just because it seemed so wonderful. I didn't know if I would achieve it, but I think I just thought, "let's actually start to practice and see where it gets me."'



Donald Hazelwood (left) with soloist Pinchas Zukerman and conductor Willem van Otterloo after a performance in the early 1970s. Source: ABC Archives.

Before long it got Jane to the Conservatorium High School, then to the Con proper, her talent clear enough to any listener that at 18 she made her first appearance with the Sydney Symphony, as a casual. Not long after she found herself back onstage with the Orchestra – but this time as soloist, a finalist in the ABC Young Performers Awards, performing Alfred Hill's Viola Concerto on stage at Sydney Town Hall.

'That was a very big night in my life,' says Jane. 'It was very exciting. Dad wouldn't normally do those dates, but he led it – and mum played. That was pretty incredible to get to play as a soloist with them in the orchestra.'

From there – in a move that would make any musician green with envy – Jane spent three years studying in Berlin, including regular performances with the Berlin Philharmonic under their legendary conductor Herbert von Karajan.

'I got to play in the Salzburg Festival and doing *Carmen* with him, with Agnes Baltsa,' says Jane when asked for an abiding memory of that time. 'He knew every single note. And even though he was quite old at that stage, he was very inspiring to work with.'

Then, says Jane, 'it was time to finish studying and get a real job.' She returned to Australia in 1986 and got some work with

the Australian Chamber Orchestra and on contract with the Sydney Symphony, which meant she was able to join the Orchestra – and her parents – on the 1988 Bicentenary Tour of the United States, led by then-Chief Conductor Stuart Challender. Then, after a few years in Melbourne while her husband, Carl Pini, was concertmaster of the Melbourne Symphony Orchestra for six years, Jane auditioned for – and won – a role with the Sydney Symphony in 1995.

'There was a lot of exciting stuff happening in Sydney,' she says. 'So many good things were happening with the Sydney Symphony Orchestra. Edo de Waart, who was our Chief Conductor then, worked incredibly hard to attract some amazing Australians back from Europe and America to join the Orchestra – for instance Diana Doherty and Matthew Wilkie. That was a really exciting time.'

Thirty years is a long time to stay in one place, especially when you grew up there too. But when speaking to Jane about her career with the Sydney Symphony you are never in any doubt that she has been able to find joy and inspiration in her work constantly, and that is what has kept her sustained and nourish all these years.

'I'm in total awe of some of the other players,' she says with a broad smile. 'They make such a wonderful sound and their phrasing is so incredible. I really feed off their brilliance.'



Don Hazelwood with his daughter Jane and her children Elena and Sebastian Pini in 2001. Photo by Greg Barrett.

‘I love playing next to my viola colleagues, and listening to the woodwind and the brass and percussion solos. Every week they come up to such a high standard – musically, I find that keeps me going, and energises me for whatever’s coming next.’

Jane has a unique perspective on the sound and quality of the Orchestra, having listened to them over some seven decades – and she believes that this current iteration holds its own with all who came before it.

‘I think there have always been good players in the Orchestra,’ she says. ‘You hear people saying the orchestra has never played better – and maybe that’s true, but there was some pretty amazing things going on in each decade, as far as I’m concerned.’

‘But certainly...we have built a very strong artistic body. And I’m so proud of the way the Orchestra is playing now.’

‘What I’ll miss most is the incredible feeling of belonging, and the pride of being part of this incredible orchestra,’ she continues. ‘And also working in this iconic building – to actually walk into the Opera House and think, ‘this is my home’, I’ll never find anything again like that.’

That pride is evident in everything Jane says about her colleagues. And there is pride, too, in the knowledge that in fact there will be a member of the family on stage with the Orchestra every night, even if her sons Daniel (a cellist, and a Fellow in 2018) and Sebastian (double bass) haven’t followed their forebears into the family firm just yet – though Sebastian did recently make his Sydney Symphony debut in Rachmaninov’s Symphony No.2 in September.

No, the family member who will be remaining centre stage is in fact a violin – one made in 1716 by the famous Milanese luthier Giovanni Grancino. Donald bought this magnificent instrument in London in the 1960s, and wielded it in every concert he performed with the Orchestra until his retirement. In 2019 that violin was purchased by a generous donor, Vicki Olsson, and loaned to the Orchestra, and ever since it has been played by Associate Concertmaster Harry Bennetts. Now, in a further act of philanthropy, Vicki has donated the violin to the Sydney Symphony



Jane Hazelwood and her son Sebastian Pini photographed backstage at the Sydney Opera House in September 2024, in front of a photo of Donald, shortly before Sebastian’s debut with the Orchestra.

– her only stipulation was that the instrument be renamed the ‘Hazelwood’ Grancino in honour of Don. So in a very real sense, the Hazelwoods will remain at the core of the Sydney Symphony Orchestra’s sound forever.

‘I hear my father when I hear Harry tuning. That violin for me *is* part of his soul – that sound is my father. So it means I’m not totally deserting the ship,’ she says with a laugh. ‘There are still bits of the Hazelwood family in the orchestra, which is brilliant.’

Even though she won’t be seen on stage, one gets the sense that Jane won’t ever be far away from a Sydney Symphony concert – certainly not if Don is anything to go by, still in regular attendance at concerts up until last year at 93!

‘If I think back over the 30 years – or in fact it’s probably more like 45 years that I’ve been involved with the Orchestra – I feel such wealth of music-making, and I’m so appreciative of being able to be making music for my profession. And also the support of our wonderful audience over those years. I will truly miss being part of everything it has given me.’

Jane, on behalf of everyone at the Sydney Symphony, we will truly miss everything that you have given us. Congratulations on an extraordinary career.

THANK YOU

VISIONARIES

Brian Abel
Geoff Ainsworth AM
& Johanna Featherstone
The Berg Family Foundation
Robert & Janet Constable
Dr Richard Henry AM
& the late Dr Rachel Oberon
Dr Gary Holmes
& Dr Anne Reeckmann
In memory of Ian Alfred Lindsay
Bob Magid OAM & Ruth Magid
Vicki Olsson
Oranges & Sardines Foundation
Roslyn Packer AC
(President, Maestro's Circle)
Packer Family Foundation
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
Professor Ina Bornkessel
-Schlesewsky & Professor
Matthias Schlewsky
In memory of Ian Brady
In memory of Rosemary Cahill
Dr Rebecca Chin
John C Conde AO
Ian Dickson AM & Reg Holloway
Edward & Diane Federman
Nora Goodridge OAM
Ingrid Kaiser
I Kallinikos
Dr Rachael Kohn AO & Tom Breen
Dr John Lam-Po-Tang
Olive Lawson
Sharon & Anthony Lee
Foundation
Helen Lynch AM & Helen Bauer

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
Darin Cooper Foundation
Heather & Malcolm Crompton
John Curtis AM & Anna Curtis
Carolyn Githens
Paolo Hooke
Justice Francois Kunc
& Felicity Rourke
In memory of Peter Lazar AM
Roland Lee
Warren & Marianne Lesnie
Susan Maple-Brown AM
Russell & Mary McMurray
The Hon. Justice AJ Meagher
& Fran Meagher
Geoffrey Robertson AO
Graeme Robertson
Tim Robertson SC
Penelope Seidler AM
James Stening
Howard Tanner AM
& Mary Tanner
Judge Robyn Tupman
Ken & Linda Wong
Yim Family Foundation

PATRONS PROGRAM \$10,000+

Stephen J Bell
Hon J C Campbell KC
& Mrs Campbell
Dr Joanna Cheung
Bob & Julie Clappett
B & M Coles
Howard & Maureen Connors
Michael Dowe
Suellen & Ron Enestrom
Richard A Flanagan III
Dr Bruno & Rhonda Giuffre
The Greatorex Fund
The Hilmer Family Endowment
Kimberley & Angus Holden
Peter M Howard
Jim & Kim Jobson
Stephen Johns
& Michele Bender
Levins Family Foundation
Dr Lee MacCormick Edwards
Charitable Foundation
Sue Milliken AO
John & Jane Morschel
Dr Dominic Pak & Cecilia Tsai
Stephen Perkins
Nigel & Carol Price
In memory of Fiona Roden
The Ross Trust
Dougall & Elizabeth Squair
Geoff Stearn
Tony Strachan
Dominic Taranto
& Anthony Cassidy

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

Colin & Richard Adams
Dr Richard Balanson
& Dawn Talbot
Dr Victor Bien & Silvana d'Iapico
Minnie Biggs
Beverley & Phil Birnbaum
Judith Bloxham
Boyarsky Family Trust
In memory of Rosemary Boyle
(Music Teacher)
Roslynne Bracher AM
Maggie Brown
Miguel Carrasco & Renee Martin
Margot Chinneck
Roxane Clayton
Joan Connery OAM
Elizabeth Conti
Ewen Crouch AM
& Catherine Crouch OAM
Donus Australia
Foundation Limited
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
Andrew Kaldor AM
& Renata Kaldor AO
Ervin Katz
Karin Keighley
Anna-Lisa Klettenberg
John & Sophia Mar
Helen Meddings
& the late Phil Meddings
In memory of Kevin Morris
& Des McNally
Janet Newman
Jackie O'Brien
Andrew Patterson
& Steven Bardy
Suzanne Rea & Graham Stewart
Dr Wendy Roberts
Chris Robertson & Kate Shaw
Sylvia Rosenblum
Dr Vera Stoermer

Chiraag Tolani
Kevin J Troy
Russell Van Howe
& Simon Beets

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

Michael Ball
David Barnes
Peter Braithwaite
& Gary Linnane
In memory of R W Burley
Ian & Jennifer Burton
Anne Carmine
Cecily Cathels
Terry & Julie Clarke
Dr Paul Collett
Vanessa Cragg
& the late Ronald D Cragg OAM
Debby Cramer & Bill Caukill
Rosemary Curtin & Alex Wonhas
Katarina Cvitkovic
Emeritus Professor John Daly
& the late R. Neil Steffensen
V & R Debelak
Susan & Roger Doenau
Camron Dyer & Richard Mason
Emeritus Professor
Jenny Edwards
John Ellacott
Malcolm Ellis & Erin O'Neill
John Favaloro
AM Gregg & DM Whittleston
Louise Hamshere
Richard Hansford
Dr Joanne Hart & Adam Elder
Alan Hauserman & Janet Nash
Roger Hudson
& Claudia Rossi-Hudson
In memory of Joan Johns
Dr Owen Jones
& Vivienne Goldschmidt
Terry & Helen Jones
Prof Andrew Korda
& Susan Pearson
A/Prof Winston Liauw
& Ellen Liauw
Mei Sien Loke
Dr Carolyn Lowry OAM
& Peter Lowry OAM

In memory of Wes Maley
David Maloney AM
& Erin Flaherty
Dr V Jean McPherson
Keith Miller
James & Elsie Moore
Karen Moses
Jean-Claude Niederer
& Neil Hendry
Christopher Nicolosi
Graham Quinton
Kenneth & Deborah Raphael
Tony Schlosser
Barbara & Bruce Solomon
Prof Vladan Starcevic
Cheri Stevenson, in memory
of Graham
Jane Thornton OAM
& Peter Thornton
In memory of Robert Veel
Dr Alla Waldman
Geoff & Alison Wilson
Natalie Yamey
Dr John Yu AO

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 4625**
or philanthropy@sydneyssymphony.com.

THANK YOU

PRINCIPAL PARTNER



GOVERNMENT PARTNERS



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



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

PREMIER PARTNER



MAJOR PARTNERS



Major Partner



Advisory Partner



Fine Wine Partner

GOLD PARTNERS



SILVER PARTNERS



BRONZE PARTNERS



INDUSTRY PARTNERS



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
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
Milena Stajcic
Executive Assistant

ARTISTIC PLANNING

Melissa King
Director of Artistic Planning
Sam Torrens
*Associate Director – Concerts and
Programming*
Karl Knapp
Executive Producer – Special Projects
Vico Thai
Producer Artistic Planning
Sarah Thomas
Concert Manager
Ilmar Leetberg
Artist Liaison Manager

Library

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

BUSINESS SERVICES

Sarah Falzarano
Director of Finance
Daniela Ramirez
Finance Manager
Euan Harvey
Interim Finance Manager
Nusrat Khan
Finance Officer
Emma Ferrer
Accounts Assistant
Laura Soutter
Payroll Manager
Jonathan Zaw
IT Manager

DEVELOPMENT

Jennifer Drysdale
Director of Development
Morgan Merrell
Head of Corporate Relations
Fleur Griffiths
Head of Philanthropy
Patricia Laksmono
Events Manager
Rachel Shafran
Development Manager
Gabriela Postma
Philanthropy Coordinator

LEARNING & ENGAGEMENT

John Nolan
Director of Learning & Engagement
Meklit Kibret
*Education & Communities Engagement
Producer*
Daniella Garnero
Fellowship Manager
Alice Jarman-Powis
*Education & Communities Booking
Assistant*

MARKETING

Charles Buchanan
Director of Marketing
Andrea Reitano
Head of Digital
Hugh Robertson
Editorial Manager
Craig Abercrombie
Producer, Digital Content
Alexandra Barlow
Publicity Manager
Belinda Dyer
Kabuku PR
Douglas Emery
Senior Marketing Manager
Nicola Solomou
Marketing Manager
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
Jennifer Calacoci
Customer Service Team Leader
Georgia Mulligan
Customer Service Team Leader
Meg Potter
Customer Service Team Leader

OPERATIONS & PRODUCTION

Kerry-Anne Cook
Director of Operations
Aeva O’Dea
Operations Manager
Tom Farmer
Production Manager
Elissa Seed
Production Manager
Jacinta Dockrill
Production Administrator
Shanell Bielawa
Production Coordinator

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
Yen Sharratt
People & Culture Advisor
Keanna Mauch
People & Culture Coordinator
Sue Burnet
Work Health & Safety Specialist

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.

