We are delighted to welcome tonight conductor Steven Sloane, who is regarded as one of the most innovative and exciting conductors to have emerged in recent years.

Steven Sloane will be joined on stage by his wife, acclaimed violist Tabea Zimmermann, as they perform the Australian premiere of Monh, meaning ‘stars’ in one of the Australian Aboriginal languages. Composed by Sydney Symphony violinist Georges Lentz, this piece reflects the isolation of the Australian landscape and was written especially for Tabea Zimmermann. The Orchestra will then perform Dmitri Shostakovich’s Eighth Symphony, which was secretly dedicated to the victims of Stalin’s war on his own country.

EnergyAustralia is one of Australia’s leading energy companies, with more than 1.4 million customers in NSW, the ACT and Queensland.

With one of the most recognised brands in the energy industry, we are proud to be associated with the Sydney Symphony, and we’re very excited to be linked to the Orchestra’s flagship Master Series.

We trust that you will enjoy tonight’s performance and hope you also have a chance to experience future concerts within the EnergyAustralia Master Series.

George Maltabarow
Managing Director
This concert will be recorded for broadcast across Australia on ABC Classic FM 92.9.

Pre-concert talk by Dr Wolfgang Fink at 7.15pm in the Northern Foyer. Visit www.sydneysymphony.com/talk-bios for biographies of pre-concert speakers.

Estimated timings:
20 minutes, 20-minute interval, 62 minutes

The concert will conclude at approximately 10pm
Brahms' Fifth Symphony

Although Brahms wrote only four symphonies, his luscious piano quartet as orchestrated by Arnold Schoenberg has taken its rightful place as his 'Fifth Symphony'. The illustrious Ralph Kirshbaum joins the Sydney Symphony for the exotic and profound Schelomo, a masterpiece of the cello repertoire.

Paul Daniel conductor
Ralph Kirshbaum cello

DVOŘÁK The Noon Witch
BLOCH Schelomo
BRAHMS (orch. SCHOENBERG)
Piano Quartet in G minor

Sydney Opera House

Thursday Afternoon Symphony
Supported by Thrill
THU 10 APR 1.30PM

Emeritus Master Series
FRI 11 APR 8PM

Great Classics
Presented by Alex
SAT 12 APR 2PM

The Voice Cloquent Series
MOR 14 APR 7PM

Tickets from $50*. Concessions available, $32* for 30 years and under. Credit only available. Booking fee may apply.

Free programs and pre-concert talks (45 mins prior) at all concerts. Listen to audio clips and read programs at sydneysymphony.com

Sydney Symphony concerts On Demand, at bigpond.com

BOOK NOW
sydneysymphony.com

SYDNEY SYMPHONY RECORDINGS

STRAUSS
Four Last Songs

SCHUBERT
Symphony Symphony No.8, Unfinished

STRAUSS
On the Beautiful Blue Danube

Gianluigi Gelmetti conductor
Riccarda Merbeth soprano

GLAZUNOV
The Seasons

SHOSTAKOVICH
Symphony No.9

Alexander Lazarev conductor

75TH ANNIVERSARY CD
Sydney Symphony recordings with Amadio, Challender, Gelmetti, Goosens, Klemperer, Mackerras, Nilsson, Otterloo, Thomas, De Waart

DISCOVERY DVD
Discover Haydn, Mozart and Beethoven

Richard Gill conductor

On sale in the foyer, at sydneysymphony.com and at all good retailers
INTRODUCTION

Sound, Silence and Hope

This concert inhabits two different worlds. There is the mysterious, reflective world of Georges Lentz in music that responds to the awe-inspiring vastness of the universe with the tension between sound and silence.

And there is the tormented, conflicted and often ambiguous world of Dmitri Shostakovich in music that responds to the tragedy of war and (between the lines) to the tragedy of oppression. The tension here is between brutality, the scream of war, and a spirit of resignation.

Georges Lentz’s Monh was a co-commission in which the BBC, the Sydney Symphony and the Echternach International Music Festival in Lentz’s native Luxembourg joined forces. It was premiered in Luxembourg in 2005 and has since been taken up by several violists and performed as far afield as Tokyo and Cardiff (with Australian conductor Luke Dollman conducting the BBC’s premiere). Meanwhile Tabea Zimmermann, its dedicatee, and her husband Steven Sloane have promoted this work in Europe and now perform the Australian premiere. Monh is one of the very few commissions Georges Lentz has taken on – he prefers to work on a very small number of pieces, often for years at a time. The music that results from this approach is deeply personal, with Lentz’s craftmanship and musical imagination at the service of a spiritual vision.

Shostakovich’s music emerged from very different, and less creatively luxurious, circumstances, and yet it too reveals something deeply personal. There is torment, stinging humour and pervasive gloom, but in the spacious conclusion of the finale the composer dares to hope.
ABOUT THE MUSIC

Georges Lentz

Monh

for viola, orchestra and electronics

from *Mysterium* (‘Cæli enarrant...’ VII)

AUSTRALIAN PREMIERE

Tabea Zimmermann viola

Here in Sydney, Georges Lentz is among us. But do we know him? His presence on stage as a violinist in this orchestra may remind those who know that he is not only a creator, but also an interpreter of music. But in the midst of the flying bow strokes and the busy fingers of so many orchestral compositions, what is in the head of this musician? Anyone who has heard his music will be struck by the contrast with most of what he plays in the orchestra. They will sense that for him musical creation is a mysterious realm. Patient contemplation, often in silence or near-silence, listens to the sounds of the musical dimensions of the vast universe. Then an attentive shaping craft brings them to our notice, giving us Lentz’s ear, and engaging us in sharing the near-trance of his art.

There is indeed mystery here. There is a music that points beyond itself – ‘the heavens are telling’ – it comes from elsewhere. Lentz’s titles tell us that. They also let us into a composer’s sense of time, and of his music as part of a world in which there is much more, that we are not hearing. Music, even, that is not to be heard – music, as Lentz has explained, ‘that is audible to God, but inaudible

### Keynotes

**LENTZ**

*Born Luxembourg, 1965*

Georges Lentz lives in Sydney and plays in the first violins of the Sydney Symphony. As a composer he has been developing his large-scale cycle, ‘Cæli enarrant...’ (The heavens are telling), since 1989. Sydney Master series audiences heard *Ngangkar*, one of the orchestral works from the cycle, in 2006, and *Guyuhmgan* in 2001. The titles of these works and of *Monh* (they all mean ‘stars’ in Aboriginal languages) reveal a fascination with the awe-inspiring beauty and vastness of the universe.

**MONH**

*Monh* (2001–05) was commissioned for violist Tabea Zimmermann and is an unconventional concerto in which the soloist is guide rather than hero. It forms part of the *Mysterium* section of ‘Cæli enarrant...’ and – as with the other *Mysterium* works, in which the tension derives from the polarity between sound and silence – it is generally quiet. The music finds its themes in vastness, silence and reflection.

<table>
<thead>
<tr>
<th>‘Cæli enarrant...’</th>
<th>Part</th>
<th>Subtitle</th>
<th>Year</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Subtitle</td>
<td>Year</td>
<td>Instrumentation</td>
<td></td>
</tr>
<tr>
<td>II</td>
<td>1989–1998</td>
<td>orchestra</td>
<td></td>
<td></td>
</tr>
<tr>
<td>III</td>
<td>1990–2000</td>
<td>12 strings, 3 percussionists, boy soprano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>IV</td>
<td>1991–2000</td>
<td>string quartet, 4 suspended cymbals</td>
<td></td>
<td></td>
</tr>
<tr>
<td>V</td>
<td>1989–1992</td>
<td>prepared piano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>VII Mysterium</td>
<td>Birrung</td>
<td>1997–2004</td>
<td>11 strings</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ngangkar</td>
<td>1998–2000</td>
<td>orchestra</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Nguurra</td>
<td>2000–2001</td>
<td>clarinet, violin, cello, percussion, piano</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Guyuhmgan</td>
<td>2000–2001</td>
<td>orchestra, electronics</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Alkere</td>
<td>2002–2004</td>
<td>prepared piano</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Monh</td>
<td>2001–2005</td>
<td>solo viola, orchestra, electronics</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ingwe</td>
<td>begun 2003</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
to human ears’. ‘I wanted to write music that does not evolve or unfold, but simply “is”’, Lentz tells us. Listening for this music is a kind of spiritual exercise, idealistic, perhaps utopian, or like a dream of music.

But any personal reaching for a grasp on the mysterious, the very idea of music itself, has its roots in the seeker’s experience and the thinking that has guided him. In Lentz’s case the title ‘Cæli enarrant...’ reflects his fascination with the shape of the vast universe revealed by astronomy – awe-inspiring and beautiful. Lentz’s sense of himself as a musical creator within that universe was crystallised, and the ‘Mysterium’ project was inspired, when he read a book about the ancient Greek philosopher Pythagoras’ concept of the Music of the Spheres. Mysterium, the large-scale work-in-progress Lentz began after reading this book, itself forms part of the cycle called ‘Cæli enarrant...’ (the title comes from Psalm 19 ‘the heavens are telling [the glory of God]’). At first Lentz regarded Mysterium, the last part of this cycle, as ‘a conceptual work in an open form, consisting of numerous blocks that can be put together ad libitum. It is a work without fixed instrumentation – abstract lines, ideally meant to be read rather than played.’

Out of this near-silence, in its austerity, came – with some prodding, Lentz admits, from his publisher – a change in his view of the project. A composer who had already in earlier compositions shown an insider’s mastery of the orchestra decided that at least some of this music should be brought into audibility to others: ‘in the real world...like any music it needs performers to make it come to life.’

Two of the Mysterium pieces were then scored for orchestra, companion pieces, and like Monh having Aboriginal words meaning ‘stars’ for their titles. Ngankar (1998–2000) has as one of its perspectives a view of the night sky from earth. Guyuhmgan (2000–01) has more to do with space viewed from space – celestial images picked up, as it were, by the Hubble telescope (this is Richard Toop’s idea, in his notes for the recording of both these works by the Sydney Symphony).

Like his contemporary, Australian composer Brett Dean, an erstwhile viola player in the Berlin Philharmonic, Georges Lentz moves in two parallel worlds, a Europe centred on his native Luxembourg and the Australia where he now lives. It is a sign of the increasing international dimensions of Australian music when those worlds intersect, as they do in this concert. The viola soloist, Tabea Zimmermann, gave Monh, composed for her, its first performance in Luxembourg on 7 July 2005. She has performed it in Europe since, as
well as agreeing to give its Australian premiere, with the same conductor, her husband Steven Sloane. Both have found in Georges Lentz’s *Monh* a piece that – once the initial strangeness was past – enwrapped them in a personal language that became theirs as they performed it. She: ‘amazing how he manages in such a long, slow, quiet piece to keep the tension and tell a very special story’. He: ‘its very reflective nature, able to spin in the air above us as mortal men and women, so that it feels somehow larger than us, and can reflect on each person’s life in a different way.’

Both Tabea Zimmermann and Steven Sloane comment on how *Monh*, in spite of being such a slow and mainly serene piece, sustains a very special kind of tension, one which induces a heightened awareness of the surroundings, but without feeling ‘tense’. Audiences have responded, to the performers’ delight, to the human feelings aroused as they are drawn into Lentz’s world.

Tabea Zimmermann also senses how Lentz, translating his ‘ideal’ music into practical, performable notes, trusts the instincts he feels in his own deep experience of orchestral and chamber ensemble. He has confidence in the musicians: to feel the pulse of this very slow music, together, as a kind of breathing. Tabea Zimmermann compares the sensation to a trance: ‘when the piece is finished, it does not seem possible that half an hour of music has passed.’

The unconventional role of the solo viola as a guide through the work’s vastness means it shares in the predominant quietness. Lentz’s experience as a string player finds colours in the solo part, and sounds which will carry even in the softest dynamics possible. The string sections are divided so that individual desks often have their own notes to play. A kind of pointillism – in this case with an Australian reference, to Aboriginal dot painting – creates textural colours of subtle variety, in which the composer’s intention is ever convincingly heard, a tribute to the refinement of his aural imagination. One particularly striking requirement, which has a visual as well as an aural presence, is commented on by Tabea Zimmermann: ‘the two solo violas in the orchestra who play at the back, and make a kind of triangle with me as soloist – they tune down their C string a whole octave and there is this sound – when it appears you have no idea where that sound could come from. Such a new effect and it brings a very, very new colour.’

One way of listening to music from *Mysterium*, Lentz suggests ‘might be to simply imagine a starlit sky with its different concentrations, its darkness and light, the vastness

---

**ABOUT THE COMPOSER**

Born in Luxembourg, Georges Lentz grew up in the picturesque town of Echternach with its mediæval abbey. He studied violin and music theory at the Luxembourg and Paris Conservatoires, and at the Musikhochschule in Hannover. In 1989 he began conceiving and composing his ‘Cæli enarrant...’ cycle. He has been living in Sydney since 1990, playing as a violinist with the Sydney Symphony. Beginning in Luxembourg in 1991, public performances of his music have been given by leading orchestras and musicians, and in major venues in many European countries, the USA, Canada, New Zealand, Japan and China, as well as in Australia. Garnering much critical and public acclaim, Lentz’s compositions have also won him many awards. These include a high commendation in the 1991 International Composers’ Competition in Vienna, and the 1997 Paul Lowin Prize for orchestral composition, Australia’s most prestigious composition prize. The orchestral work *Guyuhmgan* was the top recommended work at the 2002 UNESCO International Rostrum of Composers in Paris. In 1998 Universal Edition of Vienna, one of the leading music publishers, took on Georges Lentz’s works. Georges Lentz rarely accepts commissions – *Monh* is an exception – and he tends to work on each of his pieces over a number of years, often on several at the same time.
of its silence’. Silence, for Lentz, is a precondition for contemplation. Not every silence is the same – it is coloured, for example, by the music that precedes it. Silence is not simply absence of sound, but as it were ‘spiritual music’ – just as the ‘empty’ spaces of the universe are filled with ‘spirit’, a higher presence beyond time and space. Lentz feels that in a world dominated by speed, noise, fun and mass culture ‘we seem to have lost the patience to abandon ourselves to time and silence’.

By coincidence, the premiere of Monh in Luxembourg was on the day of the London Underground bombings. Conductor Steven Sloane found that Lentz’s music, drawing the audience into a quiet, reflective cone of near-silence, provided both a telling comment and even consolation.

Georges Lentz’s own program notes for Monh explain how he approached the challenge of writing for a soloist with orchestra. They link its musical devices to his vision, and inform the listener’s response to this most unusual ‘concerto’.

In 1994, I read a book about the Pythagorean concept of the Music of the Spheres – music which, according to the great Greek thinker, is produced by the rotation of the heavenly spheres and is audible to God, but inaudible to human ears. This book made me want to write music that would be as ‘pure’ as possible. I called this initially rather abstract project ‘Mysterium’. With this concept in mind, I have written, over the last few years, a series of orchestral and chamber music works which I wanted to have a very serene sound and in which I consciously avoided any kind of romantic pathos. In the light of this, my new work for viola and orchestra, Monh, presented itself as a challenge: I couldn’t imagine at first how I could possibly reconcile this rather objective way of composing with the romantic concept of the subjective, virtuoso solo concerto. It was only after I stopped considering the soloist as a hero, but rather as a fragile individual within a huge entity that I felt free once more to continue writing my own music within a new context.

Monh is not a solo concerto in the conventional sense. Rather, the solo viola acts as a guide through the work – it connects, completes, questions, comments, tries to make sense of the vastness that surrounds it. Dynamically speaking, much of Monh is rather soft. In one spot, however, about two-thirds into the piece, the music grows into a brief but enormous fortissimo which completely covers a ‘ghost-like’ trio of violas, which is visible, but totally inaudible at first. Computer-manipulated harp

‘…we seem to have lost the patience to abandon ourselves to time and silence.’

GEORGES LENTZ
The exquisite sounds of the Sydney Symphony are proudly supported by Kambly - Exquisite Swiss Biscuits.
sounds are heard towards the beginning as well as at the end of the piece. Perhaps because of my familiarity in early childhood with Mozart’s Concerto for Flute and Harp, the sound of the harp has always had a ‘celestial’ quality for me (the cliché of the ‘angelic harp’ comes to mind…). My discovery of a painting by El Greco entitled ‘Angel Concert’ (complete with harp-playing angel) at first only seemed to confirm this cliché. However, that same painting also showed me the way to a somewhat different interpretation. Dark, threatening clouds hang over El Greco’s apocalyptic angel concert and cancel out any thoughts of paradise. Similarly, my ‘angel harp’ – with its dark, dense chords and microtonal inflections, impossible to play on a normal harp – gives the instrument a shadowy, almost demonic quality, begging the question: is an untroubled ‘Music of the Heavens’ still possible in this day and age?

The title Monh (a word meaning ‘stars’ in one of the Australian Aboriginal languages) points to another influence on my music: the isolation of the vast Australian landscape with its radiant night skies, as well as Aboriginal art and its well known ‘dot’ technique. There seemed to me to be a clear analogy between a dot painting and the starry night sky as experienced in the silence of the Outback. Ultimately, my music is concerned with the problem of how to bear this silence, with the problem of our existential loneliness

GEORGES LENTZ
INTRODUCTION BY DAVID GARRETT ©2008


Monh calls for an orchestra of three flutes (one doubling alto flute), three clarinets (one doubling bass clarinet), and three bassoons; four horns, three trumpets and three trombones; percussion (Thai gongs, tam-tams, cow bells, bass drum, marimba, tubular bells, steel drum, hammer, music stands struck with felt mallets); cimbalom, piano and celesta; electronics operated onstage via a laptop; and 46 strings (each with an individual part). The first and second violin sections are placed to the left and right of the conductor.

Monh was commissioned for Tabea Zimmermann by the BBC, the Echternacht International Music Festival and the Sydney Symphony. Tabea Zimmermann gave the premiere in Luxembourg on 7 July 2005 with Steven Sloane conducting the Orchestre Philharmonique du Luxembourg. This is the first performance in Australia.

‘...is an untroubled “Music of the Heavens” still possible in this day and age?’

GEORGES LENTZ
Dmitri Shostakovich
Symphony No.8 in C minor, Op.65

Adagio
Allegretto
Allegro non troppo –
Largo –
Allegretto

In 1942, Shostakovich’s seventh symphony (subtitled the ‘Leningrad’) had brought him to the height of his worldwide fame. The symphony was first performed in a Leningrad still under siege, with a Russian artillery bombardment of German positions beforehand to ensure that the performance could proceed. A microfilm copy of the score was rushed to the west, with Toscanini conducting the US premiere; there were more than sixty performances in the US in the following season. Shostakovich even made it to the cover of *Time* magazine, in a notorious photograph of him in fireman’s uniform. While his popular success was immense, the critical response was mixed: figures such as Virgil Thomson derided the work, with composer Béla Bartók even subjecting it to scathing satirical treatment in his Concerto for Orchestra. Then came the battle of Stalingrad, the turning point of Russia’s war with Germany; and not long after that another Shostakovich symphony, which indeed for a time bore the subtitle ‘Stalingrad’.

The Eighth is debatably Shostakovich’s finest symphony in traditional terms: subtler, for example, than the Fifth or Tenth, more coherent than the sprawling but unforgettable Fourth, more symphonic than the chilling death-obsessed song cycle he called his Fourteenth Symphony. It is for the most part a bleak work, firmly in the lineage of the Romantic tragic symphony. Its tonality of C minor has carried connotations of darkness since Bach and Haydn, and was the choice of Beethoven and Brahms for works leading through struggle from darkness to light. Shostakovich, however, denies us the blazing C major that ends Beethoven’s Fifth and Brahms’s First symphonies: the symphony ends in ambiguity and doubt, as indeed did his previous C minor symphony (the Fourth, which had been withdrawn before its scheduled 1936 premiere and would not see the light of day until 1961).
He had produced the affirmative Seventh Symphony while the war was at its darkest. Now he produced a pessimistic (or at least ambiguous) work just as the tide of the war was turning. Shostakovich seems to have foreseen a mixed critical reception, writing in typically sardonic fashion to Isaak Glikman: ‘I am sure that it will give rise to valuable critical observations which will both inspire me to future creative work and provide insights enabling me to review that which I have created in the past. Rather than take a step backward I shall thus succeed in taking one forward.’ The symphony was already criticised at a composers’ plenary meeting in 1944 for its lack of jubilant affirmation; after the war it would for many years be effectively banned under the cultural doctrine of Central Committee Secretary Andrei Zhdanov.
Listening Guide

The symphony begins Adagio with a sharply dotted, propulsive rhythm in the lower strings, gradually giving way to a lyrical melody in the violins. The opening few notes are crucial to the work’s construction. The fortissimo beginning moves down a step from its initial sustained note, then returns; it soon leaps to another held note a fifth above. Both of these intervals appear throughout the first movement: the pianissimo violin melody which soon appears presents them immediately in different guise. This opening motion by a step and then back again is of particular importance, present (either right side up or inverted) throughout not only the movement but the entire symphony. Like certain similar motives in Mahler, even when not heard in the foreground it binds the principal material throughout, giving the symphony a stronger motivic coherence than in perhaps any other major Shostakovich work.

The opening is given completely to sombre string colour, apart from discreet reinforcement of the violin line from flutes and trumpets at one important climax. When the winds enter in their own right it is in a distinctively snarling, funereal orchestration: bassoons and bass clarinet in the bass, oboes in the middle and the clarinets on top, dominated by the penetrating ‘piccolo’ tone of the E flat clarinet. The movement’s second subject is again in the violins, in a gently flowing five-beat metre over a pulsing accompaniment in the lower strings: again the basic motive and the perfect fifth are prominent, this time appearing in reverse order.

Shostakovich’s development of this material is in one sense quite classical: everything which follows springs from this initial material. What is not so classical is the sheer heat which the development accumulates. The dynamic inexorably works up to the full force of the large orchestra; the tempo is accelerated and the winds and brass are driven to the top of their range. There seems room to doubt if there can be any genuinely satisfying resolution here – and indeed in a sense there is none. After accelerating to a brutal march in Stravinskian rhythms, the tempo returns abruptly to the opening Adagio. Trumpets blast out the movement’s opening material but the tutti can go no further: it is not the full orchestral mass but a single voice which will lead the movement towards its end, in a long, bleak soliloquy...
for the cor anglais. The movement ends in the hushed strings, the muted brass a distant reminder of questions still unanswered.

After the immense opening Adagio come two scherzos: the first a stylised march, the second a brutal moto perpetuo movement. The march (Allegretto) commences with the symphony’s basic motive in the basses (it will also be hammered out in the timpani at the end). It is frequently wrong-footed by changes in time signature – its D flat major itself comes as a shock, shifting up a semitone from the first movement’s key. Indeed the semitonal shifts continue: the bass line continues the upward chromatic movement while the harmony frequently slips sideways by a semitone alongside more traditional tonic-dominant progressions. The march’s trio section appears in a jaunty piccolo tune, accompanied by the strings in a drum-like texture. The chromatic motion of the movement’s beginning is here again in disguised form: the ‘wedge’ shape of the piccolo tune is built from two chromatic lines, one moving upward, the other downward. The tune moves to the bassoons and to the E flat clarinet, gradually spreading throughout the orchestra before the march dies away in fragments.

The Allegro ma non troppo is dominated throughout by a dogged moto perpetuo beginning in the violas. The basic motive appears this time not in the bass, but in oboes and clarinets at the top of their range, in a line moving up a semitone and then plunging back to the initial note in the octave below. In the central section the momentum is divided among the lower brass instruments, in a caricatured military band accompaniment to the fanfare of the trumpet solo. The original moto perpetuo returns after the trumpet fanfare, still in a forte dynamic but with the instruments muted: even the timpani are directed to be played ‘coperto’ or covered (a technique originating in funeral music, where the drums were draped with a cloth, although the modern orchestral equivalent is often simply a small patch of heavy felt on the drumhead).

After a dissonant climax, the Largo arrives without a break: it is one of Shostakovich’s first major essays in the Baroque passacaglia form, built on a repeating bass line. This form would reappear in many of his most important works: it had already appeared in his second opera, Lady Macbeth of Mtsensk, and would reappear in the first

In 1943 World War II was going well for Stalin, but Shostakovich felt little optimism. The Eighth Symphony was secretly dedicated to the victims of Stalin’s war on his own country.
violin concerto as well as the second piano trio, the tenth string quartet and the fifteenth symphony. The repeating theme again begins with the symphony’s basic motive; the lower strings play it throughout, supporting bleak solo meanderings from horn, piccolo and clarinet. The movement is in G sharp minor, quite some distance from the symphony’s home key – but the clarinets deftly ease the harmony into C major for the bassoon solo which begins the finale, again with the symphony’s basic motive.

Even though C major here arrives not in a blaze of glory but in a gentle woodwind solo, things seem initially to proceed along classical lines as the finale builds up strength through a series of episodes in accelerating tempo. But the first movement’s questions remain – and in a reversal of the classical darkness-to-light trajectory, it is the first movement’s minor-key tutti which finally arrives to crown the movement. Is a genuine resolution possible this time? Certainly none arrives. Again solo voices find their own way forward: first the unusual solo voice of the bass clarinet (in one of its most extended solo utterances in the orchestral repertoire), then cello, bassoon, piccolo and violin in turn. Then an ending of sorts: no triumphant blaze of glory or even a reposeful Adagio but a gentle Andante, the basic motive ringing out in the bass while the violins hold a C major chord far above.

For Shostakovich, and indeed for the Russian people, the war would indeed hold no real triumph: survival would have to do. The Seventh Symphony would thus remain the last symphonic triumph Shostakovich would offer Stalin. In the Eighth it was time to honour the victims in mournful reflection. A few years later, for his last war symphony, the Ninth, all Shostakovich would offer Stalin was farce.

CARL ROSMAN ©2008

Shostakovich’s Eighth Symphony calls for four flutes (two doubling piccolo), two oboes, cor anglais, two clarinets, bass clarinet, E flat clarinet, and three bassoons (one doubling contrabassoon); four horns, three trumpets, three trombones and tuba; timpani and percussion (xylophone, tambourine, snare drum, suspended cymbal, cymbals, bass drum, tam-tam, triangle); and strings.

The Sydney Symphony gave the first Australian performance of the Eighth Symphony in 1985 under Nicholas Braithwaite; this is the first performance since then.
**CHROMATIC** – a chromatic scale is a scale that moves exclusively by steps of a semitone (e.g. such as would occur by playing all the keys on a piano, black and white, in sequence). Use of chromatic motion creates harmonic ambiguity, since all of the intervals or steps in the scale are of the same size and there is no discernable home note.

**FORTISSIMO** – very loud, usually abbreviated in sheet music as ff.

**ORCHESTRATION** – the way in which an orchestral work employs the different instruments and sections of the ensemble.

**PASSACAGLIA** – a musical form with Baroque origins, which, since its revival in the 19th century, has been characterised by its recurring ground bass, providing the support for an extended set of variations, and its serious tone. Many composers have taken inspiration from the impressive but atypical passacaglias of Bach and Handel, including Brahms in the finale of his Fourth Symphony and Britten in the finale of his Violin Concerto.

**PIANISSIMO** – very soft, sometimes abbreviated in sheet music as pp.

**SCHERZO** – literally, a joke; the term generally refers to a movement in a fast, light triple time, which may involve whimsical, startling or playful elements.

**SEMITONE** – a semitone is the smallest possible interval, or step, in a Western Classical scale. A SEMITONAL SHIFT is where harmonies or key changes move by steps of a semitone (see chromatic).

**TONIC-DOMINANT PROGRESSION** – the fundamental chord sequence that underpins all music written in the Western Classical style. The tonic chord is built on the home note of the scale (i.e. a C major chord for music in the key of C major); the dominant chord is built on the dominant, or fifth, note of the scale (i.e. a G major chord for music in C major). After the tonic chord, the dominant is, as its name suggests, the strongest and most important chord in a key, and music that emphasises the relationship between tonic and dominant chords is heard as harmonically stable and ‘predictable’.

In much of the classical repertoire, movement titles are taken from the Italian words that indicate the tempo and mood. A selection of terms from this program is included here.

Adagio – slow
Allegretto – lively
Allegretto non troppo – lively, not too much
Largo – broad

This glossary is intended only as a quick and easy guide, not as a set of comprehensive and absolute definitions. Most of these terms have many subtle shades of meaning which cannot be included for reasons of space.
MORE MUSIC

Selected Discography

SHOSTAKOVICH 8
Vladimir Ashkenazy’s 12-CD set Shostakovich: The Symphonies supplements the 15 symphonies with orchestral works such as the Festive Overture and the Chamber Symphony and, for documentary interest, Shostakovich’s brief 1941 broadcast from the besieged Leningrad. (The set, recorded over some 20 years, features a range of orchestras; the Eighth Symphony is performed by the Royal Philharmonic Orchestra.)

DECCA 000897202

And for a fascinating, if more extreme, interpretation, try the recently released performance by Dmitri Kitayenko and the Cologne Gürzenich Orchestra (a hybrid SACD).

CAPRICCIO RECORDS 71013

GEORGES LENTZ
Lentz’s discography can be viewed at:
www.georgeslentz.com/discography.html

Two of the orchestral works from the ‘Caeli enarrant…’ series (Ngangkar and Gjuymghgan) have been recorded by the Sydney Symphony and Edo de Waart – an ABC Classics release, unfortunately out of print.

ABC CLASSICS ABC 472 397-2

TABEA ZIMMERMANN
Tabea Zimmermann’s characterful interpretation of Berlioz’s Harold in Italy with Sir Colin Davis and the London Symphony Orchestra is coupled with selections from The Trojans.

LSO LIVE 40

She performs Hindemith’s Der Schwanendreher (his third viola concerto) with David Shallon and the Bavarian Radio Symphony Orchestra on a 2-CD release featuring Hindemith’s Kammermusik.

EMI CLASSICS 97711

With Steven Sloane conducting the German Symphony Orchestra Berlin, she has recorded Bloch’s Suite for viola and orchestra from 1919.

CAPRICCIO CD 67076

STEVEN SLOANE
With the Bochum Symphony Orchestra, Steven Sloane is recording the complete orchestral works of Austrian Romantic Joseph Marx (1882–1964). Several releases now available on the ASV label.

Steven Sloane has also recorded three of Shostakovich’s works in the popular style (including the Tahiti Trot – ‘Tea for Two’) and the first Suite for Jazz Orchestra, with the Berlin Radio Symphony Orchestra.

CAPRICCIO CD 71096

Broadcast Diary

MARCH–APRIL

31 March, 1pm
THE GOLDEN SPINNING WHEEL (2002)
Mark Elder conductor
Dvořák

1 April, 6.30pm
EXOTICA
Matthew Coorey conductor
Scott Kimmont euphonium
Rameau, Bracegirdle, Ravel, Bartók

11 April, 1pm
WALTON VIOLIN CONCERTO (2007)
Hugh Wolff conductor
Michael Dauth violin

14 April, 7pm
BRAHMS’ “FIFTH SYMPHONY”
Paul Daniel conductor
Ralph Kirshbaum cello
Dvořák, Bloch, Brahms orch. Schoenberg

16 April, 1.05pm
JASMINKA STANCUL IN RECITAL
D. Scarlatti, Beethoven, Schumann

19 April, 12.05pm
SHOSTAKOVICH 8
Steven Sloane conductor
Tabea Zimmermann viola
Lentz, Shostakovich

2MBS-FM 102.5
SYDNEY SYMPHONY 2008
Tue 8 April, 6pm
What’s on in concerts, with interviews and music.

Webcast Diary

Selected Sydney Symphony concerts are recorded for webcast by BigPond.
Visit: sydneysymphony.bigpondmusic.com
Available now:
RAVELS ROMANCES (OPENING GALA CONCERT)
April webcast:
BRAHMS’ “FIFTH SYMPHONY”
Dvořák, Bloch, Brahms orch. Schoenberg
Live webcast on Monday 14 April at 7pm.

sydneysymphony.com
Visit the Sydney Symphony online for concert information, podcasts, and to read the program book in advance of the concert.
Alexandre Oguey – my voice

For French-Swiss cor anglais player Alexandre Oguey, moving to Australia with his wife, oboist Diana Doherty, was always an attractive prospect. Born in the small town of Neuchâtel in Switzerland, Alexandre always felt that the German part of his country was very foreign. ‘I had much bigger cultural shock going to Zurich than coming to Sydney. Australia and its easy-goingness is somehow a bit more closer to my heart I think.’

Some ten years ago, to stave off Diana’s growing homesickness, they decided to look for jobs in Australia. As luck would have it, at that time there were three vacancies in the Sydney Symphony. Although successful in securing both Second Oboe and Principal Cor Anglais positions, the choice was clear. ‘The cor anglais was the instrument I always loved. With the cor, I have my voice. It’s just what suits me.’ Alexandre confesses that his instrument – with a timbre well-suited to slow, expressive music – often misses out on playing the difficult fast passages. ‘But I’m not a show-off, so I don’t do “show-off” music. More often, I join the slow melodies with the French horns, or violas and ‘celli. I love it.’

Occupying a unique role within the woodwind section, the cor anglais can claim a substantial collection of orchestral solos. ‘Shostakovich’s Eighth Symphony has one of the best cor solos,’ enthuses Alexandre. ‘It’s quite a long solo, and nearly all of it is very free. You practise what you’d like to do, but you have to be ready to do exactly the opposite.’ Flexibility is the key. He recalls the challenge on one occasion of phrasing this solo with Estonian Neeme Järvi conducting – ‘He really looked at me in the eyes and didn’t let me go at all. He was taking me where he wanted to go, so I couldn’t be at all personal in any way.’

French music is also a favourite, of course. ‘Debussy and Ravel are scrumptious for the woodwinds. They’re always very hard, but it’s basically the best writing you can find.’

Alexandre concedes that the focus is not always on his instrument. ‘Strauss’s Alpine Symphony doesn’t have a great cor anglais part because you can’t really hear much of it. But it’s so fantastic to play. For me, it’s my Alps. It’s my mountains. I just absolutely love it.’ The perfect thing to ward off a bout of homesickness for a Swissie far from his native land.

GENEVIEVE LANG ©2008
Steven Sloane is one of the most innovative and exciting conductors to have emerged in recent years. In his work with orchestras, festivals, choruses and opera companies in Europe and America, he has won acclaim for his compelling programming and extraordinary versatility. He has a passion for unusual repertoire and an interest in eclectic juxtapositions of diverse musical styles, together with a commitment to contemporary music and a willingness to challenge convention.

Born in Los Angeles in 1958, Steven Sloane studied viola, musicology and conducting at UCLA, before continuing his conducting studies with Eugene Ormandy, Franco Ferrara and Gary Bertini. In 1981 he emigrated to Israel, where he worked extensively with Israeli orchestras and opera companies. In 1988, Steven Sloane was offered the position of Principal Resident Conductor at Frankfurt Opera, a position he held until 1992. He has been a regular guest conductor with the New York City Opera since 1990, and from 1992 to 1994, he served as Music Director of the Long Beach Opera.

As an opera conductor he combines a keen interest in well-known masterpieces with a passion for new repertoire. Recent seasons have included Shostakovich’s operetta Cheryomushki, Schumann’s Genoveva (as part of the Edinburgh Festival), and Bernd Alois Zimmermann’s Die Soldaten, in addition to La bohème, Tosca, Falstaff and Tristan and Isolde. He has conducted at leading opera companies including Covent Garden, Los Angeles Opera, Deutsche Oper Berlin, Welsh National Opera, and Houston Grand Opera (The Makropoulos Case).

Steven Sloane is currently the General Music Director of the City of Bochum, Germany, where he has twice won the German Publishers Award for Best Programming of the Year. Since 2002, he has held the position of Music Director of the American Composers Orchestra and he has recently been appointed chief conductor of the Stavanger Symphony Orchestra.

He regularly conducts orchestras such as the San Francisco Symphony, Chicago Symphony Orchestra, Tokyo Metropolitan Orchestra, London Philharmonic, City of Birmingham Symphony, Israel Philharmonic, Orchestre National de Lyon, Orchestra del Teatro di San Carlo Naples, German Symphony Orchestra Berlin, RSO Frankfurt, WDR Symphony Orchestra Cologne, Radio Symphony Orchestra Berlin, Netherlands Philharmonic, Bavarian Radio Symphony Orchestra Munich, and the Bamberg Symphony Orchestra.

This is Steven Sloane’s Australian debut.
Tabea Zimmermann viola

One of the finest violists in the world today, Tabea Zimmermann’s charismatic personality, deep musical understanding and natural playing are valued equally by her audience and her fellow musicians. She began studying the viola at the age of three, and two years later began playing the piano. Following her studies with Ulrich Koch in Freiburg and Sándor Végh in Salzburg, she received several awards, including first prize at the 1982 Geneva International Competition and the 1984 Budapest International Competition. As a result of winning the 1983 Maurice Vieux Competition in Paris, she received a viola by the contemporary maker Etienne Vatelot on which she has been performing ever since.

Tabea Zimmermann has inspired many composers to write for the viola, and has introduced many new works into the concert repertoire. In 1994 she gave the world premiere of the Sonata for Solo Viola by György Ligeti, a work composed especially for her. More recently she has premiered Heinz Holliger’s Recicanto for viola and orchestra, Über die Linie IV by Wolfgang Rihm, Monh by Georges Lentz, and Notte di pasqua by Frank Michael Beyer.

Her recordings include music by Bartók, Brahms, Bruch, Britten, Hindemith, Shostakovich and Stravinsky, as well as a concert in which she played Beethoven’s own viola at the Beethovenhaus Bonn, accompanied by Hartmut Höll. Most recently she has released a live recording of Berlioz’s Harold in Italy under Sir Colin Davis with the London Symphony Orchestra and a recording of Bloch’s Suite for viola and orchestra with the German Symphony Orchestra Berlin and Steven Sloane.

Tabea Zimmermann has received several national and international awards, and in 2006 she was awarded the Paul Hindemith Prize of the City of Hanau in recognition of her outstanding contribution in promoting the music of Paul Hindemith.

From 1987 to 2000, she regularly gave concerts in Düsseldorf, Jerusalem and Luxemburg with the late David Shallon, father of her two sons Yuval and Jonathan. She is married to conductor Steven Sloane and their daughter Maya was born in 2003. Since 2002 she has been a professor at the Hochschule für Musik Hanns Eisler Berlin.

This is Tabea Zimmermann’s Australian debut.
THE SYDNEY SYMPHONY

Founded in 1932, the Sydney Symphony has evolved into one of the world’s finest orchestras as Sydney has become one of the world’s great cities. Last year the Orchestra celebrated its 75th anniversary and the milestone achievements during its distinguished history.

Resident at the iconic Sydney Opera House, where it gives more than 100 performances each year, the Sydney Symphony also performs concerts in a variety of venues around Sydney and regional New South Wales. International tours to Europe, Asia and the USA have earned the Orchestra world-wide recognition for artistic excellence.

Critical to the success of the Sydney Symphony has been the leadership given by its former Chief Conductors including: Sir Eugene Goossens, Nicolai Malko, Dean Dixon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Stuart Challender and Edo de Waart. Also contributing to the outstanding success of the Orchestra have been collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

Maestro Gianluigi Gelmetti, whose appointment followed a ten-year relationship with the Orchestra as Guest Conductor, is now in his fifth and final year as Chief Conductor and Artistic Director of the Sydney Symphony, a position he holds in tandem with that of Music Director at Rome Opera. Maestro Gelmetti’s particularly strong rapport with French and German repertoire is complemented by his innovative programming in the Shock of the New concerts.

The Sydney Symphony’s award-winning Education Program is central to the Orchestra’s commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The Sydney Symphony also maintains an active commissioning program promoting the work of Australian composers, and recent premieres have included major works by Ross Edwards and Brett Dean, as well as Liza Lim, who was composer-in-residence from 2004 to 2006.

In 2009 Maestro Vladimir Ashkenazy will begin his three-year tenure as Principal Conductor and Artistic Advisor.
First Violins

01 Sun Yi
Associate Concertmaster

02 Kirsten Williams
Associate Concertmaster

03 Fiona Ziegler
Assistant Concertmaster

04 Julie Batty

05 Gu Chen

06 Amber Gunther

07 Rosalind Horton

08 Jennifer Hoy

09 Jennifer Johnson

10 Georges Lentz

11 Nicola Lewis

12 Alexandra Mitchell
Moon Design Chair of Violin

13 Léone Ziegler
Sophie Cole

Second Violins

01 Marina Marsden
Principal

02 Emma West
Associate Principal

03 Shuli Huang
Assistant Principal

04 Susan Dobbie
Principal Emeritus

05 Pieter Berseé

06 Maria Durek

07 Emma Hayes

08 Stan Kornel

09 Benjamin Li

10 Nicole Masters

11 Philippa Paige

12 Biyana Rozenblit

13 Maja Verunica

Guest Musicians

Emily Long
First Violin†

Robin Wilson
First Violin

Michele O’Young
First Violin

Emily Qing
First Violin†

Leigh Middenway
First Violin

Alexander Norton
Second Violin†

Manu Berkeljon
Second Violin

Alex D’Elia
Second Violin†

Thomas Dethlefs
Second Violin

Victoria Jacono
Second Violin

Jacqueline Cronin
Viola†

Nicole Forsyth
Viola

Yilin Zhu
Violin

Rowena Crouch
Cello†

Martin Penicka
Cello

Patrick Suthers
Cello†

Gordon Hill
Double Bass

Alexandra Bieri
Trumpet

Kevin Man
Percussion

Brian Nixon
Percussion

# Contract Musician

† Sydney Symphony Fellow
Violas
01 Roger Benedict
Andrew Turner and Vivian Chang Chair of Principal Viola
02 Anne Louise Comerford
Associate Principal
03 Yvette Goodchild
Assistant Principal
04 Robyn Brookfield
05 Sandro Costantino
06 Jane Hazelwood
07 Graham Hennings
08 Mary McVarish
09 Justine Marsden
10 Leonid Volovesky
11 Felicity Wyithe

Cellos
01 Catherine Hewgill
Principal
02 Nathan Waks
Principal
03 Leah Lynn
Assistant Principal
04 Kristy Conrau
05 Fenella Gill
06 Timothy Nankervis
07 Elizabeth Neville
08 Adrian Wallis
09 David Wickham
10 Leonid Volovesky

Double Basses
01 Kees Boersma
Brian and Rosemary White Chair of Principal Double Bass
02 Alex Henery
Principal
03 Neil Brawley
Principal Emeritus
04 David Campbell
05 Steven Larson
06 Richard Lynn
07 David Murray
Gordon Hill (contract, courtesy Auckland Philharmonic)

Harp
01 Louise Johnson
Mulpha Australia Chair of Principal Harp

Flutes
01 Janet Webb
Principal
02 Emma Sholl
Mr Harcourt Gough Chair of Associate Principal Flute

Piccolo
01 Rosamund Plummer
Principal
Oboes
  01 Diana Doherty
  Andrew Kaldor and
  Renata Kaldor AO Chair
  of Principal Oboe
  02 Shefali Pryor
  Associate Principal

Cor Anglais
  Alexandre Oguey
  Principal

Clarinets
  01 Lawrence Dobell
  Principal
  02 Francesco Celata
  Associate Principal
  03 Christopher Tingay

Bass Clarinet
  Craig Wernicke
  Principal

Bassoons
  01 Matthew Wilkie
  Principal
  02 Roger Brooke
  Associate Principal
  03 Fiona McNamara

Contrabassoon
  Noriko Shimada
  Principal

Horns
  01 Robert Johnson
  Principal
  02 Ben Jacks
  Principal
  03 Geoff O’Reilly
  Principal 3rd
  04 Lee Bracegirdle
  Euan Harvey
  05 Marnie Sebire

Trumpets
  01 Daniel Mendelow
  Principal
  02 Paul Goodchild
  The Hansen Family Chair
  of Associate Principal
  Trumpet
  03 John Foster
  04 Anthony Heinrichs

Trombones
  01 Ronald Prussing
  NSW Department of
  State and Regional
  Development Chair of
  Principal Trombone
  02 Scott Kinmont
  Associate Principal
  03 Nick Byrne
  Rogen International
  Chair of Trombone

Bass Trombone
  Christopher Harris
  Trust Foundation Chair
  of Principal Bass
  Trombone

Tuba
  Steve Rossé
  Principal

Timpani
  01 Richard Miller
  Principal
  02 Adam Jeffrey
  Assistant Principal
  Timpani/Tutti Percussion

Percussion
  01 Rebecca Lagos
  Principal
  02 Colin Piper

Piano
  Josephine Allan
  Principal (contract)
The Company is assisted by the NSW Government through Arts NSW

PRINCIPAL PARTNER

GOVERNMENT PARTNERS

PLATINUM PARTNER

MAJOR PARTNERS

GOLD PARTNERS

trust  ■ Veuve Clicquot ■
The Sydney Symphony applauds the leadership role our Partners play and their commitment to excellence, innovation and creativity.
A leadership program which links Australia’s top performers in the executive and musical worlds. For information about the Directors’ Chairs program, please contact Alan Watt on (02) 8215 4619.

DIRECTORS’ CHAIRS

01 Mulpha Australia Chair of Principal Harp, Louise Johnson
02 Mr Harcourt Gough Chair of Associate Principal Flute, Emma Sholl
03 Sandra and Paul Salteri Chair of Artistic Director Education, Richard Gill OAM
04 Jonathan Sweeney, Managing Director Trust with Trust Foundation Chair of Principal Bass Trombone, Christopher Harris
05 NSW Department of State and Regional Development Chair of Principal Trombone, Ronald Prussing
06 Brian and Rosemary White Chair of Principal Double Bass, Kees Boersma
07 Board and Council of the Sydney Symphony supports Chairs of Concertmaster Michael Dauth and Dene Olding
08 Gerald Tapper, Managing Director Rogen International with Rogen International Chair of Trombone, Nick Byrne
09 Stuart O’Brien, Managing Director Moon Design with Moon Design Chair of Violin, Alexandra Mitchell
10 Andrew Kaldor and Renata Kaldor AO Chair of Principal Oboe, Diana Doherty
11 Andrew Turner and Vivian Chang Chair of Principal Viola and Artistic Director, Fellowship Program, Roger Benedict
12 The Hansen Family Chair of Associate Principal Trumpet, Paul Goodchild
The Sydney Symphony gratefully acknowledges the music lovers who donate to the Orchestra each year. Every gift plays an important part in ensuring our continued artistic excellence and helping to sustain important education and regional touring programs. Because we are now offering free programs and space is limited we are unable to list donors who give between $100 and $499 – please visit sydneysymphony.com for a list of all our patrons.

**PLAYING YOUR PART**

**Maestri**
Brian Abel & the late Ben Gannon AO 
Mr Geoff & Vicki Ainsworth 
Mr Robert O Albert AO †
Alan Watt on (02) 8215 4619.

**Supporters**

- **Donations Levels**
  - **Soli**
  - **Tutti**
  - **Maestri**
  - **Virtual**

- **Patron Annual**
  - **Supporters over $500**
  - **Supporters over $1000**
  - **Supporters over $5000**
  - **Supporters over $10,000**

- **Regional touring programs. Because we are now offering free programs and space is limited we are unable to list donors who give between $100 and $499 – please visit sydneysymphony.com for a list of all our patrons.**
BEHIND THE SCENES

Sydney Symphony Board

CHAIRMAN
John Conde AO

Libby Christie
John Curtis
Stephen Johns
Andrew Kaldor
Goetz Richter
David Smithers AM
Gabrielle Trainor

Sydney Symphony Council

Geoff Ainsworth
Andrew Andersons AO
Michael Baume AO
Christine Bishop
Deeta Colvin
Greg Daniel AM
John Della Bosca MLC
Alan Fang
Erin Flaherty
Dr Stephen Freiberg
Richard Gill OAM
Donald Hazelwood AO OBE
Dr Michael Joel AM
Simon Johnson
Judy Joyce
Yvonne Kenny AM
Gary Linnane
Amanda Love
The Hon. Ian Macdonald MLC
Joan MacKenzie
Sir Charles Mackerras CH AC CBE
David Maloney
David Malouf

Julie Manfredi-Hughes
Deborah Marr
The Hon. Justice Jane Matthews AO
Danny May
Wendy McCarthy AO
John Morschel
Greg Paramor
Dr Timothy Pascoe AM
Stephen Pearse
Jerome Rowley
Paul Salteri
Sandra Salteri
Jacqueline Samuels
Bertie San
Julianna Schaeffer
Leo Schofield AM
Ivan Ungar
John Van Ogtrop
Justus Veeneklaas
Peter Weiss AM
Anthony Whelan MBE
Rosemary White
Kim Williams AM
Sydney Symphony Staff

MANAGING DIRECTOR
Libby Christie
EXECUTIVE ASSISTANT
Eva-Marie Alis

ARTISTIC OPERATIONS
DIRECTOR OF ARTISTIC OPERATIONS
Wolfgang Fink
ARTISTIC Administration
ARTISTIC ADMINISTRATION MANAGER
Raff Wilson
ARTIST LIAISON
Ilmar Leetberg
PERSONAL ASSISTANT TO THE
CHIEF CONDUCTOR
Lisa Davies-Galli
ADMINISTRATION ASSISTANT
Catherine Wyburn

Education Programs
EDUCATION MANAGER
Margaret Moore
EDUCATION COORDINATOR
Bernie Heard

Library
LIBRARIAN
Anna Cernik
LIBRARY ASSISTANT
Victoria Grant
LIBRARY ASSISTANT
Mary-Ann Mead

Recording Enterprises
RECORDING ENTERPRISES MANAGER
Aimee Paret

EXTERNAL RELATIONS
DIRECTOR OF EXTERNAL RELATIONS
Rory Jeffes

Development
CORPORATE RELATIONS MANAGER
Leann Meiers
CORPORATE RELATIONS EXECUTIVE
Julia Owens
CORPORATE RELATIONS EXECUTIVE
Seleena Semos
PHILANTHROPY MANAGER
Alan Watt
DEVELOPMENT EXECUTIVE
Kylie Anania

Publications
PUBLICATIONS EDITOR AND
MUSIC PRESENTATION MANAGER
Yvonne Frindle

Public Relations
PUBLIC RELATIONS MANAGER
Yvonne Zammit
PUBLICIST
Stuart Fye

Public Affairs
PUBLIC AFFAIRS MANAGER
Claire Duffy

SALES AND MARKETING
Customer Relations
MARKETING MANAGER – CRM
Rebecca MacFarling
DATA & ONLINE TECHNOLOGY
MANAGER
Marko Lång
ONLINE MANAGER
Kate Taylor

Marketing Communications
MARKETING MANAGER – TRADITIONAL
MARKETS
Simon Crossley-Meates
MARKETING COORDINATOR
Antonia Farrugia

Groups & Tourism
NETWORK GROUP-SALES MANAGER
Paul Murray

Box Office
BOX OFFICE MANAGER
Lynn McLaughlin
BOX OFFICE COORDINATOR
Peter Gahan
CUSTOMER SERVICE
REPRESENTATIVES
Michael Dowling
Erich Gockel
Natasha Purkiss

ORCHESTRA MANAGEMENT
DIRECTOR OF ORCHESTRA
MANAGEMENT
Aernout Kerbert
DEPUTY ORCHESTRA MANAGER
Lisa Mullineux
ORCHESTRAL COORDINATOR
Greg Low
OPERATIONS MANAGER
John Glenn
TECHNICAL MANAGER
Derek Coulls
PRODUCTION COORDINATOR
Tim Dayman
PRODUCTION COORDINATOR
Ian Spence
STAGE MANAGER
Marriane Carter

BUSINESS SERVICES
DIRECTOR OF FINANCE & COMPANY
SECRETARY
David O’Kane
FINANCE MANAGER
Janet Leung
ACCOUNTS ASSISTANT
Li Li
OFFICE ADMINISTRATOR
Rebecca Whittington
PAYROLL OFFICER
Caroline Hall
INFORMATION TECHNOLOGY MANAGER
Tim Graham

HUMAN RESOURCES
HUMAN RESOURCES MANAGER
Ian Arnold