2016 SEASON

sou nds of heaven
Edwards and Mahler

THURSDAY AFTERNOON SYMPHONY
Thursday 7 July 1.30pm

EMIRATES METRO SERIES
Friday 8 July 8pm

GREAT CLASSICS
Saturday 9 July 2pm

MONDAYS @ 7
Monday 11 July 7pm

Sydney Symphony Orchestra
David Robertson
The Lowy Chair of Chief Conductor and Artistic Director

Principal Partner
Hollywood Rhapsody
Including highlights from:
RAKSIN Laura • HERRMANN Psycho, Citizen Kane
KORNGOLD The Adventures of Robin Hood
STEINER Gone With the Wind • RÓZSA Ben Hur
John Wilson conductor
Meet the Music
Thu 16 Jun 6.30pm
Kaleidoscope
Fri 17 Jun 8pm
Sat 18 Jun 8pm
Sydney Opera House, Concert Hall

Channel Crossings
Ravel & Vaughan Williams
BAX Tintagel
RAVEL Piano Concerto in G
VAUGHAN WILLIAMS A London Symphony
(Symphony No.2)
John Wilson conductor • Jonathan Biss piano
Thursday Afternoon Symphony
Thu 23 Jun 1.30pm
Emirates Metro Series
Fri 24 Jun 8pm
Great Classics
Sat 25 Jun 2pm
Sydney Opera House, Concert Hall

Romantic Fantasies
Tchaikovsky’s Violin Concerto
SHOSTAKOVICH Festive Overture
TCHAIKOVSKY Violin Concerto
BERLIOZ Symphonie fantastique
Shiyeon Sung conductor
Vadim Gluzman violin
APT Master Series
Wed 29 Jun 8pm
Fri 1 Jul 8pm
Sat 2 Jul 8pm
• A BMW Season Highlight
Mondays @ 7
Mon 4 Jul 7pm
Sydney Opera House, Concert Hall

Pastorale Cocktail Hour
STRAVINSKY Pastoral (1933)
BEETHOVEN Septet in E flat, Op.20
Musicians of the SSO
SOLD OUT
Sat 2 Jul 6pm
Utzon Room, Sydney Opera House

Mahler 4
Sounds of Heaven
EDWARDS Frog and Star Cycle PREMIERE
MAHLER Symphony No.4
Lothar Koenigs conductor
Sylvia Schwartz soprano (PICTURED)
Amy Dickson saxophone
Colin Currie percussion
Thu 7 Jul 1.30pm
Emirates Metro Series
Fri 8 Jul 8pm
Great Classics
Sat 9 Jul 2pm
Mondays @ 7
Mon 11 Jul 7pm
Sydney Opera House, Concert Hall

From Paris to Prague
Mozart on the Move
MOZART Piano Concerto No.9 in E flat, K271 (Jeunehomme)
MOZART Symphony No.38 (Prague)
Lars Vogt piano-director
Wed 13 Jul 1pm
Wed 13 Jul 7pm
Thu 14 Jul 1pm
Sydney Opera House, Concert Hall

Bugs Bunny at the Symphony II
The world’s most ‘wascally wabbit’ returns to the Concert Hall in this brand new production of Bugs Bunny at the Symphony! Bugs and friends will be visiting our matinee shows!
Conducted by George Daugherty
Created by George Daugherty & David Ka Lik Wong
Thu 16 Jun 6.30pm
Kaleidoscope
Fri 17 Jun 8pm
Sat 18 Jun 8pm
Sydney Opera House, Concert Hall

No fees when you book classical concerts online with the SSO
sydneysymphony.com
8215 4600 Mon–Fri 9am–5pm
Tickets also available at
sydneyoperahouse.com 9250 7777
Mon–Sat 9am–8.30pm Sun 10am–6pm
cityrecitalhall.com 8256 2222
Mon–Fri 9am Sun–5pm
 sydneyoperahouse.com 9250 7777
Mon–Sat 9am–8.30pm Sun 10am–6pm
cityrecitalhall.com 8256 2222
Mon–Fri 9am Sun–5pm
 Tickets also available at
 Classified Advertising
Sydney Opera House
David Robertson Chief Conductor and Artistic Director

CLASSICAL
FAMILY
In any good partnership, both parties need to grow and strive to improve over the years to form a fruitful relationship. As we embark on our 14th year as Principal Partner with the Sydney Symphony Orchestra, we can’t help but reflect on how far Emirates has come in that time. Similarly, the SSO continues to grow its global reputation and to delight its audiences with performances of the highest standard.

Fourteen years ago, the A380 aircraft was but a dream. Today I am proud to say that we fly the A380 out of four of our five Australian cities and onwards to 38 A380-destinations worldwide, including across the Tasman to Auckland, for a truly seamless flying experience – which of course is only a snapshot of the 150 destinations in 80 countries and territories that we fly to. It is possible today to step on board an A380 at Sydney Airport, and after a quick refresh in Dubai, connect seamlessly to one of our 38 European destinations.

I am also glad to say that our partnership with the SSO extends beyond Sydney. Our customers are able to watch key SSO performances on our award-winning ice entertainment system, which offers over 2,200 channels of entertainment, while at the same time enjoying some of the finest wines available, paired with menus created by leading chefs and being served by Emirates’ multilingual Cabin Crew.

We are proud of our longstanding partnership with the SSO and hope you enjoy another world-class experience with the Emirates Metro Series.

Barry Brown
Emirates’ Divisional Vice President for Australasia
THURSDAY AFTERNOON SYMPHONY
THURSDAY 7 JULY, 1.30PM

EMIRATES METRO SERIES
FRIDAY 8 JULY, 8PM

GREAT CLASSICS
SATURDAY 9 JULY, 2PM

MONDAYS @ 7
MONDAY 11 JULY, 7PM

SYDNEY OPERA HOUSE CONCERT HALL

SOUNDS OF HEAVEN

Lothar Koenigs conductor
Sylvia Schwartz soprano
Amy Dickson saxophone
Colin Currie percussion

ROSS EDWARDS (born 1943)
Frog and Star Cycle –
Concerto for alto saxophone, percussion and orchestra
1. Cosmogony
2. Consecration Dance
3. Sacred Waters
4. Interplay I
5. To the Morning Star
6. Interplay II
7. Evening Star and Interplay III
8. Cantilena of the Moon
9. The Cycle Renewed
10. Benediction
11. Transcendental Dance
PREMIERE

INTERVAL

GUSTAV MAHLER (1860–1911)
Symphony No.4 in G
Bedächtig – Recht gemächlich [Deliberately – Really unhurried]
In gemächlicher Bewegung, ohne Hast [In a leisurely tempo, without haste]
Ruhevoll [Peacefully]
Sehr behaglich [Very homely and comfortable]

Sylvia Schwartz, soprano
INTRODUCTION

Sounds of Heaven

For music-lovers at least, a concert hall could be a taste of heaven on earth. If the architecture sets your spirit soaring as you approach, if the interior inspires you to contemplation, if the performance moves your soul... then the whole experience could very well be ‘heavenly’, whatever your personal vision of heaven might be.

This week’s front cover suggests a very Western conception of heaven. This week’s music, however, draws from a much wider array of influences. For Ross Edwards, the inspiration reflects the sense of ancient ritual and mystery that is common to so many spiritual traditions, as well as reflecting the natural world. In his new double concerto, Frog and Star Cycle, the underlying themes are renewal and the fragility of existence. Here the vision of heaven is a literal one: the universe ‘drummed into existence’ and three heavenly bodies: the moon and the morning and evening stars. Ritual emerges in the ‘shamanic’ persona adopted by the percussion soloist and in the almost theatrical unfolding of the different sections of the concerto. In what has become a powerful signature of Edwards’ style, the music of Frog and Star Cycle both meditates and dances.

Mahler’s Fourth Symphony brings a very different vision of heaven, and in its finale it adds to the orchestra the sound of a single soprano voice. (Sometimes when we perform this symphony, the soloist sings from the organ loft – her voice floating on high.) With the voice comes words – almost childish in their innocence – and in the Fourth Symphony that song proves to be the conceptual source and inspiration for the whole work: ‘We taste the joys of heaven.’

PLEASE SHARE
Programs grow on trees – help us be environmentally responsible and keep ticket prices down by sharing your program with your companion.

READ IN ADVANCE
You can also read SSO program books on your computer or mobile device by visiting our online program library in the week leading up to the concert: sydneysymphony.com/program_library
ABOUT THE MUSIC

Ross Edwards (born 1943)
Frog and Star Cycle –
Concerto for alto saxophone, percussion and orchestra

Amy Dickson saxophone
Colin Currie percussion

About the composer...
One of Australia’s best-known and most performed composers, Ross Edwards has created a distinctive sound world which seeks to reconnect music with elemental forces and restore its traditional association with ritual and dance. His music, universal in that it is concerned with age-old mysteries surrounding humanity, is at the same time deeply connected to its roots in Australia, whose cultural diversity it celebrates, and from whose natural environment it draws inspiration, especially birdsong and the mysterious patterns and drones of insects. As a composer living and working on the Pacific Rim, he is conscious of the exciting potential of this vast region.

Ross Edwards’ compositions include five symphonies, concertos, choral, chamber and vocal music, children’s music, film scores, a chamber opera and music for dance. His Dawn Mantras greeted the dawning of the new millennium from the sails of the Sydney Opera House in a worldwide telecast. His compositions often require special lighting, movement and costume, for example Bird Spirit Dreaming, composed for oboist Diana Doherty and the SSO, and more recently Full Moon Dances, a saxophone concerto for Amy Dickson, the SSO and the Australian symphony orchestras.

Other recent commissions include Sacred Kingfisher Psalms (The Song Company, Ars Nova Copenhagen and the Edinburgh Festival), a piano sonata for Bernadette Harvey, The Laughing Moon (New Sydney Wind Quintet), Zodiac (Stanton Welch and the Houston Ballet), String Quartet No.3 – Summer Dances (Musica Viva Australia), and Animisms (Australia Ensemble). Bright Birds and Sorrows, for saxophone and string quartet, will be premiered in 2017 at the Musica Viva Festival in Sydney, and he is currently working on a commission for the Australian Chamber Orchestra.

A recipient of the Order of Australia, Ross Edwards lives in Sydney and is married with two adult children.

The composer writes...
For me, composing this double concerto presented an exciting challenge: the need to satisfy the virtuosic requirements of...
two very extraordinary soloists, saxophonist Amy Dickson and percussionist Colin Currie, while at the same time preserving the substance and direction my music has take over many years. As ever, it brims over with shapes and patterns which have inadvertently acquired the status of symbols, derived from the ecosphere as well as from the myths and rituals of diverse cultures. Absorbed and distilled into my own language, they present an Australian composer’s perspective on the world.

Once again, special thanks are due to my patrons, Renata and Andrew Kaldor, who for the fifth time have given me an opportunity to compose for the Sydney Symphony Orchestra, the orchestra I grew up with and with which I’ve enjoyed a long and fruitful association.

The eleven sections in the cycle are unified by the theme of renewal. Fragments of the very beautiful European chant ‘Ave Maris Stella’ (Hail, Star of the Sea) are transformed in many ways, and there is a recurring dialogue of frogs: the mystery and fragility of existence as suggested by the title.

1. **Cosmogony**
The performance begins in near darkness with a shamanic figure enacting an age-old ritual of renewal by drumming the universe into existence. In the background, the outline of the cosmos emerges accompanied by deep orchestral drones. The sounds of living creatures begin to be heard: small organisms chirp and twitter and an exchange between frogs is punctuated by savage shrieks and growls, with more and more voices joining in until the texture has become a seething, chaotic mass.

2. **Consecration Dance**
The shaman now acts decisively. He initiates a pounding ritual dance based on the rhythm of his opening drum (djembe) solo to sacralise his creation.

3. **Sacred Waters**
The dance yields abruptly to a serene atmosphere and a mysterious presence – the Earth Spirit incarnate – in preparation for a cleansing ceremony. The saxophone performs a slowly evolving melodic line accompanied by bells and gongs, increasingly sinuous until it resembles the warbling of magpies.

4. **Interplay I**
The saxophone follows the marimba in a genial quasi-canonic sequence accompanied by the full orchestra: a simple three-part song form with a dramatic central episode.
5. To the Morning Star
A wistful serenade to the morning star develops into a slow, graceful dance which later becomes turbulent.

6. Interplay II
A quirky dance derived from the plainsong, characterised by rapid changes of instrumentation and texture, and featuring the Egyptian riq – a traditional Arabic tambourine.

7. Evening Star and Interplay III
Calmly contemplative at first, then impassioned and supplicatory as it draws on material from the ‘Agnus Dei’ of my Mass of the Dreaming, before the vibraphone initiates a dance to evoke a glistening night sky.

8. Cantilena of the Moon
A graceful, flowing dance, in which the saxophone is accompanied by the celesta’s delicate tracery.

9. The Cycle Renewed
The final sequence is a group of three dances initiated by a return to the drum rhythms which summoned and sanctified the creation. Here they are assigned to the saxophone. A vigorous celebratory dance follows, leading to a reflective central one.

10. Benediction
Material from the ‘Benedictus’ of Mass of the Dreaming is transformed into a dance, accompanied by Aboriginal clapping sticks. After a further dance-like brass episode, the reflective opening material returns, this time with marimba and clapping sticks.

11. Transcendental Dance
To conclude, a joyful explosion of divine cosmic play, transcendental in its power to unite opposite and embrace all things, and derived from the ancient Hindu concept of Leela, in which spontaneous, blissful freedom is expressed in dance.

ROSS EDWARDS © 2015
www.rossedwards.com

The orchestra for Frog and Star Cycle comprises two flutes (one doubling piccolo), two oboes (one doubling cor anglais and temple block), two clarinets (one doubling bass clarinet) and two bassoons (one doubling contrabassoon); four horns, two trumpets and three trombones; and strings.

Frog and Star Cycle was composed for Amy Dickson, Colin Currie and the Sydney Symphony Orchestra with the generous support of Andrew Kaldor AM and Renata Kaldor AM. This is its premiere.
Gustav Mahler
Symphony No.4 in G

Bedächtig – Recht gemächlich [Deliberately – Really unhurried]
In gemächlicher Bewegung, ohne Hast [In a leisurely tempo, without haste]
Ruhevoll [Peacefully]
Sehr behaglich [Very homely and comfortable]

Sylvia Schwartz soprano

‘It is too beautiful: one shouldn’t allow oneself such a thing!’ exclaimed Mahler one day in 1900. He was standing on the balcony of his newly built summer residence at Maiernigg, surrounded by forest on the shores of the Wörthersee. Mahler’s career as a conductor usually left him only the summer months for composition; when he became Director of the Vienna Court Opera in 1897 and conductor of the Vienna Philharmonic in 1898 the intensity of the workload meant that he composed nothing during those years. The house at Maiernigg was a perfect retreat, and the perfect place to complete his Fourth Symphony which he had begun in the summer of 1899.

The symphony is at once the culmination of certain aspects of the previous two and their complete antithesis. The Second Symphony is Mahler’s musical dramatisation of nothing less than death and resurrection, while in the Third, as he put it, ‘all nature finds a voice’. The Fourth, by contrast, is on an altogether more modest scale: it consists of the ‘standard’ four movements (the first time Mahler adhered to that pattern), plays for a comparatively short 55 minutes or so, and is scored for a much smaller orchestra. What it shares with its two predecessors is a preoccupation with ideas of life and death, and a relationship to the collection of folk poetry, Des Knaben Wunderhorn [The Youth’s Magic Horn], which Mahler mined for various song settings. The final movement – which Mahler first set in 1892 and which was originally planned for inclusion in the Third Symphony – is taken from the Wunderhorn collection, and describes a child’s vision of heaven.

One writer, Paul Bekker, has suggested that the whole symphony was germinated by the song, and Michael Kennedy has noted that all the movements are ‘thematically interconnected’. Dramatically, too, the work is unified by a pervasive sense of innocence: Mahler’s music is never naive, and its simplicity is deceptive given the formal sophistication.
of its structure and elaboration of its counterpoint, but the work is careful to avoid the obtuse, the rhetorical and the monumental. The philosopher Theodor Adorno points out that the whole work’s ‘image-world is of childhood. The means are reduced, without heavy brass; horns and trumpets are more modest in number. No father figures are admitted to its precincts.’

The first movement quickly establishes the mood of childish innocence with the sound of four flutes and sleigh bells, simple melodies (one derived from Schubert) with a plucked accompaniment from the low strings. Various solo instruments appear like characters in a child’s story; the four flutes at one point play low in unison to give the effect of what Adorno calls a ‘dream ocarina.’ But as the great Mahler scholar Deryck Cooke once put it, the serene surface of the work conceals figures whom he described as ‘moving behind a veil which obscures their naked horror and makes them like the bogeymen who appear in illustrations to books of fairy tales.’ Neville Cardus compared these musical goblins to the shadows cast by candlelight on a nursery wall. There is perhaps latent danger in the brief eruption of the Fifth Symphony’s tempestuous fanfare in the first movement of this work, but the movement ends with a moment of seraphic peace before its good-humoured conclusion.

One ‘bogeyman’ is ‘Freund Hain’, a devilish fiddler such as we also meet in Saint-Saëns’ Danse macabre. In an early sketch for the scherzo, Mahler wrote ‘Freund Hain spielt auf’ (Our friend Hain strikes up). In the final version of this movement with its ländler (a peasant dance in triple time) Trio section, there is a prominent solo for a violin which is tuned higher than normal to make it sound like ‘ein Fiedel’ (a fiddle). Kennedy argues that Hain is ‘picturesque rather than macabre’, but quotes Mahler who compared composing this work with ‘wandering through the flower-scented garden of Elysium and it suddenly changes to a nightmare of finding oneself in a Hades full of horrors’.

There is no horror in the opening of the work’s central adagio, by far the longest movement in the work. A set of variations, it is unified by the device of the plucked double bass, which plays a repeated figure or ostinato. There is a violent passage towards the end of the movement, where the timpani take over the basses’ figure, playing, as Adorno says, ‘as drums once seemed before the age of seven’.

In the final movement the orchestra is joined by the soprano soloist for the Wunderhorn song, and it is here that
the work’s ambiguities come into clear focus. Ostensibly a cute account of how a child might see heaven, it is actually a cleverly disguised set of variations which allows Mahler to seem simple while constantly spinning new and fascinating sounds. It characterises various saints carrying on their earthly tasks to produce the gastronomic delights of the afterlife: St Martha cooks, of course; St Peter fishes, Herod (somehow admitted through the pearly gates) is the butcher. As Adorno notes:

_These are not only the modest joys of the useful south German vegetable plot...Immortalised in them are blood and violence; oxen are slaughtered, deer and hare run to the feast in full view on the roads. The poem culminates in an absurd Christianity._

After hymning St Cecilia, the work ends quietly. For Cooke it is a ‘peaceful close’, for Adorno this ‘fairy-tale symphony is as sad as the late works...Joy remains unattainable, and no transcendence is left but yearning’. Like Maiernigg, this work is perhaps ‘too beautiful’ to be true.

GORDON KERRY © 2003

Mahler’s Fourth Symphony calls for four flutes (two doubling piccolo), three oboes (one doubling cor anglais), three clarinets (with E flat clarinet and bass clarinet doubling) and three bassoons (one doubling contrabassoon); four horns and three trumpets but no lower brass; timpani and percussion; harp and strings.

The SSO gave the first performance by an ABC orchestra of Mahler’s Fourth on 8 June 1940 in a concert conducted by Antal Doráti with soprano Zena Moller. Our most recent performance of the symphony was in 2010, conducted by Vladimir Ashkenazy with Emma Matthews as soloist.

Concertmaster Dene Olding talks about Mahler 4 and his ‘Fiedel’ solo – watch at bit.ly/Mahler4-Olding
A symphony in the Bungle Bungle Range

It's a stirring welcome to the remote Kimberley, as a woodwind quintet from the Sydney Symphony Orchestra performs live beneath the sandstone domes of Cathedral Gorge, a natural amphitheater within World Heritage-listed Purnululu National Park.

Be among the very few to experience this rare event on select September departures of APT's 4WD Kimberley Adventures. Enjoy the expertise of Driver-Guides and the comforts of APT's exclusive network of wilderness lodges as the secrets of Australia's final frontier come to life.

SSO Subscribers receive an exclusive offer with every booking. For further details visit aptouring.com.au/sso or call 1300 514 213 or see your local travel agent.
Wir geniessen die himmlischen Freuden
d’rum thun wir das Irdische meiden.
Kein weltlich’ Getümmel
hört man nicht im Himmel!
Lebt Alles in sanftester Ruh’!
Wir führen ein englisches Leben!
Sind dennoch ganz lustig daneben!
Wir tanzen und springen
wir hüpfen und singen!
Sanct Peter in Himmel sieht zu!

Johannes das Lämmlein auslassen,
der Metzger Herodes drauf passet!
Wir führen ein geduldig’s,
unschuldig’s, geduldig’s,
ein liebliches Lämmlein zu Tod!
Sanct Lucas den Ochsen thät schlachten
ohn’ einig’s Bedenken und Achten,
der Wein kost kein Heller
im himmlischen Keller,
die Englein, die backen das Brot.

Gut’ Kräuter von allerhand Arten,
die wachsen im himmlischen Garten!
Gut’ Spargel, Fisolen,
und was wir nur wollen!
Ganze Schüsseln voll sind uns bereit!
Gut’ Äpfel, gut’ Birn’ und gut’ Trauben!
Die Gärtner, die Alles erlauben!
Willst Rehbock, willst Hasen,
Auf offener Strassen
sie laufen herbei!

Sollt ein Fasttag etwa kommen
alle Fische gleich mit Freudens angeschwommen!
Dort läuft schon Sanct Peter
mit Netz und mit Köder
zum himmlischen Weiher hinein.
Sanct Martha die Köchin muss sein!

Kein Musik ist ja nicht auf Erden,
die uns’rer verglichen kann werden.
Elftausend Jungfrauen
zu tanzen sich trauen!
Sanct Ursula selbst dazu lacht!
Kein Musik ist ja nicht auf Erden,
die uns’rer verglichen kann werden.
Cäcilia mit ihren Verwandten
sind treffliche Hofmusikanten!
Die englischen Stimmen
ermuntern die Sinnen!
dass Alles für Freuden erwacht.

We taste the joys of Heaven
leaving behind all that is earthly.
No worldly strife
is heard in Heaven.
We live here in sweetest peace!
We live an angelic life,
yet we are merry as can be.
We dance and spring
and skip and sing
while St Peter in heaven looks on.

St John lets the lamb go running,
the butcher Herod is waiting for it.
We lead the patient,
meek, guiltless
dear little Lambkin to death!
St Luke is slaughtering the oxen
without care or consideration,
The wine is free
in the heavenly tavern,
and the angels, they bake the bread.

Fine vegetables of every kind
grow in the gardens of Heaven,
good asparagus and beans,
whatever we fancy,
big bowls are prepared for us!
Good apples and pears and grapes!
The gardeners let us take all!
Do you want a roebuck or hare?
Here in the open streets
they run about!

And when there is a fast day
the fish come swarming in merrily!
St Peter, he runs
with net and with bait
to fish in the heavenly pond.
St Martha is the cook, who else?

No music on earth
can compare with ours.
Eleven thousand virgins
come forward to dance!
Even St Ursula laughs to see that!
No music on earth
can compare with ours.
Cecilia and her relations
are excellent court musicians!
The angelic voices
lift our spirits
and all things awaken to joy!

TRANSLATION BY HEDWIG ROEDIGER
ABC/SYMPHONY AUSTRALIA ©1986
**New in 2016**

**At the Movies**

If you know the SSO, you know that our enormously popular film + orchestra concerts are an astonishing partnership of sight and sound. With three visual masterpieces in store for 2016, the best seats in the house are on offer first to subscribers.

<table>
<thead>
<tr>
<th><strong>Babe</strong></th>
<th><strong>Raiders of the Lost Ark</strong></th>
<th><strong>Back to the Future</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Fri 29 Apr</td>
<td>Fri 29 Jul</td>
<td>Fri 7 Oct</td>
</tr>
<tr>
<td>Sat 30 Apr</td>
<td>Sat 30 Jul</td>
<td>Sat 8 Oct</td>
</tr>
<tr>
<td>Nigel Westlake</td>
<td>Nicholas Buc</td>
<td>Nicholas Buc</td>
</tr>
</tbody>
</table>

**CONVENIENCE** **SAVINGS** **FLEXIBILITY** **PRIORITY**

All three concerts for just $159*  |  All concerts 7pm Sydney Opera House

*See T&Cs at sydneysymphony.com  ©Babe: Universal/The Kobal Collection; Raiders of the Lost Ark © 1981 Lucasfilm Ltd. All rights reserved; Back to the Future™ & © Universal Studios and U-Drive Joint Venture

---

**SYMPHONY SERVICES INTERNATIONAL**

Suite 2, Level 5, 1 Oxford St, Darlinghurst 2010
PO Box 1145, Darlinghurst 1300
Telephone (02) 8622 9400  Facsimile (02) 8622 9422
www.symphonyinternational.net

**Playbill**

This is a PLAYBILL / SHOWBILL publication.
Playbill Proprietary Limited / Showbill Proprietary Limited
ACN 003 311 064    ABN 27 003 311 064
Head Office: Suite A, Level 1, Building 16, Fox Studios Australia, Park Road North, Moore Park NSW 2021
PO Box 410, Paddington NSW 2021
Telephone: +61 2 9921 5353  Fax: +61 2 9449 6053
E-mail: admin@playbill.com.au  Website: www.playbill.com.au
Chairman & Advertising Director Brian Nebenzahl SAM AFD
Managing Director Michael Nebenzahl
Editorial Director Jocelyn Nebenzahl
Manager—Production—Classical Music Alan Ziegler

Operating in Sydney, Melbourne, Canberra, Brisbane, Adelaide, Perth, Hobart & Darwin

All enquiries for advertising space in this publication should be directed to the above company and address. Entire concept copyright. Reproduction without permission in whole or in part of any material contained herein is prohibited. Title ‘Playbill’ is the registered title of Playbill Proprietary Limited.

By arrangement with the Sydney Symphony, this publication is offered free of charge to its patrons subject to the condition that it shall not, by way of trade or otherwise, be sold, hired out or otherwise circulated without the publisher’s consent in writing. It is a further condition that this publication shall not be circulated in any form of binding or cover than that in which it was published, or distributed at any other event than specified on the title page of this publication.

---

**SYDNEY OPERA HOUSE Trust**

Mr Nicholas Moore Chair
Mr The Hon Helen Coonan
Mr Matthew Fuller
Ms Brenna Hobson
Mr Chris Knoblane AM
Ms Deborah Mailman
Mr Peter Mason AM
Ms Catherine Powell
Ms Jillian Segal AM
Mr Phillip Wolanski AM

**SYDNEY OPERA HOUSE**

Bennelong Point
GPO Box 4274
Sydney NSW 2001

**Executive Management**

Louise Herron AM  |  Chief Executive Officer  |  (02) 9250 7222
Timothy Caflin  |  Director, Performing Arts  |  (02) 9250 7470
Natalia Collier  |  Chief Financial Officer  |  (02) 9250 7360
Michelle Dixon  |  Director, Safety, Security & Risk  |  (02) 9250 7580
Katy McDonald  |  Director, People & Culture  |  (02) 9250 7350
Jade McKeever  |  Director, Visitor Experience  |  (02) 9250 7680
Greg McTaggart  |  Director, Building  |  (02) 9250 7700
Brook Turner  |  Director, Engagement & Development  |  (02) 9250 7711

**Administration**

Box Office  |  (02) 9250 7777
Facsimile  |  (02) 9250 7601
Website  |  sydneysymphony.com

---

**PAPER PARTNER**

K.W. DOGGETT Fine Paper

---

**At the Movies**

All three concerts for just $159*  |  All concerts 7pm Sydney Opera House

*See T&Cs at sydneysymphony.com  ©Babe: Universal/The Kobal Collection; Raiders of the Lost Ark © 1981 Lucasfilm Ltd. All rights reserved; Back to the Future™ & © Universal Studios and U-Drive Joint Venture
MORE MUSIC

ROSS EDWARDS

ABC Classics has re-released a classic SSO recording of signature music by Ross Edwards. The album features Dene Olding as soloist in the *Maninyas* violin concerto, conducted by Stuart Challender, and Ian Cleworth in *Yarrageh* for solo percussion and orchestra. *Yarrageh* and *Symphonia da pacem domine* are conducted by David Porcelijn. If you don’t own any Edwards recordings, seek out this one for a musical experience that’s both enlivening and profoundly meditative.

ABC CLASSICS 438 6102

One of the most memorable of Edwards’ compositions for SSO musicians was the concerto *Bird Spirit Dreaming* for oboist Diana Doherty, which included dancing for the soloist! You can hear it in a recording with the Melbourne Symphony Orchestra conducted by Arvo Volmer. On the same album: *The Heart of Night* with shakuhachi soloist Riley Lee, and the Clarinet Concerto with David Thomas.

ABC CLASSICS 476 3768

More recently, the SSO performed *Full Moon Dreaming*, a concerto composed for saxophonist Amy Dickson. The performance, conducted by Miguel Harth-Bedoya, is available on *Island Songs*, an album of music for saxophone and orchestra. Benjamin Northey conducts the SSO in *The Siduri Dances* by Brett Dean, and in the title work, one of Peter Sculthorpe’s last compositions.

ABC CLASSICS 481 1703

More recordings can be found listed under the Discography link on rossedwards.com

MAHLER FOUR

Our own live recording of Mahler’s Fourth Symphony, made during Vladimir Ashkenazy’s Mahler Odyssey in 2010, is available on the SSO house label. Emma Matthews is the soprano soloist in the finale.

SSO 201102

This symphony is as popular in the recording catalogue as it is in concert halls. Among the classic releases worth seeking out is George Szell’s 1965 recording with the Cleveland Orchestra and Judith Raskin, who also performs *Songs of a Wayfarer* on the disc (with the London Philharmonic Orchestra and Andrew Davis).

SONY CLASSICAL 46535

Lucia Popp is the soloist in Klaus Tennstedt’s recording with the London Philharmonic Orchestra. In the 2000 budget reissue, the disc is filled out with the Adagietto from Mahler’s Fifth Symphony.

EMI SERAPHIM 73706

Another fine release is Claudio Abbado’s recording with the Berlin Philharmonic and soprano Renée Fleming, who also sings Berg’s Seven Early Songs (which we performed in April).

DEUTSCHE GRAMMOPHON 575902

Broadcast Diary

**July–August**

<table>
<thead>
<tr>
<th>92.9 ABC Classic FM</th>
</tr>
</thead>
<tbody>
<tr>
<td>abc.net.au/classic</td>
</tr>
</tbody>
</table>

**Tuesday 19 July, 1pm**

**MAHLER 4: SOUNDS OF HEAVEN**

See this program for details.

Thursday 28 July, 8pm

**SCHUMANN & MENDELSSOHN (2015)**

David Robertson conductor

Christian Tetzlaff violin

Schumann, Mendelssohn, Bach

Friday 19 August, 8pm

**PETRUSHKA – IMMORTAL**

David Robertson conductor

Alex Henery double bass

Gyger, Tan Dun, Stravinsky

Saturday 20 August, 1pm

**THE RITE OF SPRING – PRIMAL**

David Robertson conductor

Synergy Vocals

Reich, Stravinsky

Sunday 21 August, 1pm

**THE FIREBIRD – RAVISHING**

David Robertson conductor

Christian Tetzlaff violin

Sculthorpe, Szymanowski, Stravinsky

Wednesday 24 August, 10pm

**SCHUMANN 3 & 4 (2015)**

David Robertson conductor

Lentz, Schumann

SSO Radio

Selected SSO performances, as recorded by the ABC, are available on demand:

sydneysymphony.com/SSO_radio

SYDNEY SYMPHONY ORCHESTRA HOUR

Tuesday 12 July, 6pm

Musicians and staff of the SSO talk about the life of the orchestra and forthcoming concerts. Hosted by Andrew Bukenya.

finemusicfm.com
Lothar Koenigs was born in Aachen and studied piano and conducting in Cologne. From 1999 to 2003 he was Music Director in Osnabrück, Germany. Since 2003 his guest engagements have included the Vienna State Opera, Metropolitan Opera New York, and the opera houses of Munich, Dresden, La Scala, Hamburg, Brussels and Lyon, conducting a wide repertoire from Mozart to Berg, with a particular emphasis on the operas of Wagner, Strauss and Janáček. In 2009 he took up the post of Music Director of Welsh National Opera.

In 2010 he conducted WNO’s acclaimed new production of *Die Meistersinger*, which he subsequently conducted in a televised concert at the 2010 BBC Proms. He also appears each season with the Orchestra of WNO in a concert at St David’s Hall Cardiff.

His symphonic engagements include the Hallé Orchestra, Beethoven Orchester Bonn, Orchestre Philharmonique de Luxembourg, Yomiuri Nippon Symphony Orchestra Tokyo, Deutsche Kammerphilharmonie Bremen, Radio Orchestra Saarbrücken, RAI Orchestra Turin, DSO Berlin, Orchestra dell’Accademia di Santa Cecilia Rome, Rotterdam Philharmonic, Orchestra Sinfonica de Sao Paulo, Radio Symphony Orchestra Berlin, Wiener Symphoniker and Dresden Philharmoniker in Verona, as well as concerts at the Tanglewood Festival.


Lothar Koenigs previously conducted the SSO in 2012 when he replaced Donald Runnicles in a program of Berg and Bruckner.
Spanish soprano Sylvia Schwartz has appeared for many of the world’s finest opera houses and festivals including La Scala Milan, German State Opera Berlin, Vienna State Opera, Teatro Real Madrid, Bavarian State Opera, Hamburg State Opera, Bolshoi Theatre, Maggio Musicale Fiorentino, and the Edinburgh, Baden Baden, Salzburg and Verbier festivals.

She is also much in demand as a concert artist, and has performed in recital with pianists such as Wolfram Rieger, Charles Spencer and Malcolm Martineau, appearing at venues such as the Amsterdam Concertgebouw, Schubertiade Schwarzenberg, Wigmore Hall, Vienna State Opera, De Singel Antwerp and Verbier Festival. She has collaborated with conductors such as Claudio Abbado, Daniel Barenboim, Philippe Jordan, René Jacobs, Fabio Luisi, Nikolaus Harnoncourt, Sir Colin Davis, Gustavo Dudamel, Patrick Fournillier, Marc Minkowski, Ivor Bolton, Yves Abel, Jean-Christophe Spinosi, Helmuth Rilling and Christopher Hogwood.

Her first solo recording – *Canciones españolas* with Malcolm Martineau – was released in 2013 to critical acclaim.

In the 2015–2016 season her engagements included opera performances at Berlin State Opera, Teatro Real Madrid (*The Magic Flute*) and Michigan Opera (*The Magic Flute*). In concert she appeared as a soloist with the Berlin Philharmonic and Simon Rattle, Orchestre National de France and Teatro Municipal de São Paulo, and with the Rundfunkchor Berlin in Hong Kong and Brussels. She also gave a recital of Songs for Terezín at Teatro Real Madrid.

Highlights of recent seasons have included concert appearances in Vienna (with José Carreras), Dusseldorf, Prague, Lisbon, Grenoble, Halle, Copenhagen, Oslo, Luxembourg and for the Verbier Festival, Salzburg Mozartwoche and Salzburg Festival, as well as a Christmas concert in Norway. She was part of a vocal quartet with Bernarda Fink, Michael Schade and Thomas Quasthoff performing Brahms’s *Liebeslieder Waltzes* on a major tour of America and Europe.
Amy Dickson
saxophone

Amy Dickson performs as a soloist with many of the world’s great orchestras, in recent seasons appearing at the Royal Albert Hall and the Vienna Konzerthaus. As a highly sought-after chamber musician she has also performed in prestigious concert series at venues such as the Berliner Philharmonie and Wigmore Hall, and appears regularly at international chamber music festivals.

She is deeply committed to the development of new repertoire for the saxophone and has made a substantial contribution to the orchestral, chamber and solo repertoire. A brilliant interpreter of contemporary music, she is also a champion of the established saxophone repertoire, regularly performing concertos by Glazunov, Debussy, Villa-Lobos, Ibert, Larsson and Milhaud.

She has released six albums showcasing a diverse repertoire as well as highlighting the versatility of her musicianship and the varied capabilities of the saxophone. She has recorded with the Philharmonia Orchestra, Royal Philharmonic Orchestra and Royal Scottish National Orchestra, as well as the Melbourne and Sydney symphony orchestras. Twice Grammy-nominated, she made history in 2013 by becoming the first saxophonist and the first Australian to win a Classic Brit Award, as Breakthrough Artist of the Year.

Amy Dickson was born in Sydney and began musical studies at the age of two, taking her first saxophone lesson aged six. She made her concerto debut at 16, and on her 18th birthday made her first recording as soloist, accompanied by the SSO. That year she moved to London (where she is now based) to study at the Royal College of Music, followed by studies at the Conservatorium van Amsterdam. She was a recipient of the James Fairfax Australian Young Artist of the Year award, and has won a string of major competitions including the Gold Medal at the Royal Overseas League Competition, the Symphony Australia Young Performer of the Year, and the Prince’s Prize. No saxophonist had ever won any of these titles before.

Amy Dickson is proud to be the International Ambassador of the Australian Children’s Music Foundation and an ambassador for the UK-based charity Children and the Arts. Her most recent appearance with the SSO was in 2012 when she performed Ross Edwards’ Full Moon Dances.
Colin Currie is a solo and chamber artist at the peak of his powers. Championing new music at the highest level, he is the soloist of choice for many of today’s foremost composers and he performs regularly with the world’s leading orchestras and conductors.

A dynamic and adventurous soloist, his commitment to commissioning and creating new music was recognised in 2015 when the Royal Philharmonic Society named him Instrumentalist of the Year. He was awarded the Royal Philharmonic Society Young Artist Award in 2000 for his inspirational role in contemporary music-making and received a Borletti-Buitoni Trust Award in 2005. He has premiered music by Steve Reich, Elliott Carter, Louis Andriessen, HK Gruber, James MacMillan, Anna Clyne, Einojuhani Rautavaara, Jennifer Higdon, Kalevi Aho, Rolf Wallin, Kurt Schwertsik, Simon Holt, Alexander Goehr, Dave Maric, Julia Wolfe and Nico Muhly, and in coming seasons will premiere works by Brett Dean and Mark-Anthony Turnage.

He is Artist in Residence at London’s Southbank Centre where he was the focus of a major percussion festival, Metal Wood Skin, in 2014. In the 2015–16 season he gave the premiere of HK Gruber’s into the open… at the BBC Proms and the US premiere of MacMillan’s Percussion Concerto No.2. He also made his Edinburgh International Festival debut performing the MacMillan. Other recent and forthcoming highlights include the premiere performances of a new concerto by Andrew Norman and his first season as Artist in Residence with the Oregon Symphony.

His dynamic percussion ensemble, the Colin Currie Group, was formed in 2006 to celebrate the music of Steve Reich and, with the composer’s personal endorsement, has taken on the role of ambassador for Drumming. In 2013 the group gave its first performance of Reich’s Music for 18 Musicians in a sold-out Royal Festival Hall.

Colin Currie has recorded many concerto, recital and chamber works including Alexander Goehr’s Since Brass, nor Stone (2013). His recording of Rautavaara’s Incantations with the Helsinki Philharmonic and John Storgårds was released to critical acclaim and won a 2012 Gramophone Award. Previous releases include MacMillan’s Veni, veni, Emmanuel, Higdon’s Percussion Concerto, which won a 2010 Grammy Award, and a recital disc, Borrowed Time, featuring music by Dave Maric. He recently recorded Simon Holt’s concerto a table of noises with the Hallé Orchestra.

Colin Currie previously appeared with the SSO in 2014 when he performed Kalevi Aho’s percussion concerto Siedi.
SYDNEY SYMPHONY ORCHESTRA

SYDNEY SYMPHONY ORCHESTRA
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 SSO 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.

Well on its way to becoming the premier orchestra of the Asia Pacific region, the SSO has toured China on four occasions, and in 2014 won the arts category in the Australian Government’s inaugural Australia-China Achievement Awards, recognising ground-breaking work in nurturing the cultural and artistic relationship between the two nations.

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. The orchestra’s history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

The orchestra’s award-winning Learning and Engagement program is central to its commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The orchestra promotes the work of Australian composers through performances, recordings and commissions. Recent premieres have included major works by Ross Edwards, Lee Bracegirdle, Gordon Kerry, Mary Finsterer, Nigel Westlake, Paul Stanhope and Georges Lentz, and recordings of music by Brett Dean have been released on both the BIS and SSO Live labels.

Other releases on the SSO Live label, established in 2006, include performances conducted by Alexander Lazarev, Sir Charles Mackerras and David Robertson, as well as the complete Mahler symphonies conducted by Vladimir Ashkenazy.

This is David Robertson’s third year as Chief Conductor and Artistic Director.

DAVID ROBERTSON
THE LOWY CHAIR OF CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

PATRON Professor The Hon. Dame Marie Bashir ad cvo

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 SSO 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.

Well on its way to becoming the premier orchestra of the Asia Pacific region, the SSO has toured China on four occasions, and in 2014 won the arts category in the Australian Government’s inaugural Australia-China Achievement Awards, recognising ground-breaking work in nurturing the cultural and artistic relationship between the two nations.

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. The orchestra’s history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

The orchestra’s award-winning Learning and Engagement program is central to its commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The orchestra promotes the work of Australian composers through performances, recordings and commissions. Recent premieres have included major works by Ross Edwards, Lee Bracegirdle, Gordon Kerry, Mary Finsterer, Nigel Westlake, Paul Stanhope and Georges Lentz, and recordings of music by Brett Dean have been released on both the BIS and SSO Live labels.

Other releases on the SSO Live label, established in 2006, include performances conducted by Alexander Lazarev, Sir Charles Mackerras and David Robertson, as well as the complete Mahler symphonies conducted by Vladimir Ashkenazy.

This is David Robertson’s third year as Chief Conductor and Artistic Director.
THE ORCHESTRA

David Robertson
THE LOWY CHAIR OF
CHIEF CONDUCTOR
AND ARTISTIC DIRECTOR

Andrew Haveron
CONCERTMASTER

Dene Olding
CONCERTMASTER

Brett Dean
ARTIST IN RESIDENCE
SUPPORTED BY GEOFF AINSWORTH & JOHANNA FEATHERSTONE

Toby Thatcher
ASSISTANT CONDUCTOR
SUPPORTED BY RACHEL & GEOFFREY O'CONOR AND SYMPHONY SERVICES INTERNATIONAL

FIRST VIOLINS

Dene Olding
CONCERTMASTER

Sun Yi
ASSOCIATE CONCERTMASTER

Kirsten Williams
ASSOCIATE CONCERTMASTER

Lerida Delbridge
ASSISTANT CONCERTMASTER

Fiona Ziegler
ASSISTANT CONCERTMASTER

Jenny Booth

Georges Lentz

Nicola Lewis

Emily Long

Alexandra Mitchell

Alexander Norton

Katherine Lukey*

Emily Qin*

Benjamin Tjoa†

Cristina Vaszilcsin*

Brett Yang†

Andrew Haveron
CONCERTMASTER

Brielle Clapson

Sophie Cole

Amber Davis

Léone Ziegler

SECOND VIOLINS

Kirsty Hilton

Marina Marsden

Claire Herrick
A/ASSISTANT PRINCIPAL

Rebecca Gill

Shuti Huang

Stan W Kornel

Benjamin Li

Nico Masters

Maja Verunica

Victoria Bihun°

Monique Irik*

Gemma Lee*

Bridget O'Donnell†

Lachlan O'Donnell*

Marianne Broadfoot

Emma Jezek
A/ASSOCIATE PRINCIPAL

Emma Hayes

VIOLAS

Roger Benedict

Justin Williams

ASSISTANT PRINCIPAL

Sandro Costantino

Rosemary Curtin

Graham Hennings

Stuart Johnson

Justine Marsden

Felicity Tsai

Amanda Verner

Leonid Volevolsky

Julia Doukakis†

Nathan GreenTree†

Tobias Breider

Anne-Louise Comerford

Jane Hazelwood

CELLOS

Catherine Hewgill

Leah Lynn

ASSISTANT PRINCIPAL

Kristy Conrau

Fenella Gill

Timothy Nankervis

Elizabeth Neville

Christopher Pidcock

Adrian Wallis

David Wickham

Bethan Lillcrap†

Umberto Clerici

DOUBLE BASSES

Kees Boersma

Neil Brawley

PRINCIPAL EMERITUS

David Campbell

Steven Larson

Richard Lynn

Jaan Pallandi

Benjamin Ward

John Keene†

Alex Henery

FLUTES

Janet Webb

Carolyn Harris

A/ASSOCIATE PRINCIPAL

Nicola Crowe°

Stephanie Vici†

Emma Sholl

Rosamund Plummer

PRINCIPAL PICCLO

OBOES

Shefali Pryor

David Papp

Alexandre Ogouey

PRINCIPAL COR ANGLAIS

Diana Doherty

CLARINETES

Philip Green*

Christopher Tingay

Craig Wernicke

PRINCIPAL BASS CLARINET

Francesco Celata

A/PRINCIPAL

BASSOONS

Matthew Wilkie

Fiona McNamara

Noriko Shimada

PRINCIPAL CONTRABASSOON

HORNS

Ben Jacks

Geoffrey O'Reilly

PRINCIPAL 3RD

Euan Harvey

Rachel Silver

Jenny McLeod-Sneyd°

Robert Johnson

Marnie Sebire

TRUMPETS

David Elton

Anthony Heinrichs

Greg Flynn*

Paul Goodchild

TROMBONES

Ronald Prussing

Nick Byrne

Andrew Nissen†

Scott Kinmont

Christopher Harris

PRINCIPAL BASS TROMBONE

TUBA

Steve Rossé

TIMPANI

Richard Miller

PERCUSSION

Rebecca Lagos

Timothy Constable

Mark Robinson

Brian Nixon*

HARP

Louise Johnson

The men of the Sydney Symphony Orchestra are proudly outfitted by Van Heusen.

Van Heusen

www.sydneysymphony.com/SSO_musicians
## Sydney Symphony Orchestra Board

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chairman</td>
<td>Terrey Arcus AM</td>
</tr>
<tr>
<td>Executive Director</td>
<td>Andrew Baxter</td>
</tr>
<tr>
<td>Conductor</td>
<td>Ewen Crouch AM</td>
</tr>
<tr>
<td>Conductor</td>
<td>Ross Grant</td>
</tr>
<tr>
<td>Conductor</td>
<td>Catherine Hewgill</td>
</tr>
<tr>
<td>Conductor</td>
<td>Jennifer Hoy</td>
</tr>
<tr>
<td>Assistant Conductor</td>
<td>Rory Jeffes</td>
</tr>
<tr>
<td>Chief Executive Officer</td>
<td>David Livingstone</td>
</tr>
<tr>
<td>Secretary</td>
<td>The Hon. Justice AJ Meagher</td>
</tr>
<tr>
<td>Secretary</td>
<td>Karen Moses</td>
</tr>
</tbody>
</table>

## Sydney Symphony Orchestra Council

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chair</td>
<td>Terrey Arcus AM</td>
</tr>
<tr>
<td>Deputy Chair</td>
<td>Andrew Baxter</td>
</tr>
<tr>
<td>Secretary</td>
<td>Ewen Crouch AM</td>
</tr>
<tr>
<td>Secretary</td>
<td>Ross Grant</td>
</tr>
<tr>
<td>Secretary</td>
<td>Catherine Hewgill</td>
</tr>
<tr>
<td>Secretary</td>
<td>Jennifer Hoy</td>
</tr>
<tr>
<td>Secretary</td>
<td>Rory Jeffes</td>
</tr>
<tr>
<td>Secretary</td>
<td>David Livingstone</td>
</tr>
<tr>
<td>Secretary</td>
<td>The Hon. Justice AJ Meagher</td>
</tr>
<tr>
<td>Secretary</td>
<td>Karen Moses</td>
</tr>
</tbody>
</table>

## Sydney Symphony Orchestra Staff

### Managing Director
- Rory Jeffes

### Executive Team Assistant
- Lisa Davies-Galli

### Artistic Operations
- **Director of Artistic Planning**
  - Benjamin Schwartz
- **Artistic Administration Manager**
  - Eleasha Mah
- **Artist Liaison Manager**
  - Ilmar Leetberg
- **Technical Media Producer**
  - Philip Powers

### Library
- Anna Cernik
- Victoria Grant
- Mary-Ann Mead

### Learning and Engagement
- **Director of Learning & Engagement**
  - Linda Lorenza
- **Emerging Artists Program Manager**
  - Rachel McLarin
- **A/ Education Manager**
  - Rachel Ford
- **Education Officer**
  - Laura Andrew

### Orchestra Management
- **Director of Orchestra Management**
  - Aernout Kerbert
- **Orchestra Manager**
  - Rachel Whealy
- **Orchestra Coordinator**
  - Rosie Marks-Smith
- **Operations Manager**
  - Kerry-Anne Cook
- **Head of Production**
  - Laura Daniel
- **Stage Manager**
  - Courtney Wilson
- **Production Coordinators**
  - Elissa Seed
  - Brendon Taylor
- **Head of Commercial Programming**
  - Mark Sutcliffe

### Sales and Marketing
- **Director of Sales & Marketing**
  - Mark J Elliott
- **Senior Sales & Marketing Manager**
  - Penny Evans
- **Marketing Manager, Subscription Sales**
  - Simon Crossley-Meates
- **Marketing Manager, Classical Sales**
  - Matthew Rive
- **Marketing Manager, CRM & Database**
  - Matthew Hodge
- **Database Analyst**
  - David Patrick
- **Senior Graphic Designer**
  - Christie Brewster
- **Graphic Designer**
  - Tessa Conn

### A/ Marketing Manager, Web & Digital Media
- Jenny Sargent

### Marketing Coordinator
- Doug Emery

### Box Office
- **Manager of Box Office Sales & Operations**
  - Lynn McLaughlin
- **Box Office Systems Supervisor**
  - Jennifer Laing
- **Box Office Business Administrator**
  - John Robertson

### Customer Service Representatives
- Karen Wagg – CS Manager
- Rosie Baker
- Michael Dowling

### Publications
- **Publications Editor & Music Presentation Manager**
  - Yvonne Frindle

### External Relations
- **Director of External Relations**
  - Yvonne Zammit

### Philanthropy
- **Head of Philanthropy**
  - Rosemary Swift
- **Philanthropy Manager**
  - Jennifer Drysdale
- **Patrons Executive**
  - Sarah Morrisby
- **Trusts & Foundations Officer**
  - Sally-Anne Biggins
- **Philanthropy Coordinator**
  - Claire Whittle

### Corporate Relations
- **Head of Corporate Relations**
  - Patricia Neepeol-Detmold

### Communications
- **Head of Communications**
  - Bridget Cormack
- **Publicist**
  - Caitlin Benetatos
- **Multimedia Content Producer**
  - Daniela Testa

### Business Services
- **Director of Finance**
  - John Horn
- **Finance Manager**
  - Ruth Tolentino

### Accounting
- **Accountant**
  - Minerva Prescott
- **Accounts Assistant**
  - Emma Ferrer

### Payroll Officer
- Laura Soutter

### People and Culture
- **In-House Counsel**
  - Michel Maree Hryce
**Maestro’s Circle**

Supporting the artistic vision of David Robertson, Chief Conductor and Artistic Director

Peter Weiss AO Founding President & Doris Weiss  
Terrey Arcus AM Chairman & Anne Arcus  
Brian Abel  
Tom Breen & Rachel Kohn  
The Berg Family Foundation  
John C Conde AO  
Vicki Olsson  
Roslyn Packer AO  
David Robertson & Orli Shaham  
Penelope Seidler AM  
Mr Fred Street AM & Dorothy Street  
Brian White AO & Rosemary White  
Ray Wilson OAM in memory of the late James Agapitos OAM

---

**Chair Patrons**

David Robertson  
The Lowy Chair of  
Chief Conductor and  
Artistic Director  
Catherine Hewgill  
Principal Cello  
The Hon. Justice AJ &  
Mrs Fran Meagher Chair  
Kees Boersma  
Principal Double Bass  
SSO Council Chair  
Robert Johnson  
Principal Horn  
James & Leonie Furber Chair  
Francesco Celata  
Acting Principal Clarinet  
Karen Moses Chair  
Scott Kinmont  
Associate Principal Trombone  
Audrey Blunden Chair  
Umberto Clerici  
Principal Cello  
Garry & Shiva Rich Chair  
Leah Lynn  
Assistant Principal Cello  
SSO Vanguard Chair  
Kristy Conrau  
Cello  
With lead support from  
Taine Mofarrige, Seamus R  
Quick, and Chris Robertson  
& Katherine Shaw  
James Graham AM &  
Helen Graham Chair  
Nicole Masters  
Second Violin  
Nora Goodridge Chair  
Timothy Constable  
Percussion  
Justice Jane Mathews AO  
Chair  
Elizabeth Neville  
Cello  
Ruth & Bob Magid Chair  
Lerida Delbridge  
Assistant Concertmaster  
Simon Johnson Chair  
Shefali Pryor  
Associate Principal Oboe  
Mrs Barbara Murphy Chair  
Diana Doherty  
Principal Oboe  
Emma Sholl  
Associate Principal Flute  
John C Conde AO Chair  
Robert & Janet Constable  
Chair  
Jane Hazeldewood  
Viola  
Kirsten Williams  
Associate Concertmaster  
Bob & Julie Clampett Chair  
I Kallinikos Chair  
in memory of Carolyn  
Clampett  
Leah Lynn (with cello) and Vanguard  
Collective members (from left) Shefali Pryor, Chris Robertson, Belinda Bentley, Bede Moore and Alexandra McGuigan. Leah’s Assistant Principal Cello Chair is supported by the passionate members of Vanguard, which provides Gen X/Y with a new look at classical music, creating a strong and vibrant future for the SSO.

---

FOR INFORMATION ABOUT THE CHAIR PATRONS PROGRAM CALL (02) 8215 4625

© SOUTHERN SYMPHONY ORCHESTRA 2016 | SOUTHERN SYMPHONY ORCHESTRA
Learning & Engagement

Sydney Symphony Orchestra 2016 Fellows

FELLOWSHIP PATRONS
Robert Albert AO & Elizabeth Albert Flute Chair
Christine Bishop Percussion Chair
Sandra & Neil Burns Clarinet Chair
In Memory of Matthew Krel Violin Chair
Mrs T Merewether OAM Horn Chair
Paul Salteri AM & Sandra Salteri Violin and Viola Chairs
Mrs W Stening Cello Chairs
Kim Williams AM & Catherine Dovey Patrons of Roger Benedict, Artistic Director, Fellowship
June & Alan Woods Family Bequest Bassoon Chair
Anonymous Double Bass Chair
Anonymous Oboe Chair
Anonymous Trumpet Chair

FELLOWSHIP SUPPORTING PATRONS
Mr Stephen J Bell
Dr Rebecca Chin
Joan MacKenzie Scholarship
Drs Eileen & Keith Ong
In Memory of Geoff White

TUNED-UP!
Anne Arcus & Terrey Arcus AM
Ian & Jennifer Burton
Ian Dickson & Reg Holloway
Mrs Barbara Murphy
Drs Keith & Eileen Ong
Tony Strachan

MAJOR EDUCATION DONORS
Bronze Patrons & above
John Augustus & Kim Ryrje
Bob & Julie Clampett
Howard & Maureen Connors
The Greatorex Foundation
J A McKernan
Barbara Maidment
Mr & Mrs Nigel Price
Drs Eileen & Keith Ong
Mr Robert & Mrs Rosemary Walsh

Foundations

ANZAC Centenary Arts and Culture Fund
Geoff Ainsworth AM & Johanna Featherstone
Raji Ambikairajah
Christine Bishop
Dr John Edmonds
Andrew Kaldor AM & Renata Kaldor AO
Jane Mathews AO
Mrs Barbara Murphy
Nexus IT
Vicki Olsson
Caroline & Tim Rogers
Geoff Stearn
Dr Richard T White
Anonymous

“Patrons allow us to dream of projects, and then share them with others. What could be more rewarding?”

DAVID ROBERTSON SSO Chief Conductor and Artistic Director

BECOME A PATRON TODAY.

Call: (02) 8215 4650
Email: philanthropy@sydneysymphony.com
Stuart Challender
Legacy Society

Celebrating the vision of donors who are leaving a bequest to the SSO.

<table>
<thead>
<tr>
<th>Diamond Patrons</th>
<th>Gold Patrons</th>
<th>Platinum Patrons</th>
<th>Silver Patrons</th>
<th>Bronze Patrons</th>
</tr>
</thead>
<tbody>
<tr>
<td>$50,000+</td>
<td>$20,000–$29,999</td>
<td>$30,000–$49,999</td>
<td>$10,000–$19,999</td>
<td>$5,000–$9,999</td>
</tr>
<tr>
<td>Geoff Ainsworth AM &amp; Johanna Featherstone</td>
<td>Brian Abel</td>
<td>Doug &amp; Alison Battersby</td>
<td>John Augustus &amp; Kim Ryrie</td>
<td>Dr Raji Ambikairajah</td>
</tr>
<tr>
<td>Anne Arcus &amp; Terrey Arcus AM</td>
<td>Robert Albert AO &amp; Elizabeth Albert</td>
<td>Tom Breen &amp; Rachael Kohn</td>
<td>Beverley &amp; Phil Birnbaum</td>
<td>Dushiko Bajic</td>
</tr>
<tr>
<td>Mr Frank Lowy AC &amp; Mrs Shirley Lowy OAM</td>
<td>The Berg Family Foundation</td>
<td>Mr John C Conde AO</td>
<td>Boyarsky Family Trust</td>
<td>Stephen John &amp; Michele Bender</td>
</tr>
<tr>
<td>Mrs Roslyn Packer AO</td>
<td>Sandra &amp; Neil Burns</td>
<td>Robert &amp; Janet Constable</td>
<td>Peter Braithwaite &amp; Gary Linnane</td>
<td>Simon Johnson &amp; Helen Lynch AM &amp; Helen Bauer</td>
</tr>
<tr>
<td>Kenneth R Reed AM</td>
<td>James &amp; Leonie Furber</td>
<td>Ruth &amp; Bob Magid</td>
<td>Mrs P M Bridges OBE</td>
<td>Judith A McKernan</td>
</tr>
<tr>
<td>Paul Salteri AM &amp; Sandra Salteri</td>
<td>Michael Crouch AO &amp; Shanny Crouch</td>
<td>In memory of George Joannides</td>
<td>Susan Maple-Brown AM</td>
<td>Dr Ross Grant</td>
</tr>
<tr>
<td>Peter Weiss AO &amp; Doris Weiss</td>
<td>Ian Dickson &amp; Reg Holloway</td>
<td>Stephen Johns &amp; Michelle Bender</td>
<td>Mr John Morschel</td>
<td>Nora Goodridge</td>
</tr>
<tr>
<td>Mr Brian White AO &amp; Mrs Rosemary White</td>
<td>Howard Connors</td>
<td>Simon Johnson &amp; Helen Lynch AM &amp; Helen Bauer</td>
<td>The Greatorex Foundation</td>
<td>Judy Ackerman</td>
</tr>
<tr>
<td>Mrs Barbara Murphy</td>
<td>Helen Lynch</td>
<td>Helen Lynch AM &amp; Helen Bauer</td>
<td>Dr Reg Lam-Po-Tang</td>
<td>David Z Burger Foundation</td>
</tr>
<tr>
<td>Vicki Olsson</td>
<td>Helen Lynch</td>
<td>Helen Lynch AM &amp; Helen Bauer</td>
<td>Dr Reg Lam-Po-Tang</td>
<td>Beverley &amp; Phil Birnbaum</td>
</tr>
<tr>
<td>Susan &amp; Isaac Wakil</td>
<td>Shanny Crouch</td>
<td>Charles Latham &amp; Mary Klipp</td>
<td>Garry &amp; Shiva Rich</td>
<td>Howard Connors</td>
</tr>
<tr>
<td>Kim Williams AM &amp; Catherine Dovey</td>
<td>Seamus Robert Quick</td>
<td>Dr Rebecca Chin</td>
<td>Tony Strachan</td>
<td>The Hon. Paul Keating</td>
</tr>
</tbody>
</table>

BEQUEST DONORS

We gratefully acknowledge donors who have left a bequest to the SSO.

The late Mrs Lenore Adamson
Estate of Carolyn Clampett
Estate of Jonathan Earl William Clark
Estate of Colin T Enderby
Estate of Mrs E Herrman
Estate of Irwin Imhof
The late Mrs Isabelle Joseph
The Estate of Dr Lynn Joseph
Estate of Matthew Krel
Estate of Helen Morgan
The late Greta C Ryan
Estate of Rex Foster Smart
June & Alan Woods Family Bequest

IF YOU WOULD LIKE MORE INFORMATION ON MAKING A BEQUEST TO THE SSO, PLEASE CONTACT OUR PHILANTHROPY TEAM ON 8215 4625.

Stuart Challender, SSO Chief Conductor and Artistic Director 1987–1991

Playing Your Part

The Sydney Symphony Orchestra gratefully acknowledges the music lovers who donate to the orchestra each year. Each gift plays an important part in ensuring our continued artistic excellence and helping to sustain important education and regional touring programs.

<table>
<thead>
<tr>
<th>Diamond Patrons</th>
<th>Silver Patrons</th>
<th>Bronze Patrons</th>
</tr>
</thead>
<tbody>
<tr>
<td>$50,000+</td>
<td>$10,000–$19,999</td>
<td>$5,000–$9,999</td>
</tr>
<tr>
<td>Geoff Ainsworth AM &amp; Johanna Featherstone</td>
<td>Christine Bishop</td>
<td>Dr Raji Ambikairajah</td>
</tr>
<tr>
<td>Anne Arcus &amp; Terrey Arcus AM</td>
<td>Audrey Blunden</td>
<td>John Augustus &amp; Kim Ryrie</td>
</tr>
<tr>
<td>Mr Frank Lowy AC &amp; Mrs Shirley Lowy OAM</td>
<td>Dr Hannes &amp; Mrs Barbara Boshoff</td>
<td>Dushiko Bajic</td>
</tr>
<tr>
<td>Mrs Roslyn Packer AO</td>
<td>Mr Robert Brakspear</td>
<td>Mr Richard Flanagan</td>
</tr>
<tr>
<td>Kenneth R Reed AM</td>
<td>Bob &amp; Julie Clampett</td>
<td>Dr Stephen Freiberg &amp; Donald Campbell</td>
</tr>
<tr>
<td>Paul Salteri AM &amp; Sandra Salteri</td>
<td>Michael Crouch AO &amp; Shanny Crouch</td>
<td>Dr Colin Goldschmidt</td>
</tr>
<tr>
<td>Peter Weiss AO &amp; Doris Weiss</td>
<td>Ian Dickson &amp; Reg Holloway</td>
<td>Mr James Graham AM &amp; Mrs Helen Graham</td>
</tr>
<tr>
<td>Mr Brian White AO &amp; Mrs Rosemary White</td>
<td>Paul Espie</td>
<td>The Greatorex Foundation</td>
</tr>
<tr>
<td>Mrs Barbara Murphy</td>
<td>Edward &amp; Diane Federman</td>
<td>Warren Green</td>
</tr>
<tr>
<td>Vicki Olsson</td>
<td>Nora Goodridge</td>
<td>In memoriam</td>
</tr>
<tr>
<td>Susan &amp; Isaac Wakil</td>
<td>Mr Ross Grant</td>
<td>Dr Reg Lam-Po-Tang</td>
</tr>
<tr>
<td>Kim Williams AM &amp; Catherine Dovey</td>
<td>In memory of George Joannides</td>
<td>Mr Ervin Katz</td>
</tr>
</tbody>
</table>

Stuart Challender, SSO Chief Conductor and Artistic Director 1987–1991

BEQUEST DONORS

We gratefully acknowledge donors who have left a bequest to the SSO.

The late Mrs Lenore Adamson
Estate of Carolyn Clampett
Estate of Jonathan Earl William Clark
Estate of Colin T Enderby
Estate of Mrs E Herrman
Estate of Irwin Imhof
The late Mrs Isabelle Joseph
The Estate of Dr Lynn Joseph
Estate of Matthew Krel
Estate of Helen Morgan
The late Greta C Ryan
Estate of Rex Foster Smart
June & Alan Woods Family Bequest

IF YOU WOULD LIKE MORE INFORMATION ON MAKING A BEQUEST TO THE SSO, PLEASE CONTACT OUR PHILANTHROPY TEAM ON 8215 4625.

Stuart Challender, SSO Chief Conductor and Artistic Director 1987–1991

Playing Your Part

The Sydney Symphony Orchestra gratefully acknowledges the music lovers who donate to the orchestra each year. Each gift plays an important part in ensuring our continued artistic excellence and helping to sustain important education and regional touring programs.

<table>
<thead>
<tr>
<th>Diamond Patrons</th>
<th>Silver Patrons</th>
<th>Bronze Patrons</th>
</tr>
</thead>
<tbody>
<tr>
<td>$50,000+</td>
<td>$10,000–$19,999</td>
<td>$5,000–$9,999</td>
</tr>
<tr>
<td>Geoff Ainsworth AM &amp; Johanna Featherstone</td>
<td>Christine Bishop</td>
<td>Dr Raji Ambikairajah</td>
</tr>
<tr>
<td>Anne Arcus &amp; Terrey Arcus AM</td>
<td>Audrey Blunden</td>
<td>John Augustus &amp; Kim Ryrie</td>
</tr>
<tr>
<td>Mr Frank Lowy AC &amp; Mrs Shirley Lowy OAM</td>
<td>Dr Hannes &amp; Mrs Barbara Boshoff</td>
<td>Dushiko Bajic</td>
</tr>
<tr>
<td>Mrs Roslyn Packer AO</td>
<td>Mr Robert Brakspear</td>
<td>Mr Richard Flanagan</td>
</tr>
<tr>
<td>Kenneth R Reed AM</td>
<td>Bob &amp; Julie Clampett</td>
<td>Dr Stephen Freiberg &amp; Donald Campbell</td>
</tr>
<tr>
<td>Paul Salteri AM &amp; Sandra Salteri</td>
<td>Michael Crouch AO &amp; Shanny Crouch</td>
<td>Dr Colin Goldschmidt</td>
</tr>
<tr>
<td>Peter Weiss AO &amp; Doris Weiss</td>
<td>Ian Dickson &amp; Reg Holloway</td>
<td>Mr James Graham AM &amp; Mrs Helen Graham</td>
</tr>
<tr>
<td>Mr Brian White AO &amp; Mrs Rosemary White</td>
<td>Paul Espie</td>
<td>The Greatorex Foundation</td>
</tr>
<tr>
<td>Mrs Barbara Murphy</td>
<td>Edward &amp; Diane Federman</td>
<td>Warren Green</td>
</tr>
<tr>
<td>Vicki Olsson</td>
<td>Nora Goodridge</td>
<td>In memoriam</td>
</tr>
<tr>
<td>Susan &amp; Isaac Wakil</td>
<td>Mr Ross Grant</td>
<td>Dr Reg Lam-Po-Tang</td>
</tr>
<tr>
<td>Kim Williams AM &amp; Catherine Dovey</td>
<td>In memory of George Joannides</td>
<td>Mr Ervin Katz</td>
</tr>
</tbody>
</table>

Stuart Challender, SSO Chief Conductor and Artistic Director 1987–1991

BEQUEST DONORS

We gratefully acknowledge donors who have left a bequest to the SSO.

The late Mrs Lenore Adamson
Estate of Carolyn Clampett
Estate of Jonathan Earl William Clark
Estate of Colin T Enderby
Estate of Mrs E Herrman
Estate of Irwin Imhof
The late Mrs Isabelle Joseph
The Estate of Dr Lynn Joseph
Estate of Matthew Krel
Estate of Helen Morgan
The late Greta C Ryan
Estate of Rex Foster Smart
June & Alan Woods Family Bequest

IF YOU WOULD LIKE MORE INFORMATION ON MAKING A BEQUEST TO THE SSO, PLEASE CONTACT OUR PHILANTHROPY TEAM ON 8215 4625.
Playing Your Part

SSO PATRONS

Rae & David Allen
Mary Whelan & Rob Baulderstone
In memory of Geoff White
Anonymous (3)

$2,500–$4,999

Mr Henri W Aram OAM
Ian Brady
Mr David & Mrs Halina Brett
Mark Bryant OAM
Lenore P Buckle
Cheung Family
Dr Paul Collett
Ewen Crouch AM & Catherine Crouch
Andrew & Barbara Dowle
Dr Lee MacCormick Edwards
Charitable Foundation
Prof. Neville Wills & Ian Fenwick
Anthony Gregg
Ann Hoban
Mr Roger Hudson & Mrs Claudia Rossi-Hudson
Dr & Mrs Michael Hunter
Mr John W Kaldor AM
Professor Andrew Korda AM & Ms Susan Pearson
Dr Barry Landa
A/ Prof. Winston Laiuw & Mrs Ellen Laiuw
Mrs Juliet Lockhart
Ian & Pam McGaw
Catherine Stephen
Mr & Mrs Harold & Althea Halliday
Janet Hamilton
Sandra Haslam
Mrs Jennifer Hershon
Sue Hewitt
Jill Hickson AM
Dorothy Hoddinott AO
Kimberley Holden
Mr Gary & Mrs Tricia Ash
Sibilla Baer
The Hon. Justice Michael Ball
Dr Richard & Mrs Margaret Ball
David Barnes
Dr Richard & Mrs Margaret Bell
In memory of Lance Bennett
G & L Besson
Ms Gloria Blonde
Jan Bowen AM
In memory of Jillian Bowers
In Memory of Rosemary Boyle, Music Teacher
Roslyne Bracher
Daniel & Drina Brezniak
William Brooks & Alasdair Beck
Mr Peter Brown
Dr David Bryant
In memory of R W Burley
Ita Buttrose AO DBE
Hon. J C Campbell QC & Mrs Campbell
Debbey Crammer & Bill Caukl
Norman & Suellen Chapman
Mr B & Mrs M Coles
Ms Suzanne Collins
Joan Connery OAM & Maxwell Connery OAM
Mr Phillip Cornwell
Dr Peter Craswell
Mr John Cunningham SCH & Mrs Margaret Cunningham
Darin Cooper Foundation
Greta Davis
Lisa & Miro Davis
Dr Robert Dickinson
E Donati
Professor Jenny Edwards
Dr Rupert C Edwards
Malcolm Ellis & Erin O'Neill
Mrs Margaret Eggos
Mr & Mrs J B Fairfax AM
Julie Flynn
Dr Kim Frumar & Ms Teresa De Leon
Clive & Jenny Goodwin
In Memory of Angelica Green
Akiko Gregory
Dr Jon Grose
Mr & Mrs Harold & Althea Halliday
Janet Hamilton
Sandra Haslam
Mrs Jennifer Hershon
Sue Hewitt
Jill Hickson AM
Dorothy Hoddinott AO
Kimberley Holden
Mr Gary Holmes
The Hon. David Hunt AO QC & Mrs Margaret Hunt
Dr Owen Jones
Mrs W G Keighley
Aernout Kerbert & Elizabeth Neville
Mrs Gilles Kryger
Mr Justin Lam
Beatrice Lang
Mr Peter Lazar AM
Airdie Lloyd
Peter Lowry OAM & Carolyn Lowry OAM
Gabriel Lopata
Macquarie Group Foundation
David Maloney AM & Erin Flaherty
Kevin & Deirdre McCann
John & Sophia Mar
Danny May
Kim Harding & Irene Miller
Henry & Ursula Mooser
Milja & David Morris
Judith Mulveney
Mr & Mrs Newman
Darrol Norman & Sandra Horton
Judith Olsen
Mr & Mrs Ovris
Andrew Patterson & Steven Bardy
In memory of
Sandra Paul Pottinger
Mark Pearson
Mr Stephen Perkins
Almut Piatti
D E Pidd
Dr John I Pitt
The Hon. Dr Rodney Purvis AM & Mrs Marian Purvis
Dr Rafii Qasabian & Dr John Wynter
Mr Patrick Quinn-Graham
Ernest & Judith Rapee
In memory of
Katherine Robertson
Mr David Robinson
Dr Colin Rose
Lesley & Andrew Rosenberg
Mr Shah Rusit
Ann Ryan
Jorie Ryan for Meredith Ryan
In memory of H St P Scarlett
George & Mary Shad
Victoria Smyth
Judith Southam
Mr Dougall Squair
Fred & Mary Stein
Catherine Stephen
The Hon. Brian Sully AM QC
The Taplin Family
Pam & Ross Tegel
Mildred Teitler
Dr & Mrs H K Tey
Mr David F C Thomas & Mrs Katerina Thomas
Dr Jenepher Thomas
Kevin Troy
Judge Robyn Tupman
Dr Alla Waldman
In memory of Denis Wallis
Henry & Ruth Weinberg
The Hon. Justice A G Whealy
Jerry Whitcomb
Dr Edward J Wills
A Willmers & R Pal
Ann & Brooks C Wilson AM
Dr Richard Wing
Evan Wong
Dr Peter Wong & Mrs Emmy K Wong
Sir Robert Woods
Lindsay & Margaret Woolvenid
In memory of Lorna Wright
Mrs Robin Yabsley
Anonymous (13)

ALLEGRO PATRONS

$500–$999

Mr Nick Andrews
Dr Gregory Au
Mr Ariel Balague
Mr & Mrs George Ball
Ian Barnett
Barracouta Pty Ltd
Simon Bathgate
Jane Blackmore
Mr Chris Bennett
Ms Baiba Berzins
Jan Biber
Minnie Biggs
R D & L Broadfoot
Dr Miles Burgess
Pat & Jenny Burnett
Hugh & Hilary Cairns
Eric & Rosemary Campbell
M D Chapman AM & Mrs J M Chapman
Jonathan Chissick
Donald Clark
Michael & Natalie Coates
Dom Cottom & Kanako Imamura
Ann Coventry
Mr David Cross
Diana Daly
Geoff & Christine Davidson
Mark Dempsey sc
Paul Deschamps
Dr David Dixon
Susan Doenau
Dana Dupere
Camron Dyer & Richard Mason
John Favaloro
Mrs Lesley Finn
Mr & Mrs Alexander Fishcl
Ms Lynne Frolich
Michele Gannon-Miller
Ms Lyn Gearing
Mrs Lianne Graf
Mr Robert Green
Dr Sally Greenway
Mr Geoffrey Greenwell
Tony Grierson
Mr Richard Griffin AM
In memory of Beth Harpley
V Hartstein

VIVACE PATRONS

$1,000–$2,499

Mrs Lenore Adamson
Antoinette Albert
Rae & David Allen
Mr Matthew Andrews
Mr Garry & Mrs Tricia Ash
Sibilla Baer
The Hon. Justice Michael Ball
Dr Richard & Mrs Margaret Ball
David Barnes
Dr Richard & Mrs Margaret Bell
In memory of Lance Bennett
G & L Besson
Ms Gloria Blonde
Jan Bowen AM
In memory of Jillian Bowers
In Memory of Rosemary Boyle, Music Teacher
Roslyne Bracher
Daniel & Drina Brezniak
William Brooks & Alasdair Beck
Mr Peter Brown
Dr David Bryant
In memory of R W Burley
Ita Buttrose AO DBE
Hon. J C Campbell QC & Mrs Campbell
Debbey Crammer & Bill Caukl
Norman & Suellen Chapman
Mr B & Mrs M Coles
Ms Suzanne Collins
Joan Connery OAM & Maxwell Connery OAM
Mr Phillip Cornwell
Dr Peter Craswell
Mr John Cunningham SCH & Mrs Margaret Cunningham
Darwin Cooper Foundation
Greta Davis
Lisa & Miro Davis
Dr Robert Dickinson
E Donati
Professor Jenny Edwards
Dr Rupert C Edwards
Malcolm Ellis & Erin O'Neill
Mrs Margaret Eggos
Mr & Mrs J B Fairfax AM
Julie Flynn
Dr Kim Frumar & Ms Teresa De Leon
Clive & Jenny Goodwin
In Memory of Angelica Green
Akiko Gregory
Dr Jon Grose
Mr & Mrs Harold & Althea Halliday
Janet Hamilton
Sandra Haslam
Mrs Jennifer Hershon
Sue Hewitt
Jill Hickson AM
Dorothy Hoddinott AO
Kimberley Holden
Mr Gary Holmes
The Hon. David Hunt AO QC & Mrs Margaret Hunt
Dr Owen Jones
Mrs W G Keighley
Aernout Kerbert & Elizabeth Neville
Mrs Gilles Kryger
Mr Justin Lam
Beatrice Lang
Mr Peter Lazar AM
Airdie Lloyd
Peter Lowry OAM & Carolyn Lowry OAM
Gabriel Lopata
Macquarie Group Foundation
David Maloney AM & Erin Flaherty
Kevin & Deirdre McCann
John & Sophia Mar
Danny May
Kim Harding & Irene Miller
Henry & Ursula Mooser
Milja & David Morris
Judith Mulveney
Mr & Mrs Newman
Darrol Norman & Sandra Horton
Judith Olsen
Mr & Mrs Ovris
Andrew Patterson & Steven Bardy
In memory of
Sandra Paul Pottinger
Mark Pearson
Mr Stephen Perkins
Almut Piatti
D E Pidd
Dr John I Pitt
The Hon. Dr Rodney Purvis AM & Mrs Marian Purvis
Dr Rafii Qasabian & Dr John Wynter
Mr Patrick Quinn-Graham
Ernest & Judith Rapee
In memory of
Katherine Robertson
Mr David Robinson
Dr Colin Rose
Lesley & Andrew Rosenberg
Mr Shah Rusit
Ann Ryan
Jorie Ryan for Meredith Ryan
In memory of H St P Scarlett
George & Mary Shad
Victoria Smyth
Judith Southam
Mr Dougall Squair
Fred & Mary Stein
Catherine Stephen
The Hon. Brian Sully AM QC
The Taplin Family
Pam & Ross Tegel
Mildred Teitler
Dr & Mrs H K Tey
Mr David F C Thomas & Mrs Katerina Thomas
Dr Jenepher Thomas
Kevin Troy
Judge Robyn Tupman
Dr Alla Waldman
In memory of Denis Wallis
Henry & Ruth Weinberg
The Hon. Justice A G Whealy
Jerry Whitcomb
Dr Edward J Wills
A Willmers & R Pal
Ann & Brooks C Wilson AM
Dr Richard Wing
Evan Wong
Dr Peter Wong & Mrs Emmy K Wong
Sir Robert Woods
Lindsay & Margaret Woolvenid
In memory of Lorna Wright
Mrs Robin Yabsley
Anonymous (13)
Create a sustainable future for orchestral music by helping to build the audiences of tomorrow:

SUPPORT THE SSO EDUCATION FUND.

Call: (02) 8215 4650
Email: philanthropy@sydneysymphony.com

SSO Patrons pages correct as of 1 January 2016

VANGUARD COLLECTIVE
Justin Di Lollo Chair
Belinda Bentley
Alexandra McGuigan
Oscar Mahon
Taine Moufarrige
Founding Patron
Shefali Pryor
Seamus Robert Quick
Founding Patron
Chris Robertson & Katherine Shaw
Founding Patrons

MEMBERS
Laird Abernethy
Elizabeth Adamson
Clare Ainsworth-Herschell
Charles Arcus
Phoebe Arcus
James Armstrong
Luan Atkinson
Dushko Bagic
Supporting Patron
Joan Ballantine
Scott & Alina Barlow
Meg Bartholomew
Andrew Batt-Rawden
James Baudzus
Andrew Baxter
Adam Beaupreut
Anthony Beresford
James Besson
Dr Andrew Botros
Peter Brattwaite
Andrea Brown
Nikki Brown
Professor Attila Brungs
Tony Chalmers
Dharmendra Chandran
Louis Chien
Paul Colgan
Claire Cooper
Bridget Cormack
Karynne Courts
Robbie Cranfield
Peter Creeden
Asha Cugati
Juliet Curtin
David Cutcliffe
Este Darin-Cooper
Rosalind De Saiily
Paul Deschamps
Catherine Donnelly
Jennifer Drysdale
John-Paul Drysdale
Dunmore Lang College
Kerin & Mrs Jodi El Gabaili
Karen Ewels
Roslyn Farrar
Talitha Fishburn
Naomi Flutter
Alexandra Gibson

SSO Vanguard

A membership program for a dynamic group of Gen X & Y SSO fans and future philanthropists

SUPPORT THE SSO EDUCATION FUND.

Call: (02) 8215 4650
Email: philanthropy@sydneysymphony.com

Create a sustainable future for orchestral music by helping to build the audiences of tomorrow:

SUPPORT THE SSO EDUCATION FUND.

Call: (02) 8215 4650
Email: philanthropy@sydneysymphony.com
The Sydney Symphony Orchestra is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body.