2016 SEASON

sydney symphony orchestra
David Robertson
The Lowy Chair of Chief Conductor and Artistic Director

THE COMPOSER IS DEAD
An SSO Family Concert

Sunday 22 May 2pm
CONCERT DIARY

CLASSICAL

Leningrad Symphony
Shostakovich & Tchaikovsky
P STANHOPE Dawn and Darkness – Cello Concerto PREMIERE
TCHAIKOVSKY Rococo Variations
SHOSTAKOVICH Symphony No.7, Leningrad
Oleg Caetani conductor • Narek Hakhnazaryan cello
Meet the Music
Wed 4 May 6.30pm
Emirates Metro Series
Fri 6 May 8pm
Great Classics
Sat 7 May 2pm
Sydney Opera House, Concert Hall

Haydn’s Creation
HAYDN Die Schöpfung (The Creation)
Sung in German
Masaaki Suzuki conductor
Lydia Teuscher soprano • Allan Clayton tenor
Neal Davies bass-baritone
Sydney Philharmonia Choirs
AFT Master Series
Wed 11 May 8pm
Fri 13 May 8pm
Sat 14 May 8pm
• A BMW Season Highlight
Mon 16 May 7pm
Sydney Opera House, Concert Hall

Winds of Change
Cocktail Hour
BACH Trio Sonata in D minor, BWV 1036
STRAVINSKY after Gesualdo, arr. Kinmont:
Tres Sacrae Cantiones (Three Sacred Songs)
STRAVINSKY Wind Octet
Sat 14 May 6pm
Sydney Opera House, Concert Hall

The Composer is Dead
An SSO Family Concert
STOOKEY & SNICKET The Composer is Dead
Toby Thatcher conductor
Frank Woodley narrator and The Inspector
Sun 22 May 2pm
Sydney Opera House, Concert Hall

Rick’s Playlist
BEETHOVEN Symphony No.9 (Choral): Scherzo
MOZART Serenata notturna, K239 March
STRAVINSKY Dances from The Soldier’s Tale
ELGAR Enigma Variations: Troyte
JS BACH Matthew Passion: ’Erbarme dich, mein Gott’
WAGNER Parsifal: Good Friday Music
Brett Weymark conductor • Nicole Youl mezzo soprano
Musicians of the SSO
Presented by BresicWhitney
Tue 24 May 6.30pm
City Recital Hall

Mozart at Night
MOZART Serenata notturna, K239
SCHOENBERG Transfigured Night
BRITTEN Les Illuminations
Roger Benedict conductor • Brenton Spiteri tenor
Thu 2 Jun 7pm
City Recital Hall

SSO PRESENTS

David Bowie –
Nothing has Changed
A Tribute
iOTA • Tim Rogers • Steve Kilby
Deborah Conway • Adalita • Jack Ladder
Benjamin Northey conductor
Thu 19 May 8pm
Fri 20 May 8pm
Sat 21 May 2pm
Sat 21 May 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–8:30 pm Sun 10am–6pm
All concerts at Sydney Opera House unless otherwise stated
Welcome to our second SSO Family Concert for 2016.

After the sublime grooves of James Morrison and Judy Bailey in March, today we bring you a murder mystery! Lemony Snicket’s quirky interrogation of the instruments in the orchestra is sure to entertain you and your family this afternoon. And along the way you may discover some interesting foibles and fictional facts about the orchestra!

After the concert you could stay to watch the violas stack the chairs, but we suggest you venture to the northern foyer to cast your vote in the mugshot ballot box – you decide the culprit, who killed the composer! Then you can discover today’s exotic instruments and make some music. Crack the codes with the mobile orchestra or feel the beat in percussion club. Head down to the cave for a round of orchestral pursuit! Style some notes on the composing wall and hear your very own composition in a world premiere at the Sydney Opera House!

Linda Lorenza
Director of Learning & Engagement
Sydney Symphony Orchestra
THE COMPOSER IS DEAD
An SSO Family Concert

Toby Thatcher conductor
with narrator and professional showoff
Frank Woodley
as The Inspector in

The Composer is Dead

Music by Nathaniel Stookey and
Words by Lemony Snicket

Join us in the Northern Foyer after the concert
for our musical Activity Zone for kids!
Special School Holiday Matinees!

BUGS BUNNY AT THE SYMPHONY II

Bugs Bunny at the Symphony returns to your SSO as part of its 25th anniversary world tour! Don’t miss all your favourite cartoons like What’s Opera, Doc? and The Rabbit of Seville on the big screen... plus many new additions... while the orchestra plays live on the stage below!

CONDUCTED BY GEORGE DAUGHERTY
CREATED BY GEORGE DAUGHERTY & DAVID KA LIK WONG

WED 13 & THU 14 JULY
SYDNEY OPERA HOUSE

BOOK NOW TICKETS FROM $59*
SYDNEYSYMPOHONY.COM
CALL 8215 4600 MON–FRI 9AM–5PM

Tickets also available at
SYDNEYOPERAHOUSE.COM
9250 7777
Mon–Sat 9am–8.30pm Sun 10am–6pm

*Selected performances. Prices correct at time of publication and subject to change. Booking fees for $5–$8.95 may apply depending on method of booking.
Composing Wall
Test out your musical ideas on the composing wall.
Hear works in progress in an exclusive world premiere in the Northern Foyer. Meet Andrew Howes!

Percussion Club
Rhythm is the answer! Set up the beat and crack the code on some famous music with found sound sources and our easy percussion collection.

Exotic Instruments
Discover some exotic instruments. Today, see the miniature harp and some horns (they may or may not be French).

Mobile Orchestra
Got an instrument in your pocket? Everyone does these days – the mobile phone! Join our pop-up mobile orchestra.

Cast your vote in the mugshot ballot box!
The Composer is Dead
for narrator and orchestra

Nathaniel Stookey says...
I hope I’m not giving away too much by saying that The Composer is Dead ends with a funeral march... Classical composers have always had a preoccupation with death, partly because we are human, like you, partly because we grapple with the mysteries of the universe, partly because death sells records and always has... Someday you’ll be able to tell your grandchildren that you appreciated a living composer before that living composer became, like all composers, dead.

Lemony Snicket says...
I have been asked if I might say a word or two about the text of The Composer Is Dead, and the one or two words are 'Boo hoo'. The story – which, as far as I know, is absolutely true – is so heartbreakingly glum that I cannot imagine that you will be able to listen to it without dabbing at your tears with a nearby handkerchief.

The Composer is Dead is one of the latest creations in the long and noble tradition of music that introduces young audiences to the sounds of the symphony orchestra. Among the classics is Sergei Prokofiev’s Peter and the Wolf from 1936, with unforgettable music and the story of what happens when a brave boy ignores the rules in order to rescue his friends. Ten years later Benjamin Britten was writing The Young Person’s Guide to the Orchestra, showing off all the different instruments with a spectacular set of variations on a baroque theme by Henry Purcell. The Carnival of the Animals by Camille Saint-Saëns was written in 1886 to amuse his grownup friends, not for children, but it too has become a favourite with children getting to know the orchestra.

Perhaps the accordionist did it!

It’s safe to say, though, that today’s show by Nathaniel Stookey and Lemony Snicket is the first to turn the genre into a murder mystery. This sinister guide to the orchestra was commissioned and premiered by Stookey and Snicket’s hometown band, the San Francisco Symphony, in 2006 (and it has become a book as well, with illustrations by Carson Ellis and an accompanying CD). In the past decade it has been performed by hundreds of orchestras worldwide and has been cited as one of the five most performed works of the 21st century.
Nathaniel Stookey  music

American composer Nathaniel Stookey was born in 1970. He was first commissioned by the San Francisco Symphony at the age of 17 and since then has written music for some of North America’s top orchestras. His music for grownups includes Mahlerwerk, Yield to Total Elation, several string quartets, Into the Bright Lights for mezzo-soprano Frederica von Stade, a monodrama called Ivonne for soprano and trio, Zipperz for two pop singers and orchestra, and Double, a concerto for two violins and strings. He also wrote the musical score for John Doyle’s production of Brecht’s Caucasian Chalk Circle, and his work for the theatre has been praised for its innovation and emotional immediacy. We’re pleased to report that Nathaniel Stookey is still alive.

Lemony Snicket  words

San Francisco author Lemony Snicket is reported to have had an unusual education, which may or may not explain his ability to evade capture. He is the author of the 13 volumes in A Series of Unfortunate Events, several picture books including The Dark (with Jon Klassen), and a quartet of mysteries collectively titled All The Wrong Questions.

As Daniel Handler he has written novels – most recently We Are Pirates – and ‘not novels’, including several collaborations with artist Maira Kalman: Hurry Up and Wait, Girls Standing on Lawns and 13 Words. He also writes for The Believer where his column ‘What the Swedes Read’ – in which a reader makes his way through one book by each Nobel Laureate – appears in each issue.

The Orchestra

Today you’ll hear the – possibly murderous – musicians of the SSO play the following instruments: in the woodwinds there are two flutes (with the little flute known as the piccolo), two oboes (with a low and lamentable oboe known as the cor anglais), two clarinets (with a bass clarinet) and two bassoons (with the even lower contrabassoon); in the brass section there are four horns, two trumpets, three trombones and tuba; in the percussion section there is a timpanist playing kettle drums with three musicians playing bass drum, tam tam (not the same as a Tim Tam), glockenspiel, vibraphone and marimba (and possibly a few more things we forgot to count); there’s a harp; and the string section with – in ascending order of size – violins, violas, cellos and double basses.
Ms Cello – what does she have in her cello case?

Mr Double Bass – a low type, boring but steady

Mr Violin – the trickier part

Mr Trumpet – boisterous and utterly brazen

Ms Clarinet – claims she’s not sneaky

Mr Viola – disposed of the murder weapon and started stacking chairs
Mr French Horn – did not understand the question

Mr Trombone – sliding out of reach of the law

Mr Tuba – no one has ever seen his face

Ms Percussion – always hitting things

Mr Conductor – plenty of enemies

Who killed the composer?
ABOUT THE ARTISTS

Toby Thatcher conductor
Assistant Conductor, supported by Rachel & Geoffrey O’Conor and Symphony Services International

Toby Thatcher was born in Melbourne and raised in Sydney, where he studied at the Conservatorium of Music. At the age of 19 he participated in the Symphony Australia Young Conductor Development Program.

He subsequently completed a master’s performance degree at the Royal Academy of Music in London, where he studied oboe as well as participating in several international conducting masterclasses, studying with Neeme Järvi, Paavo Järvi, Johannes Schlæfli, Leonid Grin and Nicolás Pasquet. In his final year of studies he performed with the London Philharmonia and London Sinfonietta, and was offered a trial with the Royal Philharmonic Orchestra for the position of Principal Cor Anglais.

Following his graduation, he was a finalist and prize winner at the 2015 Georg Solti International Conducting Competition with the HR-Sinfonieorchester and Frankfurter Opern und Museumsorchester, conducting Strauss’s Don Juan and Dvořák’s Carnival Overture in the final. That same year he won a Neeme Järvi Prize at the Menuhin Festival and was appointed Assistant Conductor to the Sydney Symphony Orchestra.

He is the founder and director of the London-based orchestra Ensemble Eroica, with whom he has appeared at King’s Place and St Martin in the Fields, as well as conductor of contemporary music group Ensemble x.y.

He has worked with orchestras internationally and in the 2016–17 season he will make concert debuts with the Adelaide Symphony Orchestra and the Sinfonieorchester Basel.

In April the University of Sydney named Toby Thatcher winner of the Outstanding Achievements of Young Alumni Award for 2016.

Later this year, Toby Thatcher conducts the SSO in concerts with Pink Martini (15, 16, 17 September) and two concerts at City Recital Hall: Mad About Mozart (6 October) and Alexandre’s Playlist (1 November). He will also conduct another Family Concert: The Pied Piper of Hamelin (9 October).

Did you know that Toby...

• played recorder and piano before taking up the oboe
• writes and paints in his spare time
• recently spent a day attending hearings in London’s High Court – strictly as research, of course!
• is already regretting signing up for the 2017 London Marathon
In 2006, after 20 years in the much-loved Perrier Award-winning duo Lano and Woodley, Frank said goodbye to being one half of a double act, and since then he has been busier than a bee (bees are allegedly flat out). His smash hit solo show, Possessed, played across Australia and at the Edinburgh Festival; his animated short, Chicken of God, received an AFI nomination; and he won the coveted Herald Angel Award at the Edinburgh Fringe for his role of Candide in the Malthouse Theatre production of Optimism. He was also a regular guest on ABC TV’s music quiz show Spicks and Specks and Network Ten’s Good News Week, and an audience favourite on Thank God You’re Here.

His 2010 solo tour, Bewilderbeest, quickly sold out around the country, and in 2012 he was back with a new show, Bemusement Park. 2012 also saw the much anticipated debut on ABC TV of Woodley. This series – which he created, wrote and produced – starred Frank as the title character opposite Justine Clarke and newcomer Alexandra Cashmere, and saw him nominated for Best Performance in a Television Comedy in the AACTA Awards.

In 2013 Frank Woodley premiered a more daring stage show, Inside, this time alongside Simon Yates from Acrobat. This Kafkaesque piece put the two clowns in prison and premiered at the 2013 Sydney Festival before touring to Adelaide and Melbourne. The following year he took a new show, Fool’s Gold, to the Adelaide Fringe, Darwin Festival, Brisbane and Sydney comedy festivals, and the Melbourne International Comedy Festival. He has also stretched his musical legs playing Sir Robin in Monty Python’s Spamalot at QPAC (Harvest Rain Theatre Company), and the Inspector in The Composer is Dead at the Sydney Opera House (Sydney Youth Orchestra) and the Melbourne Recital Centre.

Last year he made an exciting foray into children’s fiction with the first two books in the Kizmet series. This year he tours not one but two new shows: one for the kids and the other for adults – something for everyone who loves Woodley’s special brand of nonsense-genius.

--

Frank Woodley narrator and The Inspector
SYDNEY SYMPHONY ORCHESTRA

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 SSO’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

FIRST VIOLINS
Kirsten Williams
ASSOCIATE CONCERTMASTER
Brielle Clapson
Georges Lentz
Emily Long
Alexandra Mitchell
Léone Ziegler
Benjamin Tjoa†
Brett Yang†

SECOND VIOLINS
Emma Jezek
ASSISTANT PRINCIPAL
Emma Hayes
Stan W Kornel
Monique Irik°
Emma Jardine°
Bridget O’Donnell‡

VIOLAS
Tobias Breider
PRINCIPAL
Justin Williams
ASSOCIATE PRINCIPAL
Stuart Johnson
Felicity Tsai
Julia Doukakis†
Nathan Greentree†

CELLOS
Leah Lynn
ASSISTANT PRINCIPAL
Timothy Nankervis
HyungSuk Bae†
Bethan Lillicrap†

DOUBLE BASSES
Jaan Pallandi
Benjamin Ward
John Keene†

FLUTES
Carolyn Harris
A/ ASSOCIATE PRINCIPAL
Stephanie Vici†

OBES
David Papp
Joshua Gates†

CLARINET
Francesco Celata
ASSOCIATE PRINCIPAL
Sandra Ismail†

BASSOONS
Noriko Shimada
PRINCIPAL CONTRABASSOON
Justin Sun†

HORNS
Ben Jacks
PRINCIPAL
Euan Harvey
Rachel Silver
Ben Messenger†

TRUMPETS
David Elton
PRINCIPAL
Daniel Henderson†

TROMBONES
Ronald Prussing
PRINCIPAL
Andrew Nissen†
David Williams*

TUBA
Edwin Diefes*

TIMPANI
Mark Robinson
ASSISTANT PRINCIPAL

PERCUSSION
Rebecca Lagos
PRINCIPAL
Philip South*
Hugh Tidy‡

HARP
Louise Johnson
PRINCIPAL

° = CONTRACT MUSICIAN
* = GUEST MUSICIAN
† = SSO FELLOW

www.sydneysymphony.com/SSO_musicians
Sydney Symphony Orchestra Board

Terrey Arcus AM Chairman
Andrew Baxter
Ewen Crouch AM
Ross Grant
Catherine Hewgill
Jennifer Hoy
Rory Jeffes
David Livingstone
The Hon. Justice AJ Meagher
Karen Moses

Sydney Symphony Orchestra Council

Geoff Ainsworth AM
Doug Battersby
Christine Bishop
The Hon John Della Bosca MLC
John C Conde AO
Michael J Crouch AO
Alan Fang
Erin Flaherty
Dr Stephen Freiberg
Simon Johnson
Gary Linnane
Helen Lynch AM
David Maloney AM
Justice Jane Mathews AO
Danny May
Jane Morschel
Dr Eileen Ong
Andy Plummer
Deirdre Plummer
Seamus Robert Quick
Paul Salteri AM
Sandra Salteri
Juliana Schaeffer
Fred Stein AM
John van Ogtrop
Brian White
Rosemary White

HONORARY COUNCIL MEMBERS
Ita Buttrrose AO OBE
Donald Hazelwood AO OBE
Yvonne Kenny AM
David Malouf AO
Wendy McCarthy AO
Leo Schofield AM
Peter Weiss AO
Anthony Whelan MBE

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 LIASON MANAGER
Ilmar Leetberg
TECHNICAL MEDIA PRODUCER
Philip Powers

Library
Anna Cernik
Victoria Grant
Mary-Ann Mead

LEARNING AND ENGAGEMENT
DIRECTOR OF LEARNING & ENGAGEMENT
Linda Lorenzo
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
Rosia 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

SALES AND MARKETING
DIRECTOR OF EXTERNAL RELATIONS
Yvonne Frindale

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 Noeppel-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
ACCOUNTANT
Minerva Prescott
ACCOUNTS ASSISTANT
Emma Ferrer

PAYROLL OFFICER
Laura Souther

PEOPLE AND CULTURE
IN-HOUSE COUNSEL
Michel Maree Hryce
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 AM Horn Chair
Paul Salten 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 Uboe 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 Murphy
Tony Strachan

MAJOR EDUCATION DONORS
Bronze Patrons & above
John Augustus & Kim Ryrie
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

Clocktower Square, Argyle Street,
The Rocks NSW 2000
GPO Box 4972, Sydney NSW 2001
Telephone (02) 8215 4644
Box Office (02) 8215-4600
Facsimile (02) 8215 4646
www.syneysymphony.com

All rights reserved, no part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any information storage or retrieval system, without permission in writing. While every effort has been made to ensure accuracy of statements in this publication, we cannot accept responsibility for any errors or omissions. Every effort has been made to secure permission for copyright material prior to printing.
Please address all correspondence to the Publications Editor:
Email program.editor@sydneysymphony.com

SYDNEY OPERA HOUSE
Administration (02) 9250 7111
Bennelong Point Box Office (02) 9250 7777
GPO Box 4274 Facsimile (02) 9250 7666
Sydney NSW 2001 Website sydneyoperahouse.com

Executive Management
Louise Herron AM Chief Executive Officer
Timothy Calnin Director, Performings Arts
Natasha Collier Chief Financial Officer
Michelle Dixon Director, Safety, Security & Risk
Katy McDonald Director, People & Culture
Jade McKellar Director, Visitor Experience
Greg McTaggart Director, Building
Brook Turner Director, Engagement & Development

SYDNEY OPERA HOUSE Trust
Mr Nicholas Moore Chair
The Hon Helen Coonan
Mr Matthew Fuller
Ms Brenna Hobson
Mr Chris Knoebel 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

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 9290 7111
Fax: +61 2 9290 7777
E-mail: admin@playbill.com.au Website: www.playbill.com.au

Chairman & Advertising Director Brian Nebenzahl SAM CIO
Managing Director Michael Nebenzahl
Editorial Director Jocelyn Nebenzahl
Manager—Production—Classical Music Alan Zeigler

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 is wholly 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 other than that in which it was published, or distributed at any other event than specified on the title page of this publication
11833 – 020206 – 21447

PAPER PARTNER
K.W. DOGGETT Fine Paper

17
The Sydney Symphony Orchestra is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body. The Sydney Symphony Orchestra is assisted by the NSW Government through Arts NSW.