RAIDERS OF THE LOST ARK
Film with Live Orchestra

AT THE MOVIES
Thursday 28 July 7pm
Friday 29 July 7pm
Saturday 30 July 2pm & 7pm
Raiders of the Lost Ark
Film with Live Orchestra
The legendary Indiana Jones must find the Ark of the Covenant in the screening of Raiders of the Lost Ark with John Williams’ score played live by the Orchestra.
Nicholas Buc conductor
At the Movies
Thu 28 Jul 7pm
Fri 29 Jul 7pm
Sat 30 Jul 2pm
Sat 30 Jul 7pm
Rated PG. Lucasfilm Ltd. © 1981 All rights reserved.

The Rite of Spring – Primal
REICH The Desert Music
STRAVINSKY The Rite of Spring
David Robertson conductor
Synergy Vocals
Thursday Afternoon Symphony
Thu 4 Aug 1.30pm
Emirates Metro Series
Fri 5 Aug 8pm
Great Classics
Sat 6 Aug 2pm

The Firebird – Ravishing
SCULTHORPE Sun Music I
SZYMANOWSKI Violin Concerto No.1
STRAVINSKY The Firebird – Ballet (1910)
David Robertson conductor
Christian Tetzlaff violin
ATP Master Series
Wed 10 Aug 8pm
Fri 12 Aug 8pm
Sat 13 Aug 8pm
• A BMW Season Highlight

Petrushka – Immortal
GYGER Acquisition* PREMIERE
TAN DUN The Wolf – Double Bass Concerto
STRAVINSKY Petrushka [1911]*
David Robertson conductor
Alex Henery double bass
Meet the Music
Wed 17 Aug 6.30pm
Thursday Afternoon Symphony
Thu 18 Aug 1.30pm
Tea and Symphony
Fri 19 Aug 11am*
complimentary morning tea from 10am

Mahler 2
Resurrection Symphony
MAHLER Symphony No.2, Resurrection
David Robertson conductor
Kiandra Howarth soprano
Caitlin Hulcup mezzo-soprano
Sydney Philharmonia Choirs
Sat 27 Aug 8pm
Sun 28 Aug 2pm
Sydney Town Hall
Meet the Music
Thu 15 Sep 6.30pm
Kaleidoscope
Fri 16 Sep 8pm
Sat 17 Sep 8pm

Pink Martini
Eclectic and exotic songs in jazz-classical style
Toby Thatcher conductor
“Performing live, they can make you feel as if you’ve been invited to one of Holly Golightly’s parties.... You never know who you’ll meet next.”
THE TELEGRAPH, UK (2015)

Nelson Freire plays Schumann
Rachmaninoff’s Second Symphony
BEETHOVEN Coriolan Overture
SCHUMANN Piano Concerto
RACHMANINOFF Symphony No.2
Marcelo Lehninger conductor
Nelson Freire piano
APT Master Series
Wed 21 Sep 8pm
Fri 23 Sep 8pm
Sat 24 Sep 8pm

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
All concerts at Sydney Opera House unless otherwise stated

Principal Partner
Emirates
Sydney Symphony Orchestra
David Robertson Chief Conductor and Artistic Director
CLASSICAL CONCERT DIARY

LONDON'S ACCLAIMED SPLASH HIT MUSICAL!
BOOK AT SINGIN.COM.AU From 7 July • Sydney Lyric Theatre
#SinginAU
THE DAILY TELEGRAPH, UK HHHHH
DAILY EXPRESS, UK HHHHH
MAIL ON SUNDAY, UK HHHHH
FINANCIAL TIMES, UK HHHHH
SUNDAY EXPRESS, UK HHHHH

ADAM GARCIA   GRETEL SCARLETT   JACK CHAMBERS   ERIKA HEYNATZ
BASED ON THE MGM FILM -RAINING- LIVE ON STAGE
RAIDERS OF THE LOST ARK
Film with Live Orchestra

Nicholas Buc conductor

The film
Indiana Jones and the
Raiders of the Lost Ark
with John Williams’ score
performed live on stage

Tonight’s program is a presentation of the complete film Raiders of the Lost Ark with a live performance of the film’s entire score, including music played by the orchestra during the end credits. Out of respect for the musicians and your fellow audience members, please remain seated until the conclusion of the credits.
ABOUT THE MUSIC

Raiders of the Lost Ark –
The Return of the Great Adventure

by Gordon Kalton Williams

In 1981, when *Raiders of the Lost Ark* came out, I remember the American personnel of the defence base near Alice Springs, where I then lived, raving about this new film: ‘just when things can’t get any stickier for the hero, they [the film-makers] make things worse. It’s like those serials we used to see at the movies on Saturday afternoons when we were kids.’ Which was exactly what was on George Lucas’s mind when he pitched the story to Steven Spielberg in 1977 in Hawaii, where he’d gone to avoid what he expected would be the crushing failure of *Star Wars*.

‘The return of the great adventure’ is how the film was billed in posters and on billboards. It was supposed to be just like the old 1930s/40s movie serials – cheap, quick and dirty, was Lucas and Spielberg’s intention. It reminded John Williams of a ‘Bogart-Bacall film set in the Middle East’. In the end, *Raiders of the Lost Ark* wasn’t very cheap (locations included Tunisia and La Rochelle, France), nor dirty (Lawrence Kasdan’s script is polished), nor was Indiana Jones a hero with a Humphrey Bogart-like swagger – he has a phobia of snakes, for a start. And Spielberg directed, not Lucas, although Lucas (and his friend, Philip Kaufman) retained story credit (and Indiana Jones (Harrison Ford) and the Chachapoyan fertility idol that gets the film rolling.
Lucas directed a couple of second-unit segments, such as, apparently, the monkey giving the Nazi salute).

Put simply the story is this: when G-men from Washington brief archeologist, Indiana Jones, on Nazi progress in finding the Ark of the Covenant (a weapon of devastating power in the wrong hands), Jones is compelled to throw off his academic cloak once more and travel to northern Africa to beat the Nazis to it. But he’ll have to overcome his arch-enemy the French archeologist Belloq, find the clue ‘somewhere in Asia’ guarded by Marion [the girl whose heart he broke], and vanquish the elite soldiers of Hitler’s Wehrmacht.

There are shades of a Rider-Haggard adventure here or a noir film like The Treasure of the Sierra Madre, but the story is classic Hollywood in its plot techniques – a hero and his girl seeking concrete goals against mounting obstacles. Even late in the film the predicaments are piled on – as Jones fights a flight mechanic, Marion knocks unconscious the pilot who collapses over the control stick, causing the plane to turn in circles on the tarmac; ‘Indy’ could be crushed by the wheels or sliced by the propellers; then a wing strikes a tanker...It’s Hollywood-style ‘mounting tension’ stuffed to capacity.

And what sort of music did the film-makers choose for this adventure? It turned out to be symphonic. As with the soundtracks for Star Wars and Superman, the score was recorded by the London Symphony Orchestra, and Williams’

‘Why’d it have to be snakes?’
musical language is that of the late 19th and early 20th centuries, or more precisely that strain of late-Romantic music as it was sustained in Hollywood in the 1930s by European émigrés like Erich Wolfgang Korngold, Miklós Rózsa and Franz Waxman. Why?

There are probably a number of reasons: a rich orchestral score takes us into the filmic past (the sort of music heard in the ‘Golden Era’ of Hollywood); this musical style supports and enhances features of the plot (very important given the primacy of plot in Hollywood movies); Romantic-era music itself had narrative (a Mahler symphony sweeps you up on an emotional journey) and, most gratifying for people who care about classical music, this style is a *lingua franca*. Few in the audience will need to waste time working out the meaning and significance of musical gestures that are part of our familiar vocabulary.

John Williams had worked with Steven Spielberg on *Jaws* when Spielberg recommended him to Lucas for the space-opera *Star Wars*. Like so many in Hollywood, he swore by Williams’ abilities; no wonder he then worked with Williams on so many of his own films. And Williams probably has one of the most impressive groundings of any composer of any era. As a child, he would tag along to his drummer father’s sessions at CBS in New York. Later, when the family moved to North Hollywood, he would hang out with musicians like Henry Mancini (composer of *The Pink Panther*) who lived on their

*When Nazi Arnold Toht tries to persuade Marion to give up the headpiece for the Staff of Ra, the appearance of the red-hot poker is accompanied by a flare-up of notes – a kind of ‘Mickey Mousing’.*
block. He studied at UCLA, privately with Mario Castelnuovo-Tedesco who had arrived in Los Angeles from Mussolini’s Italy, and later, after a semester at LA City College and service in the USAF Band, at Juilliard (in New York). As a studio pianist you can hear him playing on the soundtrack to the TV show, Peter Gunn. Later he became a composer of TV themes, like Lost in Space, and disaster movies, like The Towering Inferno [one of his many, many Oscar nominations though not, this time, a win]. Even to this day, he regularly studies the classics. But, like any successful movie composer, he can write for any combination of instruments. The Missouri Breaks [directed by Arthur Penn] uses an orchestra comprising guitars, banjos, bass guitars and harmonicas.

So what sort of score did Williams produce for Raiders of the Lost Ark? Emilio Audissino in his book on John Williams’ music (the first in English, translated from Italian), describes it as ‘the return of Max Steiner’, referring to the composer of King Kong (1933) and Gone with the Wind (1939). Mostly what Audissino is referring to is Williams’ classic manner of illuminating the narrative of a film with musical gestures – called ‘Mickey Mousing’ because its most prolific use was in cartoons where every biff, doink or poke was accompanied by a musical gesture. An example in Raiders is the flare-up of notes that accompanies the appearance of the red-hot poker grabbed by the Nazi Toht in Marion’s hut. Williams’ use of the technique is certainly not as overt as cartoons, but there are plenty of other classic features of classical Hollywood film scoring here.

For a start, there is very noticeable use of leitmotif technique, which comes from Wagner’s operas of the 19th century. Leitmotif refers to a musical phrase or fragment associated with a person, concept or thing and subjected to musical transformation as those elements proceed and change throughout the course of the plot. (Usually translated ‘leading motif’, you could think of it as a ‘signature tune’.) One obvious leitmotif in the movie is the mystical harmonic shift associated with the Ark. It’s heard quietly at first but later, for example, with choral voices emerging from within the orchestra as sunlight beaming through the medallion points to the Ark’s true location. Of course, there is the spirited march which is always associated with Indiana Jones, first heard in full when he flies out of Peru at the end of the Prologue, but not so sprightly on other occasions when Indy’s poise is less assured.

Another old Hollywood trick is the underscoring of dialogue, though there’s less here than you’d find in an old movie. After...
Kilikanoon Wines is proud to work alongside the Sydney Symphony Orchestra

All SSO subscribers receive 10% discount on Kilikanoon wine orders throughout the year.

To learn more about the Kilikanoon Cello Wine Club visit www.kilikanoon.com.au/SSO
all, music, which has been almost continuous from the beginning of the film, ceases when we first see Jones in his guise of a college teacher and need to follow the detail of an eight-minute conversation with Brody and the government men. One example, however, is the music underneath Jones and Brody’s conversation at Jones’s house in the film’s first act. The underscoring makes use of Marion’s (romantic) theme and the Ark theme as Brody warns Jones that making amends with Marion will be the least of his worries once he engages the Nazis in a race for the Ark.

There are, of course, noteworthy subtleties. Marion’s theme does not sound when we first see her at her tavern in Nepal. It only appears at the end of the scene, over the flight graphic, when she is committed to joining Jones on his quest. It is then clear that this is a leitmotif of concept, only ever heard in association with Jones’s love or need for Marion.

Perhaps the greatest feature of Williams’ achievement in this film – and a sign of his organic and non-formulaic use of all these old devices – is the musical completeness of his cues. Musicians in Los Angeles (and London) who have worked with Williams speak effusively of his scores. It’s partly because he makes their instruments speak so well; it’s also because his music, composed faithfully in the service of the film, is completely satisfying in itself as music. The sequences

‘Didn’t you guys go to Sunday School?’ Dr Jones and Dr Brody (Denholm Elliott) with the government men.
accompanying Indiana Jones fighting with the giant mechanic on the airstrip or chasing the Nazi truck containing the Ark are elaborate constructions out of the recognisable motifs (with changes of tempo being perhaps their most obvious structural feature), but ‘The Baskets’, where the Nazis and their henchmen try to kidnap Marion in the marketplace is a most ingenious and varied rondo*, when listened to purely as music. Actually, once again, this points to lessons well learnt from Wagner operas, where leitmotifs anchor music that has been rather freely shaped.

You won’t notice any of this, probably, watching the movie. And that’s part of the deal. In a Hollywood movie, no element may call attention to itself independent of the plot.

Nevertheless, there are several takeaways from Williams’ score for people who are as passionate about orchestral music

*rondo – a musical form in which a main idea (refrain) alternates with a series of musical episodes, similar in concept to the verse and chorus structure of many songs.
as they are about film. *Raiders* proves that the language of
the symphony orchestra is still current; that audiences still
think in melody, harmony, counterpoint and orchestration;
and that whereas an innovative concert around the time this
movie came out [early 1980s] might simply have been some
sort of rearrangement of overture, concerto and symphony,
we can now go to screenings of films where the orchestral
track is live – orchestras are a part of our ongoing artistic
adventure.

But Williams’ music won’t jump out and proclaim any of this.
His objective is achieved if you can just sit back and enjoy the
film.

GORDON KALTON WILLIAMS © 2016

One of the funniest scenes in
the film came about by accident.
A long and flamboyant fight
scene had been choreographed
in which Indy was meant to
disarm the swordsman with his
whip. But Harrison Ford was
suffering from food poisoning.
Unable to pull off the stunt,
he approached Spielberg and
said: ‘Why don’t I just shoot
the sucker?’
In a career spanning five decades, John Williams has become one of America’s most accomplished and successful composers for film and for the concert stage, and he remains one of his country’s most distinguished and contributive musical voices. He has composed the music and served as music director for more than one hundred films, including all six Star Wars films, the first three Harry Potter films, Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone and The Book Thief.

His 40-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood’s most acclaimed and successful films, including Schindler’s List, E.T. the Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind, the Indiana Jones films, Munich, Saving Private Ryan, The Adventures of Tintin, War Horse and Lincoln. His contributions to television music include scores for more than 200 television films, including the groundbreaking, early anthology series Alcoa Theatre, Kraft Television Theatre, Chrysler Theatre and Playhouse 90, as well as themes for NBC Nightly News (‘The Mission’), NBC’s Meet the Press, and the PBS arts showcase Great Performances. He also composed themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

He has received five Academy Awards and 50 Oscar nominations, making him the Academy’s most-nominated living person and the second-most nominated person in the history of the Oscars. He has received seven British Academy Awards (BAFTA), 22 Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records. In 2003, he received the Olympic Order (the IOC’s highest honour) for his contributions to the Olympic movement. He received the prestigious Kennedy Center Honor in 2004. In 2009 he was inducted into the American Academy of Arts & Sciences, and received the National Medal of Arts, the highest award given to artists by the U.S. Government. This year he received the 44th Life Achievement Award from the American Film Institute – the first time in their history that this honour was bestowed upon a composer.

In 1980, John Williams was named the 19th music director of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Boston Pops Laureate Conductor, which he assumed following his retirement in 1993.
after 14 highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

John Williams has composed numerous works for the concert stage, among them two symphonies, and concertos commissioned by several of the world’s leading orchestras, including a cello concerto for the Boston Symphony Orchestra, a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. In 2009 he composed and arranged *Air and Simple Gifts* especially for the first inauguration of President Barack Obama, and the Boston Symphony Orchestra premiered his concerto for harp and orchestra, *On Willows and Birches*. Earlier this year the SSO performed his Music for Brass (2014).

---

**Production Credits**

*Raiders of the Lost Ark – Film with Orchestra* produced by Film Concerts Live!, a joint venture of IMG Artists, LLC and The Gorfaine/Schwartz Agency, Inc.

Producers: Steven A. Linder and Jamie Richardson
Production Coordinator: Rob Stogsdill
Worldwide Representation: IMG Artists, LLC
Technical Director: Mike Runice
Music Composed by John Williams
Music Preparation: Jo Ann Kane Music Service
Film Preparation for Concert Performance: Ramiro Belgardt
Technical Consultant: Laura Gibson
Sound Remixing for Concert Performance: Chace Audio by Deluxe

The score for *Raiders of the Lost Ark* has been adapted for live concert performance.

With special thanks to: Paramount Pictures, Lucasfilm Ltd, Steven Spielberg, Frank Marshall, John Williams, Alan Bergman, Howard Roffman, Chris Holm, Chip McLean, Darryl J. Franklin, Dan Butler, Pat Woods and Mark Graham.
BACK TO THE FUTURE

PRESENTING PARTNER WILSON PARKING
- FRI 7 OCT / 7PM
- SAT 8 OCT / 2PM
- SAT 8 OCT / 7 PM
A BMW SEASON HIGHLIGHT

Join Marty McFly and Doc Brown on this fantastic adventure with the screening of Back to the Future with Alan Silvestri’s score played by the Orchestra.

Nicholas Buc conductor
Rated PG. Back to the Future © Universal Studios and U-Drive Joint Venture

BOOK NOW No fees for this concert when booked online at SYDNEYSYMPHONY.COM
OR CALL 9250 7777 Mon–Sat 9am–8.30pm | Sun 10am–6pm
Tickets also available from: 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 of $5–$8.95 may apply depending on method of booking.
Nicholas Buc is a composer, conductor, arranger, violinist and pianist. He studied composition at the University of Melbourne, where he received the inaugural Fellowship of Australian Composers Award. As the recipient of the Brian May Scholarship for Australian film composers, he recently completed a master’s degree in scoring for film and multimedia at New York University, receiving the Elmer Bernstein Award for Film Scoring.

Works of his have been premiered by the Royal Melbourne Philharmonic Orchestra and Choir, The Australian Voices, Melbourne Chamber Orchestra, Benaud Trio and Concordis Chamber Choir. He has also written for film and television, with some of his work being screened at festivals and theatres throughout Australia, Asia and the US. In 2007 he was nominated for Best Original Song Composed for the Screen in the APRA-AGSC Screen Music Awards. Last year he completed his first ballet score, Kazka, for the Lehenda Ukrainian Dance Company, touring throughout Australia and North America.

Nicholas Buc has worked with Tina Arena on her last six Australian tours, writing new orchestral arrangements and conducting the Sydney, Queensland, Adelaide and West Australian symphony orchestras. He has also written arrangements for The Whitlams, Passenger, Stu Larsen and Ben Hazlewood, as well as working on the first three seasons of The Voice Australia. At the end of 2014 he conducted the Australian national tour for singer-songwriter Ben Folds.

He has conducted Disney’s Pixar in Concert, Star Trek: Live in Concert, Psycho and Back to the Future, and recently completed a 50-city North American tour with Star Trek: The Ultimate Voyage, conducting the Czech National Symphony Orchestra. In addition to the Osaka Symphony and the Hong Kong, Malaysian and New Japan philharmonic orchestras, he has conducted all of the major Australian symphony orchestras, including the SSO.
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

Dene Olding
THE LOWY CHAIR OF CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

Andrew Haveron
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
Sun Yi
ASSOCIATE CONCERTMASTER

Kirsten Williams
ASSOCIATE CONCERTMASTER

Fiona Ziegler
ASSISTANT CONCERTMASTER

Jenny Booth
Georges Lentz
Emily Long
Alexander Norton
Léone Ziegler
Madeleine Boud*
Michelle Kelly*
Emily Qin*

Andrew Haveron
CONCERTMASTER

Dene Olding
CONCERTMASTER

Lerida Delbridge
ASSISTANT CONCERTMASTER

Brielle Clapson
Sophie Cole
Amber Davis
Nicola Lewis
Alexandra Mitchell

Second Violins
Marina Marsden
Emma Hayes
Wendy Kong
Victoria Bihun
Yue-Hong Cha*
Anthea Hetherington*
Emma Jardine*
Elizabeth Jones*
Lachlan O'Donnell*
Narine Melconian*
Kirsty Hilton
Marianne Broadfoot
Emma Jezek

ASSISTANT PRINCIPAL

Nicola Masters
Maja Verunica

www.sydneysymphony.com/SSO_musicians

Violas
Tobias Breider
Rosemary Curtin
Jane Hazeldine
Graham Hennings
Stuart Johnson
Justine Marsden
Amanda Verner
Leonid Volovolsky
Jacqueline Cronin*
Nicole Forsyth*
Roger Benedict
Anne-Louise Comerford
Justin Williams

ASSISTANT PRINCIPAL

Sandor Costantino
Felicity Tsai

Celli
Leah Lynn

ASSISTANT PRINCIPAL

Kristy Conrau
Fenella Gill
Timothy Nankervis
Elizabeth Neville
Adrian Wallis
Rowena Macneish*
Umberto Clerici
Catherine Hewgill
Christopher Pidcock
David Wickham

Double Basses
Neil Brawley

PRINCIPAL EMERITUS

David Campbell
Steven Larson
Richard Lynn
Jaan Pallandi
Benjamin Ward
Kees Boersma
Alex Henery

Timpani
Mark Robinson

ASSISTANT PRINCIPAL

Richard Miller

Trumpets
David Elton

Paul Goodchild
Matthew Dempsey*
Greg Flynn*
Anthony Heinrichs

Trombones
Scott Kinmont
Nick Byrne
Christopher Harris

Principal Bass Trombone
Ronald Prussing

Tuba
Steve Rossé

Anthony Heinrichs

Timpani
Mark Robinson

Assistant Principal

Richard Miller

Percussion
Rebecca Lagos

Timothy Constable
Gabriel Fischer*
Jess Ciampa*
Philip South*

Harp
Louise Johnson

Keyboards
Catherine Davis*

Susanne Powell*

Bold = PRINCIPAL

Italics = ASSOCIATE PRINCIPAL

* = GUEST MUSICIAN

Grey = PERMANENT MEMBER OF THE SYDNEY SYMPHONY ORCHESTRA NOT APPEARING IN THIS CONCERT

Van Heusen.

The men of the Sydney Symphony Orchestra are proudly outfitted by Van Heusen.
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 Saltari AM
Sandra Saltari
Juliana Schaeffer
Fred Stein OAM
John van Ogtrop
Brian White
Rosemary White

HONORARY COUNCIL MEMBERS

Ita Buttrose AO OBE
Donald Hazelwood AO OBE
Yvonne Kenny AM
David Malouf AO
Wendy McCarthy AO
Leo Schofield AM
Peter Weiss AO
Anthony Whelan MBE

BEHIND THE SCENES

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 Lorenza
EMERGING ARTISTS PROGRAM MANAGER
Rachel McLarin
A/ EDUCATION MANAGER
Benjamin Moh
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 Noeppel-Detmold
CORPORATE RELATIONS COORDINATOR
Julia Glass
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 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

Kees Boersma
Principal Double Bass
SSO Council Chair

Francesco Celata
Acting Principal Clarinet
Karen Moses Chair

Umberto Clerici
Principal Cello
Garry & Shiva Rich Chair

Kristy Conrau
Cello
James Graham AM & Helen Graham Chair

Timothy Constable
Percussion
Justice Jane Mathews AO Chair

Lerida Delbridge
Assistant Concertmaster
Simon Johnson Chair

Diana Doherty
Principal Oboe
John C Conde AO Chair

Jane Hazelwood
Viola
Bob & Julie Clampett Chair
in memory of Carolyn Clampett

Catherine Hewgill
Principal Cello
The Hon. Justice AJ & Mrs Fran Meagher Chair

Robert Johnson
Principal Horn
James & Leonie Furber Chair

Scott Kinmont
Associate Principal Trombone
Audrey Blunden Chair

Leah Lynn
Assistant Principal Cello
SSO Vanguard Chair
With lead support from
Taine Moufarrige, Seamus R Quick, and Chris Robertson & Katherine Shaw

Nicole Masters
Second Violin
Nora Goodridge Chair

Elizabeth Neville
Cello
Ruth & Bob Magid Chair

Shefali Pryor
Associate Principal Oboe
Mrs Barbara Murphy Chair

Emma Sholl
Associate Principal Flute
Robert & Janet Constable Chair

Kirsten Williams
Associate Concertmaster
I Kallinikos Chair

Principal Double Bass Kees Boersma holds the SSO Council Chair. The Sydney Symphony Orchestra Council is a group of dedicated donors and subscribers, who, when the opportunity arose, were delighted to support one of the SSO’s long-standing musicians. Kees Boersma with members of the SSO Council (from left): Eileen Ong, Danny May, Simon Johnson, John van Ogtrp and Gary Linnane (full Council listing opposite).

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

“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.

Heni W Aram OAM & Robin Aram
Timothy Ball
Stephen J Bell
Christine Bishop
Mr David & Mrs Halina Brett
R Burns
Howard Connors
Greta Davis
Jennifer Fulton
Brian Galway
Michele Gannon-Miller
Miss Pauline M Griffin AM
John Lam-Po-Tang

Peter Lazar AM
Daniel Lemeshle
Ardelle Lohan
Louise Miller
James & Elsie Moore
Vincent Kevin Morris & Desmond McNally
Mrs Barbara Murphy
Douglas Paisley
Kate Roberts
Mary Vallentine AO
Ray Wilson OAM
Anonymous (12)

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.

DIAMOND PATRONS
$50,000+
Geoff Ainsworth AM & Johanna Featherstone
Anne Arcus & Terrey Arcus AM
Mr Frank Lowy AO & Mrs Shirley Lowy OAM
Mrs Roslyn Packer AO
Kenneth R Reed AM
Paul Salteri AM & Sandra Salteri
Peter Weiss AO & Doris Weiss
Mr Brian White AO & Mrs Rosemary White

PLATINUM PATRONS
$30,000–$49,999
Doug & Alison Battersby
Tom Breen & Rachael Kohn
Mr John C Conde AO
Robert & Janet Constable
Ruth & Bob Magid
The Hon Justice AJ Meagher & Mrs Fran Meagher
Mrs Barbara Murphy
Vicki Olsson
Mrs W Stening
Susan & Isaac Wakil
Kim Williams AM & Catherine Doye

GOLD PATRONS
$20,000–$29,999
Brian Abel
Robert Albert AO & Elizabeth Albert
The Berg Family Foundation
Sandra & Neil Burns
James & Leonie Furber
Mr Andrew Kaldor AM & Mrs Renata Kaldor AO
I Kallinikos
In memory of Matthew Krel
Russell & Mary McMurray
Justice Jane Mathews AO
Mrs T Merewether OAM
Karen Moses
Rachel & Geoffrey D’Conor
Drs Keith & Eileen Ong
Andy & Deirdre Plummer
David Robertson & Orli Shaham
Mrs Penelope Seidler AM
Mrs Joyce Sprott & Mrs Janet Cooke
Mr Fred Street AO & Mrs Dorothy Street
Ray Wilson OAM
in memory of James Agapitos OAM
Anonymous

BEQUEST DONORS

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

The late Mrs Lenore Adamson
Estate of Carolyn Climpett
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

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

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

SILVER PATRONS
$10,000–$19,999
Christine Bishop
Audrey Blunden
Dr Hannes & Mrs Barbara Boshoff
Mr Robert Brakspear
Mr & Mrs L Alison Carr
Bob & Julie Clappett
Michael Crouch AO & Shanny Crouch
Ian Dickson & Reg Holloway
Paul Espie
Edward & Diane Federman
Nora Goodridge
Mr Ross Grant
In memory of George Joannides
Stephen Johns & Michele Bender
Simon Johnson
Helen Lynch AM & Helen Bauer
Judith A McKernan
Susan Maple-Brown AM
Mr John Morschel
Seamus Robert Quick
Garry & Shiva Rich
Tony Strachan
Caroline Wilkinson
Anonymous (2)

BRONZE PATRONS
$5,000–$9,999
Dr Raji Ambikairajah
John Augustus & Kim Ryrie
Dushko Bajic
Stephen J Bell
Beverley & Phil Birnbaum
Boyarsky Family Trust
Peter Braithwaite & Gary Linnane
Dr Reg Lam-Potang
Mrs T Merewether OAM
Karen Moses
Dr Diana Choquette & Mr Robert Milliner
Howard Connors
Mr Richard Flanagan
Dr Stephen Freiberg & Donald Campbell
Dr Colin Goldschmidt
Mr James Graham AM & Mrs Helen Graham
The Greatorex Foundation
Warren Green
In memoriam
Mr Ervin Katz
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 Balfour
Dr Richard & Mrs Margaret Balfour
David Barnes
Dr Richard & Mrs Margaret Bell
In memory of Lance Bennett
G & L Besson
Ms Gloria Blonde
Jan Bowman AM
In memory of Jillian Bowers
In Memory of Rosemary Boyle, Music Teacher
Roslynnie Bracher
Daniel & Drina Brezniaik
William Brooks & Alasdair Beck
Mr Peter Brown
Dr David Bryant
In memory of R W Burley
Ita Buttrose AO OBE
Hon. J C Campbell QC & Mrs Campbell
Debby Cramer & Bill Caukill
Norman & Suellen Chapman
Mr B & Mrs M Coles
Ms Suzanne Collins
Joan Connery OAM & Maxwell Connery OAM
Mr Philip Cornwell
Dr Peter Craswell
Mr John Cunningham SOM & 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 Epps
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 Jan Grube
Mr & Mrs Harold & Althea Halliday
Janette Hamilton
Sandra Haslam
Mrs Jennifer Hershon
Sue Hewitt
Jill Hickson AM
Dorothea Hoddinott AO
Kimberley Holden
Dr 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
Airdrie Lloyd
Peter Lowry OAM & Carolyn Lowry OAM
Gabriel Lopata
Macquarie Group Foundation
David Maloney AM & Erin Flaherty
Kevin & Deidre McCann
John & Sophia Mar
Danny May
Kim Harding & Irene Miller
Henry & Ursula Mooser
Milja & David Morris
Judith Mulvenney
Mr & Mrs Newman
Darrol Norman & Sandra Horton
Judith Olsen
Mr & Mrs Orsini
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 Rafi Qasabian & Dr John Wynter
Mr Patrick Quinn-Graham & Ernest & Judith Rapee
In memory of
Katherine Robertson
Mr David Robinson
Dr Colin Rose
Mr Shah RUSTOM
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 Jenipher 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 Willis
A Wilmers & R Pal
Ann & Brooks C Wilson AM
Dr Richard Wing
Evan Wong
Dr Peter Wong & Mrs Emmi K Wong
Sir Robert Woods
Lindsay & Margaret Woolveridge
In memory of Lorna Wright
Mrs Robin Yabsley
Anonymous (15)

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 M 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
Dorothy Cottrell & Kanako Imanuma
Ann Coventry
Mr David Cross
Diana Daly
Geoff & Christine Davidson
Mark Dempsey SC
Paul Deschamps
Dr David Dixon
Susan Doenan
Dana Dupere
Camron Dyer & Richard Mason
John Favaloro
Mrs Lesley Finn
Mr & Mrs Alexander Fischl
Ms Lynne Frielich
Michele Gannon-Miller
Ms Lyn Gearing
Mrs Lianne Graf
Mr Robert Green
Dr Sally Greenaway
Mr Geoffrey Greenwell
Tony Grierson
Mr Richard Griffin AM
In memory of Beth Harpley
V Hartstein
Alan Hauserman & Janet Nash
Robert Havard
Mrs A Hayward
Roger Henning
Prof. Ken Ho & Mrs Tess Ho
Dr Mary Johnsson
Ms Cynthia Kaye
Monica Kenny
Margaret Keogh
Dr Alice J Palmer
Dr Kevin Pedemont
Peter & Susan Pickles
Erika Pidcock
Anne Pittman
John Porter &
Annie Wesley-Smith
Michael Quayle
Dr Marilyn Richardson
Anna Ro
Mr Michael Rollinson
Mrs Christine Rowell-Miller
Mr Kenneth Ryan
Garry E Scarf & Margie Blaxill
Mrs Solange Schulz
Peter & Virginia Shaw
Mrs Diane Shteinman AM
David & Alison Shillington
Margaret Sikora
Jan & Ian Sloan
Maureen Smith
Tita Sprague
Colin Spencer
Robert Spry
Ms Donna St Clair
Dr Vladan Starcevic
Ashley & Aveen Stephenson
Fiona Stewart
Margaret & William Suthers
Peter & Jane Thornton
Rhonda Ting
Alma Toohey
Hugh Tregthen
Gillian Turner & Rob Bishop
Ross Tzannes
Mr Robert Veel
Jan & Arthur Waddington
Ronald Walledge
Ms Roberts Woolcott
Dr Wayne Wong
Paul Wyckaert
Anonymous (38)

SSO Patrons pages correct as of 1 January 2016

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 Vanguard

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

VANGUARD COLLECTIVE
Justin Di Lollo Chair
Belinda Bentley
Alexandra McGuigan
Oscar McMahon
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 Bajic
Supporting Patron
Joan Ballantine
Scott & Alina Barlow
Meg Bartholomew
Andrew Batt-Rawden
James Baudzus
Andrew Baxter
Adam Beaupreurt
Anthony Beresford
James Besson
Dr Andrew Botros
Peter Braithwaite
Andrea Brown
Nikki Brown
Professor Atilia 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 Sally
Paul Deschamps
Catherine Donnelly
Jennifer Drysdale
John-Paul Drysdale
Dunmore Lang College
Kerim & Mrs Jodi El Gabalii
Karen Ewels
Roslyn Farrar
Talitha Fishburn
Naomi Flutter

Alexander Gibson
Sam Giddings
Jeremy Coff
Lisa Gooch
Hilary Goodson
Tony Grierson
Jason Hair
Kathryn Higgs
Peter Howard
Jennifer Hoy
Kate Hryce
James Hudson
Jacqui Huntington
Virginia Judge
Paul Kalmar
Aernout Herbert
Patrick Kok
Angela Kwan
John Lam-Po-Tang
Tristan Landers
Gary Linnane
David Lo
Saskia Lo
Gabrielle Lopata
Robert McGrory
David McKeon
Matt Millsom
Marcus Moufarrige
Sarah Moufarrige
Dr Alasdair Murrie-West
Julia Newbould
Anthony Ng
Nick Nichles
Kate O’Reilly
Roger Pickup
June Pickup
Cleo Posa
Stephanie Price
Michael Radovnikovic
Katie Robertson
Dr Benjamin Robinson
Alvaro Rodas Fernandez
Prof. Anthony Michael Schembri
Benjamin Schwartz
Ben Shipley
Ben Sweeten
Randal Tame
Sandra Tang
Ian Taylor
Dr Zoe Taylor
Cathy Thorpe
Michael Tidball
Mark Trevarthen
Michael Tuffy
Russell van Howe & Simon Beets
Sarah Vick
Michael Watson
Alan Watters
Jon Wilkie
Yvonne Zammit
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.