Sinfonia Flamenca
The Juan Carmona Septet with the Sydney Symphony Orchestra

MEET THE MUSIC
THU 6 SEP, 6.30PM

KALEIDOSCOPE
FRI 7 SEP, 8PM • SAT 8 SEP, 8PM
CONCERT DIARY
sydneysymphony.com
8215 4600 Mon–Fri 9am–5pm
sydneyoperahouse.com
9250 7777 Mon–Sat 9am–8.30pm Sun 10am–6pm
cityrecitalhall.com
8256 2222 Mon–Fri 9am–5pm

Bruch and Dvořák
Cocktail Hour

BRUCH String Quintet in E flat
DVOŘÁK String Quintet No.2 in G
Musicians of the Sydney Symphony Orchestra

Fri 7 Sep, 6pm
Sat 8 Sep, 6pm
Sydney Opera House
Utzon Room

Playlist with Catherine Hewgill

JS BACH Brandenburg Concerto No.3
MENDELSSOHN Symphony No.5, Reformation: Andante
VIVALDI Double Cello Concerto in G minor,
RV 531: 1st movement
BRUCH Kol Nidrei, for cello and orchestra
GRIEG Holberg Suite for strings
Andrew Haveron violin-director
Catherine Hewgill cello and presenter

Umberto Clerici cello

Tue 11 Sep, 6.30pm
City Recital Hall

Thum Prints
An SSO Family Concert

HAMILTON & TOM THUM Thum Prints
Gordon Hamilton conductor
Tom Thum beatboxer

Sun 16 Sep, 2pm
Sydney Opera House

Benjamin Grosvenor in Recital

JS BACH French Suite No 5, BWV 816
MOZART Piano Sonata in B flat, K333
CHOPIN Barcarolle, Op.60
GRANADOS Two pieces from Goyescas:
Los requiebros and Quejas ó La maja y el ruiseñor
RAVEL Gaspard de la nuit
Benjamin Grosvenor piano

Mon 17 Sep, 7pm
City Recital Hall

Ashkenazy’s Romeo and Juliet
Steinbacher plays Bruch

TCHAIKOVSKY Romeo and Juliet – Fantasy Overture
BRUCH Violin Concerto No.1
PROKOFIEV Romeo and Juliet: Suite
Vladimir Ashkenazy conductor
Arabella Steinbacher violin

Wed 19 Sep, 8pm
Fri 21 Sep, 8pm
Sat 22 Sep, 8pm
Sydney Opera House

APT Master Series

Disney in Concert: Mary Poppins
A magical event for the whole family – the beloved Disney film accompanied by the Sydney Symphony Orchestra playing A Spoonful of Sugar, Chim Chim Cher-ee, Supercalifragilisticexpialidocious and every note in between!

Erik Ochsner conductor

Fri 14 Sep, 7pm
Sat 15 Sep, 2pm
Sat 15 Sep, 7pm
Sydney Opera House

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Where service takes CENTRE STAGE

As Principal Partner of the Sydney Symphony Orchestra, we know how to captivate an audience. That’s why we have our spacious A380 Onboard Lounge, serving the finest cocktails, canapes, spirits, and exclusive wines.

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Sinfonia Flamenca

David Robertson conductor
Juan Carmona Septet
Juan Carmona solo guitar
Paco Carmona guitar
El Bachi bass guitar
Domingo Patricio flute
Kike Terrón percussion
Noémi Humanes vocalist
Karen Lugo dancer

The Juan Carmona Septet plays original flamenco

De casablanca a Granada
Los Migueletes
Solearyas
El sentido del aire
Africando

INTERVAL

JUAN CARMONA (born 1963)
Sinfonia Flamenca
orchestrated by Rachid Regragui
I. Crayisa — Erachi — Soniquetazo
II. Django — Hierbecita
III. La isla de León
IV. Quejio — Punto cubano

AUSTRALIAN PREMIERE

Pre-concert talk: Greg Alfonzetti in conversation with Yarmila Alfonzetti, in the Northern Foyer 45 minutes before each performance.

Estimated durations: 40 minutes, 20-minute interval, 50 minutes
The concert will conclude at approximately 9.50pm (8.20pm Thu)

COVER PHOTO: Molina Visuals
ABOUT THE MUSIC

Juan Carmona (born 1963)

_Sinfonia Flamenca_

orchestrated by Rachid Regragui

I.  Crayisa — Erachi — Soniquetazo
II.  Django — Hierbecita
III.  La isla de León
IV.  Quejío — Punto cubano

Juan Carmona Septet

Tonight's program culminates with the _Sinfonia Flamenca_ by Juan Carmona, a reigning master of flamenco guitar who is also the soloist in this ambitious work. _Sinfonia Flamenca_ merges the verve and tradition of flamenco artistry with the resources of the modern symphony orchestra.

Flamenco evokes the image of a sultry Spanish beauty with long skirts, fleet feet, sinuous moves, and a keen sense of rhythm. Dance and music are inseparable in flamenco, which is more than a style: it is an entire repertory. Its origins are unknown – and hotly debated – but probably consist of elements from Northern Africa as well as India, by way of the Romani. The flamenco style is strongly associated with the region of Andalusia in southern Spain.

Juan Carmona is French-born; he comes, however, from Romani stock and is fiercely proud of his origins. He lived for nine years in Jerez, a city whose flamenco heritage emphasises singers over solo guitar. Accompanying flamenco singers and dancers during that period encouraged him to explore the full panoply of sounds associated with the flamenco tradition. _Sinfonia Flamenca_ draws on flamenco’s improvisatory practices, with melody and harmony in the style of Jerez dancers.

‘It’s very complicated because in flamenco, few musicians read music,’ Carmona acknowledged in an interview with Manuel Moraga. ‘_Sinfonia Flamenca_ was a risky undertaking because we’re mixing two different philosophies: the flamenco one, which is oral tradition from the grass roots, and the classical world, which is more intellectual and is written…. I paid a lot of attention to the compás, which is the most important element of flamenco. It’s what lets anyone – percussionist, dancer, singer, etc. – be able to jump right in.’

The featured ensemble in _Sinfonia Flamenca_ includes a dancer and singer in addition to the five instrumentalists: guitars, flute and percussion. They embellish the score with foot stamping, finger snapping and clapping. Singing plays a role, often with a melismatic cry (a passage of several notes sung to one syllable) at the beginning of a vocal segment. Solo guitar, of course, is at the heart of flamenco, and the extended solo passages and cadenzas allow Juan Carmona ample opportunity to improvise.

Keynotes

**SINFONIA FLAMENCA**

In _Sinfonia Flamenca_ Juan Carmona took up the formidable, perhaps even reckless, challenge of associating a flamenco group with a symphony orchestra. The challenge is inherent in the profound differences between the forms and codes of flamenco and classical music. Nonetheless, this self-taught and highly original musician has been pushing the boundaries of flamenco for 20 years, and in this work, assisted by Rachid Regragui, he found the sensual palpitation that the _duende_ (authentic expression) of flamenco instils in the symphonic fabric and, conversely, the magnificence of colour and harmony with which the orchestral tradition enriches the Andalusian one. In many ways, Carmona’s approach to the guitar is already ‘orchestral’. The horizon is further broadened by the infusion of rhythmic vocal technique inherited from India and Arab-Oriental inflections, for a sumptuous wedding of musical styles.
Sinfonia Flamenca is in four parts, each of which consists of contrasting sections that are played without pause. These sections highlight the different genres and styles within the flamenco tradition.

Generally speaking, the melismatic sung sections are slower, while the played (and danced) passages are faster. The bulería, for example, is fast and flamboyant music, often heard at the conclusion of an evening of flamenco and characterised by hand clapping, as in Soniquetazo. The name derives from the Spanish verb burlar (to outwit or to mock) and bullería (shouting, racket, brouhaha). The most characteristic style of Jerez de la Frontera, it is the predominant genre in Sinfonia Flamenca.

Django is subtitled a mi niño (to my child) and is dedicated to Carmona’s son; this is immediately followed by Hierbacita, dedicated to the Spanish flamenco master Paco de Lucía. Tender, sighing figures open the movement; the plaintive vocals move to fleet-fingered passages that attest to de Lucía’s legendary strength and dexterity.

The alegría (as heard in La isla de León) is similar to the bulería in its 12-beat rhythm and festive mood, possibly originating in the jota of Navarre-Aragon.

A nana, as heard in the freely vocal Erachi, is a lullaby, although often the lyrics are substituted with love songs. Soleá is a flamenco singing style, also associated with deeply expressive dancing; a soleá por bulería (as heard in Quejío) combines harmonic characteristics of the soleá with the rhythms of the bulería. In Sinfonia Flamenca this is followed by Punto Cubano, which adopts guajira, a Latin American flamenco style derived from Cuban tonadas.

Forms and genres, however, are not what you will remember. Sinfonia Flamenca is a compressed New Year’s Eve or Mardi Gras celebration, a sensory feast of colour, movement, clapping, song and, above all, rhythm.

ADAPTED FROM A NOTE BY LAURIE SCHULMAN © 2011

In addition to the flamenco ensemble, Sinfonia Flamenca calls for two flutes, piccolo, two oboes, two clarinets, bassoon and contrabassoon; four horns, three trumpets, three trombones and tuba; timpani and a large percussion section; harp and strings.

This is the Australian premiere of Sinfonia Flamenca.
THE ARTISTS

David Robertson conductor
THE LOWY CHAIR OF CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

David Robertson – conductor, artist, thinker and American musical visionary – is a highly sought-after figure in the worlds of opera, orchestral music and new music. A consummate and deeply collaborative musician, he is hailed for his intensely committed music-making and celebrated worldwide as a champion of contemporary composers, an ingenious and adventurous programmer, and a masterful communicator and advocate for his art form.

He made his Australian debut with the SSO in 2003 and soon became a regular visitor to Sydney, with highlights including the Australian premiere of John Adams’ Doctor Atomic Symphony and concert performances of The Flying Dutchman. In 2014, his inaugural season as Chief Conductor and Artistic Director, he led the SSO on a tour of China. More recent highlights have included presentations of Elektra, Tristan und Isolde, Beethoven’s Missa Solemnis, and Porgy and Bess; the Australian premiere of Adams’ Scheherazade.2 violin concerto, Messiaen’s From the Canyons to the Stars and Stravinsky ballet scores (also recorded for CD release), as well as the SSO at Carriageworks series (2016–17).

Currently in his farewell season as Music Director of the St Louis Symphony, David Robertson has served as artistic leader to many musical institutions, including the BBC Symphony Orchestra, Orchestre National de Lyon, and – as a protégé of Pierre Boulez – Ensemble Intercontemporain. With frequent projects at the world’s leading opera houses, including the Metropolitan Opera, La Scala, Bavarian State Opera, Théâtre du Châtelet and San Francisco Opera, he is also a frequent guest with major orchestras worldwide, conducting the New York Philharmonic, Los Angeles Philharmonic, Boston and Chicago symphony orchestras, Philadelphia and Cleveland orchestras, Berlin Philharmonic, Staatskapelle Dresden, BBC Symphony Orchestra and Hong Kong Philharmonic Orchestra.

David Robertson is devoted to supporting young musicians and has worked with students at the Aspen, Tanglewood and Lucerne festivals; as well as the Paris Conservatoire, Juilliard School, Music Academy of the West, National Orchestral Institute (University of Maryland) and the National Youth Orchestra of Carnegie Hall.

His awards and accolades include Musical America Conductor of the Year (2000), Columbia University’s 2006 Ditson Conductor’s Award, and the 2005–06 ASCAP Morton Gould Award for Innovative Programming. In 2010, he was elected a Fellow of the American Academy of Arts and Sciences, and in 2011 a Chevalier de l’Ordre des Arts et des Lettres.

David Robertson was born in Santa Monica, California, and educated at the Royal Academy of Music in London, where he studied French horn and composition before turning to conducting. He is married to pianist Orli Shaham.

The position of Chief Conductor and Artistic Director is also supported by Principal Partner Emirates.
If Juan Carmona were to write the book of his life, its title might be ‘La Belle Histoire’, from Claude Lelouch’s 1992 movie, for which he performed on the soundtrack. The Carmona family emigrated from North Africa to France in the early 1960s and Juan was born in Lyon. He was just ten years old when his father offered him his first guitar, and his passion for the instrument and his virtuosity soon drew the attention of professionals.

He later moved to Spain to reconnect with his roots and learn flamenco in Jerez de la Frontera, and for nine years he absorbed the pure flamenco tradition, surrounded by leading figures such as Joaquín Grilo, Agujetas, Duquende, Antonio Canales and Chano Domínguez. He recorded his first albums and won international awards, including the prestigious guitar competition International de Jerez, the competition of the Union of Cordoba, and the Paco de Lucía First Prize. The recognition of his talent and originality in Spain, the cradle of flamenco, represented a consecration for this gypsy from France.

On returning to France he collaborated with Sylvain Luc, Larry Coryell, Marcus Miller, Jan Garbarek, Trilok Gurtu, Subramanian and Baden Powell, with each new meeting expanding his sound palette. Creative and curious, his eagerness for learning is unquenchable and has led to his reputation as one of the most superb guitarists on the international scene.

His acclaimed recordings include *Alchemy*, *Orillas*, *Sinfonia Flamenca* and *El Sentido del Aire* (all nominated for Best Flamenco Album in the Latin Grammy Awards) and his latest release *Perla de Oriente*, recorded on tour in Asia, captures the magic of his live concerts.

He writes his music with his memory, his ears, his heart and his passion. A self-taught musician, his *Sinfonia Flamenca* and *Orillas* have been performed by orchestras worldwide, including the St Louis Symphony Orchestra and the Orchestre National de Lyon.

Praised by the leading figures of flamenco, Juan Carmona walks on the sublime pathways of the duende. At the intersection between musical modernity and the oldest and liveliest flamenco traditions of Andalusia, Juan Carmona is an innovator, one of the most valiant of his generation.
Paco Carmona

Paco Carmona began playing the guitar when he was ten years old, with Juan Carmona as his teacher. In 1989, he won the Andalusian Centre of Flamenco, Jerez de la Frontera Prize, awarded by the great guitarist Manolo Sanlucar. In 1997 he joined the Juan Carmona Grupo as the second guitar, performing in many concerts all over Europe, including appearances at the Queen Elizabeth Hall in London’s Southbank Centre and the Palace of Arts in Budapest, and many other leading venues. In addition to performing, Paco Carmona teaches flamenco guitar at the AMI (Innovative Music Institute) in Marseille and accompanies dance masterclasses and leading dancers such Sara Bara, Joselito Fernandez, Beatriz Martin, Joselito Vargas and Clavijo.

El Bachi

El Bachi was born in Málaga and as a boy studied music with his grandfather, a professional musician. Initially he played piano, but at the age of 16 he took up electric bass and made debut appearances with the local groups of Málaga, performing in styles ranging from jazz and blues to salsa, funk and rock. In 2011 he moved to Barcelona to study at the Music School of Catalonia and the following year released his first recording, a jazz-fusion album called Bachi Reunion. He currently lives in Madrid where he focuses on flamenco and Cuban music. He has worked with Juan Carmona since 2014, as well as performing with Diego Guerrero and such renowned musicians as Josemi Carmona, Montse Cortés and Jose Suarez.

Domingo Patricio

Domingo Patricio is one of the leading flautists in the flamenco scene. He began his career at the age of 11, making his solo debut playing Vivaldi’s Il Gardellino concerto with the Chamber Orchestra of Liceu Opera Barcelona. His musical interests soon turned to flamenco and jazz and since then he has collaborated with leading artists and groups such as Jaleo, Juan Manuel Cañizares, Enrique Morente, Sara Baras, Paco de Lucía, Pepe de Lucía, Chicuelo, Rafael Cortés, Pedro Javier Gonzalez, Miguel Czachowski, Duquende, Miguel Poveda, Rafael de Utrera, Guadiana, El Cigala, Vicente Amigo, José Antonio Rodríguez, Andre Krengel, Mark Ledford, Daniel Sanleandro, Don Alias and Larry Coryell, appearing in recordings and in concert.

In 2006 he recorded a self-titled flamenco album with guitarist Rafael Cortés, Carles Benavent (bass) and David Huertas (percussion). In 2007 and 2008 he toured with the great flamenco guitarist Paco de Lucía, since 2007 he has toured internationally with Juan Carmona. He also teaches flute and flamenco ensemble at the Taller de Músics School for Higher Music Education in Barcelona.
Enrique (Kike) Terrón Duque was born in Madrid in 1984, and his interest in music led him to specialise in percussion from the age of 14. He has toured the US and Mexico with Antonio Najarro’s company, sharing the stage with Ensemble Nuevo Tango, and has also toured with María Pagé’s company in Volver a Sevilla (Return to Seville), performing in Japan. He has appeared with such artists as guitarists Juan Manuel Cañizares and José María Gallardo in the show Mano a Mano (Hand to Hand), Enrique de Melchor, Amir John Addad and flamenco singers José Menese, Juan Moneo ‘El Torta’ and Sandra Carrasco. He has also participated in dance companies such as the Spanish National Ballet, New Spanish Ballet, Chanta La Mui (Marco Flores, Olga Pericet and Daniel Doña) in Complot and Recital, and appeared in shows with the dancers Manuel Liñan, Jesús Carmona, Concha Jareño, Belén Lopez, Rocio Molina, Pedro Cordoba and Guadalupe Torres, among others. He is currently a member of Carmen Linares’ company, as well as pursuing parallel projects with musicians such as Alain Perez and Dani de Morón.

Noémi Humanes García was born into a musical family (she is the daughter of composer, songwriter and producer Antonio Humanes) and has been immersed in music-making since childhood. Some of her earliest memories are of being in recording studios with her father, and she made her first recording at the age of eight. From the age of 16 she began collaborating on albums as a chorus vocalist and she has recorded with artists such as Antonio Carmona, Rosario Flores, Parrita, Moncho, Melendi and Celia Flores. She has also appeared as a flamenco singer with the dance companies of Maria Carrasco and Rafael Amargo, and has worked with guitarist Jose Luis Encinas, with whom she has recorded several television programs. Her current projects include touring with Lolita Flores.
Karen Lugo
dancer

Mexican-born Karen Lugo is an award-winning flamenco dancer and choreographer whose accolades include First Prize for Flamenco Dance at the International Festival of Almería, First Prize for Choreography at the Contemporary Flamenco Festival in Finland and Third Prize for Choreography at the XVII Spanish and Flamenco Dance Competition in Madrid. Flamenco has been part of her life since childhood, but her influences also include classical ballet, contemporary dance, flamenco’s deep roots in Indian classical dance, and even martial arts.

Her solo appearances include Los Novísimos at the XIV Jerez Flamenco Festival, the Sangre Nueva/Jóvenes Flamencos [New Blood/Flamenco Youth] Festival in Madrid, Los Veranos del Corral in Granada, Flamencos and Mestizos in Madrid’s Sala Berlanga, and Concierta Independencia in the Lunario of the National Auditorium of Mexico City. She also appeared in Carlos Saura’s film Flamenco Flamenco and as the lead dancer in El Duende y el Reloj, and was invited by Juan Carlos Lérida to participate in an artistic development and creation residency at the Flamenc Empiric Festival in Barcelona.

With the Casa Patas Foundation she has premiered three shows: Flamencura, Flamenco Territorio DeMente and Flamenco Frequencies, and she has played the role of Carmen in Compañía Kaari & Roni Martín’s debut show KILL Carmen.

Together with Israel Varela, she created Made in México – a collaboration with musicians of different styles and nationalities – which toured to Indonesia, the Middle East, Italy, USA, Spain and Mexico. She has also worked with Alicia Carrasco and José Manuel León on the acclaimed Mujer Klórica [Kloric Woman]. And together with José Maldonado and Nino de los Reyes she created Amorente, a tribute to Enrique Morente, which premiered at the Festival Flamenco de Madrid. Her recent show SerSiente premiered at the Alarife Theatre in Guadalajara and has toured Russia and Germany. She also participates as a dancer, soloist and choreographer in the company Flamenconautas at the 2018 Jerez Festival under the direction of Javier Latorre, and last year she developed the Comparte - Arte initiative, presenting concerts and flamenco workshops in support of the victims of the September 19 earthquake in Mexico.
Choose Music.
2019

A year of spectacular events.
Join us.
Every concert night, when the musicians of the Sydney Symphony Orchestra pick up their instruments, they take musical notations that are fixed on a page and breathe extraordinary life into them. It is their artistry that miraculously brings the score alive.

The music we share with you in the Concert Hall tonight is the artistic realisation of pen and ink, ideas on paper – it may be a bit different to how it was in rehearsal, or how it sounds on other nights. That’s one of the gifts of live music-making – the shared energy, here and now, makes each performance special.

It’s exactly what we strive to achieve each time we present a new season to you – a season that is special, that anticipates the enthusiasm you bring as a music lover, that stimulates your curiosity and inspires you to enjoy more music with us.

The 2019 season is wonderfully diverse. The Season Opening Gala places Diana Doherty – a musical treasure – centre stage with Nigel Westlake’s *Spirit of the Wild* oboe concerto, reprising one of the most exciting premieres of my time in Sydney. The operas-in-concert continue with Britten’s *Peter Grimes*, headlined by a powerhouse duo – Stuart Skelton and Nicole Car. And, in a first for Australia, an amazing piece of theatre-with-music: Tom Stoppard and André Previn’s satirical *Every Good Boy Deserves Favour*.

My final program in 2019 – American Harmonies – brings together all-American showstoppers: the lyrical beauty of Copland’s *Appalachian Spring*; a new concerto by Christopher Rouse that showcases the incredible talent of one of our own musicians, bassoonist Todd Gibson-Cornish; and *Harmonielehre* by John Adams – one of the greats and a very dear personal friend. That spirit of warm friendship between you, me and the musicians is so important to our musical community.

Please join us in 2019 and let’s celebrate together.

David Robertson
The Lowy Chair of Chief Conductor and Artistic Director

**Highlights – David Robertson Conducts**

**FEBRUARY**  
Season Opening Gala – Diana Doherty performs Westlake  
The Sydney Symphony Orchestra and Jazz at Lincoln Center Orchestra

**JUNE**  
Lang Lang Gala Performance – Mozart Piano Concerto No.24

**JULY**  
Britten’s *Peter Grimes*  
with Stuart Skelton and Nicole Car

**AUGUST**  
Keys to the City Festival  
Kirill Gerstein – piano concertos by Grieg, Ravel and Gershwin

**NOVEMBER**  
André Previn and Tom Stoppard’s *Every Good Boy Deserves Favour* – A play for actors and orchestra  
with Mitchell Butel and Martin Crewes  
American Harmonies – Adams, Copland and Rouse
Every concert night, when the musicians of the Sydney Symphony Orchestra pick up their instruments, they take musical notations that are fixed on a page and breathe extraordinary life into them. It is their artistry that miraculously brings the score alive. The music we share with you in the Concert Hall tonight is the artistic realisation of pen and ink, ideas on paper – it may be a bit different to how it was in rehearsal, or how it sounds on other nights. That's one of the gifts of live music-making – the shared energy, here and now, makes each performance special.

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American Harmonies – Adams, Copland and Rouse

Highlights – David Robertson Conducts

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Photos: Anthony Geernart and Jay Fran (David Robertson)
Jean-Yves Thibaudet is no stranger to the Sydney Symphony, and each and every performance over the past three decades of our musical partnership has been memorable. Now, after a five-year absence, he returns to perform Saint-Saëns’ Egyptian piano concerto, full of colour and evocative themes and demanding the utmost in dazzling virtuosity.

Jukka-Pekka Saraste returns to Sydney with the music of fellow Finn Jean Sibelius. Prepare for a night of power, poetry and revelation.

DEBUSSY Prelude to the Afternoon of a Faun
SAINT-SAËNS Piano Concerto No.5 (Egyptian)
SIBELIUS Symphony No.2

Jukka-Pekka Saraste conductor
Jean-Yves Thibaudet piano

Wednesday 17 October, 8pm
Friday 19 October, 8pm
Saturday 20 October, 8pm
Sydney Opera House
Presented as part of the APT Master Series

Vladimir Ashkenazy
Prokofiev’s Romeo & Juliet
Arabella Steinbacher
Bruch’s Violin Concerto No.1

Vladimir Ashkenazy conducts a symphonic suite drawn from one of the most thrilling, bold and colourful of ballet scores – Prokofiev’s Romeo and Juliet.

Violinist Arabella Steinbacher’s previous performance with the Sydney Symphony drew standing ovations and rapturous reviews. Now she returns for Bruch’s popular Violin Concerto No.1.

19, 21 & 22 SEPTEMBER
Sydney Opera House
ABOUT THE 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 five 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.

2018 is David Robertson’s fifth season 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

PHOTO: KEITH SAUNDERS
**THE ORCHESTRA**

David Robertson  
**THE LOWY CHAIR OF CHIEF CONDUCTOR AND ARTISTIC DIRECTOR**

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

Andrew Haveron  
**CONCERTMASTER SUPPORTED BY VICKI OLSSON**

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**FIRST VIOLINS**  
Andrew Haveron  
**CONCERTMASTER**  
Kirsten Williams  
**ASSOCIATE CONCERTMASTER**  
Leerida Delbridge  
**ASSISTANT CONCERTMASTER**  
Fiona Ziegler  
**CONCERTMASTER**  
Jenny Booth  
Sophie Cole  
Georges Lentz  
Nicola Lewis  
Emily Long  
Alexandra Mitchell  
Alexander Norton  
Anna Skalova  
Leone Ziegler  
Lachlan O'Donnell

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**VIOLAS**  
Roger Benedict  
**PRINCIPAL**  
Anne-Louise Comerford  
**ASSOCIATE PRINCIPAL**  
Justin Williams  
**ASSISTANT PRINCIPAL**  
Sandro Costantino  
Jane Hazelwood  
Stuart Johnson  
Justine Marsden  
Felicity Tsai  
Amanda Verner  
Leonid Volovelsky  
Tobias Breider  
**PRINCIPAL**  
Rosemary Curtin  
Graham Hennings

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**CELLOS**  
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Mr John Mitchell
Kevin Newton Mitchell
Correct at time of publication

Robert Mitchell
Howard Morris
Alan Howman & Janet Nash
Mr John R Nethercote
Mrs Janet & Mr Michael Neustein
Mr David Nolan
John & Verty Norman
Paul ODonnch
Mr Edmund Ong
Kate Parsons
Dr Kevin Pedemont
Michael Quailey
Suzanne Rea & Graham Stewart
Kim & Graham Richmond
Dr Peter Roach
Mr David Robinson
Alexander & Rosemary Roche
Mr Michael Rollinson
Ange Ross
Mrs Audrey Sanderson
Garry E Scarf & Morgie Blaxill
Mr Tony Schlosser
Lucille Seale
Peter & Virginia Shaw
Alison Shillington & the late David Shillington
Mrs Diane Stetinman AM
Dr Evan Siegel
Margaret Sikora
Jan & Ian Sloan
Maureen Smith
Ann & Roger Smith
Charles Solomon
Tita Sprague
Mrs Jennifer Spitzer
Robert Spry
Cheri Stevenson
Fiona Stewart
Dr Vera Steerner
Margaret & Bill Suthers
Mr Ian Taylor
Mr Ludovic Theau
Alma Toohey
Hugh Tregarthen
Ms Laurel Tsang
Gillian Turner & Rob Bishop
Ms Kathryn Turner
Ross Tzannes
Mr Thierry Vancaillie
Jan & Arthur Waddington
Ronald Waddell
In memory of Don Ward
Claire Whittle
Mrs Bernadette Williamson
Jane Sarah Williamson
Peter Williamson
Mr D & Mrs H Wilson
Dr Wayne Wong
Mrs Sue Woodhead
Sir Robert Woods
Ms Roberta Woolcott
Dawn & Graham Worner
Mr John Wotton
Ms Lee Wright
Ms Juliana Wusun
Paul Wyckaert
Anne Yabsley
L D & Y
Michele & Helga Zwi
Anonymous [52]

SSO Vanguard
A membership program for a dynamic group of Gen X & Y SS0 fans and future philanthropists

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