Andreas Brantelid performs
Elgar’s Cello Concerto

VLADIMIR ASHKENAZY’S
MASTERWORKS

18 – 21 SEPTEMBER
SYDNEY OPERA HOUSE
You can spend more time doing what you love when your DHA investment property has its rent guaranteed for up to 12 years¹.

Invest with DHA and look forward to tomorrow... and today.

Visit dha.gov.au/lookforward

Attention: Investment is subject to DHA’s lease terms and conditions of sale. Investors retain some responsibilities and risks, i.e. rent, restoration and market fluctuations. Prospective investors should seek independent advice. ¹ Rent is subject to abatement in limited circumstances.
MEET THE MUSIC
WEDNESDAY 18 SEPTEMBER, 6.30PM
THURSDAY AFTERNOON SYMPHONY
THURSDAY 19 SEPTEMBER, 1.30PM
TEA AND SYMPHONY
FRIDAY 20 SEPTEMBER, 11AM
GREAT CLASSICS
SATURDAY 21 SEPTEMBER, 2PM

-------------------------------
SYDNEY OPERA HOUSE CONCERT HALL

Andreas Brantelid plays
Elgar’s Cello Concerto
Vladimir Ashkenazy’s Masterworks

Vladimir Ashkenazy conductor
Andreas Brantelid cello

RALPH VAUGHAN WILLIAMS (1872–1958)
Fantasia on a theme by Thomas Tallis

EDWARD ELGAR (1857–1934)
Cello Concerto in E minor
Adagio – Moderato – Lento – Allegro molto

Adagio
Allegro – Moderato – Allegro, ma non troppo

INTERVAL

EDWARD ELGAR
Variations on an Original Theme, Enigma

Friday’s performance will feature the Elgar’s Cello Concerto and Enigma Variations only and will be performed without interval.

Wednesday’s concert will be broadcast on ABC Classic on 29 September at 12 noon, and on 4 January 2020 at 12 noon.

Pre-concert talk by Genevieve Lang in the Northern Foyer, 45 minutes before the performance (Wednesday, Thursday and Saturday only).

Estimated durations: 15 minutes; 30 minutes; 20 minute interval; 29 minutes.

The concerts will conclude at approximately 8.15pm (Wednesday); 3.15pm (Thursday); 12 noon (Friday); 3.45pm (Saturday).

Cover image: Andreas Brantelid (Photo by Marios Taramides)
SEPTEMBER

Holst’s Planets
VLADIMIR ASHKENAZY’S MASTERWORKS
MEDTNER Piano Concerto No.1
HOLST The Planets
Vladimir Ashkenazy conductor
Alexei Volodin piano
Sydney Philharmonia Choirs

The Four Seasons
VIVALDI AND PIAZZOLLA
PIAZZOLLA arr. Desyatnikov
The Four Seasons of Buenos Aires
VIVALDI The Four Seasons
Andrew Haveron violin-director

Vivaldi’s Four Seasons
A SYDNEY SYMPHONY FAMILY EVENT
VIVALDI The Four Seasons
Andrew Haveron violin-director
Christian Li violin

Donald Runnicles conducts
Bruckner Symphony No.7
MUSIC OF INSPIRATION
MESSIAEN Les offrandes oubliées
(The Forgotten Offerings)
BRUCKNER Symphony No.7
Donald Runnicles conductor

Donald Runnicles Conducts
Fauré’s Requiem
MUSIC OF INSPIRATION
R STRAUSS Death and Transfiguration
R STRAUSS Four Last Songs
FAURÉ Requiem
Donald Runnicles conductor
Erin Wall soprano
Samuel Dundas baritone
Sydney Philharmonia Choirs

A Paris Happening
TEA & SYMPHONY WITH THE FELLOWS
MILHAUD The Creation of the World
IBERT Chamber Concertino, for alto saxophone and orchestra
DEBUSSY arr. Sachs Prelude to the Afternoon of a Faun
IBERT Divertissement
Roger Benedict conductor
Nicholas Russoniello saxophone
2019 Sydney Symphony Orchestra Fellows

OCTOBER

The Four Seasons
COCKTAIL HOUR WITH THE FELLOWS
STRAVINSKY Ragtime
BARTOK String Quartet No.3
LUTOSŁAWSKI Dance Preludes
STRAVINSKY The Soldier’s Tale: Suite
2019 Sydney Symphony Orchestra Fellows

Meet the Music
Thu 10 Oct, 6.30pm
Kaleidoscope
Fri 11 Oct, 7pm
Sat 12 Oct, 7pm
Sydney Opera House

Donald Runnicles conducts
Bruckner Symphony No.7
MUSIC OF INSPIRATION
MESSIAEN Les offrandes oubliées
(The Forgotten Offerings)
BRUCKNER Symphony No.7
Donald Runnicles conductor

Donald Runnicles Conducts
Fauré’s Requiem
MUSIC OF INSPIRATION
R STRAUSS Death and Transfiguration
R STRAUSS Four Last Songs
FAURÉ Requiem
Donald Runnicles conductor
Erin Wall soprano
Samuel Dundas baritone
Sydney Philharmonia Choirs

Abercrombie & Kent
Masters Series
Wed 25 Sep, 8pm
Fri 27 Sep, 8pm
Sat 28 Sep, 8pm
Sydney Opera House

MUSIC OF INSPIRATION
R STRAUSS Death and Transfiguration
R STRAUSS Four Last Songs
FAURÉ Requiem
Donald Runnicles conductor
Erin Wall soprano
Samuel Dundas baritone
Sydney Philharmonia Choirs

Abercrombie & Kent
Masters Series
Wed 25 Sep, 8pm
Fri 27 Sep, 8pm
Sat 28 Sep, 8pm
Sydney Opera House

Sydney Opera House

The Soldier’s Tale
COCKTAIL HOUR WITH THE FELLOWS
STRAVINSKY Ragtime
BARTOK String Quartet No.3
LUTOSŁAWSKI Dance Preludes
STRAVINSKY The Soldier’s Tale: Suite
2019 Sydney Symphony Orchestra Fellows

Meet the Music
Thu 10 Oct, 6.30pm
Kaleidoscope
Fri 11 Oct, 7pm
Sat 12 Oct, 7pm
Sydney Opera House
Russian-born Vladimir Ashkenazy inherited his musical gift from both sides of his family: his father David was a professional light music pianist and his mother Evstolia (née Plotnova) was daughter of a chorus-master in the Russian Orthodox church. He first came to prominence in the 1955 Chopin Festival in Warsaw and after winning the 1956 Queen Elisabeth Competition in Brussels. He established himself as one of the premier pianists of the 20th century before turning to conducting.

Vladimir Ashkenazy first came to Australia, as a pianist, in 1969. Since then he has conducted the Sydney Symphony Orchestra in subscription concerts and composer festivals. He was the orchestra’s Principal Conductor and Artistic Advisor from 2009 to 2013. In July 2018, he became the orchestra’s very first Conductor Laureate.

Vladimir Ashkenazy’s associations with other orchestras include the Philharmonia Orchestra (London) which made him their Conductor Laureate in 2000, and with whom he will appear in November. Vladimir Ashkenazy is also Conductor Laureate of the Iceland Symphony Orchestra and of the NHK Orchestra, Tokyo, and Principal Guest Conductor of the Orchestra della Svizzera Italiana. Previous posts included Music Director of the European Union Youth Orchestra and Chief Conductor of the Czech Philharmonic Orchestra. He maintains strong links with the Cleveland Orchestra and Deutsches Symphonie-Orchester Berlin.

Ashkenazy maintains his devotion to the piano, these days mostly in the recording studio. Recent recordings include Bach’s French Suites. His discography also records his work as a conductor, including direction of Rachmaninoff’s orchestral music. Milestone recordings include 50 Years on Decca – a box-set celebrating his long-standing relationship with the label.

Beyond performing and conducting Ashkenazy has been involved in many TV projects, inspired by a vision of reaching as wide an audience as possible. Vladimir Ashkenazy most recently appeared with the Sydney Symphony Orchestra in 2018.
Andreas Brantelid

Andreas Brantelid was born in Copenhagen to Swedish/Danish parents. After receiving early tuition from his father Ingemar, Andreas made his soloist debut at the age of 14 in a performance of Elgar’s Cello Concerto with the Royal Danish Orchestra in Copenhagen.

Recent and forthcoming engagements include Saint-Saëns’ Cello Concerto No.1 with the Residency Orchestra of The Hague, the Saint-Saëns with the Danish National Orchestra, Elgar’s Cello Concerto with the Orchestre National de Montpellier Occitanie, and concerts with the Helsinki Philharmonic.

Andreas Brantelid has worked with many distinguished conductors including Andris Nelsons, Esa-Pekka Salonen, Philippe Herreweghe, Vasily Petrenko, Thomas Dausgaard, Sakari Oramo, and Jukka-Pekka Saraste.

Among the musicians who inspired and strongly influenced Andreas are pianist Bengt Forsberg and violinist Nils-Erik Sparf, both of whom Andreas has played with since 2002 in different chamber music formats. Andreas has also collaborated with artists such as Daniel Barenboim, Gidon Kremer, Joshua Bell, Vadim Repin, Nikolaj Znaider, Lawrence Power and Paul Badura-Skoda. Recently he formed a trio with German violinist Veronika Eberle and Israeli pianist Shai Wosner.

Mr. Brantelid has appeared in venues such as Carnegie Hall, Alice Tully Hall, Wigmore Hall, and the Zurich Tonhalle. Festivals include Verbier, Stavanger, Bergen, and Wiener Festwochen. He has been a member of the Lincoln Center Chamber Music Society.

His debut disc of the Tchaikovsky, Schumann and Saint-Saëns cello concertos with the Danish National Symphony Orchestra was released in 2008, followed by a disc of chamber music by Chopin including his cello sonata, and an Encore disc. April 2019 saw the release of an album of piano quintets by Georgy Catoire and Ignaz Friedman.

Andreas won first prizes in the 2006 Eurovison Young Musicians Competition, the 2007 International Paulo Cello Competition and, in subsequent years, received music awards and fellowships including the Borletti-Buitoni Trust Fellowship, BBC’s New Generation Artist 2008-2011, and the European Concert Hall Organisation ‘Rising Star’ tour in the 2008/09 season. In 2015 he received the Carl Nielsen Prize in Copenhagen.

Andreas plays the 1707 ‘Boni-Hegar’ Stradivarius, which has been made available to him by the generous support of Norwegian art collector Christen Sveaas.
ABOUT THE MUSIC

Ralph Vaughan Williams (1872–1958)

Fantasia on a theme by Thomas Tallis

When Vaughan Williams’ Fantasia on a theme by Thomas Tallis was first performed at the Three Choirs Festival in 1910 a perceptive critic noted that ‘one is never quite sure whether one is listening to something very old or very new’. The effect must have been magnified in the setting of Gloucester Cathedral: to walk from the dark Romanesque nave with its circular pillars and round arches, through the perpendicular-style decoration of the choir and presbytery, lit by the astounding 345-square-metre Crécy Window, and finally into the Lady Chapel is literally to traverse centuries of architectural history. And Vaughan Williams naturally exploited the size and resonance of the building as well as reflecting some of the metaphorical resonances of history in his piece. He divides the orchestra into three – a string quartet, a tutti section and a small group of nine players that provides distant echo effects – and instructs that where possible the groups should be spatially separate, creating an enhanced sense of resonance of any given space.

According to Hugh Ottaway, the composer ‘was aware of the common aspirations of generations of ordinary men and women with whom he felt a deep, contemplative sympathy’ and which he felt was reflected in communal music-making. In a Protestant country like England, communal music-making included hymn singing, and it was for this reason that Vaughan Williams accepted the editorship of the English Hymnal in 1904. In doing so he made the discovery that catalysed this, his first masterpiece.

Thomas Tallis (c1505-1585) lived and worked during the tumultuous period of England’s Tudor dynasty, serving Henry VIII, Edward VI, Mary I and finally Elizabeth I, and managing to keep his job – and his head – despite the often-bloody transitions between Protestant and Catholic regimes and their radical effects on the forms of worship. He composed intricate works of Latin polyphony (for the Catholic liturgy) as well as simpler settings of English (for the Protestant). Evangelical Protestantism eschewed ornate music, preferring tunes that could be sung by congregations – especially to psalms translated into English poetic metres. For these, Tallis composed some nine tunes, including his Third Mode Melody for Psalm 2, ‘Why fum’th in fight the Gentiles spite, in fury raging stout?’

Vaughan Williams resurrects an instrumental genre common in the Tudor and Stuart periods – the fantasia for a consort of viols: such works were free from any text, and the use of contrasting, but related, thematic material provided the basis for clearly defined sections. Vaughan Williams uses only one theme, but discovers in Tallis’ Third Mode Melody several contrasting motifs and contours that generate a multi-sectioned structure.

IN BRIEF

The year 1910 saw a number of epochal works by Schoenberg, Ravel and Stravinsky; Vaughan Williams’ ‘Tallis Fantasia’ was one such, in which he creates a totally fresh and new sound by going back to the Golden Age of English music from the Tudor period. Based on a deceptively simple psalm tune by Thomas Tallis, the Fantasia consists of several linked but contrasting sections, and in its spatial deployment of the strings creates the sense of a vast and resonant space.
Vaughan Williams’ use of ‘pure’ modal harmony as in the quietly radiant chords at the opening, and the simplicity of the theme’s adumbration in soft plucked notes from the cellos is understatedly radical. He gives first full statement of the theme in Tallis’ own harmony, but soon takes the melody into vastly new regions. There is much about the music which is passionate, expressed through active textures and dissonant harmony, yet the resplendent climax of the piece is a sequence of almost purely consonant harmonies, shimmering in endless space.

Out of these glowing textures solo voices appear, including the beautiful duet for violin and viola which heralds the last statement of the tune, or the solo violin which floats heavenward towards the end. But there is a significant solo viola melody earlier on that is derived from Tallis’ tune but also related to the chorus of ‘Alleluias’ which depicts the Celestial City in Vaughan Williams’ various treatments of The Pilgrim’s Progress. Despite what his wife described as his ‘cheerful agnosticism’, Vaughan Williams maintained an interest in the ‘spiritual life’ – his term – which suffuses the ‘Tallis Fantasia’.

GORDON KERRY © 2009

Vaughan Williams’ Fantasia on a theme by Thomas Tallis requires a string orchestra divided into three distinct groups.

The Sydney Symphony Orchestra first performed the work in December 1940 under Kenneth Murison Bourn, and most recently in April 2015 under Richard Gill.

Edward Elgar (1857–1934)
Cello Concerto in E minor, Op.85

Adagio – Moderato –
Lento – Allegro molto
Adagio
Allegro – Moderato – Allegro, ma non troppo

Elgar’s career reached its last zenith with his Violin Concerto in 1910 and Second Symphony in 1911, works into which he claimed ‘I have written out my soul...shewn myself’. Between them and this 1919 Cello Concerto – his last major work – Elgar faced down worsening prospects in almost every aspect of his life, from the personal challenges of age, ill-health and bereavement, to the professional affront of being elbowed aside by younger colleagues. There was also the war. While Britain’s youth marched into France in August 1914 singing ‘It’s a long way to Tipperary’, Elgar’s Land of Hope and Glory – composed during the Boer War as trio of his first Pomp and Circumstance March (1901) – was re-mobilised at home as a patriotic anthem. Rendered semi-superfluous by his own old tune, Elgar, at 57, struggled to find a new wartime voice in works like Carillon, a musically slight but eloquent response to the

IN BRIEF

Elgar’s Cello Concerto, composed in 1919, is in many respects a lament for the late Victorian and Edwardian worlds in which he had grown up and flourished as a composer, not to mention for the countless people who had lost their lives in the recent carnage. Elgar’s response is far from the large-scale, richly upholstered works such as his Violin Concerto or symphonies; the Cello Concerto is expressive, but mostly intimate in scale and manner, lightly scored and a series of succinct movements.
Edward Elgar

tragedy in Belgium, recorded for gramophone in 1915, that here in Australia became his next-most-popular contribution to the war effort. His more substantial choral score *The Spirit of England*, setting war poems by Laurence Binyon, was introduced to Britons in 1916 and 1917 deep in the hostilities, but reached almost celebratory first performances in Melbourne and Sydney in July-August 1918, just as Allied victory seemed assured. Still, it was Binyon’s lines commemorating the millions fallen (‘They shall grow not old…Age shall not weary them…’) – not Elgar’s music for them – that everyone remembered.

Binyon, by day, was a curator at the British Museum under Elgar’s close friend Sidney Colvin, the keeper of prints and drawings, and it was Colvin who first suggested Elgar turn Binyon’s poems into the ‘wonderful Requiem for the slain’ that *The Spirit of England* became. Binyon himself approached Elgar again immediately the Armistice was declared with a request to set his new ode, ‘Peace’. But by letter on 18 November 1918, Elgar demurred: ‘I do not feel drawn to write peace music somehow…the whole atmosphere is too full of complexities for me to feel music to it.’ He had anyway, as his wife, Alice, recorded in her diary, already conceived another ‘lament which should be in a war symphony’, music that evolved over the spring and summer of 1919 into ‘a real large work & I think good and alive’, as he described the ‘nearly completed’ Cello Concerto in a letter to Colvin and his wife, Frances, on 26 June, asking permission to dedicate it to them.

The score is laid out in four movements, though listeners tend to hear the first and second movements, played without break, as a single span. Whereas his Violin Concerto opened into a conventionally spacious orchestral introduction, pending the princely arrival of its soloist, Elgar sets his cello in a more intimate frame. Denied welcoming brass or upper strings, the brief opening cello recitative (*Adagio*) sets its own unusually pared-back terms – hereinafter will be lyricism, light orchestration, simple layouts. The violas, eerily unaccompanied, announce the dreamy, modal, much-loved main theme (*Moderato*), its rocking rhythm Elgar’s characteristic pastoral lilt. The winds introduce the airy, major-tending contrasting theme, which the cello then sets about varying, before the main theme simply returns. A longer, second cello recitative (*Lento*) inducts into faster, lighter, scherzo-like *Allegro molto*, the cello driving the music forward with its scrubbing semiquavers.

Elgar anticipated that the *Adagio*, despite its anticipatory half-close, would often be played without the rest of the concerto, and scored it with just strings and wind sextet. The cello melody gives the uncanny impression of being an internal dialogue between two separate voices, higher and lower, each merging in and out of the countermelodies of the supporting strings.

Elgar, at 57, struggled to find a new wartime voice
Enjoying music. Now and in the future.

Music creates magical moments for generations. That’s why Credit Suisse has supported the Sydney Symphony Orchestra as Premier Partner since 2010.
credit-suisse.com/au
The finale opens, exceptionally, announcing its fragmentary theme (*Allegro*) without the cello. The cello then reworks it in a parenthetic recitative and short cadenza (*Moderato*), before it takes over fully (*Allegro, ma non troppo*). The soloist sweetly but firmly pulls the music up introducing its arcing subsidiary idea, then carried on by flowing semiquavers into the extensive development. There’s a heady reprise of the fast theme, echoes of earlier quiet asides, and a penultimate throwback to the concerto’s opening gesture, caught up into a rapid, surging close.

GRAEME SKINNER © 2014

Elgar’s Cello Concerto calls for an orchestra of double winds, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, solo cello, and strings.

Percy Code conducted the Sydney Symphony Orchestra’s first performance of Elgar’s Cello Concerto in August 1944 with Lauri Kennedy, cello. The Orchestra performed it most recently in April 2017 under Robert Spano with Harriet Krijgh, cello.

Edward Elgar

**Variations on an Original Theme, Op.36 Enigma**

I (C.A.E.) – Caroline Alice Elgar, the composer’s wife  
II (H.D.S.-P) – Hew David Steuart-Powell, pianist in Elgar’s trio  
III (R.B.T.) – Richard Baxter Townshend, author  
IV (W.M.B.) – William Meath Baker, nicknamed ‘the Squire’  
V (R.P.A.) – Richard Penrose Arnold, son of Matthew Arnold  
VI (Ysobel) – Isabel Fitton, viola player  
VII (Troyte) – Arthur Troyte Griffith, architect  
VIII (W.N.) – Winifred Norbury  
IX (Nimrod) – August Johannes Jaeger, reader for the publisher Novello & Co  
X (Dorabella) *Intermezzo* – Dora Penny, later Mrs Richard Powell  
XI (G.R.S.) – Dr G.R. Sinclair, organist of Hereford Cathedral  
XII (B.G.N.) – Basil G. Nevinson, cellist in Elgar’s trio  
XIII (***) *Romanza* – Lady Mary Lygon, later Trefusis  
XIV (E.D.U.) *Finale* – Elgar himself (‘Edu’ being his nickname)

In middle-age, Edward Elgar found himself in his native Malvern region, eking out a living as a humble rural music teacher. He took in students, made instrumental arrangements, gave an occasional performance and continually threatened to give away music altogether.

But one evening in October 1898 Elgar began to doodle away at the piano. Chancing upon a brief theme that pleased him, he started imagining his friends confronting the same theme, commenting to his wife, ‘This is how so-and-so would have done it.’ Or he would try to catch another friend’s character in a variation. This harmless bit of fun grew into one of England’s greatest orchestral masterpieces, Elgar’s *Variations on an Original Theme*.
Where the word ‘Theme’ should have appeared in the score, however, Elgar wrote ‘Enigma’. He stated that the theme was a variation on a well-known tune which he refused to identify. It’s a conundrum which has occupied concertgoers and scholars alike ever since. Elgar himself rejected suggestions of God Save the King and Auld Lang Syne. Other suggestions have included Rule, Britannia, an extract from Wagner’s Parsifal, and even Ta-ra-ra-boom-de-ay. Another suggestion is that it’s a simple scale, while Michael Kennedy has proposed that the unheard theme could be Elgar himself, with the famous two-quaver two-crotchet motif on which the entire work is based capturing the natural speech rhythm of the name ‘Edward Elgar’. Elgar went to his grave without revealing the truth and no one has come up with the definitive answer.

The second enigma was the identity of the characters depicted within each variation, who were identified at first only by their initials in the score. This enigma has proved much easier to solve.

Variation 1, which simply elaborates the main violin theme with prominent wind playing, depicts Elgar’s wife, Caroline Alice (‘Carice’). The second variation brings the first hint of actual imitation. Pianist H.D. Steuart-Powell was one of Elgar’s chamber music collaborators, who characteristically played a diatonic run over the keyboard as a warm-up. Variation 3 depicts the ham actor R.B. Townshend whose drastic variation in vocal pitch is mocked here.

The Cotswold squire W. Meath Baker is the subject of Variation 4 while the mixture of seriousness and wit displayed by the poet Matthew Arnold’s son Richard is captured in the fifth variation. The next two variations parody the technical inadequacies of Elgar’s chamber music acquaintances. Violist Isabel Fitton (Variation 6) had trouble performing music where the strings had to be crossed while Arthur Troyte Griffith (Variation 7) was a pianist whose vigorous style sounded more like drumming! Poor Winifred Norbury is actually represented in Variation 8 by a musical depiction of her country house, ‘Sherridge’.

The most famous variation of course is Nimrod (No.9). Nimrod (the ‘mighty hunter before the Lord’ of Genesis chapter 10) was Elgar’s publisher A.J. Jaeger (German for ‘hunter’). Apparently the idea for this particular variation came when Elgar was going through one of his regular slumps. Jaeger took Elgar on a long walk during which he said that whenever Beethoven was troubled by the turbulent life of a creative artist, he simply poured his frustrations into still more beautiful compositions. In memory of that conversation, Elgar made those opening bars of Nimrod quote the slow movement from Beethoven’s Pathétique Sonata.
Variation 10 depicts a young woman called Dora Penny, whose sobriquet ‘Dorabella’ comes from Mozart’s *Così fan tutte*. And then Variation 11 goes beyond the human species, depicting the organist G.R. Sinclair’s bulldog Dan, falling down the steep bank of the river Wye, paddling upstream, coming to land and then barking.

The cello features prominently in Variation 12 – a tribute to cellist Basil Nevinson. Mendelssohn’s *Calm Sea and Prosperous Voyage* is quoted in Variation 13, said to depict Lady Mary Lygon’s departure by ship to Australia. Finally we hear ‘E.D.U.’ where the composer depicts himself (his wife’s nickname for him was Edoo) cocking a snook at all those who said he’d never make it as a composer.

**ABRIDGED FROM MARTIN BUZACOTT © 2000**

The ‘Enigma’ Variations require an orchestra of 2 flutes (1 doubling piccolo), pairs of oboes and clarinets, 3 bassoons (1 doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani and 3 percussion, organ, and strings.

Malcolm Sargent conducted the first performance by the Sydney Symphony Orchestra of the ‘Enigma’ Variations in November 1939; the Orchestra’s most recent performance was under Donald Runnicles in December 2014.
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 Sydney Symphony Orchestra 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 Sydney Symphony Orchestra 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 Sydney Symphony’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.

2019 is David Robertson’s sixth season as Chief Conductor and Artistic Director.
FIRST VIOLINS
Andrew Haveron
CONCERTMASTER
Harry Bennetts
ASSOCIATE CONCERTMASTER
Sun Yi
ASSOCIATE CONCERTMASTER
Fiona Ziegler
ASSISTANT CONCERTMASTER
Jenny Booth
Brielle Clapson
Sophie Cole
Claire Herrick
Georges Lentz
Nicola Lewis
Emily Long
Alexandra Mitchell
Alexander Norton
Anna Skálová
Léone Ziegler
Jessica Oddie†
Lerida Delbridge
ASSISTANT CONCERTMASTER
Kirsten Williams
ASSOCIATE CONCERTMASTER EMERITUS

SECOND VIOLINS
Kirsty Hilton
PRINCIPAL
Marina Marsden
PRINCIPAL
Marianne Edwards
ASSOCIATE PRINCIPAL
Emma Jezek
ASSISTANT PRINCIPAL
Alice Bartsch
Victoria Bihun
Rebecca Gill
Emma Hayes
Shuti Huang
Monique Irik
Wendy Kong
Stan W Kornel
Benjamin Li
Tobias Aant
Nicolette Masters
Maja Verunica

VIOLAS
Tobias Breider
PRINCIPAL
Anne-Louise Comerford
ASSOCIATE PRINCIPAL
Sandor Costantino
Rosemary Curtin
Jane Hazelwood
Graham Hennings
Stuart Johnson
Justine Marsden
Felicity Tsai
Leonid Vololovsky
Beth Condon
Stephen Wright†
Roger Benedict
PRINCIPAL
Justin Williams
ACTING ASSOCIATE PRINCIPAL
Amanda Verner

CELLOS
Umberto Clerici
PRINCIPAL
Catherine Hewgill
PRINCIPAL
Leah Lynn
ACTING ASSOCIATE PRINCIPAL
Kristy Conrau
Fenella Gill
Timothy Nankervis
Elizabeth Neville
Christopher Piccock
Adrian Wallis
David Wickham

DOUBLE BASSES
Kees Boersma
PRINCIPAL
David Campbell
Steven Larson
Richard Lynn
Jaen Pallandi
Benjamin Ward
David Barlow†
Robin Brawley†
Alex Henery
PRINCIPAL

FLUTES
Emma Sholl
ASSOCIATE PRINCIPAL
Carolyn Harris
Joshua Batty
PRINCIPAL

OBOES
Diana Doherty
PRINCIPAL
Alexandre Ogued
PRINCIPAL
Shefali Pryor
ASSOCIATE PRINCIPAL
David Papp

CLARINETS
Francesco Celata
ACTING PRINCIPAL
Christopher Tingay
Alexander Morris
PRINCIPAL BASS CLARINET

BASSOONS
Matthew Wilkie
PRINCIPAL EMERITUS
Fiona McNamara
Noriko Shimada
PRINCIPAL CONTRABASSOON
Todd Gibson-Cornish
PRINCIPAL

HORNS
Ben Jacks
PRINCIPAL
Euan Harvey
Marnie Sebire
Rachel Silver
Geoffrey O’Reilly
PRINCIPAL 3RD

TRUMPETS
Brent Grapes†
GUEST PRINCIPAL
Anthony Heinrichs
Daniel Henderson†
David Elton
PRINCIPAL
Paul Goodchild
ASSOCIATE PRINCIPAL

TROMBONES
Scott Kimmont
ASSOCIATE PRINCIPAL
Nick Byrne
Christopher Harris
PRINCIPAL BASS TROMBONE
Ronald Prussing
PRINCIPAL

TIMPANI
Adam Jeffrey†
GUEST PRINCIPAL
Mark Robinson
ACTING PRINCIPAL

PERCUSSION
Rebecca Lagos
PRINCIPAL
Timothy Constable
Brian Nixon†

ORGAN
David Drury†
GUEST PRINCIPAL

* = GUEST MUSICIAN
* = CONTRACT MUSICIAN
† = SYDNEY SYMPHONY FELLOW
Grey = PERMANENT MEMBER OF
THE SYDNEY SYMPHONY ORCHESTRA

NOT APPEARING IN THIS CONCERT
Board of Directors
Terrey Arcus AM Chairman
Geoff Ainsworth AM
Andrew Baxter
Kees Boersma
Ewen Crouch AM
Emma Dunch CEO
Cathenne Hewgill
The Hon. Justice AJ Meagher
Karen Moses
John Vallance
Geoff Wilson

Council
Brian Abel
Doug Battersby
Christine Bishop
Dr Rebecca Chin
John C Conde AO
The Hon. John Della Bosca
Alan Fang
Hannah Fink and Andrew Shapiro
Erin Flaherty
Dr Stephen Freiberg
Robert Joannides
Simon Johnson
Gary Linnane
Helen Lynch AM
David Maloney AM
The Hon. 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 OAM
Mary Whelan
Brian White AO
Rosemary White

HONORARY COUNCIL MEMBERS
Ita Buttrose AC OBE
Donald Hazelwood AO OBE
Yvonne Kenny AM
Wendy McCarthy AO
Dene Olding AM
Leo Schofield AM
Peter Weiss AO

Concertmasters
Emeritus
Donald Hazelwood AO OBE
Dene Olding AM

Administration
EXECUTIVE
Emma Dunch Chief Executive Officer
Sarah Falzarano Director of Finance
Richard Hemsworth Director of Operations
Aernout Kerbert Director of Orchestra Management
Luke Nestorowicz Director of Marketing
Raff Wilson Director of Artistic Planning

Ross Chapman Production Manager
Mihka Chee External Affairs Manager
Callum Close Philanthropy Manager
Ian Colley Customer Analyst
Meg Collis Philanthropy Coordinator
Kerry-Anne Cook Associate Director of Operations & Ticketing
Pim den Dekker Head of Customer Service and Ticketing
Michael Dowling Customer Service Representative
Jennifer Drysdale Head of Philanthropy
Douglas Emery Marketing Manager
Emma Ferrer Accounts Assistant
Meera Gooley Head of Digital Marketing
Victoria Grant Librarian
Tess Herrett Marketing Associate
Michel Maree Hryce In-House Counsel, People & Culture
Philip Jameson Chief of Staff
Meklit Kibret Community Engagement Officer
Patricia Laksmomo External Affairs Officer

Ilmar Leetberg Artist Liaison Manager
Alyssa Lim Publicity Manager
Marta Marcos Head of Copywriting
Rosie Marks-Smith Orchestra Personnel Manager
Alastair McKean Library Manager
Rachel McLarin Orchestra Personnel Manager
Lynn McLaughlin Head of CRM
Mary-Ann Mead Librarian
Lars Mehlan Head of Corporate Relations
Tom Niall Marketing Associate
Alex Norden Operations Manager
Aeva O’Dea Office Administrator
Lauren Patten Philanthropy Officer
Minerva Prescott Accountant
Andrea Reitano Digital Marketing Coordinator
Genevieve Scott Stage Manager
Elissa Seed Production Coordinator
Indah Shillingford Design Lead
Andrea Shrewsbury Marketing Project Manager
Peter Silver Acting Director, Sydney Symphony Presents
Laura Soutter Payroll Officer
Brendon Taylor Production Coordinator
Ruth Tolentino Finance Manager
Sam Torrens Artistic Planning Manager
Simonette Turner Orchestra Personnel Manager
Stephan Wilson Senior Customer Service Manager
Amy Zhou Graphic Designer
The Sydney Symphony Orchestra gratefully acknowledges the music lovers who support us. Your generous philanthropy is instrumental to our continued artistic excellence and helps to sustain our important education and regional touring programs. In addition to those listed below, we also acknowledge those supporters who wish to remain anonymous.

VISIONARIES
Brian Abel
Geoff Ainsworth AM & Johanna Featherstone
Anne Arcus & Terrey Arcus AC
Am The Berg Family Foundation
Robert & Janet Constable
Crown Resorts Foundation
Dr Rachael Kohn AO & Mr Tom Blen
Sir Frank Lowy AC & Lady Shirley Lowy OAM
Ruth & Bob Magid OAM
Roslyn Packer AC (President, Maestro’s Circle)
Packer Family Foundation
Thyne Reid Foundation
Peter Weiss AO (President Emeritus, Maestro’s Circle) & Doris Weiss

MAESTRO’S CIRCLE
Robert Albert AO & Elizabeth Albert
Christine Bishop
John C Conde AO
Dr Gary Holmes & Dr Anne Reckmann
Ingrid Kaiser
I Kallinkos
Anthony & Sharon Lee Foundation
Warren & Marianne Lesnie
The late Hon Jane Mathews AO
Catrina Morgan-Hunn & Geoffrey O’Connor
Vicki Olson
Drs Keith & Eileen Ong
David Robertson & Orli Shaham
Dr Gary Holmes & Helen Graham
Ross Grant
The Hilmer Family Endowment
Jim & Kim Johson
Roland Lea
Dr Janet Merewether
Dr Victor Bien & June & Alan Woods Family
Bequest
$10,000+
Ainsworth Foundation
Rob Baulderstone & Mary Whelan
Audrey Blunden
Daniel & Drina Breznjak
Richard Goldben SC
Janet Cooke
Ewen Crouch AM & Catherine Crouch
Ian Drinkall & Reg Holloway
The Greatorex Fund
Carolyn Githens
Nora Goodridge OAM
James Graham AM & Helen Graham
SUPPORTERS PROGRAM
$5,000+
Stephen J Bell
Dr Victoria Davies & Ms Silvana d’Iapico
Beverley & Phil Birnbaum
Boyarsky Family Trust
Ian & Jennifer Burton
Hon J C Campbell QC & Mrs Campbell
Margot Chinnick
Roxane Clayton
B J & M Coles
Howard & Maureen Connors
Donus Australia Foundation Limited
Paul R Espie AO
Richard Flanagan
Dr Stephen Freiberg & Donald Campbell
Dr Colin Goldsmith
Warren Green
Dr Jan Grose OAM
James & Yvonne Hochroth
Kimberley & Angus Holden
Peter M Howard
Erwin Katzen
Justice Francois Kunc & Ms Felicity Rourke
John Lam-Po-Tang
Dr Lee MacCormick Edwards Charitable Foundation
Mara Maxwell
Robert McDougall
Judith A McKean
Jackie O’Brien
Sandra Plowman
Mark & Lindsay Robinson
Dr Agnes E Sinclair
Dougall Squair
Howard Tanner AM & Mary Tanner
David FC Thomas & Katerina Thomas
Women’s Health & Research Institute of Australia
Robert Veel
Robert & Rosemary Walsh
Yam Family Foundation
Dr John Yu AC
$2,500+
David Barnes
In memory of Lance Bennett
In memory of Rosemary Boyle,
Music Teacher
In memory of R W Burley
Chieung Family
Jill E Choukes
Dr Paul Collett
Andrew & Barbara Dow
Sarah & Tony Falzarano
Ian Fenwick & the late Prof Neville Wells
Michael & Rochelle Goot
Anthony Gregg
Sherry & Tom Gregory
Jill Hickson AC
Roger Hudson & Claudia Rossi-Hudson
David Jeremy
Andrew Kaldor AM & Renata Kaldor AO
W G Keighley
Dr Heng Khung & Mrs Cilla Tey
Professor Andrew Korda AM & Susan Pearson
A/Prof Winston Lisauw & Ellen Lisauw
Gabriel Lopata
Peter Lowry OAM & Dr Carolyn Lowry OAM
David Maloney AM & Erin Flaherty
Renée Markovic
Dr V Jean McPherson
Phil & Helen Weddings
James & Elise Moore
Janet Newman
Timothy & Eva Pascoe
Andrew Patterson & Steven Bardy
Graham Quinton
Suzanne Rea & Graham Stewart
Patricia H Reid Endowment Pty Ltd
Dr Evelyn Royal
Shah Rushi
Tony Schlosser
Sophie Schultz
Helen & Sam Sheffer
Yvonne Sonntag
Titia Sprague
Jo Strutt & the late John Strutt
Jane Thornton AM & Peter Thornton
Kevin Troy
Judge Robyn Tupman
Ken Unsworth
Dr Alix Waldman
The Hon. Justice A G Whealy
Lindsay & Margaret Woolveridge
Josette Wunder
$1,000+
Colin & Richard Adams
Lenore Adamson
John Arken
Rae & David Allen
Henri W Aram OAM
In memory of Toby Avent
John Augustus & Kim Rynie
Lyn Baker
Malcolm & Joanna Barlow
Dr Richard & Mrs Margaret Bell
G & L Bessson
Mark Bethaude AC
Minnie Biggs
Allan & Julie Bligh
Judith Bloxham
Andre Boerema
Irene & Robert Bonella
Dr Barbara Booth & Dr Margaret Booth
Jan Bowes AM
Ros Bracher AM
Peter Braithwaite & Gary Linnane
Mrs H Breekveldt
Ita Buttrose AC OBE
Hugh & Hilary Cairns
Michel-Henri Carriol
M D Chapman AM & J M Chapman
Norman & Suellen Chapman
Dr Diana Choquette
David Churches & Helen Rose
Donald Clark
In memory of L & R Collins
Joan Connery OAM
Debby Cranmer & Bill Caukll
Dr Peter Craswell
Mary Anne Cronin
Trevor Cook & Julie Flynn
Charles P Curran AM & Mrs Eva Curran
John Curotta
Diana Daly
The Hon. Justice David Davies & Mr Paul Presa
Greta Davis
Lisa & Miro Davis
The Deveson Family
Kate Dixon
Susan Doenau
Stuart & Alex Donaldson
Peter Boyle
JP & Jen Drysdale
Professor Jenny Edwards
Dr Rupert C Edwards
The Hon. Justice Sylvia Emmett
Sue Ellson & Don Enstrom
John B Fairfax AC & Libby Fairfax
Hannah Pink & Andrew Shapiro
Mr & Mrs Alexander Fischl
Vernon Flay & Linda Gilbert
Friedel Family Foundation
Lynne Frolich
Jennifer Fulton

PATRONS PROGRAM
$15,000+
Antonette Albert
Doug & Alison Battersby
Dugald Black
Sandra & Neil Burns
Robert & L Alison Carr
Dr Rebecca Chin
Bob & Julie Clappett
Emma Dunch
Edward & Diane Federman
Simon Johnson
Dr Barry Landa
Sylvia & the late Sol Levi
Helen Lynch AM & Helen Bauer
Susan Maple-Brown AM
Russell & Mary McMurray
The Hon. Justice AJ Meagher & Mrs Fran Meagher
John & Jane Morschel
Karen Moses
Kenneth R Reed AM
Garry & Shiva Rich
Geoffrey Robertson AO
Grahame Redmayne
Tim Robertson
James Stening
Judy & Sam Weiss
Caroline Wilkinson OAM
June & Alan Woods Family
Bequest
SUPPORTERS PROGRAM
$5,000+
Stephen J Bell
Dr Victoria Davies & Ms Silvana d’Iapico
Beverley & Phil Birnbaum
Boyarsky Family Trust
Ian & Jennifer Burton
Hon J C Campbell QC & Mrs Campbell
Margot Chinnick
Roxane Clayton
B J & M Coles
Howard & Maureen Connors
Donus Australia Foundation Limited
Paul R Espie AO
Richard Flanagan
Dr Stephen Freiberg & Donald Campbell
Dr Colin Goldsmith
Warren Green
Dr Jan Grose OAM
James & Yvonne Hochroth
Kimberley & Angus Holden
Peter M Howard
Erwin Katzen
Justice Francois Kunc & Ms Felicity Rourke
John Lam-Po-Tang
Dr Lee MacCormick Edwards Charitable Foundation
Mara Maxwell
Robert McDougall
Judith A McKean
Jackie O’Brien
Sandra Plowman
Mark & Lindsay Robinson
Dr Agnes E Sinclair
Dougall Squair
Howard Tanner AM & Mary Tanner
David FC Thomas & Katerina Thomas
Women’s Health & Research Institute of Australia
Robert Veel
Robert & Rosemary Walsh
Yam Family Foundation
Dr John Yu AC
$2,500+
David Barnes
In memory of Lance Bennett
In memory of Rosemary Boyle,
Music Teacher
In memory of R W Burley
Chieung Family
Jill E Choukes
Dr Paul Collett
Andrew & Barbara Dow
Sarah & Tony Falzarano
Ian Fenwick & the late Prof Neville Wells
Michael & Rochelle Goot
Anthony Gregg
Sherry & Tom Gregory
Jill Hickson AC
Roger Hudson & Claudia Rossi-Hudson
David Jeremy
Andrew Kaldor AM & Renata Kaldor AO
W G Keighley
Dr Heng Khung & Mrs Cilla Tey
Professor Andrew Korda AM & Susan Pearson
A/Prof Winston Lisauw & Ellen Lisauw
Gabriel Lopata
Peter Lowry OAM & Dr Carolyn Lowry OAM
David Maloney AM & Erin Flaherty
Renée Markovic
Dr V Jean McPherson
Phil & Helen Weddings
James & Elise Moore
Janet Newman
Timothy & Eva Pascoe
Andrew Patterson & Steven Bardy
Graham Quinton
Suzanne Rea & Graham Stewart
Patricia H Reid Endowment Pty Ltd
Dr Evelyn Royal
Shah Rushi
Tony Schlosser
Sophie Schultz
Helen & Sam Sheffer
Yvonne Sonntag
Titia Sprague
Jo Strutt & the late John Strutt
Jane Thornton AM & Peter Thornton
Kevin Troy
Judge Robyn Tupman
Ken Unsworth
Dr Alix Waldman
The Hon. Justice A G Whealy
Lindsay & Margaret Woolveridge
Josette Wunder
$1,000+
Colin & Richard Adams
Lenore Adamson
John Arken
Rae & David Allen
Henri W Aram OAM
In memory of Toby Avent
John Augustus & Kim Rynie
Lyn Baker
Malcolm & Joanna Barlow
Dr Richard & Mrs Margaret Bell
G & L Bessson
Mark Bethaude AC
Minnie Biggs
Allan & Julie Bligh
Judith Bloxham
Andre Boerema
Irene & Robert Bonella
Dr Barbara Booth & Dr Margaret Booth
Jan Bowes AM
Ros Bracher AM
Peter Braithwaite & Gary Linnane
Mrs H Breekveldt
Ita Buttrose AC OBE
Hugh & Hilary Cairns
Michel-Henri Carriol
M D Chapman AM & J M Chapman
Norman & Suellen Chapman
Dr Diana Choquette
David Churches & Helen Rose
Donald Clark
In memory of L & R Collins
Joan Connery OAM
Debby Cranmer & Bill Caukll
Dr Peter Craswell
Mary Anne Cronin
Trevor Cook & Julie Flynn
Charles P Curran AM & Mrs Eva Curran
John Curotta
Diana Daly
The Hon. Justice David Davies & Mr Paul Presa
Greta Davis
Lisa & Miro Davis
The Deveson Family
Kate Dixon
Susan Doenau
Stuart & Alex Donaldson
Peter Boyle
JP & Jen Drysdale
Professor Jenny Edwards
Dr Rupert C Edwards
The Hon. Justice Sylvia Emmett
Sue Ellson & Don Enstrom
John B Fairfax AC & Libby Fairfax
Hannah Pink & Andrew Shapiro
Mr & Mrs Alexander Fischl
Vernon Flay & Linda Gilbert
Friedel Family Foundation
Lynne Frolich
Jennifer Fulton

SYDNEY SYMPHONY ORCHESTRA PATRONS
SYDNEY SYMPHONY ORCHESTRA PATRONS

Chair Patrons

David Robertson
The Lowy Chair of
Chief Conductor and
Artistic Director

Emma Dunch
Chair Executive Officer
Kallinikos Chair

Andrew Haveron
Concertmaster
Vicki Olsson Chair

Joshua Batty
Principal Flute
Karen Moses Chair

Victoria Bihun
Violin
Sylvia & the late Sol Levi Chair

Kees Boersma
Principal Double Bass
Council Chair

Tobias Breider
Principal Viola
Roslyn Packer & Gretel Packer Chair

Nick Byrne
Trombone
Robertson Family Chair

Umberto Clerici
Principal Cello

Garry & Shiva Rich Chair

Anne-Louise Comerford
Associate Principal Viola
White Family Chair

Kristy Conrau
Cello

James Graham AM &
Helen Graham Chair

Timothy Constable
Percussion
The late Hon. Jane Mathews AO Chair

Lerida Delbridge
Assistant Concertmaster

Simon Johnson Chair

Diana Doherty
Principal Oboe
John C Conde AO Chair

Paul Goodchild
Associate Principal Trumpet
Friends of The Hon. Jane
Mathews AO Chair

Carolyn Harris
Flute
Dr Barry Landa Chair

Jane Hazelwood
Viola

Bob & Julie Clampett Chair
in memory of Carolyn Clampett

Claire Herrick
Violin

Mary & Russell McMurray Chair

Catherine Hewgill
Principal Cello

The Hon. Justice AJ &
Mrs Fran Meagher Chair

Kirsty Hilton
Principal Second Violin

Drs Keith & Eileen Ong Chair

Scott Kinmont
Associate Principal Trombone

Audrey Blunden Chair

Leah Lynn
Assistant Principal Cello

Sydney Symphony Orchestra
Vanguard Chair (lead support
from Taine Moufarrige
and Seamus R Quick)

Nicole Masters
Violin

Nora Goodridge OAM Chair

Timothy Nankervis
Cello

Dr Rebecca Chin & Family Chair

Elizabeth Neville
Cello

Ruth & Bob Magid OAM Chair

Alexandre Oguey
Principal Cor Anglais
Mackenzie’s Friend Chair

Mark Robinson
Acting Principal Timpani

Sylvia Rosenblum Chair
in memory of Rodney
Rosenblum

Emma Sholl
Associate Principal Flute

Robert & Janet Constable Chair

Justin Williams
Assistant Principal Viola

Robert & L Alison Carr Chair

FOR INFORMATION ABOUT THE CHAIR PATRONS PROGRAM CALL (02) 8215 4674
Sydney Symphony Fellowship

The Fellowship program receives generous support from Paul Salteri AM & Sandra Salteri and the Estate of the late Helen MacDonnell Morgan. Fellowship Artistic Director, Roger Benedict is supported by Warren & Marianne Lesnie.

FELLOWSHIP PATRONS

Robert Albert AO & Elizabeth Albert Violin Fellow
Black, Morgan-Hunn & Stening Oboe Fellow
Christine Bishop Percussion Fellow
Sandra & Neil Burns Clarinet Fellow
Carolyn Githens Double Bass Fellow
Dr Gary Holmes & Dr Anne Reecckmann Horn Fellow
In memory of Matthew Krel Violin Fellow
Warren & Marianne Lesnie Trumpet Fellow
The Ross Trust Double Bass Fellow
In memory of Joyce Sproat Viola Fellow
In memory of Mrs W Stening Cello Fellow
June & Alan Woods Family Bequest Bassoon Fellow

Help spark a lifetime love of music and support the Orchestra’s future.

Sydney Symphony Orchestra Commissions 2019

Each year – both alone and in collaboration with other orchestras worldwide – the Sydney Symphony Orchestra commissions new works for the mainstage concert season. These commissions represent Australian and international composers, established and new voices, and reflect our commitment to the nurturing of orchestral music.

STEVE REICH Music for Ensemble and Orchestra
Premiered February 2019
Commissioned with the support of Dr Stephen Freiberg & Donald Campbell

CHRISTOPHER ROUSE Bassoon Concerto
Premiering 28, 29, 30 November 2019
Commissioned with the support of Geoff Stearn

PHOTO: ANTHONY GEENABERT
Sydney Symphony Orchestra 2019 Fellows

PLEASE DONATE TODAY

(02) 8215 4674
philanthropy@sydneysymphony.com
We gratefully acknowledge those who have left a bequest to the Sydney Symphony Orchestra

The Estate of the late Ross Adamson
The Estate of the late Douglas Vincent Agnew
The Estate of the late Dr Alison Margaret Burrell
The Estate of the late Carolyn Clamppett
The Estate of the late Jonathan Earl William Clark
The Estate of the late Martha Danos
The Estate of the late Roma Valeria Joy Ellis
The Estate of the late Paul Louis de Leul
The Estate of the late Colin T Enderby
The Estate of the late Mrs E Herrman
The Estate of the late Irwin Imhof
The Estate of the late Isabelle Joseph
The Estate of the late Dr Lynn Joseph
The Estate of the late Matthew Krel
The Estate of the late Helen MacDonnell Morgan
The Estate of the late Greta C Ryan
The Estate of the late Foster Smart
The Estate of the late Joyce Sproat
June & Alan Woods Family Bequest

IF YOU WOULD LIKE MORE INFORMATION ON MAKING A BEQUEST TO THE SYDNEY SYMPHONY ORCHESTRA, PLEASE CONTACT OUR PHILANTHROPY TEAM ON 8215 4674.
<table>
<thead>
<tr>
<th>Principal Partner</th>
<th>Government Partners</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emirates</td>
<td>Australia Council for the Arts</td>
</tr>
</tbody>
</table>

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 Create NSW.

<table>
<thead>
<tr>
<th>Premier Partner</th>
</tr>
</thead>
<tbody>
<tr>
<td>Credit Suisse</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Platinum Partner</th>
<th>Major Partners</th>
</tr>
</thead>
<tbody>
<tr>
<td>TIANDA</td>
<td>Abercrombie &amp; Kent, BCG, Sydney Airport</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Technology Partner</th>
<th>Foundations</th>
</tr>
</thead>
<tbody>
<tr>
<td>OPTUS</td>
<td>Crown Resorts Foundation, Packer Family Foundation, Optus</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Gold Partners</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allens, Linklaters, Emirates, One&amp;Only, Theme Variations, Coxswain Alliance</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Silver Partners</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARAS, Austria, China Bank, Committee Sydney, Immij, Liftronic, IOCLASSIC, Pages Event Hire, Decorex, Wilson Parking, Universal Music, Yarra Burn Sparkling</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Community &amp; Industry Partners</th>
</tr>
</thead>
<tbody>
<tr>
<td>City of Sydney, Arrive, AHA, Business Events Sydney, Sydney Recital Hall, City Chamber of Commerce, The University of Sydney, Sydney Conservatorium of Music, Taylor Street Advisory, Destination NSW</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Vanguard Partner</th>
<th>Event Partner</th>
<th>Regional Tour Partner</th>
</tr>
</thead>
<tbody>
<tr>
<td>Young Henrys</td>
<td>GPO Grand</td>
<td>Regional Express</td>
</tr>
</tbody>
</table>
FROM ACADEMY AWARD WINNER TOM HOOPER, DIRECTOR OF **LES MISÉRABLES** AND **THE KING'S SPEECH**, BASED ON THE LEGENDARY ANDREW LLOYD WEBBER MUSICAL.

JAMES CORDEN  JUDI DENCH  JASON DERULO  IDRIS ELBA  JENNIFER HUDSON  IAN MCKELLEN  TAYLOR SWIFT  REBEL WILSON  INTRODUCING FRANCESCA HAYWARD

**CATS**

IN CINEMAS BOXING DAY
DIRECTED BY TOM HOOPER
Get the best in arts and culture, all in one place

Have it all

Call 131 787  Foxtel

Watch Season 4 from August 22