The Sydney Symphony and Jazz at Lincoln Center Orchestra

21, 22, 25 FEBRUARY
SYDNEY OPERA HOUSE
**CONCERT DIARY**

**FEBRUARY**

Music of Count Basie and Duke Ellington

JAZZ AT LINCOLN CENTER ORCHESTRA IN CONCERT

DUKE ELLINGTON Greatest Hits
COUNT BASIE Greatest Hits

Wynton Marsalis trumpet
Jazz at Lincoln Center Orchestra

Casino Royale in Concert

James Bond on the big screen accompanied by the Sydney Symphony performing David Arnold’s thrilling musical score live to the film!

**MARCH**

Scottish Fantasy

BRUCH AND MENDELSSOHN

R STRAUSS Macbeth
‘BRUCH Scottish Fantasy for violin and orchestra
‘MENDELSSOHN Symphony No.3 (Scottish)

Asher Fisch conductor
Tianwa Yang violin

Pictures At An Exhibition

A SYDNEY SYMPHONY FAMILY EVENT

MUSSORGSKY orch. Goehr Pictures at an Exhibition

Benjamin Northey conductor
Andy Dexterity mime artist

Alessio Bax performs Mozart

MOZART Piano Concerto No.27 in B flat, K595
BEETHOVEN Symphony No.8

Andrew Haveron violin-director
Alessio Bax piano

Alessio Bax in Recital

JS BACH Concerto in D minor, BWV 974 (after Marcello)
RACHMANINOFF Corelli Variations
DALLAPICCOLA Annalibera’s Musical Notebook
LISZT St Francis of Assisi’s Sermon to the Birds, S175/1
LISZT Dante Sonata

Alessio Bax piano

Barry Douglas performs Brahms

WITH SIBELIUS SYMPHONY NO.7

MILLS Aeolian Caprices
SIBELIUS Symphony No.7
BRAHMS Piano Concerto No.2

Lawrence Renes conductor
Barry Douglas piano

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**Sydney Opera House**
Credit Suisse welcomes you to this musical celebration of New York City, as two of the world’s finest orchestras join forces in a rich and thrilling tribute to the great concrete jungle.

We are proud to support the return of the Jazz at Lincoln Center Orchestra to Sydney led by internationally acclaimed musician and composer, Wynton Marsalis. Leading the Sydney Symphony Orchestra is Chief Conductor & Artistic Director, David Robertson, a fellow American. Together, these wonderful orchestras will perform a thrilling tribute to New York City and American culture.

The partnership between a 15-piece jazz ensemble and a 100-strong symphony orchestra is bound by a shared passion for great music. As Premier Partner, we are delighted to play a role in supporting this passion, and to spread that passion to Australian school children.

We provide Australian primary school children with access to music via the Credit Suisse Sydney Symphony Orchestra Schools Music Education Program. In 2018, its first year, the program helped primary school teachers with resources and training to deliver a music curriculum to our pilot schools. The students’ response to the integration of music into their everyday learning has been overwhelmingly positive.

Our program empowers teachers to link music with literacy and numeracy subjects, creating memorable references to support students’ overall academic tuition. We are excited to partner with the Sydney Symphony Orchestra to bring our seemingly diverse industries together.

John Knox
Chief Executive Officer
Credit Suisse Australia
The Lowy Chair of Chief Conductor and Artistic Director

MEET THE MUSIC
THURSDAY 21 FEBRUARY, 6.30PM
EMIRATES METRO SERIES
FRIDAY 22 FEBRUARY, 8PM
MONDAYS @ 7
MONDAY 25 FEBRUARY, 7PM

SYDNEY OPERA HOUSE CONCERT HALL

The Sydney Symphony and Jazz at Lincoln Center Orchestra

David Robertson conductor
Wynton Marsalis trumpet
Jazz at Lincoln Center Orchestra

EDGARD VARÈSE (1883–1965)
Amériques (1929 version)

INTERVAL

WYNTON MARSALIS (born 1961)
The Jungle (Symphony No.4)
The Big Scream (Black Elk Speaks)
The Big Show
Lost in Sight (Post-Pastoral)
La Esquina
Us
Struggle in the Digital Market

AUSTRALIAN PREMIERE

Pre-concert talk by David Robertson in the Northern Foyer 45 minutes before the performance.

Approximate durations: 23 minutes, 20 minute interval, 60 minutes

The concert will conclude at approximately 8.30pm (Thursday), 10pm (Friday) and 9pm (Monday).

Cover image:
Jazz at Lincoln Center Orchestra with Wynton Marsalis
(Photo by Frank Stewart)
Edgard Varèse (1883–1965)

Amériques (1929 version)

‘When I was a boy,’ said Varèse, ‘the simple word “America” meant every discovery, every adventure. It was the unknown. And in this more symbolic sense: new worlds on our planet, far distant spaces. Equipped with the knowledge of a grown man, I gave the first piece I wrote in America the title Amériques.’

Varèse was no Romantic, and Amériques is no New World Symphony. His life-long search for the new was born in the same crucible that produced Futurism and Dadaism: a Europe where the pace of progress had moved beyond the comfort zone and produced a spiritual crisis in which everything, it seemed, would have to be reinvented.

Varèse was very familiar with the ideas of the Futurists, but his own position differed in one fundamental respect. ‘I was not interested in tearing down,’ he would later write, ‘but in finding new means.’ If he was trying to blow holes in the walls of the established musical world, it was in order to let through ‘all the sounds which at the time – and perhaps still today – are called noise’. Thus, for example, his use of sirens is not so much an attempt to imitate the sounds of city living as a means of obtaining the continuous slow glissandos which conventional orchestral instruments could not give. As early as 1916 he imagined liberation from the fixed system of tempered pitches, unrelated cross-rhythms, ‘new harmonic splendours obtainable from the use of sub-harmonic combinations now impossible’, extended ranges of pitch and dynamics, and the projection of sound in space. When tape recorders became available in the 1950s, he created two of the first masterpieces of music on tape, Déserts and Poème électronique.

Varèse saw himself as a ‘worker in rhythms, frequencies and intensities’, with ‘sound-masses’ and silences arranged in parallel, overlapping streams. The sounds gradually appear in new contexts of rhythm, dynamics and timbre. There is a clear debt to Stravinsky’s Rite of Spring (1913), both in the juxtaposition of musical ‘blocks’ and in the rhythmic energy; it was only two years after the premiere of the Rite that Varèse arrived in New York, with no money and no English and all his earlier compositions destroyed in a warehouse fire. He began work on Amériques in 1918: ‘With Amériques I began to write my own music, and I wish to live (or die) by my later works’.

Debussy had encouraged Varèse to compose ‘what you want to, and the way you want to’, but could never have imagined the sheer scale of Amériques – 150 players on stage, including 29 brass players, 27 woodwind, two harps and 11 percussionists playing 21 instruments, with parts for heckelphone, siren, steamboat whistle, cyclone whistle and crow call. After the first performance (which was not till 1926, some four years after the work was completed), Varèse prepared this revised version for only (!) 100 players, for the European premiere in Paris in 1929; in that performance, the siren was replaced by the newly invented ondes martenot.

Varèse’s preferred medium was actually the chamber orchestra, particularly wind and percussion ensembles. (Varèse used strings in only four published works; he disliked their vibrato, and found that only wind and percussion could provide the intensity of sound he required.) In fact, from around 50 years of composing, Varèse left only a dozen or so pieces. That handful of works, however, has inspired composers from John Cage to Harrison Birtwistle to Frank Zappa. Varèse’s sculptures in sound provided a major stimulus to those who came after.

ADAPTED FROM A NOTE BY NATALIE SHEA
SYMPHONY AUSTRALIA © 2003

This is the first time the Sydney Symphony Orchestra has performed Amériques.

The score (1929 version) calls for 5 flutes [3 doubling piccolo, 1 alto flute] 5 oboes [1 doubling heckelphone] 5 clarinets [1 doubling E flat clarinet, and 2 bass] 5 bassoons [2 doubling contrabassoon] 8 horns, 6 trumpets, 5 trombones, 2 tubas, 2 timpani, 13 percussion, 2 harps, celesta, and strings.
Wynton Marsalis (born 1961)
The Jungle (Symphony No.4)

The Big Scream (Black Elk Speaks)
The Big Show
Lost in Sight (Post-Pastoral)
La Esquina
Us

Struggle in the Digital Market

AUSTRALIAN PREMIERE

In 1987 Wynton Marsalis’ co-founded a jazz program that by 1996 had grown into a full-fledged constituent organisation, Jazz at Lincoln Center. He now serves as its Artistic Director and as Music Director of the Jazz at Lincoln Center Orchestra. He embodies the spirit of inter-organisational involvement that was imagined by Lincoln Center’s founders. For New York City Ballet he composed Jazz: Six Syncopated Movements and Them Twos. The Chamber Music Society of Lincoln Center has commissioned two works from him, introducing the string quartet At the Octoroon Balls in 1995 and then, three years later, A Fiddler’s Tale (inspired in part by Stravinsky’s The Soldier’s Tale). He also serves as director of the Juilliard Jazz Studies program. Lincoln Center itself commissioned his Blood on the Fields, a vast, three-and-a-half-hour oratorio that, in its revised version, was awarded the 1997 Pulitzer Prize for Music. In 2001 the New York Philharmonic presented a section of that work in a joint concert with Jazz at Lincoln Center, and in 2005 it included his composition titled #8 in a joint concert with the Louisiana Philharmonic Orchestra, in a benefit performance scheduled in the aftermath of Hurricane Katrina. At the end of 1999, the New York Philharmonic joined with the Lincoln Center Jazz Orchestra and the Morgan State University Choir to perform the world premiere of a work commissioned from Marsalis by the Philharmonic, All Rise, that, as he put it, was intended to extend the continuum of jazz/symphonic orchestra collaborations foretold by Dvořák, initiated by Ellington and Gershwin, and furthered by Bernstein and Schuller. It expresses an unshakable belief that our humanity will triumph, that joy can be every bit as profoundly meaningful as pain and that optimism is a more heroic perspective than cynicism or apathy.

In 2015 U.S. President Barack Obama awarded Marsalis the National Humanities Medal to recognize his contributions to broadening American citizens’ engagement with history, literature, languages, and philosophy.

In 2010 the New York Philharmonic performed the premiere of Marsalis’s Swing Symphony (Symphony No.3), whose five movements reference various strands of jazz that fed into the style of swing. In 2016 it introduced his The Jungle (Symphony No.4), which is a wary, unvarnished ode to New York City. Marsalis has written:

New York City is the most fluid, pressure-packed, and cosmopolitan metropolis the modern world has ever seen. The dense mosaic of all kinds of people everywhere doing all kinds of things encourages you to ‘stay in your lane’, but the speed, freedom and intensity of our relationships to each other — and to the city itself — forces us onto a collective super highway unlike any other in our country.

The composer describes the movements as follows:

The Big Scream [Black Elk Speaks] represents nervous energy, the primal soul of our city as maintained across time. It reflects on our Native American roots and the many forms of strife we have endured in an attempt to negotiate this small space with and without each other.

The Big Show evokes the brash, brassy, razzle-dazzle of our city. It is the feeling of ragtime, of Broadway, and the European immigrant’s transition to New Yorker through the syncopated spirit of the early 20th-century dance, animal movements like the turkey trot and fox trot.

Lost in Sight (Post-Pastoral): Everywhere we turn we see the homeless, the dispossessed, the out of luck, and the love-lost. In the midst of staggering wealth, we house a large population who can’t survive. They are ubiquitous and invisible. Their presence connects us to the 19th century and our legacy of slavery.
La Esquina: Hispanic sounds and rhythms have pressed an indelible groove into the character of the city. Afro-Latin culture is a foundation of New York life and our city has inspired some of its greatest music.

Us: Although we are gritty and brusque by day, we can also be romance, elegance, and sophistication by night. ‘Us’ is what it means to be with, against, and up against another.

Struggle in the Digital Market: The city is driven ever forward by more and more profit and the myth of unlimited growth for the purpose of ownership and seclusion. Some form of advertisement occupies every available space. The struggle asks, ‘Will we seek and find more equitable long-term solutions ... or perish?’

This NOTE ORIGINALLY APPEARED IN THE PROGRAMS OF THE NEW YORK PHILHARMONIC AND IS REPRINTED WITH PERMISSION. © NEW YORK PHILHARMONIC.

The Jungle calls for jazz band and an orchestra of 3 flutes (1 doubling piccolo), 3 oboes (1 doubling cor anglais), 3 clarinets (1 doubling bass), 3 bassoons (1 doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, and strings.

This evening, the Sydney Symphony Orchestra present the Australian premiere of Marsalis’ The Jungle.

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David Robertson – conductor, artist, thinker, and American musical visionary – occupies some of the most prominent platforms on the international music scene. A highly sought-after podium figure in the worlds of opera, orchestral music, and new music, Robertson is celebrated worldwide as a champion of contemporary composers, an ingenious and adventurous programmer, and a masterful communicator whose passionate advocacy for the art form is widely recognized.

Following the autumn 2018 European tour with the Sydney Symphony Orchestra, Robertson kicks off his valedictory 2019 season as its Chief Conductor and Artistic Director. In the 2018-19 season, Robertson returns to the Royal Concertgebouw Orchestra, BBC Symphony Orchestra, Symphonieorchester des Bayerischen Rundfunks, and Czech Philharmonic. He continues rich collaboration with the New York Philharmonic, and conducts the Toronto and Montreal Symphony Orchestras, Cincinnati and Dallas Symphony Orchestras, and the Juilliard Orchestra, where he begins his tenure as Director of Conducting Studies, Distinguished Visiting Professor.

Robertson recently completed his transformative 13-year tenure as Music Director of the St. Louis Symphony Orchestra, where he solidified its status as among the nation’s most enduring and innovative, established fruitful relationships with a spectrum of artists, and garnered a 2014 Grammy Award for the Nonesuch release of John Adams’ City Noir.

Robertson has served in artistic leadership positions at the Orchestre National de Lyon, and, as a protégé of Pierre Boulez, the Ensemble InterContemporain; as Principal Guest at the BBC Symphony Orchestra; and as a Perspectives Artist at Carnegie Hall, where he has conducted numerous orchestras. He appears regularly with the Royal Concertgebouw Orchestra, Czech Philharmonic, Bayerischen Rundfunk, and other major European orchestras and festivals.

In spring 2018, Robertson built upon his deep relationship with The Metropolitan Opera, conducting the premiere of Phelim McDermott’s celebrated Così fan tutte. Since his 1996 debut, The Makropulos Case, he has conducted a breathtaking range of projects, including the Met premiere of John Adams’ The Death of Klinghoffer (2014); the 2016 revival of Janáček’s Jenůfa; and many favorites. Robertson has frequent projects at the world’s most prestigious opera houses, including La Scala, Théâtre du Châtelet, San Francisco and Santa Fe Operas.

Robertson is the recipient of numerous musical and artistic awards, and in 2010 was made a Chevalier de l’Ordre des Arts et des Lettres by the Government of France. He is devoted to supporting young musicians and has worked with students at festivals ranging from Aspen to Tanglewood to Lucerne.

*The position of Chief Conductor and Artistic Director is also supported by Principal Partner Emirates.*
Wynton Marsalis *trumpet*

Wynton Marsalis (*trumpet*) is the Managing and Artistic Director of Jazz at Lincoln Center and a world-renowned trumpeter and composer. Born in New Orleans, Louisiana in 1961, Marsalis began his classical training on trumpet at age 12, entered The Juilliard School at age 17 and then joined Art Blakey and the Jazz Messengers. He made his recording debut as a leader in 1982, and has since recorded more than 60 jazz and classical recordings, which have won him nine Grammy Awards. In 1983 he became the first and only artist to win both classical and jazz Grammys in the same year and repeated this feat in 1984.

Marsalis is also an internationally respected teacher and spokesman for music education, and has received honorary doctorates from dozens of U.S. universities and colleges. He has written six books; his most recent are *Squeak, Rumble, Whomp! Whomp! Whomp!* illustrated by Paul Rogers and published by Candlewick Press in 2012, and *Moving to Higher Ground: How Jazz Can Change Your Life* with Geoffrey C. Ward, published by Random House in 2008. In 1997 Marsalis became the first jazz artist to be awarded the prestigious Pulitzer Prize in music for his oratorio *Blood on the Fields*, which was commissioned by Jazz at Lincoln Center. In 2001 he was appointed Messenger of Peace by Mr. Kofi Annan, Secretary-General of the United Nations (1997-2006), and he has also been designated cultural ambassador to the United States of America by the U.S. State Department through their CultureConnect program.

Marsalis was instrumental in the *Higher Ground Hurricane Relief* concert, produced by Jazz at Lincoln Center. The event raised more than US$3 million for the Higher Ground Relief Fund to benefit the musicians, music industry-related enterprises, and other individuals and entities from the areas in Greater New Orleans who were affected by Hurricane Katrina. Marsalis helped lead the effort to construct Jazz at Lincoln Center’s home — Frederick P. Rose Hall — the first education, performance, and broadcast facility devoted to jazz, which opened in October 2004.
The Jazz at Lincoln Center Orchestra with Wynton Marsalis (JLCO) comprises 15 of the finest jazz soloists and ensemble players today. Led by Wynton Marsalis, Jazz at Lincoln Center Managing and Artistic Director, this remarkably versatile orchestra performs a vast repertoire ranging from original compositions and Jazz at Lincoln Center-commissioned works to rare historic compositions and masterworks by Duke Ellington, Count Basie, Fletcher Henderson, Thelonious Monk, Mary Lou Williams, Dizzy Gillespie, Benny Goodman, Charles Mingus, and many others. The JLCO has been the Jazz at Lincoln Center resident orchestra since 1988, performing and leading educational events in New York, across the United States, and around the globe. Alongside symphony orchestras, ballet troupes, local students, and an ever-expanding roster of guest artists, the JLCO has toured over 300 cities across six continents. Guest conductors have included Benny Carter, John Lewis, Jimmy Heath, Chico O’Farrill, Ray Santos, Paquito D’Rivera, Jon Faddis, Robert Sadin, David Berger, Gerald Wilson, and Loren Schoenberg. The JLCO has been voted best Big Band in the annual DownBeat Readers’ Poll for the past four years (2013–2016).

In 2015, Jazz at Lincoln Center announced the launch of Blue Engine Records, a new platform to make its archive of recorded concerts available to jazz audiences everywhere. The first release from Blue Engine Records, Live in Cuba, was recorded on an historic 2010 trip to Havana by JLCO and was released in October 2015. Big Band Holidays was released in December 2015, The Abyssinian Mass came out in March 2016, and The Music of John Lewis came out in March 2017. Handful of Keys, featuring a group of all-star guest pianists, arrived in September 2017. To date, 14 other recordings featuring the JLCO have been released and internationally distributed: Vitoria Suite (2010); Portrait in Seven Shades (2010); Congo Square (2007); Don’t Be Afraid...The Music of Charles Mingus (2005); A Love Supreme (2005); All Rise (2002); Big Train (1999); Sweet Release & Ghost Story (1999); Live in Swing City (1999); Jump Start and Jazz (1997); Blood on the Fields (1997); They Came to Swing (1994); The Fire of the Fundamentals (1993); and Portraits by Ellington (1992). Visit jazz.org for more information.
At this evening’s performance Camille Thurman will substitute for Walter Blanding, Sam Chess will substitute for Elliot Mason, and Jason Marsalis will appear on drums.
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 groundbreaking 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.
### The Orchestra

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<th>Section</th>
<th>Name</th>
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<td><strong>First Violins</strong></td>
<td>Andrew Haveron</td>
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<td>Sun Yi</td>
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<td>Lerida Delbridge</td>
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<td><strong>Violas</strong></td>
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<td><strong>Double Basses</strong></td>
<td>Kees Boersma</td>
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<td>Josef Bisito*</td>
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<td>Robin Brawley*</td>
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<td><strong>Flutes</strong></td>
<td>Joshua Batty</td>
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<td><strong>Oboes</strong></td>
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<td>Eve Osborn†</td>
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<td><strong>Clarinets</strong></td>
<td>Francesco Colata</td>
<td>Acting Principal</td>
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<td>James Julian†</td>
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<td>Todd Gibson-Cornish</td>
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<td><strong>Timpani</strong></td>
<td>Matthew Wilkie</td>
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<td>Noriko Shimada</td>
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<td><strong>Horns</strong></td>
<td>David Evans*</td>
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<td>Geoffroy O’Reilly</td>
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<td>Aidan Gabriels†</td>
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<td>Ben Jacks</td>
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<td>Euan Harvey</td>
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<td><strong>Trumpets</strong></td>
<td>Brent Grapes*</td>
<td>Principal</td>
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<td>Paul Goodchild</td>
<td>Acting Principal</td>
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<tr>
<td><strong>Keyboards/Extras</strong></td>
<td>Susanne Powell*</td>
<td>Guest Musician</td>
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Catherine Hewgill, Principal Cello

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Alexander & Rosemary Roche
Lesley & Andrew Rosenberg
Ms Christine Rowell-Miller
Jorie Ryan for Meredith Ryan
Mr Kenneth Ryan
Manfred & Linda Salamon
In memory of H St P Scarlett

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George & Mary Shad
Ms Kathleen Shaw
Peter & Virginia Shaw
Allison Shillington & the late David Shillington
Dr Evan Siegel
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Heng & Cilla Tey
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Suzanne & Ross Tzannes AM
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Mary Vallentine AO
John & Akyt van Ogtrop
Ronald Walledge
In memory of Denis Wallis
In memory of Don Ward
Jerry Whitcomb
Dr Peter White
Peter Williamson
Dr Edward J Wills
Margaret Wilson
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R Yabsley
Anonymous (20)
<table>
<thead>
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<th>Name</th>
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<td>Ms Alison Clugston-Cornes</td>
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<td>Ms Juliana Wusun</td>
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<td>Paul Wyckaert</td>
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<tr>
<td>L D &amp; H Y</td>
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<tr>
<td>Joyce Yong</td>
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<td>Anonymous (50)</td>
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**Sydney Symphony Orchestra Vanguard**

Sydney Symphony Vanguard is an adventurous way to demonstrate your commitment to supporting a secure future for orchestral music and live performance. A membership program for the musically curious, Vanguard is your ticket to join the Sydney Symphony community.

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- Laird Abernethy
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- Attila Balogh
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- Andrew Baxter
- Belinda Bentley
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- Adam Blake
- Deryn Bliss
- Daniel Booth
- Dr Andrew Botros
- Christie Brewster
- Nikki Brown
- Chloe Burnett
- Sandra Butler
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- Jacqueline Chalmers
- Dharma Chandran
- Tanya Costello
- Alex Cowie
- Anthony Cowie
- Peter Creeden
- Roslyn Farrar
- Matthew Fogarty
- Matthew Garrett & Courtney Thomason
- Sam Giddings
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