

19 & 20 September 2025

DONALD RUNNICKLES CONDUCTS

# SIBELIUS & WAGNER



Presenting Partners



Royal Caribbean Symphonic Fridays



Hantec Greet Classics

“SYDNEY”  
“SYMPHONY”  
“ORCHESTRA”

Principal Partner



# SYDNEY SYMPHONY ORCHESTRA

**PATRON** Her Excellency The Honourable Margaret Beazley AC KC

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.

The Sydney Symphony Orchestra’s concerts encompass masterpieces from the classical repertoire, music by some of the finest living composers, and collaborations with guest artists from all genres, reflecting the Orchestra’s versatility and diverse appeal. Its award-winning education program is central to its commitment to the future of live symphonic music, and the Orchestra promotes the work of Australian composers through performances, recordings and its commissioning program.

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, followed by David Robertson as Chief Conductor from 2014 to 2019. Australian-born Simone Young commenced her role as Chief Conductor in 2022, a year in which the Orchestra made its return to a renewed Sydney Opera House Concert Hall.

## PERFORMING IN THIS CONCERT

### FIRST VIOLINS

**Andrew Haveron**  
*Concertmaster*  
**Harry Bennetts**  
*Associate Concertmaster*  
**Fiona Ziegler**  
*Assistant Concertmaster*  
**Emily Long**  
*Acting Assistant Concertmaster*  
Jennifer Booth  
Sophie Cole  
Sercan Danis  
Claire Herrick  
Georges Lentz  
Alex Mitchell  
Leone Ziegler  
Marcus Michelsen°  
Brian Hong°  
Ben Tjoa°

### SECOND VIOLINS

**Lerida Delbridge**  
*Principal*  
**Kirsty Hilton**  
*Principal*  
**Marina Marsden**  
*Principal Emeritus*  
**Emma Jezek**  
*Assistant Principal*  
Alice Bartsch  
Rebecca Gill  
Emma Hayes  
Shuti Huang  
Wendy Kong  
Benjamin Li  
Nicole Masters  
Maja Verunica

### VIOLAS

**Tobias Breider**  
*Principal*  
**Justin Williams**  
*Assistant Principal*  
Sandro Costantino  
Rosemary Curtin  
Stuart Johnson  
Justine Marsden  
Felicity Tsai  
Amanda Verner  
Leonid Volovelsky  
James Wannan°

### CELLOS

**Simon Cobcroft**  
*Associate Principal*  
**Leah Lynn**  
*Assistant Principal*  
Kristy Conrau  
Fenella Gill  
Timothy Nankervis  
Elizabeth Neville  
Christopher Pidcock  
Adrian Wallis

### DOUBLE BASSES

**Alexander Henery**  
*Principal*  
David Campbell  
Dylan Holly  
Steven Larson  
Richard Lynn  
Benjamin Ward

### FLUTES

**Emma Sholl**  
*Acting Principal*  
Carolyn Harris  
**Katlijn Sergeant**  
*Principal Piccolo*

### OBOES

**Shefali Pryor**  
*Principal*  
**Alexandre Oguey**  
*Principal Cor Anglais*

### CLARINETS

**Francesco Celata**  
*Associate Principal*  
Christopher Tingay

### BASSOONS

**Matthew Wilkie**  
*Principal Emeritus*  
Fiona McNamara  
**Noriko Shimada**  
*Principal Contrabassoon*

### HORNS

**Samuel Jacobs**  
*Principal*  
**Euan Harvey**  
*Acting Principal 3rd Horn*  
Marnie Sebire  
Rachel Silver  
Emily Newham°

### TRUMPETS

**Brent Grapes**  
*Associate Principal*  
Cécile Glémot  
Anthony Heinrichs

### TROMBONES

**Scott Kinmont**  
*Acting Principal*  
Nick Byrne  
**Christopher Harris**  
*Principal Bass Trombone*

### TUBAS

**Steven Rossé**  
*Principal*

### TIMPANI

**Mark Robinson**  
*Acting Principal*

### PERCUSSION

**Rebecca Lagos**  
*Principal*  
**Joshua Hill°**  
*Acting Associate Principal / Section Percussion*

### HARP

**Louisic Dulbecco**  
*Principal*

### ORGAN

**David Drury\***  
*Guest Principal*

**Bold** Principal  
\* Guest Musician  
° Contract Musician  
† Sydney Symphony Fellow

# 2025 CONCERT SEASON

## ROYAL CARIBBEAN SYMPHONIC FRIDAYS

Friday 19 September, 7pm

## HANTEC GREAT CLASSICS

Saturday 20 September, 2pm

Concert Hall,  
Sydney Opera House

# DONALD RUNNICKLES CONDUCTS SIBELIUS AND WAGNER

## STRIKING AND SWEEPING

**DONALD RUNNICKLES** conductor

**SASHA COOKE** mezzo-soprano

**RICHARD WAGNER** (1813–1883)

*The Flying Dutchman* (1841)

Overture

**EDWARD ELGAR** (1857–1934)

*Sea Pictures, Op.37* (1899)

i. *Sea Slumber-Song*

ii. *In Haven (Capri)*

iii. *Sabbath Morning at Sea*

iv. *Where Corals Lie*

v. *The Swimmer*

## INTERVAL

**JEAN SIBELIUS** (1865–1957)

*Symphony No.2, Op.43* (1901–02)

i. Allegretto

ii. Tempo andante

iii. Vivacissimo –

iv. Allegro moderato

## Pre-concert talk

By Phillip Sametz in the  
Northern Foyer at 6.15pm  
Friday, 1.15pm Saturday.

## Estimated durations

Wagner – 12 minutes

Elgar – 25 minutes

Interval – 20 minutes

Sibelius – 47 minutes

The concert will run for  
approximately 2 hours

## Cover image

By Rebecca Shaw

---

### Presenting Partners



Royal Caribbean Symphonic Fridays



Hantec Great Classics

### Principal Partner



# WELCOME

Welcome to **Donald Runnicles conducts Sibelius & Wagner**, a concert that connects the natural, emotional and metaphysical worlds through the music of Sibelius, Wagner and Elgar.

As Presenting Partner of *Royal Caribbean Symphonic Fridays*, we are delighted to bring you the opportunity to hear some of classical music's most exciting works, performed by internationally renowned artists in one of the world's great concert halls.

Donald Runnicles first encountered Sibelius' Second Symphony as a young audience member in Scotland and has loved the work ever since. Now, as Principal Guest Conductor of the Sydney Symphony Orchestra, he is a highly regarded interpreter of this glorious music, which forms the centrepiece of tonight's concert.

Grammy Award-winning mezzo-soprano Sasha Cooke performs Elgar's evocative song cycle *Sea Pictures*, with its shifting poetic reflections on the ocean. Wagner's *Flying Dutchman* Overture opens the program, conjuring the thrill and power of the open sea.

When in port, our innovative ships become a central feature of the sweeping panorama of Sydney Harbour, a world-famous scene shared by the equally iconic Sydney Symphony Orchestra.

Royal Caribbean is immensely proud of our partnership with the Orchestra. With an unswerving focus on creating world-class experiences, Royal Caribbean and the Sydney Symphony Orchestra share a deep commitment to excellence in all that we do.

In **Donald Runnicles conducts Sibelius & Wagner**, the Sydney Symphony Orchestra and Royal Caribbean invite you to be transported by this remarkable concert.

As Presenting Partner of this series, I hope you enjoy a wonderful Friday evening in the company of these outstanding artists.



Gavin Smith,  
Vice President & Managing Director  
Royal Caribbean



# SOAK UP THE SOUTH PACIFIC



## HOLIDAY IN EVERY WAY

WITH ALL THIS INCLUDED



All  
Main Meals



All  
Entertainment



Most Onboard  
Activities



Kids &  
Teen Club



Fitness  
Centre



Adults-only  
Solarium

Learn more at [RoyalCaribbean.com.au](https://www.royalcaribbean.com.au)



### ADD FLIGHTS TO YOUR GETAWAY

Get to your holiday with ease when you book flights online with Royal Caribbean.



**ROYAL  
CARIBBEAN**

\*T&Cs apply.

# WELCOME

Welcome to **Donald Runnicles conducts Sibelius & Wagner**, a concert in the Hantec Great Classics series.

As the inaugural Presenting Partner of Hantec Great Classics in 2025, we are delighted that our support brings some of the world's finest music to the Concert Hall of the Sydney Opera House.

Since its establishment in 1990, Hantec Group has grown from its roots in Hong Kong into a recognised leader in financial services and diversified industries. As we proudly celebrate our 35th anniversary, we reflect on a journey defined by excellence, innovation, and our unwavering commitment to empowering businesses and investors worldwide.

Sibelius' Second Symphony is an extraordinary piece of music. The American critic James M Keller went so far as to say that it is 'one of the few symphonic creations of our time that point in the same direction as Beethoven's symphonies'. You will find no more passionate advocate for it than Principal Guest Conductor Sir Donald Runnicles, who leads this well-loved symphony with great dedication.

Sir Donald is also a noted expert in the music of Richard Wagner, and the Overture from the opera *The Flying Dutchman* opens today's concert with great drama and energy.

Less well-known are the *Sea Pictures* by Edward Elgar, five exquisite songs for voice and orchestra that present five different depictions of the ocean. These glorious works will be brought to life by American mezzo-soprano Sasha Cooke, a regular at the great opera houses of the world but who will be making her Sydney debut – we are thrilled to welcome her.

The beauty and impact of a Sydney Symphony Orchestra performance are only possible through decades of investment, discipline, and mutual respect. Over nearly two decades, these same principles have guided Hantec Markets Australia in becoming a trusted leader in financial services, specialising in CFD trading for Australian clients.

We are extremely proud of our partnership, which reflects our commitment to supporting the arts and enriching Sydney's vibrant cultural life. Together with the Sydney Symphony Orchestra we share a dedication to excellence and investment in the future.

The Sydney Symphony Orchestra and Hantec invite you to enjoy this uplifting and exhilarating concert experience.



**Joanne Ding**  
**Chief Executive Officer**  
**Hantec Markets Australia**

By enriching cultural life through orchestral music, supporting both classical and contemporary works, and nurturing new talent through educational programs, we collectively aim to inspire both the financial and symphony music.

Together, Sydney Symphony and Hantec Markets Australia weave a dynamic synergy that elevates industry cultures and enriches the community, demonstrating a shared commitment to innovation and cultural enrichment.



**Phone:** +61 2 8017 8099  
**Email:** [info@hantecmarkets.com](mailto:info@hantecmarkets.com)  
**Website:** [hantecmarkets.com](http://hantecmarkets.com)

Major Partner



## ABOUT THE ARTISTS

### **DONALD RUNNICLES** conductor

Over the course of a career spanning 45 years, Sir Donald Runnicles has built his reputation on enduring relationships with several of the most significant opera companies and orchestras, and is especially celebrated for his interpretations of Romantic and post-Romantic symphonic and opera repertoire which are core to his musical identity. He is the music director of the Deutsche Oper Berlin (since 2009) and the Grand Teton Music Festival (since 2005) and has held chief artistic leadership roles at the San Francisco Opera (1992–2008), BBC Scottish Symphony Orchestra (2009–2016), and the Orchestra of St. Luke's (2001–2007). Sir Donald was also Principal Guest Conductor of the Atlanta Symphony Orchestra for more than two decades (2001–2023), and he is the Principal Guest Conductor of the Sydney Symphony Orchestra (since 2019). In February 2024, Runnicles was appointed as Chief Conductor of the Dresden Philharmonic, beginning in the 25/26 season.

Maestro Runnicles kicks off his 24/25 season with a 70th birthday celebration concert at the Edinburgh International Festival conducting the BBC Scottish Symphony in a program of Mahler and Bruckner, after which he opens the Dresden Philharmonic's season in his first concerts as Chief Conductor Designate, returning two more times over the course of the season. At the Deutsche Oper Berlin, Runnicles concludes his Strauss cycle in collaboration with director Tobias Kratzer with a new production of *Die Frau ohne Schatten*, alongside *Arabella* and *Intermezzo*, as well as revival performances of Zemlinsky's *Der Zwerg*, Puccini's *La bohème*, Wagner's *Tristan und Isolde*, Verdi's *Don Carlo*, and a symphony concert with the DOB as part of Musikfest Berlin. In North America, he makes guest appearances with the Chicago, Cincinnati, Detroit, Houston and Pittsburgh symphony orchestras. He also returns twice to the Sydney Symphony.

Runnicles spends his summers at the Grand Teton Music Festival in Jackson, Wyoming. This eight-week festival of symphonic and chamber music, five of which are conducted

by Runnicles as music director, takes place amid the breathtaking beauty of Grand Teton National Park. Summer 2024 GTMF highlights included a semi-staged *The Magic Flute*, concerts with Augustin Hadelich and Yo-Yo Ma, and fifth symphonies by Mahler and Vaughan Williams.

His extensive discography includes recordings of Wagner's *Tristan und Isolde*, Mozart's *Requiem*, Orff's *Carmina Burana*, Britten's *Billy Budd*, Humperdinck's *Hansel and Gretel*, Bellini's *I Capuleti e i Montecchi* and Aribert Reimann's *L'invisible*. His recording of Wagner arias with Jonas Kaufmann and the Orchestra of the Deutsche Oper Berlin won the 2013 *Gramophone* prize for Best Vocal Recording, and his recording of Janáček's *Jenůfa* with the Orchestra and Chorus of the Deutsche Oper Berlin was nominated for a 2016 Grammy Award for Best Opera Recording.

Sir Donald Runnicles was born and raised in Edinburgh, Scotland. He was appointed OBE in 2004 and was made a Knight Bachelor in 2020. He holds honorary degrees from the University of Edinburgh, the Royal Scottish Academy of Music and Drama, and the San Francisco Conservatory of Music.

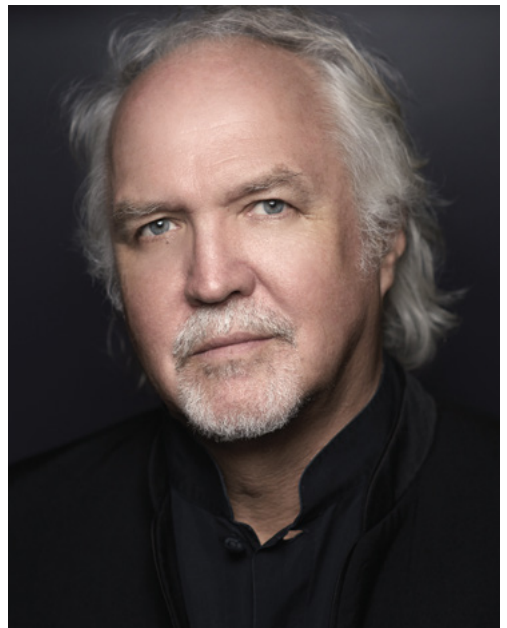


Photo by Simon Pauly

## ABOUT THE ARTISTS

### **SASHA COOKE** mezzo-soprano

Praised by *OPÉRA* magazine for her ‘agile, glamorous presence,’ two-time Grammy Award-winning mezzo-soprano Sasha Cooke has been called a ‘luminous standout’ by *The New York Times* and ‘equal parts poise, radiance and elegant directness’ by *Opera News*.

Ms Cooke has sung at the Metropolitan Opera, San Francisco Opera, English National Opera, Seattle Opera, Opéra National de Bordeaux and Gran Teatre del Liceu, among others, and with over eighty symphony orchestras worldwide, frequently in the works of Mahler. This season, she returns to Houston as Hänsel in Houston Grand Opera’s *Hänsel und Gretel* opposite Mané Galoyan, making her directorial debut leading the company’s family day presentation of the opera. She later joins Seattle Opera for her role debut in the title role of Bizet’s *Carmen*.

In recital, Ms Cooke tours her program *Of Thee I Sing* with pianist Myra Huang, appearing at the Kennedy Center presented by the Vocal Arts Society of DC, Baylor University’s Distinguished Artists Series, Park Avenue Armory and the Isabella Stewart Gardner Museum. On the concert stage, she sings Mahler’s Symphony No.2 at the Ravinia Festival with the Chicago Symphony Orchestra and Marin Alsop, followed by the world premiere of Alex Turley’s *the ocean’s dream of itself* at the Grand Teton Music Festival, conducted by Sir Donald Runnicles. She joins Yannick Nézet-Séguin and the Philadelphia Orchestra for Verdi’s Requiem at Saratoga Performing Arts Center and appears with Baltimore Symphony, Palau de les Arts Reina Sofía and the Yomiuri Nippon Symphony Orchestra in Mahler’s *Das Lied von der Erde*, a signature piece of hers. She sings Handel’s *Messiah* with Music of the Baroque and Jane Glover and with the Cincinnati Symphony, also conducted by Glover. She returns to the San Francisco Symphony for Mozart’s Requiem conducted by Manfred Honeck and joins the Wiener Symphoniker in Mahler’s Symphony No.3 conducted by Petr Popelka.

Additional concert appearances include Elgar’s *Sea Pictures* with the Sydney Symphony and Sir Donald Runnicles and Verdi’s Requiem with Detroit Symphony. She joins the Boston Symphony Orchestra Chamber Players for Mahler’s *Lieder eines fahrenden Gesellen*, which she also sings with Bilbao Orkestra Sinfonika.

Sasha Cooke is a graduate of Rice University and The Juilliard School. She also attended the Music Academy of the West, Aspen Music Festival, Ravinia Festival’s Steans Music Institute, Wolf Trap Foundation, Marlboro Music Festival, Metropolitan Opera’s Lindemann Young Artist Development Program, and Seattle Opera and Central City Opera’s Young Artist Training Programs.



Photo by Stephanie Girard

# ABOUT THE MUSIC

## ABOUT RICHARD WAGNER

In 1842 Wagner saw the Rhine for the first time and, 'with tears in my eyes I, a poor artist, swore eternal faith to my German fatherland'. The Rhine would soon embody 'the world's beginning and its end' in Wagner's great cycle of operas, *Der Ring des Nibelungen*; but now, it symbolized the end of several precarious and impecunious years.

After his father's death, when Richard was six months old, the family moved with his new stepfather Ludwig Geyer, an actor and playwright, from Leipzig to Dresden. The young Wagner wrote a tragedy 'like *Hamlet* and *King Lear* rolled into one', with 47 deaths on stage before interval. Only when he heard Beethoven's music for Goethe's *Egmont* did Wagner understand that his vision could only be realised in music as powerful as Beethoven's – and that only he could compose it.

In 1837 Wagner accepted a music-directorship in Riga. Hopelessly in debt he and his wife fled to London. From London they travelled to Boulogne where the popular German-Jewish composer Giacomo Meyerbeer provided Wagner with letters of introduction to influential Parisians. In 1842 he returned to Germany and saw the Rhine.

Wagner lived in Dresden until early 1849, but his support of the republican cause in the 1848 revolution meant that he and Minna had to flee the country. Binary themes of sacred and erotic, power and renunciation, tradition and innovation emerge in the works of the 1840s works and remain crucial to Wagner's output in librettos and treatises. The philosophy of Arthur Schopenhauer led Wagner to approve Buddhism's teaching about the ultimately illusory nature of reality and Christianity's teaching on renunciation.

In 1864, 18-year old Ludwig became King of Bavaria, paid Wagner's debts and gave him a ministerial salary. The king's generosity and Wagner's cohabitation with Liszt's married daughter, Cosima, caused scandal, so they withdrew to the luxury of the villa 'Triebchen' on Lake Lucerne.



Portrait sketch of Richard Wagner by Ernst Benedikt Kietz, c.1840.

Wagner chose the Franconian town of Bayreuth for his dreamed-of festival, presenting the first full *Ring* in 1876. *Parsifal*, in which Wagner revisits the Arthurian world of *Lohengrin* and *Tristan* as a vehicle for his own take on Schopenhauer and the Christian notion of grace appeared in 1882. His health was failing, and having settled for a time in Venice, he died there in 1883.

Wagner's 'eternal faith to my German fatherland' led to a toxic, though sadly not atypical, anti-Semitism, partly directed, in resentful ingratitude, against Mendelssohn or Meyerbeer, who had helped advance his career. Discussing *Parsifal*, however, director Stefan Herheim insists that Wagner 'actually did not serve as propaganda for Hitler and Nazi racial theory, simply because the work's core deals with a concept that in no way correlates with Fascism: pity!'

# ABOUT THE MUSIC

## ABOUT THE FLYING DUTCHMAN OVERTURE

Gordon Kalton Williams writes:

Pursued by creditors, the 26-year-old Richard Wagner and his wife Minna fled for London in 1839 from Riga in Latvia, where he'd been music director. Their ship, the *Thetis*, was battered by storms and took shelter in a Norwegian cove. There, said Wagner in his memoirs, the idea for his fourth opera, *The Flying Dutchman*, took root. Listening to the overture's stormy opening you could believe this. The real inspiration for the opera, however, may have been Heinrich Heine's *The Recollections of Herr von Schabewopski* (1834), which contains a version of the Flying Dutchman tale.

Wagner's opera concerns the old legend of a ship's captain (the Dutchman) and his ghostly crew, condemned by a curse to sail the seas unless, and until, the Dutchman can find the redeeming love of a selfless woman. In Wagner's opera, that woman is Senta, who sacrifices her life to save the Dutchman's soul. The overture was written in November 1841, after the rest of the opera. Rather like the overtures of Weber whom Wagner admired, it foreshadows the opera's concerns in its juxtaposition of tempestuous passages, the pacifying effect of 'Senta's Ballad' (cor anglais solo) and the dance-like middle section based on the Scene 7 chorus, 'Steuermann! Lass die Wacht!', which Wagner claimed to have been suggested by the calls of the *Thetis*'s crewmen echoing round the Norwegian cove's granite walls.

*The Flying Dutchman* was the earliest work that Wagner later acknowledged as part of his canon. Senta was the first of the 'redeemer heroines' he portrayed, and although Wagner was still decades away from the Music Drama with which he changed operatic history, *The Flying Dutchman* points the way to those operas in its dramatic sweep and insight into human motivation. It still features as a standalone overture of course, but that overture is a superb example of 19th-century nature portraiture.

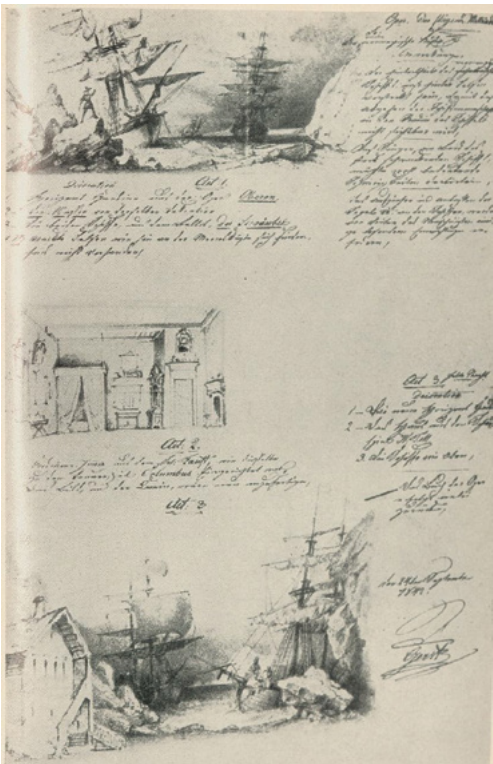
Wagner's overture is scored for piccolo, 2 flutes, 2 oboes, cor anglais, 2 clarinets and 2 bassoons; 4 horns, 2 trumpets, 3 trombones and tuba; timpani, harp and strings.

The opera premiered at the Königliches Hoftheater Dresden in 1843, with Wagner conducting.

The Sydney Symphony first performed the overture in July 1938, conducted by Joseph Post.

Other notable performances include those led by Georg Szell (1938, 39), Malcolm Sargent (1938, 44), Eugene Goossens (1949), Nicolai Malko (1958), Bernard Heinze (1966) and Jiří Bělohlávek (1991).

Our most recent performance was in July 2013, when Chief Conductor David Robertson conducted the complete opera live in concert.



Stage design sketches for *The Flying Dutchman*, 1842

# ABOUT THE MUSIC

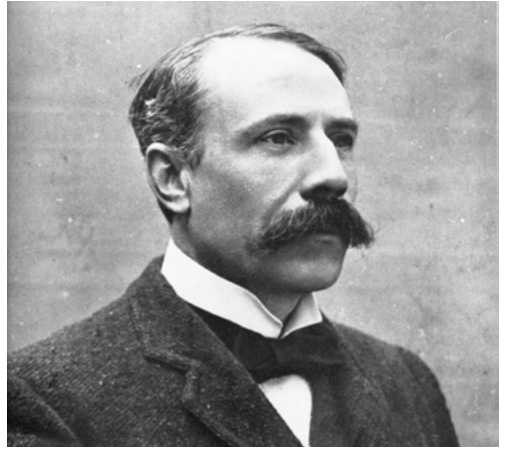
## ABOUT EDWARD ELGAR

Elgar in some respects rose without a trace. The son of a music seller and piano tuner father and a mother who was a fine poet and artist, Elgar's early musical precocity was encouraged, though family finances prevented him studying music abroad. He became very active as a performer and conductor in his native Worcestershire, playing violin in the orchestra for the Three Choirs Festival in Worcester under Dvořák in 1884, and composing for a number of local ensembles.

While working as a provincial teacher, violinist and organist he composed salon pieces (for which he is still justly admired), music for provincial bands (including one at a lunatic asylum) and that other staple of English concert life: choral music.

Elgar is often imagined as the quintessentially English composer. (The old *Oxford Companion to Music* has a truly awful engraved portrait complete with flannel suit, visor, cigarette holder, huge moustache and King Charles spaniel.) But apart from such things as the *Pomp and Circumstance* marches, Elgar's music is less British Imperial than modern European. The Second Symphony of 1911 is dedicated 'to the late King Edward VII', but is in fact a much more personal essay on a line from Shelley, 'Rarely, rarely com'st thou, Spirit of Delight.'

Despite his lower middle-class social status and Catholic religion, Elgar had married Alice Roberts against the wishes of her aristocratic family in 1889, and the couple had moved to London in the hope of securing Elgar's career as a composer. Sadly, this proved unsuccessful, so in 1891 they returned to Worcestershire where Elgar eked out a living from teaching, performing and sporadic publications until his reputation took off with the appearance of the 'Enigma' Variations at the end of the decade.



Elgar in 1904

The 'Enigma' Variations showed a mature (forty-something) composer with a masterly technique, a full awareness of current European musical thinking and a sense of humour. His innate talent, his experience of working as an orchestral musician and his interest in the legacy of Wagner's musical language created a style which enabled him to write symphonic works of a quality comparable to those of his continental contemporaries such as Mahler and Richard Strauss. Like them, he was often the 'hero' of his symphonic dramas.

In *The Dream of Gerontius* of 1900, a setting of the long poem of Cardinal Newman, Elgar was also able to re-imagine the oratorio as a cosmic drama of salvation rather than the reflection of the values of empire that it had arguably become. In it, Elgar brought together the large-scale planning, the opulent orchestration and erotic chromatic harmony of Wagner's music-dramas. *Gerontius*, a kind of Catholic *Pilgrim's Progress*, was heard in Germany, under Elgar's German champion Hans Richter, a year after the British premiere; on the strength of a performance there Richard Strauss proclaimed Elgar the 'first English progressivist' and remained a great fan.

Elgar always felt himself to be an outsider, never entirely comfortable with fame or the honours lavished on him in later life. In his Cello Concerto of 1919, the aging composer created an economical, spare and genuinely tragic masterpiece that mourns the world swept away by World War I – even though, he felt, that world had never fully accepted him.

# ABOUT THE MUSIC

## ABOUT SEA PICTURES

*Katherine Kemp writes:*

Mention the name Edward Elgar and vocal music is not likely to be the first thing which springs to mind. Even in *Sea Pictures*, a full-scale song cycle with orchestra, the instrumental interludes are often so grandly eloquent that the vocal line seems almost an afterthought. During the 1890s, Elgar wrote (among other things) three unsuccessful cantatas, which presumably taught him a few truths about writing for voice and ensemble.

The Norwich Festival commissioned this song cycle from Elgar for their 1899 season. The singer was the 26-year-old contralto Clara Butt – later to become a Dame of the British Empire and synonymous with *Land of Hope and Glory*. Already an established performer, her voice would have been familiar to the composer. She was especially noted for the strength of her lower register (‘trombone-like’ was one description), and also for the clarity of her diction. Elgar was kind and practical, and here and there wrote in higher optional notes for mezzo-sopranos who lacked Dame Clara’s unique depth!

*Sea Pictures* was a critical and popular success. Clara Butt was ‘dressed like a mermaid,’ wrote Elgar to a friend, and ‘sang *really well*.’ A certain amount of less favourable criticism was directed towards the poetry. Elgar did seem to have sentimentally Victorian tastes when it came to lyrics. Roden Noel was a minor British poet; Richard Garnett the scholarly Director of the British Museum Reading Room; Adam Lindsay Gordon the only Australian – though British-born – to be remembered with a bust in Poet’s Corner, Westminster Abbey; Elizabeth Barrett Browning was considered a little passé even in 1899; and CA Elgar was the composer’s wife.

*Sea Slumber-Song* drops us immediately into an oceanic atmosphere. Elgar’s famously thoughtful orchestration uses the two-note rocking motif generations of composers have called upon to set a

watery scene. In this case, it is enhanced by rising and falling harp phrases, while the softly rumbling timpani is a clever addition to the seascape.

*In Haven (Capri)* must surely be one of the sweetest things in musical history. When Caroline Alice Roberts first had music lessons with Mr Edward Elgar, she was 38 and had already published two novels. *In Haven* was a literary effort on a much smaller scale. Elgar set his wife’s poem to music in 1897 and published it under the title *Lute Song*, appropriately enough considering its delicate scoring. The tenderness of the setting seems to be a musical reciprocation of the poet’s words.

*Sabbath Morning at Sea* presents some of the most typically ‘Elgarian’ textures and motifs. The warmth of the strings is exploited whenever possible, but it still seems as though this composer who loved the orchestra so much felt constrained by having to include the text. The brass instruments have rare moments to blaze out during brief interludes when there is no risk of, so to speak, drowning the singer.

*Where Corals Lie* is the song most often extracted from the cycle for performance by itself. The off-the-beat accompaniment and overall simplicity suggest the uncomplicated pleasure often found in Schubert’s songs. Tiny solos from various instruments add textural interest and a certain air of fellowship with the singer.

*The Swimmer* has usually been castigated as the weakest song of the cycle. The poetry is difficult to set, as its persistent rhymes can run the risk of sounding like doggerel. Elgar, however, would have known that in 1870 the poet committed suicide at Melbourne’s Brighton Beach, so the description of a swimmer struggling in the stormy water has gained a darker meaning than is suggested at first glance. The varying colours demanded of the low-voiced singer foreshadow the role of the Angel in the *Dream of Gerontius*, which was written shortly afterwards.

# ABOUT THE MUSIC

## ***Sea Slumber-Song***

**By Roden Noel** (1834–1894)

Sea-birds are asleep,  
The world forgets to weep,  
Sea murmurs her soft slumber-song  
On the shadowy sand  
Of this Elfin land.  
'I, the Mother mild,  
Hush thee, O my child,  
Forget the voices wild!  
Isles in elfin light  
Dream, the rocks and caves  
Lulled by the whisp'ring waves,  
Veil their marbles bright,  
Foam glimmers faintly white  
Upon the shelly sand  
Of this elfin land;  
Sea-sound, like violins,  
To slumber woos and wins.  
I murmur my soft slumber-song,  
Leave woes, and wails, and sins,  
Ocean's shadowy might  
Breathes good night, good night!'

## ***In Haven (Capri)*** (1898)

**By CA Elgar** (1848–1920)

Closely let me hold thy hand,  
Storms are sweeping sea and land;  
Love alone will stand.

Closely cling, for waves beat fast,  
Foam flakes cloud the hurrying blast;  
Love alone will last.

Kiss my lips, and softly say:  
'Joy, sea-swept, may fade today,  
Love alone will stay.'

## ***Sabbath Morning at Sea*** (1839)

**By Elizabeth Barrett Browning** (1806–1861)

The ship went on with solemn face:  
To meet the darkness on the deep,  
The solemn ship went onward.  
I bowed down weary in the place;  
For parting tears and present sleep  
Had weighed mine eyelids downward.

The new sight, the new wondrous sight!  
The waters around me, turbulent,  
The skies, impassive o'er me,  
Calm in a moonless, sunless light,  
As glorified by even the intent  
Of holding the day glory!

Love me, sweet friends, this sabbath day.  
The sea sings round me while ye roll  
Afar the hymn unaltered  
And kneel, where once I knelt, to pray,  
And bless me deeper in your soul  
Because your voice has faltered.

And though this sabbath comes to me  
Without the stolèd minister,  
And chanting congregation,  
God's Spirit shall give comfort. HE  
Who brooded soft on waters drear,  
Creator on creation,

He shall assist me to look higher,  
Where keep the saints, with harp and song,  
An endless sabbath morning,  
And, on that sea commixed with fire,  
Oft drop their eyelids raised too long  
To the full Godhead's burning.

## ***Where Corals Lie*** (1859)

**By Richard Garnett** (1835–1906)

The deeps have music soft and low  
When winds awake the airy spry,  
It lures me, lures me on to go  
And see the land where corals lie.

By mount and mead, by lawn and rill,  
When night is deep, and moon is high,  
That music seeks and finds me still,  
And tells me where the corals lie.

Yes, press my eyelids close, 'tis well;  
But far the rapid fancies fly  
To rolling worlds of wave and shell,  
And all the land where corals lie.

Thy lips are like a sunset glow,  
Thy smile is like a morning sky,  
Yet leave me, leave me, let me go  
And see the land where corals lie.

# ABOUT THE MUSIC

## ***The Swimmer*** (1870)

**By Adam Lindsay Gordon** (1833–1870)

With short, sharp, violent lights made vivid,  
To southward far as the sight can roam,  
Only the swirl of the surges livid,  
The seas that climb and the surfs that comb.  
Only the crag and the cliff to nor'ward,  
The rocks receding, and reefs flung forward,  
Waifs wrecked seaward and wasted shoreward,  
On shallows sheeted with flaming foam.

A grim, grey coast and a seaboard ghastly,  
And shores trod seldom by feet of men –  
Where the batter'd hull and the broken mast lie,  
They have lain embedded these long years ten.  
Love! When we wandered here together,  
Hand in hand through the sparkling weather,  
From the heights and hollows of fern and heather,  
God surely loved us a little then.

The skies were fairer and shores were firmer –  
The blue sea over the bright sand roll'd,  
Babble and prattle, and ripple and murmur,  
Sheen of silver and glamour of gold.

So, girt with tempest and wing'd with thunder  
And clad with lightning and shod with sleet,  
And strong winds treading the swift waves under  
The flying rollers with frothy feet.  
One gleam like a bloodshot swordblade swims on  
The skyline, staining the green gulf crimson,  
A death-stroke fiercely dealt by a dim sun  
That strikes through his stormy winding sheet.

O brave white horses! you gather and gallop,  
The storm sprite loosens the gusty reins;  
Now the stoutest ship were the frailest shallop  
In your hollow backs, on your high-arched manes.  
I would ride as never man has ridden  
In your sleepy, swirling surges hidden;  
To gulfs foreshadow'd through strifes forbidden,  
Where no light wearies and no love wanes.

Elgar's *Sea Pictures* is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons and contrabassoon; 4 horns, 2 trumpets, 3 trombones and tuba; timpani, percussion, harp, organ, strings and mezzo-soprano soloist.

It was premiered on 5 October 1899 at the Norfolk and Norwich Festival, with Elgar conducting and Clara Butt the soloist.

The Sydney Symphony Orchestra first performed these songs in September 1948, with Essie Ackland conducted by Joseph Post.

Other notable performances include those by Lauris Elms conducted by Joseph Hopkins (1968 Proms concert), Elms/János Ferencsik (1970), Janet Baker/ Guido Ajmone-Marsan (1983), Elms/ Hopkins (1988), Lilli Paasikivi/ Vladimir Ashkenazy (2008) and Emily Edmonds/Richard Gill (2014).

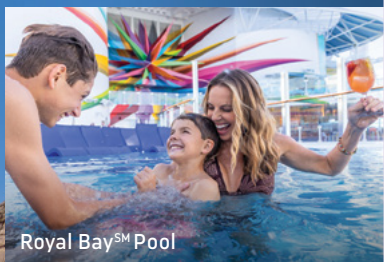
Our most recent performances were with Shikara Ringdahl conducted by Benjamin Northey on our 2018 Regional Tour, with performances in Nowra, Wollongong and Mittagong.



# LEGENDARY EUROPEAN ADVENTURES

ON A 7 NIGHT WESTERN

MEDITERRANEAN CRUISE



Royal Bay<sup>SM</sup> Pool



Leaning Tower of Pisa



Giovanni's<sup>SM</sup> Italian  
Kitchen & Wine Bar\*



Faraglioni, Capri



Category 6 Waterpark



# YOUR ITINERARY

## DAY

### 1 Barcelona, Spain

There's a reason Barcelona is the most-visited city in Spain. Before boarding *Legend of the Seas*<sup>SM</sup>, spend your day exploring cutting-edge architecture, mosaiced cityscapes, and sun-drenched beaches. After exploring, head onboard the next chapter in adventure on an Icon Class ship taking everything you love about *Icon of the Seas*<sup>®</sup> to the next level.

### 2 Palma de Mallorca, Spain

After an action-packed first night, step into the timeless charm of Palma de Mallorca. Travel back to the 14th century with a visit to Bellver Castle, showcasing a unique blend of Arab and Roman architectural influences, or bask in the sun on the golden shores of El Arenal Beach.

### 3 Provence, France

Begin your day at Marseille's lively port, with fishing boats and yachts swaying beside the bustling Quai des Belges fish market. Ride the tourist train from Quai du Port to the hilltop Basilique Notre-Dame de la Garde for sweeping coastal views. Once onboard, wrap up your day with a spectacular nighttime show at the AquaTheatre in the AquaDome<sup>SM</sup>, featuring an Olympic-level diving performance that will leave you in awe.

### 4 Florence/Pisa, Italy

As you journey through Florence or Pisa, soak in the breathtaking views of the Tuscan countryside - famed for its rolling hills, olive groves, cypress-lined roads, and charming medieval villages. In Pisa, climb the iconic Leaning Tower and stroll through vibrant piazzas adorned in shades of white, rose, and red.

### 5 Rome, Italy

Welcome to Rome. Start your day exploring the classics - from the mighty Colosseum to the iconic Trevi Fountain, where tradition calls for tossing in a coin for good luck. After a day of discovery, return onboard to plenty of dining and drinking options, with favourites for the whole family to enjoy. For those wanting to keep the Italian spirit alive, indulge in a feast at Giovanni's Italian Kitchen & Wine Bar\*, with fluffy focaccia, tender osso buco, and perfectly twirled pasta.

### 6 Naples/Capri, Italy

In Naples, take the short bus ride to the base of Mount Vesuvius, where you can visit the summit of the active volcano - don't forget to tour Pompeii afterward. If soaking up the sun is more your style, take a ferry across to the island of Capri to explore the local boutiques and sip on authentic *limoncello*.

### 7 Cruising

A day at sea is the perfect time to max-out on thrills and experience the ultimate chill. Feel the adrenaline surge as you dive into the largest waterpark at sea, where six record-breaking slides turn every scream into a smile. Face your fears on Crown's Edge<sup>SM</sup>, or catch the perfect wave on the FlowRider<sup>®</sup>. When it's time to cool down, head to one of seven sun-soaked pools like The Cove Pool, just steps away from your favourite drink at The Lime and Coconut<sup>®</sup>.

### 8 Barcelona, Spain

Though your Royal Caribbean adventure ends, your European escape can continue. Docking in Barcelona, there are endless opportunities to keep exploring.

## WITH ALL THIS INCLUDED



All  
Main Meals\*



All  
Entertainment



Most Onboard  
Activities



Kids &  
Teen Club



Fitness  
Centre



Adults-only  
Solarium

With so much included, balcony rooms that sleep 2-4 people and **connecting rooms** for extra space, there's room for you and the whole crew.



## ADD FLIGHTS TO YOUR HOLIDAY

Get to your holiday with ease when you book flights online with Royal Caribbean.

Plus, book now and pay your way with our flexible payment options.



ROYAL CARIBBEAN

..... Learn more at [RoyalCaribbean.com.au](https://www.RoyalCaribbean.com.au) .....

T&Cs apply. \*Speciality dining and select beverages and some activities incur an additional cost. Height, age and weight restrictions apply for some activities. This itinerary is based on 27 September 2026 sailing from Barcelona.

Legend of the Seas<sup>SM</sup> reflects current design concepts and may include artistic renderings and/or images of other class ships. All ship features, experiences and itineraries are subject to change without notice.

# ABOUT THE MUSIC

## ABOUT JEAN SIBELIUS

Finland had been under Swedish rule since the 13th century, and by the 17th had a Swedish gentry and administrative class, into which Sibelius was born in 1865. In 1809, however, Finland was ceded to Tsarist Russia and became an autonomous Grand Duchy. Initially Russia had encouraged the use of the Finnish language – a non-Indo-European language related to Hungarian, rather than Swedish – but by the end of the 19th century, ruled in increasingly repressive fashion. This was a response to, but inevitably inflamed, the growing movement for national self-determination, and Sibelius soon found himself an important symbol of that cultural resistance.

Coming from the Swedish minority, Sibelius had been largely unaware of the richness of ‘ethnic’ Finnish culture until he became engaged to Aino Järnefelt, whose family was very pro-Finnish, in 1890. The Järnefelt family introduced Sibelius to the mythological and literary culture of the Finns, and the result was a series of works that celebrated *Kalevala*, the Finnish national epic. He was able to create a Finnish musical language out of the drama of its legends, the typical modal patterns of Finnish folk-song (though he never quoted actual folk-tunes) and the rhythmic imprint of its verse, and to blend these elements with the contemporary idioms of Bruckner, Liszt and Tchaikovsky.

Sibelius produced his first major works in the 1890s, and in July 1900, wrote to his wife, Aino, from Germany: ‘I can win a place, I believe, with my music. No, I don’t believe; I know I can’. Having launched his symphonic career, at the turn of the 20th century, Sibelius went to create seven of the most important symphonies of the century (and one of its greatest violin concertos) alternating them with other more programmatically ‘Finnish’ works.



Sibelius c.1900. Source: Finnish Heritage Agency/Wikimedia

There should have been an Eighth Symphony, and correspondence between the composer and conductor Serge Koussevitzky suggests that it was very nearly complete in 1927 when Sibelius burned the score in what his wife called an *auto-da-fé*.

From then on he produced practically no music for the remaining thirty years of his life. Sibelius had always been profoundly ambiguous about his talent – for every effusion about assembling ‘God’s mosaic’, as he described writing the Fifth Symphony, there is a corresponding note of distrust towards his own work and capability. Moreover, he developed alcoholism fairly early in his career, giving it up (temporarily) only when he was discovered to have tumours growing in his throat as a result of drinking and smoking cigars. He outlived all his doctors, dying in 1957 at the age of 91.

In western Europe, he was increasingly ignored or vilified by modernist composers and commentators as the century went on, while in the USA he was held up as the virile antagonist to the ‘decadent, neurotic’ music of Schoenberg and his followers. And, sadly, tastemakers in the Third Reich saw in him a ‘masculine’ composer whose work derived from ‘blood and soil’, tainting Sibelius by an association that appalled him.

# ABOUT THE MUSIC

## ABOUT THE SECOND SYMPHONY

Sibelius, like Brahms, came relatively late to writing symphonies, producing his First at the age of thirty-three and premiering it in 1899. Like Brahms, though, Sibelius had accrued considerable experience in writing for orchestra. The 1890s saw the composition of works like *Kullervo*, *En saga*, movements which later became the *Karelia* Suite and the original version of the *Lemminkäinen Suite* which depicts heroic tales from the Finnish mythological cycle, the *Kalevala*.

What all these works have in common, of course, is their preoccupation with the myths and legends of Finland and Sibelius' nationalist music was related to a growing political consciousness, but Sibelius always denied that the Second Symphony, which appeared in 1902, had any extra-musical significance. The journey it enacts from darkness to light relates it to works of 'absolute' music such as certain Beethoven symphonies, but commentators – particularly in Finland – have often argued for its having an implicit program of national liberation. The audiences at its premiere performances certainly thought so: the concerts were sold-out, the audiences ecstatic and the composer acclaimed as a national hero.

Its first movement seems to evoke the pastoral landscapes of Finland, shot through with a sense of incipient grief. During its course the symphony passes through often fragmentary stages of deep melancholy and conflict before emerging in the final movement with one of Sibelius' most stirring and memorable tunes.

In fact, Sibelius began writing music which ended up in the symphony while holidaying in Italy, leading some writers to comment on the more than usually warm textures that he draws from a modestly constituted orchestra. From his correspondence we know he was contemplating at least two projects: a set of tone-poems called *Festivals* and a single movement work – inspired perhaps by Richard Strauss, whom Sibelius had recently met – on the story of *Don Juan*. Out of the sketches for these works, Sibelius fashioned some of his most memorable

gestures: the sinister opening of the second movement, with its soft pizzicato opening, horn calls and bassoon solo was originally to have evoked the figure of Death arriving at Don Juan's castle.

The work may be a document of national liberation, but it is also about the process of unifying and reconciling diverse, often fragmentary, musical gestures, so that the expansive melody of the finale seems the inevitable outcome of all that went before. Five years later, Sibelius would have his much reported meeting with Mahler where he advocated a 'severity of style and the profound logic that creates an inner connection between all the motifs'. Mahler's response, 'No, the symphony must be like the world and embrace everything' missed the point. In their different ways, they were saying the same thing.

Sibelius' Second Symphony is scored for each of flutes, oboes, clarinets and bassoons; 4 horns, 3 trumpets, 3 trombones and tuba; timpani and strings.

It was premiered by the Helsinki Orchestral Society on 8 March 1902, with the composer conducting.

The Sydney Symphony Orchestra first performed the symphony in March 1940, conducted by Georg Schneevoigt.

Other notable performances include those conducted by Bernard Heinze (1943, 45, 52, 56), Edgar Bainton (1944), Ernest MacMillan (1945), Charles Groves (1950), Joseph Post (1953), John Barbirolli (1955), Nicolai Malko (1957, 58), Malcolm Sargent (1960), John Hopkins (1965, 88), Leif Segerstam (1982), Stuart Challender (1989, 90), Simone Young (1996), Vladimir Ashkenazy (2004), Thomas Dausgaard (2008), Jahja Ling (2011) and Jukka-Pekka Saraste (2018).

Our most recent performances were at Sydney Town Hall in 2021, conducted by Benjamin Northey.

**Notes by Gordon Kalton Williams  
© 2013 (Wagner); Gordon Kerry  
composer (biographies) © 2025 and  
Sibelius © 2003.**

**Scoring and history by Hugh Robertson.**

# JOIN THE RING LEADERS



**Now halfway through its journey, Simone Young and the Sydney Symphony Orchestra continue to bring Wagner's monumental *Ring Cycle* to life in Sydney.**

Join our Ring Leaders and your support will play a vital role in the success of the next two epic operas. With exclusive behind the scenes access, you will forge a deeper connection with the artists, the music, and the creative process behind this extraordinary undertaking.

To find out how you can play your part, please contact Fleur Griffiths, Head of Philanthropy on (02) 8215 4645 or visit [sydneysymphony.com/ringcycle](https://sydneysymphony.com/ringcycle)

# SYDNEY SYMPHONY ORCHESTRA

## ARTISTIC LEADERSHIP



**Simone Young** AM  
Chief Conductor



**Donald Runnicles**  
Principal Guest Conductor



**Benjamin Northey**  
Conductor in Residence



**Vladimir Ashkenazy**  
Conductor Laureate



**Andrew Haveron**  
Concertmaster  
*Vicki Olsson Chair*

## FIRST VIOLINS



**Harry Bennetts**  
Associate  
Concertmaster  
*Judy & Sam Weiss  
Chair*



**Alexandra  
Osborne**  
Associate  
Concertmaster  
*Helen Lynch AM &  
Helen Bauer Chair*



**Fiona Ziegler**  
Assistant  
Concertmaster  
*Webb Family Chair,  
in memory of Dr Bill  
Webb & Helen Webb*



**Sun Yi**  
Associate  
Concertmaster  
Emeritus



**Jenny Booth**



**Brielle Clapson**



**Sophie Cole**



**Sercan Danis**



**Claire Herrick**  
*Russell & Mary  
McMurray Chair*



**Georges Lentz**



**Emily Long**



**Alexandra  
Mitchell**



**Alexander  
Norton**



**Anna Skálová**



**Léone Ziegler**

## SECOND VIOLINS



**Lerida Delbridge**  
Principal



**Kirsty Hilton**  
Principal



**Marina Marsden**  
Principal Emeritus



**Emma Jezek**  
Assistant Principal



**Alice Bartsch**



**Victoria Bihun**



**Rebecca Gill**  
*Dr John Lam-Po-Tang  
Chair, in memory  
of Reg & Jeannette  
Lam-Po-Tang*



**Emma Hayes**



**Shutí Huang**



**Monique Irik**



**Wendy Kong**



**Benjamin Li**



**Nicole Masters**  
*Nora Goodridge OAM  
Chair*



**Robert Smith**



**Maja Verunica**

VIOLAS



**Tobias Breider**  
Principal  
*Roslyn Packer AC  
& Gretel Packer AM  
Chair*



**Justin Williams**  
Assistant Principal  
*Bob & Julie Clampett  
Chair, in memory of  
Carolyn Clampett*



**Anne-Louise  
Comerford**  
Associate Principal  
Emeritus  
*White Family Chair*



**Sandro  
Costantino**



**Rosemary  
Curtin**  
*John & Jane  
Morschel Chair*



**Stuart Johnson**



**Justine Marsden**



**Felicity Tsai**



**Amanda Verner**



**Leonid Volovelsky**

CELLOS



**Catherine Hewgill**  
Principal  
*Jacqui & John  
Conde ao Chair*



**Simon Cobcroft**  
Associate Principal



**Leah Lynn**  
Assistant Principal



**Kristy Conrau**  
*Deborah Anne  
Jones Chair*



**Fenella Gill**



**Timothy  
Nankervis**



**Elizabeth Neville**



**Christopher  
Pidcock**



**Adrian Wallis**

DOUBLE BASSES



**Kees Boersma**  
Principal  
*Brian Abel Chair*



**Alex Henery**  
Principal



**David Campbell**



**Dylan Holly**



**Steven Larson**



**Richard Lynn**



**Jaan Pallandi**



**Benjamin Ward**

FLUTES



**Emma Sholl**  
Associate Principal  
*Robert Constable  
& Family Chair*



**Carolyn Harris**  
*Landa Family Chair,  
in memory of  
Dr Barry Landa*



**Katljin Sergeant**  
Principal



**Shefali Pryor**  
Principal  
*Council Chair*



**Callum Hogan**



**Alexandre Oguey**  
Principal  
*Dr Rebecca Chin  
& Family Chair*

PICCOLO

OBOES

COR ANGLAIS

CLARINETS



**Olli Leppäniemi**  
Principal



**Francesco Celata**  
Associate Principal  
*John Curtis AM Chair*



**Christopher  
Tingay**



**Alexander Morris**  
Principal

BASS CLARINET

BASSOONS



**Todd  
Gibson-Cornish**  
Principal  
*Nelson Meers  
Foundation Chair*



**Matthew Wilkie**  
Principal Emeritus  
*Nelson Meers  
Foundation Chair*



**Fiona McNamara**  
*Nelson Meers  
Foundation Chair*



**Noriko Shimada**  
Principal

CONTRABASSOON

HORNS



**Samuel Jacobs**  
Principal  
*Terrey Arcus AM Chair*



**Euan Harvey**



**Marnie Sebire**  
*Judge Robyn Tupman  
Chair*



**Rachel Silver**  
*Sue Milliken AO Chair*

TRUMPETS



**David Elton**  
Principal  
*Anne Arcus Chair*



**Brent Grapes**  
Associate Principal



**Cécile Glémot**



**Anthony  
Heinrichs**

TROMBONES



**Scott Kinmont**  
Associate Principal  
*Audrey Blunden  
Chair*



**Nick Byrne**  
*Tim Robertson sc  
& Francesca Delano  
Davis Chair*



**Christopher  
Harris**  
Principal



**Steve Rossé**  
Principal

BASS TROMBONE TUBA

TIMPANI



**Antoine Siguré**  
Principal



**Mark Robinson**  
Associate Principal/  
Section Percussion

PERCUSSION



**Rebecca Lagos**  
Principal  
*I Kallinikos Chair*



**Timothy  
Constable**  
*Christine Bishop  
Chair*

HARP



**Louisic  
Dulbecco**  
Principal

# THANK YOU

## VISIONARIES

Brian Abel  
Geoff Ainsworth <sup>AM</sup>  
& Johanna Featherstone  
The Berg Family Foundation  
Robert Constable & Family  
Dr Richard Henry <sup>AM</sup>  
& the late Dr Rachel Oberon  
Dr Gary Holmes  
& Dr Anne Reeckmann  
Helen Lynch <sup>AM</sup> & Helen Bauer  
Bob Magid <sup>OAM</sup> & Ruth Magid  
Vicki Olsson  
Roslyn Packer <sup>AC</sup>  
(*President, Maestro's Circle*)  
Packer Family Foundation  
Patricia H Reid  
Endowment Pty Ltd  
Paul Salteri <sup>AO</sup> & Sandra Salteri  
Doris Weiss & the late  
Peter Weiss <sup>AO</sup> (*President  
Emeritus, Maestro's Circle*)  
Judy & Sam Weiss  
Wilson Foundation

## MAESTRO'S CIRCLE

Antoinette Albert  
Terrey Arcus <sup>AM</sup> & Anne Arcus  
The Estate of the late  
Betty Bennett  
Christine Bishop  
Dugald & Janet Black  
Professor Ina Bornkessel-  
Schlesewsky & Professor  
Matthias Schlewsky  
In memory of Rosemary Cahill  
Dr Rebecca Chin  
John C Conde <sup>AO</sup>  
Heather & Malcolm Crompton  
Ian Dickson <sup>AM</sup> & Reg Holloway  
Edward & Diane Federman  
Nora Goodridge <sup>OAM</sup>  
Paolo Hooke  
Ingrid Kaiser  
I Kallinikos  
Dr Rachael Kohn <sup>AO</sup> & Tom Breen  
Dr John Lam-Po-Tang  
Olive Lawson  
Sharon & Anthony Lee

In memory of Jane Mathews <sup>AO</sup>  
Catriona Morgan-Hunn  
Nelson Meers Foundation  
A/Prof Keith Ong & Dr Eileen Ong  
In memory of Mrs W Stening  
Judge Robyn Tupman  
In memory of Dr Bill Webb  
& Helen Webb  
Kathy White  
Caroline Wilkinson <sup>OAM</sup>  
Ray Wilson <sup>OAM</sup>, in memory  
of James Agapitos <sup>OAM</sup>  
June & Alan Woods  
Family Bequest

## PATRONS PROGRAM \$15,000+

Ainsworth Foundation  
Audrey Blunden  
Checketts Family  
John Curtis <sup>AM</sup> & Anna Curtis  
Carolyn Githens  
Justice Francois Kunc  
& Felicity Rourke  
Roland Lee  
The Estate of the late  
Daniel-Francois Jean Lemesle  
Warren & Marianne Lesnie  
Susan Maple-Brown <sup>AM</sup>  
Russell & Mary McMurray  
The Estate of the late Colin Price  
Geoffrey Robertson <sup>AO</sup>  
Graeme Robertson  
Tim Robertson <sup>SC</sup>  
Tony Schlosser  
Sylvie C Sloane  
James Stening  
Ken & Linda Wong  
Yim Family Foundation

## PATRONS PROGRAM \$10,000+

The Estate of the late  
Henri Walter Aram <sup>OAM</sup>  
Stephen J Bell  
Peter Braithwaite & Gary Linnane  
Hon JC Campbell <sup>KC</sup>  
& Mrs Campbell  
J Cheung

Bob & Julie Clampett  
B & M Coles  
Howard & Maureen Connors  
Susie Dickson  
Suellen & Ron Enestrom  
Richard A Flanagan III  
The Estate of the late  
Jennifer Phyllis Fulton  
Dr Bruno & Rhonda Giuffre  
The Estate of the late  
Stanley John Harvey  
The Hilmer Family Endowment  
Jim & Kim Jobson  
Stephen Johns & Michele Bender  
Brian Jones in memory  
of Deborah Anne Jones  
Andrew Kaldor <sup>AM</sup>  
& Renata Kaldor <sup>AO</sup>  
Dr Lee MacCormick Edwards  
Charitable Foundation  
Wendy McCarthy <sup>AC</sup>  
Robert McDougall  
Sue Milliken <sup>AO</sup>  
The Estate of the late  
Gordon Mills  
John & Jane Morschel  
Dr Dominic Pak & Cecilia Tsai  
Nigel & Carol Price  
In memory of Fiona Roden  
Kevin J Troy  
The Ross Trust  
Penelope Seidler <sup>AM</sup>  
Dougall & Elizabeth Squair  
Geoff Stearn  
Tony Strachan  
Dominic Taranto  
& Anthony Cassidy

## SUPPORTERS PROGRAM \$5,000+

Colin & Richard Adams  
Peter Arthur  
Dr Richard Balanson  
& Dawn Talbot  
David Barnes  
Doug & Alison Battersby  
Dr Victor Bien & Silvana d'Iapico  
Minnie Biggs  
Beverly & Phil Birnbaum

# THANK YOU

Judith Bloxham  
In memory of Rosemary Boyle  
(Music Teacher)  
Roslynne Bracher AM  
Maggie Brown  
Miguel Carrasco & Renee Martin  
Margot Chinneck  
Joan Connery OAM  
Elizabeth Conti  
Mary Anne Cronin  
Ewen Crouch AM &  
Catherine Crouch OAM  
Christine Davis  
de Soysa Foundation  
Donus Australia  
Foundation Limited  
Sarah & Tony Falzarano  
Ian Fenwicke & the late  
Prof Neville Wills  
Freilich Family Foundation  
Leonie & James Furber  
Anne Galbraith  
The Greatorex Fund  
Dr Greg Gard  
& Dr Joanne Grimsdale  
Dr Colin Goldschmidt  
Dr Jan Grose OAM  
In memory of Michael Hamar  
Richard Hansford  
Jill Hickson AM  
James & Yvonne Hochroth  
The Estate of the late  
Beryl Margaret Jamieson  
Ervin Katz  
Karin Keighley  
Anne Elizabeth King  
Anna-Lisa Klettenberg  
Levins Family Foundation  
John & Sophia Mar  
Dr Mahidi Mardini  
Tony and Fran Meagher  
Helen Meddings &  
the late Phil Meddings  
In memory of Kevin Morris  
& Des McNally  
Janet Newman  
Jackie O'Brien  
Andrew Patterson & Steven Bardy

Terri Peters  
Suzanne Rea & Graham Stewart  
Dr Wendy Roberts  
Chris Robertson & Kate Shaw  
Sylvia Rosenblum  
Prof Vladan Starcevic  
Dr Vera Stoermer  
Chiraag Tolani  
Russell Van Howe & Simon Beets  
Geoff & Alison Wilson

## **SUPPORTERS PROGRAM \$2,500+**

Juliet & Nick Andrews  
Michael Ball  
Maureen & William Barnard  
Irene & Robert Bonella  
Stephen Booth  
Bill Brooks & Alasdair Beck  
In memory of RW Burley  
Ian & Jennifer Burton  
Bronwyn & Tony Carroll  
Cecily Cathels  
Terry & Julie Clarke  
Dr Paul Collett  
Vanessa Cragg & the late  
Ronald D Cragg OAM  
Debby Cramer  
Roxane Clayton  
Rosemary Curtin  
Katarina Cvitkovic  
V & R Debelak  
Susan & Roger Doenau  
Camron Dyer & Richard Mason  
Emeritus Professor Jenny Edwards  
John Ellacott  
Malcolm Ellis & Erin O'Neill  
John Favaloro  
Barbara Knox Fogarty  
Diane Gallery  
AM Gregg & DM Whittleston  
Louise Hamshere  
Dr Joanne Hart & Adam Elder  
Alan Hauserman & Janet Nash  
Roger Hudson  
& Claudia Rossi-Hudson  
In memory of Joan Johns

Dr Owen Jones  
& Vivienne Goldschmidt  
Terry & Helen Jones  
Professor Andrew Korda AM  
& Susan Pearson  
A/Prof Winston Liau  
& Ellen Liau  
Mei Sien Loke  
Dr Carolyn Lowry OAM  
& Peter Lowry AM  
Elaine MacDonald  
Geoffrey Magney  
In memory of Wes Maley  
David Maloney AM & Erin Flaherty  
Matthew McInnes  
Dr V Jean McPherson  
Keith Miller  
Dr Robert Mitchell  
James & Elsie Moore  
Prof Elizabeth A More AM  
Karen Moses  
Jean-Claude Niederer  
& Neil Hendry  
Christopher Nicolosi  
Dr Michael Pidcock  
Graham Quinton  
Kenneth & Deborah Raphael  
M Saunders  
Barbara & Bruce Solomon  
Cheri Stevenson, in memory  
of Graham  
Delia Taylor  
Jane Thornton OAM  
& Peter Thornton  
Dietmar Tucha  
Gillian Turner & Rob Bishop  
In memory of Robert Veel  
Dr Alla Waldman  
Dr Simon Winder  
Marianna Wong  
Natalie Yamey  
Dr John Yu AC

For a full listing of our Sydney  
Symphony family of donors, please visit  
[sydneyssymphony.com/our-supporters](https://sydneyssymphony.com/our-supporters).  
To discuss your giving or learn which areas  
most need your support, please contact  
our Philanthropy team on **02 8215 4625**  
or [philanthropy@sydneyssymphony.com](mailto:philanthropy@sydneyssymphony.com).

# THANK YOU

## PRINCIPAL PARTNER



## GOVERNMENT PARTNERS



Australian Government



Creative Australia




NSW GOVERNMENT


The Sydney Symphony Orchestra is assisted by the Australian Government through Creative Australia, its principal arts investment and advisory body.

The Sydney Symphony Orchestra is supported by the NSW Government through Create NSW.


## MAJOR PARTNERS




HANTEC MARKETS  
— AUSTRALIA —




TLE  
ELECTRICAL  
& DATA  
SUPPLIERS



ROYAL  
CARIBBEAN



Advisory Partner



Fine Wine Partner

## GOLD PARTNERS



MOUTAI



Coxswain  
Alliance



THEME  
VARIATIONS  
PIANO SERVICES

## SILVER PARTNERS



business  
events  
sydney



TDC  
Technical  
Direction  
Company



Wilson Parking

## BRONZE PARTNERS



Deutsche  
Grammophon  
STAGE+



CLASSICS  
DIRECT



Austria

## INDUSTRY PARTNERS



CITY OF SYDNEY



CITY  
RECITAL  
HALL



## FOUNDATIONS



NELSON  
MEESE  
FOUNDATION



ORANGES  
SARDINES



WILSON  
FOUNDATION



SSW



JAMES N. KIRBY  
FOUNDATION

**PATRON** Her Excellency The Honourable Margaret Beazley AC KC

**BOARD**

Geoff Wilson *Chair*  
Andrew Baxter *Deputy Chair*  
Geoff Ainsworth AM  
William Barton  
Kees Boersma  
Rosemary Curtin  
Susan Ferrier  
The Hon. AJ Meagher  
Kate Shaw  
Julie Sibraa  
Craig Whitehead

**COUNCIL**

Professor The Honourable Dame Marie Bashir AD CVO *Patron Emeritus, Sydney Symphony Orchestra Council*  
Anne Arcus  
Terrey Arcus AM  
Brian Abel  
Christine Bishop  
Dr Rebecca Chin  
Paul Colgan  
John C Conde AO  
Catherine Crouch OAM  
Ewen Crouch AM  
The Hon. John Della Bosca  
Alan Fang  
Johanna Featherstone  
Hannah Fink  
Erin Flaherty  
Dr Stephen Freiberg  
Dorothy Hoddinott AC  
Dr Gary Holmes  
Robert Joannides  
Michelle Anne Johnson  
Simon Johnson  
Dr John Lam-Po-Tang  
Gary Linnane  
Helen Lynch AM  
David Maloney AM  
Danny May  
Fran Meagher  
Taine Moufarrige  
Dr Eileen Ong  
Andy Plummer  
Deirdre Plummer  
Seamus Robert Quick  
Dr Anne Reeckmann  
Chris Robertson  
Paul Salteri AO  
Sandra Salteri  
Rachel Scanlon  
Juliana Schaeffer  
Ali Smyth  
James Stening  
Russell Van Howe  
Mary Whelan  
Brian White AM  
Kathy White  
Rosemary White  
Andrew Wiseman

**HONORARY COUNCIL**

Ita Buttrose AC OBE  
Yvonne Kenny AM  
Wendy McCarthy AC  
Dene Olding AM  
Leo Schofield AM

**MANAGEMENT & STAFF**

Craig Whitehead  
*Chief Executive Officer*  
Milena Stajcic  
*Executive Assistant*

**ARTISTIC PLANNING**

Melissa King  
*Director of Artistic Planning*  
Sam Torrens  
*Associate Director – Concerts and Programming*  
Andrew Groch  
*Executive Producer*  
Vico Thai  
*Producer Artistic Planning*  
Sarah Thomas  
*Concert Manager*  
Ilmar Leetberg  
*Artist Liaison Manager*

**Library**

Alastair McKean  
*Head of Library*  
Victoria Grant, Mary-Ann Mead  
*Library*

**BUSINESS SERVICES**

Sarah Falzarano  
*Director of Finance*  
Daniela Ramirez  
*Finance Manager*  
Laura Soutter  
*Payroll Manager*  
Jonathan Zaw  
*IT Manager*  
Alex Hong  
*Assistant Accountant*

**DEVELOPMENT**

Jennifer Drysdale  
*Director of Development*  
Rachel Shafran  
*Development Manager*  
Benjamin Moh  
*Head of Corporate Relations*  
Sabrina Jelacic  
*Corporate Relations Officer*  
Fleur Griffiths  
*Head of Philanthropy*  
Patricia Laksmo  
*Events Manager*  
Gabriela Postma  
*Philanthropy Officer*  
Alison Eom  
*Philanthropy Coordinator*

**LEARNING & ENGAGEMENT**

John Nolan  
*Director of Learning & Engagement*  
Daniella Garnero  
*Program Manager, Schools & Families*  
Giulian Favrin  
*Program Manager, Artist Development & Public Engagement*  
Alice Jarman-Powis  
*Learning & Engagement Coordinator*

**MARKETING**

Charles Buchanan  
*Director of Marketing*  
Alexandra Barlow  
*Head of Communications & Content*  
Craig Abercombe  
*Content Producer*  
Hugh Robertson  
*Editorial Manager*  
Tina Ma  
*Publicity Coordinator*  
Andrea Reitano  
*Head of Growth Marketing*  
Nicola Solomou  
*Senior Marketing Manager*  
Ann He  
*Marketing Manager*  
Laura Dang  
*Marketing Coordinator*  
Amy Zhou  
*Graphic Designer*  
Chris Slavez  
*Digital Marketing Coordinator*  
Lynn McLaughlin  
*Head of Lifecycle Marketing*  
Douglas Emery  
*Senior Marketing Manager & Insights Analyst*

**Customer Relations**

Pim den Dekker  
*Head of Customer Relations*  
Georgia Mulligan  
Jennifer Calacoci  
Meg Chaseling  
*Customer Relations Team Leads*

**OPERATIONS & PRODUCTION**

Kerry-Anne Cook  
*Director of Operations & Production*  
Aeva O’Dea  
*Operations Manager*  
Tom Farmer  
*Production Manager*  
Elissa Seed  
*Production Manager*  
Jacinta Dockrill  
*Production Administrator*  
Shanell Bielawa  
*Production Coordinator*  
Jordan Blackwell, Jess Hughes, Rory Knott, Matthew Landi, Harvey Lynn, Ella Tomkins  
*Production Assistants*  
Georgia Holmes, Reece Palmer  
*Production Interns*

**ORCHESTRA MANAGEMENT**

Aernout Kerbert  
*Director of Orchestra Management*  
Brighdie Chambers  
*Orchestra Manager*  
Emma Winestone  
*Deputy Orchestra Manager*

**PEOPLE & CULTURE**

Daniel Bushe  
*Director of People & Culture*  
Rosie Marks-Smith  
*Head of Culture & Wellbeing*  
Yen Sharratt  
*People & Culture Manager*  
Keanna Mauch  
*People & Culture Coordinator*  
Sue Burnet  
*Work Health & Safety Specialist*

*Keep the conversation*

# FLOWING

«SYDNEY»  
«SYMPHONY»  
«ORCHESTRA»

Principal Partner



FLY BETTER

Take a break from your seat and join us in our stylish Onboard Lounge to celebrate 25 years of connecting Sydney to the world. Sip cocktails, enjoy light bites and discover an exclusive vintage on your way to your next destination.

