

22–25 October 2025

DANIEL MÜLLER-SCHOTT

PERFORMS TCHAIKOVSKY



«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
Alexandra Osborne
Associate Concertmaster
Fiona Ziegler
Assistant Concertmaster
Yi Sun
Associate Concertmaster
Emeritus
Jennifer Booth
Sophie Cole
Sercan Danis
Claire Herrick
Georges Lentz
Emily Long
Alex Mitchell
Alexander Norton
Leone Ziegler
Benjamin Tjoa°
Tamara Elias*
Emily Qin*

SECOND VIOLINS

Lerida Delbridge
Principal
Kirsty Hilton
Principal
Marina Marsden
Principal Emeritus
Emma Jezek
Assistant Principal
Alice Bartsch
Victoria Bihun
Rebecca Gill
Emma Hayes
Shuti Huang
Wendy Kong
Nicole Masters
Robert Smith
Maja Verunica
Riikka Sintonen°

VIOLAS

Richard Waters
Principal
Justin Williams
Associate Principal
Anne-Louise Comerford
Associate Principal Emeritus
Sandro Costantino
Stuart Johnson
Justine Marsden
Felicity Tsai
Amanda Verner
Leonid Volovelsky
Andrew Jezek°
Stephen Wright°
Dana Lee*

CELLOS

Catherine Hewgill
Principal
Simon Cobcroft
Associate Principal
Leah Lynn
Assistant Principal
Kristy Conrau
Timothy Nankervis
Elizabeth Neville
Christopher Pidcock
Adrian Wallis
Noah Lawrence*
Rebecca Herman*

DOUBLE BASSES

Kees Boersma
Principal
Alexander Henery
Principal
David Campbell
Dylan Holly
Steven Larson
Jaan Pallandi
Benjamin Ward
Harry Young†

FLUTES

Emma Sholl
Acting Principal
Carolyn Harris
Katlijn Sergeant
Principal Piccolo

OBOES

Shefali Pryor
Principal
Amy Clough†
Alexandre Oguey
Principal Cor Anglais

CLARINETS

Olli Leppäniemi
Principal
Christopher Tingay
Alexander Morris
Principal Bass Clarinet

BASSOONS

Todd Gibson-Cornish
Principal
Matthew Wilkie
Principal Emeritus
Fiona McNamara
Noriko Shimada
Principal Contrabassoon

HORNS

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

TRUMPETS

David Elton
Principal
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

Antoine Siguré
Principal

PERCUSSION

Rebecca Lagos
Principal
Mark Robinson
Associate Principal /
Section Percussion
Timothy Constable
Ian Cleworth*

HARP

Louisic Dulbecco
Principal

KEYBOARDS

Louisa Breen*
Guest Principal Piano
Catherine Davis*
Guest Principal Celeste

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

2025 CONCERT SEASON

EMIRATES MASTERS SERIES

Wednesday 22 October, 8pm

Friday 24 October, 8pm

Saturday 25 October, 8pm

EMIRATES THURSDAY AFTERNOON SYMPHONY

Thursday 23 October, 1.30pm

Concert Hall,
Sydney Opera House

DANIEL MÜLLER-SCHOTT PERFORMS TCHAIKOVSKY

MAGIC FROM TCHAIKOVSKY, STRAVINSKY AND DUKAS

LIONEL BRINGUIER conductor
DANIEL MÜLLER-SCHOTT cello

PAUL DUKAS (1865–1935)
The Sorcerer's Apprentice (1897)

PETER ILYICH TCHAIKOVSKY (1840–1893)
Variations on a Rococo Theme, Op.33 (1877)
[Fitzenhagen version]

- i. Introduction (Moderato quasi andante)
- ii. Theme (Moderato semplice)
- iii. Variation I (Tempo della thema)
- iv. Variation II (Tempo della thema)
- v. Variation III (Andante sostenuto)
- vi. Variation IV (Andante grazioso)
- vii. Variation V (Allegro moderato)
- viii. Variation VI (Andante)
- ix. Variation VII and Coda (Allegro vivo)

INTERVAL

IGOR STRAVINSKY (1882–1971)
Petrushka (1946 version)

- i. *The Shrovetide Fair* – Legerdemain scene – Russian Dance
- ii. *Petrushka's Room*
- iii. *The Blackmoor's Room* – Dance of the Ballerina – Valse – *Petrushka*
- iv. *The Shrovetide Fair* (Toward Evening)

Preconcert talk

By Alastair McKean in the
Northern Foyer (7.15pm Wed,
Fri, Sat), and on the Lounge
Level (12.45pm Thurs)

Estimated durations

Dukas – 12 minutes
Tchaikovsky – 18 minutes
Interval – 20 minutes
Stravinsky – 35 minutes

The concert will run for
approximately 1 hour and
45 minutes

Cover image

By Rebecca Shaw

Principal Partner



IN MEMORIAM



VALE JOHN PAINTER AM

The Sydney Symphony Orchestra pays tribute to former Principal Cello John Painter (1932–2025).

The musicians and staff of the Sydney Symphony Orchestra were greatly saddened to learn of the death of John Galloway Painter AM on Saturday 13 September 2025.

John was a hugely significant figure in Australian music in the second half of the twentieth century, serving in the Cello section of the Sydney Symphony (1954–1965, and Principal from 1960), founding the Australian Chamber Orchestra in 1975 and later directing the Sydney Conservatorium of Music (1982–1985) Canberra School of Music (1985–1995) and Australian Institute of Music (AIM) in Sydney (1997–2003).

John was also at various times involved with the Australia Council for the Arts, Musica Viva Australia, National Institute of Dramatic Art (NIDA) and Australian National Academy of Music (ANAM).

His connection to and influence on several generations of musicians was profound, whether as performer, administrator, teacher, union advocate or as the head of major institutions.

Born in Adelaide on 28 September 1932, Painter demonstrated musical talent early,

winning a two-year scholarship to study with Harold Parsons at Adelaide's Elder Conservatorium at the age of 12. The following year John was offered a position in the South Australian (now Adelaide) Symphony Orchestra – and also managed to convince his father and headmaster to cover-up the fact that he had left school before the legal age!

John moved to Sydney in 1949, spending 18 months studying with Laurie Kennedy and working in nightclubs and dancehalls. But in 1950, still only 18, John was offered the role of Principal Cello back in Adelaide, where he also won the ABC's Concerto & Vocal Competition.

In 1954 he moved back to Sydney to join the Sydney Symphony Orchestra where he remained for a little more than a decade, rising to Associate Principal and ultimately Principal from 1960. These were busy years for the Orchestra: still under management of the ABC, the musicians (especially Principals) had busy schedules, performing in up to 160 concerts a year as well as recording for ABC radio in their 'free time'. Painter was also lecturing part-time at the Sydney Conservatorium.

IN MEMORIAM

John left the Sydney Symphony in 1965 but his influence on music in Australia would only grow. His role at the Sydney Conservatorium expanded, appointed Head of the String Department in 1972, Deputy Director in 1974 and ultimately Director from 1982–85.

In 1974, driven by a desire for young professionals to refine their musicianship by repeated performances of the same program and touring to different venues around the country – and to create a smaller, focused ensemble that would drive higher musical standards across the country – John formed the Australian Chamber Orchestra. John led the ACO's first performance in the Concert Hall of the Sydney Opera House on 21 November 1975 and remained with the ensemble for a decade; its continued success is a testament to the foundation that he built.

John moved from the Conservatorium in Sydney to the Canberra School of Music in 1985, leading it for a decade and growing its reputation to be the leading music school in the country, after which he served as Director of the Australian Institute of Music (AIM) in Sydney from 1997–2003.

He eventually retired in Canberra where he remained deeply engaged in the capital's music scene, including serving on the board of the Canberra Symphony Orchestra. In recognition of his incredible contribution to Australian music, John was made a Member of the Order of Australia in 1981 and received the Sir Bernard Heinze Memorial Award in 2002.

For much of his life John formed a formidable double act with Lois Simpson. Lois became the youngest female musician ever in the Sydney Symphony Orchestra in 1940, aged just 13. She left in 1944 but returned in 1953, and remained with the Orchestra for more than 30 years, much of that as Principal Cello.

Lois and John married in 1962, and their partnership was total. Lois joined John as a founding member of the ACO, and when they moved to Canberra in 1985 Lois took over the chamber music program at the School of Music throughout John's directorship.

When she died in 2008, David Marr wrote in the *Sydney Morning Herald* that 'Simpson was birdlike, glamorous and self-deprecating but a prize fighter in the cause of music. She was not afraid to throw her tiny weight around and there are many, mostly men, who

underestimated her at their peril. She knew only one way – the right way – and not just on stage. Things had to be as perfect as practice and impeccable taste could make them'.

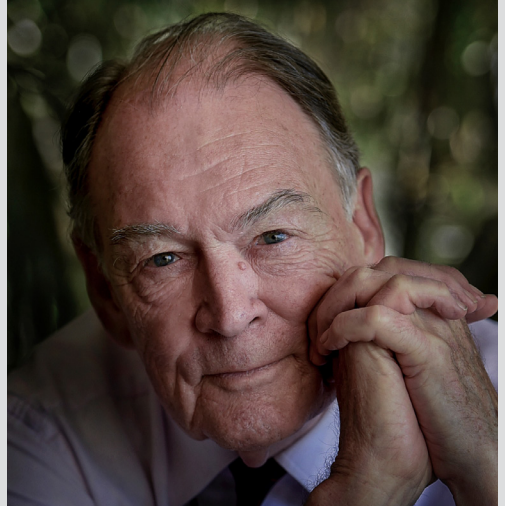


Photo courtesy Australian Chamber Orchestra.

John and Lois' influence is still felt in today's Sydney Symphony Orchestra, with many of our musicians having been taught by them or performed alongside them.

Anne-Louise Comerford, Associate Principal Emeritus Viola and a founding member of the Australian Chamber Orchestra, writes, 'John was a great player and a great administrator, pushing through all kinds of red tape to make things happen. His advocacy advanced music in this country to an enormous degree and he made the road to the profession so much easier for all of us than it would have been without him.'

Mary Vallentine AO, Managing Director of the Sydney Symphony Orchestra from 1986–2003, writes, 'John was an inspirational musician and leader who was passionate about the training of young musicians. Musicians from Sydney Conservatorium and Canberra School Music where John was Director perform in symphony orchestras throughout Australia. His great legacy is as founder of the Australian Chamber Orchestra now celebrating its 50th anniversary season.'

Our thoughts are with John's partner Renée Goossens, his sons Ashley and Jamie and stepsons Greg and Martin Pikler. A tribute concert for John will take place at 3pm on 12 October at the Sydney Conservatorium of Music.

WELCOME

Welcome to ***Daniel Müller-Schott performs Tchaikovsky***, an enchanting concert of Romantic-period music by Dukas, Tchaikovsky and Stravinsky.

This year, Emirates is celebrating 25 years of flying into Sydney. Together with the Sydney Symphony Orchestra, we have created one of the most significant and enduring relationships in Australia's performing arts, one we all continue to be immensely proud of.

Many may remember Disney's *Fantasia*, the animation that made the tale of a wayward magician's apprentice world famous. In this live performance, conductor Lionel Bringuier brings the unbounded joy and mischief of Dukas' *The Sorcerer's Apprentice* to the Concert Hall.

Daniel Müller-Schott performs Tchaikovsky's *Rococo Variations*, often referred to as the closest thing Tchaikovsky ever came to writing a cello concerto. In this remarkable piece, the composer expresses one musical idea in multiple tones and forms, ranging from lilting and elegant to intense, dramatic and even whimsical. You will hear why Müller-Schott is considered one of the world's finest cellists as he performs this marvellous work.

Continuing the connection to magic is Stravinsky's iconic *Petrushka*. Written as a ballet score, this archetypal story of the yearning of a puppet to become human gives the Orchestra full rein to their collective virtuosity.

As the Presenter of this *Masters Series*, Emirates proudly champions exceptional local and international talent, with a special focus on the Sydney Symphony's celebrated Chief Conductor, Simone Young AM.

Our partnership with the Orchestra has been underpinned by a shared vision: to create unforgettable journeys and remarkable experiences, and this concert perfectly illustrates our mutual commitment to excellence at the very highest level.

We are delighted by the continuing success of our long-term partnership and trust you will enjoy this marvellous concert.



Barry Brown
Divisional Vice President for Australasia
Emirates



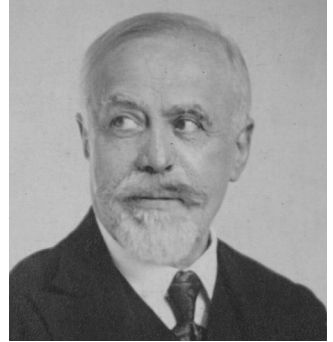
YOUR CONCERT AT A GLANCE

PAUL DUKAS (1865–1935) ***The Sorcerer's Apprentice*** (1897)

Dukas' greatest hit is a 12-minute tone-poem based on Goethe's fable of power unleashed by incompetence. Dukas' music deftly depicts the spell cast by the sorcerer's apprentice, and the mayhem that ensue when the boy realises he can't reverse it.

It was composed in 1897, the year that saw the publication of Bram Stoker's *Dracula*, the first Boston Marathon and Darwin's highest ever daily rainfall.

Contemporary music included Richard Strauss' *Till Eulenspiegels lustige Streiche*, Busoni's Violin Concerto and Delius' *Koanga*.



Paul Dukas

PETER ILYICH TCHAIKOVSKY (1840–1893) ***Variations on a Rococo Theme, Op.33*** [Fitzenhagen version] (1877)

Tchaikovsky always maintained a great love for the music of the 18th century, and of Mozart's in particular. The 'Rococo Variations' channels the charming, highly ornamented music of the immediate pre-classical period, using a Mozart-sized orchestra. The theme, however, is entirely Tchaikovsky's own.

It premiered in 1877, the year that saw the world's first commercial telephone service, the first Wimbledon Championships and the foundation of the Lutheran mission at Herrmansburg/Ntaria.

Contemporary music included Dvořák's String Quartet No.9, Liszt's *Les jeux d'eaux à la Villa d'Este* and Saint-Saëns' *Samson and Delilah*.



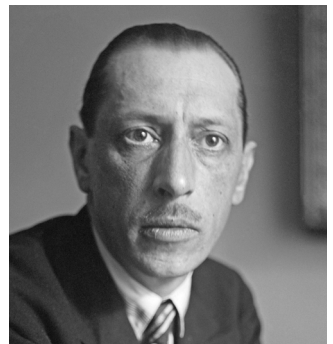
Tchaikovsky in 1874. Source: Library of Congress, Washington, D.C. (file no. LC-USZ62-128254)

IGOR STRAVINSKY (1882–1971) ***Petrushka*** (1946 version)

Looking back, Stravinsky described being struck by 'the distinct picture of a puppet, suddenly endowed with life.' The ballet that eventuated tells the story of an ill-fated love triangle among marionettes in a street theatre, surrounded by the sights and sounds of the carnival Fair in St Petersburg.

It premiered in 1911, the year that saw Amundsen commence his expedition to the South Pole, Hiram Bingham's discovery of Machu Picchu, and the establishment of the Australian Capital Territory.

Contemporary music included Sibelius' Fourth Symphony, Mahler's *Das Lied von der Erde*, and Bartók's *Bluebeard's Castle*.



Stravinsky c. 1920–25. Source: George Grantham Bain Collection, Library of Congress, Washington, D.C. (file no. LC-B2- 5464-2)

ABOUT THE MUSIC

LIONEL BRINGUIER conductor

This season Bringuier begins his tenure as Music Director of Orchestre Philharmonique Royal de Liège. He has ambitious plans for the orchestra, including expanding its performance repertoire, strengthening its relationship with audiences, and enhancing its national and international reputation. His new appointment in Liège allows him to invite several of his closest musical partners, these include Gautier Capuçon, Helene Grimaud and Jean-Yves Thibaudet and to visit international festivals such as the Festival International d'Aix en Provence and Bad Kissingen. Alongside this new role he is Honorary Conductor of Orchestre Philharmonique de Nice in his hometown and in addition to his symphonic work last season, he conducted a production of *Carmen* at Nice Opera.

For the 2025/26 season, Bringuier's guest engagements include performances with WDR Koln Symphony Orchestra, Sydney and Queensland symphonies, NOSPR Katowice and the Hallé. Additionally, he will return to conduct L'Orchestre National Bordeaux Aquitaine with Victor Julien-Laferrière and Enescu Philharmonic with Gautier Capuçon. Highlights of previous seasons include returns to the Deutsches Symphonie-Orchester Berlin for a performance at the Beethovenfest Bonn, and to the LA Philharmonic at the Hollywood Bowl, performances with the Tokyo Philharmonic as well as projects with San Diego Symphony Orchestra, Dresden Philharmonic, Royal Scottish National Orchestra and the China National Symphony Orchestra.

Very well-known across Europe and having previously served as Music Director of Tonhalle-Orchester Zürich, Bringuier has also held posts at Orquesta Sinfónica de Castilla y León in Valladolid, Orchestre de Bretagne and Orchestre de Chambre de Paris. Bringuier's extensive expertise and commitment to the French repertoire have enabled him to curate sophisticated programs that feature not only underperformed works by composers such as Schmitt and Roussel, but also highlight contemporary French composers including Guillaume Connesson, Henri Dutilleux and Eric Tanguy.

Bringuier has cultivated an extensive discography, collaborating with Yuja Wang on a recording of Ravel's Piano Concerto for Deutsche Grammophon as part of a comprehensive cycle of the composer's works. Additional recordings feature Chopin with Nelson Freire and multiple projects in partnership with the Capuçon brothers, such as Saint-Saëns with Renaud Capuçon and *Destination Paris* with Gautier Capuçon, released in conjunction with the 2024 Olympic Games in Paris. Bringuier maintains close professional relationships with many of the world's leading instrumentalists, including Lisa Batiashvili, Anne-Sophie Mutter, Yefim Bronfman, Emanuel Ax, Leif Ove Andsnes and Janine Jansen.

Bringuier comes from a family of musicians and studied cello and conducting at the Conservatoire de Paris, winning the prestigious International Besançon Competition for Young Conductors only a year after graduating. He cares passionately about education, outreach, and developing the careers of emerging conductors and soloists. In September 2020 he served on the jury of La Maestra, the first international conducting competition for women, and continues to work with local schools in his hometown of Nice to introduce children to classical music and orchestral experiences.

Bringuier was named a Chevalier de l'Ordre National du Mérite by the French government and has been lauded with the Médaille d'or à l'unanimité avec les félicitations du jury à l'Académie Prince Rainier III de Monaco and the Médaille d'or from the City of Nice.



Photo by Simon Pauly

ABOUT THE MUSIC

DANIEL MÜLLER-SCHOTT cello

Daniel Müller-Schott is one of the most sought-after cellists in the world today and can be heard on all international concert stages. For many years he has been enchanting audiences as an ambassador for classical music, playing with the world's leading Orchestras and Conductors, as well as forming bridges between music, literature, and the visual arts. The *New York Times* refers to his 'intensive expressiveness' and describes him as a 'fearless player with technique to burn'.

Highlights of Müller-Schott's 2025/26 season include Elgar's Cello Concerto with the London Symphony Orchestra under Antonio Pappano and the chamber music evening at New York's Carnegie Hall together with Maxim Vengerov and Friends; with the Indianapolis Symphony Orchestra/Jun Märkl, with the San Francisco Symphony Orchestra/ Danielle Rustoni and as part of the Kissinger Sommer with the Czech Philharmonic/ Dalia Stasevska.

Müller-Schott will give an extensive tour of concerts in Asia, Australia and New Zealand, playing with the Sydney Symphony Orchestra/ Lionel Bringuier, Auckland Philharmonia/ Giovanni Bellincampi, Tasmanian Symphony/ Eivind Aadland and Adelaide Symphony Orchestra/Mark Wigglesworth. In January, Müller-Schott will be heard in Taiwan in Paul Huang's chamber music series and with the NSO National Symphony Orchestra/ Jun Märkl. He is touring Asia with the WDR Symphony Orchestra/Andris Poga with opening concerts in the Cologne Philharmonic and in the Bielefeld Rudolf-Oetker-Halle. The Vevey Spring Classic Festival, which Daniel Müller-Schott founded together with conductor Wilson Hermanto, will enter its fifth edition in 2026.

Müller-Schott not only performs cello concertos from the Baroque to the modern era but is also keen to discover unknown works for the expansion of the cello repertoire through his own arrangements and collaboration with the composers of our time. George Alexander Albrecht, Sir André Previn and Peter Ruzicka have dedicated cello concertos to him.

Müller-Schott's artistic credo is to create a higher intensity of perception between music, visual arts, and literature. He gives introductions to the background of the music and the composers and has written many of his CD booklet texts. At his festival in Vevey, he initiated

a Bach project with dance to visually translate the music. The cellist has developed a great affinity for the visual arts, especially for French paintings of the 19th century.

Müller-Schott is regularly invited to international music festivals. In his chamber music concerts, Daniel Müller-Schott works with Kit Armstrong, Renaud Capuçon, Veronika Eberle, Julia Fischer, Janine Jansen, Sabine Meyer, Nils Mönkemeyer, Anne-Sophie Mutter, Francesco Piemontesi, Emmanuel Tjeknavorian, Simon Trpčeski and with the Modigliani, the Aris, and Ebène Quartets, among others.

Müller-Schott has been involved in the *Rhapsody in School* project for many years and regularly gives master classes worldwide.

In a career spanning over thirty years, Müller-Schott has produced an impressive discography, which have been honoured with numerous international awards. Next year Müller-Schott will release works by the Baroque masters Boccherini, Geminiani, Vivaldi and Bach on ORFEO International and all streaming platforms.

Müller-Schott studied under Walter Nothas, Heinrich Schiff, and Steven Isserlis. He was supported personally by Anne-Sophie Mutter and received the Aida Stucki Prize as well as the private tuition under Mstislav Rostropovich. At the age of fifteen, Daniel Müller-Schott won the first prize at the International Tchaikovsky Competition for Young Musicians in 1992 in Moscow, which launched his solo career.

Daniel Müller-Schott plays the "Ex Shapiro" Matteo Goffriller cello, made in Venice in 1727.



Photo by Uwe Arens

ABOUT THE MUSIC

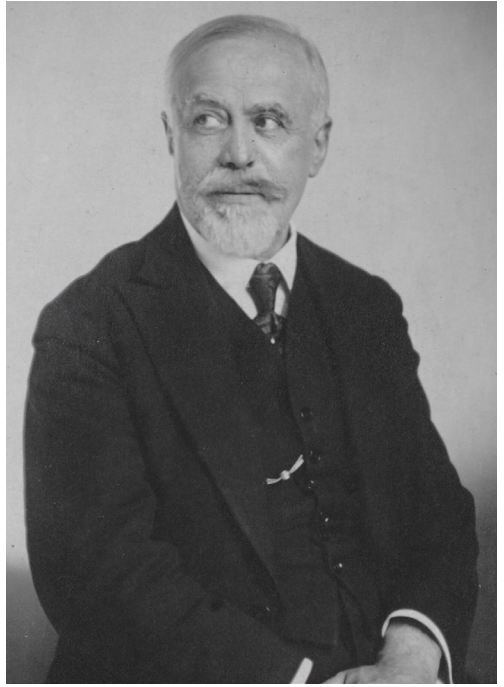
ABOUT PAUL DUKAS

Chances are that you haven't seen or maybe even heard Dukas' ballet *La Péri*, but you would almost certainly recognise the thrilling brass fanfare with which the piece begins.

Dukas' posthumous reputation is a little like that: we know one or two works – well, one – that show his mastery of compositional technique, a fluent and attractive invention, and a personal style which is not overly beholden to any school or aesthetic movement. But his output overall is not well-known.

It's partly his own fault: Dukas was intensely self-critical and published a slim catalogue, but still – the transparent and rich scoring of *The Sorcerer's Apprentice* is a feature of such works as *La Péri* and his opera *Ariane et Barbe-Bleue*; his ability to combine a deep love of the music of the past with sounds of more modern provenance is found everywhere in his work, notably two substantive piano pieces, a Sonata and the *Variations, Interlude et Final sur une thème de Rameau* which gained him acclaim in his lifetime, and his single Symphony.

Dukas was born into comfortable circumstances in Paris, and studied at the Paris Conservatoire from 1881, when he was sixteen. At first a career as a virtuoso or academic seemed unlikely (like Ravel he was overlooked for such accolades as the Prix de Rome) and he made his name as a freelance critic, notably with an influential account of Gustav Mahler's performances of Wagner's *Ring Cycle* in London in 1892. He was also an esteemed editor of early music, notably that of the Baroque master Jean-Philippe Rameau.



Paul Dukas

The previous year Dukas' Overture *Polyeucte* had been premiered to much acclaim at the *Concérts Lamoureux*, and in 1897 he produced the work for which he is universally remembered. The opera *Ariane et Barbe-Bleue* followed in 1907 (Dukas' use of a play by Maurice Maeterlinck led to some tension between him and the followers of his friend, Debussy, whose *Pelléas et Mélisande* also uses Maeterlinck's work) and is a work of great beauty.

By 1910 his renown was such that he was appointed to the Conservatoire, ultimately taking over the composition class. He taught a *Who's Who?* of 20th century composers including Olivier Messiaen, Jehan Alain, Maurice Duruflé, Jean Langlais and Carlos Chávez. Despite his demonstrably huge knowledge of technique and repertoire, Dukas wrote little of consequence, apart from *La Péri*, in the final decades of his life. And, like Sibelius with whom he is sometimes compared, Dukas is said to have destroyed the scores of a several major works for chamber ensembles, symphony orchestra and the stage.

ABOUT THE MUSIC

ABOUT *THE SORCERER'S APPRENTICE*

Phillip Sametz writes:

Written in 1897, Dukas' scherzo is based on Goethe's ballad of the same name (in German, *Der Zauberlehrling*), which in turn is derived from a work of the ancient Greek satirist Lucian, *The Lie Fancier*, in which the character Eucrates relates some of his experiences as an apprentice to the magician Pancrates, who has lived in a cave for 23 years, all the while taking instructions in magic from the goddess Isis.

A précis of Goethe's version of the tale prefaces some editions of the score:

The Sorcerer's Apprentice tells of a magician who can transform a broomstick into an animate being and have it perform all his menial tasks for him. The magician's apprentice one day overhears the magic formula with which the broomstick becomes alive and tries to apply it himself in his master's absence. The broom is ordered to bring water from the well. It performs this routine mechanically and efficiently. When the apprentice tires of this game, he wants to transform the water carrier back into a broomstick, but finds that he does not know the necessary formula. The enchanted stick continues to bring in bucket upon bucket of water until the room overflows. The apprentice passes from annoyance to despair. Fortunately, the sorcerer comes home, pronounces the magic words, the broom becomes inanimate, and all is quiet again.

In all his music Dukas is a composer who cares deeply about the integrity of structure, and in *The Sorcerer's Apprentice* he manages to write a formal scherzo and still, with exactness, follow the story of Goethe's narrative. With the first theme we hear – announced softly by the violins – we seem to be present as the apprentice utters his incantations, while with the second (given to the clarinet, then oboe, then flute) we meet the dormant broom, before it begins its spooky activity. These two themes dominate the work, and in various ingenious guises chart our progress through the story. The true musical climax appears at the point

where the desperate apprentice believes he has transformed the broom back to its inactive state once again, after which the 'broom' theme scampers about in an even more feverish manner than it has previously, until the sorcerer returns and summons an imperious calm.

The Sorcerer's Apprentice was already quite well known in the concert hall before Leopold Stokowski conducted it in Walt Disney's animated film *Fantasia* (1940), and after this it attained a popularity that could not (it seems) be divorced from the image of Mickey Mouse as the apprentice the Disney team had created. The work responded so well to such treatment because of its lucidity and thematic memorability. For all their many beauties, none of Dukas' other pieces seek the immediacy of appeal *The Sorcerer's Apprentice* attains, and in none does Dukas seek to be illustrative in so open-hearted a fashion.

The Sorcerer's Apprentice is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, bass clarinet, 3 bassoons and contrabassoon; 4 horns, 2 trumpets, 2 cornets and 3 trombones; timpani, percussion, harp and strings.

It was premiered in Paris on May 18 1897, with Dukas conducting the Societe Nationale de Musique.

The Sydney Symphony first performed the piece on 13 April 1939, conducted by Edgar Bainton.

Other notable performances include those led by John Farnsworth Hall (1946), Eugene Goossens (1948), Fernando Previtali (1951), Moshe Atzmon (1970), Willem van Otterloo (1977), Louis Frémaux (1982), Stuart Challender (1987), Mark Elder (1994) and Edo de Waart (1996).

Our most recent performances were in 2013, conducted by Benjamin Northey.

ABOUT THE MUSIC

ABOUT PETER ILYICH TCHAIKOVSKY

Tchaikovsky was born in Votkinsk, in the Urals, where his father was a mining engineer. His musical education began with the orchestrion, a mechanical contraption that played popular operatic excerpts. He also began piano lessons in 1845. The family moved to St Petersburg in 1852, where Tchaikovsky attended the School of Jurisprudence. On graduating in 1859 he was employed at the Ministry of Justice, but attended classes run by the Russian Musical Society. Under the leadership of Anton Rubinstein, the Society founded the St Petersburg Conservatory in 1862, and Tchaikovsky enrolled in its first class, with Rubinstein as his composition teacher. After three years there, Tchaikovsky was invited by Rubinstein's equally illustrious brother, Nikolai, to teach harmony for the Moscow branch of the Russian Musical Society, which would soon become the Moscow Conservatory.

Around 1868 he became, briefly, quite friendly with the group of composers known as the Kuchka ('The Five' or 'Mighty Handful'), led by Mily Balakirev. Balakirev believed that Russian composers should create distinctly Russian music, unpolluted by the techniques of Western composition. But although Tchaikovsky had used some traditional melodies he was an internationalist at heart, and by 1877 he had broken with the Five.

Despite being homosexual, Tchaikovsky became engaged to the Belgian soprano Désirée Artôt in 1868. It didn't last.

Tchaikovsky saw no reason not to marry, and in 1877 the hour produced the woman, in the form of Antonina Milyukova, from whom Tchaikovsky received a series of love letters. It didn't last either, with Tchaikovsky abandoning Antonina for his sister's estate at Kamenka in Ukraine. He did at least provide for her in her old age.

A year before the marriage, Tchaikovsky had received a letter from another woman, Nadezhda von Meck, who was a huge fan, but expressly did not want to – and never did – meet Tchaikovsky. She did, however, want to use some of the considerable wealth her railway-tycoon husband had left her to commission new music, and for 14 years



Tchaikovsky in 1874. Source: Library of Congress, Washington, DC (file no. LC-USZ62-128254).

supported Tchaikovsky so that he could give up teaching and concentrate on composition. He and Meck corresponded frequently, offering us an insight into Tchaikovsky's aesthetics and methods.

As symphonist, and great composer for ballet, Tchaikovsky was fêted as far afield as the United States and Britain. In November 1893, days after conducting the premiere of his Sixth Symphony in St Petersburg, he became ill and was treated for cholera which was epidemic in the city. The treatment was successful, but Tchaikovsky died of complications.

ABOUT THE MUSIC

ABOUT THE *ROCOCO VARIATIONS*

David Garrett writes:

A nostalgia for the world of the 18th century, thought of as refined, elegant and gently civilised, is never far from the surface in the highly Romantic art of Tchaikovsky, and it was Mozart who symbolised for him the best of the former century. Whatever the term ‘rococo’ may mean, to Tchaikovsky it meant Mozart. This set of variations is his finest tribute to his idol’s art.

In no way does it detract from the success of Tchaikovsky’s *Variations* that the Mozart he emulates contains no turbulent emotions. In short, the *Variations* are far from the real Mozart. Charming, elegant, deftly written, they are equally gratifying to virtuoso cellists and to audiences. The light and airy accompaniment, which enables the cello to stand out beautifully, is for 18th-century forces: double winds, two horns and strings. Tchaikovsky composed the work in 1876 (shortly before beginning his Fourth Symphony) for a cellist and fellow-professor at the Moscow Conservatorium, Wilhelm Fitzenhagen.

Fitzenhagen had requested a concerto-like piece for his recital tours, so it was natural that Tchaikovsky first completed the *Variations* in a scoring for cello and piano. Before orchestrating it he gave the music to Fitzenhagen, who made changes in the solo part, in places pasting his own versions over Tchaikovsky’s. The first performance was of the orchestral version, in November 1877. Tchaikovsky couldn’t attend since he had left Russia to recover from his disastrous marriage. Fitzenhagen retained the score, and it was he who passed it on to the publisher, Jurgenson. The cello and piano version was the first to appear in print, in autumn 1878, with substantial alterations which Fitzenhagen claimed were authorised but about which Tchaikovsky complained somewhat bitterly.

But by the time Jurgenson came to publish the *Rococo Variations* in orchestral form, ten years had elapsed, during which Fitzenhagen had performed the work successfully both inside and outside Russia, and it had entered the repertoire. When Fitzenhagen’s pupil, Anatoly Brandukov, asked Tchaikovsky what he was going to do about Jurgenson’s

publication of the Fitzenhagen version, the composer replied, ‘The devil take it! Let it stand as it is!’

The theme, which determines the character of the *Variations*, is Tchaikovsky’s own. It has an orchestral postlude, with a final question from the cello. This, increasingly varied, rounds off most of the *Variations*. The first two of these are fairly closely based on the theme. These are followed by a leisurely slow waltz, the expressive heart of the *Variations*. In Variation IV, Tchaikovsky gives the theme a different rhythm and incorporates some bravura flourishes. In the fifth variation the flute has the theme, but the cello solo has its most substantial cadenza at the end of this variation which leads into the soulful slow variation, number six. It was this variation that, without fail, drew stormy applause on Fitzenhagen’s recital tours.

The final variation begins with the solo part establishing its own particular rhythmic interpretation of the theme, a delightful way of upping the activity, which continues into the coda.

Variations on a Rococo Theme is scored for a reduced orchestra consisting of 2 flutes, 2 oboes, 2 clarinets and 2 bassoons, 2 horns, strings and solo cello.

Wilhelm Fitzenhagen premiered the piece in Moscow on 30 November 1877, with Nikolai Rubinstein conducting.

The Sydney Symphony Orchestra first performed the work in October 1955, with Ernst Friedlander the soloist conducted by Eugene Goossens.

Other notable performances include Mstislav Rostropovich conducted by Igor Markevitch (1960), Daniel Shafran/Michael Gielen (1966), Lois Simpson/Joseph Post (1972 Regional Tour to Wollongong, Tamworth and Armidale), Paul Tortelier/Franz-Paul Decker (1980), Howard Penny/Charles Groves (1980), Penny/Decker (1980), Renaud Fontanarosa/Zdeněk Mácal (1983), Valter Dešpalj/Vernon Handley (1986), Li-Wei Qin/Vassily Sinaisky (1999), Han-Na Chang/Lorin Maazel (2000), Catherine Hewgill/Dene Olding (2010), Narek Hakhnazaryan/Oleg Caetani (2016) and Gautier Capuçon/Vladimir Ashkenazy (2018).

Our most recent performance was in Aalborg, Denmark on our 2018 International Tour, with Andreas Brantelid conducted by David Robertson.

ABOUT THE MUSIC

ABOUT IGOR STRAVINSKY

Born into a St Petersburg family in 1882, Stravinsky established his reputation with three ballet scores that he wrote for the Paris seasons of Sergei Diaghilev's Ballets Russes, and which mine certain aspects of traditional Russian culture.

In 1909 Stravinsky had met Diaghilev, who commissioned orchestrations of Chopin for a ballet by Mikhail Fokine; then, Diaghilev commissioned *The Firebird* and the two subsequent ballets. Stravinsky commuted between Russia and the French capital until 1914, but from then until 1920 lived in exile in Switzerland.

The early 'Russian' period concludes, more or less around 1917, when the composer whom Debussy affectionately called 'my young savage' had reached a creative impasse and had begun to look elsewhere for inspiration. With the end of the First World War, Diaghilev was keen to resume performances in Paris, and asked Stravinsky to compose a new ballet based on works (wrongly) attributed to 18th-century composer, Pergolesi. *Pulcinella*, ushers in the 30-year period that produced those works generally labelled 'neoclassical'.

Stravinsky stayed in Paris until the late 1930s. He paid homage to the Greek god most associated with 'classicism' in the 1928 ballet *Apollon musagète*, and explored the world of 'classical' mythology in the opera/oratorio *Oedipus Rex* the previous year. His revived Christian faith contributes to the *Symphony of Psalms*, written 'to the glory of God and for the Boston Symphony Orchestra' in 1930.

The mid-1930s saw the composition of his Violin Concerto and the ballet *Jeu de cartes*, and at this time Stravinsky made an increasing number of visits to the United States for concerts and lectures. A new life in the United States beckoned, and the last work he completed in Europe was the American Baroque *Dumbarton Oaks*.



Stravinsky c.1920-25. Source: George Grantham Bain Collection, Library of Congress, Washington, DC (file no. LC-B2- 5464-2).

Stravinsky spent much time conducting his own work on tour, increasingly aided by Robert Craft, who would become an indispensable assistant. The largest, and concluding, work of the neo-classical period, written with librettists W H Auden and Chester Kallman, was *The Rake's Progress* (completed in 1951), a neo-Mozartian opera set in the hell of 18th century London as seen in the paintings of William Hogarth. His 1928 ballet, *The Fairy's Kiss* is a love affair with the music of Tchaikovsky, where the identity of the two composers fuses so perfectly that it is often hard to tell who is arranging whom.

After the 1951 death of Arnold Schoenberg, Stravinsky began to explore the musical system of what had always seemed the rival camp. Twelve-note serial techniques emerge in parts of such works as the completely abstract ballet *Agon*, and the *Canticum sacrum*, written for St Mark's, Venice; from *Threni* of 1958, serial method underpins whole works.

ABOUT THE MUSIC

ABOUT *PETRUSHKA*

Petrushka, the second of Stravinsky's ballets for Sergei Diaghilev's Ballets russes, began life as a 'burlesque' for piano and orchestra called *Petrushka's Cry*. Stravinsky later wrote:

I had wanted to refresh myself by composing an orchestral piece in which the piano would play the most important part... In composing the music, I had in mind the distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggios.

Stravinsky, writing in later life, no doubt used the term 'diabolical', with its suggestion of 'doubleness', advisedly: much of *Petrushka's* harmony, notably in the inner tableaux, makes use of parallel black- and white-note figures to create a spiky bitonality.

'As a piece of musical architecture, *Petrushka's Cry* is', according to Stephen Walsh, 'unremarkable', but Diaghilev saw its balletic potential and asked artist Alexandre Benois to draft a scenario based on the Russian version of the puppet known in English as Mr Punch. There is no Judy, however, as the story is in fact derived from the *commedia dell'arte* tradition with its masked stock characters: *Petrushka*, a puppet with human emotions, is in love with the Ballerina, who is more attracted to the Moor. What transpired was a work in four tableaux, articulated by circus-ring drum-rolls, of which the second is the original *Petrushka's Cry*.

The first presents the Shrovetide Fair in music that immediately announces how much its composer has matured in the short time since *The Firebird*. In a gesture that looks forward to *The Rite of Spring*, Stravinsky creates scintillating, active textures that are nonetheless harmonically static, and cuts seemingly randomly between them to depict the bustle of the fair. Some of the music is derived from street cries and songs of St Petersburg: two organ grinders in the first tableau 'duel' with songs sent to Stravinsky by his friend, Andrei Rimsky-Korsakov. After establishing this busy scene, Stravinsky focuses on the figure of the Charlatan, or Showman, who brings his puppets to life with the sound of the flute. Their 'Russian Dance' was taken from sketches for the work that would become *The Rite of Spring*.

The second tableau is set in *Petrushka's* cell, into which the puppet falls as if kicked. After his characteristic black and white motif for clarinets, swarming figurations featuring the piano indicate *Petrushka's* helplessness and fury at the Ballerina's preference for the dashing Moor. She enters the room, is frightened by his manic attempts to win her over, and leaves.

Things come to a head in the third tableau, where the Moor seduces the Ballerina in an agile waltz featuring flute and trumpet. *Petrushka* appears and attacks the Moor but is overpowered and flees.

The final tableau returns us to the Shrovetide Fair, which is suddenly interrupted as *Petrushka*, still fleeing the Moor, appears and runs across the stage with Moor chasing him, and the Ballerina following. The Moor kills *Petrushka*. In the appalled silence the Charlatan shakes the body to show the crowd that it is a puppet, but *Petrushka's* ghost appears above the stage.

In moving to the USA, Stravinsky found that copyright law gave no protection to his European works, so by 1947 he had revised several scores to republish and copyright them, and took the opportunity in *Petrushka* to produce a work for slightly smaller forces than the 1911 original.

Stravinsky's revised score for *Petrushka*, published in 1947, is scored for 3 flutes (third doubling piccolo), 2 oboes, cor anglais, 3 clarinets (third doubling bass clarinet), 2 bassoons and contrabassoon; 4 horns, 3 trumpets, 3 trombones and tuba; timpani, percussion, harp, piano, celeste and strings.

The full ballet premiered in Paris at the Théâtre du Châtelet on 13 June 1911.

The Sydney Symphony Orchestra performed Stravinsky's suite from the ballet in March 1944, conducted by Bernard Heinze.

Other notable performances of the various versions include those led by Eugene Goossens (1947, 53, 55), Charles Mackerras (1960), Nicolai Malko (1961), John Hopkins (1962), Moshe Atzmon (1969, 70), Charles Dutoit (1977, 2001), Leif Segerstam (1979), Jukka-Pekka Saraste (1986), Eduardo Mata (1987), Stuart Challender (1988 in Sydney and on our USA tour), Andrew Litton (1991), Edo de Waart (1993), George Pehlivanian (1999) and Lothar Zagrosek (2008).

Our most recent performances were in 2016, led by David Robertson.

Notes by Phillip Sametz © 1996/1999 (Dukas), David Garrett © 2007 (Tchaikovsky), Gordon Kerry © 2013/ 2025 (composer biographies and Stravinsky).

Scoring and history by Hugh Robertson.



HELP US CHAMPION THE FUTURE OF MUSIC

The Sydney Symphony Fellowship Program has nurtured the next generation of orchestral musicians for almost 25 years.

Each Fellow receives intensive training and professional development, including masterclasses with visiting artists, dedicated mentorship from Sydney Symphony musicians and the opportunity to perform with the Orchestra.

To find out how you can support Australia's Emerging Artists, please contact Gabriela Postma on (02) 8215 4625 or visit sydneysymphony.com/fellowship

Sydney Symphony Fellowship
Presenting Partner

Coxswain
Alliance

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**



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*

PICCOLO



Katljin Sergeant
Principal

OBOES



Shefali Pryor
Principal
Council Chair



Callum Hogan

COR ANGLAIS



Alexandre Oguey
Principal
*Dr Rebecca Chin
& Family Chair*

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

MAESTRO'S CIRCLE

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

Sharon & Anthony Lee
In memory of Jane Mathews ^{AO}
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 ^{OAM}
Ray Wilson ^{OAM}, in memory
of James Agapitos ^{OAM}
June & Alan Woods
Family Bequest

PATRONS PROGRAM \$15,000+

Ainsworth Foundation
Audrey Blunden
Checketts Family
John Curtis ^{AM} & 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 ^{AM}
Russell & Mary McMurray
The Estate of the late Colin Price
Geoffrey Robertson ^{AO}
Graeme Robertson
Tim Robertson ^{SC}
Tony Schlosser
Sylvie C Sloane
James Stening
Dominic Taranto
& Anthony Cassidy
Yim Family Foundation

PATRONS PROGRAM \$10,000+

Colin & Richard Adams
Stephen J Bell
Peter Braithwaite & Gary Linnane
Hon JC Campbell ^{KC}
& 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 ^{AM}
& Renata Kaldor ^{AO}
Dr Lee MacCormick Edwards
Charitable Foundation
Wendy McCarthy ^{AC}
Robert McDougall
Sue Milliken ^{AO}
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 ^{AM}
Dougall & Elizabeth Squair
Geoff Stearn
Tony Strachan

SUPPORTERS PROGRAM \$5,000+

Peter Arthur
Dr Richard Balanson
& Dawn Talbot
David Barnes
Doug & Alison Battersby
Dr Victor Bien & Silvana d'Iapico
Minnie Biggs
Beverley & Phil Birnbaum
Judith Bloxham

THANK YOU

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
Dr V Jean McPherson
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
Rosemary Curtin
Katarina Cvitkovic
V & R Debelak
Susan & Roger Doenau
Camron Dyer & Richard Mason
Emeritus Professor Jenny Edwards
John Ellacott
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 Liauw
& Ellen Liauw
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
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.

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.

THANK YOU

PRINCIPAL PARTNER



GOVERNMENT PARTNERS



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



Advisory Partner



Fine Wine Partner

GOLD PARTNERS



SILVER PARTNERS



BRONZE PARTNERS



INDUSTRY PARTNERS



FOUNDATIONS



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
Samudika De Silva
Accounts Payable Officer

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 Laksmono
Events Manager
Gabriela Postma
Philanthropy Officer
Alison Eom
Philanthropy Coordinator

LEARNING & ENGAGEMENT

John Nolan
Director of Learning & Engagement
Daniella Garner
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 Abercombie
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, Reede 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.

