

RELAXED CLASSICS WITH THE SYDNEY SYMPHONY

14 FEBRUARY 2026

Summer Concerts at Sydney Town Hall



Government Partner

CITY OF SYDNEY



SYDNEY
SYMPHONY
ORCHESTRA

Emirates

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.

WHAT TO EXPECT IN THIS CONCERT

Expect to enjoy yourself! Maybe your heart will beat a little faster. Maybe your hair will stand on end. It's hard to predict or describe how the vast sound of a symphony orchestra will affect each of us. Just bring an open mind and engage with the music – close your eyes, watch the conductor and the musicians, or just sit back and let the music take you away.

When do I clap?



Good question. Most pieces of music are broken up into different movements – usually, people only clap at the end of a piece, so there will be silent pauses between movements. On the next page you will see how many movements the pieces in this concert have, and the duration of each piece. But the simplest thing is to wait until the conductor turns around – or when everyone else starts applauding.

The conductor may leave the stage and come back on a few times, and acknowledge the different sections of the orchestra. You can keep clapping as long as you want to – and feel free to cheer and stomp your feet if you really enjoyed the concert!

Can I take photos or videos?



You can take photos and videos on your phone during the applause at the end of a piece of music. **Please switch your phone to silent, make sure the flash is off and dim the brightness of your screen so you don't distract other audience members.** And if you share it to your socials, tag us in your posts! We love seeing what people have captured.

Please leave professional and semi-professional camera gear at home and limit yourself to a phone camera inside the venue.

2026 CONCERT SEASON

RELAXED CLASSICS WITH THE SYDNEY SYMPHONY

A RELAXED CONCERT EXPERIENCE OPEN TO ALL

Vanessa Hughes presenter

James Judd conductor

EDWARD GRIEG (1843–1907)

Peer Gynt Suite No.1, Op.46 (1888)

I. *Morning Mood*

PYOTR ILYICH TCHAIKOVSKY (1840–1893)

Sleeping Beauty Suite, Op.66a (1889)

Waltz

GIACOMO PUCCINI (1858–1924)

Gianni Schicchi (1917–18)

‘O mio babbino caro’

RICHARD RODGERS (1902–1979) orch. Walker

Carousel (1945)

The Carousel Waltz

ENNIO MORRICONE (1928–2020)

Cinema Paradiso (1988)

Love Theme

JOHN WILLIAMS (born 1932)

Star Wars: Attack of the Clones (2002)

Across the Stars

PAUL DUKAS (1865–1935)

The Sorcerer’s Apprentice (1897)

Saturday 14 February, 10.30am

Summer Concerts at Sydney
Town Hall

Estimated durations

Grieg – 4 minutes

Tchaikovsky – 6 minutes

Puccini – 3 minutes

Rodgers – 8 minutes

Morricone – 4 minutes

Williams – 7 minutes

Dukas – 12 minutes

The concert will run for
approx. 60 minutes,
with no interval.

Cover image

By Cassandra Hannagan

We acknowledge the Gadigal people of the Eora Nation, the traditional custodians of the land and water on which we work and perform. We pay our respects to their Elders past and present.

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ABOUT THE PRESENTER

Vanessa Hughes presenter

Vanessa Hughes is a broadcaster, presenting *ABC Classic Drive* on Australia's national classical music network.

She was raised on the music of the Czech masters, thanks to her grandmother's excellent record collection and fell in love with choral music after a visit to the local library resulted in her borrowing a rather exotic-looking disc of Palestrina masses. She has been a choir nerd ever since.

Having acquired a law degree, Vanessa decided it was useless and went into radio instead, where she has advocated for ethnic and gender diverse composers and a better funded Australian arts industry.

Vanessa sees a creatively bright and even commercially viable future for composers of all kinds. This philosophy underpins all her work at ABC Classic, where besides broadcasting established, hallowed music-makers, she believes it's her job to allow audiences to fall head over heels for composers they've never heard before.

In the last year, Vanessa has put to air the work of 1,138 composers who identify as women – many creating music right now and some of them composing a thousand years ago.

Before moving to ABC Classic, Vanessa worked at ABC Radio Sydney, producing the likes of Tony Delroy, Christine Anu and Sarah Macdonald.

In her spare time, Vanessa sings when she can in Inner West Voices, a strictly non-auditioned community choir based in Sydney and volunteers for the print-impaired at the Radio Reading Network of Australia.



Photo by Alex Vaughan

ABOUT THE CONDUCTOR

James Judd conductor

British conductor James Judd is internationally celebrated for his consummate musicianship, remarkable versatility and deep commitment to the orchestras and musicians with whom he shares the stage. Music Director of the Daejeon Philharmonic (South Korea) and Music Director Emeritus of the New Zealand Symphony, Judd's dynamic music making and exceptionally communicative style have made him a sought-after podium figure around the world, while return engagements attest to his gift for establishing inspiring and uniquely collaborative relationships.

Judd's partnership with the Daejeon Philharmonic has raised the orchestra's profile with a successful European tour in 2017 and critically acclaimed performances at the Seoul Art Center's Orchestra Festival.

As Music Director of the New Zealand Symphony Orchestra (NZSO) Judd brought the orchestra to a new level of visibility and international acclaim through appearances at the Sydney Olympic Arts Festival, the Auckland International Arts Festival, and the Osaka Festival of International Orchestras. Judd led the NZSO in its first tour of the major concert halls of Europe, ending with a debut appearance at the BBC Proms.

Judd is the recipient of two honorary doctorates and is a graduate of London's Trinity College of Music. He came to international attention as the assistant conductor of The Cleveland Orchestra, a post he accepted at the invitation of Lorin Maazel. Four years later, he returned to Europe after being appointed Associate Music Director of the European Community Youth Orchestra by Claudio Abbado.

In addition to Daejeon and New Zealand, Judd has held artistic leadership positions with the Slovak Philharmonic, Israel Symphony, Orchestre National de Lille and Adelaide Symphony. His fourteen-year tenure as Music Director of the Florida Philharmonic culminated in international recognition for their recordings of William Walton, Leonard Bernstein and Gustav Mahler.

As an opera conductor Judd has been a regular guest on the stages of the English National Opera, Wexford Festival and Glyndebourne Opera Festival, with productions of *Il trovatore*, *La traviata*, *Rigoletto*, *The Barber of Seville*, *Le nozze di Figaro* and *La Cenerentola*. As Artistic Director of the Florida Grand Opera he conducted productions of *Don Giovanni*, *Un ballo in maschera*, *La bohème*, *Madame Butterfly* and *The Turn of the Screw* as well as concert performances of *Tannhäuser*, *Fidelio* and *La clemenza di Tito*.

Considered one of the preeminent interpreters of British orchestral music, Judd's recording of Edward Elgar's Symphony No.1 with the Hallé Orchestra remains a highly regarded reference standard. He has amassed an extensive discography on the Naxos label, including an unprecedented number in partnership with the New Zealand Symphony Orchestra. Recordings of works by Elgar, Vaughan Williams, Beethoven, Bernstein, Copland and Gershwin received critical acclaim. A champion of the works of Gustav Mahler, Judd's recording of Mahler's Symphony No.1 with the FPO was awarded the Gold Medal by France's Diapason as well as the Toblacher Komponierhauschen for the best Mahler recording of the year. His orchestral recordings are also featured on the Decca, EMI and Philips labels.



ABOUT THE MUSIC

EDWARD GRIEG (1843–1907)

Peer Gynt Suite No.1, Op.46 (1888)

I. *Morning Mood*

In Henrik Ibsen's play, written in 1867 in Norway, Peer Gynt is a young man whose father has abandoned him and his mother to a life of poverty. Peer himself is no saint – he elopes with a bride, Ingrid, on her wedding night and then abandons her. He spurns the one woman who loves him, and runs away from his home to have a series of adventures, in which he usually comes off second best.

Grieg's incidental music for the play is among his most loved and well-known. 'Morning Mood', begins with airy transparency, and call and response figures between solo wind instruments, swelling to a fully scored statement of the theme as the sun rises over the Arabian desert.

PYOTR ILYICH TCHAIKOVSKY (1840–1893)

Sleeping Beauty Suite, Op.66a (1889)

Waltz

In 1888 Tchaikovsky he embarked on the score for the ballet *The Sleeping Beauty*, based on the 17th century version by Charles Perrault, at the invitation of Ivan Vsevolozhsky, who wrote the libretto and who suggested 'a musical fantasia written in the spirit of Lully, Bach, Rameau etc.'

Set in 17th century France, it was first performed at the Mariinsky (briefly the Kirov) Theatre in St Petersburg in 1889 with choreography by Marius Petipa, who like Didelot, would give his composers an extremely detailed brief as to how long a section should last and what its character should be. The scenario allows for many set pieces in addition to solos and loving *pas-de-deux*. The celebrated waltz comes from the ball scene in Act I when fairies arrive to bless the heroine, Aurora.

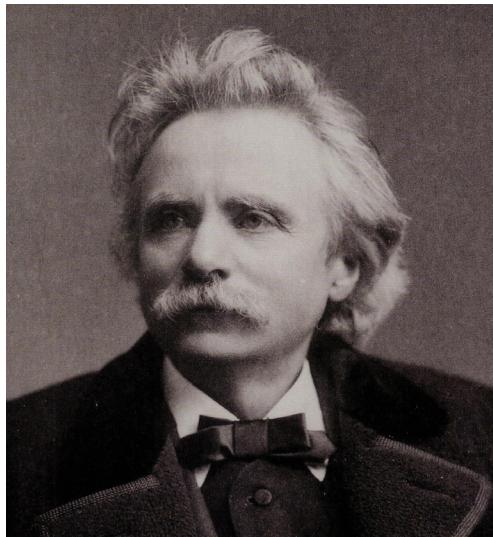


Photo of Grieg c.1888 by Elliott & Fry, London. Source: Bergen Public Library Norway/Wikimedia Commons.



Photo of Tchaikovsky c.1888 by Émile Reutlinger (1825–1907). Elliott & Fry, London. Source: New York Public Library/Wikimedia Commons.

ABOUT THE MUSIC

GIACOMO PUCCINI (1858–1924)

Gianni Schicchi (1917–18)

‘O mio babbino caro’

Puccini was the most significant Italian opera composer after Verdi; he may still be the most popular. *La bohème*, and the arias ‘Nessun dorma’ from *Turandot* and ‘One Fine Day’ from *Madam Butterfly* have entered popular culture.

His one act comic opera *Gianni Schicchi* details the fortunes of ‘businessman’ Gianni Schicchi and the Donati family. Schicchi is summoned by relatives of the wealthy Buoso Donati to help them falsify Buoso’s will so that they, rather than the church, can inherit his money. When Schicchi arrives at Buoso’s home he promptly gets into an argument with Zita, the head of the Donati family. Schicchi then refuses to help them.

In ‘O mio babbino caro’, Gianni Schicchi’s daughter Lauretta begs her father to undertake the scam – knowing that she will then be able to marry her sweetheart.

Symphony Australia © 2000

RICHARD RODGERS (1902–1979)

orchestrated by Walker

Carousel (1945)

The Carousel Waltz

Richard Rodgers was one of the great composers of American musical theatre, the man behind the music of iconic musicals such as *Oklahoma!*, *South Pacific*, *The King and I* and *The Sound of Music*. With 43 Broadway musicals and over 900 songs to his credit, Rodgers was one of the best-known American composers of the 20th century, and his compositions had a significant influence on popular music.

After the success of *Oklahoma!* in 1943, Rodgers and Oscar Hammerstein set to work on an adaptation of a play by Ferenc Molnár. They changed the setting from the Hungarian capital Budapest to a village on the rock-bound coast of Maine, USA, but maintained its essential story to produce *Carousel* in 1945.

A carnival barker, Billy Bigelow, falls in love with Julie Jordan, causing, at least initially, a series of unfortunate events. The show opens with a kind of mime, where we see the crowds at the carnival. Julie is among them, and catches Billy’s eye; Billy contrives to get Julie on to the carousel against the determined opposition of the owner, Mrs Mullin. All this takes place against the buoyant strains of Rodgers’ Waltz.



A photo of Giacomo Puccini, date unknown.



Richard Rodgers in 1948.

ABOUT THE MUSIC

ENNIO MORRICONE (1928–2020)

Cinema Paradiso (1988)

Love Theme

Cinema Paradiso is set in a small town in Sicily just before the advent of television. It tells of a young boy, Salvatore, who spends every spare moment at the local cinema, eventually becoming almost a son to the crusty old projectionist, Alfredo.

Credited with revitalizing Italy's film industry, *Cinema Paradiso* has been cited as one of the greatest films of all time, and a world cinema classic. It was a commercial success and won several awards, including the Academy Award for Best Foreign Language Film and the Cannes Film Festival's Grand Prix. It was nominated for 11 BAFTA Awards and won five; including Best Actor for Philippe Noiret, Best Supporting Actor for Salvatore Cascio, Best Original Screenplay, Best Foreign Language Film and Best Original Film Score for Italian composer Ennio Morricone and his son Andrea, who worked on it together.

JOHN WILLIAMS (born 1932)

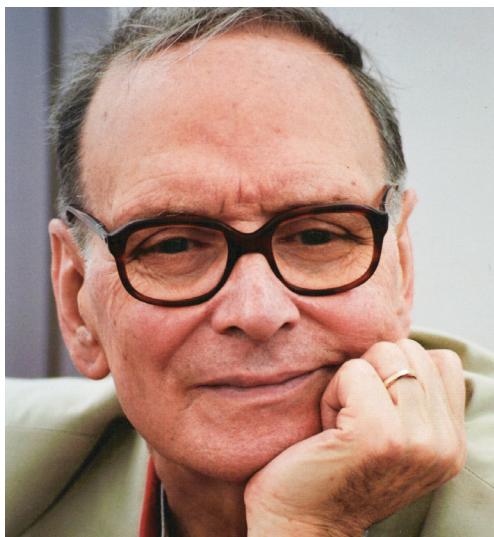
Star Wars: Attack of the Clones (2002)

Across the Stars

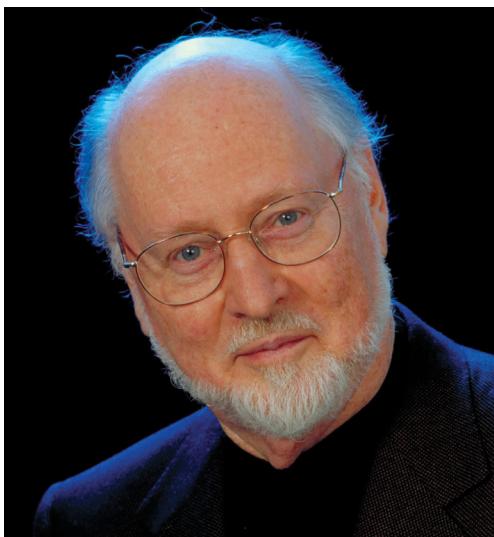
It is not hyperbole to suggest that John Williams may be the most widely-heard composer of all time. His music has defined Hollywood and film music more broadly, with unforgettable scores for iconic films including the *Star Wars*, *Jurassic Park* and *Indiana Jones* series, *Jaws*, *E.T. the Extra-Terrestrial*, *Superman* (1978), the first three *Harry Potter* films, *Home Alone* (1990) and so many more.

The second Episode of the *Star Wars* saga, *Attack of the Clones*, appeared in 2002 and sought to provide back-story in the form of the love affair that would produce Luke Skywalker and Princess Leia. The love story of Jedi knight Anakin Skywalker (later known as Darth Vader) and Padmé Amidala, a queen and senator, is embodied in this passionate music by John Williams. Director George Lucas said of it:

Their love is complicated – pure yet forbidden, personal but with profound ramifications for an entire galaxy. Somehow, John has managed to convey all of that complexity in a simple, hauntingly beautiful theme.



Ennio Morricone at the Cannes film festival, 2007.



John Williams. Photo courtesy LucasFilm.

ABOUT THE MUSIC

PAUL DUKAS (1865–1935)

The Sorcerer's Apprentice (1897)

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.

© Phillip Sametz



Paul Dukas

FROM THE ARCHIVES



The Sydney Symphony Orchestra performs at Sydney Town Hall in 1944, led by the great Hungarian-born American conductor Eugene Ormandy.

THE SYDNEY SYMPHONY AT THE TOWN HALL

Built in 1889, Sydney Town Hall was the Sydney Symphony Orchestra's main performance venue from its establishment in 1932 until the opening of the Sydney Opera House in 1973.

As the centre of Sydney's cultural and civic life, it was only fitting that it should serve as the home for the city's orchestra, and over our first 40 years it saw countless performances by some of the world's greatest artists. The period immediately following World War II was especially memorable: with many great music cities in Europe damaged and recovering, a months-long tour of laid-back, sunny Australia was especially appealing.

Perhaps the best-known musical event to be held at Town Hall were the Promenade concerts – known as ‘the Proms’ – which ran from 1965-1977. The brain child of conductor and educator John Hopkins, the Proms were a revolution in Australian classical music; every ticket was the same price, the chairs were removed from the hall with audiences encouraged to bring bean bags, and the music presented was deliberately eclectic with traditional classical repertoire presented alongside brand-new contemporary works that pushed the envelope in many ways.

More than anything, the Proms democratized music in Sydney, and made classical concerts more welcoming and accessible than ever before, encouraging younger and more diverse audiences.

The spirit of the Proms lives on in today's concert: through the venue of course, and through the choice of music – short, fun, accessible works that we hope will inspire a love of orchestral music in everyone who hears them.

FROM THE ARCHIVES



Daniel Barenboim (right) takes a bow with Chief Conductor Moshe Atzmon following a performance at the Town Hall (1969).



Eager audiences queue up outside the Town Hall before a Proms concert, 1970



Australian composer Richard Meale following the world premiere of *Incredible Floridas* in July 1972, with (L-R) Donald Hazelwood, conductor Vanco Cavdariski and Neville Amadio.

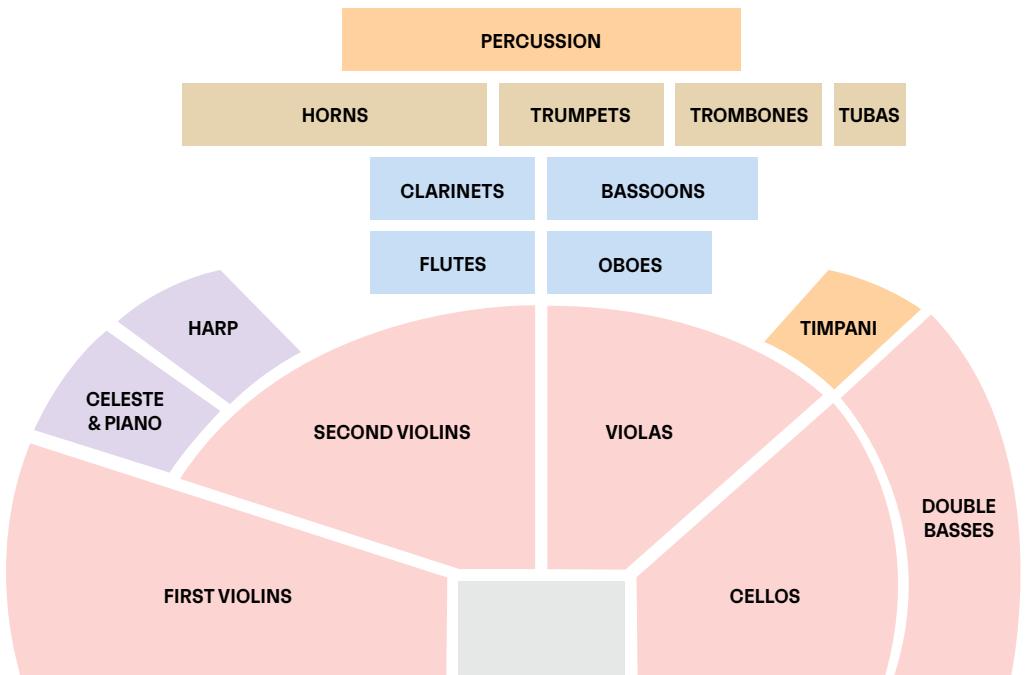


Vladimir Ashkenazy performing at Sydney Town Hall, 1977.



There were no seats at Proms concerts, so audiences took matters into their own hands – or hammocks! (1970)

SYDNEY SYMPHONY ORCHESTRA



PERFORMING IN THIS CONCERT

FIRST VIOLINS

Harry Bennetts
Associate Concertmaster
Alexandra Osborne
Associate Concertmaster
Fiona Ziegler
Assistant Concertmaster
Jennifer Booth
Sophie Cole
Claire Herrick
Georges Lentz
Alex Mitchell
Alexander Norton
Leone Ziegler
Brian Hong^o
Benjamin Tjoo^o
Liam Pilgrim^t
Marcus Michelsen^{*}

SECOND VIOLINS

Lerida Delbridge
Principal

Kirsty Hilton
Principal

Marina Marsden
Principal

Emma Jezek
Acting Associate Principal

Alice Bartsch
Victoria Bihun
Rebecca Gill
Emma Hayes
Shuti Huang
Benjamin Li
Robert Smith
Maja Verunica

VIOLAS

Tobias Breider
Principal
Richard Waters
Principal
Sandro Costantino
Rosemary Curtin
Stuart Johnson
Justine Marsden
Amanda Verner
Sebastian Coyne^t
Nathan Greentree^{*}
Dana Lee^{*}

CELLOS

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

DOUBLE BASSES

David Campbell
Acting Principal
Dylan Holly
Steven Larson
Richard Lynn
Jaan Pallandi
Benjamin Ward

FLUTES

Emma Sholl
Principal
Carolyn Harris
Katlijn Sergeant
Principal Piccolo
Shefali Pryor
Principal
Callum Hogan
Acting Associate Principal
Alexandre Oguey
Principal Cor Anglais

CLARINETS

Olli Leppäniemi
Principal
Christopher Tingay
Alexander Morris
Principal Bass Clarinet

BASSOONS

Todd Gibson-Cornish
Principal
Fiona McNamara
Jay Lee^t
Noriko Shimada
Principal Contrabassoon

HORNS

Samuel Jacobs
Principal
Euan Harvey
Acting Principal 3rd Horn
Marnie Sebire
Rachel Silver
Emily Miers^o

TRUMPETS

Brent Grapes
Associate Principal
Cécile Glémot
Anthony Heinrichs
Sophie Kukulies^{*}
TROMBONES
Nick Byrne
Acting Associate Principal
Jeremy Mazurek^o
Harrison Steele-Holmes^t
Christopher Harris
Principal Bass Trombone

TUBA

Steven Rossé
Principal

TIMPANI

Antoine Siguré
Principal

PERCUSSION

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Acting Principal
Timothy Constable
Leah Columbine^t
Alice Zhang^{*}

HARP

Louisic Dulbecco
Principal

EXTRAS

Catherine Davis^{*}
Guest Principal Piano
Christine Leonard^{*}
Guest Principal Saxophone
Bold Principal
^{*} Guest Musician
^o Contract Musician
^t Sydney Symphony Fellow

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Donald Runnicles
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Benjamin Northey
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Vladimir Ashkenazy
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Concertmaster
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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



Sophie Cole



Sercan Danis



Claire Herrick
Russell & Mary McMurray Chair



Georges Lentz



Emily Long



Alexandra Mitchell



Alexander Norton



Léone Ziegler

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Principal



Kirsty Hilton
Principal



Marina Marsden
Principal Emeritus



Emma Jezek
Assistant Principal



Alice Bartsch



Victoria Bihun



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Shuti Huang



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Principal



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Associate Principal
Emeritus
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Sandro Costantino



Rosemary Curtin
John & Jane Morschel Chair



Stuart Johnson



Justine Marsden



Felicity Tsai



Amanda Verner



Leonid Volovelsky

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Jacqui & John Conde zo 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



Katlijn Sergeant
Principal



Shefali Pryor
Principal
Council Chair



Callum Hogan



Alexandre Oguey
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Anne-Louise Comerford
Associate Principal
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Rosemary Curtin
John & Jane Morschel Chair

OBOES



Amanda Verner
Principal
White Family Chair



Leonid Volovelsky



Rosemary Curtin
John & Jane Morschel Chair

COR ANGLAIS

CLARINETS



Olli Leppäniemi
Principal



Francesco Celata
Associate Principal
John Curtis AM Chair



Christopher Tingay

BASS CLARINET



Alexander Morris
Principal

BASSOONS



Todd Gibson-Cornish
Principal
Nelson Meers Foundation Chair



Matthew Wilkie
Principal Emeritus
Nelson Meers Foundation Chair



Fiona McNamara
Nelson Meers Foundation Chair

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Noriko Shimada
Principal

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



Christopher Harris
Principal

TUBA



Steve Rossé
Principal

TIMPANI



Antoine Siguré
Principal



Mark Robinson
Associate Principal/
Section Percussion



Rebecca Lagos
Principal
I Kallinikos Chair



Timothy Constable
Christine Bishop Chair



Louisic Dulbecco
Principal

PERCUSSION



Timothy Constable
Christine Bishop Chair

HARP



Louisic Dulbecco
Principal

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Audrey Blunden
Peter Braithwaite
& Gary Linnane
Hon JC Campbell KC
& Mrs Campbell
Checketts Family
J Cheung
Bob & Julie Clampett
B & M Coles
Howard & Maureen Connors
John Curtis AM & Anna Curtis
The Hon Ashley Dawson-Damer AM
Susie Dickson
Suellen & Ron Enestrom
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Carolyn Githens
Dr Bruno & Rhonda Giuffre
The Hilmer Family Endowment
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Brian Jones, in memory
of Deborah Anne Jones

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& Renata Kaldor AO
Justice Francois Kunc
& Felicity Rourke
Roland Lee
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Warren & Marianne Lesnie
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Wendy McCarthy AC
Robert McDougall KC
Russell & Mary McMurray
Sue Milliken AO
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Jane & John Morschel
Dr Dominic Pak & Cecilia Tsai
The Estate of the late
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Nigel & Carol Price
Tim Robertson SC
& Francesca Delano Davis
In memory of Fiona Roden
The Ross Trust
Tony Schlosser
Penelope Seidler AM
Sylvie C Sloane
Alison Smith & Brett Murrihy,
in memory of Ann Smith
Elizabeth & Dougall Squair
James Stening
Tony Strachan
Dominic Taranto
& Anthony Cassidy
Kevin J Troy
Yim Family Foundation

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Dr Richard Balanson
& Dawn Talbot
David Barnes
Doug & Alison Battersby
Dr Victor Bien
& Silvana d'lapico
Minnie Biggs
Beverley & Phil Birnbaum

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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
Rae Cottle
Mary Anne Cronin
Ewen Crouch AM
& Catherine Crouch OAM
Christine Davis
de Soysa Foundation
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Jenny Edwards
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Freilich Family Foundation
Leonie & James Furber
Anne Galbraith
Dr Greg Gard
& Dr Joanne Grimsdale
The Greatorex Fund
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Jill Hickson AM
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Kevin Morris & Des McNally

Jackie O'Brien
Tom & Ruth O'Dea
Andrew Patterson
& Steven Bardy
Ian Robert Peters
Suzanne Rea
& Graham Stewart
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Michael Ball
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Sandra & Neil Burns
Jennifer Burton
Bronwyn & Tony Carroll
Cecily Cathels
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Dr Paul Collett
Vanessa Cragg & the late
Ronald D Cragg OAM
Debby Cramer
Rosemary Curtin
Katarina Cvitkovic
Vladimir & Rachel Debelak
Susan & Roger Doenau
Camron Dyer & Richard Mason
John Favoloro
Barbara Knox Fogarty
Diane Gallery
AM Gregg & DM Whittleston
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Dr Joanne Hart & Adam Elder
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& Claudia Rossi-Hudson
In memory of Joan Johns
Dr Owen Jones
& Vivienne Goldschmidt
Terry & Helen Jones
Prof Bruce King
Pamela King
Professor Andrew Korda AM
& Susan Pearson
A/Prof Winston Liauw
& Ellen Liauw
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Jean-Claude Niederer
& Neil Hendry
Christopher Nicolosi
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