

ROMANTIC 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 enjoy 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.



What happens at interval?

The interval will begin when the conductor leaves the stage and the lights go to their full brightness. You can choose to stay in your seat and wait, go to the bathroom, walk around or purchase food or drink from one of the foyer bars.

An announcement will play through the speaker system 10 minutes, 5 minutes and 1 minute before the concert resumes.

2026 CONCERT SEASON

ROMANTIC CLASSICS
WITH THE SYDNEY SYMPHONY

THE ULTIMATE DATE NIGHT

Vanessa Hughes presenter
James Judd conductor

GIACOMO PUCCINI (1858–1924)
Gianni Schicchi (1917–18)
‘O mio babbino caro’

CLAUDE DEBUSSY (1862–1918)
Prelude to the Afternoon of a Faun (1894)

RICHARD RODGERS (1902–1979) orch. Walker
Carousel (1945)
The Carousel Waltz

SERGEI RACHMANINOV (1873–1943)
Symphony No.2 in E minor, Op.27 (1907)
Third movement – Adagio

INTERVAL

PYOTR ILYICH TCHAIKOVSKY (1840–1893)
Sleeping Beauty Suite, Op.66a (1889)
Introduction & Waltz

ENNIO MORRICONE (1928–2020)
Cinema Paradiso (1988)
Love Theme

JOHN WILLIAMS (born 1932)
Star Wars: Attack of the Clones (2002)
Across the Stars

Richard Wagner (1813–1883)
Tristan und Isolde (1865)
Prelude and Liebestod

Saturday 14 February, 7pm
Summer Concerts at Sydney
Town Hall

Estimated durations

Puccini – 3 minutes
Debussy – 10 minutes
Rodgers – 8 minutes
Rachmaninov – 15 minutes
Interval – 20 minutes
Tchaikovsky – 12 minutes
Morricone – 4 minutes
Williams – 7 minutes
Wagner – 18 minutes

The concert will run for
approx. 2 hours

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.

Government Partner



Emirates
Principal Partner

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.

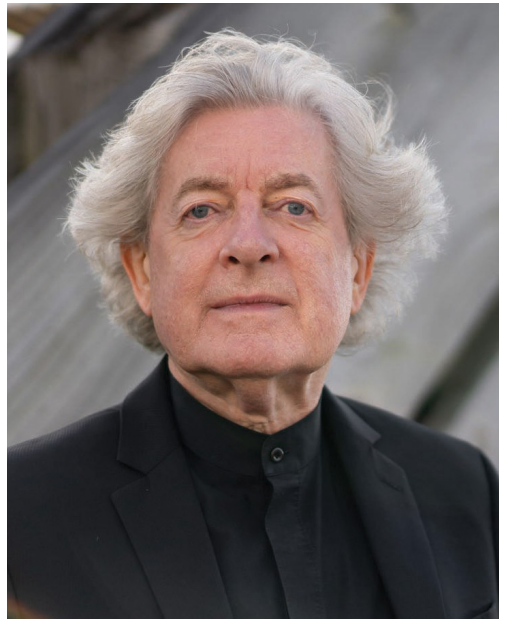
As Music Director of the New Zealand Symphony Orchestra (NZSO) Judd brought the orchestra to a new level of visibility and international acclaim through appearances at the Sydney Olympic Arts Festival, the Auckland International Arts Festival, and the Osaka Festival of International Orchestras. Judd 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

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.

It was Puccini’s essential lyricism which really made his operas stand out. ‘Without melody, fresh and poignant, there can be no music’, he once said. His arias possess sensuous warmth and melting radiance. Their dramatic impact derives from Puccini’s ability to compress all the emotion of a moment in a single musical statement.

Puccini’s 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



A photo of Giacomo Puccini, date unknown.

CLAUDE DEBUSSY (1862–1918)

Prelude to the Afternoon of a Faun (1894)

Published in 1876, Stéphane Mallarmé’s *L’après-midi d’un faune* is a monument of symbolist poetry, reflecting in its sumptuous but fragmentary language the erotic fantasies of a drowsy faun – a mythical half-man, half-goat – on a hot, languid, Sicilian afternoon. Running like a thread through the imagery of fruit and flowers and naked nymphs are references to music, specifically to the syrinx, or flute fashioned from reeds by the god Pan. One such reference, to the syrinx’s ‘sonorous, airy, monotonous line’, would become the kernel of Debussy’s musical rendering of the poem. Inviting Mallarmé to hear the work in 1894, he described ‘the arabesque which...I believe to have been dictated by the flute of your faun.’

Mallarmé’s poem rhymes, but otherwise avoids traditional forms or a narrative line; similarly, in Debussy’s piece musical events, like the vivid splashes of colour that first answer the flute, are there for the immediate pleasure they give; climaxes are approached by simple repetition of motifs; the most extended melody is a richly scored, Massenet-like tune at the work’s midpoint, accompanied by rocking ostinatos.

The faun’s dream is overcome by sleep and the ‘proud silence of noon’, and the piece ends with the flute fading to nothingness.

Gordon Kerry © 2017/2026



Photograph of Claude Debussy by Atelier Nadar (the studio of Nadar), c.1900.

ABOUT THE MUSIC

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 Hungarian playwright 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, which Rodgers thought of as his most operatic work.

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.



Richard Rodgers in 1948.

SERGEI RACHMANINOV (1873–1943)

Symphony No.2 in E minor, Op.27 (1907)

Third movement – Adagio

It seems perplexing now that this fervent, warm-hearted symphony should have been neglected for so long. Arguably, it has never been out of fashion with the public that loves Rachmaninov's music, but between the two world wars, perhaps until the 1970s, its emotional grandeur was mistrusted by many critics.

A secretive composer at the best of times, Rachmaninov was particularly reluctant to discuss his work on this symphony with colleagues. The premiere of his Symphony No.1 in 1897 was a fiasco so shattering to Rachmaninov that he was unable to compose at all for three years. He was now cautious about its successor, and before he had finished orchestrating it he told friends that it was a repulsive work, that he was already sick of it, and that he did not know how to write symphonies anyway. But its first performances, which Rachmaninov conducted himself, were great successes, and the work was awarded a major Russian composition prize in 1908.

The Second is Rachmaninov's only symphony to date from the years of his full-blown Romantic style.

This glorious Adagio is the most overtly Wagnerian movement in the work, sounding at times like a Russian meditation on the world of *Tristan und Isolde*. This is Rachmaninov the composer and conductor of operas, and here is perhaps the greatest love duet never written for the stage.

Phillip Sametz © 1996



Rachmaninov c.1921. Source: United States Library of Congress's Prints and Photographs division, digital ID cph.3a40575/Wikimedia Commons.

ABOUT THE MUSIC

PYOTR ILYICH TCHAIKOVSKY (1840–1893)
Sleeping Beauty Suite, Op.66a (1889)
Waltz

In the late 1880s, Tchaikovsky was enjoying a wave of success with compositions such as *Eugene Onegin*, *Manfred* and his Fifth Symphony. On the other hand, two of his dearest friends had died and he continued as always to struggle with depression. As so often before, he turned to composing as an emotional outlet. Something suitably diverting appeared for him to undertake.

The Director of Imperial Theatres, Ivan Vsevolozhsky proposed a ballet – based on Charles Perrault’s *La Belle au bois dormant* (1697) – that was to draw not only on the plot of the well-known fairytale but on the milieu of 17th-century France. ‘I want to stage it in the style of Louis XIV...’ he wrote to Tchaikovsky. ‘If you like the idea, why don’t you write the music?’

Sleeping Beauty was the second of Tchaikovsky’s three ballets – completed between *Swan Lake* and *The Nutcracker* – but the first in which he worked with Russia’s revered choreographer Marius Petipa.

Tchaikovsky seemed inspired by the elaborate nature of Petipa’s work, using the physical stage requirements as springboards for his musical imagination. Perhaps he especially relished the chance to create a large-scale work (and one which wasn’t a symphony) where the essential signposts of the form were already provided, ready for his decorative hand – he even happily adhered to the choreographer’s suggested number of bars! He finished the score in September 1889 and *Sleeping Beauty* had its premiere the following January, in St Petersburg.

The story of *Sleeping Beauty* is the familiar one commencing with the malevolent fairy Carabosse arriving uninvited at the christening of the princess Aurora, stepping before the Lilac Fairy who has yet to give her christening gift, and announcing that Aurora will prick her finger on her 16th birthday and die. The Lilac Fairy cannot undo the curse, but modifies it, pronouncing that Aurora will instead fall into a deep sleep, to be awakened one hundred years later by a prince’s kiss of true love. On Aurora’s 16th

birthday, she is shown a spindle by an old woman, Carabosse in disguise. She pricks her finger and immediately she and everyone in the palace falls asleep. The palace becomes overgrown with creepers and brambles, until it is obscured from sight and forgotten.

With the passing of the hundred years, Prince Désiré ventures near the castle. Guided by the Lilac Fairy, he comes upon the sleeping princess and wakens her with a kiss. Plans are set immediately for Aurora’s wedding, which takes up the whole of Act III.

The music for *Sleeping Beauty* is so rich and engrossing in itself that it is often heard on its own in the concert hall; this celebrated waltz comes from the ball scene in Act I when fairies arrive to bless the heroine, Aurora.

Symphony Australia © 2002



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

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.



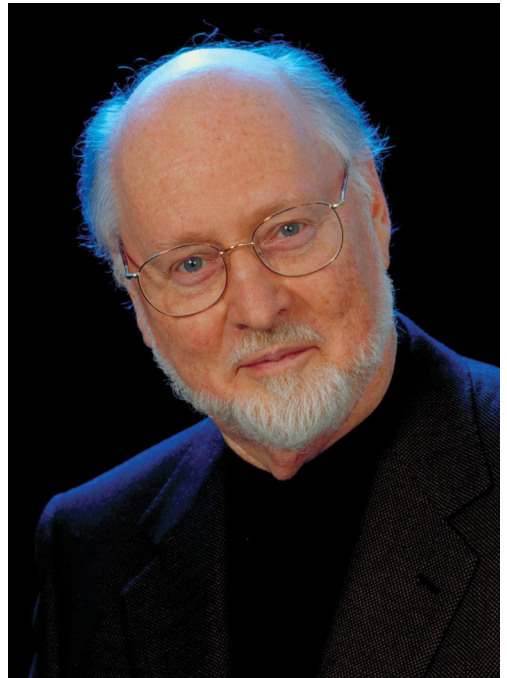
Ennio Morricone at the Cannes film festival, 2007.

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.



John Williams. Photo courtesy LucasFilm.

ABOUT THE MUSIC

Richard Wagner (1813–1883)

Tristan und Isolde (1865)

Prelude and Liebestod

Wagner's *Tristan and Isolde* is arguably the Romantic opera *par excellence*. With its setting in the Celtic dreamtime of Arthurian legend, use of magic potions and the central theme of forbidden and fatally unrequited love, *Tristan* has it all.

The Prelude opens with three unaccompanied notes which land on the so-called 'Tristan chord', a dissonant chord that in traditional harmonic 'syntax' can lead anywhere: here it is followed by a second, marginally less dissonant chord. Throughout the prelude this use of unresolved dissonance, and sequences which promise a climax but never quite fulfil it gives the music its sense of mounting erotic tension.

Isolde's *Liebestod*, often heard without the vocal line in the concert hall, uses music heard in the Act II duet. Here Wagner uses common (mainly major) chords, but the music moves restlessly from one key to another, again avoiding any sense of repose until Isolde's transfigured vision of Tristan, at which point she 'drowns, sinks unconscious' in 'supreme bliss', and the music finally discovers a radiant and serene B major.

**All notes by Gordon Kerry © 2026,
unless otherwise credited.**

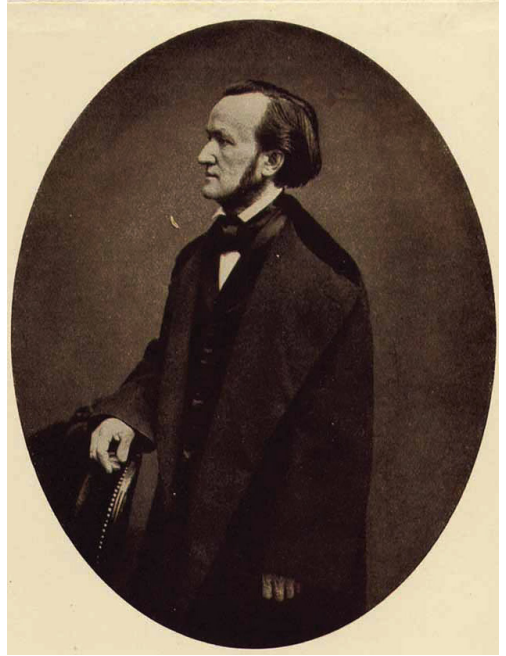


Photo of Richard Wagner taken in Brussels, 1860

FROM THE ARCHIVES



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

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.

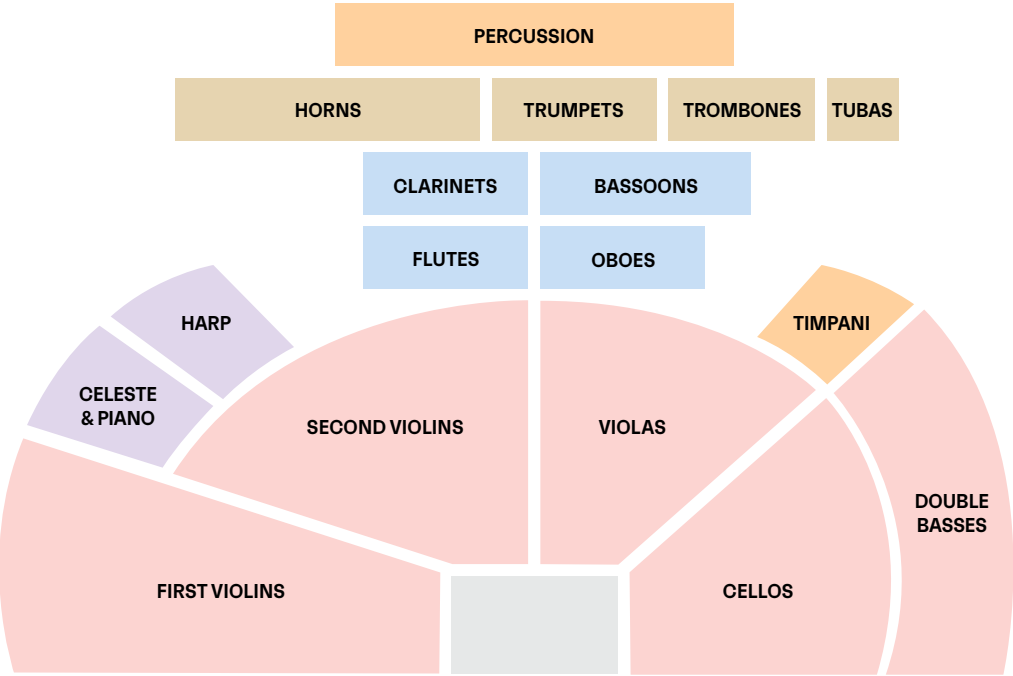
As the centre of Sydney's cultural and civic life, it was only fitting that it should serve as the home for the city's orchestra, and over our first 40 years it saw countless performances by some of the world's greatest artists. The period immediately following World War II was especially memorable: 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.

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[°]
Benjamin Tjoa[°]
Liam Pilgrim[†]
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[†]
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
Jaani Pallandi
Benjamin Ward

FLUTES

Emma Sholl
Principal
Carolyn Harris
Katlijn Sergeant
Principal Piccolo

OBOES

Shelali 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[†]
Noriko Shimada
Principal Contrabassoon

HORNS

Samuel Jacobs
Principal
Euan Harvey
Acting Principal 3rd Horn
Marnie Sebire
Rachel Silver
Emily Miers[°]

TRUMPETS

Brent Grapes
Associate Principal
Cécile Glémot
Anthony Heinrichs
Sophie Kukulies[†]

TROMBONES

Nick Byrne
Acting Associate Principal
Jeremy Mazurek[°]
Harrison Steele-Holmes[†]
Christopher Harris
Principal Bass Trombone

TUBA

Steven Rossé
Principal

TIMPANI

Antoine Siguré
Principal

PERCUSSION

Mark Robinson
Acting Principal
Timothy Constable
Leah Columbine[†]
Alice Zhang^{*}

HARP

Louisie Dulbecco
Principal
Genevieve Lang^{*}

EXTRAS

Catherine Davis^{*}
Guest Principal Piano
Christine Leonard^{*}
Guest Principal Saxophone
Bold *Principal*
^{*} Guest Musician
[°] Contract Musician
[†] Sydney Symphony Fellow

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



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*



Richard Waters
Principal



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*



Katlijn Sergeant
Principal

PICCOLO



Shefali Pryor
Principal
Council Chair

OBOES



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*



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Principal

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