



SIMONE YOUNG CONDUCTS MAHLER'S SONG OF THE EARTH

25–28 FEBRUARY 2026

Concert Hall,
Sydney Opera House

“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

SIMONE YOUNG CONDUCTS
MAHLER’S SONG OF THE EARTH

JEAN-YVES THIBAUDET PERFORMS QIGANG CHEN

Simone Young conductor

Adam MANNING
Rhythmic Acknowledgement of Country (2023)

Qigang CHEN (born 1951)
Er Huang (2009) AUSTRALIAN PREMIERE

Jean-Yves Thibaudet piano

INTERVAL

GUSTAV MAHLER (1860–1911)
Das Lied von der Erde (The Song of the Earth) (1908–09)
i. *Drinking Song of the sorrow of the Earth*
ii. *The lonely man in autumn*
iii. *Of Youth*
iv. *Of Beauty*
v. *The Drunkard in Spring*
vi. *The Farewell*

Alexandra Ionis mezzo-soprano
Simon O’Neill tenor

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.

Wednesday 25 February, 8pm
Friday 27 February, 8pm
Saturday 28 February, 8pm

Emirates Masters Series
Thursday 26 February, 1.30pm
Emirates Thursday Afternoon
Symphony

Concert Hall,
Sydney Opera House

Pre-concert talk
By David Larkin in the
Northern Foyer at 7.15pm,
and on the Lounge Level at
12.45pm on Thursday.

Estimated durations
Acknowledgement – 5 minutes
Chen – 18 minutes
Interval – 20 minutes
Mahler – 65 minutes
The concert will run for
approx. 2 hours

Cover image
By Jay Patel

Jean-Yves Thibaudet’s
performances with the Sydney
Symphony Orchestra have
been made possible with
generous support from the
Berg Family Foundation.

Emirates
Principal Partner

WELCOME

Welcome to **Simone Young conducts Mahler's *Song of the Earth***, the first concert in the Sydney Symphony Orchestra's mainstage season and the first in the Emirates Masters Series for 2026.

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. We've recently renewed our longstanding partnership with the Sydney Symphony Orchestra, Emirates' longest-running collaboration with a non-sporting organisation. This partnership reflects our shared belief in the power of connection: bringing world-class artistry to the global stage and enabling music to transcend borders, cultures, and audiences. We're proud to support artists who inspire, unite, and connect with fans around the world.

Simone Young's tenure as Chief Conductor of the Sydney Symphony has been marked by many things, including artistic excellence, collaborations with world-class guest artists, thought-provoking programming that places lesser-known repertoire alongside established favourites and, of course, the orchestral works of Gustav Mahler. This concert brings all those threads together in one fascinating evening.

Mahler's *Song of the Earth* is a symphony in all but name, requiring the same orchestral forces and traversing the vast emotional landscapes that we have heard Young navigate in performances of his Second, First, Fifth and Third symphonies to open previous seasons. In this she is aided by the world-class voices of tenor Simon O'Neill and mezzo-soprano Alexandra Ionis, both of whom have stunned Sydney audiences as part of the Orchestra's ongoing *Ring* Cycle.

Mahler's stunning work uses as its text classical Chinese poems, which provides an intriguing through-line to Qigang Chen's piano concerto *Er Huang*, itself inspired by the melodies of Peking opera that Chen listened to as a child. We are thrilled to welcome back to Sydney the superb pianist Jean-Yves Thibaudet for the Australian premiere of this fascinating work.

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

Emirates

IN MEMORIAM



Dame Marie Bashir with our then-Principal Conductor Vladimir Ashkenazy at our 2009 Season Opening Gala.

MARIE BASHIR AD CVO

The Sydney Symphony Orchestra were saddened to learn of the death of Dame Marie Bashir AD CVO.

Our Patron while Governor, Professor Bashir remained Patron Emeritus of the Sydney Symphony Orchestra Council until her death.

Professor Bashir (as she preferred to be called) served as Governor of NSW from 2001–2014, the second-longest serving Governor and the first female governor in the state's history.

An enormous supporter of the arts, Professor Bashir was a regular feature at our concerts before, during and after her tenure as governor. One of our long-serving staff members recalls Professor Bashir dropping into our box office, with no fanfare or retinue, to sit and go through her subscription for the coming season herself.

In her youth, Professor Bashir trained as a violinist at the Conservatorium of Music with colleagues such as Richard Bonyngne and Charles (later Sir Charles) Mackerras before pursuing a career in medicine. Her love of the arts remained profound throughout her life, marked by both a deep passion and wide-ranging knowledge and demonstrated by her continuing to take violin lessons into her 70s.

It was our great honour to perform in a musical tribute to Professor Bashir's service as governor in August 2014, alongside our friends in the Australian Brandenburg Orchestra, The Australian Ballet, Musica Viva Australia and Sydney Children's Choir, a broad swathe of companies reflecting Professor Bashir's avid, knowledgeable and loving support of all forms of the Arts.

Simone Young and the Sydney Symphony Orchestra dedicate this week's performances to Professor Bashir.

YOUR CONCERT AT A GLANCE

ADAM MANNING

Rhythmic Acknowledgment of Country (2023)

This distinctive tribute unfolds immediately after orchestral tuning, crafting a compelling rhythmic expression to honour the traditional custodians of the land and their deep connection to the First Nations Sydney Basin rhythms, first documented in the 1800s.

It was developed as a collaboration between the musicians of the Sydney Symphony Orchestra and Adam Manning, a Kamilaroi man and musician, artist, producer/researcher and educator at the University of Newcastle, NSW.



QIGANG CHEN (born 1951)

Er Huang (2009)

AUSTRALIAN PREMIERE

Er Huang is a 17-minute piano concerto in a single movement. It is derived largely from a traditional tune found in Beijing Opera, beginning and ending in the deepest calm, but moving through energetic and brilliantly coloured soundscapes. The piece brings together traditions of music of Chen's homeland, China, and France, where he trained with composers such as Messiaen.

The piece premiered in 2009, the year that saw Barack Obama sworn in as US president, Greenland granted self-government by Denmark, and the Black Saturday bushfires in Victoria.

Contemporary music included Magnus Lindberg's *Graffiti*, Sofia Gubaidulina's *Fachwerk* and Phillip Glass' *Kepler*.



Qigang Chen. Photo by Hui Liu/Steve Zhao. © Licenced to Warner Classics.

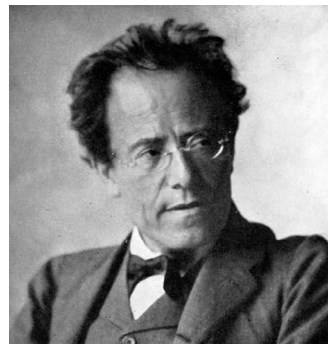
GUSTAV MAHLER (1860–1911)

Das Lied von der Erde (The Song of the Earth) (1908–09)

This hour-long song-cycle is effectively Mahler's ninth symphony, though he is supposed to have superstitiously avoided calling it that. It consists of six songs, setting versions – sometime rather more imagined than real – of Chinese poetry. Images of delicate beauty contend with those of violence and excess. The reality of extinction is ever present, especially in the sixth song, by far the longest of the set. The piece was only premiered, in 1911, after the composer's death.

It was completed in 1909, the year that saw the Nimrod Expedition not quite make it to the South Pole, the invention of Bakelite and the ceding of land by New South Wales for the site of Canberra.

Contemporary music included Sergei Rachmaninov's Third Piano Concerto, Jean Sibelius' *Voces intimae* and Richard Strauss' *Elektra*.



1907 photograph of Mahler by Moritz Nähr (1859–1945).

ABOUT THE ARTISTS

JEAN-YVES THIBAUDET piano

Through elegant musicality and an insightful approach to contemporary and established repertoire, Jean-Yves Thibaudet has earned a reputation as one of the world's finest pianists. He is especially known for his diverse interests beyond the classical world, including numerous collaborations in film, fashion, and visual art. He is the first-ever Artist-in-Residence at the Colburn School, which awards several scholarships in his name.

Thibaudet opens the 2025–26 season with Saint-Saëns's Piano Concerto No.5 with the Royal Concertgebouw Orchestra in Amsterdam and in Bucharest; he later brings the piece to the Orchestre Philharmonique Royal de Liège, Houston Symphony, National Arts Centre Orchestra, San Francisco Symphony, Orchestre Philharmonique de Monte-Carlo, and the Israel Philharmonic Orchestra. He performs the Saint-Saëns, alongside Guillaume Connesson's *The Shining One* – composed specifically for Thibaudet – with the Bern Symphony Orchestra. A major contemporary champion of Khachaturian's Piano Concerto, which he recently recorded for Decca, Thibaudet performs the piece with the St. Louis Symphony Orchestra and New York Philharmonic in November.

In January, Thibaudet bookends the LA Phil's *Body and Sound* festival with two multisensory works – Scriabin's *Prometheus, the Poem of Fire* and Messiaen's *Turangalila-Symphonie* – before joining the Rochester Philharmonic Orchestra for the world premiere of a new piano concerto by Aaron Jay Kernis. He journeys to Australia to perform Qigang Chen's *Er Huang* with the Sydney Symphony Orchestra, followed by Gershwin's Concerto in F with the Melbourne Symphony Orchestra – a piece he later brings to the Gothenburg Symphony. He joins the New World Symphony for Leonard Bernstein's Symphony No.2, *The Age of Anxiety* before closing his 2025–26 season with the piece at the Chicago Symphony Orchestra.

A prolific recording artist, Thibaudet has appeared on more than 70 albums and six film scores; his extensive catalogue has received two Grammy nominations, two ECHO Awards, the Preis der deutschen Schallplattenkritik, the Diapason d'Or, the CHOC du Monde de la Musique, the Edison Prize and *Gramophone* awards. Recent recordings include *Khachaturian*, a celebration of the Armenian composer including his Piano Concerto and several solo piano pieces; and *Gershwin Rhapsody*, a selection of Gershwin pieces recorded with Michael Feinstein, including four newly-discovered ones. He is the soloist on Dario Marianelli's recently reissued score for *Pride & Prejudice*, which was certified Gold by the RIAA in 2025; his playing can also be heard on Marianelli's score for *Atonement*, Alexandre Desplat's scores for *The French Dispatch* and *Extremely Loud & Incredibly Close* and Aaron Zigman's score for *Wakefield*. His concert wardrobe is designed by Dame Vivienne Westwood.

Mr. Thibaudet is represented worldwide by HarrisonParrott, and records exclusively for Decca Classics.

www.jeanyvesthibaudet.com



Photo by Elizabeth Caren

ABOUT THE ARTISTS

ALEXANDRA IONIS mezzo-soprano

Moldova born and Berlin native mezzo-soprano Alexandra Ionis studied at the Berlin Universität der Künste and the Milan Conservatorio di musica Giuseppe Verdi and was a member of the International Opera Studio of the Accademia nazionale di Santa Cecilia, where she was taught by Renata Scotto among others. Already during her studies she took part in Aribert Reimann's opera *Melusine*/Pythia at the Berlin UdK under Errico Fresis and Frank Hilbrich.

Since then, her love of contemporary and modern music has been demonstrated numerous times, including in Widmann's *Babylon* and Reimann's *Gespensersonate*/Mumie at Staatsoper Unter den Linden Berlin, Britten's *Death in Venice* under Donald Runnicles and Graham Vick at Deutsche Oper Berlin, Berg's *Wozzeck*/Margret at the Palau de les Arts in Valencia under James Gaffigan, in semi-staged performances of Zimmermann's *Die Soldaten* Stolzius' Mutter with the Gürzenich-Orchester Köln and François-Xavier Roth (staging: Calixto Bieito) in Cologne, Hamburg and Paris, as well as the two world premieres *Die Schneekönigin* (Tischlerei der Deutschen Oper Berlin) and *Subotnik* (Neuköllner Oper) by the composer Samuel Penderbayne.

In addition, she sang in the world premiere of Péter Eötvös' opera *Sleepless* at Staatsoper Unter den Linden (with revivals in Geneva and Budapest) and the world premiere of the children's opera *Robin Hood*/Nurse (M. dall'Ongaro) at Teatro Petruzzelli in Bari.

Further highlights in recent seasons include her debut as Fricka/*Die Walküre* in concert with the Sydney Symphony Orchestra and Simone Young, her debut at the Bayreuth Festival 2024 as 2nd Norn/*Götterdämmerung*, Siegrune/*Die Walküre* (both under Simone Young) and as Mary in the children's opera *Der fliegende Holländer*, her Schwertleite/*Walküre* in the new *Ring* production at Staatsoper Unter den Linden under the baton of Christian Thielemann and Thomas Guggeis, the new production *Elektra*/3rd Magd with the Berlin Philharmonic under Kirill Petrenko in Baden-Baden and Berlin, 3rd Magd/*Elektra* at Staatsoper Stuttgart, Rossweisse/*Walküre* under Stefan Reck at Teatro Petruzzelli in Bari and under Juraj Valčuha at Teatro di San Carlo in Naples, *Il viaggio a Reims*/Maddalena and *Il trovatore*, both

under Giacomo Sagripanti at Deutsche Oper Berlin, Maddalena at the Dresden Semperoper, Annina/*Der Rosenkavalier* at the Staatsoper Unter den Linden Berlin (Simone Young/André Heller), as well as Annina/*Rosenkavalier*, Ulrica/*Un ballo in maschera* and Marcellina/*Le nozze di Figaro* at the Chemnitz Opera House.

As of season 2023/24, Ionis is a member of the ensemble at Theater Bielefeld, where she could already be experienced as Judith in Bartók's *Bluebeard's Castle*, Anaide in Leoncavallo's *Zazà*, Mrs Quickly in Verdi's *Falstaff*, Katerina (Magdalena) in Martinů's *The Greek Passion*, Giulietta & Voice of the Mother in Offenbach's *Les contes d'Hoffmann*, and Queen of Hearts in Pierangelo Valtinoni's *Alice in Wonderland*, among others.

Projects at her parent house in Bielefeld in the 2025/26 season include her debuts as Azucena in the new production *Il trovatore*, Mescalina in Ligeti's *Le Grand Macabre* and Old Lady in a new production of Bernstein's *Candide*, as well as the revival of *Alice in Wonderland*/Queen of Hearts.

In addition, Ionis will make her debut as Princess Eboli/*Don Carlo* in Bari and return to Sydney, where for the first time she will perform Mahler's *Song of the Earth* with the Sydney Symphony Orchestra and Simone Young. Further, she can be heard in concerts with Verdi's Requiem in the Berlin Philharmonie and Dvořák's Requiem in Gütersloh.

Alexandra Ionis is a scholarship holder of the Richard Wagner Society since 2018.



Photo by Simon Pauly

ABOUT THE ARTISTS

SIMON O'NEILL tenor

New Zealander Simon O'Neill is one of the finest heldentenors on the international stage. He has frequently performed with the Metropolitan Opera, the Royal Opera House, Covent Garden, Berlin, Hamburg Vienna and Bayerische Staatsopern, Paris Opera, Teatro alla Scala and the Bayreuth, Salzburg, Edinburgh and BBC Proms Festivals, appearing with a number of illustrious conductors including Daniel Barenboim, Sir Simon Rattle, James Levine, Riccardo Muti, Valery Gergiev, Sir Antonio Pappano, Pierre Boulez, Sir Mark Elder, Sir Colin Davis, Edo de Waart, Kent Nagano, Fabio Luisi, Sir Donald Runnicles, Sir Simon Rattle, Christian Thielemann, Jaap van Zweden, Daniel Harding, Simone Young, Andris Nelsons, Pietari Inkinen, Esa Pekka Salonen and Gustavo Dudamel.

Simon's performances as Siegmund in *Die Walküre* at the Royal Opera House, Covent Garden with Pappano, Teatro alla Scala and Berlin Staatsoper with Barenboim, at the Metropolitan Opera with Runnicles in the celebrated Otto Schenk production returning with Luisi in the Lepage *Ring* Cycle and in the Götz Friedrich production at Deutsche Oper Berlin with Rattle were performed to wide critical acclaim. He was described in the international press as 'an exemplary Siegmund, terrific of voice', 'THE Wagnerian tenor of his generation' and 'a turbo-charged tenor'.

Most recently, Simon performed the title role in *Tristan und Isolde* at Staatsoper Hamburg under Kent Nagano and returned to the Opéra National de Paris as Loge in the new Calixto Bieito production of *Das Rheingold* with Heras-Casado. He also performed Mahler's *Das Lied von der Erde* in Lyon, Düsseldorf, Strasbourg, and Zurich. This season, he takes on the title role of *Siegfried* in concert with the Sydney Symphony and Simone Young, followed by performances of Beethoven's Symphony No.9. He returns to the Hangzhou Philharmonic for *Siegfried* in *Götterdämmerung* and makes his South American debut as Tristan at Teatro Municipal de São Paulo. On the concert stage, Simon tours a program of Wagner scenes and arias with Pietari Inkinen and the New Zealand Symphony Orchestra, performs *Das Lied von der Erde* in Sydney and Parma, and performs the solo tenor in Mahler's Symphony No.8 at the Reykjavik Arts Festival.

Simon made his Bayreuth Festival debut in the title role of *Lohengrin* in the new Hans Neuenfels production with Andris Nelsons and returned as Parsifal in the celebrated Stefan Herheim production with Daniele Gatti. Other notable engagements have included opening La Scala's season as Siegmund in *Die Walküre* with Barenboim and with the Wiener Staatsoper with Welser-Möst. He returned as Siegmund in the celebrated Keith Warner Royal Opera House, Covent Garden Ring Cycle where he also performed *Lohengrin*, *Fidelio*, *Stolz* in *Die Meistersinger von Nürnberg* and the title role of *Parsifal*. He made his debut with the Hallé Orchestra in the title role of Wagner's *Siegfried* in concert with Sir Mark Elder at the Edinburgh Festival and with Jaap van Zweden with the Hong Kong Philharmonic – both these performances have been released on CD. He made his debut as Der Kaiser in *Die Frau ohne Schatten* at the Berlin Staatsoper with Simone Young and as the Tambourmajor in *Wozzeck* with Levine at the Metropolitan Opera.

Simon became an Officer of New Zealand Order of Merit in the 2017 Queen's Birthday Honours list, he is an alumnus and holds a Doctor of Music (Honoris Causa) from Victoria University of Wellington and is an alumnus of the University of Otago, the Manhattan School of Music and the Juilliard Opera Center. He is a Fulbright Scholar, was awarded the 2005 Arts Laureate of New Zealand and was a grand finalist in the 2002 Metropolitan Opera National Auditions returning as guest artist in 2007. He also appears on the 1998 New Zealand one-dollar performing arts postage stamp.



Photo by Albert Comper



Photo by Peter Brew-Bevan

ABOUT THE ARTISTS

SIMONE YOUNG AM conductor

Sydney Symphony Orchestra's Chief Conductor, Simone Young has previously held the posts of General Manager and Music Director of the Hamburg State Opera and Music Director of the Philharmonic State Orchestra Hamburg, Music Director of Opera Australia, Chief Conductor of the Bergen Philharmonic Orchestra and Principal Guest Conductor of both the Gulbenkian Orchestra, Lisbon and the Lausanne Chamber Orchestra. Her appointment as Chief Conductor of the Sydney Symphony Orchestra has recently been extended through until the end of 2029.

An acknowledged interpreter of the operas of Wagner and Strauss, she has conducted complete cycles of *Der Ring des Nibelungen* at the Bayreuth Festival, Vienna Staatsoper, Berlin Staatsoper, Hamburg Staatsoper and, in 2026, La Scala Milan.

Simone Young has an extensive and celebrated recording catalogue. Her first performance as Chief Conductor in Sydney, featuring Mahler's Symphony No.2 *Resurrection* and the world premiere of William Barton's *Of the Earth* was released worldwide on Deutsche Grammophon, and performances of Elgar & Vaughan Williams, *Das Rheingold* and *Gurrelieder* have been filmed for Sydney Symphony On Demand. Her Hamburg recordings include the *Ring Cycle*, *Mathis der Maler* (Hindemith), *Das Buch mit sieben Siegeln* (Schmidt) and symphonies of Bruckner, Brahms and Mahler. She has also recorded Benjamin Britten Folk songs and songs of Richard Strauss with Steve Davislim, and songs by Wagner and Strauss with Lisa Gasteen.

Simone Young's return invitations to the great orchestras of the world next year will include the Suisse Romande, the Orchestre nationale de Lyon, West German Radio Orchestra Cologne, Orchestre philharmonique de Radio France Paris, National Symphony Orchestra Washington, Los Angeles Philharmonic, the San Francisco and Montreal Symphony Orchestras, Berlin Radio Symphony Orchestra, Bavarian Radio Symphony Orchestra, Philharmonia Orchestra, London and the BBC Philharmonic Orchestra, Manchester.

She also returns to ANAM, Melbourne to lead their orchestra in a 30th birthday celebration Gala performance.

Firmly established as one of the world's leading opera conductors, 2026 will see Simone Young return to the Berlin Staatsoper (*Lohengrin* and *Nabucco*), La Scala Milan (the *Ring Cycle*) and the completion of the Sydney Symphony's *Ring Cycle* in concert with *Götterdämmerung*.

The presentation of Sydney Symphony Orchestra's *Ring Cycle* in concert, commencing in 2023, has played to sold out audiences, standing ovations and 5-star reviews. A second, feature-length documentary film, *Knowing the Score*, showcasing Simone Young and her career was also internationally released in 2023.

In 2025 Simone Young was awarded an Honorary Doctorate from the University of Sydney. Her many accolades also include the 2024 Conductor of the year (British *Opera* magazine), Honorary Member (Ehrenmitglied) of the Vienna State Opera, the 2019 European Cultural Prize Vienna, a Professorship at the Musikhochschule in Hamburg, Honorary Doctorates from the Universities of Western Australia and New South Wales, Griffith University and Monash University, the Sir Bernard Heinze Award, the Goethe Institute Medal, the 2013 Helpmann Award for Best Individual Classical Music Performance and the Chevalier de l'Ordre des Arts et des Lettres, France.

DESIGNED TO AMAZE



Large Scale
Art Installations

Giant Paper Flowers

Visual Merchandising

Immersive Brand Experiences

SYDNEY • MELBOURNE
BRISBANE • DUBAI • AUCKLAND

www.giant.flowers

Istoria
paper art studio

ABOUT THE MUSIC

ABOUT ADAM MANNING

Adam Manning is a composer, percussionist, artist and researcher whose work engages deeply with rhythm, culture, and Country. Born on Awabakal/Worimi Country and holding Kamilaroi kinship, Manning's artistic practice is shaped by First Nations understandings of pulse and presence, where rhythmic expression forms a connective architecture between land, people and story. His work articulates the natural frequency – the heartbeat – of Ngaya Barryay (Mother Earth), underpinning his creative output across performance, composition and interdisciplinary practice.

Manning's compositions and performances have been presented by leading Australian ensembles including the Sydney Symphony Orchestra, Melbourne Symphony Orchestra, Australian Art Orchestra and Ensemble Offspring, and have been broadcast and recorded on ABC Classic. His work frequently brings together orchestral musicians, improvisation, traditional percussive practices and participatory listening, creating sound worlds that are both grounded and expansive.

Alongside his creative practice, Manning is a researcher and educator based at the University of Newcastle, where he integrates Indigenous methodologies with contemporary music research and teaching. His work spans concert performance, large-scale installations and community-based collaborations, with a consistent focus on relational listening and cultural continuity.

For the Sydney Symphony Orchestra's 2026 season, Manning presents *A Rhythmic Acknowledgement for Orchestra* — a work that transforms the act of Acknowledgement into a living musical gesture.

ABOUT CHEN QIGANG

Chen Qigang was born into an artistic family in 1951. When the Cultural Revolution broke out in China in 1966, he was a middle school student in the Central Conservatory of Music in Beijing. His father – administrator of the Beijing Academy of Fine Arts – was sent to a labour camp, while the young Qigang was subjected to 'ideological re-education'.

When the Central Conservatory was restructured in the late 70s, he was one of 26 students chosen from 2000 applicants, studying composition with Luo Zhonghong. In 1983 he had the opportunity to study abroad and he spent four years in Paris studying with Olivier Messiaen. Chen explains that the 'detail and nuance in French music' were very similar to his own. He had already discovered Debussy and Ravel; Messiaen proved to be a major influence, and was, as Chen said later, 'the first person who encouraged me to compose truthfully and find myself. Gradually, I discovered that as a Chinese person, my own traditional music is full of character and completely different from anything in Western culture.' In 1992 Chen became a French citizen.

He has received commissions from the BBC, Radio France, Deutsche Kammerphilharmonie, Stuttgart RSO, Orchestre Symphonique de Montréal and the Koussevitzky Foundation. He was composer-in-residence at the Orchestre Philharmonique de Strasbourg from 2004 to 2006, and was the musical director for the opening ceremonies of the 2008 Olympic Games in Beijing. Among his major works is the four-act ballet *Raise the Red Lantern* (*Épouses et concubines*) (2000).

In recent years, Chen has often incorporated Chinese traditional music and its instruments into his works, notably in pieces such as *Un temps disparu* (2002) where he reimagines an early work for cello and orchestra as concertante piece for the small Chinese fiddle or *erhu* and Western orchestra.



Photo by Hui Liu/Steve Zhao. © Licenced to Warner Classics.

ABOUT THE MUSIC

ABOUT *ER HUANG*

Er Huang was commissioned by New York's Carnegie Hall and was premiered there by Lang Lang and the Juilliard Orchestra under Michael Tilson Thomas in 2009. Its title is a term for one of the two main melodic types found in *jingju*, or traditional Beijing Opera. As William P Malm has explained these 'prototypes', *xipi* and *erhuang*, are both derived from pentatonic scales but 'the two basic identifying factors are the mode of the melody and the rhythmic style of the accompanying percussion section. In general, serious and lyrical texts are performed to an *erhuang* melody and *xipi* tunes appear in brighter moments.' Malm also notes that the melodies tend to stress different degrees of the five note mode: *erhuang*, in a pattern starting on C, stresses that note and the note G.

Chen himself has said of the work:

Music has its own life – for me the germination of any musical work is like a tree growing out of the ground, and the eventual outcome of this life is entirely unknowable in advance...

[T]he way I applied musical elements from Peking Opera to my own writing was not really based on musicological studies. Rather, these tunes were an essential part of my childhood in Beijing, and always intertwined with memories of my family and the society I lived in at the time.

Many people from my generation would be able to hum these tunes by heart. These days, however, these familiar tunes have been almost entirely forgotten, as the younger generation is much more occupied by western pop culture.

This is why, when I quote these tunes, I often do so with a great sense of nostalgia.

Traditional Chinese music has a very strong character, and the organic assimilation of something that I feel most akin to, over time, into my own musical language, has become an essential part of my artistic expression.'

Er Huang is, as Chen has noted, effectively a variation set based on a melodic fragment that is usually an instrumental interlude in Beijing Opera. In its basic form covers an octave range from G below to G above the focal C and is in duple metre. The work gains much of its impact from this 'great sense of nostalgia', where the sounds of Chinese music are filtered through distinctively Western ones: the piano, after all, cannot begin to replicate the note bending and ornamentation of the bowed string instruments (*jinghu* and *erhu*) the plucked *yuegin* and the woodwind *suona* which form the standard Beijing opera ensemble. Inevitably its rendition of Chinese material sounds as if coming from a distance. Moreover, as scholars such as Funa Wang have shown, Chen's treatment of the melody involves the standard procedures of symphonic music – altering metre, giving the theme in augmentation or diminution, and extracting salient motifs for development.

Chen exploits this in the work's opening, which features the piano alone, in music, derived from the *erhuang* theme, that is 'very calm, as if meditating'. It is very simple, slow-moving chordal music, but creates the effect of great resonance and distant echoes. This is graphically clear in Chen's use of four, rather than two, staves that show exactly where the resonant chords overlap and where pedal changes will affect the texture.

A low hum from the double basses gradually grows into multi-divisi chords spreading upwards through the strings before brass and then woodwind chords introduce faster-moving melody and accompaniment, based on the theme, in the piano. Chen derives motifs from this that are given to the flute, vibraphone and celesta to enhance and extend the piano's sound. Chen is fond of such textures, featuring them in *Enchantments oubliés* for strings, harp, celesta, piano and percussion.

ABOUT THE MUSIC

An expansive string version of the tune releases elaborate passagework in the piano, which in turn leads to a slightly agitated section dominated by triplet rhythms and syncopation. As the piano breaks into glittering patterns the bassoon and cellos enter with a slow-moving variant of the tune, the piano's sparkle spreading to the higher woodwinds. There is more agitated music, full of 'gapped' rhythmic motifs for added propulsion, strongly profiled motifs and syncopated pizzicato figures in the strings. At its most ebullient the concerto inevitably pays passing homage to the concertos of Ravel. Often in the piece these frenetically complex textures develop above slow-moving melody in the lower voices of the orchestra, with a third 'strand' unfolding at a moderate pace in the centre of the texture.

A tender section of slow string figurations and piano ripples leads to climax marked 'luminous', with an oboe solo doubled by strings, over simple chords in the wind sections support brilliant piano. 'Luminous' becomes 'splendid' as, again, piano and tuned percussion combine to provide colourful extension of keyboard sound. Once the music's energy is spent, Chen moves to a nostalgic coda with the *erhuang* melody in the first violins, with gentle syncopation in piano. The pianos' triplets are once more echoed in vibraphone and celesta, and the music gradually fades to silence.

Er Huang is scored for 2 flutes (both doubling piccolo), 2 oboes, 2 clarinets (the second doubling E flat clarinet) and 2 bassoons (the second doubling contrabassoon); 2 horns, 2 trumpets, 2 trombones and tuba; timpani, percussion, celeste, strings and piano soloist.

The work was premiered at New York's Carnegie Hall on 28 October 2009, with Michael Tilson Thomas conducting the Juilliard Orchestra and Lang Lang as soloist.

This is its Australian premiere.

ABOUT GUSTAV MAHLER

One day Mahler's violent father was beating his wife, as he did all too often, and the child Gustav raced into the street in terror, to be confronted by an organ grinder playing the folk-song *O, du lieber Augustin*. We have this story thanks to Sigmund Freud, whom Mahler consulted professionally in 1910 and who, in a 1925 letter, retailed it. Freud concluded that 'in Mahler's opinion, the conjunction of high tragedy and light amusement was from then on inextricably fixed in his mind, and the one mood inevitably brought the other with it.'

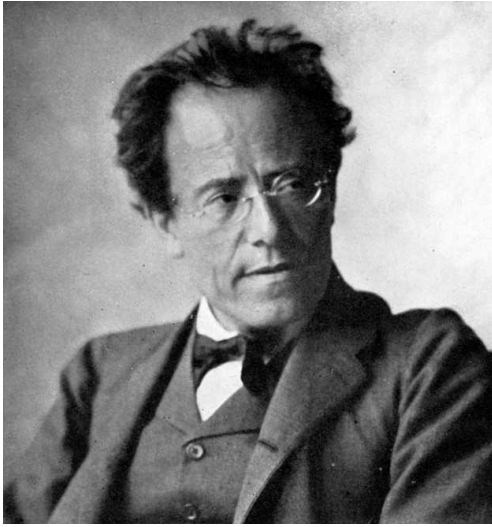
Mahler was born in 1860 into a Jewish family in Kaliště (Kalischt), Bohemia, which soon moved to Jihlava (Iglau) where Mahler, one of the few of his 13 siblings to survive childhood, grew up. In 1871 he began studying at the Conservatorium in Prague, and then in 1875 enrolled at the Conservatorium in Vienna. He completed his First Symphony in 1887.

He was a star student in Vienna, mentored by Anton Bruckner and others, and while winning prizes for piano and composition was also drawn to conducting. He held conducting posts in Cassel, Prague, Budapest, Hamburg and, from 1897 at the Vienna Court Opera. For much of his life he composed only on summer holidays, usually in some picturesque part of Austria which offered hiking opportunities.

After ten years at the Vienna Court Opera, during which he was legendary for his high musical and dramatic standards, he was undermined by professional jealousy and anti-Semitism (despite his conversion to Catholicism many years before).

In 1907 he left Vienna ultimately to work in the New York with the Metropolitan Opera and the New York Philharmonic, where he introduced the music of living British, European and American composers, though sadly a plan to conduct Charles Ives came to nothing.

ABOUT THE MUSIC



1907 photograph of Mahler by Moritz Nähr (1859–1945).

New York critics and audiences were taken aback by Mahler's impassioned readings of the classical masters; on one occasion in 1910, after a rehearsal of Beethoven's 'Emperor' Concerto with the idiosyncratic, but inspired composer and pianist Ferruccio Busoni as soloist, Mrs Sheldon of The Committee rushed to the podium, burst into tears and said, 'No, Mr Mahler, this will never do!'

Leonard Bernstein famously said that the 20th century 'is the century of Death, and Mahler is its prophet'; but there's more to Mahler than the Romantic cliché of the death-wish. He once discussed symphonic composition with Sibelius, who argued for internal coherence and abstraction, where Mahler explained that the 'symphony should be like the world, and contain everything.' His work is characterised by a vastness of scale (though great delicacy of orchestration) and often shocking changes of emotional register (as in the 'Augustin' story) and fusion of styles that can evoke shining vistas, popular song and dance, heroic struggle, tragedy and sublimity.

ABOUT *DAS LIED VON DER ERDE*

Bruno Walter, who had conducted the world premiere of this work after the composer's death in 1911, gave what was by all accounts a great performance of it at the 1947 Edinburgh Festival. The work ends with what journalist Norman Lebrecht describes as one of the great cathartic moments in music: the quiet repetition of the word 'Ewig' (eternally) as the music passes into silence in a haze of bells and plucked sounds. The contralto soloist on that occasion, the incomparable Kathleen Ferrier, was so overcome by emotion that she was unable to sing the final words without weeping. In response to Ferrier's apologies for her 'unprofessional' behaviour, Walter is supposed to have said 'My dear Miss Ferrier, if we were all as professional as you we would all be in tears.' This was not mere gallantry: Walter knew the power of this music. A respected colleague of Mahler's, it was he that the composer had asked of the work 'Is it at all bearable? Will it drive people to do away with themselves?'

This, in turn, was not mere Romantic hyperbole. At the beginning of 1907 Mahler had been diagnosed as having a valvular irregularity in his heart, a condition which had worsened significantly over the intervening months. In addition to this, and the stress of the machinations which caused Mahler to resign as Director of the Vienna Opera, his four year old daughter died of scarlet fever and diphtheria; as the coffin was being lifted into the cortege Alma Mahler's mother collapsed, and Alma herself soon suffered emotional prostration under the strain. By the summer of 1908, Mahler wrote to Walter that, unable to indulge in the strenuous exercise which kept him in spiritual equilibrium, he 'felt intensely all that's wrong with me physically'. Mahler wasn't suddenly debilitated, though the heart condition rapidly worsened – he continued to work and to plan for a future when he could retire, but it is hard to imagine that the experiences of 1907 didn't concentrate his mind somewhat.

ABOUT THE MUSIC



Hans Bethge, poet of *Das Lied von der Erde*

In 1907, Theodor Pollak, whom Alma Mahler described as ‘old consumptive friend’ of her late father, had given Mahler a copy of *Die chinesische Flöte* (The Chinese Flute) by Hans Bethge (1876–1946). Bethge’s renditions of 83 Chinese poems were somewhat removed from their source, being German versions of French translations by Judith Gautier and D’Hervey-Saint-Denys. Furthermore, Mahler made significant alterations and interpolations of his own to the seven poems he chose to set. Neither poetry nor music claims to be authentically Chinese; philosopher Theodor Adorno argued that the work ‘does not take itself literally but grows eloquent through inauthenticity’ and goes on to say that it ‘has colonised a white area of the intellectual atlas, where a porcelain China and the artificially red cliffs of the Dolomites border each other under a mineral sky’.

Broadly speaking the piece expresses an intense love of the physical world through images of wine, love, the moon and everyday life, and an acute sense of our limited time in that world. The result is what scholar Michael Kennedy calls Mahler’s

supreme masterpiece...It has everything: it is filled with indefinable sadness and longing yet ultimately it is not depressing; it is simple in design; it is fantastically beautifully scored; and it provides the soloists with wonderful opportunities.

Das Lied von der Erde was originally conceived as a song cycle called *Die Flöte aus Jade* (the Jade Flute), then (briefly) *Das Lied von Jammer der Erde* (The Song of the Earth’s Sorrow), but as Adorno has said, ‘symphonic expansion bursts the limits of the song’ hence its final designation as a symphony. Alma Mahler wrote in her often unreliable memoirs that ‘at first [Mahler] wrote *Das Lied von der Erde* as the ninth, but crossed the number out’, and, thinking of Beethoven and Bruckner in particular, ‘it was a superstition of Mahler’s that no great writer of symphonies got beyond his ninth’. Kennedy accepts this theory only with some reluctance and scepticism because ‘Mahler, great musician that he was, is likely to have realised that although *Das Lied von der Erde* is symphonic, it stands apart from the rest of the series’.

Formally, though, the work recalls Mahler’s Third Symphony in its use of six movements of which the last is a long adagio preceded by much shorter intermezzos.

The first song, *Das Trinklied vom Jammer der Erde*, wastes no time in signalling the power and subtlety of Mahler’s art. Within the first few bars we hear distinctive touches in the scoring – a muscular fanfare from the horns, flutter-tonguing in the flutes, and the audacious use of the tenor’s high register at full volume. The text, based on a poem by the eighth century Li-Tai-Po (also known as Li Bai), laments that in the face of the eternity of the earth and sky we have less than a hundred years each to enjoy it, so should do so with the help of wine and music; impending death is unforgettably represented by the image of an ape howling in a grave yard. Mahler’s manipulation of the strophic or verse form is masterful, increasing

ABOUT THE MUSIC

the tension by having the threefold refrain 'Dunkel ist das Leben, ist der Tod' (Dark is life, dark is death) sung a semitone higher each time.

Der Einsame in Herbst, like the finale, is a long slow movement sung by the alto (or baritone). Marked 'somewhat dragging and weary', it begins with a three note motif from the oboe which in fact pervades the whole work. The movement is based on a poem by Ching-Tsi, a contemporary of Li-Tai-Po and the loneliness of the poet, his yearning for spring or death, is memorably reflected in the music which, as Adorno puts it, has the colour of 'old gold'. Where the poet calls on the sun of love to shine again, the music floods with major key radiance before the oboe's melancholy motif returns.

Von der Jugend for the tenor is the first of the three short intermezzos which bridge the extended slow movements. With its imagery of mirror images, Adorno described it as a song 'which ends like a transparent mirage' and noted that it 'calls to mind the Chinese tale of the painter who vanishes into his picture'. Curiously, Bethge claimed that the original poem was by Li-Tai-Po, but scholar Teng-Leong Chew claims that no poem resembling it appears in Li's output. In any event, it is a charming miniature with its pentatonic figurations and delicate metal percussion sounds.

Von der Schönheit for alto is a setting of a poem after Li-Tai-Po and like its predecessor presents a tableau of young women picking flowers and young men riding horses – the latter call forth some potentially violent music before the song moves into an hypnotic, gentle final section.

The 'drunken man' of the fifth song is perhaps the same one that Li-Tai-Po introduced in the first, though having decided that life is but a dream, he is now a happier drunk. In a central episode he hears a bird singing (represented by solo violin and piccolo) that spring has come in the night, but no matter: he'll just drink some more and then sleep.

Der Abschied (The farewell) is almost as long as the other movements combined and sets two poems. Mong Kao-Jen's describes the beauties of evening, the moon 'floating on the blue sky-lake'. A second section reduces the orchestral sound to almost nothing as night falls and the poet waits for his friend to whom he

must bid a last farewell. To represent the poet's 'lute' Mahler introduces a rare visitor to the orchestra, the mandolin, used in a way which manages to be self-consciously exotic without being kitsch. This section leads to an ecstatic section as the poet anticipates his friend's arrival. The orchestra then plays a long passage without the singer, based on the traditionally emotive 'turn' sounded by the oboe at the start of the movement, which is solemn and funereal – perhaps depicting the friend's imminent and final journey.

The text of the final section is based on a poem by Wang Wei, but heavily modified and extended by Mahler himself. The friend arrives and takes a ritual farewell drink. He explains that fortune has not been kind, and that he must ride in search of his homeland. A whole-tone chord, reminiscent of Debussy, seems to dissolve in the air before the overwhelming beauty of the work's final moments, where 'the dear earth everywhere blooms with spring' and the promise of blue skies. These elements, such an insult to the mortality of the poet in the first song, take on a comforting and redemptive quality. Adorno said that the music 'weeps without reason like one overcome by remembrance; no weeping had more reason'. No wonder Kathleen Ferrier wept too.

Gordon Kerry © 2026 (Chen), 2002 (Mahler)

Mahler's *Song of the Earth* is scored for a large orchestra consisting of 3 flutes (the 3rd doubling piccolo) and piccolo, 3 oboes (the 3rd doubling cor anglais), 3 clarinets (the 3rd doubling bass clarinet) bass clarinet, and 3 bassoons (the 3rd doubling contrabassoon); 4 horns, 3 trumpets, 3 trombones and tuba; timpani, percussion, 2 harps, celeste, and mandolin, as well as tenor and mezzo-soprano soloists.

It was premiered at Munich Tonhalle on 20 November 1911, conducted by Bruno Walter with Sara Cahier and William Miller as soloists.

The Sydney Symphony Orchestra first performed the work in August 1954, with soloists Florence Taylor and Max Worthley led by Chief Conductor Eugene Goossens.

Other notable performances include those by Florence Taylor/Richard Lewis/Nicolai Malko (1957); Taylor/Ken Neate/Malko (1960); Lauris Elms/Ronald Dowd/Tibor Paul (1964); Yvonne Minton/Raymond McDonald/Sixten Ehrling (1972); Elms/Anthony Roden/Charles Mackerras in Sydney and Newcastle (1978); Elms/McDonald/Louis Frémaux (1982); Elizabeth Campbell/Robert Tear/Stuart Challender (1990) and Nancy Maultsby/Keith Lewis/Edo de Waart (2003).

Our most recent performances were in 2010, with Lilli Paasikivi and Stuart Skelton conducted by Vladimir Ashkenazy.

Scoring and history by Hugh Robertson

TEXTS & TRANSLATIONS

I. Das Trinklied von Jammer der Erde

Schon winkt der Wein im gold'nen Pokale,
Doch trinkt noch nicht, erst sing' ich euch ein Lied!
Das Lied vom Kummer
Soll auflachend in die Seele euch klingen.
Wenn der Kummer naht,
liegen wüst die Gärten der Seele,
Welkt hin und stirbt die Freude, der Gesang.
Dunkel ist das Leben, ist der Tod.

Herr dieses Hauses!
Dein Keller birgt die Fülle des goldenen Weins!
Hier, diese Laute nenn' ich mein!
Die Laute schlagen und die Gläser leeren,
Das sind die Dinge, die zusammen passen.
Ein voller Becher Weins zur rechten Zeit
Ist mehr wert, als alle Reiche dieser Erde!
Dunkel ist das Leben, ist der Tod.

Das Firmament blaut ewig und die Erde
Wird lange fest steh'n und aufblühn im Lenz.
Du aber, Mensch, wie lang lebst denn du?
Nicht hundert Jahre darfst du dich ergötzen
An all dem morschen Tande dieser Erde!
Seht dort hinab! Im Mondschein auf den Gräbern
Hockt eine wildgespenstische Gestalt!
Ein Aff ist's! Hört ihr, wie sein Heulen
hinausgellt in den süßen Duft des Lebens!
Jetzt nehmt den Wein! Jetzt ist es Zeit, Genossen!
Leert eure goldnen Becher zu Grund!
Dunkel ist das Leben, ist der Tod!

II. Der Einsame in Herbst

Herbstnebel wallen bläulich überm See;
Vom Reif bezogen stehen alle Gräser;
Man meint, ein Künstler habe Staub vom Jade
Über die feinen Blüten ausgestreut.

Der süsse Duft der Blumen ist verflogen;
Ein kalter Wind beugt ihre Stengel nieder.
Bald werden die verwelkten, gold'nen Blätter
Der Lotosblüten auf dem Wasser zieh'n.

Mein Herz ist müde. Meine kleine Lampe
Erlosch mit Knistern;
es gemahnt mich an den Schlaf.
Ich komm zu dir, traute Ruhestätte!
Ja, gib mir Ruh', ich hab' Erquickung not!

Ich weine viel in meinen Einsamkeiten.
Der Herbst in meinem Herzen währt zu lange.
Sonne der Liebe, willst du nie mehr scheinen,
Um meine bittern Tränen mild aufzutrocknen?

I. Drinking Song of the sorrow of the Earth

The wine is already beckoning in the golden goblet,
but do not drink yet - first, I will sing you a song!
The song of sorrow shall resound
laughingly in your soul.
When sorrow draws near,
the gardens of the soul will lie desolate,
wilting; joy and song will die.
Dark is life, dark is death.

Lord of this house!
Your cellar is full of golden wine!
Here, this lute I call my own!
Strumming on the lute and emptying glasses -
these are the things that go together.
A full glass of wine at the proper moment
is worth more than all the riches of the world!
Dark is life, dark is death.

The heavens are forever blue and the earth
Will stand firm for a long time and bloom in spring.
But you, Man, how long will you live then?
Not a hundred years are you allowed to enjoy
in all the rotten triviality of this earth!
Look down there! In the moonlight, on the graves crouch
crouches a wild, ghostly figure - It is an ape!
Hear how its howls resound piercingly
in the sweet fragrance of life!
Now take the wine! Now is the time - enjoy!
Empty the golden goblet to the bottom!
Dark is life, dark is death!

II. The lonely man in autumn

Blue autumn mists undulate over the lake;
the grass is standing stiff with frost;
One might think an artist had strewn jade dust
over all the fine blossoms.

The sweet fragrance of flowers has flown away;
a cold wind forces them to bow their stems low.
Soon the wilted golden leaves
of lotus flowers will drift upon the water.

My heart is weary. My small lamp
has gone out with a splutter;
it reminds me of sleep.
I am coming to you, comfort place of rest!
Yes, give me rest - I have need of rejuvenation.

I weep much in my solitude.
The autumn in my heart has lasted too long.
Sun of love, will you never shine again,
gently to dry my bitter tears?

TEXTS & TRANSLATIONS

III. Von der Jugend

Mitten in dem kleinen Teiche
Steht ein Pavillon aus grünem
Und aus weissem Porzellan.

Wie der Rücken eines Tigers
Wölbt die Brücke sich aus Jade
Zu dem Pavillon hinüber.

In dem Häuschen sitzen Freunde,
Schön gekleidet, trinken, plaudern,
Manche schreiben Verse nieder.

Ihre seidnen Ärmel gleiten
Rückwärts, ihre seidnen Mützen
Hocken lustig tief im Nacken.

Auf des kleinen Teiches stiller
Wasserfläche zeigt sich alles
Wunderlich im Spiegelbilde.

Alles auf dem Kopfe stehend
In dem Pavillon aus grünem
Und aus weissem Porzellan;

Wie ein Halbmond steht die Brücke,
Umgekehrt der Bogen. Freunde,
Schön gekleidet, trinken, plaudern.

III. Of Youth

In the middle of the small pool
stands a pavilion of green
and white porcelain.

Like the back of a tiger
the jade bridge arches
across toward the pavilion.

In the small house sit friends,
beautifully dressed - drinking, chatting;
many are writing verses down.

Their silk sleeves slide
backwards, their silk caps
sit jauntily on the backs of their necks.

On the small pool's still
surface, all things are reflected
wonderfully in reverse.

Everything is standing on its head
in the pavilion of green
and white porcelain.

The bridge stands like a halfmoon,
its arch inverted. Friends,
beautifully dressed, are drinking and chatting.

TEXTS & TRANSLATIONS

iv. Von der Schönheit

Junge Mädchen pflücken Blumen,
Pflücken Lotosblumen an dem Uferrande.
Zwischen Büschen und Blättern sitzen sie,
Sammeln Blüten in den Schoß und rufen
Sich einander Neckereien zu.

Gold'ne Sonne webt um die Gestalten,
Spiegelt sie im blanken Wasser wider.
Sonne spiegelt ihre schlanken Glieder,
Ihre süßen Augen wider,
Und der Zephyr hebt mit Schmeicheln
das Gewebe Ihrer Ärmel auf,
Führt den Zauber
Ihrer Wohlgerüche durch die Luft.

O sieh, was tummeln sich für schöne Knaben
Dort an dem Uferrand auf mut'gen Rossen,
Weithin glänzend wie die Sonnenstrahlen;
Schon zwischen dem Geäst der grünen Weiden
Trabt das jungfrische Volk einher!
Das Ross des einen wiehert fröhlich auf
Und scheut und saust dahin;
Über Blumen, Gräser, wanken hin die Hufe,
Sie zerstampfen jäh im Sturm die
hingesunk'nen Blüten.
Hei! Wie flattern im Taumel seine Mähnen,
Dampfen heiss die Nüstern!
Gold'ne Sonne webt um die Gestalten,
Spiegelt sie im blanken Wasser wider.

Und die schönste von den Jungfrau'n sendet
Lange Blicke ihm der Sehnsucht nach.
Ihre stolze Haltung is nur Verstellung.
In dem Funkeln ihrer großen Augen,
In dem Dunkel ihres heißen Blicks
Schwingt klagend noch die Erregung ihres
Herzens nach.

iv. Of Beauty

Young maidens pick flowers,
pick lotus flowers at the edge of the shore.
Among bushes and leaves they sit,
Gathering blossoms in their laps and calling
to one another teasingly.

Golden sunlight weaves among the figures,
mirroring them in the shiny water.
The sun reflects their slender limbs,
their sweet eyes,
and the zephyr lifts caressingly
the fabric of their sleeves,
wafting the magic
of their fragrance through the air.

O see the handsome young men galloping
there along the shore on their lively horses,
glittering like sunbeams;
already among the branches of the green willows,
the fresh-faced young men are approaching!
The trotting horse of one whinnies merrily
and shies and canters away;
over flowers and grass, hooves are flying,
trampling up a storm
of fallen blossoms.
Ah, how wildly its mane flutters,
how hotly its nostrils flare!
The golden sun weaves among the figures,
mirroring them in the shiny water.

And the fairest of the young women sends
a long, yearning gaze after him.
Her proud appearance is only a pretense.
In the flash of her large eyes,
in the darkness of her ardent glance,
the agitation of her heart leaps after him,
lamenting.

TEXTS & TRANSLATIONS

v. Der Trunkene im Frühling

Wenn nur ein Traum das Leben ist,
Warum denn Müh und Plag?
Ich trinke, bis ich nicht mehr kann,
Den ganzen, lieben Tag!

Und wenn ich nicht mehr trinken kann,
Weil Kehl' und Seele voll,
So tauml' ich bis zu meiner Tür
Und schlafe wundervoll!

Was hör ich beim Erwachen? Horch!
Ein Vogel singt im Baum.
Ich frag' ihn, ob schon Frühling sei,
Mir ist als wie im Traum.

Der Vogel zwitschert: 'Ja! Der Lenz
Ist da, sei kommen über Nacht!'
Aus tiefstem Schauen lausch' ich auf,
Der Vogel singt und lacht!

Ich fülle mir den Becher neu
Und leer ihn bis zum Grund
Und singe, bis der Mond erglänzt
Am schwarzen Firmament!

Und wenn ich nicht mehr singen kann,
So schlaf' ich wieder ein,
Was geht mich denn der Frühling an!?
Lasst mich betrunken sein!

v. The drunkard in spring

If life is only a dream,
why then the misery and torment?
I drink until I can drink no more,
the whole, dear day!

And when I can drink no more,
because my stomach and soul are full,
I stagger to my door
and sleep very well!

What do I hear when I awake? Listen!
A bird singing in the tree.
I ask him whether it is spring -
it's like a dream to me.

The bird twitters, 'Yes! Spring
is here, it has come over night!'
With deep concentration I listen,
and the bird sings and laughs!

I fill my goblet afresh
and drain it to the bottom
and sing, until the moon shines
in the dark firmament!

And when I can sing no more,
I fall asleep again,
for what does Spring mean to me?
Let me be drunk!

TEXTS & TRANSLATIONS

vi. Der Abschied

Die Sonne scheidet hinter dem Gebirge.
In alle Täler steigt der Abend nieder
Mit seinen Schatten, die voll Kühlung sind.
O sieh! Wie eine Silberbarke schwebt
Der Mond am blauen Himmelssee herauf.
Ich spüre eines feinen Windes Wehn
Hinter den dunklen Fichten!

Der Bach singt voller Wohllaut durch das Dunkel.
Die Blumen blassen im Dämmerchein.
Die Erde atmet voll von Ruh' und Schlaf,
Alle Sehnsucht will nun träumen.
Die müden Menschen geh'n heimwärts,
Um im Schlaf vergess'nes Glück
Und Jugend neu zu lernen!
Die Vögel hocken still in ihren Zweigen.
Die Welt schläft ein!

Es wehet kühl im Schatten meiner Fichten.
Ich stehe hier und harre meines Freundes;
Ich harre sein zum letzten Lebewohl.
Ich sehne mich, o Freund, an deiner Seite
Die Schönheit dieses Abends zu genießen.
Wo bleibst du? Du lässt mich lang allein!
Ich wandle auf und nieder mit meiner Laute
Auf Wegen, die vom weichen Grase schwellen.
O Schönheit! O ewigen Liebens-,
Lebens-trunk'ne Welt!

Er stieg vom Pferd und reichte ihm den Trunk
Des Abschieds dar. Er fragte ihn, wohin
Er führe und auch warum es müsste sein.
Er sprach, seine Stimme war umflort:
Du, mein Freund,
Mir war auf dieser Welt das Glück nicht hold!
Wohin ich geh'? Ich geh', ich wand're in die Berge.
Ich suche Ruhe für mein einsam Herz.
Ich wandle nach der Heimat, meiner Stätte.
Ich werde niemals in die Ferne schweifen.
Still ist mein Herz und harret seiner Stunde!

Die liebe Erde allüberall
Blüht auf im Lenz und grünt aufs neu!
Allüberall und ewig blauen licht die Fernen!
Ewig... ewig...

vi. The Farewell

The sun departs behind the mountains.
In all the valleys, evening descends
with its cooling shadows.
O look! Like a silver boat,
the moon floats on the blue sky-lake above.
I feel the fine wind wafting
behind the dark spruce.

The brook sings loudly through the darkness.
The flowers stand out palely in the twilight.
The earth breathes, full of peace and sleep,
and all yearning wishes to dream now.
Weary men go home,
to learn in sleep
forgotten happiness and youth.
The birds crouch silently in their branches.
The world is asleep!

It blows coolly in the shadows of my spruce.
I stand here and wait for my friend;
I wait to bid him a last farewell.
I yearn, my friend, at your side
to enjoy the beauty of this evening.
Where do you tarry? You leave me alone for so long!
I wander up and down with my lute,
on paths swelling with soft grass.
O beauty! O eternal love - eternal,
love-intoxicated world!

He dismounted and handed him the drink
of parting. He asked him where
he would go, and also why it must be.
He spoke, his voice was choked:
My friend,
on this earth, fortune has not been kind to me!
Where do I go? I will go, wander in the mountains.
I seek peace for my lonely heart.
I wander to find my homeland, my home.
I will never stray to foreign lands.
Quiet is my heart, waiting for its hour!

The dear earth everywhere
blooms in spring and grows green afresh!
Everywhere and eternally, distant places have blue skies!
Eternally... eternally...

Original German texts: Hans Bethge
adapted by Gustav Mahler

English translations: Symphony Australia
© 2003

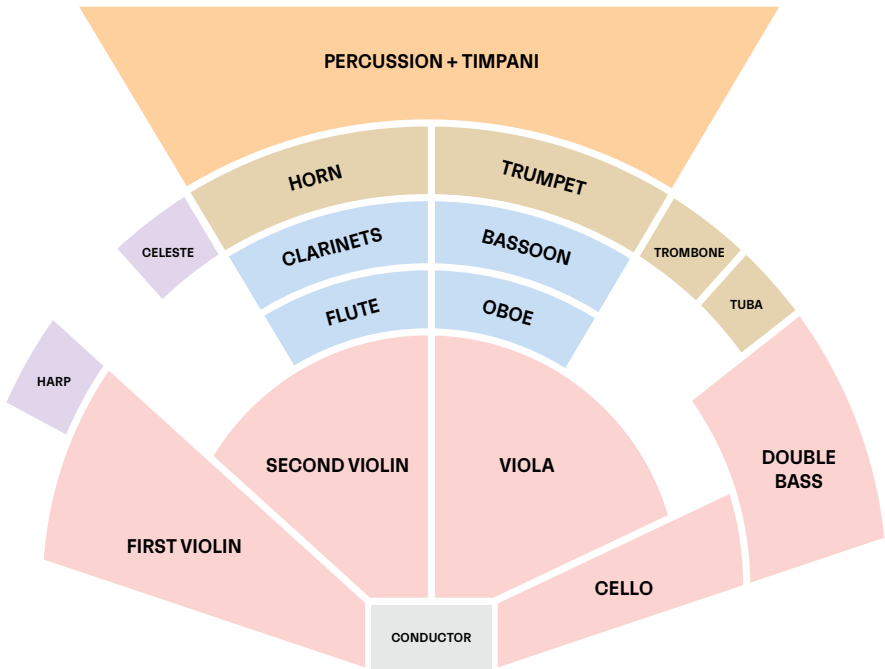
 HANDPICKED®
WINES



EXPERIENCE A SYMPHONY OF TASTE
WITH HANDPICKED WINES

HANDPICKEDWINES.COM.AU

SYDNEY SYMPHONY ORCHESTRA



PERFORMING IN THIS CONCERT

FIRST VIOLINS

Andrew Haveron
Concertmaster

Harry Bennetts
Associate Concertmaster

Alexandra Osborne
Associate Concertmaster

Fiona Ziegler
Assistant Concertmaster

Jennifer Booth

Sophie Cole

Sercan Danis

Claire Herrick

Georges Lentz

Emily Long

Alex Mitchell

Alexander Norton

Benjamin Tjoa

Leone Ziegler

Brian Hong[°]

Marcus Michelsen^{*}

SECOND VIOLINS

Lerida Delbridge
Principal

Kirsty Hilton
Principal

Marina Marsden
Principal

Emma Jezek
Acting Associate Principal

Alice Bartsch

Rebecca Gill

Emma Hayes

Shuti Huang

Wendy Kong

Benjamin Li

Nicole Masters

Robert Smith

Maja Verunica

Riikka Sintonen[°]

VIOLAS

Tobias Breider
Principal

Richard Waters
Principal

Justin Williams
Acting Associate Principal

Anne-Louise Comerford
Associate Principal Emeritus

Sandra Costantino

Rosemary Curtin

Justine Marsden

Felicity Tsai

Amanda Verner

Leonid Volovelsky

Andrew Jezek[°]

Nicole Greentree^{*}

CELLOS

Simon Cobcroft
Principal

Catherine Hewgill
Principal

Leah Lynn
Assistant Principal

Kristy Conrau

Fenella Gill

Timothy Nankervis

Elizabeth Neville

Christopher Pidcock

Adrian Wallis

Noah Lawrence^{*}

DOUBLE BASSES

Kees Boersma
Principal

David Campbell
Acting Principal

Dylan Holly

Steven Larson

Jaán Pallandi

Benjamin Ward

Harry Young[°]

Rio Kawaguchi[†]

FLUTES

Emma Sholl
Principal

Carolyn Harris

Lily Bryant^{*}

Katlijn Sergeant
Principal Piccolo

OBOES

Shefali Pryor
Principal

Callum Hogan
Acting Associate Principal

Alexandre Oguey
Principal Cor Anglais

CLARINETS

Olli Leppäniemi
Principal

Francesco Celata
Associate Principal

Christopher Tingay

Alexei Dupressoir^{*}
Guest Principal Bass Clarinet

BASSOONS

Todd Gibson-Cornish
Principal

Fiona McNamara

Noriko Shimada
Principal Contrabassoon

HORNS

Samuel Jacobs
Principal

Euan Harvey
Acting Principal 3rd Horn

Marnie Sebire

Rachel Silver

Emily Miers[°]

TRUMPETS

David Elton
Principal

Brent Grapes
Associate Principal

Cécile Glémot

TROMBONES

Scott Kinmont
Acting Principal

Nick Byrne
Acting Associate Principal

Jeremy Mazurek[°]

Christopher Harris
Principal Bass Trombone

TUBA

Steven Rossé
Principal

TIMPANI

Antoine Siguré
Principal

PERCUSSION

Rebecca Lagos
Principal

Mark Robinson

Timothy Constable

Joshua Hill[°]

Ian Cleworth^{*}

HARP

Louisic Dulbecco
Principal

Genevieve Lang^{*}

CELESTE

Susanne Powell^{*}
Guest Principal

EXTRAS

Stephen Lalor^{*}
Guest Principal Mandolin

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
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

We gratefully acknowledge the support of all our donors, including those who wish to remain anonymous.

For a full listing of our Sydney Symphony family of donors, please visit sydneyssymphony.com/our-supporters.

VISIONARIES

Brian Abel
Geoff Ainsworth ^{AM}
& Johanna Featherstone
The Berg Family Foundation
Robert Constable & Family
Jenny Dines Charitable Trust
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}
Packer Family Foundation
Patricia H Reid
Endowment Pty Ltd
Paul Salteri ^{AO} & Sandra Salteri
Doris Weiss & the late
Peter Weiss ^{AO}
Judy & Sam Weiss
Wilson Foundation

MAESTROS

Antoinette Albert
Terrey Arcus ^{AM} & Anne Arcus
Christine Bishop
Dugald & Janet Black
Professor Ina Bornkessel-
Schlesewsky & Professor
Matthias Schlewsky
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 & Fan Guo
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 \$10,000+

Ainsworth Foundation
Colin & Richard Adams
The Estate of the late
Henri Walter Aram ^{OAM}
Stephen J Bell
Audrey Blunden
Peter Braithwaite
& Gary Linnane
Hon JC Campbell ^{KC}
& Mrs Campbell
Chocketts 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
The Estate of the late
Jennifer Phyllis Fulton
Carolyn Githens
Dr Bruno & Rhonda Giuffre
The Hilmer Family Endowment
Jim & Kim Jobson
Brian Jones, in memory
of Deborah Anne Jones

Andrew Kaldor ^{AM}
& Renata Kaldor ^{AO}
Justice Francois Kunc
& Felicity Rourke
Roland Lee
The Estate of the late
Daniel-Francois Jean Lemesle
Warren & Marianne Lesnie
Dr Lee MacCormick Edwards
Charitable Foundation
Susan Maple-Brown ^{AM}
Wendy McCarthy ^{AC}
Robert McDougall ^{KC}
Russell & Mary McMurray
Sue Milliken ^{AO}
The Estate of the late
Gordon Mills
Jane & John Morschel
Dr Dominic Pak & Cecilia Tsai
The Estate of the late
Colin Price
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

SUPPORTERS \$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

THANK YOU

Judith Bloxham
In memory of Rosemary Boyle
(Music Teacher)
Roslynne Bracher AM
Maggie Brown
Miguel Carrasco
& Renee Martin
Margot Chinneck
Joan Connery OAM
Elizabeth Conti
Rae Cottle
Mary Anne Cronin
Ewen Crouch AM
& Catherine Crouch OAM
Christine Davis
de Soysa Foundation
Donus Australia
Foundation Limited
Emeritus Professor
Jenny Edwards
Sarah & Tony Falzarano
Freilich Family Foundation
Leonie & James Furber
Anne Galbraith
Dr Greg Gard
& Dr Joanne Grimsdale
The Greatorex Fund
Denys & Jennifer Gillespie
Dr Colin Goldschmidt
& Gillian Kelsey
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
Stephen Johns
& Michele Bender
Karin Keighley
Anna-Lisa Klettenberg
Levins Family Foundation
John & Sophia Mar
Dr Mahidi Mardini
Dr V Jean McPherson
The Hon. AJ Meagher
& Fran Meagher
Helen Meddings & the late
Phil Meddings
In memory of
Kevin Morris & Des McNally

Jackie O'Brien
Tom & Ruth O'Dea
Andrew Patterson
& Steven Bardy
Ian Robert Peters
Suzanne Rea
& Graham Stewart
Dr Wendy Roberts
Chris Robertson & Kate Shaw
Sylvia Rosenblum
Prof Vladan Starcevic
Geoff Stearn
Dr Vera Stoermer
Chiraag & Drishti Tolani
Russell Van Howe
& Simon Beets
Geoff & Alison Wilson
SUPPORTERS \$2,500+
Juliet & Nick Andrews
Michael Ball
Maureen & William Barnard
Irene & Robert Bonella
Stephen Booth
Bill Brooks & Alasdair Beck
In memory of RW Burley
Louise Burney
Sandra & Neil Burns
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
Vladimir & Rachel Debelak
Susan & Roger Doenau
Camron Dyer & Richard Mason
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
Prof Bruce King
Pamela King
Professor Andrew Korda AM
& Susan Pearson
A/Prof Winston Liauw
& Ellen Liauw
Dr Carolyn Lowry OAM
& Peter Lowry AM
Elaine MacDonald
Geoffrey Magney
In memory of Wes Maley
David Maloney AM
& Erin Flaherty
Ian Mattinson
Dr Robert Mitchell
James & Elsie Moore
Prof Elizabeth A More AM
Karen Moses OAM
Janet Newman
Jean-Claude Niederer
& Neil Hendry
Christopher Nicolosi
Mr & Mrs Ortis
Dr Michael Pidcock
Graham Quinton
Kenneth & Deborah Raphael
M Saunders
Barbara & Bruce Solomon
Cheri Stevenson, in memory
of Graham
Delia Taylor
Nick & Kate Thomas
Jane Thornton OAM
& Peter Thornton
Dietmar Tucha
Gillian Turner & Rob Bishop
Ken Unsworth
In memory of Robert Veel
Dr Alla Waldman
& Mark Azzopardi
Dr Simon Winder
Marianna Wong
Natalie Yamey
Dr John Yu AC

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
Catherine Webb
Craig Whitehead

COUNCIL

Brian Abel
Anne Arcus
Terrey Arcus AM
Christine Bishop
Dr Rebecca Chin
Paul Colgan
John C Conde AO
Catherine Crouch OAM
Ewen Crouch AM
The Hon. John Della Bosca
Johanna Featherstone
Hannah Fink
Erin Flaherty
Dr Stephen Freiberg
Dorothy Hoddinott AC
Dr Gary Holmes
Michelle Anne Johnson
Dr John Lam-Po-Tang
Gary Linnane
Helen Lynch AM
David Maloney AM
Danny May
Fran Meagher
Taine Moufarrige
Dr Eileen Ong
Dr Anne Reeckmann
Paul Salteri AO
Sandra Salteri
Rachel Scanlon
Juliana Schaeffer
Ali Smyth
James Stening
Russell Van Howe
Brian White AO
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
Jocelyn Baker
Executive Assistant (Interim)
Ben Chapman
Head of Government Relations

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
Anel Jansen van Vuuren
Accounts Payable Officer

DEVELOPMENT

Jennifer Drysdale
Director of Development
Rachel Shafran
Development Manager
Benjamin Moh
Head of Corporate Relations
Sabrina Jelicio
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 Garnero
Program Manager, Schools & Families
Giulian Favrin
*Program Manager, Artist Development
& Public Engagement*
Alice Jarman-Powis
Learning & Engagement Coordinator

MARKETING

Charles Buchanan
Director of Marketing
Alexandra Barlow
Head of Communications & Content
Craig 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
Keanna Mauch
People & Culture Advisor
Sue Burnet
Work Health & Safety Specialist

YOU'VE ARRIVED

THE MOMENT YOU BOARD

SYDNEY
SYMPHONY
ORCHESTRA

Emirates

Principal Partner

FLY BETTER

Choose a journey as incredible as your destination. Look forward to delicious fine dining, impeccable service, and comfort that's out of this world. Sip drinks in our A380 Onboard Lounge, watch a movie, and drift into a restful sleep in flat-bed seats.

