SIMONE YOUNG CONDUCTS BRITTEN & VAUGHAN WILLIAMS

6 & 7 MARCH 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 enjoyed the concert!

Can I take photos or videos?

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

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

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 BRITTEN & VAUGHAN WILLIAMS

WITH SIMONE LAMSMA

Simone Young conductor
Simone Lamsma violin

FRIDAY

BENJAMIN BRITTEN (1913–1976)
Violin Concerto, Op.15 (1938–39)
I. Moderato con moto – Agitato – Tempo primo
II. Vivace – Animando – Largamente – Cadenza
III. Passacaglia: Andante lento (Un poco meno mosso)

RALPH VAUGHAN WILLIAMS (1872–1958)
Symphony in E minor (No.6) (1944–47)
I. Allegro
II. Moderato
III. Scherzo: Allegro vivace
IV. Epilogue: Moderato

SATURDAY

PETER SCULTHORPE (1929–2014)
Sun Music III (1967)

BENJAMIN BRITTEN (1913–1976)
Violin Concerto, Op.15 (1938–39)
I. Moderato con moto – Agitato – Tempo primo
II. Vivace – Animando – Largamente – Cadenza
III. Passacaglia: Andante lento (Un poco meno mosso)

INTERVAL

RALPH VAUGHAN WILLIAMS (1872–1958)
Symphony in E minor (No.6) (1944–47)
I. Allegro
II. Moderato
III. Scherzo: Allegro vivace

Friday 6 March, 11am
Tea & Symphony

Saturday 7 March, 7pm
Symphonic Saturdays

Concert Hall,
Sydney Opera House

Pre-concert talk

By Hugh Robertson in the Northern Foyer at 6.15pm on Saturday.

Estimated durations

Friday

Britten – 32 minutes
Vaughan Williams – 31 minutes

Saturday

Sculthorpe – 15 minutes
Britten – 32 minutes
Interval – 20 minutes
Vaughan Williams – 31 minutes

Cover image

Photo by Jay Patel

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.

ABC Classic

Saturday's performance will be recorded for broadcast on 29 March at 1pm, and streaming online.

YOUR CONCERT AT A GLANCE

PETER SCULTHORPE (1929–2014)
Sun Music III (1967)
(Saturday only)

In one movement, *Sun Music III* is one of Sculthorpe's first Balinese-inspired orchestral works, which he described as 'all madly gamelan, radiant, and, well, I think quite beautiful, very happy music'. Happy and glittering, it makes exquisite use of woodwind and percussion

The piece was completed and performed in 1967, the year that saw the foundation of the Association of South East Asian Nations, the ratification of the 25th amendment to the US Constitution and the hanging of Ronald Ryan.

Contemporary music included György Ligeti's *Lontano,* Philip Glass' *600 Lines* and Elizabeth Maconchy's *The Three Strangers*.

A young Peter Sculthorpe, date unknown. Source: ABC Archives.

BENJAMIN BRITTEN (1913–1976)
Violin Concerto, Op.15 (1938-39)

Britten's Concerto is in three movements, the first two of which contain contrasting sections, the third is a passacaglia in which a repeated figure supports a series of variations; the whole work is played without a break. without a break.

It was completed in 1939, the year that saw the German invasion of Poland, singer Marian Anderson's concert on the steps of Washington's Lincoln Memorial and the election of Robert Menzies as Australian Prime Minister.

Contemporary music included Roy Harris' Third Symphony, Witold Lutosławski's Symphonic Variations and Gian Carlo Menotti's *The Old Maid and the Thief*.

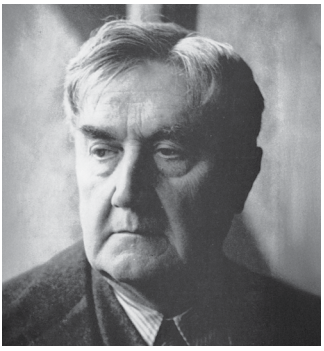
Benjamin Britten in the 1940s. Source unknown.

RALPH VAUGHAN WILLIAMS (1872–1958)
Symphony in E minor (No.6) (1944-1947)

This too is a full-scale multimovement work (there are four) but which are played without a break. The first and third are fast and sometimes violently energetic, while the second and fourth are slow. The second is often impassioned while the fourth is one of the most sustained quiet pieces of music ever composed.

It appeared in 1948, the year that saw Newfoundland join Canada, the Arab Israeli War and Donald Bradman bowled for a duck in his final Test innings.

Contemporary music included Pierre Boulez's Piano Sonata No.2, Aaron Copland's Clarinet Concerto and Richard Strauss' *Four Last Songs*.



Vaughan Williams c.1938.

ABOUT THE ARTISTS

SIMONE LAMSMA violin

Hailed for her 'brilliant… polished, expressive and intense' (*Cleveland Plain Dealer*) and 'absolutely stunning' (*Chicago Tribune*) playing, Dutch violinist Simone Lamsma is respected by critics, peers and audiences as one of classical music's most striking and captivating musical personalities.

With an extensive repertoire, Simone has been the guest of many of the world's leading orchestras and performs with eminent conductors such as Jaap van Zweden, Antonio Pappano, Paavo Järvi, Gianandrea Noseda, Yannick Nézet-Séguin, Vladimir Jurowski, Gustavo Gimeno, Karina Canellakis, Stéphane Denève, Simone Young, Edo de Waart, Kevin John Edusei, Jaime Martín and Asher Fisch.

In the 2025/26 season Simone will return to the Orchestre Symphonique de Montréal with Rafael Payare, Seoul Philharmonic with Jaap van Zweden, Rotterdam Philharmonic with Tarmo Peltokoski, Sydney Symphony with Simone Young, RAI Symphony with Alpesh Chauhan, Baltimore Symphony with Jonathon Heyward, Antwerp Symphony at the Enescu Festival with Emmanuel Tjeknavorian, BBC Philharmonic with John Storgards, Liverpool Philharmonic with Domingo Hindoyan and debut with Singapore Symphony under Hannu Lintu, Seattle Symphony Orchestra under Sunny Xia and Orchestra della Svizzera Italiana under Pierre Bleuse. She will also play recitals with pianist Jonathan Fournel at the Concertgebouw Amsterdam, Wigmore Hall and Heidelberger Frühling Festival. In 2025 Simone premiered a work by leading Dutch composer Joey Roukens at the Tivoli Vredenbrug Utrecht and a piece by Danish composer Thomas Agerfeldt Olesen co-commissioned by the Danish National Symphony and Vancouver Symphony Orchestras.

In 2022 her most recent recording was released to great acclaim, featuring late works by Rautavaara, including a world première, with the Malmö Symphony and Robert Trevino for the Ondine label. Other recordings include Shostakovich's first Violin Concerto and Gubaidulina's *In Tempus praesens* with the Netherlands Radio Philharmonic under James Gaffigan and Reinbert de Leeuw on Challenge Classics, and a recital album of works by Mendelssohn, Janáček and Schumann with pianist Robert Kulek, also on Challenge Classics.

In 2019, Simone was made a Fellow of the Royal Academy of Music in London, an honour limited to 300 former Academy students, and awarded to those musicians who have distinguished themselves within the profession.

Simone Lamsma plays the 1703 'Aurora ex-Foulis' Stradivarius, on generous loan to her by a benefactor.

Photo by Otto van den Toorn

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 Folksongs 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 in 2026 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 a new work by Luca Francesconi) and *Götterdämmerung*, completing Sydney Symphony's *Ring* Cycle.

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.

ABOUT THE MUSIC

ABOUT PETER SCULTHORPE

Strolling with his mother in the Melbourne Botanic Gardens at the age of nine, Peter Sculthorpe met the composer Percy Grainger, and told Grainger that he intended to be a composer too. 'My boy', Grainger exclaimed, 'you must look north, to the islands!'

Grainger's advice was sound, Sculthorpe clearly took it to heart. Much of his music resulted from an interest in the music of Australia's neighbours, as well as from the impulse to bring together aspects of Indigenous Australian music with that of the heritage of the West.

He was born in Launceston, Tasmania, in 1929, and studied at the University of Melbourne.

Having beaten the path familiar to earlier generations of Australian musicians to Britain – and specifically to Oxford – for further study, Sculthorpe returned to Australia in 1960. He soon established himself as an important figure of his generation, and as a teacher associated with the University of Sydney would be a major mentor for generations of Australian composers.

Works such as *The Fifth Continent* and the *Sun Music* series demonstrated his interest in writing music which reflects the cultural and environmental essence of his country and its geographical situation. In 1968 he was invited to visit Japan and it was there that he became acquainted with various aspects of traditional Japanese culture. After a short period in a Zen monastery, he spent time in a Shinto temple in Kyoto where the abbot introduced him to some of the traditional saibara chants, 'a kind of ancient folk-song adapted to music of the Imperial court over the course of some centuries'.

His *Rites of Passage,* for the opening of the Sydney Opera House, brought together words, ritual and chant from Aranda country in Central Australia, Ghana, Tibet and early-medieval Rome.

A young Peter Sculthorpe, date unknown.
Source: ABC Archives.

His 18 numbered string quartets show the range of his interest in non-European music, including references to Mexican, Balinese, Afghan, Japanese and Indigenous Australian material, the latter enhanced by his ongoing partnership with composer and didgeridoo virtuoso, William Barton.

Sculthorpe's orchestral music likewise looks in several directions: in addition to the Sun Musics there are works such as *Music for Japan*, the *saibara*- and Balinese-inflected *Mangrove, Kakadu* with the borrowed Groote Eylandt melody that appears so often in other works such as *The Song of Tailitnama*. Choral works such as the Requiem bring together ancient traditions from several sources.

ABOUT THE MUSIC

ABOUT *SUN MUSIC III*

Graeme Skinner writes:

Passing through London late in 1965, on the way to spend a year in the United States, Peter Sculthorpe caused a minor stir when he told *The Times*: 'Europe is the past; Australia, Indonesia, and the South Pacific the future.' At 36, the article's headline suggested, he was an 'Australian Composer with Something New to Say'. Over the past few years, he had established himself as a leading light of a 'new wave' of Australian musical modernism. With *Irkanda IV* (1961) and *Sixth Quartet* (1965), he had tapped into a rich vein in the national imagination, with his musical evocations of dusty, lonely outback landscapes. Like Russell Drysdale's paintings of laconic bushies and sleepy country towns, Sculthorpe until then had characterised his own music as 'Always austere, Australian'.

His *Times* statement was certainly not intended to offend, nor to deny Australian classical music's strong European pedigree. It was nevertheless his artistic conviction that Australian music must look to its own Pacific region for inspiration. He was also becoming convinced that the outback theme of his music to date told only part of the Australian story.

His American visit was intended to give him time out from his Sydney University teaching job to concentrate on writing a new ballet for Robert Helpmann. His first *Sun Music* (1965) was to form the basis of the score, but that accounted for only 10 minutes of music, and he still needed several more movements, at least one of them markedly contrasted in mood.

Sculthorpe spent his first six months at Yale University, where his reading led him to investigate the possibilities of the traditional music of Australia's northern neighbour Bali. By September, ensconced at Yaddo, an artist colony in upstate New York, his music started to feel the influence of Bali's tropical sun. 'Often I'd look out the window and dream of a place like Bali, and endless warm paradise.' He started sketching music for flutes and clarinets that he described as 'all madly *gamelan*, radiant, and, well, I think quite beautiful, very happy music'. And when in December, his old mentor Bernard Heinze asked him for a new piece to celebrate the upcoming 20th anniversary of orchestral Youth Concerts in Australia (Heinze had conducted the very first one in 1947), Sculthorpe decided that here was the opportunity to play out his tropical fascination. It would be a luxuriant score, and he predicted it would be 'full of tunes'.

Sun Music III was finished back in Sydney in a tremendous rush in April 1967, barely a fortnight before the May first performance in Perth. In the following weeks and months, Heinze conducted repeat performances with all the state capital orchestras, the Adelaide Symphony next on 6 June. Later, together with *Sun Musics I, II* and *IV*, it became the third movement of the Helpmann ballet *Sun Music* in 1968. In the ballet, *Sun Music III* represents the theme of 'Growth', in contrast to the surrounding movements' themes of 'Soil', 'Mirage', 'Energy' and 'Destruction'.

Sun Music III opens with a shimmering chord tinted by the watery sound of a rim-roll on a large cymbal. This leads into the gently flowing Yaddo flute-and-clarinet music, now adding piccolo in its breathy middle register, and – approximating the *gamelan* sound – vibraphone, triangle, gong, and soft squeak-like glissandos from the cellos.

At the heart of the piece is a Balinese shadow-play song, its sinuous, chant-like melody reset for solo oboe, above drones and slow ostinatos. Low sliding brass sounds recall the *kartala*, one of the shadow-play's clown characters. The climax coincides with the return of the opening music, which is then merged with the central melody now played by the violins. The piece comes to rest on a sustained chord, ringing with gong and cymbal, that fades away into silence.

Sun Music III is scored for piccolo and 2 each of flutes, oboes, clarinets and bassoons; 3 horns, 2 trumpets and 2 trombones, timpani, percussion and strings.

It was commissioned by the Australian Broadcasting Commission to mark the twentieth anniversary ABC Youth Concerts in Australia, and was premiered on 16 May 1967 by the West Australia Symphony Orchestra, conducted by Sir Bernard Heinze.

The Sydney Symphony Orchestra first performed the work in October that same year, also conducted by Bernard Heinze.

Other notable performances include those conducted by Joseph Post (on Regional Tours in 1971 and 1972) and Willem van Otterloo (August 1972, in Sydney and Canberra, and again in December 1972 as a free performance to test out the new Sydney Opera House Concert Hall).

Our most recent performances were 14-16 August 1996, conducted by Simone Young – which was also Young's conducting debut with the Sydney Symphony Orchestra.

ABOUT THE MUSIC

ABOUT BENJAMIN BRITTEN

Months before he died in 1976, Benjamin Britten was created Baron Britten of Aldeburgh in the County of Suffolk. He was the first British composer to be made a life peer, a distinction which says much about his place, and the place of music, in British music and society at the time.

He was born into a middle-class family on the East Anglian coast in 1913 and showed early musical talent. His first compositions date from 1922, and two years later first heard music by Frank Bridge, which 'knocked him sideways'. Before long, and while still a schoolboy, he was Bridge's student. On leaving school he won a scholarship to the Royal College of Music where he studied composition with John Ireland (not entirely happily) and piano with the Australian-born Arthur Benjamin, but it was Bridge – something of an outsider – who would remain his mentor and strongest influence.

The early 1930s saw several masterpieces such as the Sinfonietta, Op.1 and the choral tour-de-force *A Boy was Born*. By the mid-1930s he was writing film music for the GPO Film Unit, through which he met poet WH Auden who was for a time a powerful influence on Britten artistically and personally.

As World War II approached Britten undertook a concert tour of North America with tenor Peter Pears. The pair stayed in the United States but after two years Britten was dreadfully homesick, and in 1942 he and Pears returned to the UK, where he threw himself into the composition of the opera that would make his name: *Peter Grimes*.

Britten had maintained connections with Suffolk, and he and Pears settled in Aldeburgh. From his base there Britten would go on to revitalise opera in English with a string of works including *The Turn of the Screw, Albert Herring* and *Billy Budd*.

Benjamin Britten in the 1940s. Source unknown.

He co-founded the Aldeburgh Festival which rapidly became an important part of British musical life, and saw the premieres of a number of major works such as *A Midsummer Night's Dream* and much of his vocal and chamber music. The massive *War Requiem,* completed in 1962 for the dedication of the newly-rebuilt Coventry Cathedral, brought about a change in Britten's work. From then on he concentrated largely on smaller scale works such as *Curlew River,* based on a Japanese Noh play. His health deteriorated in later life forcing a withdrawal from performing as conductor or pianist, but he continued working, his last opera being *Death In Venice*.

On Britten's death the late Queen Elizabeth sent Peter Pears a message of condolence.

ABOUT THE MUSIC

ABOUT THE VIOLIN CONCERTO

In September 1939 Britten wrote to a friend 'I have just finished the score of my Violin Concerto. It is times like these that work is so important – that humans can think of other things than blowing each other up!...I try not to listen to the radio more than I can help'.

Britten was writing from the USA. He and the singer Peter Pears, his life-long partner, muse and interpreter had left England for a long-planned recital tour of Canada in May of that year. With the outbreak of hostilities in Europe in September, Britten and Pears decided, as committed pacifists, to remain in North America. A number of prominent British literati, such as Christopher Isherwood and WH Auden had already travelled to the USA where they would settle for good, so the two musicians crossed the border and settled for a time in the orbit of New York City. But while the concerto was written in the immediate build-up to the outbreak of World War II, its emotional core is Britten's response to the Spanish Civil War. Britten had been particularly appalled by events in Spain, especially the atrocities in which soldiers as young as 14 were routinely facing firing squads. The work which appears immediately before the Concerto in Britten's list of opus number is *The Ballad of Heroes,* Op.14, a work for tenor solo, massed choirs and orchestra which pays tribute to those Britons who fought and died for the republican cause.

In April 1936, Britten had flown to Barcelona with the violinist Antonio Brosa for an International Society for Contemporary Music festival and it was here that Britten had an experience which was to leave an indelible imprint on his work: he heard for the first time the Violin Concerto of Alban Berg, he described as 'just shattering – very simple, & touching.' With Brosa in mind he began work on his own concerto, completing the composition sketch in Canada in 1939.

By the time the work was ready for performance, however, Britten found that his stocks at home in the UK were very low; the premiere was accordingly given at Carnegie Hall by the New York Philharmonic under Sir John Barbirolli with Brosa as soloist in 1940. When the work was premiered in the UK its reception was mixed, notably because of Britten's decision to leave his country in her hour of need. In New York, however, the work found favour with its audience and even with the *New York Times'* critic Olin Downes, who observed drily that, 'There is modern employment of percussion instruments.'

He referred, no doubt, to the opening motif for timpani and percussion which acts as a structural pivot for the first movement and imparts a vague sense of impending doom. Between appearances of this motto however, Britten canvasses a variety of different moods. The central movement, which follows without a break, has that kind of fevered energy found in other work of Britten's from this time, notably *Our Hunting Fathers* and the 'Dies Irae' from the *Sinfonia da Requiem*. It is also notable for very Brittenesque textures, such as a passage scored for two piccolos and tuba. The cadenza concludes this movement, leading into the finale which is in one of Britten's favourite forms: the *passacaglia*. He introduces the theme on the trombones that have been silent, *a la* Brahms, up until now. A *passacaglia* in a concerto presents any composer with a challenge – the repetition of a phrase which forms the basis of the form may work against the expectation of a concerto to become more expansive and virtuosic in its final movement. Britten, of course, carries it off with great flair over the considerable 15-minute span of the movement. This is not about merely scoring points, however. The music in the finale takes on the kind of Mahlerian/Bergian intensity which Britten's compassion called forth in him in the face of 'humans...blowing each other up'.

Britten's Violin Concerto is scored for 3 flutes (the second and third doubling piccolo), 2 oboes (the second doubling cor anglais), 2 clarinets and 2 bassoons; 4 horns, 3 trumpets, 3 trombones and tuba; timpani, percussion, harp, strings and violin soloist.

It was premiered in New York on 29 March 1940 by the New York Philharmonic, with Spanish violinist Antonio Brosa conducted by John Barbirolli.

The Sydney Symphony Orchestra first performed the work in March 1949, with soloist Thomas Matthews conducted by Sir Bernard Heinze.

Other notable performances include those with Matthews conducted by Charles Mackerras (1960 Festival of 20th Century Music), Wanda Wiłkomirska/Dean Dixon (1973), Erich Gruenberg/Sergiu Comissiona (1982) and Midori/ Miguel Harth-Bedoya (2006).

Our most recent performance was in 2013, with Vilde Frang conducted by James Gaffigan.

ABOUT THE MUSIC

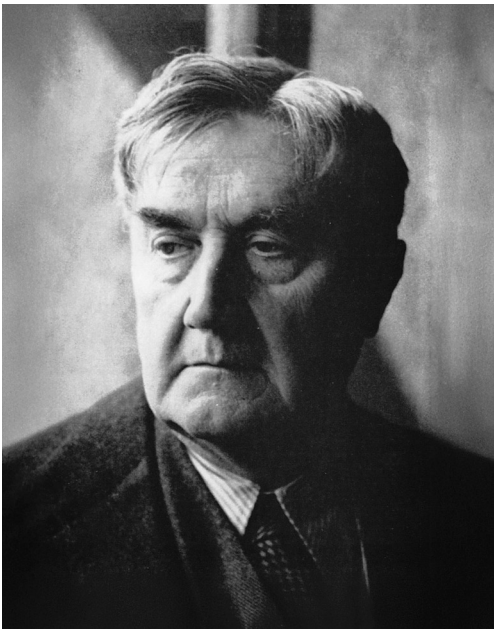
ABOUT RALPH VAUGHAN WILLIAMS

It fell to a generation younger than Elgar to write music with a British accent, inspired partly by a growing interest in that great efflorescence of music during the Tudor dynasty. With the *Fantasia on a theme of Thomas Tallis,* premiered in 1910, Ralph Vaughan Williams refreshed English music by returning to that distant source.

After the early death of his father, an Anglican clergyman, Vaughan Williams was raised in the liberal bosom of his mother's family – relations of the Wedgwood pottery dynasty and the Darwins of natural history. A Wedgwood aunt instructed the child in thorough-bass and harmony, while some years later another aunt, Etty Darwin, described 'that foolish young man Ralph Vaughan Williams who will go on working at music when he is so hopelessly bad at it...They say it will simply break his heart if he is told that he is too bad to hope to make anything of it.'

Nevertheless, Vaughan Williams persisted, studying at the Royal College of Music under Hubert Parry, whose Piano Concerto of 1880 is said to have inaugurated the so-called English musical Renaissance. After taking his degree at Cambridge, in 1895 Vaughan Williams returned to the RCM to study under the redoubtable Irish composer Sir Charles Villiers Stanford, whose assessments included 'damnably ugly, my boy. Why do you write such things?', or, more succinctly, 'all rot, my boy...' In 1897 he studied with Max Bruch in Berlin, and, more consequentially, in 1907 in Paris with Maurice Ravel.

In 1893, Vaughan Williams had been shown one of the few English folksongs then in print: 'Dives and Lazarus', which elaborates Jesus' parable (in Luke 16) of the rich man and the beggar, Lazarus, and God's judgement on them. Vaughan Williams' famous response to the tune was 'here's something which I have known all my life, only I didn't know it!' And, like colleagues such as Gustav Holst, Percy Grainger and Béla Bartók, Vaughan Williams became an active collector of folk songs in, as it were, the wild – or, in the case of the first song he notated, 'Bushes and Briars', at an 'old people's tea party' in 1903 where a shepherd sang a 'song which set all my doubts about folk song at rest.'



Vaughan Williams c.1938.

Folk-song and Tudor music would prove inexhaustible sources of inspiration, and with the advent of the First World War, (in which Vaughan Williams served as an ambulance orderly) the wish also to be free of any Germanic tendencies is understandable: *The Lark Ascending,* for instance, is far from being a piece of boneless pastoralism, but is rather an elegy for a world on the brink of destruction. By the time of the Second World War, Vaughan Williams was a master symphonist, with his first three symphonies' expansive meditations on the sea, city and countryside respectively. Now he would balance the expressionist extremes in the Fourth and Sixth Symphonies with the transcendentally beautiful vision of peace in the Fifth. He brought all these elements together in his operatic masterpiece, *The Pilgrim's Progress* and in a further three symphonies of exquisite poise and craft.

ABOUT THE MUSIC

ABOUT THE SIXTH SYMPHONY

When Vaughan Williams' Sixth Symphony appeared in 1948 it surprised many. Its predecessor, a musical Vision Splendid, was a masterpiece of formal elegance, luminous orchestral colour and, ultimately, of peace, that had been completed in 1943 and might have seemed like the final essay in the genre from a composer now in his seventies. The Sixth, moreover, inhabits a sound world in total contrast to the Fifth. Its harmony is frequently dissonant, its melodies angular, its rhythm heavily accented and irregular, and its contrasts of dynamics extreme: its final movement is some of the strangest and bleakest Vaughan Williams ever wrote. In this work, Vaughan Williams shows himself to be the kind of late-period artist that fascinated the Palestinian-American writer Edward W Said, who wrote that 'the accepted notion is that age confers a spirit of reconciliation and serenity on late works, often expressed in terms of a miraculous transfiguration of reality...But what of artistic lateness not as harmony and resolution, but as intransigence, difficulty, and contradiction?'

Those who saw the Sixth as an anomaly in Vaughan Williams' 'pastoral' style hadn't been paying attention, of course: the Fourth Symphony explores unapologetically 'difficult' sounds, and the score for *Job: A Masque for Dancing* contains appropriately Satanic music, as well as bitterly sardonic material for the hypocritical 'comforters'. It was almost too easy, though, to explain away Vaughan Williams' new utterance as a response to the devastation of the recently-concluded Second World War; in the 1970s the British TV saga *A Family at War* used the most famous moments of the piece for the title sequence featuring a sand-castle, with tiny Union Jack fluttering as sea and louring sky encroached.

Vaughan Williams strenuously denied that the work had any extra-musical implications, insisting that a composer 'might just want to write a piece of music', and his own program note for the work is technical to the point of terseness. But the sophistication of the composer's craft here is extraordinary, and regardless of 'meaning' there is strong argument for its being his symphonic masterpiece.

The concentration of material is evident right at the start: the first bar (whose tempo is modified after two beats) gives us a rising three-note motif In F minor that is answered by a crashing chord of E minor; two chords that close together produce a powerful dissonance that explodes into rushing figures (where triplet figures contend with regular semiquavers grouped in threes) that systematically sound all twelve notes of the chromatic scale. This unstable energy is continued in rhythmic motifs such as the pair of isolated chords separated by rests, and the brass sections short syncopated motif. When the first real tune appears it is a sinuous and heavily syncopated mixture of tiny semitones and wide leaps.

What we might call the second subject area is in new key and with a disquietingly jaunty 'skipping' rhythm in 6/8 that supports shorter gapped motifs. We progressively hear motifs from another more fully-spun tune, and it is this which, when the material heard so far has been developed and reached a terrifying climax provides the movement's famous coda, a long-breathed E-major melody for unison strings and harp that swells and rolls, bringing the rest of the orchestra in to recall the very opening.

The first movement fades, leaving a low E humming in the bass, over which the slow movement begins in the key of B-flat minor – this 'tritone' interval makes the keys as far apart in terms of diatonic harmony, as one can get from the work's home key, and even with the softest of dynamics the effect is shocking. Menacing semitonal motifs, punctuated by a martial short-short-long rhythm, gradually fill out the texture, though softly. But as snare drum and trumpets take up the martial motif, relentless sounding B flats against the orchestra's jagged melodies and chromatic harmony, the tension mounts further. (Vaughan Williams' friend and teacher, Ravel, uses a similar device in 'Le gibet'.) The brass introduces an undulating figure followed by the strings in a disarming C-major tune. The undulating figure returns, as soft as can be in divided strings, providing an effect that is quietly hair-raising. Much of the movement generates tension by the return

and implacable tread of the martial motif, again almost maddeningly insistent against the orchestra's increasingly impassioned music, which finally sinks back to nothing as a plaintive cor anglais sounds.

The Scherzo erupts before the cor anglais' last note finishes in a rising theme full of tritones (F-B) and semitones, the most dissonant and unstable intervals, answered by what Vaughan Williams called a 'trivial little tune' in the woodwinds. The ingenuity with which these wildly contradictory ideas are combined in counterpoint gives the piece its demonic energy. Throughout the symphony the bass clarinet has doubled on tenor saxophone – a first for Vaughan Williams – and that instrument is given a solo in the trio section of the movement, vernacular in tone but destabilised by frequent changes of metre. This tune reappears, fully scored, as kind of grotesque march. As the movement continues Vaughan Williams further displays his contrapuntal wizardry – for instance, a weird moment for solo bassoon has the movement tritone theme presented upside down, with new implications for the music. Eventually, exhausted, the music dissipates, leaving the bass clarinet alone, holding a note over which the final movement begins.

Here again we hear a composer versed in Renaissance polyphony, as muted strings present slowly unfolding counterpoint, joined by flutes. Any possible warmth when horns and clarinets enter is forestalled by strict dynamics. Brass is used sparingly and almost always muted; the harp plays in harmonics, and the whole wan texture never rises about pianissimo. Harmonically the piece is sustained by alternations of keys one step apart (like the F minor-E minor of the work's opening), only hear it is even closer (and therefore more striking). After short solos from bass clarinet and oboe it is made clear in the strings, which move indecisively between E flat major and E minor.

Vaughan Williams and Gustav Holst walking in the Malvern Hills, 1921

Vaughan Williams' reticence about the work's meaning is understandable; one would hardly want to circumscribe the listener's response to a work of such technical brilliance and emotional breadth. Nevertheless, some speculation is valid. Paul Sarcich wonders if the piece is a private memorial to Gustav Holst, with whom Vaughan Williams enjoyed a symbiotic music relationship, and notes several familiar resemblance between motif in the Symphony and in Holst's work: the jaunty rhythm from the first movement might remind us of 'Uranus' from *The Planets*; the trumpet ostinato in the second might echo that in 'Mars'; and Sarcich has found motifs that might be more transformed, or remembered, material from Neptune and Venus, and suggests a relationship between the big tune from the first movement and that in the central hymnal section of 'Jupiter'.

ABOUT THE MUSIC

There is also a persistent story that Vaughan Williams was moved to include the saxophone as a tribute to the West Indian Dance Orchestra and its leader Ken 'Snakehips' Johnson, who were performing at London's Café de Paris when a German bomb destroyed the building, killing Johnson and maiming several musicians, in 1941. The composer would only go so far as to admit a kind of 'program' for the last movement, quoting Prospero's speech from Shakespeare's *The Tempest*:

> we are such stuff
> As dreams are made on; and our little life
> Is rounded with a sleep.

Not that the Sixth was any more a valedictory piece than the Fifth; Vaughan Williams would forge ahead with three more symphonies, and one or two other things, before laying down his pen.

Graeme Skinner © 2011 (Sculthorpe)
Gordon Kerry © 2026 (Vaughan Williams), 2005 (Britten)

Vaughan Williams' Symphony in E minor is scored for 2 flutes, piccolo (doubling as 3rd flute), 2 oboes, cor anglais, 2 clarinets, tenor saxophone (doubling bass clarinet), 2 bassoons and contrabassoon; 4 horns, 3 trumpets, 3 trombones and tuba; timpani, percussion and strings.

The first performance was given by Sir Adrian Boult and the BBC Symphony Orchestra at the Royal Albert Hall on 21 April 1948.

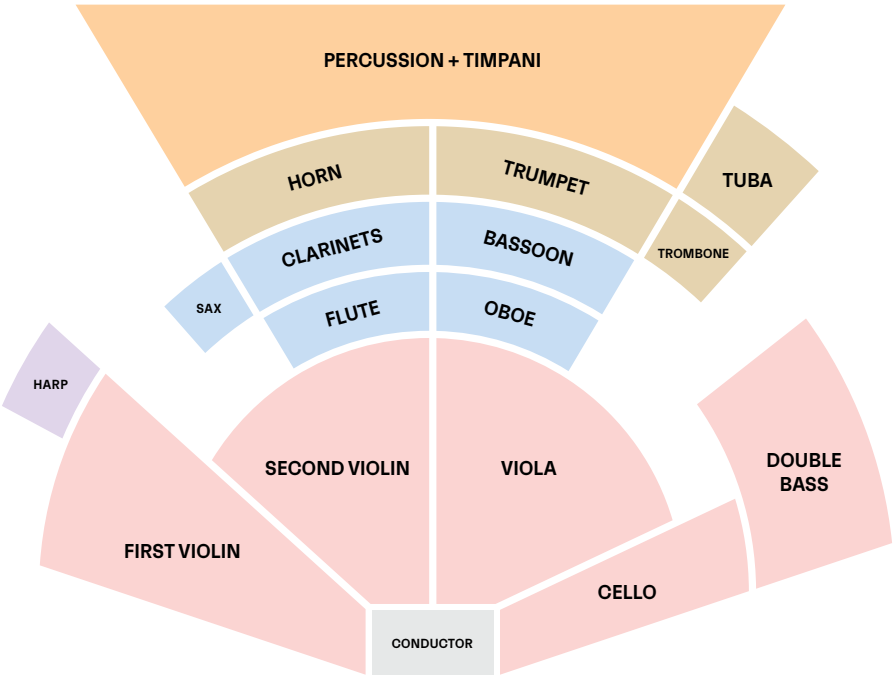
The Sydney Symphony Orchestra first performed the symphony in July 1949, conducted by Rafael Kubelik.

Other notable performances include those conducted by John Barbirolli (1950), Nicolai Malko (1960) and John Hopkins (1969 Proms).

Our most recent performances were in 1976, conducted by Paavo Berglund.

Scoring and history by Hugh Robertson

SYDNEY SYMPHONY ORCHESTRA



PERFORMING IN THIS CONCERT

FIRST VIOLINS
Andrew Haveron
Concertmaster
Harry Bennetts
Associate Concertmaster
Alexandra Osborne
Associate Concertmaster
Fiona Ziegler
Assistant Concertmaster
Sophie Cole
Sercan Danis
Claire Herrick
Georges Lentz
Alex Mitchell
Alexander Norton
Liam Pilgrim
Benjamin Tjoa
Leone Ziegler
Brian Hong°

SECOND VIOLINS
Lerida Delbridge
Principal
Kirsty Hilton
Principal
Marina Marsden
Principal
Emma Jezek
Assistant Principal
Alice Bartsch
Victoria Bihun
Rebecca Gill
Emma Hayes
Wendy Kong
Benjamin Li
Robert Smith
Maja Verunica

VIOLAS
Tobias Breider
Principal
Richard Waters
Principal
Justin Williams
Acting Associate Principal
Anne-Louise Comerford
Associate Principal Emeritus
Sandro Costantino
Rosemary Curtin
Justine Marsden
Felicity Tsai
Amanda Verner
Leonid Volovelsky
Andrew Jezek°

CELLOS
Simon Cobcroft
Principal
Catherine Hewgill
Principal
Simon Cobcroft
Associate Principal
Leah Lynn
Assistant Principal
Kristy Conrau
Timothy Nankervis
Elizabeth Neville
Christopher Pidcock
Adrian Wallis

DOUBLE BASSES
Kees Boersma
Principal
David Campbell
Acting Principal
Steven Larson
Jaan Pallandi
Rio Kawaguchi†
Harry Young°

FLUTES
Emma Sholl
Principal
Carolyn Harris
Katlijn Sergeant
Principal Piccolo

OBOES
Shefali Pryor
Principal
Amy Clough†
Alexandre Oguey
Principal Cor Anglais

CLARINETS
Francesco Celata
Associate Principal
Christopher Tingay
Alexander Morris
Principal Bass Clarinet

BASSOONS
Matthew Wilkie
Principal Emeritus
Fiona McNamara
Jackie Newcomb*
Guest Principal Contrabassoon

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

TRUMPETS
David Elton
Principal
Cécile Glémot
Anthony Heinrichs

TROMBONES
Scott Kinmont
Acting Principal
Jeremy Mazurek°
Christopher Harris
Principal Bass Trombone

TUBA
Steven Rossé
Principal

TIMPANI
Antoine Siguré
Principal

PERCUSSION
Rebecca Lagos
Principal
Mark Robinson
Timothy Constable

HARP
Louisic Dulbecco
Principal

EXTRAS
Alice Morgan*
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

Shuti 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

Katlijn 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

BASS CLARINET

Alexander Morris
Principal

BASSOONS

Todd Gibson-Cornish
Principal
Nelson Meers Foundation Chair

Matthew Wilkie
Principal Emeritus
Nelson Meers Foundation Chair

Fiona McNamara
Nelson Meers Foundation Chair

CONTRABASSOON

Noriko Shimada
Principal

HORNS

Samuel Jacobs
Principal
Terrey Arcus AM Chair

Euan Harvey

Marnie Sebire
Judge Robyn Tupman Chair

Rachel Silver
Sue Milliken AO Chair

TRUMPETS

David Elton
Principal
Anne Arcus Chair

Brent Grapes
Associate Principal

Cécile Glémot

Anthony Heinrichs

TROMBONES

Scott Kinmont
Associate Principal
Audrey Blunden Chair

Nick Byrne
Tim Robertson SC & Francesca Delano Davis Chair

BASS TROMBONE

Christopher Harris
Principal

TUBA

Steve Rossé
Principal

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 **sydneysymphony.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 Schlesewsky
In memory of Rosemary Cahill
Dr Rebecca Chin
John C Conde AO
Heather & Malcolm Crompton
F & K De Angeli Foundation
Ian Dickson AM & Reg Holloway
Edward & Diane Federman
Nora Goodridge OAM
Paolo Hooke & 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
Checketts Family
J Cheung
Bob & Julie Clampett
B & M Coles
Howard & Maureen Connors
John Curtis AM & Anna Curtis
The Hon Ashley Dawson-Damer AM
Susie Dickson
Suellen & Ron Enestrom
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

Emirates

GOVERNMENT PARTNERS

Australian Government | Creative Australia

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

NSW GOVERNMENT

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

MAJOR PARTNERS

TLE ELECTRICAL & DATA SUPPLIERS

Allens

Advisory Partner

HANDPICKED

Fine Wine Partner

GOLD PARTNERS

Coxswain Alliance

THEME & VARIATIONS PIANO SERVICES

SILVER PARTNERS

business events sydney

TDC Technical Direction Company

Wilson Parking

BRONZE PARTNERS

Deutsche Grammophon STAGE+

CLASSICS DIRECT

INDUSTRY PARTNERS

CITY OF SYDNEY

CITY RECITAL HALL

FOUNDATIONS

NELSON MEERS FOUNDATION

ORANGES & SARDINES

WILSON FOUNDATION

S&W Foundation

JAMES N. KIRBY FOUNDATION

PATRON Her Excellency
The Honourable Margaret Beazley AC KC

BOARD

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