

BENJAMIN BEILMAN PERFORMS MENDELSSOHN'S VIOLIN CONCERTO

9-11 JULY 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

BENJAMIN BEILMAN PERFORMS MENDELSSOHN'S VIOLIN CONCERTO

WITH SCHUBERT'S UNFINISHED SYMPHONY

Tabita Berglund conductor

FELIX MENDELSSOHN (1809–1847)

Violin Concerto in E minor, Op.64 (1838–1844)

- i. Allegro molto appassionato
- ii. Andante
- iii. Allegretto non troppo – Allegro molto vivace

Benjamin Beilman violin

INTERVAL*

LUDVIG IRGENS-JENSEN (1894–1969)

Passacaglia for Orchestra (1928)*

AUSTRALIAN PREMIERE

FRANZ SCHUBERT (1797–1828)

Symphony No.8 in B minor, D759, *Unfinished* (1822)

- i. Allegro moderato
- ii. Andante con moto

**Friday & Saturday only*

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.

Thursday 9 July, 7pm

Symphony Hour

Friday 10 July, 7pm

Symphonic Fridays

Saturday 11 July, 2pm

Great Classics

Concert Hall,
Sydney Opera House

Pre-concert talk

By Natalie Shea in the Northern Foyer at 6.15pm (Thurs, Fri) and on the Lounge Level at 1.15pm on Saturday.

Estimated durations (Thursday)

Mendelssohn – 28 minutes
Schubert – 28 minutes

This concert will run for approximately 1 hour

Estimated durations (Friday & Saturday)

Mendelssohn – 28 minutes
Interval – 20 minutes
Irgens-Jensen – 22 minutes
Schubert – 28 minutes

The concert will run for approximately 1 hour and 45 minutes

Cover image

Benjamin Beilman

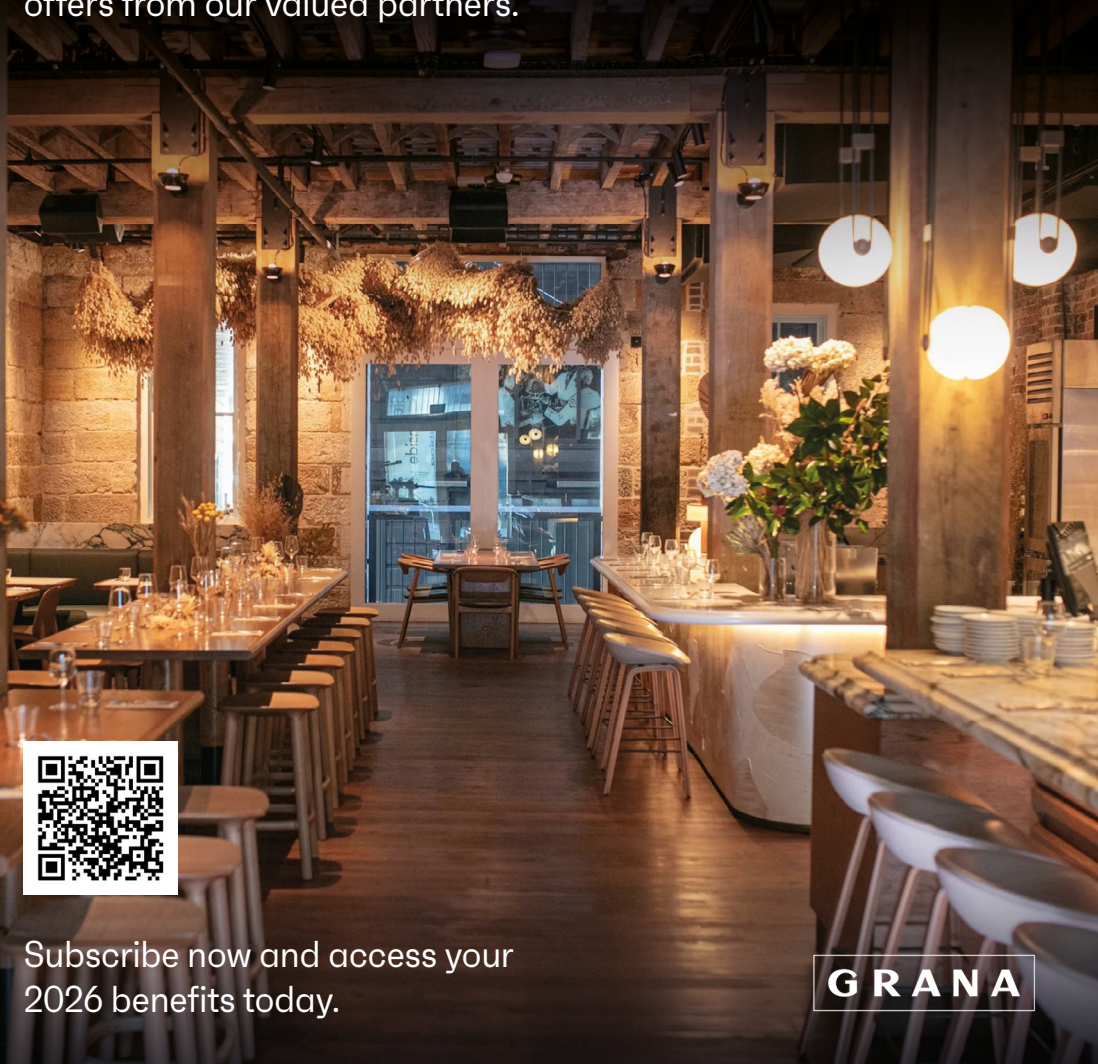
Photo by Sophie Zhai

Emirates

Principal Partner

UNLOCK EXCLUSIVE BENEFITS WITH YOUR SYDNEY SYMPHONY SUBSCRIPTION

This season *sounds like* more – more music, more experiences and more rewards. Sydney Symphony subscribers enjoy special offers from our valued partners.



Subscribe now and access your
2026 benefits today.

GRANA

SYDNEY SYMPHONY ORCHESTRA

**2026
SUBSCRIBER**

John Smith

Customer No. 12345678
Subscriber since January 2026

Not a subscriber yet?
Join us in 2026 and enjoy the benefits.
sydneysymphony.com/2026

SYDNEY SYMPHONY ORCHESTRA

Emirates
Principal Partner

YOUR CONCERT AT A GLANCE

FELIX MENDELSSOHN (1809–1847)

Violin Concerto in E minor, Op.64 (1838–1844)

Mendelssohn's concerto is the result of a life-long friendship with violinist Ferdinand David. It is in three linked movements and while it requires a player of brilliance it is by no means a work of mere pyrotechnics.

It was premiered in 1845, the year that saw the beginning of the Irish potato famine, the annexation of Texas by the USA and the arrival of Ludwig Leichhardt at Port Essington.

Contemporary music included Robert Schumann's Piano Concerto, Chopin's Mazurkas Op.59, and Wagner's *Tannhäuser*.



Felix Mendelssohn Bartholdy, an 1834 portrait by Friedrich Wilhelm von Schadow. Source: Berlin State Library/Wikimedia Commons.

LUDVIG IRGENS-JENSEN (1894–1969)

Passacaglia for Orchestra (1928)*

The Norwegian composer Irgens-Jensen's greatest hit is a single 20-minute work, with a colourful and evocative introduction and sixteen increasingly dramatic variations (interrupted after no.12 by a fugue) over a recurring bass line in a splendid variety of orchestral sounds.

It was composed in 1927, the year that saw the BBC incorporated by royal charter, Heisenberg's formulation of the uncertainty principle, and the opening of Parliament House, Canberra.

Contemporary music included Alban Berg's *Lyric Suite*, Carl Nielsen's *An Imaginary Trip to the Faroe Islands* and Prokofiev's *The Fiery Angel*.



1953 photo of Ludvig Irgens-Jensen by Leif Ørnelund. Source: Oslo Museum/Wikimedia Commons.

FRANZ SCHUBERT (1797–1828)

Symphony No.8 in B minor, D759, *Unfinished* (1822)

Schubert's 'Unfinished' Symphony consists of two movements – probably first and second – of a work that he set aside for reasons about which we can only speculate.

Most agree that what we have of the work was composed in 1822, the year that saw the death of the poet Shelley, an eruption of Mt Vesuvius, and the foundation of the Royal Agricultural Society of NSW.

Contemporary music included Beethoven's Piano Sonata in C minor Op.111, Giuliani's Serenade Op.19 and Meyerbeer's *L'esule de Granata*.



1875 oil painting of Schubert, after Wilhelm August Rieder's watercolor painting (1825). Source: Vienna Museum/Wikimedia Commons.

ABOUT THE ARTISTS

TABITA BERGLUND conductor

Tabita Berglund has established herself as one of the most in-demand conductors of her generation. With a charismatic style that combines elegance, verve and precision – eliciting ‘exceptional music-making’ (*The Arts Desk*) – she collaborates with leading orchestras worldwide. Berglund is Principal Guest Conductor of both Detroit Symphony Orchestra and Dresdner Philharmonie, having been appointed to each position following her respective debut.

Berglund commenced 2025/26 with Dresdner Philharmonie’s season-opening concerts – her inaugural engagement as the orchestra’s new Principal Guest – and returned in May 2026 to open the Dresden Music Festival. Notable debut appearances across the season include Deutsches Symphonie-Orchester Berlin, Staatskapelle Berlin, Cincinnati Symphony Orchestra, St. Louis Symphony, hr-Sinfonieorchester Frankfurt, NDR Elbphilharmonie Orchester and the Sydney and Melbourne Symphony Orchestras, while returns include Dallas Symphony Orchestra, Gothenburg Symphony, Bergen Philharmonic Orchestra, Lahti Symphony Orchestra, Düsseldorfer Symphoniker, Tonkünstler-Orchester Niederösterreich and Trondheim Symphony Orchestra. Among the highlights of Berglund’s second season in Detroit is a specially curated two-week Northern Lights Festival.

Berglund regularly collaborates with leading international soloists; recent and forthcoming partnerships include Jean-Yves Thibaudet, Hélène Grimaud, Pekka Kuusisto, Leila Josefowicz, Augustin Hadelich, Truls Mørk, Kirill Gerstein, Nicolas Altstaedt, Håkan Hardenberger, Alexander Malofeev and Camilla Tilling, to name a few. Her 2025/26 programming reflects her breadth of repertoire interests, from Mozart and Schubert to Tchaikovsky, Scriabin, Mahler, Schoenberg, Bartók and Lutosławski, among others, and continues her championing of Nordic compatriots such as Thorvaldsdóttir, Sibelius and Irgens-Jensen.

Recent engagements include Los Angeles Philharmonic, Minnesota Orchestra, Houston Symphony, Tokyo Metropolitan Symphony Orchestra, Bamberger Symphoniker, Gürzenich-Orchester Köln, Royal Stockholm Philharmonic Orchestra, Philharmonia Orchestra, Orchestre de chambre de Paris, Polish National Radio Symphony Orchestra and Iceland Symphony Orchestra, among others. Among Berglund’s past festival appearances are Festival Internacional de Música y Danza de Granada and Grafenegg, while recent opera and ballet productions include Mozart’s *Le nozze di Figaro* (Garsington Opera, 2024) and Tchaikovsky’s *The Nutcracker* (Norwegian National Opera and Ballet, 2024). In 2024 Berglund chaired the jury for the grand finale of the Eurovision Young Musicians competition, broadcast live on television throughout Europe via the major networks.

Berglund studied at the Norwegian Academy of Music, first as a cellist with Truls Mørk and later orchestral conducting with Ole Kristian Ruud. She played regularly with the Oslo and Bergen Philharmonic orchestras as well as the Trondheim Soloists before conducting became her main focus. Her first titled position was as Principal Guest Conductor of Kristiansand Symphony Orchestra (2021–2024). Her debut CD, with Oslo Philharmonic and violinist Sonoko Miriam Welde, was released in 2021 (LAWO) and nominated for a Norwegian Grammy (Spellemann) in the 2022 Classical Music category.



Photo by Nikolaj Lund

ABOUT THE ARTISTS

BENJAMIN BEILMAN violinist

Benjamin Beilman has earned international acclaim for his passionate performances and distinctive tone – *The New York Times* called it ‘muscular with a glint of violence’, while *The Strad* praised its ‘pure poetry.’ Praised for his instinctive sense of form and colour, he brings a balance of elegance and surprise to his playing – uncovering new depths in familiar works and expanding the violin’s expressive range through his commitment to contemporary music.

Benjamin’s 2025/26 season highlights include appearances with the Minnesota Orchestra performing Szymanowski’s Violin Concerto No.1, Dresden Philharmonic performing Mozart No.5, Antwerp Symphony performing Saariaho’s *Graal théâtre*, Solistes Européens Luxembourg performing Beethoven, Nouvel Ensemble Moderne performing Berg and the Nashville Symphony performing Britten. He will also curate, stage and lead two chamber music programs at Sun Valley Music Festival and continue his ongoing recital partnership with pianist Steven Osborne. In the Summer, he embarks on a month-long tour of Australasia, including appearances with the Sydney Symphony and Tasmanian Symphony with Tabita Berglund, West Australian Symphony with Anja Bihlmaier and the Auckland Philharmonia with Giordano Bellincampi.

Last season saw Benjamin’s debut with the Berlin Philharmonic and Kirill Petrenko on tour in the US, as well as returns to the Chicago Symphony, Cincinnati Symphony, Oslo Philharmonic and Antwerp Symphony. He also made his debut with the Belgian National Orchestra in a performance of Stravinsky’s concerto and with the Tokyo Metropolitan Symphony performing Korngold.

In past seasons, Benjamin has performed with many major orchestras worldwide including the Philadelphia Orchestra, San Francisco Symphony, Chicago Symphony, Rotterdam Philharmonic, London Philharmonic, Trondheim Symphony, Oslo Philharmonic, Taipei Symphony, Frankfurt Radio Symphony, Zurich Tonhalle, Sydney Symphony and Houston Symphony. He has also extensively toured Australia in recital under *Musica Viva*, and in 2022 became one of the youngest artists to be appointed to the faculty of the Curtis Institute of Music.

In recent seasons Beilman’s commitment to and passion for contemporary music has led to new works written for him by Frederic Rzewski (commissioned by Music Accord) and Gabriella Smith (commissioned by the Schubert Club in St. Paul and the San Francisco Conservatory of Music). He has also given multiple performances of Jennifer Higdon’s violin concerto and recorded Thomas Larcher’s concerto with Hannu Lintu and the Tonkünstler Orchester, as well as premiered Chris Rogerson’s Violin Concerto (*The Little Prince*) with the Kansas City Symphony and Gemma New.

Conductors with whom he has worked include Elim Chan, Yannick Nézet-Séguin, Cristian Măcelaru, Lahav Shani, Andrés Orozco-Estrada, Semyon Bychkov, Krzysztof Urbanski, Ryan Bancroft, Gemma New, Karina Canellakis, Jonathon Heyward, Juraj Valčuha, Han-Na Chang, Roderick Cox, Rafael Payare, Osmo Vänskä and Giancarlo Guerrero.

Beilman studied at the Curtis Institute of Music with Ida Kavafian and Pamela Frank, and with Christian Tetzlaff at the Kronberg Academy, and has received many prestigious accolades including a Borletti-Buitoni Trust Fellowship, an Avery Fisher Career Grant and a London Music Masters Award. He has also recorded works by Stravinsky, Janáček and Schubert for Warner Classics. He performs with the ex-Balaković FX Tourte bow (c.1820), and plays the “Ysaÿe” Guarneri del Gesù from 1740, generously on loan from the Nippon Music Foundation.



Photo by Sophie Zhai

ABOUT THE MUSIC

ABOUT MENDELSSOHN

Mendelssohn has been described by Charles Rosen as ‘the greatest child prodigy the history of Western music has ever known’. He also had the great good fortune to be born into a milieu of enormous cultural and material privilege. He was a grandson of celebrated philosopher Moses Mendelssohn, and the friends of his family in Mendelssohn’s childhood and early adult life reads like a ‘who’s who’ of German philosophy and literature, including Goethe, Heine and Hegel; he would later enjoy friendships with everyone from Queen Victoria through Berlioz to the brothers Grimm.

When Mendelssohn was two years old the family left Hamburg, and the threat of Napoleon, for Berlin where his father Abraham quickly became indispensable in financing the Prussian war-effort. Despite the Jewish family’s social status, however, the four Mendelssohn children were all secretly baptised in the Lutheran church in 1816, and in 1822 Abraham and his wife Lea converted, adopting the less Jewish-sounding Bartholdy as a surname.

The two eldest children, Felix and Fanny, showed early talent for music and their parents put considerable resources at their disposal. Both had the finest available teachers and Abraham Mendelssohn initiated a series of Sunday concerts at the family home where Felix and Fanny would perform with paid members of the Court Orchestra (forerunner of the Berlin Philharmonic). Among the works that Felix wrote for these concerts between 1822 and 1824 were his celebrated 13 string sinfonias, five early concertos, and five *Singspiele* (that is operas in German with spoken dialogue).

In 1821 Weber’s *Der Freischütz* blew Mendelssohn’s mind; its supernatural element, a staple of the new Romantic aesthetic, was also to be found in German writers’ discovery of Shakespeare, especially plays like *A Midsummer Night’s Dream*, a decade after the brothers Grimm had reignited interest in fairy tales.

The beginning of 1829 saw Mendelssohn’s performance of his version of the *St Matthew Passion*, a work still occasionally done in Bach’s last home-town, Leipzig, but elsewhere unknown. Then it was off on one of his many European tours, this time taking in Scotland, which would inspire the ‘Hebrides’ Overture and ‘Scottish Symphony’. He would later visit Paris and Rome, where he experienced Holy Week liturgies in the Sistine Chapel. Nevertheless, major works from this time include the ‘Reformation’ Symphony.

Mendelssohn spent 1833-5 as music director in Düsseldorf, but more congenial was the appointment to the Gewandhaus Orchestra in Leipzig from 1835, where, with occasional official forays back to Berlin, he would be based until his death and where he helped found the Conservatorium.

He was committed to new music, but paradoxically his enthusiasm for reviving novelties of Baroque and Classical music led indirectly to the ‘masterpiece culture’ that drives out the new. Above all he understood the power of music, noting that words ‘seem to me so ambiguous, so vague, so easily misunderstood in comparison to genuine music that fills the soul with a thousand things better than words.



Felix Mendelssohn Bartholdy, an 1834 portrait by Friedrich Wilhelm von Schadow. Source: Berlin State Library/ Wikimedia Commons.

ABOUT THE MUSIC

MENDELSSOHN'S VIOLIN CONCERTO

In 1826 two precociously gifted teenage boys met in Berlin: Felix Mendelssohn and Ferdinand David, a sixteen-year-old violinist employed in the orchestra of Berlin's Königstadt theatre. Between 1826 and 1829 David worked in Berlin, and frequently played chamber music with Mendelssohn and others. Mendelssohn and David would remain friends under Mendelssohn's early death in 1847, and David would be involved in editing his friend's work for posthumous publication.

In 1836 he accepted Mendelssohn's invitation to move to Leipzig and become leader of the Gewandhaus Orchestra. There he also performed frequently with Mendelssohn in chamber concerts, and when the Leipzig Conservatorium opened in 1843, David established its violin department, with fourteen-year old Joseph Joachim among his first pupils. (With David, Mendelssohn and Schumann on staff, it must have been quite an institution.)

In 1838 Mendelssohn remarked in a letter to David that

I would like to compose a violin concerto for next winter. One in E minor keeps running through my head, and the opening gives me no peace.

Assuming that it is the same opening that Mendelssohn eventually got down on paper, we can understand how the composer might have felt he was onto something. Despite Mendelssohn's reverence for the past (Berlioz sniffed that he was 'a little too fond of the dead'), this work is by no means neoclassical in form or manner. The opening, with its flowing arpeggios and distant, Beethovenian drum-taps, launches without introduction or exposition into a beautiful, Romantic melody for the soloist that starts high and gently ascends further into the stratosphere; the contrasting second subject groups shows Mendelssohn's exquisite ear, as he exploits unusual warm voicing in the wind section (flutes below the clarinets, for instance) as it accompanies the solo violin.

But for various reasons Mendelssohn was unable to complete the work that winter or the next, despite David's constant reminders. In 1839 he wrote politely to the violinist:

It is nice of you to press me for a violin concerto! I have the liveliest desire to write one for you and, if I have a few propitious days, I'll bring you something. But the task is not an easy one.

It was made less easy by the sheer amount of work Mendelssohn had at this time. As well as duties with the Gewandhaus, he directed six music festivals in Germany and England, and devoted himself to reviving historical music from Bach to Schubert that had sunk into desuetude. In 1841 he was appointed Kapellmeister by King Friedrich Wilhelm IV of Prussia, so divided his time between Leipzig and Berlin until moving back to the latter city in 1843. There, with the establishment of the new Cathedral choir, and with various composing and conducting engagements in Germany and abroad Mendelssohn continues his hectic pace until the summer of 1844, when he took a vacation. Finally, after nearly a decade, he was able to return to the Violin Concerto which he completed in September of that year. David performed it under the baton of Niels Gade (Mendelssohn was ill) in March 1845. Joachim played it soon after, and the rest is history.



1846 lithograph of Ferdinand David by Johann Georg Weinhold (1813–1880). Source: Berlin State Library/Wikimedia Commons.

ABOUT THE MUSIC

Mendelssohn was averse to virtuosity for its own sake, likening such effects to 'juggler's tricks'. Part of his diffidence may have been a response to the challenge of writing a genuine concerto that was not empty show. He was no doubt helped by David's technical artistry and personality, and there seems little doubt that David wrote the first movement's cadenza. But it was Mendelssohn's genius to place the cadenza before the recapitulation, thus making it part of the dramatic structure of sonata form, rather than an 'add-on', as in many other concertos.

A long bassoon note at the end of the first movement briefly holds the music in suspense before it moves, without a break, into a classically Mendelssohnian song. The slow movement is in simple ABA form, with a contrasting central section. It too passes into the finale without a pause; here the music has all the lightness and grace of the great Mendelssohn scherzos.

Mendelssohn's Violin Concerto in E minor is scored for 2 each of flutes, oboes, clarinets and bassoons; 2 horns and 2 trumpets, timpani, strings and violin soloist.

It was premiered in Leipzig on 13 March 1845 with Ferdinand David as soloist. Mendelssohn was unable to conduct due to illness and the premiere was conducted by the Danish composer Niels Gade.

The Sydney Symphony's first mainstage performance of the work was on 19 June 1940, with Yehudi Menuhin as soloist conducted by Georg Schneevogt.

It has been a regular feature of our concert seasons since, with a small selection of notable performances including those with Lyndall Hendrickson as soloist conducted by Sir Thomas Beecham (1940); Ernest Llewellyn/John Barbirolli (1951); Perry Hart/Walter Susskind (1953); Christian Ferras/Bernard Heinze (1956); Ruggiero Ricci/Kurt Wöss (1957); Alfredo Campoli/Nicolai Malko (1960); Johanna Martzy/Georges Tzipine (1961); György Pauk/Maxim Shostakovich (1975); Donald Hazelwood/Louis Frémaux (1981); Hazelwood/Georg Tintner (1984); Mark Peskanov/Hiroyuki Iwaki (1988); Adele Anthony/David Shallon (1990); Christian Tetzlaff/Yakov Kreizberg (1993); Gil Shaham/Gilbert Varga (1995); Isabelle Faust/Hugh Wolff (2009); Sayaka Shoji/Vladimir Ashkenazy (2011); Arabella Steinbacher/Charles Dutoit (2013) and Ray Chen/Gemma New (2022).

Our most recent performances were in 2024, with Augustin Hadelich conducted by Simone Young.

ABOUT THE MUSIC

ABOUT LUDVIG IRGENS-JENSEN

Despite her declared neutrality, Norway was occupied by Nazi Germany in 1940. King Haakon VII and leading members of the government fled to England, and while a collaborationist government was formed by Vidkun Quisling in 1942, there was strong resistance to fascism among Norwegians at home and in exile. This took many forms, from serious sabotage of Nazi assets to civil disobedience, and subversive songs and literature helped boost morale. These were circulated – anonymously – in print, and some were heard over the airwaves thanks to the BBC's broadcasts into occupied European countries.

Several of these songs were composed by Ludvig Irgens-Jensen, who had established himself as a patriotic artist in 1930 with *Heimferd* (Homecoming), a dramatic symphony for solo singers, chorus and orchestra. *Heimferd* celebrated the 900th anniversary of the death of saintly Norwegian King Olav II Haraldsson (who was formally canonised in 1164) in a rich but restrained late-Romantic tapestry of music and a text that used modern Norwegian, extracts from medieval Norse poetry and the Catholic Mass.

Irgens-Jensen, born in Kristiania (now Oslo) in 1894, was trained in language and literature rather than music, but played piano and composed from an early age, notably producing a large quantity of songs in his early twenties. His work overall is distinguished by that fastidious craft often displayed by the self-taught artist. He was clearly well-versed in contemporary European music – he is a direct contemporary of Erich Wolfgang Korngold and Dmitri Tiomkin, and thus a fortunate survivor of a generation devastated by World War I – and in his mature music cultivates a disciplined diatonic musical language, often using formal devices such as strict counterpoint, with a flair for instrumental colour.

In addition to his output of songs, Irgens-Jensen composed several works for the stage, including three operas, three oratorios, a small body of chamber music and a number of orchestral pieces including a Symphony.

In 1945 the restored, liberalising Norwegian parliament awarded the composer a State Honorary Grant for life; the post-war period saw several important works, including the final version of a song cycle *Japanische Frühling*, setting Japanese poems translated by Hans Bethge, whose *Die chinesische Flöte* was the basis for Mahler's *Das Lied von der Erde*.

Irgens-Jensen died while visiting Italy in 1969.



1953 photo of Ludvig Irgens-Jensen by Leif Ørnelund.
Source: Oslo Museum/Wikimedia Commons.

ABOUT THE MUSIC

ABOUT THE PASSACAGLIA

The Passacaglia dates from 1927, when it was entered in a competition to celebrate the centenary of Schubert's death. While it didn't win, it was 'placed', and caught the attention of the Danish composer Carl Nielsen; it has since become Irgens-Jensen's best-known orchestral work.

A substantial single-movement piece, its formal design is simple and effective, consisting of an introduction in ternary form – that is, two slabs of the same material with a contrasting central section – followed by the passacaglia proper. This too is cast in ternary form, with the usual insistent repetition of a 'ground' (a recurring pattern that supports a series of variations) interrupted by a rigorously-structured fugue.

If that sounds academic, it isn't. Irgens-Jensen immediately creates a powerful atmosphere with the opening *Andante lugubre*: a shimmering long-held note in the basses and cellos supports open intervals like horn calls in the bassoon before a melody, pulling gently between rhythmic groups of three and two, unfurls in the cellos. This material builds with the addition of brass and woodwind to the work's first climax, after which a new simpler melody is played by cellos and basses. This, much slowed down, is featured in the short *Andante tranquillo* that forms the central section of the introduction; its simplicity (which signals aspects of the passacaglia to come) is an emotional foil for the renewed urgency of the revisited opening material, now full of glowing brass chords and irresistible momentum until a quiet chord hangs in the air like, as conductor Bengt Engeset puts it, 'a soft question mark'.

The Baroque passacaglia was almost always in triple time, with its ground usually a pattern of four, eight or sixteen bars stated in the bass and often beginning with an up-beat. More recent composers such as Brahms, Vaughan Williams, Britten and Shostakovich honoured some of these conventions more in the breach, but Irgens-Jensen adheres closely to them at first. The sixteen-bar ground – a simple pattern of even crotchets in largely stepwise motion with a circular feeling – is sounded by cellos and basses before the first of sixteen variations commences.

A lesser composer would match each of the upper-voices' variations to the dimensions of the ground, but Irgens-Jensen overlaps these 'streams' to create a constant sense of forward motion, gradually adding different instrumental lines until he reaches the first major climax. Unlike Baroque composers, Irgens-Jensen also feels free to change key in mid-piece, so when the originally E-minor music modulates into D minor it dramatically enhances the appearance of serious dotted rhythms and a growing sense of agitation. The variations display a wealth of contrapuntal technique, harmony that varies from the simple and calm to the expressively chromatic, and rhythm that creates tension between the prevailing 3/4 time and different metrical groupings. Where the 'ground' of a passacaglia keeps it earthbound, the other great contrapuntal form of the Baroque, does the opposite: 'fugue', meaning 'flight', is largely free from formal constraint once certain conditions have been met. So when, after the twelfth variation, Irgens-Jensen interrupts the inexorable tread of his passacaglia with a fugue the effect is extremely dramatic. The fugue itself is in duple time, and is built on subject, or theme, that consists of three angular four-note motifs. Much of the material that is then added into the mix has been heard, sometimes in quite different shape, in the passacaglia, ensuring that the fugue doesn't feel like a gratuitous insertion. The music becomes intricate and often dense without being turgid, moving to a loud climax at which point we return to the passacaglia for its four final variations. Here Irgens-Jensen maintains the dramatic tension by moving freely through several distant keys until the full brass, with organ *ad lib*, sounds a 'chorale' version of the ground. From there the music gradually retreats, until the piece concludes with quiet string textures 'up in high, luminous places.'

Irgens-Jensen's work is scored for 3 flutes (3rd doubling piccolo), 2 oboes, 2 clarinets, bass clarinet, 2 bassoons and contrabassoon; 4 horns, 3 trumpets, 3 trombones and tuba; timpani, percussion, harp, organ and strings.

This is the work's Australian premiere.

ABOUT THE MUSIC

ABOUT FRANZ SCHUBERT

Schubert almost too neatly fits the stereotype of the Romantic artist: phenomenally productive though poor and largely unrecognised during a life that tragically ended when he was barely 31 years old.

Unlike Haydn, Mozart or Beethoven, who made Vienna their home, Schubert was born there in 1797. The family was by no means well off, but, as his father was a schoolmaster, Schubert was well educated, especially in literature and music: he began learning keyboard at the age of five. From 1805 he sang in the choir of the local parish church in the Viennese suburb of Lichtenthal for two years; then, having been auditioned by Antonio Salieri – the Kapellmeister who didn't kill Mozart – he joined the Imperial Chapel choir in 1808, and was enrolled in the Stadtkonvikt School, where he remained until 1813. He briefly took up teaching from 1814, by which time he had already produced original music including his Fantasy for piano duet (D.1), his first song, the beginnings of an opera and his First Symphony. The next two years would see several masses, symphonies and hundreds of songs, establishing Schubert's ability to set poetry of hugely variable types and qualities. A number of works were performed in the Schubert home; what history knows as the Schubert circle, people who loved him and his music and gave him practical, moral and financial support, begins to form.

Over the next few years Schubert had some success as a composer for the stage, though his wish to create operas in German was swamped by the craze for Rossini. He continued composition of songs and dance music and more than one unfinished symphony.

In 1823 Schubert began to experience the severe illness which would carry him off five years later, but work carried on unabated, and the later years are those of the pieces whose dimensions were described later by Schumann as of 'heavenly length'. Among these are the great string quartets, the string quintet, large scale piano sonatas and song cycles *Die schöne Müllerin* and *Winterreise*.

In 1827 Schubert was a torch-bearer at Beethoven's funeral. As a student of Salieri, the young Schubert had thought Beethoven's work deliberately odd and grotesque but seeing the first performance of the final version of *Fidelio* may have catalysed his conversion.

Schubert's final year saw the only known public concert of his music – a great success. He began to study advanced counterpoint toward the end of the year but his condition worsened and he died on 19 November 1828.



1875 oil painting of Schubert, after Wilhelm August Rieder's watercolor painting (1825).

ABOUT THE MUSIC

ABOUT THE 'UNFINISHED' SYMPHONY

Why Schubert abandoned the B minor Symphony is unclear, though it may be that he merely wished to concentrate, at the time, on music that had some chance of a performance. It was the time of the composition of other major works like the A-flat-major Mass D678, the *Wanderer* Fantasy D760 and a great many songs. But what is clear is that the surviving work represents a milestone in Schubert's development. Like the 'Great' C-major Symphony of 1826, it is a work that follows Beethoven in its radical expansion of the scale of a classical form, and it does so by using very clear and deceptively simple gestures to articulate its structure.

The first movement is marked *Allegro moderato*. Its opening theme, built around the first three notes of the B minor scale, is so familiar that we might not appreciate its freshness. Not only is the introductory first phrase unaccompanied, it is sounded – quietly – in the depths of the orchestra, and is. The urgent, answering shimmer from the upper strings falls into a two-bar phrase, which is repeated, and then repeated again when the main melody begins. This, too, makes use of two-bar motivic cells that are repeated: in this way Schubert is able to extend the scale of the melody without overloading it with detail. And Schubert's scoring is striking: over that 'shimmer', the first theme is sounded by oboe and clarinet in unison, a potentially dangerous doubling as the instruments have quite different acoustic properties, but the plangent new timbre is unforgettable; Schubert repeats this material, now with an added line for the horn.

Like most classical symphonies, this first movement has a second subject – a new theme in a new key. Classical composers often 'hide' the modulation, or transition, to the new, 'brighter-sounding' key in more elaborate textures but Schubert's example is almost comically off-hand: after an emphatic gesture, a long held note from the horns and bassoons introduces three simple chords and a syncopated, pulsing texture that accompanies the new theme – which is sounded below it by the cellos. This theme, too, is a mosaic of simple motifs:

a down-up leap and a balancing stepwise figure all contained within the interval of the fourth. These are combined, recombined and slightly elaborated to produce a long singing melody that wends its way upward.

According to 'classical' practice, this second theme should be in D major, but Schubert writes it in G to create an unexpected effect. He also, like Haydn and Beethoven, uses silence dramatically, and after the theme is fully stated there is a bar of silence and a sudden loud C minor chord. Schubert, like Beethoven, repeatedly sounds chords for rhetorical effect, and often immobilises the harmony, as heard at the end of the exposition. The central development section starts with a version of the introductory gesture, now modified to stress the sighing interval of the falling minor second. There is a dramatic juxtaposition of unexpected harmonies and fragments of the pulsing figure that accompanies the second theme – but without the melody. The climax is reached with the first theme striding through a dense orchestral accompaniment, but the recapitulation is even more dramatic for being a hushed *pianissimo*. The final coda is also mysterious, with much shimmering, and the emphatic nature of the closing gesture is undercut by the dying away of the last chord.

Both movements begin with three notes rising stepwise. This first is in B minor, but the second, marked *Andante con moto*, is in E major. The symmetrically-shaped movement's first theme has a characteristic rhythm – in 3/8, it is long-long-short-short-short-long, and this can furnish shorter patterns that Schubert uses throughout. The contrasting second theme, like the one in the first movement, has a gently pulsing accompaniment, and is a long melody first announced by the clarinet, then passed to the oboe with echoing phrases from the flute.

ABOUT THE MUSIC

In a climactic passage, the theme is stated in octaves against magisterial chords and energetic passagework, followed by a calmer section where it is played in canon between cellos and violins. The second theme reemerges, now played first by the oboe and passed to the clarinet; and, as in the first movement, the first theme is recapitulated very quietly. The movement ends in a hushed manner, another mosaic of the short-short-short motif, a faster rising and falling figure and the falling second, now confidently major.

**Gordon Kerry © 2009 (Mendelssohn),
2026 (Irgens-Jensen), 2013 (Schubert)**

Schubert's symphony is scored for pairs of flutes, oboes, clarinets and bassoons; 2 horns, 2 trumpets and 3 trombones; timpani and strings.

It was first performed on 17 December 1865 in Vienna, conducted by Johann von Herbeck.

The Sydney Symphony Orchestra first performed the work on 27 January 1944, conducted by Percy Code.

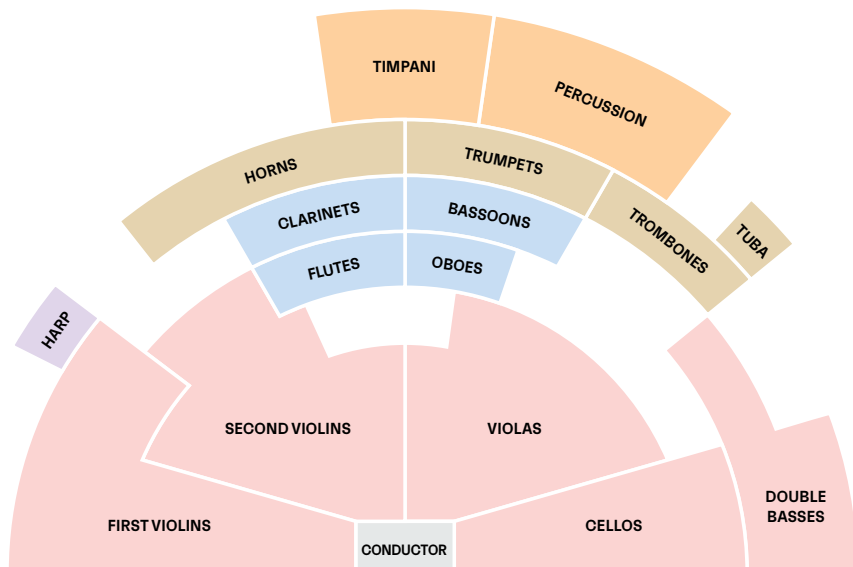
Other notable performances include those led by Eugene Goossens (1948, 49, 52), Hans Schmidt-Isserstedt (1953), Josef Krips (1955), Georg Tintner (1958), Lorin Maazel (1961), Antal Dorati (1965), Moshe Atzmon (1968), Elgar Howarth (1984), Richard Gill (1997), Gianluigi Gelmetti (2006) and Oleg Caetani (2010).

Our most recent performances were in 2019, led by then-Chief Conductor David Robertson.



Facsimile of the opening of the third movement as published in an 1885 biography of JR von Herbeck, the conductor of the premiere of Schubert's 'Unfinished Symphony'. Source: Wikimedia Commons

SYDNEY SYMPHONY ORCHESTRA



PERFORMING IN THIS CONCERT

FIRST VIOLINS

Andrew Haveron
Concertmaster
Alexandra Osborne
Associate Concertmaster
Fiona Ziegler
Associate Concertmaster
Jennifer Booth
Sophie Cole
Sercan Danis
Georges Lentz
Emily Long
Alexander Norton
Liam Pilgrim
Benjamin Tjoa
Leone Ziegler
Brian Hong[°]
Katie Betts*
Tamara Elias*^

SECOND VIOLINS

Lerida Delbridge
Principal
Kirsty Hilton
Principal
Marina Marsden
Principal Emeritus
Alice Bartsch
Emma Hayes
Shuti Huang
Wendy Kong
Nicole Masters
Robert Smith
Maja Verunica
Riikka Sintonen[°]^
Emily Qin*

VIOLAS

Richard Waters
Principal
Justin Williams
Acting Associate Principal
Anne-Louise Comerford
Associate Principal Emeritus
Stuart Johnson
Carl Lee
Justine Marsden
Felicity Tsai
Amanda Verner^
Leonid Volovelsky
Stephen Wright[°]

CELLOS

Jonathan Békés*
Guest Principal
Catherine Hewgill
Principal
Simon Cobcroft
Assistant Principal
Kristy Conrau
Fenella Gill
Christopher Pidcock
Adrian Wallis
Paul Ghica*^
Jack Ward*^

DOUBLE BASSES

Kees Boersma
Principal
Dylan Holly
Acting Principal
Steven Larson
Richard Lynn
Jaán Pallandi
Harry Young[°]

FLUTES

Lily Bryant[°]
Acting Associate Principal
Carolyn Harris
Katlijn Sergeant^
Principal Piccolo

OBOES

Shefali Pryor
Principal
Alexandre Oguey
Principal Cor Anglais

CLARINETS

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

BASSOONS

Matthew Wilkie
Principal Emeritus
Fiona McNamara
Noriko Shimada^
Principal Contrabassoon

HORNS

Samuel Jacobs
Principal
Euan Harvey
Acting Principal 3rd Horn
Rachel Silver
Emily Miers[°]
TRUMPETS
David Elton
Principal
Brent Grapes^
Associate Principal
Anthony Heinrichs

TROMBONES

Ethan Shrier*
Guest Principal
Scott Kinnmont
Acting Principal
Christopher Harris
Principal Bass Trombone

TUBA

Edwin Diefes*^
Guest Principal

TIMPANI

Antoine Siguré
Principal

PERCUSSION

Rebecca Lagos^
Principal
Joshua Hill[°]^

HARP

Louisic Dulbecco^
Principal

ORGAN

David Drury^
Guest Principal

Bold Principal

[°] Guest Musician
[°] Contract Musician
[†] Sydney Symphony Fellow
[^] Does not appear in the performance on Thursday 9 July

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**



Liam Pilgrim



Benjamin Tjoa



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



Shutu 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



Alexander Morris
Principal

BASSOONS



Todd Gibson-Cornish
Principal



Matthew Wilkie
Principal Emeritus



Fiona McNamara



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 Kinnmont
Associate Principal
Audrey Blunden Chair



Nick Byrne
Tim Robertson sc & Francesca Delano Davis Chair



Christopher Harris
Principal



Steve Rossé
Principal

TIMPANI



Antoine Siguré
Principal



Mark Robinson
Associate Principal/
Section Percussion



Rebecca Lagos
Principal
I Kallinikos Chair



Timothy Constable
Christine Bishop Chair

HARP



Louisic Dulbecco
Principal

BASS CLARINET

CONTRABASSOON

BASS TROMBONE

TUBA

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 ^{AO}

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

Sharon & Anthony Lee

In memory of Jane Mathews ^{AO}

Catriona Morgan-Hunn

A/Prof Keith Ong & Dr Eileen Ong

In memory of Mrs W Stening

Her Honour 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+

Colin & Richard Adams

Stephen J Bell

Audrey Blunden

Barbara Brady

Peter Braithwaite & Gary Linnane

Sandra & Neil Burns

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

Elizabeth Gibson

Carolyn Githens

Dr Bruno & Rhonda Giuffre

In memory of Michael Hamar

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

Warren & Marianne Lesnie

Levins Family Foundation

Dr Lee MacCormick Edwards
Charitable Foundation

Susan Maple-Brown ^{AM}

Wendy McCarthy ^{AC}

Robert McDougall ^{KC}

Russell & Mary McMurray

Helen Meddings & the late
Phil Meddings

Sue Milliken ^{AO}

The Estate of the late
Elsie Joan Moore

Jane & John Morschel

Dr Dominic Pak
& Cecilia Tsai

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 Murrhry,
in memory of Ann Smith

The Estate of the Late Joyce
Catherine Smith

Elizabeth & Dougall Squair

James Stening

Tony Strachan

Dominic Taranto
& Anthony Cassidy

Kevin J Troy

Yim Family Foundation

SUPPORTERS \$5,000+

Peter Arthur

Robin Aubourg

Dr Richard Balanson
& Dawn Talbot

David Barnes

Doug & Alison Battersby

Dr Victor Bien & Silvana d'Iapico

Beverley & Phil Birnbaum

Judith Bloxham

In memory of Rosemary Boyle
(Music Teacher)

Roslynne Bracher ^{AM}

Maggie Brown

Miguel Carrasco
& Renee Martin

Margot Chinneck

Terry & Julie Clarke

THANK YOU

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 AM
Sarah & Tony Falzarano
Freilich Family Foundation
Leonie & James Furber
Anne Galbraith
Dr Gregory Gard &
Dr Joanne Grimsdale
Denys & Jennifer Gillespie
Dr Colin Goldschmidt
& Gillian Kelsey
The Greatorex Fund
Dr Jan Grose OAM
Gulati Family Foundation
In memory of Michael Hamar
Richard Hansford
Dr Joanne Hart & Adam Elder
Jill Wran AM
James & Yvonne Hochroth
The Estate of the late
Beryl Margaret Jamieson
Stephen Johns
& Michele Bender
Karin Keighley
Anna-Lisa Klettenberg
Elaine MacDonald
John & Sophia Mar
Dr Mahidi Mardini
Dr V Jean McPherson
The Hon. AJ Meagher
& Fran Meagher
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
Wagner Society in NSW
Geoff & Alison Wilson

SUPPORTERS \$2,500+

Juliet & Nick Andrews
Martin & Ursula Armstrong
John Augustus
Michael Ball
Maureen & William Barnard
Nicole Berger
Minnie Biggs
Irene & Robert Bonella
Stephen Booth
Bill Brooks & Alasdair Beck
In memory of RW Burley
Louise Burney
Jennifer Burton
Bronwyn & Tony Carroll
Cecily Cathels
Dr Paul Collett
Vanessa Cragg & the late
Ronald D Cragg OAM
Debby Cramer
Rosemary Curtin
Katarina Cvitkovic
Vladimir & Rachel Debelak
Laurence Dillon
Susan & Roger Doenau
Camron Dyer & Richard Mason
John Ellacott
John Favaloro
Elisabeth Fidler
Barbara Knox Fogarty
Diane Gallery
AM Gregg & DM Whittleston
Louise Hamshere
Alan Hauserman & Janet Nash
Dr Lybus Hillman
Dorothy Hoddinott AO
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
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
Russell Parkin
Dr Michael Pidcock
Graham Quinton
Kenneth & Deborah Raphael
M Saunders
Barbara & Bruce Solomon
Ross Steele & Alan Toohey
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
Wagner Society in Queensland
Dr Alla Waldman
& Mark Azzopardi
Jerry Whitcomb
Dr Simon Winder
Isaac Wong
Marianna Wong
Natalie Yamey
Dr John Yu AC

THANK YOU

PRINCIPAL PARTNER

Emirates

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



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
Joshua Cole
Rosemary Curtin
Susan Ferrier
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 AO
Dr Gary Holmes
Michelle Anne Johnson
Dr John Lam-Po-Tang
Gary Linnane
Helen Lynch AM
David Maloney AM
Danny May
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 Officer
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 Garnerio
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 Abercrombie
Content Producer
Elizabeth Arrigo
Communications Manager
Hugh Robertson
Editorial Manager
Brittany Wyper
Social Media Specialist
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
Lynn McLaughlin
Head of Lifecycle Marketing
Douglas Emery
Senior Marketing Manager & Insights Analyst
Elinor Hillock
Database Specialist

Customer Relations

Adriana Law
Interim Customer Relations Leader
Georgia Mulligan, Jennifer Calacoci,
Meg Chaseling
Customer Relations Team Leads

OPERATIONS & PRODUCTION

Kerry-Anne Cook
Director of Operations & Production
Aeva O'Dea
Operations 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

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.

