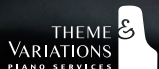


JAVIER PERIANES IN RECITAL

20 JULY 2026

Concert Hall,
Sydney Opera House

Presenting Partner



«SYDNEY»
«SYMPHONY»
«ORCHESTRA»

Emirates

Principal Partner

WELCOME

Welcome to **Javier Perianes in Recital**, the second concert in the *International Pianists in Recital Series* for 2026.

‘A frequent and welcome visitor to Sydney’ (*Limelight*) during Simone Young’s tenure as Chief Conductor, Perianes has become an audience favourite thanks to his superb combination of intensity and delicacy and his unerring ability to move between the two at precisely the right moment.

In tonight’s recital he celebrates the 150th anniversary of the birth of his countryman, Manuel de Falla. Perhaps the greatest Spanish composer of the 20th century, Falla brought Spanish folk and popular musical forms into the concert hall, establishing the blueprint for everyone that came after him. Perianes takes a number of Falla’s compositions in familiar musical forms – nocturnes, mazurkas and waltzes – and places them alongside complementary works by Chopin, revealing how both composers, shaped by different cultural traditions, used miniature forms to explore the deepest corners of emotion.

After interval join Perianes takes us on a technicolour journey through Spain with selections from Isaac Albéniz’s *Iberia*, one of the most evocative expressions of a nation’s natural and built environment ever captured in music.

As Presenting Partner of the *International Pianists in Recital Series* we are honoured to support the Sydney Symphony Orchestra in its mission to bring world-class artists to our stages. For more than twenty years, Theme & Variations has remained dedicated to nurturing a love of the piano and to presenting artists whose passion and artistry inspire audiences, students and fellow musicians alike.

We believe recitals like tonight’s are not only performances but shared experiences that celebrate the enduring power of music to connect us. Javier’s profound musicianship reminds us of the piano’s infinite possibilities, and we are delighted you can join us for what is sure to be an unforgettable evening.



Nyree Vartoukian
Co-Founder and Director,
Theme & Variations Piano Services

2026 CONCERT SEASON

JAVIER PERIANES IN RECITAL

A CELEBRATION OF MANUEL DE FALLA

Javier Perianes piano

MANUEL DE FALLA (1876–1946)
Nocturno (1896)

FRÉDÉRIC CHOPIN (1810–1849)
Nocturne, Op.27 No.2 (1836)

MANUEL DE FALLA
Mazurka (1899)

FRÉDÉRIC CHOPIN
Mazurka, Op.7 No.2 (1830–1831)
Mazurka, Op.67 No.1 (1835)

MANUEL DE FALLA
Serenata Andaluza (1900)

FRÉDÉRIC CHOPIN
Waltz, Op.34 No.2 (1831)

MANUEL DE FALLA
Canción (1900)

FRÉDÉRIC CHOPIN
Berceuse, Op.57 (1843–44)

INTERVAL

MANUEL DE FALLA
Four Spanish Pieces (1906–09)
I. Aragonesa
II. Cubana
III. Montañesa
IV. Andaluza

ISAAC ALBÉNIZ (1860–1909)
Selections from *Iberia* (1905–1909)
Evocación
El Polo
Almería
Triana

Monday 20 July, 7pm
International Pianists
in Recital

Concert Hall,
Sydney Opera House

Pre-concert talk

By Andrew Howes in the
Function Room, Level 1,
at 6.15pm

Estimated durations

40 minutes
Interval – 20 minutes
45 minutes

The concert will run
for approx. 1 hour and
45 minutes

Cover image

By David Swift

Javier Perianes’s
performances with the Sydney
Symphony Orchestra have
been made possible with
generous support from the
Embassy of Spain in Australia

Sydney Symphony Orchestra
acknowledges 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.

Presenting Partner



Emirates

Principal Partner



Photo by Igor Studio

ABOUT THE ARTISTS

JAVIER PERIANES piano

The international career of Javier Perianes has led him to perform in the most prestigious concert halls, with the world's foremost orchestras, working with celebrated conductors including Daniel Barenboim, Charles Dutoit, Zubin Mehta, Gustavo Dudamel, Klaus Mäkelä, Gianandrea Noseda, Gustavo Gimeno, Santtu-Matias Rouvali, Simone Young and Vladimir Jurowski.

The 2025/26 season features an array of high-profile concerts, including San Francisco, San Diego, Dallas and Baltimore symphony orchestras, Bamberger Symphoniker, Orquestra Sinfônica do Estado de São Paulo, Orquestra Sinfónica de Castilla y León, Teatro Real and Orchestre Philharmonique de Monte Carlo, Sydney and Tasmanian symphony orchestras. Perianes returns to Orquestra de la Comunitat Valencia to play-direct all five Beethoven Concerti, and concludes the play-direct Beethoven cycle with Galicia Symphony.

Perianes frequently appears in recital across the globe, with performances this season at Heidelberger Frühling, Gulbenkian, Ostrava, Barcelona, Alicante, Scherzo Madrid, Bozar, Liege, Künzelsau and Sydney Opera House. He also appears at prestigious festivals such as the BBC Proms, Lucerne Festival, Argerich Festival, Salzburg Whitsun, La Roque d'Anthéron, Grafenegg, Prague Spring, Ravello, Stresa, San Sebastián, Santander, Granada, Vail, Blossom, Ravinia and the Canary Island Music Festival.

As a natural and keen chamber musician, he regularly collaborates with violist Tabea Zimmermann. The duo will tour Germany and North America including dates at Carnegie Hall, Montreal Salle Bourgie, Princeton, Club Musical de Quebec and Library of Congress.

Career highlights have included concerts with Wiener Philharmoniker, Leipzig Gewandhausorchester, Chicago, Boston, San Francisco, Washington's National, Yomiuri Nippon and Danish National symphony orchestras, Oslo, London, New York, Los Angeles and Czech philharmonic orchestras, Orchestre de Paris, Cleveland, Orchestre Symphonique de Montréal and Swedish and Norwegian Radio orchestras, Mahler Chamber Orchestra and Budapest Festival Orchestra.

Perianes exclusively records for harmonia mundi. His most recent releases feature a selection of Scarlatti's Sonatas, Granados's *Goyescas* and Chopin's Sonatas No.2 and No.3 interspersed with the three Mazurkas from Op.63. In 2025, Euroarts released a documentary recorded with Perianes at the Reales Alcázares in Seville, showing the special relationship between Scarlatti and Albéniz, linked to the city of Seville.

Perianes was awarded the National Music Prize by the Ministry of Culture of Spain and named Artist of the Year at the International Classical Music Awards (ICMA).

The Embassy of Spain in Australia is delighted to support Spanish pianist Javier Perianes. Tonight's recital is an occasion to celebrate the 150th anniversary of the birth of Manuel de Falla this year. The Andalusian composer captured the colours and the notes of Spain in his music, and offered it to the world.

Esther Monterrubio Villar
Ambassador of Spain

ABOUT THE MUSIC

For a certain kind of European, Spain and Poland would count as countries on the periphery, though both countries had provided dance forms that the rest of Europe had enthusiastically embraced from the 18th century on. In the 19th and early 20th centuries, as now, artists from such countries spent at least some time in the larger capitals like Paris or Vienna to study and to advance their careers. All of the composers featured in this program were drawn to Paris, and all three brought with them elements of long-established cultures that further enriched European music more broadly. This recital puts into perspective the multiple connections that exist between Frédéric Chopin, Isaac Albéniz and Manuel de Falla, whose 150th anniversary we celebrate this year.

ABOUT MANUEL DE FALLA

Manuel de Falla was born in Cádiz, in Spain's southernmost region, Andalusia. Much of Andalusia's distinctive culture has roots in its Islamic history, including what Debussy called the 'stark beauty of the old Moorish cantilenas'; and, of course, there is the whole tradition of flamenco. Falla's first works are steeped in Andalusian traditions, although, as we hear in the works in the first half of this program, he was also well-versed in the forms and manners of music from beyond Spain and synthesised these influences. One in particular was the music of Chopin, which Falla believed 'offers us an almost continuous pure musical substratum.'

In 1907 Falla wrote to Claude Debussy for advice and received a generous response. Later that year Falla left his native Spain in some frustration. Two years before he had won a prize for his opera *La vida breve* ('Life is short'), a work in which he established the principles of working with distinctly Spanish sounds and forms, but when the promised production failed to eventuate, the composer went to Paris for a short break that lasted seven years. There he got to know Debussy, Maurice Ravel, Paul Dukas and Igor Stravinsky and absorbed some of their stylistic idioms, to the extent that when he returned to Spain with the outbreak of the First World War his 'ballet with songs' *El amor brujo* ('Love, the magician') was criticised as sounding 'too French'.

Another especially consequential meeting in Paris was with the Spanish composer Isaac Albéniz, who welcomed Falla 'in a truly magnificent way', and shared with him the score of his epic cycle, *Iberia*.

On returning to Spain, Falla settled at first in Madrid where he wrote some of his most enduring music – including *Nights in the Gardens of Spain* and the final version of *The Three-Cornered Hat*. In 1921 he moved to Granada and began cultivating a more neoclassical style in chamber works and concertos.

With the victory of Francisco Franco's Nationalists in the Spanish Civil War, Falla left Spain in 1939 to live in Argentina where he lived, despite inducements from Franco to return, until his death in 1946.



Manuel de Falla in 1914

ABOUT THE MUSIC

ABOUT FRÉDÉRIC CHOPIN

According to his friend, colleague and rival Franz Liszt, Chopin was ‘repelled by the furious and frenzied face of Romanticism’, and he withdrew from the concert platform and even from metropolitan society. But the cliché of him retreating into miniatures is inaccurate. Not only do the solo works in the genres that he made his own – such as the nocturne, ballade, polonaise or mazurka – often take on a substantial scale and an amazing intricacy, Chopin remained interested enough in ‘classical’ forms to complete his Third Sonata as late as 1844.

It is true, though, that after he left Poland in 1830 his piano music became ever more subtle – more suited to the salon than the concert hall – and that he wrote virtually no music involving any other instruments. The pieces for piano and orchestra, including the two concertos, were, with one exception, the work of the late-teenaged composer in his native Warsaw.

Based in Paris, Chopin met the Romantic novelist known as George Sand (Aurore Dupin) in late 1836, and was put off by the writer’s assumption of masculine manners and clothing. Meeting Sand again in April 1838, Chopin’s attitude changed and he embarked on the major love affair of his life. Towards the end of that year Chopin, Sand and her two children fled to Majorca where they lived in uncomfortable lodgings and faced open hostility from the puritanical islanders, but he wrote his Preludes. They returned to France but Chopin’s increasing ill-health strained the relationship to breaking point.

Chopin’s innovation, in his solo music especially, was to introduce a polyphonic complexity (influenced by Bach) to simple textures without destroying their affect. He famously criticised the music of Beethoven, saying it is occasionally ‘obscure and seems lacking in unity ... the reason is that he turns his back on eternal principles; Mozart never.’



Detail from *Portrait of Frédéric Chopin and George Sand* (1838) by French artist Eugène Delacroix (1798–1863).

ABOUT NOCTURNES

Nineteenth-century Romanticism often traded in music that was deliberately fragmentary, allusive and poetic. Pianists of the time, moreover, were well served by advances in technology such as the iron frame, which made their instruments more resonant and capable of a broader range of dynamic and textural effects.

The piano nocturne is largely the child of John Field, an Irish pianist and composer who lived and worked in London and Moscow. In 1812 Field began producing gently melancholic miniatures where the left hand provides a rippling accompaniment to a lyrical right hand melody. Field gave them the evocative generic title and his pieces, as David Rowland writes, ‘were famous for the dream-like states that they induced in his listeners’.

Chopin made the nocturne more famous, beginning in 1827; Falla, as a 20-year-old, composed his own *Nocturno* in 1896. Like many of Chopin’s, it is in the minor mode (F minor) and ternary form, where two statements of the main material enclose a contrasting middle section. Falla’s main melody, heard in a great variety of voicings

ABOUT THE MUSIC

and textures is simple and songlike, a scale passage in a short-short-short-long-short rhythm. In the faster middle section it is heard in the major key before becoming more chromatic and thus slightly more turbulent, before a return to the original key.

Chopin's Op.27 pair (in C sharp minor and D flat major – effectively two aspects of the same key) date from 1835. Avoiding ternary form, the D flat major work alternates a long major-mode melody with a minor passage doubled in thirds or sixths, and there is typically Chopinesque efflorescence towards the end of the work.

ABOUT THE MAZURKA

The mazurka, 'punctuated by the stamping of heels' (as Camille Bourniquel puts it) is flexible and capable of a huge variety of speeds and moods. Franz Liszt said that Chopin's mazurkas 'ennobled their melody, enlarged their proportions, and introduced into them harmonic light and shade.'

The mazurka is in 3/4 time, but with the main stress of the bar on either the second or third beat. Chopin was teased by several people for playing certain mazurkas as if they were in 4/4, such was his use of *rubato* – stretching the rhythm to linger on and emphasise the second beat.

Falla premiered his C minor Mazurka in 1900 in Madrid and it faithfully follows Chopin's example. Dominated by short, dotted rhythm motifs, it features repeated eight-bar strains (allowing for contrasting interpretations between statements) and frequently makes use of a subtle stress on the third beat of the bar.

Robert Schumann famously declared that Chopin's Mazurkas were 'cannons buried in flowers.'

The mazurka is native to the region of Mazovia, which the 1815 Congress of Vienna had handed to Russia. Chopin's Five Mazurkas Op.7 were mostly composed in Vienna, where he spent some months before settling in Paris, in 1830, the year of the November Uprising, a doomed attempt by young Polish officers to throw off Russian rule, though some scholars argue that the A minor work was

begun the year before. In the five or so years between Op.7 and Op.67 No.1 (composed in 1835 but not published until 1855) there is a clear change in Chopin's approach; Op.7 No.2 maintains a certainly regularity of form not unlike Falla's, whereas right from the reiterated chords that launch Op.67 No.1 we are in a world of greater urgency and unpredictability.

ABOUT THE WALTZ

Chopin helped to establish the 'legitimacy' of folk-based forms, especially the mazurka, on the concert stage, even though Mendelssohn, whom he counted as a friend, found them 'so mannered as to be hard to understand'. As models for concert music, polonaises and waltzes were, as Paul Hamburger puts it, 'more civilised, though hardly better organised, ballroom and court dances of Chopin's age'.

Like his *Mazurka*, Falla's *Serenata andaluza* dates from 1900 – around the time that he resolved to give up a career as a pianist and to devote himself to composition. This short, charming piece, like much Andalusian music, uses repetition of rhythmic ideas, such as the dotted rhythms at the start, before releasing a long 'Moorish cantilena' that is contrasted soon enough with a passage whose debt to Chopin is obvious. More 'Andalusian' sounds emerge, leading to a reprise of the opening and some gently emphatic development of the material.

Chopin claimed he had 'nothing of what is needed for Viennese waltzes. I can't even dance one properly!' and avoided publishing them until the late 1830s. The Op.34 No.2 waltz, marked *Lento*, begins with a melody in the tenor (or perhaps cello) register. This is contrasted with more florid right hand figurations – a reminder that Chopin's interest in the Baroque extended to the ornamentation of solo vocal music. An extra Viennese touch is the bittersweet, Schubertian alternation between minor- and major-mode versions of the material.

ABOUT THE MUSIC

ON SONG

Falla, much more than Chopin is a composer for the voice with several works for the stage and much loved song-cycles such as the *Seven Popular Spanish songs*.

His *Canción* is a student work – the title merely means ‘song’, though it can connote certain Cuban styles – which with its regular ‘bass note + chord’ figure in the left hand and the simple scale-based melody at the start has the simplicity of a Satie *Gymnopédie*. Falla, characteristically, ornaments and develops the material before a return to the simple opening.

In his *Berceuse*, or Lullaby, composed in 1843–4, Chopin returns to the dream-world of the Nocturne, in that the music is underpinned by a hypnotic, rocking ostinato, while the right hand spins every more elaborate and fantastic figurations. In fact Chopin at first entitled it ‘Variantes’, as the simple lyrical tune with which it commences is no sooner stated than given in duet, then ornamented in various ways until a final brief reminiscence.

FALLA IN PARIS

When he arrived in Paris in 1907, Falla, as we have noted, encountered a supportive circle of musicians whose work he had admired from afar. Paradoxically, and especially thanks to the encouragement of Albéniz, Falla’s music became both more sophisticated and even more explicitly Spanish.

Falla had begun work on the *Four Spanish Pieces* in 1906 and completed them in Paris in 1909. Dedicated to Albéniz, and like *Iberia* a series of musical evocations of particular places, they were premiered that year by Ricardo Viñes, who was a friend of Maurice Ravel and his preferred interpreter until he wasn’t.

The first, ‘Aragonese’, is based on the *jota*, a dance-form found widely across Spain which has varying characteristics in regions such as the northeastern province of Aragon. Falla’s is a lively dance in 3/8, frequently using a distinctive triplet ornament on the second beat of the bar and a tranquil central section.

By contrast the ‘Cubana’ – evoking the island nation that Spain had ceded to the United States in 1898, and which became an independent republic in 1902 – is moderate in tempo. The music has a sustained if gentle tension generated by the alternation of 3/4 and 6/8 metre, and the octave leaps in the bass might suggest another Cuban dance, the habanera.

‘Montañesa’ is inspired by Cantabria, a small region in the north of Spain that lies between the Cantabrian mountains and the Bay of Biscay. Subtitled ‘landscape’, its outer sections are marked *Andante tranquilo* and have a prominent lyrical melody that suggests a spacious and calm landscape. A more animated central section is dominated by a left-hand rhythm that recalls the bolero.

In the final movement, ‘Andaluza’, Falla goes ‘home’, using modes that might once have been called ‘oriental’ and ornate ‘arabesque’ melodic shapes. Even in quieter moments the music maintains what Falla calls ‘strong rhythm and wild sentiment.’

ABOUT THE MUSIC

ABOUT ALBÉNIZ AND *IBERIA*

Isaac Albéniz was born near the French border in Catalonia, and showed prodigious talent at the piano as a child. He began performing in public at the age of nine, and, able to travel widely with his father, a customs official, performed in numerous places outside of Spain while still a teenager. He was accepted by the Paris Conservatoire but was too young to go, and unlike Falla, decided on further study in Leipzig and Brussels rather than Paris. From the early 1880s, Albéniz, like Granados and, later, Falla, was profoundly influenced by the Madrid-based composer and musicologist Felip Pedrell, who encouraged him to cultivate distinctly Spanish idioms in his music.

By the 1900s Albéniz was based mainly in London and Paris, where he died in 1909 at the age of 48. Among his late works is his magnum opus, the ‘twelve new impressions’ of Spain that form his *Iberia*. Writing in 1913, Debussy noted that Albéniz ‘was the first who knew how to make use of the rich melancholy and the special sense of humour peculiar to his century of origin.’ *Iberia* is grouped into four books each containing three pieces. We hear four pieces today.

‘Evocación’, which opens Book I, doesn’t specify a regional connection. It is, as Walter Aaron Clark notes, in sonata form, and its first theme uses features of the *fandanguillo* (an Andalusian variant of the popular couples’ dance) contrasting with the more energetic *jota* for the second. Its mostly gentle character is a foil to the boisterous ‘El Puerto’, whose *zapateado* rhythm (a dance known for elaborate footwork – more ‘stamping of heels’) celebrates a port region near Cádiz that is famous for its spring fair and religious pilgrimages.



Albéniz in 1901

From Book II we hear ‘Almería’, named for an Andalusian port on the Mediterranean. Here the tension between 6/8 and 3/4 that we met in Falla is to the fore, and about halfway through Albéniz adds, literally, an extra line to the score for a beautiful melody – in 4/4, superimposed on the prevailing metre – that is sounded in the alto register and then high above the texture.

Finally, ‘Triana’ celebrates the famous quarter of Seville with many of its characteristic dances; with its large community of Roma people, Triana was considered the home of flamenco and the *cante jondo*, the ‘deep songs’ of Andalucía. Manuel de Falla believed these songs ‘had a natural excellence which is why they were ‘continuously and abundantly used by foreign composers.’ And as he and Albéniz showed, their natural excellence was also clear in the music of Spanish composers.

Gordon Kerry © 2026

ORCHESTRA CHAIR PATRONS

Andrew Haveron

Concertmaster
Vicki Olsson Chair

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*

Claire Herrick

Violin
Russell & Mary McMurray Chair

Rebecca Gill

Violin
*Dr John Lam-Po-Tang Chair,
in memory of Reg & Jeannette Lam-Po-Tang*

Nicole Masters

Violin
Nora Goodridge OAM Chair

Tobias Breider

Principal Viola
Roslyn Packer AC & Gretel Packer AM Chair

Justin Williams

Assistant Principal Viola
*Bob & Julie Clampett Chair,
in memory of Carolyn Clampett*

Anne-Louise Comerford

Associate Principal Emeritus Viola
White Family Chair

Rosemary Curtin

Viola
John & Jane Morschel Chair

Catherine Hewgill

Principal Cello
Jacqui & John Conde AO Chair

Kristy Conrau

Cello
Deborah Anne Jones Chair

Kees Boersma

Principal Double Bass
Brian Abel Chair

Emma Sholl

Principal Flute
Robert Constable & Family Chair

Carolyn Harris

Flute
*Landa Family Chair,
in memory of Dr Barry Landa*

Shefali Pryor

Principal Oboe
Council Chair

Alexandre Oguey

Principal Cor Anglais
Dr Rebecca Chin & Family Chair

Francesco Celata

Associate Principal Clarinet
John Curtis AM Chair

Samuel Jacobs

Principal Horn
Terrey Arcus AM Chair

Marnie Sebire

Horn
Her Honour Robyn Tupman Chair

Rachel Silver

Horn
Sue Milliken AO Chair

David Elton

Principal Trumpet
Anne Arcus Chair

Scott Kinmont

Associate Principal Trombone
Audrey Blunden Chair

Nick Byrne

Trombone
*Tim Robertson sc & Francesca Delano
Davis Chair*

Rebecca Lagos

Principal Percussion
I Kallinikos Chair

Timothy Constable

Percussion
Christine Bishop Chair

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
In memory of Dr Bill Webb
& Helen Webb
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
The Lionel & Yvonne Spencer Trust
In memory of Mrs W Stening
Her Honour Robyn Tupman
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 Murrhly,
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

THANK YOU

Terry & Julie Clarke
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



GOVERNMENT PARTNERS



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

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

MAJOR PARTNERS



Advisory Partner



Fine Wine Partner

GOLD PARTNERS



SILVER PARTNERS



BRONZE PARTNERS



INDUSTRY PARTNERS

FOUNDATIONS



PATRON Her Excellency
The Honourable Margaret Beazley AC KC

BOARD

Geoff Wilson *Chair*
Andrew Baxter *Deputy Chair*
Geoff Ainsworth AM
William Barton
Kees Boersma
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 Jelicio
Corporate Relations Officer
Fleur Griffiths
Head of Philanthropy
Patricia Laksmo
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 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
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.

