

LUCAS & ARTHUR JUSSEN IN RECITAL

31 AUGUST 2026

Concert Hall,
Sydney Opera House



Presenting Partner



SYDNEY
SYMPHONY
ORCHESTRA

Emirates

Principal Partner

WELCOME

Welcome to **Lucas & Arthur Jussen in Recital**, the third concert in the *International Pianists in Recital series* for 2026.

Tonight's is a special performance of repertoire for piano duo – works for two pianos and for two pianists sitting at the same piano.

This is music that requires a special connection between two players, and Dutch brothers Lucas and Arthur Jussen have that connection in their DNA. The German newspaper *Der Tagesspiegel* has praised them as ‘formidable storytellers, who captivate listeners with their spellbinding craft’, and we look forward to being captivated this evening.

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. We are delighted you can join us for this rare and wonderful performance.

A handwritten signature in black ink, appearing to read 'Nyree Vartoukian', with a long, sweeping horizontal line extending to the right.

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

2026 CONCERT SEASON

LUCAS & ARTHUR JUSSEN IN RECITAL

FOUR HANDS AND TWO PIANOS

LUCAS & ARTHUR JUSSEN pianos

WOLFGANG AMADEUS MOZART (1756–1791)

Sonata in D major for piano, four hands, K381/123a (1772)

- I. Allegro
- II. Andante
- III. Allegro molto

FRANZ SCHUBERT (1797–1828)

Fantasia in F minor, D940 (1828)

- I. Allegro molto moderato —
- II. Largo —
- III. Allegro vivace —
- IV. Tempo I

MAURICE RAVEL (1875–1937)

La Valse – poème chorégraphique (1920)

INTERVAL

IGOR STRAVINSKY (1882–1971)

The Rite of Spring (1913)

Part 1 – Adoration of the Earth

- I. *Introduction*
- II. *Dance of the Young Girls*
- III. *Ritual of Abduction*
- IV. *Spring Rounds*
- V. *Games of the Rival Tribes*
- VI. *Procession of the Sage*
- VII. *Adoration of the Earth*
- VIII. *Dance of the Earth*

Part 2 – The Sacrifice

- I. *Introduction*
- II. *Mystic Circles of Young Girls*
- III. *Glorification of the Chosen Virgin*
- IV. *Evocation of the Ancestors*
- V. *Ritual of the Ancestors*
- VI. *Sacrificial dance – The Chosen Virgin*

Monday 31 August, 7pm

International Pianists
in Recital

Concert Hall,
Sydney Opera House

Pre-concert talk

By Phillip Sametz in the
Northern Foyer at 6.15pm

Estimated durations

Mozart – 25 minutes
Schubert – 20 minutes
Ravel – 12 minutes
Interval – 30 minutes
Stravinsky – 35 minutes

The concert will run for
approx. 2 hours

Cover image

By Marco Borggreve

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.

Presenting Partner



Emirates

Principal Partner



Lucas (left) and Arthur Jussen (right). Photo by Jesaja Hizkia.

ABOUT THE ARTISTS

LUCAS & ARTHUR JUSSEN piano

Lucas & Arthur Jussen are among the most sought-after piano duos of our time. Given their brilliant international career, it is fair to say that the Jussen brothers (born in 1993 and 1996) are Holland's best-known ambassadors for classical music. With their energetic, almost symbiotic playing, their great tonal sophistication and their gripping interpretations, they are enthusiastically acclaimed by press and audience alike. 'It's like driving two BMWs at the same time,' said conductor Michael Schönwandt about the two pianists after a joint concert.

Engagements have taken them to leading orchestras such as the Boston Symphony Orchestra, Chicago Symphony Orchestra, Royal Concertgebouw Orchestra, Budapest Festival Orchestra, Leipzig Gewandhaus Orchestra and the Academy of St Martin in the Fields. They have worked with many renowned conductors, including Christoph Eschenbach, Iván Fischer, Sir Neville Marriner, Andris Nelsons, Yannick Nézet-Séguin and Jaap van Zweden.

Lucas & Arthur Jussen are Artists in Residence with the Frankfurt hr Symphony Orchestra for the 2025/2026 season. They will be featured in several programs as part of this residency. A particular highlight of the season is their eagerly awaited debut with the Berlin Philharmonic in February 2026. Further invitations will take them to the Danish National Symphony, City of Birmingham Symphony Orchestra, Gewandhaus Orchestra, Philharmonia Zurich, Lahti Symphony and Orchestre National de France, among others. As soloists, they will also tour with the Munich Philharmonic, the Vienna Symphony Orchestra and the Academy of St Martin in the Fields. In the USA, they will make their debut with the Pittsburgh Symphony Orchestra and can be heard in several recitals, including in Prescott, La Jolla, Palm Springs and Kansas City. In April 2026, they will premiere Andrew Norman's double concerto, composed especially for them, with the Boston Symphony Orchestra under the baton of Susanna Mälkki.

In Asia, the Jussen brothers will perform for the first time at the Tongyeong International Music Festival. They will then travel to Taiwan to give a concert with the Taiwan Philharmonic and play at the Weiwuying International Music Festival.

Highlights in Europe include appearances at major festivals such as the Gstaad Festival, the Schleswig-Holstein Music Festival, the Mecklenburg-Vorpommern Festival, the Enescu Festival and the Istanbul Music Festival. Together with percussionists Alexej Gerassimez and Emil Kuyumcuyan, they present a dynamic piano-percussion program in Hamburg, Hanover, Bremen, Cologne, Dresden, Amsterdam, Oslo, Budapest and Barcelona, at the Ruhr Piano Festival and the Prague Spring Festival. They can be heard in recital in Amsterdam, Arnhem, Ghent, Antwerp, Braunschweig, Leipzig, Marburg, Münster, Bielefeld, Wiesloch, Erlangen, Bern, Milan and Vilnius, among other places.

Lucas & Arthur Jussen have been signed to Deutsche Grammophon since 2010. Their debut recording of works by Beethoven went platinum and won the Edison Klassiek Audience Award. This was followed by a Schubert CD and the album *Jeux* featuring French piano music. In 2015, a recording of Mozart's Concertos K242 and K365 with the Academy of St Martin in the Fields under Sir Neville Marriner was released, achieving gold status. Further releases include Poulenc's Double Concerto and Saint-Saëns's *The Carnival of the Animals* with the Concertgebouw Orkest under Stéphane Denève, as well as a Bach album with the Amsterdam Sinfonietta. On *The Russian Album* (2021), they interpret works for two pianos by Rachmaninov, Stravinsky and Arensky. In their latest recording, *Dutch Masters* (April 2022), supported by the Netherlands Radio Philharmonic Orchestra, among others, they devote themselves to works by Dutch composers. This recording was awarded an Edison Klassiek and the audience prize.

Lucas & Arthur Jussen received their first piano lessons in their hometown of Hilversum. Even as children, they performed before Queen Beatrix of the Netherlands, and their first awards in competitions followed. In 2005, the two met Portuguese pianist Maria João Pires, who mentored them for years. Lucas later studied with Menahem Pressler in the United States and Dmitri Bashkirov in Madrid, while Arthur completed his studies with Jan Wijn at the Conservatorium van Amsterdam.

ABOUT THE MUSIC

ABOUT MOZART

Mozart began to compose at the age of five, and made his debut as a performer a year later. His father, Leopold, genuinely believed that his son was a ‘miracle that God had allowed to be born in Salzburg’, while being keenly aware of the commercial potential of having a child prodigy to exhibit.

He left Salzburg and settled in Vienna in 1781, and by 1782 was Vienna’s star composer and performer of piano concertos; composing *The Marriage of Figaro* changed the course of his career, and the nature of opera, forever.

From mid-1788 to the beginning of 1791 things were difficult. His popularity in Vienna had waned and the city’s musical life was put on hold while the Austro-Hungarian Empire went to war with the Turks – theatres closed and many of Mozart’s patrons left town so as not to be conscripted. Mozart and his wife Constanze suffered ill-health and Mozart was depressed at his prospects.

By 1791 the economy had recovered, and, in the last year of his life, Mozart fulfilled numerous commissions such as the Requiem and *The Magic Flute*, which, had he lived, would have made him rich and famous. His death at 35 was probably the result of kidney failure, certainly not poisoning; his burial in a mass grave was in accordance with the practice mandated by the imperial government.

ABOUT MOZART’S SONATA FOR PIANO, FOUR HANDS K381/123a

As child prodigies Mozart and his sister Nannerl had been dragged around Europe by their ambitious father Leopold to perform, often as a duet, before crowned heads and other likely sources of income. Probably around 1772 Mozart composed the D major Sonata, K281/123a for piano, four hands, for him and Nannerl; it and another such sonata, probably written in 1774, were published as Mozart’s Op.3. The Sonata is precisely the kind of piece for that kind of occasion, and would also have been useful in teaching.

British musicologist Stanley Sadie writes that both sonatas

draw on the symphonic style in their first movements, with the gestures, lyrical secondary themes, and implied Mannheim crescendos and scrubbing strings, but the interplay between Primo and Secundo (especially the dialogues and the alternating solos) is of a kind unique to the piano duet and in some sense actually inaugurated by these works, which are very much *sui generis*.

The first theme, after an opening flourish, is dominated by staccato scale passages whose dynamics vary dramatically but favour the louder and create the sort of excitement through crescendos, as Sadie notes the ‘scrubbing strings are evoked by rapid semiquaver figures): the secondary theme is not dissimilar in shape but is softer at the start, though reaching figure that resembles a certain moment in *Figaro* as it gains strength.

The G major *Andante* starts as a simple, *sotto voce* song, with semiquaver figures creating a rippling accompaniment that at times provides a kind of tracery underneath which the themes play out, but which ultimately suffuses the texture of the whole movement.

The finale is also a sonata design. Both of its main themes are short – essentially two-bar motifs – one a strongly rhythmic first theme and a more nonchalantly ornamental second.



Portrait of the Mozart Family (1780-1781), attributed to Johann Nepomuk della Croce (1736-1819). Source: International Mozarteum Foundation/Wikimedia Commons.

ABOUT THE MUSIC

ABOUT SCHUBERT

Unlike Haydn, Mozart or Beethoven, who made Vienna their home, Schubert was born there in 1797. As his father was a schoolmaster, Schubert was well educated, and began learning keyboard at the age of five. Having been auditioned by Antonio Salieri he joined the Imperial Chapel choir in 1808, and was enrolled in the Stadtkonvikt School, where he remained until 1813. By 1814 he had produced original music including 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.

In 1823 Schubert began to experience severe illness but work carried on unabated. Among the late masterworks are the great string quartets, the string quintet, large scale piano sonatas and song cycles *Die schöne Müllerin* and *Winterreise*.

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.

ABOUT SCHUBERT'S FANTASIA IN F MINOR

Dedicated to Mademoiselle la Comtesse Caroline Esterházy de Galantha, Schubert's F minor Fantasia for piano, four hands, was composed in January 1828, the last year of his life and a period of extraordinary musical fertility.

Four years earlier, despite already-failing health, he had spent some of the summer at the Esterházy estate as tutor to Caroline and her sister Marie. Schubert's own writings at the time suggest he was bored and lonely, though after his death many of his friends insisted that he had been in love with Caroline; according to one much later reminiscence, Caroline once asked why Schubert had never dedicated a work to her and he is said to have replied: 'What is the point? Everything is dedicated to you anyway!'

Be that as it may, the Fantasie's dedication suggests, at the very least, great respect for Caroline's musicianship.

The Fantasia is also a work of great formal innovation. It is in F minor but switches to F major in its early pages; Antonin Dvořák argued that such modal ambiguity reflected Schubert's experience of Hungarian music. The key relations between the work's sections (movements, but played without pause) are also unorthodox: the *Largo* is in F sharp minor – hugely remote from F minor in classical tonal 'grammar' – as is the scherzo, though its central trio is, briefly, in D major.

Prefiguring Franz Liszt's B-minor sonata, Schubert Fantasia 'telescopes' the four movements of a traditional chamber work into one: the opening 'movement' is recapitulated, as in a classical first movement, and then further developed in a fugal episode. But this only happens after the *largo* slow movement which is dominated by the dotted rhythms and extravagant ornamentation of formal, ceremonial music and, by way of contrast, a sparkling scherzo in fast Viennese dance-rhythm – not yet a waltz, but on the way.



1846 lithograph of Schubert by Austrian artist Josef Kriehuber (1800–1876). Source: Austrian National Library/Wikimedia Commons.

ABOUT THE MUSIC

ABOUT MAURICE RAVEL

Ravel's works are, frequently, exquisite simulacra of existing styles and forms, or pieces 'in the manner of' various composers. In *Le tombeau de Couperin*, he pays homage to the style of the French Baroque master. In *Gaspard de la nuit* he set out to write his version of Lisztian piano music, wryly suggesting that he 'might have overdone it'. His *Shéhérazade* songs evoke a typical early-20th century view of Asia where orchestration and subject matter relate directly to Russian music, especially that of Rimsky-Korsakov.

Ravel was born in south-western France but spent his entire life in Paris. Like Tchaikovsky, he saw a strong connection between childhood and enchantment. In his opera *L'enfant et les sortilèges* a destructive child learns the value of compassion when furniture, trees and animals in the garden all come magically to life. The evocation of 'the poetry of childhood' in the original piano duo version of *Mother Goose* led Ravel to 'simplify my style and refine my means of expression'.



Maurice Ravel c.1925. Via Bibliothèque nationale de France/Wikimedia Commons.

ABOUT RAVEL'S LA VALSE

Angela Turner writes:

Maurice Ravel sketched his own surreal scenario on the manuscript of *La Valse*: 'Swirling clouds afford glimpses, through rifts, of waltzing couples. The clouds scatter little by little; one can distinguish an immense hall with a whirling crowd. The scene grows progressively brighter. The light of the chandeliers bursts forth at the fortissimo. An imperial court, about 1855.'

With its strong dance and visual associations, Ravel had always intended the work for the stage. When Diaghilev commissioned a score for the *Ballets Russes* in late 1919, Ravel saw the opportunity to complete sketches for a ballet he'd envisaged some 13 years prior. The composer had projected his work, then titled *Wien* [Vienna], as: 'a grand waltz, a kind of homage to the memory of the great Strauss, not Richard, the other – Johann....You know how much I like those wonderful rhythms!'

But the horrors of war changed Ravel's outlook: by 1919 it was 'inappropriate to the demands of the time' to name a work after the capital of Austria. Ravel resumed, but with the new title, *La Valse* (*poème chorégraphique*), and a darker, even menacing undercurrent. Ravel's pupil Manuel Rosenthal described the second half of the work as 'a kind of anguish, a very dramatic feeling of death', and Ravel would later confirm: 'It's tragic, but in the Greek sense; it is fatal spinning around, the expression of vertigo and of the voluptuousness of the dance to the point of paroxysm.'

Ravel completed the solo piano and two-piano versions before orchestrating the music. The two-piano score was first heard in April 1920 by a small audience including Diaghilev, the choreographer Leonide Massine, Stravinsky and a young Poulenc. Poulenc recalled: 'I had seen that [Diaghilev] didn't like it and that he was going to say "No".'

ABOUT THE ARTISTS

When Ravel had finished, Diaghilev said to him something which I thought was very true. He said, “Ravel, it’s a masterpiece...but it’s not a ballet...it’s the portrait of a ballet... it’s the painting of a ballet?” Ravel is said to have walked out of the room humbly and quietly, music tucked under his arm, and from that point onwards ceased relations with the impresario.

Ravel depicts the parting of clouds and glimpses of dancing with grumbles in the basses of the pianos, fragments of themes poking through. La Valse throughout gives the impression of fragmentary form; thematic ideas emerge, sometimes bursting through the hazy textures, but just as often receding back into confused memory. Bitonality and the presence of two-beat rhythmic groupings within the three-beat feel of the waltz – described by composer George Benjamin as ‘opposing forces of civilised order and destructive order’ – all add considerably to the hallucinatory effect. Ravel gives the pianos large chordal leaps, double-glissandos, fast passagework and an abundance of trills: this is a challenging but engaging work, even without the orchestra or dance spectacle. As the waltz threatens to whirl out of control, Ravel’s score markings insist upon accelerating, animating, pressing forward, and a little more...until its imaginary dancers can bear no more, collapsing with a shriek.

ABOUT STRAVINSKY

Born in 1882, Stravinsky established his reputation with three ballet scores that he wrote for the Paris seasons of Sergei Diaghilev’s Ballets Russes, and which mine certain aspects of traditional Russian culture.

Around 1917, the composer reached a creative impasse and looked elsewhere for inspiration. *Pulcinella*, based on works (wrongly) attributed to 18th-century composer, Pergolesi, ushers in the 30-year period generally labelled ‘neoclassical’.

He paid homage to the Greek god most associated with ‘classicism’ in the 1928 ballet *Apollon musagète*, and explored the world of ‘classical’ mythology in the opera/oratorio *Oedipus Rex* the previous year. His revived Christian faith contributes to the *Symphony of Psalms* written ‘to the glory of God and for the Boston Symphony Orchestra’ in 1930.

A new life in the United States beckoned, and the last work he completed in Europe was the American Baroque *Dumbarton Oaks*.

The concluding work of the neo-classical period, written with librettists WH Auden and Chester Kallman, was *The Rake’s Progress*.

After 1951, Stravinsky began to explore twelve-note serial techniques in such works as the ballet *Agon*, and the *Canticum sacrum*, written for St Mark’s, Venice.

ABOUT STRAVINSKY’S THE RITE OF SPRING

The trouble started as soon as the solo bassoon began its plaintive version of a Lithuanian folksong. Heckling, spreading from the gallery of the new Théâtre des Champs-Élysées into the stalls, became so loud that the choreographer Nijinsky stood on a chair in the wings shouting directions at the dancers who could no longer hear the orchestra. The theatre’s electrician frantically flicked the house lights on and off to try and settle the audience; there was a brawl and the police had to be called. The orchestra soldiered on and gave what those who could hear it describe as a fine performance.

The riot at *The Rite of Spring’s* premiere is legendary – scholar Richard Taruskin says that Stravinsky ‘spent the rest of his long life telling lies about it’! But it was not the score that caused a fracas among the Philistines. A year later Pierre Monteux conducted a concert performance, and Stravinsky experienced the success ‘such as composers rarely enjoy’ as he was carried through the streets like a sporting hero on the shoulders of his audience.

ABOUT THE MUSIC

Not long before the famous premiere, Stravinsky and Claude Debussy had performed the version – then already in print – for two pianos; in this version, as scholar Stephen Walsh puts it ‘perhaps one understands better how the music was conceived as an abstract scheme of lapidary, almost monumental slabs, a kind of cyclopean musical architecture.’

In 1910, Stravinsky had a vision of ‘wise elders, seated in a circle, watching a young girl dancing herself to death...to propitiate the god of spring’ and drafted a scenario with the designer Nicholas Roerich. The work is, as Walsh notes, ‘a strict “liturgical” sequence, a sequence which, we understand, will always happen this way, with different participants but the same meaning’. Stravinsky’s Russian title for the work is better translated as *Holy Spring*, and its subtitle is ‘Scenes from Pagan Russia’.

Musicologist Paul Griffiths quotes Stravinsky’s long-time assistant Robert Craft’s assertion that the composer ‘repeatedly said that he wrote *The Rite of Spring* in order “to send everyone” in his Russian past, Tsar, family, instructors, “to hell”’.

This suggests that *The Rite* attempts to be a ‘clean slate’ untouched by the corruptions of musical ‘civilisation’. The composer later said that he was ‘the vessel through which *The Rite* passed’, and the sketches suggest that many of his ideas sprang, fully formed, onto the page. At the same time, the work could not have existed without the music of Glinka and Rimsky-Korsakov; Debussy rightly called the score ‘primitive music with all modern conveniences’.



Photograph of Claude Debussy and Igor Stravinsky, taken by composer Erik Satie in 1910.

Moreover, Stravinsky long maintained that the opening bassoon melody, whose timbre suggests traditional *dudki* or reed pipes, was the only folk tune in the score, but the publication of his sketchbooks in 1969 showed that he had copied out several tunes that found their way into the work. These tunes are usually relevant in subject matter to the events of the ballet, but as Walsh says it, Stravinsky reduces them ‘to simple essences which could then be used as motives of rhythmic and ostinato treatment’. Walsh goes on to say, ‘What nobody seems to have done before *The Rite of Spring* was to take dissonant, irregularly formed musical “objects” of very brief extent and release their latent energy by firing them off at one another like so many particles in an atomic accelerator.’ The ‘cells’ that Stravinsky creates out of the simple rhythmic essences of folk tunes are repeated, distorted by the addition of extra beats, interrupted by contrasting cells. *The Rite*, then, is the ultimate abstraction of Stravinsky’s early ‘Russian’ style, and the foundation for much of his subsequent music.

**Notes by Angela Turner ©2011 (Ravel),
Gordon Kerry © 2026 (Mozart), © 2022
(Schubert), 2005/13 (Stravinsky).**

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
John Conde AO & Jacqui Conde Chair

Kristy Conrau

Cello
Deborah Anne Jones Chair

Kees Boersma

Principal Double Bass
Brian Abel Chair

Emma Sholl

Associate 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 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 Schlewsky
In memory of Rosemary Cahill
Dr Rebecca Chin
John Conde ^{AO} &
Jacqui Conde
Heather & Malcolm Crompton ^{AM}
F & K De Angeli Foundation
Ian Dickson ^{AM} & Reg Holloway
Edward & Diane Federman
Nora Goodridge ^{OAM}
Dr Richard Henry ^{AM}
& the late Dr Rachel Oberon
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 Murrihy,
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 Hamshire
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
Keith Miller
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



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
Jacelyn Baker
Executive Officer

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
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
Katelyn Del Rosario
Digital Marketing Specialist
Amy Zhou
Graphic Designer
Laura Dang
Marketing Coordinator
Lynn McLaughlin
Head of Lifecycle Marketing
Douglas Emery
Senior Marketing Manager & Insights Analyst
Elinor Hillock
Database Specialist
Olivia Georgas
Loyalty Marketing Coordinator

Customer Relations

Adriana Law
Customer Relations Project Manager
Meg Chaseling
Customer Relations Coordinator
Jennifer Calacoci, Milly McPherson
Customer Relations Team Leaders
Maia Jelavic-Cummins
Customer Relations Representative

OPERATIONS & PRODUCTION

Kerry-Anne Cook
Director of Operations & Production
Aeva O’Dea
Operations Manager
Shanell Bielawa, Elissa Seed
Production Managers
Jacinta Dockrill
Deputy Production Manager
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
Joseph Hourigan
Orchestra Assistant

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.

