

11–13 July 2025

# RAVEL & FALLA

Presenting Partners



**ROYAL  
CARIBBEAN**

Royal Caribbean Symphonic Fridays



**HANTEC MARKETS**  
— AUSTRALIA —

Hantec Greet Classics

«SYDNEY»  
«SYMPHONY»  
«ORCHESTRA»

Principal Partner



**Emirates**

# 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.

## PERFORMING IN THIS CONCERT

### FIRST VIOLINS

**Andrew Haveron**  
Concertmaster  
**Harry Bennetts**  
Associate Concertmaster  
**Alexandra Osborne**  
Associate Concertmaster  
**Fiona Ziegler**  
Assistant Concertmaster  
Sophie Cole  
Sercan Danis  
Georges Lentz  
Emily Long  
Alex Mitchell  
Alexander Norton  
Marcus Michelsen°  
Brian Hong°  
Benjamin Tjoa°  
Ilya Isakovich\*

### SECOND VIOLINS

**Lerida Delbridge**  
Principal  
**Kirsty Hilton**  
Principal  
**Marina Marsden**  
Principal Emeritus  
**Emma Jezek**  
Assistant Principal  
Victoria Bihun  
Rebecca Gill  
Emma Hayes  
Shuti Huang  
Wendy Kong  
Benjamin Li  
Nicole Masters  
Riikka Sintonen°

### VIOLAS

**Tobias Breider**  
Principal  
**Erina Goldwasser\***  
Guest Principal  
**Justin Williams**  
Acting Associate Principal  
Sandro Costantino  
Rosemary Curtin  
Stuart Johnson  
Justine Marsden  
Felicity Tsai  
Amanda Verner  
Leonid Volovelsky  
Stephen Wright°  
Andrew Jezek°  
Elizabeth Woolnough\*

### CELLOS

**Catherine Hewgill**  
Principal  
**Leah Lynn**  
Assistant Principal  
Fenella Gill  
Timothy Nankervis  
Elizabeth Neville  
Christopher Pidcock  
Adrian Wallis  
Rebecca Herman\*

### DOUBLE BASSES

**Kees Boersma**  
Principal  
**Alexander Henery**  
Principal  
Dylan Holly  
Steven Larson  
Richard Lynn  
Benjamin Ward

### FLUTES

**Emma Sholl**  
Acting Principal  
Carolyn Harris  
**Emilia Antcliff\***  
Guest Principal Piccolo

### OBOES

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

### CLARINETS

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

### BASSOONS

**Todd Gibson-Cornish**  
Principal  
Fiona McNamara  
**Noriko Shimada**  
Principal Contrabassoon

### HORNS

**Alberto Menéndez Escribano\***  
Guest Principal  
**Euan Harvey**  
Acting Principal 3rd Horn  
Marnie Sebire  
Rachel Silver  
Emily Newham°

### TRUMPETS

**David Elton**  
Principal  
**Brent Grapes**  
Associate Principal  
Cécile Glémot  
Anthony Heinrichs

### TROMBONES

**Scott Kinmont**  
Acting Principal  
Brett Page\*  
Jeremy Mazurek†

### TUBA

**Steve Rossé**  
Principal

### TIMPANI

**Mark Robinson**  
Acting Principal

### PERCUSSION

**Rebecca Lagos**  
Principal  
**Joshua Hill°**  
Acting Associate Principal  
Timpani/Section Percussion  
Timothy Constable  
Brian Nixon\*  
Alison Pratt\*  
Blake Roden\*

### HARP

**Louisic Dulbecco**  
Principal  
Julie Kim\*

### KEYBOARD

**Susanne Powell\***  
Guest Principal Piano

### SAXOPHONES

**Christina Leonard\***  
Guest Principal Saxophone  
**Nicholas Russoniello\***  
Guest Associate  
Principal Saxophone

### Bold Principal

\* Guest Musician  
° Contract Musician  
† Sydney Symphony Fellow

# 2025 CONCERT SEASON

## ROYAL CARIBBEAN SYMPHONIC FRIDAYS

Friday 11 July, 7pm

## HANTEC GREAT CLASSICS

Saturday 12 July, 2pm

## SUNDAY AFTERNOON SYMPHONY

Sunday 13 July, 2pm

Concert Hall,  
Sydney Opera House

# RAVEL & FALLA

## POSTCARDS FROM SPAIN

**JAIME MARTÍN** conductor

**EVA GEVORGYAN** piano

**MAURICE RAVEL** (1875–1937)

*Alborada del gracioso* (1905, orch. 1919)

**MANUEL DE FALLA** (1876–1946)

*Nights in the Gardens of Spain* (1915)

i. *In the Generalife*

ii. *Dance in the Distance* –

iii. *In the Gardens of the Sierra of Cordoba*

### INTERVAL

**MANUEL DE FALLA** (1876–1946)

*The Three-Cornered Hat* (1917)

#### Suite No.1

1. Introduction

2. *The Afternoon*

3. *Dance of the Miller's Wife*

4. *The Magistrate*

5. *The Grapes*

#### Suite No.2

1. *The Neighbours' Dance*

2. *The Miller's Dance*

3. *Final Dance*

**MAURICE RAVEL** (1875–1937)

*Bolero* (1928)

### Pre-concert talk

By Genevieve Lang in the  
Northern Foyer at 6.15pm  
(Friday) and 1.15pm  
(Saturday and Sunday)

### Estimated durations

Ravel – 8 minutes

Falla – 23 minutes

Interval – 20 minutes

Falla – 23 minutes

Ravel – 13 minutes

The concert will run  
for approximately 1 hour  
and 45 minutes

### Cover image

Illustration by Rebecca Shaw

---

#### Presenting Partners



Royal Caribbean Symphonic Fridays



Hantec Great Classics

#### Principal Partner



# WELCOME

Welcome to **Ravel & Falla**, a concert in the *Royal Caribbean Symphonic Fridays* series.

As the Presenting Partner of *Royal Caribbean Symphonic Fridays*, we are delighted to bring you the opportunity to hear classical music's most exciting works, performed by internationally renowned artists in one of the world's great concert halls.

This concert explores the unique musical heritage of Spain, the birthplace of Jaime Martín, Chief Conductor of the Melbourne Symphony Orchestra.

He has curated a marvellous program of works by Falla and Ravel, inspired by brilliant dance rhythms and featuring the exciting young pianist, Eva Gevorgyan in the evocative *Nights in the Gardens of Spain*.

Bursting with colour, drama and light, this evening will build to a crescendo that will take your breath away.

When in port, our innovative ships become a central feature of the sweeping panorama of Sydney Harbour, a world-famous scene shared by the equally iconic Sydney Symphony Orchestra.

Royal Caribbean is immensely proud of our partnership with the Orchestra. With an unswerving focus on creating world-class experiences, Royal Caribbean and the Sydney Symphony Orchestra share a deep commitment to excellence in all that we do.

In **Ravel & Falla**, Jaime Martín, the Sydney Symphony Orchestra and Royal Caribbean invite you to celebrate the sheer joy of life.

I do hope you enjoy **Ravel & Falla** – a concert performed as part of the 2025 *Royal Caribbean Symphonic Fridays* series.



**Gavin Smith,**  
**Vice President & Managing Director**  
**Royal Caribbean**





# SOAK UP THE SOUTH PACIFIC



## HOLIDAY IN EVERY WAY WITH ALL THIS INCLUDED



All  
Main Meals



All  
Entertainment



Most Onboard  
Activities



Kids &  
Teen Club



Fitness  
Centre



Adults-only  
Solarium

Learn more at [RoyalCaribbean.com.au](https://www.RoyalCaribbean.com.au)



### ADD FLIGHTS TO YOUR GETAWAY

Get to your holiday with ease when you book flights online with Royal Caribbean.



**ROYAL  
CARIBBEAN**

\*T&Cs apply.

# WELCOME

Welcome to this concert in the *Hantec Great Classics* series.

As the inaugural Presenting Partner of *Hantec Great Classics* in 2025, we are delighted that our support brings some of the world's best music to the Concert Hall of the Sydney Opera House.

Since its establishment in 1990, Hantec Group has grown from its roots in Hong Kong into a recognised leader in financial services and diversified industries. As we proudly celebrate our 35th anniversary, we reflect on our journey of excellence, innovation, and unwavering commitment to empowering businesses and investors worldwide.

Like the Hantec Group, classical music spans the entire globe, adapting and transforming to local cultures. This concert will take you to Spain to experience music inspired by the stories, dances and even architecture of that beautiful country – as selected for you by Jaime Martín, our guest today but notably Chief Conductor of the Melbourne Symphony Orchestra.

The beauty and power of Sydney Symphony Orchestra performances are only possible after decades of investment, discipline and mutual respect. These same principles have guided Hantec Markets Australia to its position as a trusted leader in financial services, specialising in CFD trading services for Australian clients.

We are immensely proud of our partnership, which reflects our commitment to supporting cultural initiatives and Sydney's vibrant cultural life. Together with the Sydney Symphony Orchestra, we share a deep dedication to excellence and investment in the future.

We hope you enjoy the concert, and the evocative music of **Ravel & Falla**.



**Joanne Ding**  
**Chief Executive Officer**  
**Hantec Markets Australia**



By enriching cultural life through orchestral music, supporting both classical and contemporary works, and nurturing new talent through educational programs, we collectively aim to inspire both the financial and symphony music.

Together, Sydney Symphony and Hantec Markets Australia weave a dynamic synergy that elevates industry cultures and enriches the community, demonstrating a shared commitment to innovation and cultural enrichment.



**Phone:** +61 2 8017 8099  
**Email:** [info@hantecmarkets.com](mailto:info@hantecmarkets.com)  
**Website:** [hantecmarkets.com](http://hantecmarkets.com)

Major Partner



# ABOUT THE ARTISTS

## **JAIME MARTÍN** conductor

Chief Conductor of the Melbourne Symphony Orchestra since 2022, and Music Director of the Los Angeles Chamber Orchestra since 2019, with those roles currently extended until 2028 and 2027 respectively, Spanish conductor Jaime Martín has also held the positions of Chief Conductor of the National Symphony Orchestra of Ireland (2019-2024), Principal Guest Conductor of the Orquesta y Coro Nacionales de España (Spanish National Orchestra) (2022-2024) and Artistic Director and Principal Conductor of Gävle Symphony Orchestra (2013-2022).

Having spent many years as a highly regarded flautist, working with the most inspiring conductors of our time, Jaime turned to conducting full-time in 2013 and has become very quickly sought after at the highest level. Recent and future engagements include his debuts with the Dresden, Netherlands Philharmonic and Dallas Symphony Orchestras, and return visits to the London Symphony Orchestra, Royal Stockholm Philharmonic, Colorado Symphony, Antwerp Symphony, Orquesta Sinfónica y Coro de RTVE (ORTVE) and Galicia Symphony orchestras, as well as a nine-city European tour with the London Philharmonic Orchestra.

In recent years Martín has conducted an impressive list of orchestras that includes the Frankfurt Radio Symphony, Royal Liverpool Philharmonic, Royal Scottish National, Swedish Radio Symphony, Barcelona Symphony, New Zealand Symphony, Queensland Symphony, Sydney Symphony, Deutsche Radio Philharmonie Saabruecken, Essen Philharmonic and Philharmonia Orchestras, the Academy of St Martin in the Fields, Saint Paul Chamber Orchestra and the Orchestre Philharmonique de Radio France. He has forged strong relationships with renowned soloists such as Anne Sophie von Otter, Joshua Bell, Pinchas Zukerman, Christian Tetzlaff and Viktoria Mullova, among many others. Martín has also commissioned multiple world and regional premieres of works by composers Ellen Reid, Andrew Norman, Missy Mazzoli, Derrick Spiva, Albert Schnelzer and Juan Pablo Contreras.

Martín is recording a series for Ondine Records with the Gävle Symphony Orchestra; this includes the Brahms Serenades, Songs of Destiny, Brahms choral works with the Eric Ericson Chamber Choir, and a recording of the Brahms Piano Quartet arranged by Schoenberg, which was

released in February 2019. He has also recorded Schubert Symphony No.9 and Beethoven Symphony No.3, *Eroica*, with Orquestra de Cadaqués and various discs with the Barcelona Symphony Orchestra for Tritó Records. In 2015 he recorded James Horner's last symphonic work *Collages* for four horns and orchestra with the London Philharmonic Orchestra.

As a flautist, Martín was principal flute of the Royal Philharmonic Orchestra, Chamber Orchestra of Europe, English National Opera, Academy of St Martin the Fields and London Philharmonic Orchestra. Also sought-after as a soloist, he made a recording of Mozart flute concertos with Sir Neville Marriner, the premiere recording of Sinfonietta Concerto for Flute and Orchestra written for him by Xavier Montsalvatge and conducted by Gianandrea Noseda, and Bach works for flute, violin, and piano with Murray Perahia and Academy of St. Martin in the Fields for Sony.

Martín is the Artistic Advisor and previous Artistic Director of the Santander Festival. Over the last five years he has brought financial stability and created a platform for some of the most exciting artists in their fields, ranging from symphony orchestras and baroque ensembles to education workshops and ballet companies. He was also a founding member of the Orquestra de Cadaqués, with whom he was associated for thirty years, and where he was Chief Conductor from 2012 to 2019.

Jaime Martín is a Fellow of the Royal College of Music, London, where he was a flute professor. He now enjoys working with many of his former students in orchestras around the world.



Photo by Paul Marc Mitchell



# ABOUT THE ARTISTS

## **EVA GEVORGYAN** piano

Yamaha Young Artist, Eva Gevorgyan, is a laureate in more than forty piano competitions, including top prizes at the 2018 Cleveland International Piano Competition for Young Artists and the 2019 Van Cliburn Young Artist Competition.

More recently she has won the Prix du Bern in Switzerland in 2023, Discovery Award at the 2019 International Classical Music Awards, the Great Prize at the Russian National Orchestra Competition in 2021, in addition to being finalist and winner of the Special Prize at the Chopin International Piano Competition in Warsaw, Poland.

She has performed as soloist with the Dallas Symphony, Lucerne Symphony, Warsaw Philharmonic, Prague Symphony Orchestra, Filarmonica de Bologna, Mariinsky Orchestra, Russian National Philharmonic, Russian National Orchestra, Evgeny Svetlanov Academic State Symphony, Stuttgart Philharmonic, Leipzig Symphony, Mexico National Symphony, Armenia National Philharmonic and the Malta Philharmonic.

Eva is also frequently invited to international festivals, such as Verbier, Festival Internacional Cervantino, White Nights Festival, Brescia and Bergamo Piano Festival, Bach Montreal Festival and La Roque d'Antheron.

Highlights of the 24/25 season include her recital debut at Amsterdam Concertgebouw, featuring works by Brahms, Chopin, Scriabin and Ravel, and collaborations with the Yomiuri Symphony, Sapporo Symphony, Sydney Symphony, Kammeracademie Potsdam, George Enescu Philharmonic, Kristiansand Symphony, Gavle Symphony, Filarmonica de Malaga, Orquesta de les Illes Balears and Orchestra Filarmonica di Torino, as well as at the Bemus and Nomus Festival in Serbia.

In recital Eva will appear on tour in Japan, China, as well as in Zurich, Basel, Baden, Polling, Milano, Palermo, Savona, Imola and Sydney.

Eva pursues studies at the Tchaikovsky Conservatory's Central School of Music in Moscow with Natalia Trull and at the Escuela Superior de Música Reina Sofía in Madrid, under the guidance of Stanislav Ioudenitch. She has also been granted the prestigious scholarship at the 2020 Klavier-Festival Ruhr by Evgeny Kissin.

Her first CD, featuring works by Chopin and Scriabin was released on the Melodiya label in 2022, receiving great acclaim.



Eva Gevorgyan



Gardens of Aranjuez (3) (1911) by Spanish painter Santiago Rusiñol i Prats (1861–1931).

# ABOUT THE MUSIC

## ABOUT SPANISH MUSIC

Traditional Spanish music is astonishingly varied. Connected to the European continent by a mountainous isthmus, Spain has a number of natural barriers which has resulted in the individuation of regional cultures. The Celts who invaded the peninsula around 1000 BCE were in turn driven into the north west of the country; 2000 years later that area proved the last toehold of Christendom during the time that the rest of Spain was a paragon of Islamic society. The Basque country in the north is home to a people with a language and culture seemingly unrelated to any others, and the Catalans speaking a language closer to Provencal than Spanish had closer links with the south of France than with Madrid.

Muslims from North Africa first occupied parts of Spain in the 8th century. At its height, Islamic Spain occupied about four-fifths of the peninsula. While Christian Europe was still emptying chamber pots in the street and burning heretics, the court at Cordova hosted the finest scientific minds – Jewish, Christian and Muslim – who were encouraged to translate and comment on the works of the ancient Greeks, thereby laying one foundation of the later European Renaissance. According to some scholars, toward the end of the Muslim reign in Spain (which came in 1492), Islamic tolerance extended to what later would be known as *Gitanos*, or the Roma people. Many of these were fleeing persecution in Flemish parts of Europe, so their music came to be known as flamenco. (Other scholars say flamenco suggests the erect posture of the flamingo; other that it is a corruption of the German word ‘to flame’ or ‘burn’).

The heartland of flamenco, with its eroticism and Moorish-sounding cantillation, is the southern province of Andalucía. The Celts of Galicia and Asturias in the north-west play their gig-like tunes on a bagpipe called the gaita, on the harp and, in Cantabria to the east, a kind of clarinet. The Basques are fond of choral singing, and use instruments found nowhere else like the Txalaparta – a specialised wooden plank beaten with sticks. Catalonia is said to show influences ranging from the French through Moorish to the Visigothic.

Some kinds of music were found more or less everywhere in Spain, however. The jota seemingly originated in the north-eastern province of but has become important in many areas. This rapid dance-song in triple time is simplicity itself: four bar phrases are repeated in a strict order, and only two chords are used. (This is one more than Ravel managed in most of *Bolero* – a word which may derive from the Latin for ‘to fly’.) The better known fandango which is likewise fast, in triple time, but with a slightly more complicated set of rules governing the lines of text, phrase lengths and harmony. And then there’s the *seguedillas*, as sung by Bizet’s *Carmen*, even more complicated in form, but characterized by phrases beginning on up-beats, and the use of florid decoration on the weak beats of the bar.

Traditional Spanish music was frequently linked to dance, and dance to ritual. There are sword dances, dances which act out religious events like the Passion of Christ, wedding dances. Seville Cathedral uses one of the last examples of medieval liturgical dance for the feast of Corpus Christi. There are war dances, courtship dances and ritual fire dances. The composer of the best known ‘Ritual Fire Dance’, Manuel de Falla was the culmination of Spain’s rediscovery of its art music heritage – which goes back beyond the exquisite Renaissance music of Tomás Luis de Victoria – at the beginning of the 20th century. Granados and Albeniz proved that great Spanish music didn’t have to be written by defrosting Russians or arch Frenchmen; they also reminded the world that great music had been written in Spain by adopted composers. Domenico Scarlatti wrote many of his 555 keyboard sonatas in Portugal and Spain and scholars have found influences of the vernacular music in his work; his fellow Italian Luigi Boccherini explicitly celebrated the music of the night watch in Madrid, where he lived, in several pieces.

Falla believed that *cante jondo*, the ‘deep songs’ of Andalucía had a natural excellence which is why they were ‘continuously and abundantly used by foreign composers’. But he prophetically saw the demise of traditional music in its context. ‘Andalusian singing is no more than a sad and lamentable shadow of what it was and what it should be. The grave hieratical song of yesterday has degenerated into the flamencoism of today’.

# ABOUT THE MUSIC

## ABOUT MAURICE RAVEL

In some exasperation, Ravel once asked a friend, 'Doesn't it ever occur to those people that I can be "artificial" by nature?' Stravinsky described him – affectionately – as the 'Swiss watchmaker of music', and Ravel's stated aim was indeed 'technical perfection'. In fact, his love of mechanical intricacy led Ravel to collect various automata and other small machines, and he dreamed, as he put it in a 1933 article, of 'Finding Tunes in Factories'.

His passion for precision and order was also in evidence in his fastidious, even dandyish, appearance, but he was a man of great courage. In the First World War, despite being 39 years old, short and underweight, he cared for the wounded and after some months became a military truck driver. With his truck, 'Adelaïde', he faced a number of dangers, and for the rest of his life suffered terrible insomnia. (This experience may also have contributed to the debilitating aphasia of his last years when he could no longer write his own name, let alone the music which still rang in his head). His great Piano Trio, written during the War, puts paid to any idea that Ravel's music lacks an emotional heart.

In 1909 he helped to found the Société Musicale Indépendante – independent, that is, of the Parisian musical and academic establishment – and its inaugural concert saw the premiere of the first version, for piano duo, of the *Ma Mère l'oye* (Mother Goose) Suite.

Ravel's works are frequently, exquisite simulacra of existing styles and forms. 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 in 1905

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'.



# ABOUT THE MUSIC

## ABOUT ALBORADO DEL GRACIOSO

The tired and inaccurate cliché that the ‘best Spanish music was written by non-Spaniards’, does contain a grain of truth. Musicians from all over Europe were drawn to Spain – or to an idea of Spain – because of its relative exoticism and its musical. French composers in particular, such as Bizet, Chabrier and Debussy, all wrote ‘Spanish’ works. Unlike them, though, Ravel was actually of Spanish – or, to be more specific, Basque – heritage: his mother was Basque and his father Swiss, and though himself born in the Basque regions of south-western France, Ravel spent his entire life in Paris. But Iberian music was of great importance to him, and Ravel explores Spanish sounds and manners especially in works like the opera *L’heure espagnole* (‘The Spanish Hour’, which, with its ticking-clock music might also have satisfied his Swiss side!), several pieces ‘en forme de habanera’, the *Rapsodie espagnole* and the late ‘Don Quixote’ songs. The earliest work in which Ravel explicitly evokes Spain is the *Pavane for a Dead Infanta* in the piano version of 1899; the Renaissance dance to which it alludes was widespread across Europe but certain figurations seem to suggest the guitar.

In 1904-5 he composed his *Miroirs*, which he described as ‘a collection of piano pieces which in my harmonic evolution mark a change considerable enough to have disconcerted musicians who, up to now, have been most accustomed to my style.’ Most agree that the standout work of the collection is the fourth piece, ‘Alborada del gracioso’ (which very roughly translates, from the Spanish, as ‘Morning Song of the Jester’).

Here Ravel’s idiom is much more closely aligned with Spanish vernacular music – its ‘arabesque’ melodies and subtly accented rhythms. It also pays homage, acknowledged by Ravel, to the music of Domenico Scarlatti who spent much of his professional life in Spain, and whose keyboard music often, as here, is composed in such a way as to evoke guitar music. Scarlatti and Ravel achieve this by the use of wide leaps, frequent arpeggiations, and the tremolo effect of rapidly repeated notes.

Ravel orchestrated another of the set, ‘Une barque sur l’océan’, soon after composing it, but tried to suppress the score; in 1918, however, he returned to the ‘Alborada’, magically transforming such idiomatic piano music into a gorgeous orchestral showpiece. In some respects the presence of a large orchestra made it easy. Ravel makes full use of his percussion section, including the mandatory castanets, and his writing for the strings (aided by the harp) is full of pizzicato figurations and glinting harmonics, while the whirling melodic material is often given to woodwinds. A notable detail is a notorious passage of tremolo single notes before the end of the work’s first section. Ravel surprises us by giving that material to a muted trumpet, then muted horns, harp and flute.

The work makes dramatic use of wildly different moods and textures, but this is not evidence of anything fatuous like ‘Latin temperament’. It is, after all, a work by Ravel, who according to James Burnett, ‘once demonstrated to Maurice Delage that the structure of the ‘Alborada’ was as strict as that of a Bach fugue.’

*Alborada del gracioso* is scored for 3 flutes (the third doubling piccolo), 2 oboes, cor anglais, 2 clarinets, 2 bassoons and contrabassoon; 4 horns, 3 trumpets, 3 trombones and tuba; timpani, extensive percussion, 2 harps and strings.

The premiere of the orchestral version was given in Paris on May 17, 1919, Rhené-Baton conducting.

The Sydney Symphony Orchestra first performed the work on 28 & 29 May 1952, led by Chief Conductor Eugene Goossens.

Other notable performances include those led by Chief Conductors Willem van Otterloo (1962), Louis Frémaux (1983) and Gianluigi Gelmetti (2002, 2008); and by guest conductors Bernard Heinze (1955), Andre Cluytens (1964), Hans Vonk (1994), Lawrence Foster (1995) and Tuomas Ollila (2000).

Our most recent performances were in 2012, conducted by Miguel Harth-Bedoya.



# MARVELS OF THE MEDITERRANEAN

ON A 7 NIGHT ITALY

AND FRANCE CRUISE



Cocktails by the pool



Ajaccio, Corsica



Giovanni's<sup>SM</sup> Table\*



Faraglioni rocks, Capri



Vitality<sup>SM</sup> Spa

# ONE WEEK, 7 DESTINATIONS

## DAY

### 1 Barcelona, Spain

There's a reason Barcelona is the most-visited city in Spain. Before jumping onboard, spend your day amongst the cutting-edge architecture, mosaiced cityscape, and sun-drenched beaches. Once onboard *Brilliance of the Seas*®, sail away with your favourite cocktail in hand from Pool Bar as the sun sets and your holiday starts.

### 2 Toulon, France

Situated on the French Riviera, let the smells of oregano, thyme and freshly baked pastries from the local street vendors take you down the Cours Lafayette in Toulon. Take the cable car ride to the summit, where you'll be greeted to sweeping views of the Mediterranean and the city below. After a day of exploring, grab your crew to enjoy a night out with the Broadway-inspired production *Now and Forever*.

### 3 Ajaccio, Corsica

Located on the idyllic French island of Corsica, Ajaccio is rich in history and astonishing views. Make sure to visit the Maison Bonaparte Napoleon's family home and pop into the Notre Dame Cathedral. To cool off from the day, unwind on your balcony while overlooking the town.

### 4 Rome, Italy

Welcome to Italy, first stop – Rome. Spend your day walking through the heart of Ancient Rome, starting at the Colosseum, then meandering around the Roman Forum's timeworn ruins. To celebrate your first day in Italy, dine at Giovanni's<sup>SM</sup> Table\* for an experience with rustic Italian flavours of fluffy gnocchi, focaccia and osso buco.

### 5 Naples/Capri, Italy

In Naples, for a once in a lifetime experience, take the short bus ride to the base of Mount Vesuvius, where you can visit the summit of the active volcano – don't forget to tour Pompeii afterward. If soaking up the sun is more your style, take a ferry across to the island of Capri to explore the local boutiques and sip on authentic *limoncello*.

### 6 Sicily, Italy

Arrive in Messina, Sicily and get ready to be in awe of the patchwork of churches and antique palaces. Take a leisurely walk to the Sacratio di Cristo Re, a church with panoramic views of the town and the surrounding mountains.

### 7 Cruising

A day at sea is the perfect time to max-out on thrills and experience the ultimate chills. Challenge your crew to a game of mini golf, join a jewellery making class, or reach new heights on the Rock Climbing Wall. For some me time, discover the oasis of the Solarium, a relaxing retreat just for adult guests, or even better, book in for a rejuvenating facial at Vitality<sup>SM</sup> Spa. For your final night onboard, join an intimate group of fellow foodies at Chef's Table\* before dancing the night away at the Silent Disco Party.

### 8 Venice, Italy

While your Royal Caribbean holiday may have come to an end, your European adventure doesn't need to stop here. Docking in Ravenna, Venice, there are endless opportunities to continue to explore.

## WITH ALL THIS INCLUDED



All  
Main Meals\*



All  
Entertainment



Most Onboard  
Activities



Kids &  
Teen Club



Fitness  
Centre



Adults-only  
Solarium

With so much included, balcony rooms that sleep 2-4 people and **connecting rooms** for extra space, there's room for you and the whole crew.

## ADDITIONAL INCLUSIONS FOR SUITE CLASS<sup>™</sup>



Wi-fi



Deluxe Beverage  
Package



Reserved  
theatre seating



Exclusive Suite  
Class restaurant



Priority  
boarding



and more



ROYAL CARIBBEAN

..... Learn more at [RoyalCaribbean.com](https://www.RoyalCaribbean.com) .....

T&Cs apply. \*Speciality dining and select beverages and some activities incur an additional cost. Height, age and weight restrictions apply for some activities. ~Amenities vary by Suite category. This itinerary is based on the 22 June 2026 sailing from Barcelona.



# ABOUT THE MUSIC

## ABOUT MANUEL DE FALLA

In 1907 Manuel de Falla was preparing to perform Debussy's *Danse sacrée et danse profane* (Debussy sanctioned a transcription of the harp solo for piano) in Madrid; he wrote to the composer 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 World War I his 'ballet with songs' *El amor brujo* (Love, the magician') was criticised as sounding too French.

Falla was born in Cádiz, in Spain's southernmost region, Andalusia, a province known to the Romans as Bætica and much later to the Umayyads as Al-Andalus. 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, the whole tradition of flamenco. Despite his parents both being from other parts of Spain (his mother was from Catalonia and his father from Valencia), Falla's first works are steeped in Andalusian traditions.



Manuel de Falla

Returning from France on the outbreak of World War I, 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 (despite that country's own flirtation with militarism and fascism in the 1930s) where he lived, despite inducements from Franco to return, until his death in 1946.



# ABOUT THE MUSIC

## ABOUT *NIGHTS IN THE GARDENS OF SPAIN*

*David Garrett writes:*

It's claimed that Falla had to go to Paris to complete his discovery of truly Spanish music, of which he became the 20th century's greatest creator. Great impressionist works about Spain had been composed by French composers. Debussy's *Ibéria* and Ravel's *Rapsodie espagnole* are both night pieces, as though Spain comes most fully to life after sundown. Falla first conceived this work in Paris in 1909; it was to be for solo piano, and titled simply *Nocturnes*. At the suggestion of Ricardo Viñes, Falla eventually changed his *Nocturnes* into an orchestral work with an important piano part, and he dedicated it to that great Catalan pianist.

*Nights in the Gardens of Spain* is not a concert piece for soloist and orchestra, but an orchestral piece in which the piano has an elaborate solo part. D'Indy's *Symphony on a French Mountain Song* may have been a model, though, it's probably best to enjoy *Nights in the Gardens of Spain* as the only work of its kind.

The title probably owes something to Falla's having completed the work near Barcelona in the house of the painter Santiago Rusiñol, famous for his impressions of Spanish gardens. Falla's subtitle is 'Symphonic impressions for piano and orchestra, in three parts', but painting and literature played a larger part in the conception than observation of nature. A poem by Francis Jammes and three by the Nicaraguan Rubén Darío seem to have influenced Falla. Darío's poems concerned night sounds heard in the distance, melancholy night thoughts about the passing of youth and the difference between what was and what might have been.

Two of Falla's titles 'locate' the music in the Moorish-influenced south of Spain, in Andalusia. In the Generalife, the summer palace on the hill opposite the Alhambra, Falla could have heard the typically Andalusian music which inspires his own. Jaime Pahissa, author of *Manuel de Falla: His Life and Works*, finds in this work two characteristic aspects of Andalusian music 'for they alternate between a vague nostalgic quality and a brisk, exciting rhythm.' The work was originally to have included an extra movement based on the Cadiz form of tango, and its exclusion may explain why the nostalgic, reflective quality now predominates.

As in Debussy's 'symphonic sketches' *La Mer*, so in Falla's 'symphonic impressions': the underlying masterful structuring makes the music far more than a sequence of moods or disjointed travelogue. The first part, for example, is virtually a set of continuous variations on the theme in small intervals stated by the violas playing near the bridge, not, as one commentator misleadingly said 'pure atmosphere'. The last movement, with evocations of gitanos' *cante jondo* (deep song), can be considered formally either rondo or couplets with a refrain. Falla, shortly after composing this movement was in a Cordoba clinic recovering some say, from the consequences of a hopeless passion for Pastora Imperio, the 'gypsy' dancer of his *El amor brujo*.

*Nights in the Gardens of Spain* is scored for 3 flutes (the third doubling piccolo), 2 oboes, cor anglais, 2 clarinets and 2 bassoons; 4 horns, 2 trumpets, 3 trombones and tuba; timpani, percussion, harp, celeste, strings and a piano soloist.

Its first performance was on 9 April 1916, at Madrid's Teatro Real, with the Orquesta Sinfónica de Madrid conducted by Enrique Fernández Arbós and José Cubiles as the soloist.

The Sydney Symphony Orchestra first performed the work in June 1947, conducted by Rafael Kubelik with Valda Aveling as soloist.

It has been performed only rarely since: by Ferdinand Leitner with Moura Lympny (1966), Hiroyuki Iwaki with Valda Aveling (1976), Andrew Grams with Steven Osborne (2012), with our most recent performance coming in 2018, with Ludovic Morlot conducting Steven Osborne.

# ABOUT THE MUSIC

## ABOUT *THE THREE-CORNERED HAT*

In Paris, Falla had met Sergei Diaghilev, impresario of the Ballets russes, who was keen to add him to a stable of composers that included Stravinsky and Ravel and suggested a ballet of *El corregidor y la molinera* ('The Magistrate and the Miller's Wife'), a novel by Pedro de Alarcón. The war (and the Russian revolution, which meant that Diaghilev was forbidden to enter Spain) intervened, but by way of a 'dry run' Falla produced a pantomime of the story for performance in Madrid. When Diaghilev finally saw the pantomime he suggested several major revisions out of which the 'ballet with songs' *El sombrero de tres picos* ('The Three-Cornered Hat') was born. The new work, which was premiered in London in 1919, had sets by Pablo Picasso and choreography by Léonide Massine.

Alarcón's story tells of an ugly miller and his beautiful wife who are devoted to each other. In Act 1, which more or less corresponds to the first of the suites, a distant song warns that all women should lock their door. The suite itself begins with an evocation of afternoon with its shrill bird calls. The local magistrate passes in a procession past the mill, and returns shortly thereafter to try and seduce the miller's wife. She dances a provocative *fandango*, colluding with her husband to lead the magistrate on and humiliate him, and then teases him with a bunch of grapes. The magistrate realises that he is being set up and leaves angrily. (The Magistrate's Dance in Suite No.1 actually occurs in Act 2.)

Act 2, from which the second suite is drawn, begins with the miller, his wife and their neighbours dancing the *seguidillas*, in celebration of St John's Night. The miller then dances a vibrant *farruca* before being arrested by the magistrate's bodyguard (who has a rather Beethovenian way of knocking on the door...). The magistrate returns and chases the miller's wife; she takes advantage of his falling into the millstream to disappear into the night. The magistrate gets out of those wet things, and leaves them to dry while he takes shelter in the miller's empty hut. The miller escapes from the bodyguards and returns, puts on the magistrate's clothes

(including his three-cornered hat, a symbol of authority) and goes off vowing to seduce the magistrate's wife; the magistrate puts on the miller's clothes. The miller's wife returns, as do the townsfolk (with an effigy of the magistrate they propose to burn).

Predictably enough, confusion and remonstrances ensue, but once who's who is sorted out, the magistrate is tossed in a blanket and the townsfolk launch into an energetic and triumphant final *jota* – complete with castanets.

*The Three-Cornered Hat* is scored for 3 flutes (the second and third doubling piccolo), 2 oboes, cor anglais, 2 clarinets and 2 bassoons; 4 horns, 3 trumpets, 3 trombones and tuba; timpani, percussion, harp, piano doubling celeste, and strings.

The ballet was premiered in London at the Alhambra Theatre on 22 July 1919, conducted by Ernest Ansermet, who stepped in at the last minute when De Falla was called home to Spain to see his dying mother.

The Sydney Symphony Orchestra has performed this music in various iterations, from the complete music to suites and individual movements, dating back to September 1938 and concerts conducted by Joseph Post.

Other notable performances include those led by Chief Conductors Eugene Goossens (1947, 1952, 1953 Regional Tour, 1955), Dean Dixon (1962, 1965 Regional Tour) and Stuart Challender (1987); and guest conductors including Edgar Bainton (1940), Sixten Ehrling (1972), Hiroyuki Iwaki (1976), Jesús López Cobos (2002), Miguel Harth-Bedoya (2010), Benjamin Northey (2013) and Charles Dutoit (2017).

Our most recent performances occurred earlier this year in Bathurst and Orange, as part of our 2025 Regional Tour led by Conductor in Residence Benjamin Northey.

# ABOUT THE MUSIC

## ABOUT *BOLERO*

Poor Ravel. He was joking when he described *Bolero* as a ‘masterpiece without any music in it’, so was very annoyed when the piece became one of his most popular works. In fact it came about when he was asked by the Russian dancer Ida Rubinstein to orchestrate parts of Albéniz’s *Iberia* for a ballet with a ‘Spanish’ character in 1928. Rubinstein had founded her own company in Paris that year.

In the case of the ballet envisaged by Ida Rubinstein, though, it turned out that the rights to Albéniz’s music were not available, so Ravel composed his *Bolero*, based on an 18th-century Spanish dance-form that is characterised by a moderate tempo and three beats to a bar. It has ‘no music’ in that, having established a two-bar rhythmic ostinato, with its characteristic upbeat triplet and sextuplet figures tapped out by the snare-drum, Ravel introduces his simple theme, which he described as of the ‘usual Spanish-Arabian kind’. Where the rhythmic ostinato, however, is relatively terse, the C-major melody is in fact very expansive, unfurling over 16 bars and often pausing on a sustained ‘G’ between its ornate arabesque motifs. It is reiterated over and over again, embodied in different orchestral colours each time, including a marvellous moment where it appears simultaneously in three keys moving in sinuous parallel. The work’s shifting palette of colour and inexorable rhythmic tread builds massive tension, which is released explosively in its final bars as the music suddenly reaches the new key of E major.

The music’s erotic charge of constraint and release mirrors the scenario for Ida Rubinstein’s ballet, choreographed by Bronislava Nijinska (Nijinsky’s sister). Ravel had, by no means idly, suggested *Bolero* could accompany a story where passion is contrasted by the mechanised environment of a factory. Nijinska, however, had the dancer in an empty café, dancing alone on a table as the room gradually fills with men overcome, as Michael J. Puri notes, ‘by their lust for her’ which they express through ever more frenetic dance.

Ravel’s *Bolero* is scored for a large orchestra, consisting of 2 flutes, piccolo, 2 oboes (the second doubling on oboe d’amore), cor anglais, 2 clarinets (one doubling on E flat clarinet), bass clarinet, 2 bassoons and contrabassoon; 4 horns, 4 trumpets, 3 trombones and tuba; timpani, percussion, celeste, harp, 2 saxophones and strings.

It was originally written as music for dance, commissioned by Ida Rubinstein. It premiered at the Paris Opéra on 22 November 1928, with choreography by Bronislava Nijinska, designs and scenario by Alexandre Benois, and conducted by Walther Straram.

It has been hugely popular with audiences ever since, which is reflected in the Sydney Symphony’s long and varied performance history. We first performed the work in July 1946, in a Young People’s concert conducted by Bernard Heinze.

Since then it has been a staple of our programming, from mainstage concerts to youth performances and major outdoor public events.

Notable performances include those led by Chief Conductors Eugene Goossens (1947, 1949, 1952), Nikolai Malko (1959), Louis Frémaux (1979), Stuart Challender (1987, 1989, 1990), Gianluigi Gelmetti (2002, 2004, 2008) and David Robertson (2017), with both Challender’s and Gelmetti’s performances released on CD.

Other performance highlights include the 1967 Proms (conducted by John Hopkins), a free concert in the Sydney Opera House Concert Hall on 17 December 1972, nearly a year before it officially opened (Bernard Heinze), at the 1984 Sydney Festival (David Measham), Symphony Under the Stars (1990, Challender) and Symphony in the Domain (2003, Rumon Gamba).

Our most recent performances were earlier this year as part our summer series at Sydney Town Hall, led by Conductor in Residence Benjamin Northey.

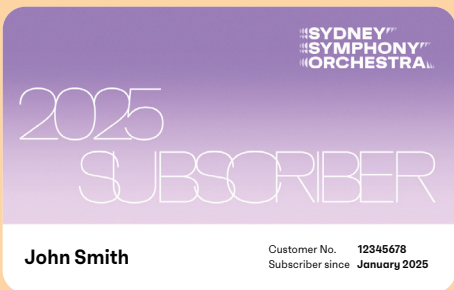
**Notes by David Garrett © 1991 (*Nights in the Gardens of Spain*), Gordon Kerry © 2025 (*Alborado del Gracioso*) 2005 (*Three-Cornered Hat*), 2007/12 (*Bolero*)**

**Scoring and history by Hugh Robertson**

# UNLOCK EXCLUSIVE BENEFITS WITH YOUR SYDNEY SYMPHONY SUBSCRIPTION

Sydney Symphony subscribers enjoy special offers from our valued partners.

Subscribe now and access your 2025 benefits today.  
Visit [sydneysymphony.com/subscriber-benefits](https://sydneysymphony.com/subscriber-benefits)



Not a subscriber yet?  
Join us in 2025 and enjoy the benefits  
[sydneysymphony.com/2025-season](https://sydneysymphony.com/2025-season)





# 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**



**Brielle Clapson**



**Sophie Cole**



**Sercan Danis**



**Claire Herrick**  
*Russell & Mary  
McMurray Chair*



**Georges Lentz**



**Emily Long**



**Alexandra  
Mitchell**



**Alexander  
Norton**



**Anna Skálová**



**Léone Ziegler**

## SECOND VIOLINS



**Lerida Delbridge**  
Principal



**Kirsty Hilton**  
Principal



**Marina Marsden**  
Principal Emeritus



**Emma Jezek**  
Assistant Principal



**Alice Bartsch**



**Victoria Bihun**



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



**Emma Hayes**



**Shutí Huang**



**Monique Irik**



**Wendy Kong**



**Benjamin Li**



**Nicole Masters**  
*Nora Goodridge OAM  
Chair*



**Robert Smith**



**Maja Verunica**

VIOLAS



**Tobias Breider**  
Principal  
*Roslyn Packer AC  
& Gretel Packer AM  
Chair*



**Justin Williams**  
Assistant Principal



**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**



**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**  
Associate Principal  
*Robert Constable  
& Family Chair*



**Carolyn Harris**  
*Landa Family Chair,  
in memory of  
Dr Barry Landa*

OBOES



**Shefali Pryor**  
Principal  
*Council Chair*



**Callum Hogan**

COR ANGLAIS



**Alexandre Oguey**  
Principal  
*Dr Rebecca Chin  
& Family Chair*

CLARINETS



**Olli Leppäniemi**  
Principal



**Francesco Celata**  
Associate Principal  
*John Curtis AM Chair*



**Christopher  
Tingay**



**Alexander Morris**  
Principal

BASS CLARINET

BASSOONS



**Todd  
Gibson-Cornish**  
Principal  
*Nelson Meers  
Foundation Chair*



**Matthew Wilkie**  
Principal Emeritus  
*Nelson Meers  
Foundation Chair*



**Fiona McNamara**  
*Nelson Meers  
Foundation Chair*



**Noriko Shimada**  
Principal

CONTRABASSOON

HORNS



**Samuel Jacobs**  
Principal  
*Terrey Arcus AM Chair*



**Euan Harvey**



**Marnie Sebire**  
*Judge Robyn Tupman  
Chair*



**Rachel Silver**  
*Sue Milliken AO Chair*

TRUMPETS



**David Elton**  
Principal  
*Anne Arcus Chair*



**Brent Grapes**  
Associate Principal



**Cécile Glémot**



**Anthony  
Heinrichs**

TROMBONES



**Scott Kinmont**  
Associate Principal  
*Audrey Blunden  
Chair*



**Nick Byrne**  
*Robertson Family  
Chair*



**Christopher  
Harris**  
Principal



**Steve Rossé**  
Principal

BASS TROMBONE TUBA

TIMPANI



**Antoine Siguré**  
Principal



**Mark Robinson**  
Associate Principal/  
Section Percussion

PERCUSSION



**Rebecca Lagos**  
Principal  
*I Kallinikos Chair*



**Timothy  
Constable**  
*Christine Bishop  
Chair*

HARP



**Louisic  
Dulbecco**  
Principal



# THANK YOU

## VISIONARIES

Brian Abel  
Geoff Ainsworth <sup>AM</sup>  
& Johanna Featherstone  
The Berg Family Foundation  
Robert Constable & Family  
Dr Richard Henry <sup>AM</sup>  
& the late Dr Rachel Oberon  
Dr Gary Holmes  
& Dr Anne Reeckmann  
Helen Lynch <sup>AM</sup> & Helen Bauer  
Bob Magid <sup>OAM</sup> & Ruth Magid  
Vicki Olsson  
Roslyn Packer <sup>AC</sup>  
(*President, Maestro's Circle*)  
Packer Family Foundation  
Patricia H Reid  
Endowment Pty Ltd  
Paul Salteri <sup>AO</sup> & Sandra Salteri  
Doris Weiss & the late  
Peter Weiss <sup>AO</sup> (*President  
Emeritus, Maestro's Circle*)  
Judy & Sam Weiss  
Wilson Foundation

## MAESTRO'S CIRCLE

Antoinette Albert  
Terrey Arcus <sup>AM</sup> & Anne Arcus  
The Estate of the late  
Betty Bennett  
Christine Bishop  
Dugald & Janet Black  
Professor Ina Bornkessel-  
Schlesewsky & Professor  
Matthias Schlewsky  
In memory of Rosemary Cahill  
Dr Rebecca Chin  
John C Conde <sup>AO</sup>  
Heather & Malcolm Crompton  
Ian Dickson <sup>AM</sup> & Reg Holloway  
Edward & Diane Federman  
Nora Goodridge <sup>OAM</sup>  
Paolo Hooke  
Ingrid Kaiser  
I Kallinikos  
Dr Rachael Kohn <sup>AO</sup> & Tom Breen  
Dr John Lam-Po-Tang  
Olive Lawson

Sharon & Anthony Lee  
In memory of Jane Mathews <sup>AO</sup>  
Catriona Morgan-Hunn  
Nelson Meers Foundation  
A/Prof Keith Ong & Dr Eileen Ong  
In memory of Mrs W Stening  
In memory of Dr Bill Webb  
& Helen Webb  
Kathy White  
Caroline Wilkinson <sup>OAM</sup>  
Ray Wilson <sup>OAM</sup>, in memory of  
James Agapitos <sup>OAM</sup>  
June & Alan Woods  
Family Bequest

## PATRONS PROGRAM \$15,000+

Ainsworth Foundation  
Doug & Alison Battersby  
Audrey Blunden  
Peter Braithwaite  
& Gary Linnane  
Checketts Family  
John Curtis <sup>AM</sup> & Anna Curtis  
Carolyn Githens  
Justice Francois Kunc  
& Felicity Rourke  
Roland Lee  
The Estate of the late  
Daniel-Francois Jean Lemesle  
Warren & Marianne Lesnie  
Susan Maple-Brown <sup>AM</sup>  
Russell & Mary McMurray  
The Hon. Justice AJ Meagher  
& Fran Meagher  
The Estate of the late Colin Price  
Geoffrey Robertson <sup>AO</sup>  
Graeme Robertson  
Tim Robertson <sup>SC</sup>  
Tony Schlosser  
Penelope Seidler <sup>AM</sup>  
James Stening  
Howard Tanner <sup>AM</sup>  
& Mary Tanner  
Judge Robyn Tupman  
Ken & Linda Wong  
Yim Family Foundation

## PATRONS PROGRAM \$10,000+

The Estate of the late  
Henri Walter Aram <sup>OAM</sup>  
Stephen J Bell  
Hon JC Campbell <sup>KC</sup>  
& Mrs Campbell  
J Cheung  
Bob & Julie Clampett  
B & M Coles  
Howard & Maureen Connors  
Susie Dickson  
Suellen & Ron Enestrom  
Richard A Flanagan III  
The Estate of the late  
Jennifer Phyllis Fulton  
Dr Bruno & Rhonda Giuffre  
The Estate of the late  
Stanley John Harvey  
The Hilmer Family Endowment  
Jim & Kim Jobson  
Stephen Johns  
& Michele Bender  
Andrew Kaldor <sup>AM</sup>  
& Renata Kaldor <sup>AO</sup>  
Levins Family Foundation  
Dr Lee MacCormick Edwards  
Charitable Foundation  
Wendy McCarthy <sup>AO</sup>  
Robert McDougall  
Sue Milliken <sup>AO</sup>  
The Estate of the late  
Gordon Mills  
John & Jane Morschel  
Dr Dominic Pak & Cecilia Tsai  
Nigel & Carol Price  
In memory of Fiona Roden  
Kevin J Troy  
The Ross Trust  
Dougall & Elizabeth Squair  
Geoff Stearn  
Tony Strachan  
Dominic Taranto  
& Anthony Cassidy

# THANK YOU

## **SUPPORTERS PROGRAM \$5,000+**

Colin & Richard Adams  
Peter Arthur  
Dr Richard Balanson  
& Dawn Talbot  
David Barnes  
Dr Victor Bien & Silvana d'Iapico  
Minnie Biggs  
Beverley & Phil Birnbaum  
Judith Bloxham  
In memory of Rosemary Boyle  
(Music Teacher)  
Roslynne Bracher <sup>AM</sup>  
Maggie Brown  
Miguel Carrasco & Renee Martin  
Margot Chinneck  
Joan Connery <sup>OAM</sup>  
Elizabeth Conti  
Ewen Crouch <sup>AM</sup>  
& Catherine Crouch <sup>OAM</sup>  
Donus Australia  
Foundation Limited  
Sarah & Tony Falzarano  
Ian Fenwicke & the late  
Prof Neville Wills  
Leonie & James Furber  
Anne Galbraith  
The Greatorex Fund  
Dr Greg Gard  
& Dr Joanne Grimsdale  
Dr Colin Goldschmidt  
Dr Jan Grose <sup>OAM</sup>  
In memory of Michael Hamar  
Richard Hansford  
Jill Hickson <sup>AM</sup>  
James & Yvonne Hochroth  
The Estate of the Late  
Beryl Margaret Jamieson  
Ervin Katz  
Karin Keighley  
Anne Elizabeth King  
Anna-Lisa Klettenberg  
Helen Meddings &  
the late Phil Meddings  
In memory of Kevin Morris  
& Des McNally

Janet Newman  
Jackie O'Brien  
Andrew Patterson  
& Steven Bardy  
Suzanne Rea & Graham Stewart  
Dr Wendy Roberts  
Chris Robertson & Kate Shaw  
Sylvia Rosenblum  
Dr Vera Stoermer  
Chiraag Tolani  
Russell Van Howe & Simon Beets

## **SUPPORTERS PROGRAM \$2,500+**

Michael Ball  
Irene & Robert Bonella  
Bill Brooks & Alasdair Beck  
In memory of RW Burley  
Ian & Jennifer Burton  
Cecily Cathels  
Terry & Julie Clarke  
Dr Paul Collett  
Vanessa Cragg & the late  
Ronald D Cragg <sup>OAM</sup>  
Debby Cramer  
Roxane Clayton  
Rosemary Curtin  
Katarina Cvitkovic  
V & R Debelak  
Susan & Roger Doenau  
Camron Dyer & Richard Mason  
Emeritus Professor  
Jenny Edwards  
John Ellacott  
Malcolm Ellis & Erin O'Neill  
John Favaloro  
AM Gregg & DM Whittleston  
Louise Hamshere  
Dr Joanne Hart & Adam Elder  
Alan Hauserman & Janet Nash  
Roger Hudson  
& Claudia Rossi-Hudson  
In memory of Joan Johns  
Dr Owen Jones  
& Vivienne Goldschmidt  
Terry & Helen Jones

Professor Andrew Korda <sup>AM</sup>  
& Susan Pearson  
A/Prof Winston Liauw  
& Ellen Liauw  
Mei Sien Loke  
Dr Carolyn Lowry <sup>OAM</sup>  
& Peter Lowry <sup>AM</sup>  
In memory of Wes Maley  
David Maloney <sup>AM</sup>  
& Erin Flaherty  
Matthew McInnes  
Dr V Jean McPherson  
Keith Miller  
Dr Robert Mitchell  
James & Elsie Moore  
Prof Elizabeth A More <sup>AM</sup>  
Karen Moses  
Jean-Claude Niederer  
& Neil Hendry  
Christopher Nicolosi  
Graham Quinton  
Kenneth & Deborah Raphael  
M Saunders  
Barbara & Bruce Solomon  
Prof Vladan Starcevic  
Cheri Stevenson, in memory  
of Graham  
Jane Thornton <sup>OAM</sup>  
& Peter Thornton  
Dietmar Tucha  
Gillian Turner & Rob Bishop  
In memory of Robert Veel  
Dr Alla Waldman  
Geoff & Alison Wilson  
Dr Simon Winder  
Marianna Wong  
Natalie Yamey  
Dr John Yu <sup>AC</sup>

For a full listing of our Sydney  
Symphony family of donors, please visit  
[sydneyssymphony.com/our-supporters](https://sydneyssymphony.com/our-supporters).  
To discuss your giving or learn which areas  
most need your support, please contact  
our Philanthropy team on **02 8215 4625**  
or [philanthropy@sydneyssymphony.com](mailto:philanthropy@sydneyssymphony.com).

# THANK YOU

## PRINCIPAL PARTNER



## GOVERNMENT PARTNERS



Australian Government



Creative Australia




NSW GOVERNMENT


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




HANTEC MARKETS  
— AUSTRALIA —




TLE  
ELECTRICAL  
& DATA  
SUPPLIERS



ROYAL  
CARIBBEAN



Advisory Partner



Fine Wine Partner

## GOLD PARTNERS



MOUTAI



Coxswain  
Alliance



THEME  
VARIATIONS  
PIANO SERVICES

## SILVER PARTNERS



business  
events  
sydney



TDC  
Technical  
Direction  
Company



Wilson Parking

## BRONZE PARTNERS



Deutsche  
Grammophon  
STAGE+



CLASSICS  
DIRECT



Austria

## INDUSTRY PARTNERS



CITY OF SYDNEY



CITY  
RECITAL  
HALL



## FOUNDATIONS



NELSON  
MEES  
FOUNDATION



ORANGES  
SARDINES



WILSON  
FOUNDATION



J&W  
Foundation



JAMES N. KIRBY  
FOUNDATION



**PATRON** Her Excellency The Honourable Margaret Beazley AC KC

**BOARD**

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

**COUNCIL**

Professor The Honourable Dame Marie Bashir AD CVO *Patron Emeritus, Sydney Symphony Orchestra Council*  
Anne Arcus  
Terrey Arcus AM  
Brian Abel  
Christine Bishop  
Dr Rebecca Chin  
Paul Colgan  
John C Conde AO  
Catherine Crouch OAM  
Ewen Crouch AM  
The Hon. John Della Bosca  
Alan Fang  
Johanna Featherstone  
Hannah Fink  
Erin Flaherty  
Dr Stephen Freiberg  
Dorothy Hoddinott AC  
Dr Gary Holmes  
Robert Joannides  
Michelle Anne Johnson  
Simon Johnson  
Dr John Lam-Po-Tang  
Gary Linnane  
Helen Lynch AM  
David Maloney AM  
Danny May  
Fran Meagher  
Taine Moufarrige  
Dr Eileen Ong  
Andy Plummer  
Deirdre Plummer  
Seamus Robert Quick  
Dr Anne Reekmann  
Chris Robertson  
Paul Salteri AO  
Sandra Salteri  
Rachel Scanlon  
Juliana Schaeffer  
Ali Smyth  
James Stening  
Russell Van Howe  
Mary Whelan  
Brian White AM  
Kathy White  
Rosemary White  
Andrew Wiseman

**HONORARY COUNCIL**

Ita Buttrose AC OBE  
Yvonne Kenny AM  
Wendy McCarthy AO  
Dene Olding AM  
Leo Schofield AM

**MANAGEMENT & STAFF**

Craig Whitehead  
*Chief Executive Officer*  
Milena Stajcic  
*Executive Assistant*

**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*  
Julian Konle  
*Accounts Officer*

**DEVELOPMENT**

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

**MARKETING**

Charles Buchanan  
*Director of Marketing*  
Alexandra Barlow  
*Head of Communications & Content*  
Craig Abercombie  
*Content Producer*  
Hugh Robertson  
*Editorial Manager*  
Tina Ma  
*Publicity Coordinator*  
Andrea Reitano  
*Head of Growth Marketing*  
Nicola Solomou  
*Senior Marketing Manager*  
Ann He  
*Marketing Manager*  
Laura Dang  
*Marketing Coordinator*  
Amy Zhou  
*Graphic Designer*  
Chris Slavez  
*Digital Marketing Coordinator*  
Lynn McLaughlin  
*Head of Lifecycle Marketing*  
Douglas Emery  
*Senior Marketing Manager & Insights Analyst*

**Customer Relations**

Pim den Dekker  
*Head of Customer Relations*  
Georgia Mulligan  
Jennifer Calacoci  
Meg Chaseling  
*Customer Relations Team Leads*

**OPERATIONS & PRODUCTION**

Kerry-Anne Cook  
*Director of Operations & Production*  
Aeva O’Dea  
*Operations Manager*  
Tom Farmer  
*Production Manager*  
Elissa Seed  
*Production Manager*  
Jacinta Dockrill  
*Production Administrator*  
Shanell Bielawa  
*Production Coordinator*  
Jordan Blackwell, Jess Hughes, Rory Knott, Matthew Landi, Harvey Lynn, Ella Tomkins  
*Production Assistants*  
Georgia Holmes, Reece Palmer  
*Production Interns*

**ORCHESTRA MANAGEMENT**

Aernout Kerbert  
*Director of Orchestra Management*  
Brighdie Chambers  
*Orchestra Manager*  
Emma Winestone  
*Deputy Orchestra Manager*

**PEOPLE & CULTURE**

Daniel Bushe  
*Director of People & Culture*  
Rosie Marks-Smith  
*Head of Culture & Wellbeing*  
Yen Sharratt  
*People & Culture Manager*  
Keanna Mauch  
*People & Culture Coordinator*  
Sue Burnet  
*Work Health & Safety Specialist*

*Keep the conversation*

# FLOWING

«SYDNEY»  
«SYMPHONY»  
«ORCHESTRA»

Principal Partner



FLY BETTER

Take a break from your seat and join us in our stylish Onboard Lounge to celebrate 25 years of connecting Sydney to the world. Sip cocktails, enjoy light bites and discover an exclusive vintage on your way to your next destination.

