BRUCH & GATTI



Presenting Partner





WELCOME

Welcome to **Bruch & Gatti**, a delightful soirée in the intimate surroundings at the Utzon Room of the Sydney Opera House.

Handpicked Wines is delighted to be a Series Presenting Partner of the Sydney Symphony Orchestra's *Cocktail Hour with Handpicked Wines* series, now in its second year.

At Handpicked, we understand the power of passion and artistry. We draw on both technical skill and creative inspiration to craft wines that elevate and enhance experiences, just as the superb artists of the Orchestra invite us to open all our senses to music that enhances life.

Just like the many brilliant individuals involved in winemaking, the world of chamber music brings individuals together in close collaboration to create a brilliant and melodic result.

This concert is no exception as a small band of musicians come together to perform the music of Bruch and Gatti, getting to the heart of these wonderful pieces for smaller forces by lesser-known composers.

The carefully chosen wines, the 'up close' experience of the musicians of the Sydney Symphony Orchestra, and the music of Bruch and Gatti come together to create a surprising and delightful experience.

Handpicked and the Orchestra's shared values of creativity and technical excellence are the hallmark of everything we do, and it has been a great pleasure to see our partnership flourish.

I hope you enjoy the **Bruch & Gatti** concert and the wines we have selected to accompany this outstanding performance.

William Dong Managing Director Handpicked Wines

₩ HANDPICKED[®]

2025 CONCERT SEASON

VANGUARD

Thursday 24 July, 6pm

COCKTAIL HOUR WITH HANDPICKED WINES

Friday 25 July, 6pm Saturday 26 July, 6pm Utzon Room, Svdney Opera House

BRUCH & GATTI

SYMPHONIC RICHNESS

GENEVIEVE LANG presenter

LUIGI GATTI (1740–1817)

Sextet for cor anglais, bassoon, violin, viola, cello and double bass (possibly 1790)

- i. Adagio allegro
- ii. Menuetto con brio
- iii. Adagio cantabile
- v. Allegro

ALEXANDRE OGUEY cor anglais FIONA MCNAMARA bassoon SOPHIE COLE violin ROSEMARY CURTIN viola FENELLA GILL cello DAVID CAMPBELL double bass

MAX BRUCH (1838-1920)

String Octet in B flat major, Op. post. (1820)

- i. Allegro moderato
- ii. Adagio
- iii. Allegro molto

ALEXANDRA OSBORNE violin
MARINA MARSDEN violin
EMILY LONG violin
EMMA HAYES violin
RICHARD WATERS viola
ROSEMARY CURTIN viola
FENELLA GILL cello
DAVID CAMPBELL double bass

Estimated durations

Gatti – 25 minutes Bruch – 22 minutes

The concert will run for approximately 1 hour

Cover image

Alexandra Osbourne, Emma Jezek and Justin Williams

Photo by Craig Abercrombie

Presenting Partner



Principal Partner



ABOUT LUIGI GATTI

One couldn't throw half a brick in 1780s Salzburg without hitting a composer. or at least a musician whose duties included composition. Wolfgang Amadeus Mozart fled to Vienna early in the decade after falling out with his employer the Prince-Archbishop of Salzburg, but he left behind colleagues who, while we might not know their work well today, were nonetheless important in their own right. The Prince-Archbishop required music for both court and church, so kept a stable of quality musicians. Amona these were Mozart's father Leopold (and indeed his sister Nannerl, also a prodigy, though prevented from becoming the professional musician that she was eminently suited to be), Joseph Haydn's brother Michael (who in turn taught Carl Maria von Weber and Anton Diabelli in Salzburg) and Luigi Gatti.

We don't know much about Gatti's early life, except that he was born in Lazise, on Lake Garda, but studied music and trained for the priesthood in Mantua. He turns up there in 1768, ordained, but working as a tenor, organist and composer. At this time his first opera Alessandro nelle Indie (Alexander the Great in India) proved a huge success, and he was appointed deputy maestro di cappella to the Royal Academy of Mantua, a position he held until 1783, when, much to the jealous annoyance of Leopold Mozart, Archbishop Colloredo appointed Gatti Kapellmeister of Salzburg Cathedral. He proved not only a fluent composer of liturgical works and trainer of choral singers, but was a meticulous administrator, unearthing and cataloguing the cathedral's considerable music library.

Gatti had known the Mozarts at least since their Italian tour of 1770, and in 1783 Wolfgang wrote to his father to ask Gatti to send him Italian librettos that he might set. (Wolfgang had just finished *The Abduction from the Seraglio*.) Gatti himself wrote six operas, mainly to 'serious' stories of noble heroism in classical settings, ballets on similar themes, and numerous secular cantatas, as well as a huge amount of sacred music, so it seems unlikely that – if he sent Mozart any librettos at all – they included *The Marriage of Figaro*!

Gatti also composed a vast number of instrumental works from solo sonatas to concertos and other orchestral music, and a number of chamber pieces, often for mixed ensembles of woodwind and strings.



Luigi Gatti

ABOUT GATTI'S SEXTET

Late 18th-century Europe had a craze for wind ensembles – any aristocrat or upwardly mobile bourgeois needed an in-house band, and the string quartet hadn't yet acquired the prestige it would under late Haydn and Beethoven. The standard *harmonie*, as they were called, would usually have pairs of wind instruments, but there was also a vogue for oboe trios, in which the third part was taken by the cor anglais, whose larger size and rounded bell give it a richer, darker sound.

Habsburg Europe then, was clearly blessed with excellent cor anglais players, one of whom must have inspired Gatti to write this sextet which features the instrument. The fact that the instrumentation includes cor anglais, bassoon and double bass gives the work a kind of amber hue, with only the violin venturing into brighter, higher regions, though the cello has its share of high-lying lyricism. (There are varying ideas about the date of this work, but assuming it were written for Colloredo's court, there is the possibility that the Archbishop himself might have played the violin part.)

The piece is in five movements, making it a little more like the serenades that purely wind bands played, the 'extra' movement being a second slow movement (the larghetto) that falls between the adagio and the finale. This evening's performance will omit the larghetto.

The first movement follows the precedent much loved of Haydn, with a slow introduction to generate expectation of the release of energy in the fast, allegro body of the movement.

The introduction is in 3/4 and give us a eight bar melody before the cor anglais enters the scene, in a richly-coloured duet with the cello. Throughout the piece, in fact, Gatti often has instruments working in pairs, with, say cor anglais and cello in duet, violin and viola providing harmonic filler, and bassoon and double bass articulating rhythmic and harmonic change.

The *allegro* proper features a bravura melody from the cor analais which is passed to cello and violin, and in the movement's central development section the bassoon and viola occasionally get their place in the sun. A Haydn string quartet, at this point, would explore tonal areas far away from the 'home key' of E major, but in deference to the winds, who didn't have the mechanism of modern instruments. such chromatic adventures are curtailed Interestingly though, when we reach the recapitulation, where the opening material is restated in its original key, we realise that the music has travelled to G major, so the transition is quite dramatic. Also, notice that Gatti occasionally throws a three-bar phrase into the predominantly two-bar mix. creating very subtle displacements.

The second movement is a menuet, so in 3/4 with regular phrases (it's a dance, after all) that generate tension by opposing triplets and dotted (long-short-long) rhythms. The material is based largely on scale or chord fragments, and the central Trio section is a duet for winds with the violin scurrying along in triplets and the others playing simple harmony on the beat.

The Adagio (in G major) starts with a gesture that we find in Gluck's operas and in Beethoven's Fourth Piano Concerto, of all instruments rapping out a terse motif in unison. This precedes a sweet melody first given by the violin and then passed around, and as the movement gains momentum and complexity there are wind duets, swirling figures for the string (including the double bass), and a pervasive dotted rhythm.

The finale is a rondo – that is, a simple (in this case vernacular-sounding) eight-bar tune is stated several times with a series of contrasting episodes between each statement. Gatti lays it on thick several times with exaggerated changes of speed and heavy scoring at cadences – that is the formal end of a section – and varies the original material each time it returns.

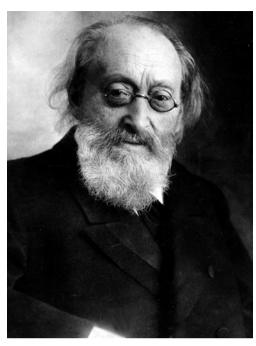
ABOUT MAX BRUCH

Born in Cologne in 1838, Max Bruch was a direct contemporary of Brahms, whom he outlived by 20 years. He came from a musical family – his mother, his first teacher, was a singer, and her father had been a founder of the Cologne Muscal Society. In 1852, the young Bruch won a prize from the Frankfurt Mozart Foundation for a String Quartet, the first of many works for strings that display his mastery of the instruments. He studied in Cologne with Ferdinand Hiller and then in Leipzia with. among others. Mendelssohn's great friend Ferdinand David, returning to the Rhineland to study history, literature and fine arts at the University of Bonn.

His first post as a music director was at Koblenz, where he wrote his Violin Concerto No.1 for Brahms' great colleague, Joseph Joachim. Joachim would later premiere Bruch's Scottish Fantasy and his Violin Concerto No.3; Bruch's Violin Concerto No.2 was written for Pable de Sarasate. The immediate success of the First Concerto was something of a curse – Bruch complained later in life about

the laziness, stupidity, and dullness of many German violinists. Every two weeks, someone comes along and wants to play the first concerto for me. I've already become rude and said to you: 'I can't listen to this concerto anymore—did I perhaps only write this one concerto? Go and finally play the other concertos, which are just as good, if not better!'

But the First Concerto's success also encouraged Bruch to try the life of a freelance composer, which he did in Berlin and Bonn, with mixed success for his first two operas, *Hermione* (after Shakespeare's *A Winter's Tale*) and *Odysseus*.



Max Bruch, c.1920. Source: Wikimedia Commons.

He held further music-directorial posts in Liverpool, England (his *Kol Nidrei* for cello and orchestra date from his English period) and Breslau (Wrocław in present day Poland). From the late 1890s he taught in Berlin, his students including Ottorino Respighi and Ralph Vaughan Williams.

Bruch trod a middle path between Brahms' resuscitation of classical forms and the 'music of the future' touted by Liszt and Wagner. His works tend to be Romantic in feeling, with rich harmony and orchestration and often built on a large scale. And he composed a great deal of vocal and choral music which has sadly slipped into obscurity. His love of the voice and strings had a common origin: stringed instruments, Bruch said, 'sing a melody better than a piano, and melody is the soul of music'.

ABOUT BRUCH'S OCTET

In 1920, Bruch was in his early 80s, distraught at the recent death of his much-loved wife, and living in a country shattered after its decisive defeat in the First World War. His Octet is the last of three string chamber pieces composed between 1918 and 1920; it was only given its first public outing in a BBC broadcast in 1937, and published along with the other two pieces in 1996.

The Octet, as many commentators have noted, demonstrates that Bruch's style remained essentially unchanged over decades. In this instance we can hardly blame a frail, old man who, facing the encroaching darkness, wants to keep alive a musical image of the culture which sustained him for so long – especially when the work itself is so assured and perfectly crafted.

The piece is scored not for the symmetrical pair of quartets favoured by Mendelssohn, but with double bass instead of second cello: this offers Bruch the possibility of richer lower-register textures and at times. an almost orchestral heft, as we hear in the 'tutti' sections of the expansive first movement. This is marked Allegro moderato, but Bruch skilfully defers any sense of fast tempo by only gradually enlivening the series of slow-moving lines with which it begins. As the movement unfolds so does it become almost imperceptibly more urgent and passionate, and while the piece is in the major key, many of the melodic lines reply on swaps between minorand major-key phrases, and strong-beat dissonance to heighten the emotional charge of the music.

Not surprisingly, Bruch's love of and genius for melody – not to mention opulent harmony and counterpoint – is on display in the central adagio, whose lyricism is occasionally disturbed by ceremonious gestures dominated by dotted rhythms. The size and make-up of the ensemble here is used to provide melodies, richly harmonised, doubled in octaves for emphasis, sometimes with the harp-like accompaniment of pizzicato lower-strings, to pass from register to register.

A galloping figure introduces the final allegro molto, a genial piece in compound metre that nonetheless develops its material with great wit and sophistication. Contrasting with the galloping motif is a beautiful, long-breathed tune that, when first stated in the lower instruments, calls to mind the kind of male chorus that Bruch would have known in Cologne and Bonn; when sounded in the upper strings it is truly seraphic.

Gordon Kerry © 2025

₩ HANDPICKED*

YOUR HANDPICKED COCKTAIL HOUR



NV Collection Sparkling Cuvée, Tasmania

A soft and supple wine, it has delicate red fruits from Pinot Noir and some sweet lemon and oyster shell notes from the Chardonnay. All is balanced with fresh natural acidity and a clean finish. Good length and an abundant fine mousse.



2022 Trial Batch Nebbiolo, Pyrenees

This wine has the typical light-red colour of Nebbiolo and an intense perfume of red cherries, pink blossom, almond meal and tar.

The palate is a mix of clear fruit and savoury spice – again the cherry, almond and tar, but also dried herbs and anise. The tannin, as you would expect, is grippy and the finish lingers.



2022 Collection Chardonnay, Yarra Valley

Elegant and refined, this Yarra Valley Chardonnay entices with notes of white nectarine, citrus blossom and a whisper of toasted hazelnut. The palate is pure and beautifully textured, with vibrant stone fruits and a subtle mineral edge. Gentle oak and time on lees add depth, finishing crisp and effortlessly graceful, a Chardonnay to elevate any occasion.



2023 Collection Pinot Noir, Yarra Valley

A classic Yarra Valley Pinot Noir combining the drive and precision of the upper Yarra and the weight and flesh of the lower Yarra.

This wine displays lovely perfume and delicate rosehip florals which lead to a palate brimming with concentrated red berry fruits, underlying savoury notes all framed by fine, lithe tannins, delicate acidity and subtle oak.



2019 Collection Barossa Shiraz

This wine has lifted aromas of dark berries, plum and liquorice with subtle hints of nutmeg, clove and vanilla pod. The palate is rich and mouth-filling with ripe, juicy blackberry and mulberry fruits.

Supple, velvet-like tannins support the fruit and provide structure, leading to a long, savoury finish.

Handpicked is delighted to offer Sydney Symphony supporters a 15% discount on online wine purchases.

Use the promo code SSO15 when visiting handpickedwines.com.au



HANDPICKED®

WINES



EXPERIENCE A SYMPHONY OF TASTE WITH HANDPICKED WINES

HANDPICKEDWINES.COM.AU



Your donations help bring music to vulnerable communities, inspire the next generation of musicians and music-lovers and share the joy of live performances far and wide across New South Wales.

sydneysymphony.com/donate

ORCHESTRA CHAIR PATRONS

Andrew Haveron

Concertmaster Vicki Olsson Chair

Harry Bennetts

Associate Concertmaster Judy & Sam Weiss Chair

Alexandra Osborne

Associate Concertmaster
Helen Lynch AM & Helen Bauer Chair

Fiona Ziegler

Assistant Concertmaster
Webb Family Chair,
in memory of Dr Bill Webb & Helen Webb

Claire Herrick

Violin

Russell & Mary McMurray Chair

Rebecca Gill

Violin

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

Nicole Masters

Violin

Nora Goodridge OAM Chair

Tobias Breider

Principal Viola

Roslyn Packer AC & Gretel Packer AM Chair

Justin Williams

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

Anne-Louise Comerford

Associate Principal Emeritus Viola White Family Chair

Rosemary Curtin

Viola

John & Jane Morschel Chair

Catherine Hewgill

Principal Cello

Jacqui & John Conde Ao Chair

Kristy Conrau

Cello

Brian Jones Chair, in memory of Deborah Anne Jones

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

Todd Gibson-Cornish

Principal Bassoon
Nelson Meers Foundation Chair

Matthew Wilkie

Principal Emeritus Bassoon Nelson Meers Foundation Chair

Fiona McNamara

Bassoon

Nelson Meers Foundation Chair

Samuel Jacobs

Principal Horn

Terrey Arcus AM Chair

Marnie Sebire

Horn

Judge 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

Robertson Family Chair

Rebecca Lagos

Principal Percussion
I Kallinikos Chair

Timothy Constable

Percussion

Christine Bishop Chair

THANK YOU

VISIONARIES

Brian Abel

Geoff Ainsworth AM

& Johanna Featherstone

The Berg Family Foundation

Robert Constable & Family

Dr Richard Henry AM & the late Dr Rachel Oberon

Dr Garv Holmes

& Dr Anne Reeckmann

Helen Lynch AM & Helen Bauer

Bob Magid OAM & Ruth Magid

Vicki Olsson

Roslyn Packer AC

(President, Maestro's Circle)

Packer Family Foundation

Patricia H Reid

Endowment Pty Ltd

Paul Salteri AO & Sandra Salteri

Doris Weiss & the late

Peter Weiss AO (*President Emeritus*. *Maestro's Circle*)

Judy & Sam Weiss

Wilson Foundation

MAESTRO'S CIRCLE

Antoinette Albert

Terrey Arcus AM & Anne Arcus

The Estate of the late

Betty Bennett

Christine Bishop

Dugald & Janet Black

Professor Ina Bornkessel-

Schlesewsky & Professor Matthias Schlesewsky

Matthus Schlesewsky

Dr Rebecca Chin

John C Conde AO

Heather & Malcolm Crompton

In memory of Rosemary Cahill

Ian Dickson AM & Reg Holloway

Edward & Diane Federman

Nora Goodridge OAM

D 1 11 1

Paolo Hooke

Ingrid Kaiser

I Kallinikos

Dr Rachael Kohn Ao & Tom Breen

Dr John Lam-Po-Tang

Olive Lawson

Sharon & Anthony Lee

In memory of Jane Mathews ${\tt AO}$

Catriona Morgan-Hunn

Nelson Meers Foundation

A/Prof Keith Ong & Dr Eileen Ong

In memory of Mrs W Stening

Judge Robyn Tupman

In memory of Dr Bill Webb

& Helen Webb

Kathy White

Caroline Wilkinson OAM

Ray Wilson OAM, in memory of

James Agapitos OAM

June & Alan Woods

Family Bequest

PATRONS PROGRAM \$15.000+

Ainsworth Foundation

Audrey Blunden

Checketts Family

John Curtis AM & Anna Curtis

Carolyn Githens

Justice François Kunc

& Felicity Rourke

Roland Lee

The Estate of the late

Daniel-François Jean Lemesle

Warren & Marianne Lesnie

Susan Maple-Brown AM

Russell & Mary McMurray

The Estate of the late Colin Price

Geoffrey Robertson AO

Graeme Robertson

Tim Robertson so

Tony Schlosser

Svlvie C Sloane

Cyrvic C Cicario

James Stening

Ken & Linda Wong

Yim Family Foundation

PATRONS PROGRAM \$10,000+

The Estate of the late Henri Walter Aram OAM

Stephen J Bell

Peter Braithwaite

& Gary Linnane

Hon JC Campbell KC & 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

Brian Jones in memory of

Deborah Anne Jones

Andrew Kaldor AM & Renata Kaldor AO

Dr Lee MacCormick Edwards

Charitable Foundation

Wendy McCarthy AO

Robert McDougall

Sue Milliken AO

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 Trov

The Ross Trust

Penelope Seidler AM

Dougall & Elizabeth Squair

Geoff Stearn

Tony Strachan

Dominic Taranto

& Anthony Cassidy

SUPPORTERS PROGRAM \$5.000+

Colin & Richard Adams

Peter Arthur

Dr Richard Balanson

& Dawn Talbot

David Barnes

THANK YOU

Doug & Alison Battersby
Dr Victor Bien & Silvana d'Iapico

Minnie Biggs

Beverley & Phil Birnbaum

Judith Bloxham

In memory of Rosemary Boyle (Music Teacher)

Roslynne Bracher AM

Maraia Duarra

Maggie Brown

Miguel Carrasco & Renee Martin

Margot Chinneck Joan Connery OAM

Elizabeth Conti

Mary Anne Cronin

Ewen Crouch AM & Catherine Crouch OAM

Christine Davis de Soysa

Foundation

Donus Australia Foundation Limited

Sarah & Tony Falzarano

lan Fenwicke & the late Prof Neville Wills

Freilich Family Foundation

Leonie & James Furber

Anne Galbraith

The Greatorex Fund

Dr Greg Gard

& Dr Joanne Grimsdale

Dr Colin Goldschmidt

Dr Jan Grose ОАМ

In memory of Michael Hamar

Richard Hansford

Jill Hickson AM

James & Yvonne Hochroth

The Estate of the late

Beryl Margaret Jamieson

Ervin Katz Karin Keighley

Anne Elizabeth King

Anna-Lisa Klettenberg

Levins Family Foundation

John & Sophia Mar

Dr Mahidi Mardini

Tony and Fran Meagher

Helen Meddings & the late Phil Meddings In memory of Kevin Morris

& Des McNally

Janet Newman

Andrew Patterson & Steven Bardy

Terri Peters

Suzanne Rea & Graham Stewart

Dr Wendy Roberts

Chris Robertson & Kate Shaw

Sylvia Rosenblum

Prof Vladan Starcevic

Dr Vera Stoermer

Chiraag Tolani

Russell Van Howe & Simon Beets

Geoff & Alison Wilson

SUPPORTERS PROGRAM \$2,500+

Juliet & Nick Andrews

Michael Ball

Maureen & William Barnard

Irene & Robert Bonella

Stephen Booth

Bill Brooks & Alasdair Beck

In memory of RW Burley Ian & Jennifer Burton

Bronwyn & Tony Carroll

Cecily Cathels

Terry & Julie Clarke

Dr Paul Collett

Vanessa Craaa & the late

Ronald D Cragg OAM

Debby Cramer

Roxane Clayton

Rosemary Curtin

Katarina Cvitkovic

Natarina Ovitković

V & R Debelak

Susan & Roger Doenau

Camron Dyer & Richard Mason

Emeritus Professor Jenny Edwards

John Ellacott

Malcolm Ellis & Erin O'Neill

John Favaloro

Barbara Knox Fogarty

Diane Gallery

AM Gregg & DM Whittleston

Louise Hamshere

Dr Joanne Hart & Adam Elder Alan Hauserman & Janet Nash Roger Hudson

& Claudia Rossi-Hudson

In memory of Joan Johns

Dr Owen Jones

& Vivienne Goldschmidt

Terry & Helen Jones

Professor Andrew Korda AM

& Susan Pearson

A/Prof Winston Liauw

& Ellen Liauw

Mei Sien Loke

Dr Carolyn Lowry OAM

& Peter Lowry AM

Elaine MacDonald

In memory of Wes Maley

David Maloney AM

& Erin Flaherty

Matthew Malnnes

Dr V Jean McPherson

Keith Miller

Dr Robert Mitchell

James & Elsie Moore

Prof Elizabeth A More AM

Karen Moses

Jean-Claude Niederer

& Neil Hendry

Christopher Nicolosi

Graham Quinton

Kenneth & Deborah Raphael

M Saunders

Barbara & Bruce Solomon

Cheri Stevenson, in memory

of Graham

Jane Thornton OAM

& Peter Thornton

Dietmar Tucha

Gillian Turner & Rob Bishop

In memory of Robert Veel

Dr Alla Waldman

Dr Simon Winder

Marianna Wong

Natalie Yamey

Dr John Yu AC

For a full listing of our Sydney Symphony family of donors, please visit sydneysymphony.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@sydneysymphony.com**.

THANK YOU

PRINCIPAL PARTNER

Australi









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



Coxswain Alliance



SILVER PARTNERS







BRONZE PARTNERS







INDUSTRY PARTNERS



















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 Fana

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 Reeckmann

Chris Robertson

Sandra Salteri

Rachel Scanlon

Rachel Scanlon

Juliana Schaeffer

Ali Smyth

James Stening

Russell Van Howe

Mary Whelan

Brian White AM

Kathy White

December 1871: 4

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

Office Executive Office

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

o i i i i i i

Sabrina Jelicic Corporate Relations Officer

Fleur Griffiths Head of Philanthropy

Patricia Laksmono

Events Manager

Gabriela Postma Philanthropy Officer

Alison Eom

Philanthropy Coordinator

LEARNING & ENGAGEMENT

John Nolan

Director of Learning & Engagement

Daniella Garnero

Program Manager, Schools & Families

Giulian Favrin

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

Tina Ma

Publicity Coordinator

Andrea Reitano
Head of Growth Marketina

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

Matthew Landi, Han Production Assistants

Georgia Holmes, Reede Palmer

Production Interns

ORCHESTRA MANAGEMENT

Aernout Kerbert

Director of Orchestra Management Briahdie 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

