

29 & 30 August 2025

# MOZART & BEETHOVEN

Presenting Partners



Royal Caribbean Symphonic Fridays



Hantec Greet Classics

«SYDNEY»  
«SYMPHONY»  
«ORCHESTRA»

Principal Partner



# SYDNEY SYMPHONY ORCHESTRA

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

Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra has evolved into one of the world’s finest orchestras as Sydney has become one of the world’s great cities. Resident at the iconic Sydney Opera House, the Sydney Symphony Orchestra also performs in venues throughout Sydney and regional New South Wales, and international tours to Europe, Asia and the USA have earned the Orchestra worldwide recognition for artistic excellence.

The Sydney Symphony Orchestra’s concerts encompass masterpieces from the classical repertoire, music by some of the finest living composers, and collaborations with guest artists from all genres, reflecting the Orchestra’s versatility and diverse appeal. Its award-winning education program is central to its commitment to the future of live symphonic music, and the Orchestra promotes the work of Australian composers through performances, recordings and its commissioning program.

The Orchestra’s first chief conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Zdeněk Mácal, Stuart Challender, Edo de Waart and Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013, followed by David Robertson as Chief Conductor from 2014 to 2019. Australian-born Simone Young commenced her role as Chief Conductor in 2022, a year in which the Orchestra made its return to a renewed Sydney Opera House Concert Hall.

## PERFORMING IN THIS CONCERT

---

### FIRST VIOLINS

**Andrew Haveron**

*Concertmaster*

**Alexandra Osborne**

*Associate Concertmaster*

Jennifer Booth

Sercan Danis

Claire Herrick

Georges Lentz

Emily Long

Alex Mitchell

Alexander Norton

Leone Ziegler

Brian Hong<sup>°</sup>

Benjamin Tjoa<sup>°</sup>

### SECOND VIOLINS

**Lerida Delbridge**

*Principal*

**Kirsty Hilton**

*Principal*

**Marina Marsden**

*Principal Emeritus*

**Emma Jezek**

*Assistant Principal*

Rebecca Gill

Shuti Huang

Wendy Kong

Nicole Masters

Riikka Sintonen<sup>°</sup>

### VIOLAS

**Born Lau\***

*Guest Principal*

**Tobias Breider**

*Principal*

**Anne-Louise**

**Comerford**

*Associate Principal*

*Emeritus*

Sandro Costantino

Justine Marsden

Amanda Verner

Leonid Volovelsky

James Wannan<sup>°</sup>

### CELLOS

**Catherine Hewgill**

*Principal*

**Simon Cobcroft**

*Associate Principal*

Leah Lynn

Assistant Principal

Kristy Conrau

Fenella Gill

Christopher Pidcock

### DOUBLE BASSES

**Alexander Henery**

*Principal*

David Campbell

Steven Larson

Benjamin Ward

### FLUTES

**Emma Sholl**

*Acting Principal*

Carolyn Harris

### OBOES

Callum Hogan

**Alexandre Oguey**

*Principal Cor Anglais*

### CLARINETS

**Olli Leppäniemi**

*Principal*

**Alexander Morris**

*Principal Bass Clarinet*

### BASSOONS

**Todd Gibson-Cornish**

*Principal*

Fiona McNamara

### HORNS

**Euan Harvey**

*Acting Principal 3rd Horn*

Rachel Silver

Emily Newham<sup>°</sup>

### TRUMPETS

**David Elton**

*Principal*

Cécile Glémot

### TIMPANI

**Joshua Hill<sup>°</sup>**

*Acting Associate Principal /  
Section Percussion*

**Bold Principal**

\* Guest Musician

<sup>°</sup> Contract Musician

† Sydney Symphony  
Fellow

# 2025 CONCERT SEASON

## ROYAL CARIBBEAN SYMPHONIC FRIDAYS

Friday 29 August, 7pm

## HANTEC GREAT CLASSICS

Saturday 30 August, 2pm

Concert Hall,  
Sydney Opera House

# MOZART & BEETHOVEN

## BRILLIANT MASTERPIECES

**DMITRY MATVIENKO** conductor

**AKIKO SUWANAI** violin

**SERGEI PROKOFIEV** (1891–1953)

*Classical Symphony (Symphony No.1), Op.25* (1917)

i. Allegro

ii. Larghetto

iii. Gavotte (Non troppo allegro)

iv. Finale (Molto vivace)

**WOLFGANG AMADEUS MOZART** (1756–1791)

*Violin Concerto No.5, K219, Turkish* (1775)

i. Allegro aperto – Adagio – Allegro aperto

ii. Adagio

iii. Rondeau. Tempo di Menuetto – Allegro –

Tempo di Menuetto

## INTERVAL

**LUDWIG VAN BEETHOVEN** (1770–1827)

*Symphony No.4, Op.60* (1806)

i. Adagio – Allegro vivace

ii. Adagio

iii. Allegro vivace

iv. Allegro ma non troppo

## Preconcert talk

By Megan Steller in the  
Northern Foyer at 6.15pm  
(Friday), 1.15pm (Saturday)

## Estimated durations

Prokofiev – 15 minutes

Mozart – 30 minutes

Interval – 20 minutes

Beethoven – 35 minutes

The concert will run for  
approximately 1 hour and  
45 minutes

## Cover image

Akiko Suwanai

Photo by Takaki Kumada

---

### Presenting Partners



Royal Caribbean Symphonic Fridays



Hantec Great Classics

### Principal Partner



NEW SYDNEY SYMPHONY RECORDING

# SYDNEY OPERA HOUSE RE-OPENING GALA

“This is a sound for  
the generations.”

Sydney Morning Herald

## RELIVE THE MAGIC OF THIS LANDMARK EVENT IN AUSTRALIAN MUSIC

Simone Young’s tenure as Chief Conductor of the Sydney Symphony Orchestra began in resounding style in July 2022, with unforgettable performances of Mahler’s *Symphony No.2, Resurrection*, and *Song of the Earth* by First Nations composer William Barton.

Broadcast live around the world, this concert also marked the reopening of the Sydney Opera House Concert Hall after two years of extensive renovations.

Now you can relive the magic of that landmark event in your own home, with its release on vinyl, CD and digital via Deutsche Grammophon – the first time an Australian orchestra has been released exclusively on the famous yellow label in its 127-year history.



Available for sale in the Southern Foyer,  
or scan the QR code for purchase, streaming  
and download options.





# YOUR CONCERT AT A GLANCE

## **SERGEI PROKOFIEV (1891–1953)** ***Classical Symphony (Symphony No.1), Op.25* (1917)**

Between revolutions, Prokofiev spent the summer of 1917 in a country house that had no piano, so set himself the task of writing a work completely in his head, as it were. The result was a gentle parody of, if not tribute to, the classical symphonies of Haydn in particular, though seen through the lens of Prokofiev's distinct orchestral sound and freely moving harmony. It is in four movements, after the classical model.

The year 1917 saw the Russian revolution(s), the Saxe-Coburg-Gotha family transformed into the Windsors, and the formation of the Commonwealth Police Force after Australian Prime Minister Billy Hughes was egged. Contemporary music included Debussy's Violin Sonata, Lili Boulanger's Psalm 130, and Richard Strauss' *Die Frau ohne Schatten*.

---



Prokofiev c. 1918

## **WOLFGANG AMADEUS MOZART (1756–1791)** ***Violin Concerto No.5, K219, Turkish* (1775)**

Mozart, while still in the employ of the Prince-Archbishop of Salzburg may well have played concertos such as this one. It falls into the standard three movements of the classical concerto; in the finale Mozart uses some techniques that had come to symbolise Turkish janissary music in 18th-century Vienna.

It was composed in 1775, the year that saw the first Anglo-Maratha War in India, James Cook complete the first eastward circumnavigation of the globe, and American Continental Army fail to invade Canada. Contemporary music included Haydn's Mass in B flat XXII:7, Grétry's *La fausse Magie*, and the hymn 'Rock of Ages' by Augustus Toplady.

---



Portrait of Mozart at 13 in Verona, 1770. Attributed to Giambettino Cignaroli (1706–1770).

## **LUDWIG VAN BEETHOVEN (1770–1827)** ***Symphony No.4, Op.60* (1806)**

Schumann called this symphony a 'slender Grecian maiden between two Nordic giants', but while it doesn't employ the blunt rhetorical force of the Eroica or Fifth Symphonies, it is, in its own way, a radical and dramatic work. It is also, perhaps, a tribute to the Haydn of the Symphony No.102 in the same key. Beethoven begins the first four movements with a slow introduction like Haydn, follows with an ambiguous Adagio, a minuet and an ebullient finale.

It premiered in 1807 the year that saw Swansea and Mumbles Railway operate the world's first passenger service, New York state gain the world's first steamboat service, and

Sydney's first dry-cleaning business open. Contemporary music included Reicha's Grand Quintet, Hummel's *Hélène et Paris*, and Spontini's *La Vestale*.



Detail of a portrait of Beethoven by Joseph Willibrord Mähler (1778–1860), painted between 1804–05.

# WELCOME

Welcome to **Mozart & Beethoven**, a concert in the *Royal Caribbean Symphonic Fridays* Series.

As the Presenting Partner of this Series, 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.

Led by the outstanding young conductor Dmitry Matvienko, this concert presents great – if somewhat overshadowed – works by master composers Mozart, Beethoven and Prokofiev.

Beethoven's Third, Fifth and Ninth symphonies need no introduction, while his Seventh and Eighth are hugely popular. His Fourth is a lighter work closer to that of his friend and teacher Josph Haydn; greatly admired by composers including Berlioz, Mendelssohn and Robert Schumann, it deserves closer attention.

Mozart's five violin concertos were all written around 1775 when he was not yet 20 years old. They are works of great beauty that utilise all the expressive and technical characteristics, and we are excited to hear violinist Akiko Suwanai bring them to life in her long-awaited Sydney debut.

Prokofiev's *Classical Symphony* is a modern classic, true to the influence of Mozart while remarkable for its originality and colour.

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 **Mozart & Beethoven**, the Sydney Symphony Orchestra and Royal Caribbean invite you to be uplifted and exhilarated by this glorious music. As the Presenting Partner of this series, I do hope you enjoy a wonderful Friday evening.



Gavin Smith,  
Vice President & Managing Director  
Royal Caribbean



# A SOUTH PACIFIC SUMMER AWAITS



## 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 **Mozart & Beethoven**, a 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.

Led by the outstanding young conductor Dmitry Matvienko, this concert offers new perspectives on three master composers: Mozart, Beethoven, and Prokofiev.

The Orchestra performs Beethoven's Fourth Symphony, sometimes overshadowed by his better-known works but a total joy in its own right. Meanwhile, the exquisitely brilliant touch of violinist Akiko Suwanai shines through in Mozart's Fifth Violin Concerto.

Prokofiev's *Classical Symphony* was composed as a modern reinterpretation of Joseph Haydn and Mozart, but Prokofiev's talent elevates it beyond mere mimicry to its own magnificent creation.

The beauty and power of Sydney Symphony Orchestra performances are only possible after decades of investment, discipline and mutual respect. Over almost two decades, 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 dedication to excellence and investment in the future.

The Sydney Symphony Orchestra and Hantec invite you to enjoy this uplifting and exhilarating concert experience.



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



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

### **DMITRY MATVIENKO** conductor

Dmitry Matvienko is the Chief Conductor of the Aarhus Symfoniorkester (Denmark) since the 2024/25 season, marking a significant milestone in a career that has already established him as one of the most compelling conductors of his generation. Known for his artistic maturity and interpretive depth, he has led numerous renowned orchestras across Europe, Asia and America.

He rose to international attention after winning First Prize and Audience Prize at the prestigious Malko Competition for Young Conductors. Prior to that, he was awarded both the Critics' Prize and the 'Made in Italy' Prize at the Guido Cantelli International Conducting Competition.

Matvienko has conducted many of the world's leading orchestras, including the Oslo and Rotterdam Philharmonics and the Danish National, Dallas, RAI National, Tokyo and Vienna Radio Symphony Orchestras. Additional engagements include the Monte-Carlo Philharmonic Orchestra, Gulbenkian Orchestra, Orchestre National de Lille, Gothenburg Symphony Orchestra, Orchestre de Chambre de Lausanne, Atlanta Symphony Orchestra, West Australian Symphony Orchestra and numerous Italian institutions such as the Orchestra del Teatro Regio di Torino, Orchestra del Teatro Comunale di Bologna, Orchestra del Teatro La Fenice, Orchestra del Teatro Carlo Felice di Genova, and Orchestra del Maggio Musicale Fiorentino. He has also worked extensively with the Russian National Orchestra, the Svetlanov State Academic Symphony Orchestra, the National Philharmonic Orchestra of Russia, the Arktisk Filharmonik, the Helsingborgs Symfoniorkester, and the Adelaide Symphony Orchestra.

Highlights of the 2025/26 season include debuts with the Sydney Symphony Orchestra, Stuttgarter Philharmoniker, and Malmö Operaorkester.

Born in Belarus, Matvienko began his music studies at the age of six. He studied choral conducting at the St. Petersburg Conservatory and later joined the MusicAeterna Choir

under Teodor Currentzis. He then completed conducting studies at the Moscow Conservatory, taking part in masterclasses with Gennady Rozhdestvensky, Vladimir Jurowski, Teodor Currentzis, and Vasily Petrenko.

In 2017 he joined the conductor internship program of the National Philharmonic Orchestra of Russia under Vladimir Spivakov, and later assisted conductors including Jurowski and Petrenko with the Svetlanov Symphony Orchestra.

He also served as musical assistant to Vladimir Jurowski for productions of *The Nose* (directed by Kirill Serebrennikov) and *War and Peace* (directed by Dmitri Tcherniakov) at the Bayerische Staatsoper.



Photo by Daniil Rabovsky



## ABOUT THE ARTISTS

### AKIKO SUWANAI violin

Japanese violinist Akiko Suwanai has established herself as one of the most sought-after artists of her generation. Since winning the International Tchaikovsky Competition in 1990 she has enjoyed a flourishing career, performing chamber music internationally and engaging at the highest level with orchestras and conductors.

Suwanai begins the 2024/25 season with a return to National Symphony Orchestra Taiwan/Jun Märkl for Bruch's First Violin Concerto, a concerto she will reprise further ahead in the season with Gürzenich-Orchester Köln and Sakari Oramo on tour in Japan. In other highlights, she joins NHK Symphony Orchestra Tokyo and Fabio Luisi on tour both in Asia and Europe with performances of Berg's Violin Concerto and will visit the Swedish Chamber Orchestra with Finnegan Downey-Dear and Sydney Symphony Orchestra with Dmitry Matvienko to perform Mozart's Fifth Violin Concerto. Known for her breadth of repertoire, Suwanai will premiere Dai Fujikura's Double Concerto for Flute and Violin with the Netherlands Radio Philharmonic and Karina Canellakis, perform Hosokawa's *Genesis* with Gürzenich-Orchester Köln and visit the St Louis Symphony for Connesson's *Lost Horizons* conducted by Stephane Deneve. Another prominent work of the season is Dvořák's Violin Concerto, which she will perform with both the Deutsche Kammerphilharmonie Bremen under Paavo Järvi and Singapore Symphony Orchestra under Kahchun Wong.

Universally acclaimed for her performances of the core violin repertoire, Suwanai released *Brahms: The Sonatas for Violin and Piano* and Bach's *Complete Sonatas and Partitas for Solo Violin* with Universal Music in 2024 and 2022, respectively. She is also recognised for her master interpretations of lesser performed works and passion for new music: she has recorded works by Takemitsu with NHK Symphony Orchestra Tokyo/Järvi and given premieres of Peter Eötvös' *Seven* at the Lucerne Festival under Pierre Boulez and in the following year at the BBC Proms conducted by Susanna

Mälkki. Suwanai has also given Asian premieres of important new works including violin concertos by James MacMillan, Esa-Pekka Salonen and Krzysztof Penderecki.

In 2012, Akiko launched the Tokyo-based International Music Festival NIPPON as Artistic Director. This bi-annual festival presents a variety of guest orchestras and chamber concerts and commissions new works and world premieres by Japanese and international composers. At the festival, Akiko has premiered new works including Karol Beffa's Violin Concerto alongside Die Deutsche Kammerphilharmonie Bremen and Dai Fujikura's *Pitter-Patter* with Boris Berezovsky.

Suwanai performs on the Charles Reade Guarneri del Gesu violin, generously loaned to her by the Japanese-American collector and philanthropist, Dr. Ryuji Ueno.



Photo by Kiyotaka Saito

# ABOUT THE MUSIC

## ABOUT SERGEI PROKOFIEV

In 1953 Sergei Prokofiev died in Moscow on the same day less than an hour before his nemesis, the Soviet dictator Joseph Stalin. The story goes that the streets of Moscow were so packed with citizens wanting to pay their last respects to the Great Leader that Prokofiev's few mourners couldn't make it to the funeral. And they couldn't buy flowers for the composer's grave, because every cut flower in the capital was bought to be placed on Stalin's casket. Sad, and so far as we know, true.

Born to the Russian manager of a Ukrainian estate, Prokofiev grew up as the indulged only child of parents at the top of their local social hierarchy. (And many years later, when Prokofiev was denounced for 'bourgeois tendencies', it was officially noted that as a child he had not helped with the harvest but had played the piano instead.) He wrote an opera based on a work of Pushkin at the age of 9 and at 23, he shocked the judges of the Rubinstein prize in 1914 by playing his own First Piano Concerto. He left Russia in 1918, probably fulfilling a plan made before the revolution, but started making exploratory return visits a decade later. In 1936 he was back in the USSR permanently, despite being culturally at home in the theatres, clothes-shops and restaurants of New York or Paris.

Prokofiev himself always claimed that he was ultimately homesick for 'the air, the soil' of Russia. And from the outside, life seemed good to state-approved composers: orchestras and opera companies and ballet troupes at their disposal - much easier than dealing with entrepreneurs and music critics and marketing managers in the West. Mind you, he had some successes in the US as pianist and composer, receiving, for instance, the commission for the opera *The Love of Three Oranges* from which he drew an ever-popular orchestral suite.

When he went back, Stalin's Terror was in full swing, and Prokofiev's attempts to write in an officially acceptable style were often so ham-fisted as to be turned down; his own style was written off as dilettantish.

And yet those works which did strike a chord - *Peter and the Wolf*, *Romeo and Juliet* or the Second Violin Concerto have artistic integrity while genuinely striving for a language which the new, and vast, Soviet audience for classical music would enjoy.



Prokofiev c. 1918

He worked in Soviet film industry: projects like *Lieutenant Kijé* died on the censor's desk, but at least we have the music. But another collaboration with director Sergei Eisenstein did Prokofiev a great deal of good: *Alexander Nevsky* which tells of a young Russian prince's successful rout of the Teutonic knights, was just the thing for the Great Patriotic War.

And Prokofiev had 'a good war': evacuated to safety, set up in an artists' colony, several Stalin prizes, some of his greatest piano sonatas and a symphonic masterpiece, the Fifth.

But by 1948 it was time for a new set of denunciations and purges. His wife, from whom he had separated in 1941, was, as a foreigner, sent to an Arctic prison-camp for the next 10 years. Already in ill-health, Prokofiev thanked the Union of Composers for its reprimand and acknowledged his error in a public letter. Many of his works written before 1932 were banned, and Prokofiev spent his last years in financial hardship and illness. According to Ian McDonald, Prokofiev kept saying to his second wife, Mira Mendelssohn 'My soul hurts'.

## ABOUT THE CLASSICAL SYMPHONY

*David Garrett writes:*

A 20th century composer writes in a style much simpler, and less obviously modern, than his other music, and calls his piece *Classical Symphony*, harking back to the music of Mozart and Haydn. What is going on? After the Russian composer Prokofiev wrote this symphony in 1917, audiences everywhere thought they knew. This time, at least, Prokofiev had written music



# ABOUT THE MUSIC

which was easy to understand and enjoy. It quickly became one of Prokofiev's best-loved works. But the composer was really up to some harmless mischief when he gave this piece its title. He admitted later he wanted to 'tease the geese', and he laughed at the critics' complicated discussions about his 'Neo-classical' style, of which the *Classical Symphony* was supposed to be so striking an example.

Prokofiev chose the style of the Classical composers, but not as a tribute to their music. He later told his friends he had set himself an exercise, in the summer of 1917, between the February and October Revolutions. He had gone to stay in a country house where there wasn't a piano. Having noticed that 'thematic material composed without the piano was often better', he wanted to see whether he could compose a whole work in his head without using the piano as he usually did. He thought this 'difficult journey' would be easier if he deliberately adopted a simpler style and form. Prokofiev loved playing musical games (he was also a champion chess player!), and the *Classical* is a cheerful, humorous symphony.

Haydn's music is often like this too, and Prokofiev mentioned that 18th century symphonist as his model. He had heard and studied Haydn's symphonies in Tcherepnin's conducting classes, and it was for a 'Haydn' or Classical orchestra that he wrote – pairs of wind instruments, horns, trumpets, timpani and strings. Prokofiev knew the 'rules' of musical language which had been codified from the procedures of 'Classical' symphonists such as Haydn. But he didn't imitate Haydn slavishly: 'It seemed to me,' he wrote, 'that if Haydn had lived to our day he would have retained his own style while at the same time absorbing something of the new. This was the kind of symphony I wanted to write.'

With hindsight we can see that the *Classical Symphony* has much the same characteristics as all Prokofiev's best music. He plays similar games, such as taking a conventional melody and shifting it into a harmonic frame which seems disconnected. This produces the feeling, as Prokofiev's friend Nicholas Nabokov said, that the melody has been refreshed by being harmonically mishandled.

Prokofiev did not feel bound by 18th century harmonic conventions: for instance, at the very beginning he states his subject in the key of D, then without any pretence at modulation, in C. The writing for the strings tends to be high up in the compass of the instruments, which gives the *Classical Symphony* its elegant, witty-sounding texture: as though themes by Haydn were being played an octave higher than he would have written them.

This cheerful style was one way Prokofiev rebelled against the late-Romantic atmosphere, steamy with philosophy, literature and mysticism. This symphony composed in 1917 was part of a musical revolution. But it was also very Russian and traditional, in its somewhat mechanical concept of form as an external structure, since Russian 19th century composers had tended to pour their music into existing formal moulds. The *Gavotte*, composed in 1916, before the rest of the music, is an old French dance form. Its inclusion in the symphony, in the place of the classical minuet, shows that Prokofiev was drawn, whether consciously or not, to an older, even more formal style than is found in the symphonies of Mozart and Haydn. His departure from their formal example comes, significantly, in music based on the dance; which, as Prokofiev's own ballets show, suited his gifts so well.

Prokofiev's *Classical Symphony* is scored for 2 each of flutes, oboes, clarinets and bassoons, 2 each of horns and trumpets, and strings.

It was premiered on 18 April, 1918 in Petrograd, conducted by Prokofiev himself.

The Sydney Symphony Orchestra first performed the work in June 1943, conducted by Percy Code. Other notable performances include those conducted by Eugene Goossens (1948, 49, 51), Nikolai Malko (1957), Charles Mackerras (1960), Willem van Otterloo (1974), Richard Gill (1978, 84), Louis Frémaux (1980), Stuart Challender (1984), Zdeněk Mácal (1986), Vassily Sinaisky (1999), Vladimir Ashkenazy (2009 Prokofiev Festival) David Robertson (2012) and by Matthew Coorey in a 2016 concert for King Willem-Alexander and Queen Máxima of the Netherlands, during their official State Visit to Australia.

Our most recent performances were under Gustavo Gimeno in 2017.



# EXPLORE MORE FROM SINGAPORE

ON A 4 NIGHT PENANG

AND PHUKET CRUISE



# YOUR ITINERARY

DAY

## 1 Singapore

The vibrant island-state is big on excitement with something for everyone to enjoy. Before you board, indulge in the local cuisine from street vendors and experience the magic of the Singapore Botanic Garden rainforest. Once onboard *Ovation of the Seas*®, celebrate the start of your holiday by heading to Izumi\* for delicious fresh sashimi and sushi rolls, before joining the Sail Away Party on Top Deck.

## 2 Penang, Malaysia

Just off the coast of northwest Malaysia, Penang is rich in culture and activities. Before heading onshore, fuel up with a warm breakfast and a sweet treat from Café Promenade. Start your journey in Penang at George Town, where bicycles and trishaws dart along narrow streets lined with mural-adorned buildings before visiting Kapitan Keling Mosque. Take the tram up to Penang Hill and walk through the bird sanctuary or take in the greenery on one of the nature trails. Before jumping back onboard, don't miss out on trying Penang's signature dessert, *cendol* — a delicacy made from shaved ice and coconut milk.

## 3 Phuket, Thailand

Wake up in Phuket, where pristine beaches and crystal blue waters await. Start your day soaking up everything this vibrant island has to offer. In town, visit the Big Buddha of Phuket, a 45-metre white marble statue of a revered holy figure. Browse silk stalls for colourful scarves or textiles. Then, unwind at Kata Noi Beach, where lush green mountains hang over turquoise waves. Take a boat to James Bond Island where you'll be able to see the distinctive pointy rock from 1974's "The Man with the Golden Gun". After your time on land, come onboard and unwind by the pool with a cocktail in hand from North Star Bar. For dinner indulge in delicious homemade pasta from Jamie's Italian by Jamie Oliver\* before heading to Two70® for a live performance of *Spectra's Cabaret*, a blend of pop culture anthems, dynamic movements, and state-of-the-art technology.

## 4 Cruising

At sea, it's time to max out on memories. Go scenery scoping at the North Star®, ride the waves on the FlowRider®, fly high on iFLY®, or head to SeaPlex® to whiz around in bumper cars. After all the excitement, take a moment for yourself and relax at Vitality<sup>SM</sup> Spa with a hot stone massage before being spoilt with eighteen eateries to choose from for dinner. For your evening entertainment, join in the fun at a live game show, or sit back and watch a movie under the stars by the Pool Deck.

## 5 Singapore

The sun rising over the Singapore coastline is the ultimate end to a memory-maxing holiday. If you are eager for more, Singapore offers endless opportunities to extend your Southeast Asian holiday.

## 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.



## ADD FLIGHTS TO YOUR HOLIDAY

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

Plus, book now and pay your way with our flexible payment options.



**SCHEDULED  
PAYMENTS**

NOW AVAILABLE



**ROYAL CARIBBEAN**

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

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 4 December 2025 sailing from Singapore.



# ABOUT THE MUSIC

## ABOUT WOLFGANG AMADEUS 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 on tours of London, Paris, and various cities in Italy and the German-speaking world. He played before aristocrats and crowned heads, and composed everything from solo sonatas to operas.

The Mozarts were employed by the Prince-Archbishop of Salzburg, but, reaching adulthood, Wolfgang decided to settle to Vienna in 1781.

His career there was largely very successful. Around 1782 he was Vienna’s star composer and performer of piano concertos, but composing *The Marriage of Figaro* changed the course of his career, and the nature of opera, forever.

Mozart’s pre-eminence in opera – whether it was fully appreciated at the time stemmed in part from his exposure to Baroque music, and especially that counterpoint of composers such as JS’ Bach. Mozart was not the only Viennese composer to come within the orbit of Baron Gottfried van Swieten, a friend of CPE Bach and connoisseur of the Baroque, but it was his great insight that counterpoint – where two or more independent melodic lines are sounded at the same time – could make music drama even more exciting: characters could now (as they do in *Figaro*, especially) deliver their lines simultaneously yet coherently.

From mid-1788 to the beginning of 1791 things were difficult for Mozart. As happens in show-business, his popularity in Vienna had temporarily waned for various reasons. Also, 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. Short of cash, Mozart and his wife Constanze suffered ill-health and Mozart was depressed at his prospects.



Portrait of Mozart at 13 in Verona, 1770. Attributed to Giambettino Cignaroli (1706–1770).

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 THE ‘TURKISH’ CONCERTO

*James Cuddeford writes:*

During the mid-1770s Mozart composed a number of works in quick succession that prominently feature the solo violin. Apart from the five violin concertos, most of the serenades and ensemble divertimenti he wrote at this time contain movements where the concertmaster assumes a leading concertante role. These works were composed during Mozart’s employment at the Salzburg court where one of his chief duties was to lead the court orchestra from the violin. Although it is highly probable that he performed the solo part himself in many of these works, there are reports (through the letters of Mozart’s father Leopold) of other Salzburg-based violinists performing the concertos.



# ABOUT THE MUSIC

The Italian virtuoso Antonio Brunetti (who succeeded Mozart as the court orchestra's concertmaster) was one of these. He certainly performed the Violin Concerto No.5 soon after it was completed on 20 December 1775, for the following year Mozart provided an alternative slow movement – the *Adagio*, K261 – after Brunetti remarked that the original was too ‘artificial’.

The violin writing in all the concertos is highly idiomatic and displays Mozart's deep knowledge of the instrument's capabilities. In the final two concertos, considerable use is made of the violin's high register (exploited to a much greater degree than in earlier violin concertos of Bach and Haydn, for example). This puts the soloist in clear textural relief against the orchestra and helps the projection of the violin tone. The virtuosic passagework found in the solo part is not for ostentatious display but is rather an inspired and florid growth out of the music's melodic material.

The Violin Concerto No.5 is perhaps the most substantial of the group and is one of the high points of the composer's early maturity. The opening movement is marked with the unusual tempo indication *Allegro aperto*: to be played in a lively and open manner. After the customary orchestral exposition, the violinist enters unexpectedly with a short and introspective *Adagio*. Upon resumption of the quicker tempo, a striking new theme is boldly launched by the soloist that traverses a wide register above the orchestra's initial material.

Formal surprises such as these, as well as the exploration of the dramatic interplay between soloist and orchestra, would become salient features of Mozart's piano concertos.

The second-movement *Adagio*, although cast in the bright key of E major, possesses a dark emotional undercurrent that surfaces in the movement's development section. The rondo finale commences with an amiable theme in a minuet character. However, the music takes a startling turn to the minor key in a central episode when the sound of a Turkish band is vividly imitated. Turkey was considered an exotic culture for Europeans in the 18th century and Mozart used elements from Turkish music to add an oriental flavour in several works, including the *Alla turca* from his Piano Sonata, K331 and his opera *The Abduction from the Seraglio*. The cellos and basses here reverse their bows to hit the strings percussively with the wood and the soloist plays an energetic figuration that winds up and down in a folk style. The music soon returns to its original genial mood and, as in the two preceding violin concertos, ends gracefully in quiet simplicity.

Mozart's Fifth Violin Concerto is scored for 2 oboes, 2 horns and strings, with violin soloist.

It was premiered around Christmas 1775 in Salzburg, Austria.

The Sydney Symphony Orchestra first performed the concerto in August 1949, with Donald Weekes as soloist conducted by Clive Douglas.

Other notable performances include those by David Oistakh conducted by Nikolai Malko (1958), Yehudi Menuhin/Bernard Heinze (1962), Gyorgy Pauk/Dean Dixon (1965), Carl Pini/Moshe Atzmon (1969), Charmian Gadd/Heinze (1972), Michael Dauth/Hiroiyuki Iwaki (1988), Vadim Repin/Markus Stenz (1996), Hilary Hahn/Edo de Waart (1999), Janine Jansen/Gianluigi Gelmetti (2006), Midori/Antonello Manacorda (2010) and in 2014 when Anne-Sophie Mutter play-directed.

Our most recent performances were in 2019, play-directed by Concertmaster Andrew Haveron.

# ABOUT THE MUSIC

## ABOUT LUDWIG VAN BEETHOVEN

In the late eighteenth century Germany was a loose grouping of small principalities. The city of Bonn was the seat of the Archbishop Elector of Cologne and Beethoven was born here in 1770. His grandfather was a chief musician in the Elector's household; his father Johann was also a musician employed there. Johann was a violent alcoholic, and family life was far from happy, but young Ludwig nonetheless showed early promise as a musician and soon joined the Archbishop's retinue.

Beethoven almost certainly met Mozart briefly in Vienna in 1787, but in 1792 returned to that city to study with Joseph Haydn. They didn't get on. Late in life, Haydn was suddenly enjoying superstar status throughout Europe. Beethoven could be extremely rude and arrogant and felt that Haydn wasn't paying him enough attention.

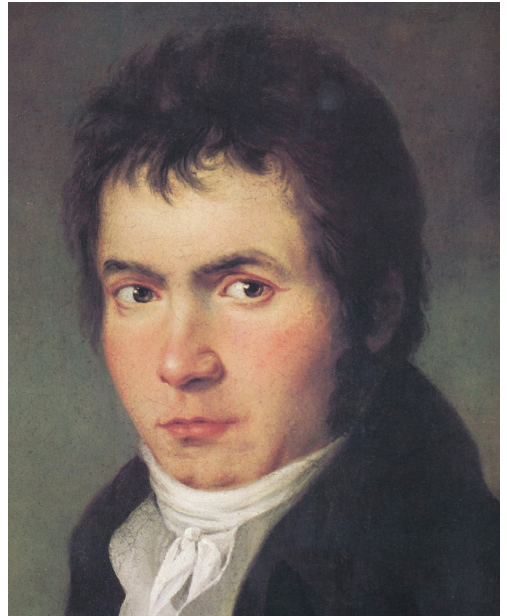
Beethoven's status in Vienna was helped by the relative ease with which he was accepted into aristocratic circles. This is partly because he allowed people to think that the 'van' in his name meant he himself was noble (in German, 'von' indicates nobility), and he allowed a rumour to circulate that he was the illegitimate son of the King of Prussia! But it was mostly about the music, and a group of Viennese nobles supported him for the rest of his life (despite appallingly bad behaviour on occasions).

From the later 1790s he had been aware of the deterioration of his hearing, and by the early years of the new century his deafness caused him gradually to retreat from society. His was also chronically unlucky in love. This, along with his deafness, led him to the point of suicide and the heroic resolution to carry on which is documented in a kind of will he wrote at Heiligenstadt, his favourite holiday village, in the summer of 1802. The crisis launched his middle or 'heroic' period.

In May 1809 Napoleon's armies attacked Vienna and bombarded it with considerable violence. Beethoven took shelter with his brother Caspar Carl and his wife Johanna and to protect what was left of his hearing hid with pillows over his ears in the cellar. He wrote to his publisher: 'What a destructive, disorderly life I see and hear around me:

nothing but drums, cannons and human misery in every form'. Despite his misery, Beethoven managed to work.

Beethoven's deafness was only part of the chronic ill-health which dogged him for most of his life, but it certainly made things worse. He retreated from society, became grumpy and paranoid (occasionally to the point of violence) and despite relative financial security often lived in squalor. His music, though, tells a completely different story. Beethoven's late works encompass a bewildering array of moods and styles.



Detail of a portrait of Beethoven by Joseph Willibrord Mähler (1778–1860), painted between 1804–05.

## ABOUT THE FOURTH SYMPHONY

*Graeme Skinner writes:*

Almost three years after trialling the Third Symphony there in 1804, Beethoven returned to the Lobkowitz palace in March 1807 to conduct his Coriolan Overture, Op.62 and the Fourth Symphony, both for the first time, in a private concert with the Prince's orchestra. He had begun composing the Fourth, and possibly completed most of it, during the summer of 1806, while also working on his Fourth Piano Concerto and revisions of his opera, *Fidelio*.

# ABOUT THE MUSIC

Beethoven had been staying (near the modern Czech-Polish border) at the summer residence of another one of his princes, Karl Lichnowsky, when he and his host came almost to blows over the Prince's insistence that Beethoven (to whom he paid a handsome annual retainer) play for some visiting Napoleonic army officers. Whether in republican high dudgeon (as some suppose) or simply to accept a welcome invitation, Beethoven then left for the nearby castle of Lichnowsky's cousin, Franz Oppersdorff, whose private orchestra welcomed him with a performance of his Second Symphony. Oppersdorff also commissioned him to compose two new symphonies, and Beethoven duly received full payment for dedicating the Fourth to Oppersdorff in 1807, and part payment toward the Fifth a year later. He must have started work on the Fourth immediately. Responding to Oppersdorff's enthusiasm for the Second, it retreats from the gravity and length of the Third. But its orchestral brilliance, tonal energy and thematic focus also prepare for the Fifth.

Instead of launching directly into the *Allegro* main theme, Beethoven begins with a dramatic *Adagio* introduction. This in itself was nothing unusual: the First and Second have slow introductions; but here Beethoven was experimenting as he went. Insignificant as it may seem in retrospect, the novelty of beginning an introduction (indeed, a symphony) with a single pizzicato note for the strings, is sure to have registered with his original audience. And, to 18th-century ears only recently graduated to the 19th, the meandering harmonies and Beethoven's disinclination to find definite cadences must have seemed wilfully perverse. But there is nothing perverse or obfuscating about the way the main *Allegro* breaks. Sudden *fortissimo* chords accelerate toward it almost like a cavalry division being spurred into action. As this ebullient movement proceeds there are some especially beautiful solos, notably for the flute and bassoon, and unexpectedly too for the kettledrums.

The *Adagio* encompasses a typically Beethovenian 'dove and crocodile' mix of moods: serene and sentimental one moment, heroic and even bellicose the next. The orchestral textures vary accordingly, from a standard Classical slow movement's soft

strings, winds and a pair of horns, to full fanfares for trumpets and drums, instruments which Beethoven had previously used to such dramatic effect in the Third Symphony's funeral march.

The third movement looks backward again to the minuet (still so-called in the first edition), of which it is a somewhat hyper-activated example; and forward to the scherzo of the Fifth Symphony. An innovation is its five-section form, built out of two components: the minuet proper (A), and a contrasting slightly slower Trio (B) from the winds, with a little help from the violins. These are played in the order A-B-A-B-A.

Berlioz called the finale 'an animated swarm of sparkling notes, a continual babble; interrupted only by occasional rough and uncouth chords'. That about sums it up, except to add that it also teems with unexpected sounds. There are short solo appearances for bassoon, clarinets (who also contribute a 'babbling brook' accompaniment), oboes and flute. At the very end, the music stops short, there is a coy exchange between violins, bassoons, violas and cellos, and a rush to the end.

Beethoven's Fourth Symphony is scored for 1 flute, 2 oboes, 2 clarinets and 2 bassoons; 2 horns, 2 trumpets, timpani and strings.

It was premiered in March 1807 at a private concert in Vienna. The first public performance was at the Burgtheater in Vienna in April 1808.

The Sydney Symphony Orchestra first performed the work in February 1941, conducted by Bernard Heinze.

Other notable performances include those led by Eugene Goossens (1949, 52), Igor Marketvitch (1960), Daniel Barenboim (1962), Dean Dixon (1964, 65), Moshe Atzmon (1970), Willem van Otterloo (1976), Christopher Hogwood (1989), Sian Edwards (1990), Markus Stenz (1996), Edo de Waart (1998, 2001), Gianluigi Gelmetti (2005), Hannu Lintu (2012), and Vladimir Ashkenazy (2012 in Sydney, Guangzhou and Qingdao & 2016).

Our most recent performances were in 2022, conducted by Gemma New.

**Notes by David Garrett © 1987 (Prokofiev); James Cuddeford © 2019 (Mozart), Graeme Skinner © 2014 (Beethoven), Gordon Kerry © 2025 (composer biographies).**

**Scoring and history by Hugh Robertson.**



# HELP US CHAMPION THE FUTURE OF MUSIC

The Sydney Symphony Fellowship Program has nurtured the next generation of orchestral musicians for almost 25 years.

Each Fellow receives intensive training and professional development, including masterclasses with visiting artists, dedicated mentorship from Sydney Symphony musicians and the opportunity to perform with the Orchestra.

To find out how you can support Australia's Emerging Artists, please contact Gabriela Postma on (02) 8215 4625 or visit [sydneysymphony.com/fellowship](https://sydneysymphony.com/fellowship)

Sydney Symphony Fellowship  
Presenting Partner

**Coxswain**  
**Alliance**



# 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**



**Shuti 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  
*Bob & Julie Clampett  
Chair, in memory of  
Carolyn Clampett*



**Anne-Louise  
Comerford**  
Associate Principal  
Emeritus  
*White Family Chair*



**Sandro  
Costantino**



**Rosemary  
Curtin**  
*John & Jane  
Morschel Chair*



**Stuart Johnson**



**Justine Marsden**



**Felicity Tsai**



**Amanda Verner**



**Leonid Volovelsky**

CELLOS



**Catherine Hewgill**  
Principal  
*Jacqui & John  
Conde ao Chair*



**Simon Cobcroft**  
Associate Principal



**Leah Lynn**  
Assistant Principal



**Kristy Conrau**  
*Deborah Anne  
Jones Chair*



**Fenella Gill**



**Timothy  
Nankervis**



**Elizabeth Neville**



**Christopher  
Pidcock**



**Adrian Wallis**

DOUBLE BASSES



**Kees Boersma**  
Principal  
*Brian Abel Chair*



**Alex Henery**  
Principal



**David Campbell**



**Dylan Holly**



**Steven Larson**



**Richard Lynn**



**Jaan Pallandi**



**Benjamin Ward**

FLUTES



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



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

PICCOLO



**Katljin Sergeant**  
Principal

OBOES



**Shefali Pryor**  
Principal  
*Council Chair*



**Callum Hogan**

COR ANGLAIS



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

CLARINETS



**Olli Leppäniemi**  
Principal



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



**Christopher  
Tingay**



**Alexander Morris**  
Principal

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**  
*Tim Robertson SC  
& Francesca Delano  
Davis 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  
Judge Robyn Tupman  
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  
Audrey Blunden  
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 Estate of the late Colin Price  
Geoffrey Robertson <sup>AO</sup>  
Graeme Robertson  
Tim Robertson <sup>SC</sup>  
Tony Schlosser  
Sylvie C Sloane  
James Stening  
Ken & Linda Wong  
Yim Family Foundation

## PATRONS PROGRAM \$10,000+

The Estate of the late  
Henri Walter Aram <sup>OAM</sup>  
Stephen J Bell  
Peter Braithwaite & Gary Linnane  
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  
Brian Jones in memory  
of Deborah Anne Jones  
Andrew Kaldor <sup>AM</sup>  
& Renata Kaldor <sup>AO</sup>  
Dr Lee MacCormick Edwards  
Charitable Foundation  
Wendy McCarthy <sup>AC</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  
Penelope Seidler <sup>AM</sup>  
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  
Doug & Alison Battersby  
Dr Victor Bien  
& Silvana d'Iapico  
Minnie Biggs

# THANK YOU

Beverley & Phil Birnbaum  
Judith Bloxham  
In memory of Rosemary Boyle  
(Music Teacher)  
Roslynne Bracher <sup>OAM</sup>  
Maggie Brown  
Miguel Carrasco & Renee Martin  
Margot Chinneck  
Joan Connery <sup>OAM</sup>  
Elizabeth Conti  
Mary Anne Cronin  
Ewen Crouch <sup>AM</sup> &  
Catherine Crouch <sup>OAM</sup>  
Christine Davis  
de Soysa Foundation  
Donus Australia  
Foundation Limited  
Sarah & Tony Falzarano  
Ian 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 <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  
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  
Jackie O'Brien

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 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  
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 <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>  
Elaine MacDonald  
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  
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  
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



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



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

## MAJOR PARTNERS



Advisory Partner



Fine Wine Partner

## GOLD PARTNERS



## SILVER PARTNERS



## BRONZE PARTNERS



## INDUSTRY PARTNERS



## FOUNDATIONS



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

**BOARD**

Geoff Wilson *Chair*  
Andrew Baxter *Deputy Chair*  
Geoff Ainsworth AM  
William Barton  
Kees Boersma  
Rosemary Curtin  
Susan Ferrier  
The Hon. 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 Reeckmann  
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 AC  
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*

**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 Laksmo  
*Events Manager*  
Gabriela Postma  
*Philanthropy Officer*  
Alison Eom  
*Philanthropy Coordinator*

**LEARNING & ENGAGEMENT**

John Nolan  
*Director of Learning & Engagement*  
Daniella Garnero  
*Program Manager, Schools & Families*  
Giulian Favrin  
*Program Manager, Artist Development & Public Engagement*  
Alice Jarman-Powis  
*Learning & Engagement Coordinator*

**MARKETING**

Charles Buchanan  
*Director of Marketing*  
Alexandra Barlow  
*Head of Communications & Content*  
Craig Abercombe  
*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, Reede 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.

