



**The Sydney Symphony
Orchestra welcomes
Simone Young AM
as Chief Conductor**

«SYDNEY»
«SYMPHONY»
«ORCHESTRA»

SIMONE YOUNG CONDUCTS MAHLER 2

SYDNEY OPERA HOUSE
CONCERT HALL RE-OPENING
JULY 2022





Simone Young AM
Photo by Sandra Steh

WELCOME SIMONE YOUNG

Welcome Simone!

We are delighted to welcome our new Chief Conductor, Simone Young AM.

Simone's appointment as our 14th Chief Conductor is a thrilling moment for the Orchestra and for our city, a new beginning after two years of relative silence, and we are overjoyed to return to the Sydney Opera House Concert Hall with Simone on the podium.

Simone Young embodies so much of what makes our Orchestra great: a deep and unwavering commitment to the world's greatest music, unbridled artistic excellence, and the energy and hunger of this great city, the city of her birth.

We are no strangers to Simone's artistry, and we have shared many memorable moments since she first conducted us in 1996. Since we announced her appointment as Chief Conductor Designate in 2019, our relationship has only deepened.

With her long and acclaimed career, countless awards and honours, and her unparalleled commitment to artistic excellence, Simone is a visionary leader for this next chapter of our life.

We are excited to embark on this new journey with Simone, and with our audiences, and we cannot wait to see what the next few years will bring.

Sydney Symphony Orchestra



ABERCROMBIE & KENT MASTERS SERIES

Wednesday 20 July, 8pm

Friday 22 July, 8pm

Saturday 23 July, 8pm

EMIRATES SPECIAL EVENT

Thursday 21 July, 8pm

SUNDAY AFTERNOON SYMPHONY

Sunday 24 July, 2pm

Concert Hall,
Sydney Opera House

Pre-concert talk by
Genevieve Lang in the
Northern Foyer 45 minutes
before the performances
on Friday, Saturday and
Sunday

SIMONE YOUNG CONDUCTS MAHLER 2

SIMONE YOUNG conductor

NICOLE CAR soprano

MICHELLE DEYOUNG mezzo-soprano

SYDNEY PHILHARMONIA CHOIRS

THE SYDNEY CHILDREN'S CHOIR

GONDWANA INDIGENOUS CHILDREN'S CHOIR

WILLIAM BARTON (BORN 1981)

orch. Barton and Wells

*Of the Earth**

GUSTAV MAHLER (1860–1911)

Symphony No. 2 in C minor – *Resurrection*

i) Allegro maestoso

ii) Andante moderato

iii) Scherzo

iv) *Urlicht* (Primordial Light) – *O Röschen rot!*

v) Finale: Im Tempo des Scherzos

ESTIMATED DURATIONS

8 minutes, 80 minutes

The concert will conclude
at approximately 9.45pm
(Wednesday-Saturday),
3.45pm (Sunday)

INSIDE FRONT COVER IMAGE

Simone Young,
photo by Jay Patel

*William Barton's *Of the Earth* was made possible through the Sydney Symphony Orchestra's 50 Fanfares Project and was commissioned by the Sydney Symphony Orchestra, supported by Janet & Michael Neustein.

PRESENTING PARTNERS



Abercrombie & Kent



Wilson Parking

PRINCIPAL PARTNER





What a joy to welcome you back to the Concert Hall after more than two years of intensive refurbishment. Funded by the NSW Government, this is the final project in a decade of renewal aimed at realising the creative potential of this incredible space.



I recently had the great (and very moving) pleasure of seeing and hearing the Sydney Symphony Orchestra play this magnificent instrument during their first rehearsal back in the hall. The Müller-BBM acousticians, who have worked on the Philharmonie Berlin and other concert halls throughout the world, regard this as their finest achievement. They have worked hand in glove with architects ARM, engineers Arup and Steensen Varming, Taylor Construction and many others to make it possible.

You will notice new elements such as the magenta acoustic petals above the stage, diffusive wall panelling around the hall and moveable wall reflectors, as well as the new accessibility passageway and lift connecting all levels of the foyers.

It's hard to imagine a more perfect way to celebrate this transformation than with Simone Young leading Mahler's *Resurrection* Symphony and William Barton's new work, *Of the Earth*.

I wish you a very special evening.

Louise Herron AM
CEO
Sydney Opera House



Welcome to these landmark performances which celebrate both the reopening of the Concert Hall and the first appearances for Simone Young as our Chief Conductor.

“SYDNEY”
“SYMPHONY”
“ORCHESTRA”

On behalf of the Sydney Symphony Orchestra Board of Directors, we are especially delighted that our audiences, donors, sponsors, and government partners who have supported us through this journey of renewal can be part of this exciting occasion.

These concerts begin the celebrations of the Orchestra’s 90th birthday, which coincides with the reopening of this astonishing space which has been so central in the story of Australian culture. The renewal of the Hall has required bold leadership, and the results will allow us to truly hear the dynamic sound and artistry of our Orchestra.

We greatly appreciate the commitment of the NSW Government and the Sydney Opera House Trust to this ambitious project which is an extraordinary gift to the people of NSW and the nation.

We are also thrilled that one of the world’s great musical visionaries, Simone Young, commences as our Chief Conductor on this grand occasion. Under her direction, the Orchestra will continue to present performances of great artistic significance which will resonate with audiences around the globe.

Importantly, we would also like to pay tribute to our partners, donors, and audiences for their unwavering support. Your generosity and encouragement have made the challenging journey of the last two years easier and brought us to this wonderful moment.

I sincerely hope that you enjoy this unique celebration and the many inspiring performances to come.

A handwritten signature in black ink that reads "Geoff Wilson". The signature is fluid and cursive, with the first name "Geoff" written in a larger, more prominent script than the last name "Wilson".

Geoff Wilson

Chairman

Sydney Symphony Orchestra

RECONNECT

in comfort and safety



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*Terms and conditions apply

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A WORD FROM EMIRATES

Emirates and the Sydney Symphony Orchestra have enjoyed one of the longest standing partnerships in Australia's performing arts. This year marks our 20th year of partnership, and we can think of no better time to celebrate this landmark than with the Orchestra's return to its home at the Sydney Opera House Concert Hall.

20 years ago, Emirates and the Sydney Symphony Orchestra met and created a wonderful partnership that celebrated our common goal of creating journeys of excitement and discovery for people around the globe. Covid has recently required both of our organisations to navigate uncharted skies, but we are proud to have done this side by side.

Emirates has led the way in our care for our customers, with safety initiatives to boost travel confidence. We continue to seek ways to support our community during these challenging times, and we hope today's music points the way to an increasingly brighter future.

We are delighted by this continuing partnership, and we wish the Sydney Symphony all the best in this exciting new chapter. It is my great pleasure to welcome you to this performance.

A handwritten signature in black ink, appearing to read 'Barry Brown', with a small dot at the end.

Barry Brown

Divisional Vice President for Australasia
Emirates

A WORD FROM ABERCROMBIE & KENT

Abercrombie & Kent would like to offer its ongoing support and friendship to the Sydney Symphony Orchestra as it celebrates its return to the Sydney Opera House. As we come together for the reopening of the Concert Hall, we also celebrate our return to the world of travel.

While there is something life-affirming about travel; there is also something essential about music – we believe the two exist in a world of symbiosis. Abercrombie & Kent is immensely proud to continue its major partnership with the Sydney Symphony, as we move into this exciting new chapter together.

Much like the journeys of our world travellers, the Orchestra's flagship series, the Masters Series, takes us through a discovery of musical landscapes that mirror the discovery of the world's most fascinating historical and natural wonders.

We are excited to see the Orchestra back in its home and we look forward to continuing our support of the Sydney Symphony in its future endeavours.

A handwritten signature in black ink, appearing to read 'Debra Fox'. The signature is fluid and cursive, with the first letter 'D' being particularly large and stylized.

Debra Fox

Managing Director
Abercrombie & Kent



Sir Charles Mackerras with the Sydney Symphony Orchestra at the Sydney Opera House opening gala, 1973. Photo courtesy Australian Broadcasting Corporation.



William Barton
Photo by Keith Saunders

ABOUT THE MUSIC

William Barton (born 1981)

Of the Earth

**Orchestrated by William Barton
and Jessica Wells**

The reopening of the Sydney Opera House Concert Hall is an important event in Australia's modern history, the revitalisation of an icon that honours the past and recommits the building to future generations. We come together in this place, at this time, to re-establish the community that has been so hard to come by in the last two years.

This sense of connection, this confluence of past, present and future, is everywhere in this performance. It is in the opening of a state of the art concert hall on the land known as Tubowgule, where Indigenous people have gathered and told stories for countless generations; it is on the podium, where the Sydney Symphony Orchestra's Chief Conductor, Simone Young, will conduct a work by Mahler, both former music directors of the Hamburg State Opera; and above all, it is in the work of William Barton.

Barton himself is a connective presence. Australia's leading didgeridoo player as well as composer, instrumentalist and vocalist, Barton started learning the instrument from his uncle, Arthur Peterson, an elder of the Wannyi, Lardil and Kalkadunga people, and was working from an early age with traditional dance groups and fusion/rock jazz bands, orchestras, string quartets, and mixed ensembles.

Throughout his diverse career he has forged a path in the classical musical world, from the London and Berlin Philharmonic Orchestras to historic events at Westminster Abbey for Commonwealth Day 2019, at Anzac Cove in Gallipoli and for the Beijing Olympics.

Barton was also a close collaborator with Peter Sculthorpe in the final decade of his life. Sculthorpe, perhaps more than any other composer, defined the sound of Australian classical music in the 20th century – drawing inspiration from Asia and the Indigenous people of this land instead of Europe, and developing a sound that evoked our wide, sunburnt plains. Barton knows this music of modern Australia, but he also carries the ancient songs and stories of the world's oldest living culture.

Barton's piece is titled *Of the Earth*, which itself links back to Mahler and his own song of the earth, *Das Lied von der Erde*. While writing it, Barton visited Mahler's hut in Attersee, Austria, drawing inspiration from the same landscape that inspired Mahler. And, just like Mahler, Barton finds inspiration in walking. Mahler's annual summer vacations, whether in Austria or northern Italy, would see him hiking through the mountains in the morning and returning to compose in the afternoons; for Barton, walking too has become an essential part of his process, drawing inspiration from the skies, the rivers, the land, the flowers he encounters.

ABOUT THE MUSIC

Of the Earth is a work that draws on so many of Barton's lived experiences. It features a choir singing a Welcome to Country, and a reference to *Ave Maria*, a song sung by Barton's mother, Bidjara poet and opera singer Aunty Delmae Barton. He has also written elements that recall the sound of his father's country.

"The pulsing riff should fan out across the orchestra," writes Barton, "particularly with the wind/brass instruments, representing the wind on the side of a hill, flowing through the spinifex grass of Kalkadungu country, the final resting place of this journey *Of the Earth*."

Even the instruments involved in performing Barton's work represent a confluence of the old and the new. Some of the clapsticks used in this performance have been crafted from the timbers of the old Concert Hall stage, some from wood leftover from the construction of the new stage, and some from various timbers and trees around the country. Some have been made by Indigenous and First Nations instrument makers, and others by Western luthiers.

"The idea of this is to represent the four winds of Australia, by having these symbolic items of ceremony that are made by our traditional makers, acknowledging the importance of ceremony on the outside of the Opera House," says Barton. "We also invite luthiers of the western tradition and technique."

"This helps form a foundation of togetherness, with all who hold the clapsticks equals together. This is a visible statement of hope, and as the clapsticks sound out, each person knows they are holding a part of country, a part of the old, and a part of the new spirit of now."

The work ends with a promise to future generations, that "the teaching of culture shall remain an important path to sustain our culture and language of the land we walk upon," says Barton. As we go forth from this place tonight, we ask that you take that promise with you, and make it your own: that music can be healing, and a force for togetherness, as we forge a new Australia together.

Hugh Robertson © 2022

ABOUT THE MUSIC

Gustav Mahler (1860-1911)

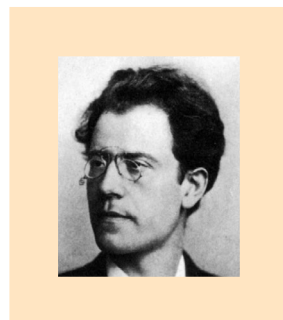
Symphony No. 2 in C minor - *Resurrection*

Gustav Mahler was born into a Jewish family in Bohemia. He was one of 12 children, five of whom died in infancy. Perhaps not surprisingly, an obsession with death seemed to mark both his life and his music, although it must be said such a rate of infant mortality was common enough in the 19th century. His parents quarrelled, and conflict may have become associated in his unconscious mind with the sounds of a brass band in a military camp near his childhood home. He was also indelibly affected by the Austrian folksongs which were sung to him. All these influences are reflected in the music Mahler composed: in the tragic character of much of it, in the funeral marches of the symphonies, the *Songs on the Death of Children*, in the brassy, military outbursts which often interrupt his most tense music. His first four symphonies and many of his songs are suffused with the world and often even the words of the German folk-poetry of *The Youth's Magic Horn* collection.

Mahler was trained in piano and composition in Vienna, where he attended classes by Bruckner, among others. His major career, however, was to be as a conductor – eventually perhaps the most celebrated and admired of his day. His early posts, which included Kassel, Prague, and Budapest, were mainly in opera theatres. A meteoric career led him to the musical directorship of the major house in Hamburg at age 31, and from there he was called to the directorship of the Vienna Court Opera in 1897. He became a convert to Catholicism to remove a barrier to this appointment.

Mahler held this position for a decade. The 'Mahler years' in Vienna are among the most famous in operatic history. An outstanding organiser and inspiring conductor, Mahler established and maintained the highest standards of artistic excellence, with superb ensemble and fidelity to the composers' intentions, as well as imaginative staging. His work was not limited to the opera house: his experience as assistant to Arthur Nikisch in Leipzig bore fruit in his symphonic conducting, first with the Vienna Philharmonic, then, after his resignation from the Vienna Opera amidst controversy, as conductor of the New York Philharmonic Orchestra as well as of the Metropolitan Opera, New York. His death in 1911 followed further conflict, this time with the conservative New York Philharmonic Trustees. He returned to Europe a broken and sick man, and died shortly thereafter of pneumonia.

Mahler was almost fanatically single-minded and determined in everything he did. The wonder is that his activity left any time for composing, yet by devoting his summers to writing music in his favourite retreats in the mountains, he managed to complete nine symphonies and a massive symphonic song-cycle, *The Song of the Earth*, and to sketch another symphony. In addition, he virtually invented the genre of the song accompanied by large orchestra, and left in it some of his most memorable creations, both inside and outside his symphonies. This music is on the most ambitious scale, staking a claim to be part of the great Austro-German musical succession from Haydn and Mozart through Schubert, Wagner and Bruckner.



Mahler, 1896

ABOUT THE MUSIC

The controversy which surrounded Mahler's person in his lifetime attached itself to his works after his death. His proclamation that his symphonies, like the world, contained everything, seemed at first to reflect only the self-indulgence of a spiritually confused man without a proper sense of artistic proportion. The idea of Mahler as combining tyrannous egocentricity with diffidence and artistic uncertainty was probably nurtured by the often misleading memoirs of his widow, born Alma Schindler. Her associations had put Mahler in contact with Vienna's artistic avant-garde, and after his death she was to be the companion of the architect Walter Gropius, of painter Oskar Kokoschka, and of novelist Franz Werfel.

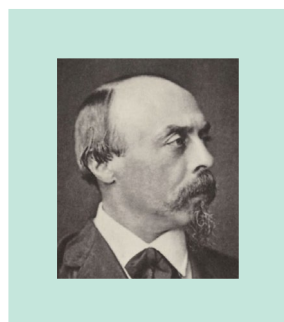
Mahler's music, so demanding to perform and to listen to, because of its scale, duration and the resources required, was only kept alive by the dedication of his disciples, who included in Bruno Walter, Otto Klemperer and others some of the great conductors. Their dedication has been richly rewarded – a whole new post-World War II public has discovered Mahler as the most eloquent and challenging voice of the rich if decaying last years of Romanticism. They found in him, too, as did prescient admirers like Arnold Schoenberg and Alban Berg, much of the emerging voice of the music of the 20th century.

David Garrett © 2001

'If this is music, then I know nothing of music'. Hans von Bülow – the legendary conductor who, many years earlier had shown his greater love for the composer Wagner by laying down his wife, Cosima, for his friend – was speaking to Gustav Mahler. The younger man had established himself as the most exciting conductor of his generation with a series of stunning successes with the Budapest Opera, and had been hired in 1891 by the impresario of the Hamburg Opera, Bernhard Pollini. Bülow, director of Hamburg's orchestral subscription concerts, held Mahler's conducting in great esteem: he was a 'first-class opera conductor...who in my opinion equals the greatest (Mottl, Richter etc)', but when it came to Mahler's own music, Bülow was baffled. In 1891, Mahler played through a piano reduction of a long symphonic poem entitled *Todtenfeier* (*Funeral Rites*) to Bülow, who opined that it 'made *Tristan und Isolde* sound like a Haydn symphony!'

Todtenfeier was conceived by Mahler as a sequel to his First Symphony and had been largely composed in 1888. Mahler vacillated between considering the piece as a movement of a projected symphony and a free-standing symphonic poem. The First Symphony, initially subtitled the *Titan* after a novel by Jean Paul Richter, was, like Beethoven's *Eroica* and numerous works by Richard Strauss, intended as the musical portrait of a hero. *Todtenfeier* was to be the hero's funeral rites, and sought, as Mahler put it in a letter some years later, to ask: 'Why did you live, why suffer? Is it all nothing but a huge, terrible joke?' Bülow's response stunned Mahler. Despite recasting *Todtenfeier* as the first movement of his Second Symphony, between 1891 and 1894 Mahler had written only the Andante, Scherzo and *Urlicht* movements to follow it, and they rely heavily on music that he had already composed. British musicologist Donald Mitchell has suggested that Mahler was 'unable, without a viable program to complete the great work he had begun'.

Then in 1894 Bülow died in Cairo, and at his funeral in Hamburg the choir sang a setting of the 'Resurrection' Ode by the 18th-century religious poet Friedrich Klopstock. Suddenly,



Hans von Bülow.

The conductor was baffled by Mahler's music, but in a sense it became his memorial.

ABOUT THE MUSIC

Mahler recalled, 'everything was revealed clear and plain to my soul in a flash': Klopstock's poem would provide the basis for the choral finale he had been considering; it would fulfil the work musically and answer the existential questions posed by the earlier movements. Mahler subsequently wrote several versions of a program – or description of what the music sought to convey – but later in his career tried to suppress them in order to be taken more seriously as a composer of purely abstract music.

The overall 'narrative' of the work, however, remains clear. The first movement opens with a dramatic gesture that recalls the storm with which Wagner's *Die Walküre* begins and which, as scholar Michael Kennedy puts it, 'is fissionary material for a host of derivative themes, all centred on C minor, all funeral-march-like in character'. One such theme, which strides through the stormy texture, is the theme which returns in the finale to depict the resurrection of the dead. In the central development section Mahler quotes the *Dies irae* plainchant, that part of the Mass for the Dead which foretells the day of wrath, when the heavens and earth are shaken and consumed by fire. The movement is long and structurally complex, with an enormous variety of colour made possible by the huge orchestra required. Despite using a massively enhanced brass section, Mahler's work is as notable for its kaleidoscope of delicate effects as for its monumental ones, such as the crashing chords which seem to threaten total collapse later in the movement. Its range of mood asks those searching questions, and reflects Mahler's remark that 'You are battered to the earth with clubs and lifted to the heights on angels' wings'.

Mahler's problem, as Kennedy notes, was how effectively to follow such a powerful and complex statement. Eventually he opted for a significant pause between the first and second movements, partly because the second – a short, nostalgic *Andante moderato* – is rather lightweight by contrast, evoking 'the image of a long-dead hour of happiness which now enters your soul like a sunbeam that nothing can obscure'. Cast as a *Ländler* (a rustic cousin to the Waltz) and with a central contrasting section, it is in Kennedy's words, 'a nineteenth century reflection of Haydn's Paris symphonies with a Tchaikovskian pizzicato thrown in for good measure'.

The third movement Scherzo is similarly short, but much different in tone. Between 1888 and 1899 Mahler composed numerous songs to folk poetry published in a collection by Clemens Brentano entitled *The Youth's Magic Horn*. In 1893, he set 'St Anthony of Padua's Sermon to the Fishes' in which the fish listen intently to the saint's words, and then, like humans, behave exactly, and as badly, as before. The tone of the movement, then, is satirical, and the great German writer Theodor Adorno argued that here Mahler was railing against the alienation of the individual by the world's 'blind functioning'. After arresting timpani beats, the movement is relentless – partly to depict the perpetual motion of the fish, which in turn acts as a symbol for the futility of much human activity; the use of the high-pitched E flat clarinet and certain effects on the bass drum give the movement an edge of hysteria which culminates in a shattering climax. As Mahler put it, the hero 'despairs of himself and of God. The world and life become a chaotic nightmare; loathing for all being and becoming seizes him with iron fist and drives him to an outburst of despair'.

The fourth movement, *Urlicht*, offers some comfort for this despair, in the words of another song from *Des Knaben Wunderhorn* to which Mahler, as was his wont, made some alterations.

ABOUT THE MUSIC

URLICHT

Mezzo-soprano

O Röschen rot!
Der Mensch liegt in grösster Not!
Der Mensch liegt in grösster Pein!
Je lieber möcht' ich im Himmel sein!
Da kam ich auf einen breiten Weg;
Da kam ein Engelein und wollt' mich abweisen.
Ach nein! Ich ließ mich nicht abweisen:
Ich bin von Gott und will wieder zu Gott!
Der liebe Gott wird mir ein Lichtchen geben,
Wird leuchten mir bis in das ewig selig Leben!

PRIMORDIAL LIGHT

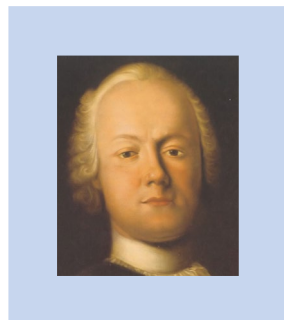
Little red rose!
Humankind lies in greatest need!
Humankind lies in greatest pain!
How I wish I were in heaven!
Then I came upon a broad path;
an angel appeared and wanted to turn me away.
Ah no! I did not let myself be turned away.
I came from God and would return to God!
Dear God will give me a little light,
will light my way to the eternal, blessed life!

The simplicity of Mahler's musical means after the ceaseless energy of the previous movement is breathtaking (and deceptive). The texture of the solo voice joined by velvety brass actually masks a fluid and complex metrical system. The movement unfolds with a growing sense of ecstasy at the prospect of reunion with God, the vocal line becoming more chromatic (perhaps recalling the world of *Tristan und Isolde*) and the orchestration more inventive and beautiful.

But the music hasn't done with despair and anxiety yet. As in Beethoven's Ninth Symphony, inevitably a model for Mahler's work, the finale begins with a *Schreckensfanfare*, in this case the overpowering 'outburst of despair' from the end of the third movement. It then visits a number of contrasting, purely instrumental worlds – like Beethoven again, occasionally recalling episodes from earlier movements. A sense of infinite space is evoked by the use of offstage horn calls described by Mahler as a 'voice in the wilderness' and adumbrating the theme to which he later sets the words 'Believe, my heart, believe'. This in turn leads to what Kennedy calls 'fanfare-fantasias' based on the *Dies irae*. Two cataclysmic percussion crescendos lead into a violent, aggressive (and, to many ears, vulgar) march, larded with militaristic statements of the *Dies irae* theme. Here Mahler depicts the moment when:

The earth quakes, the grave burst open, and the dead arise...they all come marching along in a mighty procession: beggars and rich men, common folk and kings, the Church Militant, the Popes. All give vent to the same terror, the same lamentations and paroxysms.

When the tumult and the shouting dies there is an eerie calm in which we hear, offstage, an echo of the Last Trumpet (represented again by brass and timpani), answered by a beautiful flute solo which has come to known as the Bird of Death. Now, at the very edge of inaudibility, the chorus intones the words of Klopstock's ode with its promise of eternal life, and is joined by the soprano solo. The mezzo-soprano enters with words by Mahler, to a melody which had become more and more insistent earlier in the movement, which answer the question of existence posed by the first movement: 'Believe: You were not born in vain! You did not live or suffer in vain.' As Edward Seckerson writes:



Friedrich Gottlieb Klopstock, whose *Resurrection Ode* unleashed Mahler's symphony.

ABOUT THE MUSIC

Relentlessly, Mahler builds his massive forces into an accumulative blaze of rapturous affirmation: voices rise in ecstasy, bells chime, the augmented brass choir swells, and a vision of eternal life unfolds before our eyes, if but for a few moments of glowing certainty.

AUFERSTEHUNG

Chorus and Soprano

Aufersteh'n, ja aufersteh'n wirst du,
Mein Staub, nach kurzer Ruh'!
Unsterblich Leben! Unsterblich Leben
Wird der dich rief dir geben.
Wie der aufzublüh'n wirst du gesä't!
Der Herr der Ernte geht
Und sammelt Garben uns ein, die starben!

Mezzo-soprano

O glaube, mein Herz, o glaube:
Es geht dir nichts verloren!
Dein ist, Dein, ja Dein, was du gesehnt!
Dein, was du geliebt,
Was du gestritten!

Soprano

O glaube:
Du wardst nicht umsonst geboren!
Hast nicht umsonst gelebt, gelitten!

Chorus

Was entstanden ist, das muss vergehen!
Was vergangen, auferstehen!
Hör' auf zu beben!
Bereite dich zu leben!

Soprano, Mezzo-soprano and Chorus

O Schmerz! Du Alldurchdringer!
Dir bin ich entrungen!
O Tod! Du Allbezwinger!
Nun bist du bezwungen!
Mit Flügeln, die ich mir errungen,
In heissem Liebesstreben
Werd' ich entschweben
Zum Licht, zu dem kein Aug' gedrungen!

Mit Flügeln, die ich mir errungen
Werde ich entschweben!
Sterben werd' ich, um zu leben!

Aufersteh'n, ja aufersteh'n wirst du,
Mein Herz, in einem Nu!
Was du geschlagen,
Zu Gott wird es dich tragen!

RESURRECTION

Chorus and Soprano

You will rise again, rise again,
My mortal dust, after a brief rest.
Immortal life! the one who called you
will give you immortal life.
You are sown to flower.
The lord of the harvest goes forth
And gathers us in sheaves, we who have died.

Mezzo-soprano

Believe, O my heart, believe:
you have lost nothing.
All that you longed for is yours, yes, yours:
all you loved,
all you fought for is yours.

Soprano

O believe:
You were not born in vain!
You did not live or suffer in vain.

Chorus

All that is created must die.
All that has died must rise again!
Cease your trembling!
Prepare to live!

Soprano, Mezzo-soprano and Chorus

O Pain that pierced me through,
I have torn free of you!
O Death, the conqueror of all,
now you are defeated!
On the wings I won
in the fierce striving for love
I will soar
to the light that no eye has seen!

On the wings I won
I will soar!
I will die so I may live!

You will rise again, yes, rise again,
my heart, in an instant!
The blows you have struck
will carry you to God!

ABOUT THE MUSIC

Mahler conducted the three instrumental movements with the Berlin Philharmonic in 1895. The public loved it; the critics didn't. Later that year, again in Berlin, he gave the work in full and it established him as a major European composer. Like Dante and Milton, Mahler has been accused of failing to recreate convincingly the beatific vision. Mahler's eschatology is not that of orthodox Christianity – indeed this work predates his controversial conversion from Judaism to Catholicism by some years. His is an essentially all-encompassing vision. Just as all of the dead equally 'give vent to the same terror, the same lamentations and paroxysms', all, in Mahler's view, are redeemed and saved. There is no judgement and damnation: 'an overwhelming love lightens our being. We know, and are.'

Gordon Kerry © 2003

ABOUT THE ARTISTS

SIMONE YOUNG AM conductor

Internationally recognised as one of the leading conductors of her generation, Simone Young has this year taken up her position as Chief Conductor of the Sydney Symphony Orchestra, having been Chief Conductor Designate since 2020. From 2005-2015 she was General Manager and Music Director of the Hamburg State Opera and Music Director of the Philharmonic State Orchestra Hamburg. An acknowledged interpreter of the operas of Wagner and Strauss, she has conducted complete cycles of *Der Ring des Nibelungen* at the Vienna Staatsoper, the Staatsoper Berlin and in Hamburg. Her Hamburg recordings include the *Ring Cycle*, *Mathis der Maler* (Hindemith), and symphonies of Bruckner, Brahms and Mahler. Her tour to Brisbane with the Hamburg Opera and Ballet, (*Das Rheingold* in concert, and Mahler's Symphony No.2 *Resurrection*), won her the 2013 Helpmann Award for Best Individual Classical Music Performance.

Simone Young is regularly invited by the world's great orchestras and has led the New York, Los Angeles, Berlin, Vienna, Munich, Stockholm, New Japan, Helsinki, and Dresden Philharmonic Orchestras; the Orchestre Philharmonique de Monte Carlo; Orchestre de Paris; Staatskapelle Dresden; the BBC, San Francisco, Cincinnati, Detroit, Chicago, Dallas, and National Symphony Orchestra; and the Orquesta Nacional de España, Madrid. In Australia she has conducted the West Australian, Adelaide, Melbourne and Queensland Symphony Orchestras and the Australian World Orchestra.

A highly sought-after guest conductor at the world's leading opera houses, most recently Simone Young has appeared at the Vienna State Opera: *Peter Grimes*; Opera Nationale de Paris: *Parsifal*; Bavarian State Opera, Munich: *Tannhäuser*; Berlin State Opera: *Der Rosenkavalier*; and Zurich Opera: *Salome*.

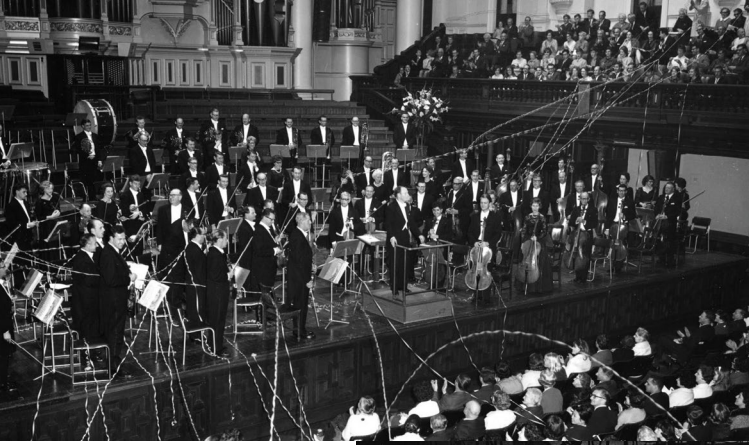
Simone Young has been Music Director of Opera Australia, Chief Conductor of the Bergen Philharmonic Orchestra, Principal Guest Conductor of the Gulbenkian Orchestra, Lisbon and is currently Principal Guest Conductor of the Lausanne Chamber Orchestra. Her many accolades include the 2019 European Cultural Prize Vienna, a Professorship at the Musikhochschule in Hamburg, honorary Doctorates from the University of Western Australia, Griffith University, Monash University and the University of New South Wales, the Sir Bernard Heinze Award, the Goethe Institute Medal, and the Chevalier de l'Ordre des Arts et des Lettres, France.



Simone Young,
photo by Sandra Steh

SYDNEY SYMPHONY ORCHESTRA

1932 – 2022



Celebrations following an Australian Proms performance at Sydney Town Hall under conductor John Hopkins, 1960s.

A performance during the Orchestra's first overseas tour to Manila, Tokyo and Hong Kong in 1965.



The Orchestra performing at the United Nations General Assembly under Chief Conductor Stuart Challender, 1988.

The Orchestra's brass section celebrates the Sydney Harbour Bridge's 80th anniversary, 2012.



Chief Conductor David Robertson steps out onto the Elbphilharmonie in Hamburg during the Orchestra's 2018 European tour. Photo by Peter Hundert.

After the Orchestra's final performance in the Sydney Opera House Concert Hall before the venue's renewal in 2019 – Mahler's *Das klagende Lied* conducted by Simone Young, with Eleanor Lyons, Michaela Schuster, Steve Davislim, Andrew Collis, and the Sydney Philharmonia Choirs conducted by Brett Weymark.



ABOUT THE ARTISTS

NICOLE CAR soprano

Nicole Car is one of Australia's most outstanding international artists.

In 2015, she made her début at the Royal Opera House, Covent Garden – singing Tatyana in *Eugene Onegin* and Micaëla in *Carmen*. Since this time, she has sung Fiordiligi in *Così fan tutte* for Deutsche Oper Berlin, Semperoper Dresden and Opera Australia, Mimì in *La bohème* for Covent Garden, Tatyana for the Opera de Paris and the title roles in *Thaïs* and *Luisa Miller* for Opera Australia (winning her first Helpmann Award for the latter).

2018 engagements included Violetta (*La traviata*) in Sydney, Mimì in Paris and Dresden, Marguerite (*Faust*) in Berlin and a national tour with the Australian Chamber Orchestra; Nicole also made her début at The Metropolitan Opera, New York as Mimì. In 2019, Nicole sang Tatyana in Munich and Berlin, Donna Elvira (*Don Giovanni*) and Micaëla for the Opera de Paris, Violetta and Marguerite at the Opera de Marseille and Ellen Orford (*Peter Grimes*) for the Sydney Symphony. In 2020/2021, she sings Tatyana and Marguerite at the Wiener Staatsoper and Tatyana in Santa Fe.

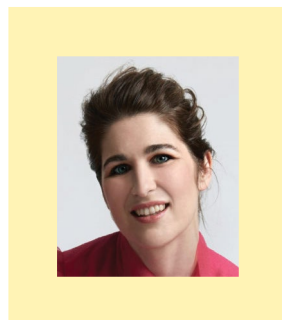
After completing her Bachelor of Music at the Victorian College of the Arts, Nicole won the 2007 Herald-Sun Aria; she was the 2012 winner of the ASC Opera Awards and the 2013 winner of the *Neue Stimmen* competition in Germany. Her major role debut occurred in 2009 performing Donna Anna in Victorian Opera's *Don Giovanni*.

For Opera Australia, Nicole has sung Tatyana, Micaëla, Mimì, Marguerite, Pamina (*Die Zauberflöte*), Leïla (*The Pearl Fishers*), The Countess (*Le nozze di Figaro*) and both Donna Anna and Donna Elvira (*Don Giovanni*). She sang Donna Anna for West Australian Opera and Adalgisa (*Norma*) for Victorian Opera.

Concert engagements include Brahms' *Ein Deutsches Requiem* for the Queensland and Tasmanian symphony orchestras; *Das klagende Lied* for the QSO; *The Last Night of the Proms* for the TSO; and Mozart's *Requiem* for the Auckland Philharmonia.

She has recorded Brahms' *Ein Deutsches Requiem* with the Melbourne Symphony and *Heroines* with the Australian Chamber Orchestra. Nicole's solo album of operatic arias *The Kiss* (ABC Classics) debuted at No.1 on the Australian classical charts.

In 2014, she made her American début as The Countess (*The Marriage of Figaro*) for Dallas Opera and her European début the following year as Tatyana for Deutsche Oper Berlin.



Nicole Car,
photo by Yan Bleney

ABOUT THE ARTISTS

MICHELLE DEYOUNG mezzo-soprano

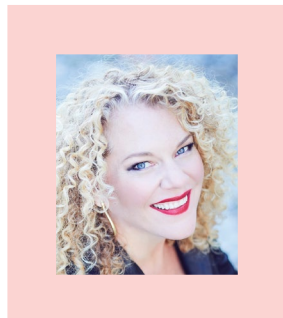
Mezzo-soprano Michelle DeYoung continues to be in demand throughout the world, appearing regularly with the New York Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, Cleveland Orchestra, San Francisco Symphony, Pittsburgh Symphony Orchestra, London Symphony Orchestra, BBC Symphony Orchestra, Vienna Philharmonic, and the Concertgebouworkest. She has also performed at the prestigious festivals of Ravinia, Tanglewood, Saito Kinen, Edinburgh, and Lucerne. In Australia she has appeared multiple times with the Sydney Symphony Orchestra and recently sang Kundry in concert performances of *Parsifal* at Opera Australia.

Equally at home on the opera stage, Ms DeYoung has appeared with the Metropolitan Opera, Lyric Opera of Chicago, Teatro alla Scala, Bayreuth Festival, Berliner Staatsoper, and the Paris Opera. Her many roles include Fricka, Sieglinde and Waltraute in the *Ring Cycle*; Kundry in *Parsifal*, Venus in *Tannhäuser*, Brangäne in *Tristan und Isolde*, Eboli in *Don Carlos*, Amneris in *Aïda*, Santuzza in *Cavallaria Rusticana*, Ježibaba in *Rusalka*, Marguerite in *Le Damnation de Faust*, Dido in *Les Troyens*, Judith in *Bluebeard's Castle*, and Jocaste in *Oedipus Rex*. She also created the role of the Shaman in Tan Dun's *The First Emperor* at the Metropolitan Opera.

A multi-Grammy award winning recording artist, Ms. DeYoung's impressive discography includes *Das Rheingold*, *Die Walküre*, and *Götterdämmerung* with Jaap van Zweden and the Hong Kong Philharmonic Orchestra (Naxos), *Kindertotenlieder*, Mahler's Symphony No.3 and *Das Klagende Lied* with Michael Tilson Thomas and the San Francisco Symphony (SFS Media), *Les Troyens* with Sir Colin Davis and the London Symphony Orchestra (LSO Live), and Mahler's Symphony No.3 with both the Chicago Symphony Orchestra and Bernard Haitink (CSO Resound) and the Pittsburgh Symphony and Manfred Honeck (Challenge Records International). Her most recent recording of Mahler's *Das Lied von der Erde* with the Shanghai Symphony Orchestra (Deutsche Grammophon) was released in July 2021.

DeYoung recently launched *Ensemble Charité*, an organization which aims to support various charities while also fostering young, emerging musicians through community performances of chamber concerts with seasoned professional musicians, conducted by Ms. DeYoung.

This season, Ms. DeYoung's many engagements include appearances with the Sydney Symphony Orchestra, NDR Elbphilharmonie Orchestra, Belgium National Orchestra, San Diego Symphony, and the Colorado Symphony. She also appeared in the Metropolitan Opera's special performance of the Verdi Requiem to commemorate the 20th anniversary of 9/11.



Michelle DeYoung,
photo by Michael Novak

SYDNEY SYMPHONY ORCHESTRA

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

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 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 Fremaux, Sir Charles Mackerras, Zdenek Macal, 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. Australia-born Simone Young commences her role as Chief Conductor in 2022, a year in which the Orchestra makes its return to a renewed Sydney Opera House Concert Hall.

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.

MUSICIANS OF THE SYDNEY SYMPHONY ORCHESTRA

Simone Young

Chief Conductor

Donald Runnicles

Principal Guest

Conductor

Vladimir Ashkenazy

Conductor Laureate

Andrew Haveron

Concertmaster

Chair supported by

Vicki Olsson

FIRST VIOLINS

Andrew Haveron

Concertmaster

Harry Bennetts

Associate

Concertmaster

Sun Yi

Associate

Concertmaster

Lerida Delbridge

Assistant

Concertmaster

Fiona Ziegler

Assistant

Concertmaster

Jenny Booth

Brielle Clapson

Sophie Cole

Claire Herrick

Georges Lentz

Nicola Lewis

Emily Long

Alexandra Mitchell

Alexander Norton

Anna Skálová

Léone Ziegler

SECOND VIOLINS

Kirsty Hilton

Principal

Marina Marsden

Principal

Marianne Edwards

Associate Principal

Emma Jezek

Assistant Principal

Victoria Bihun

Rebecca Gill

Emma Hayes

Shuti Huang

Wendy Kong

Benjamin Li

Nicole Masters

Maja Verunica

Tim Yu*

Amanda Chen*

Alice Bartsch

Monique Irik

VIOLAS

Tobias Breider

Principal

Amanda Verner

Acting Principal

Anne-Louise

Comerford

Associate Principal

Justin Williams

Assistant Principal

Sandro Costantino

Rosemary Curtin

Jane Hazelwood

Graham Hennings

Stuart Johnson

Justine Marsden

Felicity Tsai

Leonid Volovelsky

CELLOS

Catherine Hewgill

Principal

Leah Lynn

Acting Associate

Principal

Kristy Conrau

Fenella Gill

Timothy Nankervis

Christopher Pidcock

Adrian Wallis

David Wickham

Miles Mullin-Chivers#

Eliza Sdraulig#

Elizabeth Neville

DOUBLE BASSES

Kees Boersma

Principal

Alex Henery

Principal

David Campbell

Steven Larson

Richard Lynn

Jaán Pallandi

Benjamin Ward

Matthew McDonald*

FLUTES

Joshua Batty

Principal

Emma Sholl

Associate Principal

Carolyn Harris

Diomedes

Demetriades

Guest Principal *Piccolo**

OBOES

Diana Doherty

Principal

Shefali Pryor

Associate Principal

Callum Hogan

Alexandre Oguey

Principal *Cor Anglais*

CLARINETS

Francesco Celata

Acting Principal

Christopher Tingay

Olivia Hans-Rosenbaum†

James Julian*

Alexander Morris

Principal Bass Clarinet

BASSOONS

Todd Gibson-Cornish

Principal

Matthew Wilkie

Principal Emeritus

Fiona McNamara

Noriko Shimada

Principal Contrabassoon

HORNS

Andrew Bain

Guest Principal*

Euan Harvey

Acting Principal

Marnie Sebire

Rachel Silver

Claudia Leggett†

Jenny McLeod-Sneyd*

Nick Mooney*

Emily Newham*

Brendan Parravicini*

Gillian Williams*

Geoffrey O'Reilly

Principal 3rd Horn

TRUMPETS

David Elton

Principal

Brent Grapes

Guest Associate

Principal*

Anthony Heinrichs

Alfred Carslake*

Joshua Clarke*

Fletcher Cox*

Greg Flynn*

David Johnson*

Dominic Longhurst*

TROMBONES

Ronald Prussing

Principal

Scott Kinmont

Associate Principal

Nick Byrne

Christopher Harris

Principal Bass Trombone

TUBA

Steve Rossé

Principal

TIMPANI

Mark Robinson

Acting Principal

Brian Nixon*

PERCUSSION

Rebecca Lagos

Principal

Matthew Constable

Tim Brigden*

Joshua Hill*

Alison Pratt*

Blake Roden†

HARP

Natalie Wong

Guest Principal*

Julie Kim*

KEYBOARDS /

EXTRAS

David Drury

Guest Principal*

Bold = Principal

Italics = Associate

Principal

* = Guest Musician

= Contract Musician

† = Sydney Symphony

Fellow

Grey = Permanent

Member of the Sydney

Symphony Orchestra

not appearing in

this concert

ABOUT THE ARTISTS

BRETT WEYMARK OAM chorus master

*Artistic and Music Director,
Sydney Philharmonia Choirs*

Brett Weymark is one of Australia's foremost choral conductors. Since 2003, he has conducted the Sydney Philharmonia Choirs throughout Australia and internationally. He has also conducted the Sydney, Adelaide, Queensland, West Australian and Tasmanian symphony orchestras, Orchestra of the Antipodes, Sydney Youth Orchestra, New Zealand Symphony Orchestra and Hong Kong Philharmonic. He has performed with Opera Australia, Pinchgut Opera, Australian Chamber Orchestra, The Song Company and Musica Viva. He has recorded for the ABC and conducted film scores for *Happy Feet*, *Mad Max: Fury Road* and *Australia*.

He studied singing and conducting at Sydney University and the Sydney Conservatorium of Music and continued conducting studies with Simon Halsey, Vance George, Daniel Barenboim and Sir John Eliot Gardiner, amongst others.

His repertoire at SPC has included Bach's *Passions* and *Christmas Oratorio*, the Mozart, Verdi, Duruflé and Fauré Requiems, and Orff's *Carmina Burana*. He champions Australian composers, and has premiered works by Matthew Hindson, Elena Kats-Chernin, John Peterson, Daniel Walker, Rosalind Page, Peter Sculthorpe, Andrew Schultz and Ross Edwards. He has also conducted musical theatre programs including Bernstein's *Candide*.

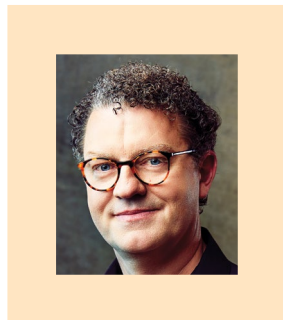
He was chorus master for the Adelaide Festival productions of *Saul* (2017), *Hamlet* (2018) and *Requiem* (2020) and he has prepared choirs for Sir Charles Mackerras, Zubin Mehta, Edo de Waart, Vladimir Ashkenazy and Sir Simon Rattle.

DR ELIZABETH SCOTT chorus master

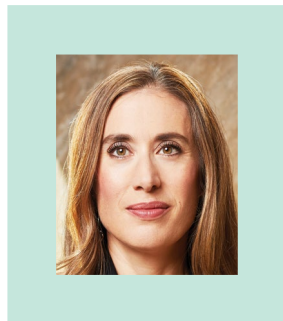
*Associate Music Director,
Sydney Philharmonia Choirs*

Elizabeth Scott is a highly skilful choral conductor who has led Sydney Philharmonia Choirs' young adult choir VOX since 2008. A former SPC Assistant Chorus Master (2006–2008) and Acting Music Director (2013), she is also currently the Music Performance Projects Officer (Secondary Choral Music / Instrumental Music) for the Arts Unit within the NSW Department of Education. Since 2009 she has been the Choral Conductor for the Schools Spectacular, and was recently appointed Lecturer in Choral Conducting at the Sydney Conservatorium of Music.

After graduating from the Sydney Conservatorium of Music in 1995, she completed postgraduate studies in choral conducting, vocal performance and aural training in Hungary and Germany. Through Symphony Australia's Conductor Development Program she has worked with the Queensland, Adelaide and Melbourne symphony orchestras and Orchestra Victoria, among others. Elizabeth holds a Doctorate of Musical Arts in Choral Conducting.



Brett Weymark,
photo by Keith Saunders



Elizabeth Scott,
photo by Keith Saunders

ABOUT THE ARTISTS

Elizabeth is a regular chorus master for the Sydney Symphony Orchestra and has previously prepared choirs for Simone Young, David Robertson and Gianluigi Gelmetti. She also regularly works with Gondwana Choirs and Cantillation.

Recent performance highlights include 2022's *Mozart: Requiem & Revelations*, *Berliner Messe* and *St John Reimagined* (2021), *Considering Matthew Shepherd* (2020) and *Music at the Movies* (2019). She is Sydney Philharmonia Choirs' first Associate Music Director.

LYN WILLIAMS AM

Founder & Artistic Director, Gondwana Choirs

Lyn Williams is widely regarded as one of the finest conductors of choirs around the world. For over 30 years, Lyn has harnessed the incredible power of young voices through her world-renowned ensembles: the Sydney Children's Choir, Gondwana Voices, the Gondwana Indigenous Children's Choir and Marliya. Her choirs have appeared with the world's leading orchestras and conductors and at festivals including the BBC Proms and Polyfolia.

Lyn has commissioned over 200 works from composers across Australia and around the world, and her ability to forge innovative and meaningful collaborations is widely recognised. She continues to foster strong relationships with First Nations artists across Australia, bringing together cultural custodians and composers to create new works which preserve and celebrate Aboriginal and Torres Strait Island languages and cultures. Lyn enjoys a long-standing collaboration with singer-songwriter Felix Riebl of the Cat Empire and the singers of Marliya, presenting the critically-acclaimed show *Spinifex Gum*, which has featured at almost every Australian arts festival since its premiere at the Adelaide Festival in 2018.

In 2017, Lyn received the Australia Council for the Arts' Don Banks Music Award for outstanding and sustained contribution to music in Australia, in recognition of her lifework as founder and director of Gondwana Choirs.



Lyn Williams

SYDNEY PHILHARMONIA CHOIRS

SYDNEY PHILHARMONIA CHOIRS

ARTISTIC & MUSIC DIRECTOR BRETT WEYMARK OAM

Brett Weymark OAM Artistic and Music Director

Dr Elizabeth Scott Associate Music Director

Tim Cunniffe Assistant Chorus Master and Principal Rehearsal Pianist

Alan Hicks, Claire Howard Race,

Jane Kim, Stephen Walter Rehearsal Pianists

Noemi Nadelmann Language Coach

Sydney Philharmonia Choirs presents the art of choral singing at the highest standard, and develops the talents of those with a passion for singing in Sydney and beyond. Founded in 1920, it has become Australia's finest choral organisation and is a Resident Company of the Sydney Opera House. Led by Music Director Brett Weymark OAM since 2003, Sydney Philharmonia Choirs comprises of three auditioned and three community choirs that perform a range of repertoire from choral classics to musical theatre and commissions by Australian composers. It presents its own season of concerts with leading conductors, soloists and orchestras.

In 2002, Sydney Philharmonia Choirs was the first Australian choir to sing at the BBC Proms (Mahler's Eighth Symphony under Sir Simon Rattle), returning again in 2010 to celebrate the Choirs' 90th anniversary. The Choirs perform in the Sydney Symphony Orchestra's concert season every year as they have done for over 80 years.

In 2020, Sydney Philharmonia Choirs celebrated 100 years. Despite the restrictions on live performances in that year, it pressed ahead with a commissioning project – 100 Minutes of New Australian Music – featuring composers Elena Kats-Chernin and Deborah Cheetham, among others. 2021 saw a cautious but bold return to live choral performances. In 2022, Sydney Philharmonia Choirs has a full season at the Sydney Town Hall, St Andrew's Cathedral and Sydney Opera House Concert Hall with programs including Mozart's Requiem, Bach's Mass in B minor, Eric Whitacre's *The Sacred Veil*, Handel's *Messiah* and a tour to Christchurch, New Zealand.

SYDNEY PHILHARMONIA CHOIRS

SOPRANOS

Veronica Alfano
Lucy Andrews
Shelley Andrews
Julie Bangura
Eva Berger
Georgina Bitcon
Olga Bodrova
Jodie Boehme
Nikki Bogard
Josephine Brereton
Catherine Bryant
Anne Cooke
Courtney Cousins
Anushka Coutinho
Nat Crane
Pam Cunningham
Rouna Daley
Vanessa Downing
Madison Dring
Rachel Evans
Susan Farrell
Ann-Louise Felton
Rebecca Fitzpatrick
Josephine Giles
Natalie Gooneratne
Judith Gorry
Leila Harris
Kellie Hewitt-Taylor
Annabel Jeffery
Miriam Jeffery
Sue Justice
Jessica Lee
Maria Lopes
Elena Lucio Bello
Clare Macpherson
Raphaella Mazzone
Bernadette Mitchell
Charlotte Moore
Georgina Moore
Sarah Moore

Amelia Myers
Merryl Neille
Jane Nieminska
Jayne Oishi
Ruth Ongkowiyo
Dympna Paterson
Alexandra Peacock
Karen Pearce
Jane Prosser
Isabella Rahme
Elsa Rapon
Jolanda Rotteveel
Allison Rowlands
Jacqueline Rowlands
Maya Schwenke
Kelly Ann Smith
Eva Tarbox
Katherine Thompson
Lily Tindale
Jessica Veliscek
Carolyn
Joanna Warren
Sara Watts
Genni Wetherell
Emily Winton
Rebecca Winton
Dorothy Wu
Fiona Young

ALTOS

Leonie Aitken
Sarah Alder
Meaghan Backhouse
Debra Baker
Gillian Behrens
Lucy Blomfield
Jennifer Bradford
Gillian Downes-Morgan
Julie Dowsley
Aija Draguns
Lisa Elias

Jessica Farrell
Jan Fawke
Susan Gandy
Jennifer Gillman
Mariam Harb
Georgina Harrington
Jenny Harry
Kathryn Harwood
Margaret Hofman
Madi Holness
Sarah Howell
Lindy Jefferson
Tracey Jordan
Asher Joyce
Janina Key
Naomi Leviton
Georgina Luikens
Rachel Maiden
Atalya Masi
Donna McIntosh
Laura McKay
Maggie McKelvey
Alyson Moore
Jess Moore
Kathleen Morris
Penelope Morris
Alleyn Moss
Marj O'Callaghan
Catherine O'Grady
Ines Obermair
Julie Olston
Audrey Ormella
Beverley Price
Jonquil Ritter
Hannah Roberts
Lara Rogerson-Wood
Virginia Rowlands
Johanna Segall
Jan Shaw
Meg Shaw
Megan Solomon

Robyn Tupman
Louise Underwood
Sophie Whitehead
Marianna Wong
Priscilla Yuen

TENORS

Joshua Borja
Langzi Chiu
Daniel Comarmond
Malcolm Day
Robert Elliott
Blake Garner
Bryce Gonlin
Michael Gray
Tony Green
Steven Hankey
Bennett Haskew
Tom Hazell
Michael Kertesz
Matthew Koh
James Lane
Vincent Lo
Dimitry Moraitis
George Panaretos
Martin Stebbings
Mitchell Sutton
Nicholas Tong
Alex Walter
Andy Wang
George Watkins
Chris Whitfield
Will Willitts
Isaac Wong

BASSES

Jock Baird
Peter Callaghan
Edwin Carter
Julian Coghlan
Daryl Colquhoun
Paul Couvret

Phillip Cullen
Robert Cunningham
Nicholas Davison
James Devenish
Roderick Enriquez
David Fisher
Tom Forrester-Paton
Simon Harris
Scott Hekking
Jonathon Kelley
Bruce Lane
Jeffrey Lock
Johann Loibl
Matthew Lubowicz
Aedan MacNamara
Philippe Mayoraz
Mark McGoldrick
Austin Menso
Robert Mitchell
Samuel Morrell-Feitelberg
Finnian Murphy
Eric Nelson
Brendan Nicholson
Michael Nolan
Rafi Owen
Ian Pettener
Peter Poole
Daniel Rae
Michael Ryan
Robert Sherrington
Isaias Sirur Flores
Peter Templeton
Ben Waters
Bruce Watson
Arthur Winckler
Mark Wong
David Wood
Jonathan Wood
Lachlan Wrenford



Photo by Keith Saunders

THE SYDNEY CHILDREN'S CHOIR



Lyn Williams AM Artistic Director & Founder

Louisa O'Toole Executive Director

Lauren Hannay Co-Conductor

Sally Whitwell Principal Pianist

Sam Allchurch Associate Artistic Director

Lachlan Massey Assistant Conductor

The Sydney Children's Choir is one of the world's leading treble vocal ensembles, having forged a reputation for artistic innovation and spell-binding performance over 30 years. Recognised for their crystal-clear sound, their precision and artistry, they possess a courageous and compelling performance style. Founded as a single ensemble by Lyn Williams AM in 1989, it now includes approximately 500 young people, comprising performing choirs and training ensembles.

Close to the choir's heart is its repertoire of over 100 specially commissioned works, and it continues to premiere new music from leading and emerging composers annually. The choir enjoys rich artistic collaborations with musicians from a wide range of cultures such as Suara Indonesia Dance and Mongolian singer and horsehead fiddle player, Bukhchuluun Ganburged.

The choir has a long history of performing with the Sydney Symphony Orchestra and other leading ensembles, and has worked with conductors including Michael Tilson Thomas, David Robertson and Vladimir Ashkenazy. Over the decades it has performed at many high-profile events including the Sydney Olympics Opening Ceremony, World Youth Day, Sydney Festival and with the YouTube Symphony Orchestra. The choir has toured extensively, presenting their signature performances of contemporary Australian music to new audiences across the world.

In 2019, the Sydney Children's Choir hosted the Gondwana World Choral Festival, which brought the world's finest children's choirs to Sydney for a week of 21 performances at the Sydney Opera House and Sydney Conservatorium of Music, broadcast on ABC Classic.

In June 2022, the choir gave the premiere performance of the daring staged work *Hypnopompia*, directed by Alexander Berlage and in December, will present its much-loved *Voices of Angels* program in the Sydney Opera House.

SYDNEY CHILDREN'S CHOIR

Sofie Anderson
Sara Andrew
Charlotte Blenkhorn
Eloise Brunsdon
Juliet Brunsdon
Elias Buggy-Axton
Etta Buggy-Axton
Keala Burns
Heidi Campbell
Rachel Carpenter
Alexander Cassidy
Monty Cisterne
James Emmett
Isabelle Epps
Iris Farrer
Maddie Fletcher
Gemma Golding
Sonya Gussak

Angela Han
Maya Hersch
Daniel Hirst
Yuhansa Jayakody
Miranda Johnston
Lucia Juarez
Hayley Kepert
Emanuela Leung
Sophie Lewis
Teresa Mayo
Cameron McLay
Stella Milton
Dan-Que Nguyen
Nathan Nguyen
Sofia Nicholas
Lucy Oakes
Evan O'Loughlin
Benedict O'Meara

Lucas Ong
Juliette Pfeil
Chelsea Porritt
Jacinta Rees
Mia Rogers
Elizabeth Samuel
Reva Shinde
Scout Tardent-Tong
Miranda Vaz
Jason Wang
Louis Wang
Malley Wiggins
Erin Winsbury
Lotti Wonhas
Ivy Wu
Evelyn Zhu



GONDWANA CHOIRS

THE GONDWANA INDIGENOUS CHILDREN'S CHOIR

Based in Cairns, Queensland, the Gondwana Indigenous Children's Choir and their 'big sisters' Marliya are the most powerful and well-recognised group of young Indigenous performers in the country. Under the leadership of Lyn Williams AM and Lauren Hannay, the rich, vibrant sound of the choir warms the hearts of audiences whenever it performs.

The choir has a strong commitment to commissioning new choral music incorporating First Nations language and story, in collaboration with cultural custodians. Recently, films of the choir singing these pieces on country have shared this work to a wider audience: *Birinyi* (2020), a Yidinji story shared by Gudju Gudju with music by Luke Byrne and *Budadjji* (2021), a Djabugay story shared by Dennis Hunter with music by Dan Walker.

The choir has performed with First Nations artists including Archie Roach, Uncle Seaman Dan and Jessica Mauboy, and at major events such as the G20 Summit and the NAIDOC Gala Ball. The choir has collaborated several times with the Australian Chamber Orchestra Collective to present new works to Cairns audiences.

In 2017, the Gondwana Indigenous Children's Choir undertook its first European tour, introducing audiences to music in multiple Indigenous languages and to the exciting arrangements of traditional songs and dances from the Torres Strait. This tour also included a collaboration with the Vienna Boys' Choir and the Sydney Children's Choir, called *Songs of My Country*.

From the ranks of the GICC has emerged a new ensemble, Marliya. Marliya was first formed to appear in Felix Riebl's Spinifex Gum. With Spinifex Gum, Marliya has appeared at the Adelaide and Sydney Festivals, at Dreamtime at the G, and the closing ceremony of the Invictus Games. In 2019 Spinifex Gum was nominated for Best New Australian Work in the Helpmann Awards and toured in August and September with performances at the Garma Festival and in the Northern Territory, Western Australia, Victoria and the Australian Capital Territory. In 2022, Spinifex Gum played at BluesFest in Byron Bay and the Women of the World Festival in Cairns.

GONDWANA INDIGENOUS CHILDREN'S CHOIR

Larina Biehler
Zariah Biehler
Jayleana David
Kaya Durante
Lolarose Lyons
Tiarna-Rae Mills

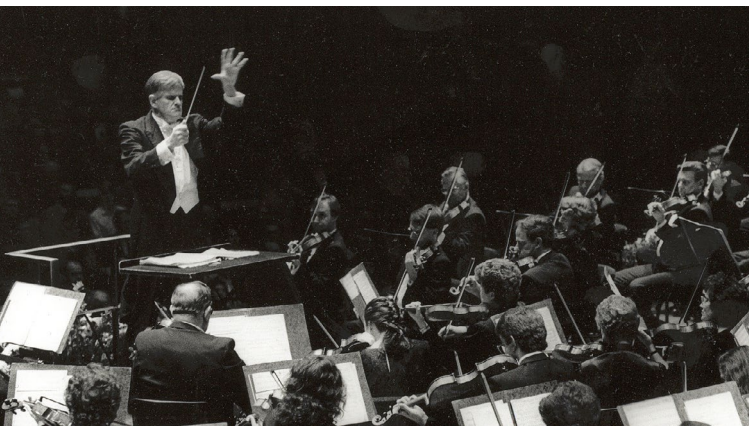
Kiyani Namok-Majid
Kyleja Namok-Majid
Brielle Newcombe
Ziva Osborne James
Tayhanee-Rae Sollit
Ashleigh Ung

Taylah Ung
Sara Van Geldren
Zailey Waddingham
Ciana Ware



SYDNEY SYMPHONY ORCHESTRA

1932 – 2022



Chief Conductor Stuart Challender (1987–1991) leading the Orchestra. Photo by T. Schramm.



Conductor Otto Klemperer taking a break at the Sydney Botanic Gardens ahead of a performance in the 1950s.



Chief Conductor Dean Dixon (1964–1967) after a performance at the Sydney Town Hall.



Cliff Goodchild, Principal Tuba (1951–1987), performing in the 1960s.

Vladimir Ashkenazy
Principal Conductor
2009–2013



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Violinist Anne-Sophie Mutter performs Tchaikovsky's Violin Concerto with the Orchestra in 2018, conducted by Chief Conductor David Robertson. Photo by Robert Catto.

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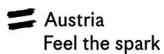
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