

28 June 2024 Goulburn Performing Arts Centre

HANDEL & SPARKLING BAROQUE



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 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. 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.

PERFORMING IN THIS CONCERT

FIRST VIOLINS

Andrew Haveron

Concertmaster

Fiona Ziegler

Assistant Concertmaster

Jennifer Booth

Brielle Clapson

Sercan Danis

Claire Herrick

Alexander Norton

SECOND VIOLINS

Marina Marsden

Principal

Emma Jezek

Acting Associate Principal

Alice Bartsch

Emma Hayes

Shuti Huang

Riikka Sintonen^o

VIOLAS

Tobias Breider

Principal

Anne-Louise

Comerford

Associate Principal

Stuart Johnson

Andrew Jezek*

CELLOS

Catherine Hewgill

Principal

Leah Lynn

Assistant Principal

Kristy Conrau

Christopher Pidcock

DOUBLE BASSES

Kees Boersma

Principal

Richard Lynn

FLUTES

Joshua Batty

Principal

OBOES

Shefali Pryor

Acting Principal

Miriam Cooney[†]

BASSOONS

Matthew Wilkie

Principal Emeritus

HORNS

Samuel Jacobs

Principal

Rachel Silver

TRUMPETS

David Elton

Principal

Cécile Glénot

TROMBONES

Scott Kinmont

Acting Principal

SERPENT

Scott Kinmont

Principal

PERCUSSION

Mark Robinson

Associate Principal Timpani/

Section Percussion

Timothy Constable

EXTRAS

Mikaela Oberg*

Guest Principal Recorder

Simon Martyn-Ellis*

Guest Principal Theorbo

Bold Principal

* Guest Musician

^o Contract Musician

[†] Sydney Symphony Fellow

2024 CONCERT SEASON

GOULBURN PERFORMING ARTS CENTRE
Friday 28 June, 7.30pm

Concert Hall,
Sydney Opera House

HANDEL & SPARKLING BAROQUE ONE NIGHT ONLY

ERIN HELYARD harpsichord/director

JOHANN GEORG PISENDEL (1687–1755)

Fantasia: Imitation des caractères de la danse

- | | |
|--------------|------------------------------|
| i. Loure | v. Musette: Langsam |
| ii. Rigaudon | vi. Passepied: Fröhlich |
| iii. Canarie | vii. Polonaise: Majestätisch |
| iv. Bourrée | viii. Concertino: Presto |

GEORGE FRIDERIC HANDEL (1685–1759)

Water Music (HWV 348–350)

- | | |
|----------------------------|----------------------------------|
| i. Overture | xiii. [Andante] |
| ii. Adagio e staccato | xiv. [Rigaudon I] |
| iii. [Allegro] | xv. [Rigaudon II] |
| iv. Andante | [da capo Rigaudon I] |
| v. Allegro | xvi. Lentement |
| vi. Air | xvii. [Bourrée] |
| vii. Minuet | xviii. Minuet I |
| viii. Bourrée | xix. [Minuet II] |
| ix. Hornpipe | xx. [Allegro] |
| x. [Andante] | xxi. [Alternativement] |
| xi. [Allegro – ‘Overture’] | xxii. ‘Trumpet’ Minuet
(coro) |
| xii. [Alla hornpipe] | |

Estimated durations

Pisendel – 7 minutes

Handel – 55 minutes

The concert will run for
approximately 65 minutes

Cover image

By Craig Abercrombie

Harpsichord

Erin Helyard is playing a
Ruckers Double Harpsichord
by Carey Beebe, Sydney 2003.

Supplied & prepared by
Carey Beebe Harpsichords

Principal Partner



ABOUT THE ARTISTS

ERIN HELYARD harpsichord/director

Erin Helyard has been acclaimed as an inspiring conductor, a virtuosic and expressive performer of the harpsichord and fortepiano, and a lucid scholar who is passionate about promoting discourse between musicology and performance.

Erin graduated in harpsichord performance from the Sydney Conservatorium of Music with first-class honours and the University Medal. He completed his Masters in fortepiano performance and a PhD in musicology with Tom Beghin at the Schulich School of Music, McGill University, Montreal. His monograph *Clementi and the woman at the piano: virtuosity and the market for music in eighteenth-century London* was published by Oxford University Studies in Enlightenment in 2022.

As Artistic Director and co-founder of the celebrated Pinchgut Opera and the Orchestra of the Antipodes (Sydney) he has forged new standards of excellence in historically-informed performance in Australia. The company won Best Rediscovered Opera (2019) for Hasse's *Artaserse* at the International Opera Awards in London. Pinchgut's opera film, *A Delicate Fire*, won Best Australian Feature Film at the Sydney Women's International Film Festival in 2021. Operas under his direction have been awarded Best Opera at the Helpmann Awards for three consecutive years (2015-2017) and he has received two Helpmann Awards for Best Musical Direction: one for a fêted revival of *Saul* (Adelaide Festival) in 2017 and the other for Hasse's *Artaserse* (Pinchgut Opera) in 2019. Together with Richard Tognetti, Erin won an ARIA and an AIR award for Best Classical Album in 2020.

He regularly appears as a collaborator with the Australian Chamber Orchestra and Erin has distinguished himself as a conductor in dynamic performances with the Adelaide, Tasmanian, Queensland and Sydney Symphony Orchestras, ACO Collective, the Australian National Academy of Music (ANAM), the Australian Haydn Ensemble, and as a duo partner on historical pianos with David Greco (baritone) and Stephanie McCallum (piano). In 2018 he was recognised with a Music and Opera Singers Trust Achievement Award (MAA) for contribution to the arts in Australia. In 2022 Erin was an Artist in Residence at the Melbourne Recital Centre.

Erin is a Senior Lecturer at the Sydney Conservatorium of Music and appears courtesy of Pinchgut Opera.



Erin Helyard. Photo by Richard Tognetti.

ABOUT THE MUSIC

WHAT'S BAROQUE?

The Portuguese word *barocco* describes a misshapen pearl, but what we now call Baroque music was born in Florence in the late 16th century, when the Florentine Camerata, a group of artists led by Vincenzo Galilei (father of the astronomer), sought to recreate the sung dramas of ancient Greece and accidentally invented opera. The music of the late Renaissance was dominated by the vocal polyphony of church music, the stylised fanfares and dances of aristocratic or royal court, and the more domestic forms of the solo song or the ensemble form of the madrigal. The liturgical music represents the triumph of polyphony, where each of the individual lines in a piece have more or less equal roles to play, weaving elaborate textures as thematic material is passed from one voice to another. But this democratic texture didn't suit the requirements of the Florentine Camerata; out of the need to differentiate character came *monody*, where a single melodic line carries the musical argument, supported by a strong bass part and coloured by emotionally affecting harmony. Baroque music was, therefore, flexible and capable of sudden contrasts; it was, in a word, dramatic. The visual arts of the Baroque created breathtaking effects from the manipulation of light and colour, perspective and proportion and the use of a welter of ornamental detail, such as we see in the architecture of Bernini or Wren, or the paintings of Caravaggio or Velazquez. In literature something similar happens in the powerful rhythm and sometimes tortuous syntax of Milton's poetry. In the period between Galilei and Monteverdi and the generation of Bach, Vivaldi and Rameau, music dramatically embodied the religious mysteries of ascendant Protestantism and the equally assertive Catholicism of the Counter-reformation, as well as the ritualised life in the courts of Versailles and Westminster, and it developed regional accents and manners, as is reflected,

for instance, in the titles of Bach's Italian Concerto, and French and English Suites. Towards the end of the period, there was an explosion of instrumental music for court of city-based orchestras down to intimate chamber groupings; a growing middle class provided a market, which was serviced by advances in printing technology.

THE BAROQUE IN GERMANY

Baroque-era 'Germany' was a collection of principalities, kingdoms, electorates and city states run by Lutherans, Calvinists or Catholics. The Thirty Years' War, which dominated the first half of the 17th century, was in part (but only in part) the result of friction between these differing interests. Needless to say, this fragmentation of culture had serious effects on the development of music, and on the careers of particular composers: when employed by Lutherans, composers routinely wrote music for the church, sometimes including Latin Masses; when employed by Calvinists, who forbade elaborate instrumental music in worship, composers worked exclusively in secular forms. Composers who were active at princely courts naturally wrote courtly music; composers working in large cities began to look to a broader public for their music.

JOHANN GEORG PISENDEL (1687–1755)

Born near Nuremberg, Johann Georg Pisendel was almost certainly a student of the violinist composer Torelli, and spent much of his professional life in Dresden (apart from a brief period studying law in Leipzig) where he rose to become concert master of the Dresden Court Orchestra. In that capacity he introduced a range of new music to the city including numerous works of Vivaldi, with whom he undertook further study in Venice. There he coped with being followed by the police (mistaken identity) and triumphantly played a Vivaldi concerto despite the best efforts of the orchestra to derail him by playing the accompaniment too fast.

ABOUT THE MUSIC



Johann Georg Pisendel

Clearly he was a major talent, and had various works by Vivaldi, Albinoni and Telemann composed for or dedicated to him. It seems possible that Bach wrote his A minor Concerto and possibly the fifth Brandenburg Concerto with Pisendel in mind.

Pisendel himself was a composer of great talent, if nowhere near as prolific as his friends Bach and Telemann, leaving us several concertos for his own instrument, a pair of sonatas and a small number of other instrumental pieces. Among his works is this gem of a *Fantasia*, probably written between 1725 and 1735 in Dresden, in which various dances are sketched in miniature and then abandoned.

The *Loure* (originally an evocation of the medieval bagpipe) is a gracious piece in 6/4 characterised by elegant dotted rhythms and the timbre of the oboe. A fragmentary *rigaudon* – a fast dance in 4/4, here featuring strings – takes us briefly towards C minor (unusually for Baroque music, which typically remains in one key throughout.) Oboes return for the *gigue*-like *Canarie* (a dance from the Canary Islands), and the sound of the *piccolo* gives the *Bourrée* a military flavour. In a rare excursion into G major, and also suggestive of the bagpipe with its drone harmony, the *musette* features the oboe, while the *piccolo* again provides a bright tracery in the *Passepiéd*. The stately *Polonaise*, strikingly, uses groups of three bars to give it a slightly lopsided feel, though this is dispelled by the simple energy of the final *Concertino*.

GEORGE FRIDERIC HANDEL (1685–1759) *Water Music* (HWV 348–350)

Handel's *Water Music* inhabits a grey area between ceremonial and popular music. Handel had taken up a post in 1710 at the court of Georg Ludwig, the Elector of Hanover (the Electors were several European princes who nominally elected the Holy Roman Emperor) and twice took advantage of a generous travel allowance to go to London. Enjoying some success there on his second trip in 1712, Handel stayed on, but in 1714 the Elector, as the closest Protestant relation to British royalty, was proclaimed King George on the death of Queen Anne and crowned at Westminster. It might have been awkward, and an early biographer, John Mainwaring, did indeed put about the story that king and composer were estranged over the latter's long absence from Hanover. The story goes that the King's Master of Horse, Baron Johann von Kielmannsegg (or Kilmanseck), wanted to effect a reconciliation so arranged, without the King's knowledge, for an entertainment involving a barge cruise on the Thames. This supposedly took place in August 1715, and brought about a cessation of hostilities between the two Georges, but there is no direct evidence linking Handel to this occasion.



Philippe Mercier's portrait of Handel

ABOUT THE MUSIC

From 1717, however, we have the famous account of Friedrich Bonet, a diplomat from Brandenburg, of another Royal excursion:

About eight in the evening the King repaired to his barge... Next to the King's barge was that of the musicians, about 50 in number, who played on all kinds of instruments, to wit trumpets, horns, oboes, bassoons, German flutes, French flutes [recorders], violins and basses; but there were no singers. The music had been composed specially by the famous Handel, a native of Halle, and His Majesty's principal Court Composer. His Majesty's approval of it was so great that he caused it to be played three times in all, twice before and once after supper, even though each performance lasted an hour. The evening was as fine as could be desired for this occasion and the number of barges and boats full of people wanting to listen was beyond counting. In order to make this entertainment the more exquisite, Madam de Kilmanseck had arranged a choice supper at the late Lord Ranelagh's villa on the river at Chelsea, where the King went at one in the morning. He left at three o'clock and returned to St. James' about half past four. The concert cost Baron Kilmanseck £150 for the musicians alone.



Jan Griffier, view of Lambeth Palace across the Thames, c 1718

In fact, as Handel biographer Jonathan Keates points out, while Kielmannsegg paid for the entertainment, it was the King's idea – as Elector he had enjoyed similar

events on the lake at his summer palace Herrenhausen, and the family, moreover, had on several occasions witnessed aquatic pageants in Venice.

Handel was demonstrably in good favour with the King in 1717, having travelled in the royal retinue back to Hanover the previous year. While not much enjoying formal court ceremonial, the King was keen to raise his own public profile in London, especially given the bitter rivalry that had broken out between him and his son, the Prince of Wales, and Handel would have been wise to display his loyalty. The pageant, held on 17 July 1717, was essentially a party on a series of barges that 'drove with the Tide without Rowing' from Whitehall up-river to Chelsea – where, as noted, the King dined – and then back.

'Handel's Celebrated Water Musick' was only published in full score after the composer's death, with the now-customary division into three separate suites in F, D and G. Sadly, no autograph manuscript has survived, so it is not possible to say definitively which movements were played and in what order. It may be, as Keates notes, that certain movements were intended for specific points of the journey. The posthumous ordering by key reflects the traditional disposition of the 'French suite' and the suites' different orchestrations, which reflect that some early instruments were restricted in the choice of keys that they could use. In fact the score is the first English piece to use 'crooked' horns, which allows them to play in more than one key. The movements in F feature oboes, bassoon, horns, strings and basso continuo while those in D add trumpets. The movements in G offer the gentle contrast of a palette of flutes and strings.

In 2004, the late scholar Terence Best discovered a manuscript copy in the archives of the Royal Society of Musicians in London, which he confidently dated to 1718 or 1719, making it the earliest extant manuscript copy of the work. (Best notes that it must have been based on an earlier

ABOUT THE MUSIC

manuscript, but that certain errors make it unlikely that the 1718 copyists were working from Handel's own autograph.) Nevertheless, it may reflect how the music was first performed, especially – fascinatingly – in the order of movements. It conflates the suites in D and G, providing dramatic contrasts of key, timbre and mood, and juxtaposing examples of the same dance form in different keys.

Much of the music, using the carrying power of reed and brass instruments, is clearly designed to be heard from a distance, though without, of course, today's ambient sounds of cars, trains and motor-boats. The Suite in F begins with the expected French *ouverture* – that is, with a slow opening section full of 'ceremonial' dotted rhythms and trills that is succeeded by a faster section in formal fugal counterpoint. (Best argues that this movement was almost certainly written earlier, and for indoor performance.) The movements that follow offer a study in Handel's brilliant orchestration, with, on this occasion, a little help from Erin Helyard. Not all have identifying dance titles or tempo markings, but many of them conform, as any contemporary would have known, to then current dance-forms. Among these are the minuet in 3/4, rather better behaved than its

descendant, the waltz; the bourrée, in quick duple time with an upbeat, and its close relative the rigaudon – which we have met in Pisendel's piece; the triple-time hornpipe; and the third- and second-last movements here, which are sometimes referred to as country dances but are really jigs.



A man playing the serpent, one of the more unusual instruments of the Baroque orchestra

As Beethoven noted approvingly of Handel's music generally, it makes great effects with the simplest of means. Here, this includes contrasts of solo and tutti writing, and antiphonal effects (as in the D major 'Overture' [No.11] and the celebrated hornpipe) that remind us of the Venetian heritage of Baroque instrumental music. This performance brings the *Water Music* to a close with the bright strains of the 'trumpet' minuet from the Suite in D.

Gordon Kerry © 2020/2024



Philippe Mercier's portrait of Handel

SYDNEY SYMPHONY ORCHESTRA

ARTISTIC LEADERSHIP



Simone Young AM
Chief Conductor



Donald Runnicles
Principal Guest Conductor



Vladimir Ashkenazy
Conductor Laureate



Andrew Haveron
Concertmaster
Vicki Olsson Chair

FIRST VIOLINS



Harry Bennetts
Associate
Concertmaster
Judy & Sam Weiss Chair



Alexandra Osborne
Associate
Concertmaster



Lerida Delbridge
Assistant
Concertmaster
Simon Johnson 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
In memory of Dr Margot Harris Chair



Alexandra Mitchell



Alexander Norton



Anna Skálová



Léone Ziegler

SECOND VIOLINS



Kirsty Hilton
Principal
A/Prof Keith Ong & Dr Eileen Ong Chair



Marina Marsden
Principal



Marianne Edwards
Associate Principal
Dr Rebecca Chin & Family Chair



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



Maja Verunica

VIOLAS



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



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



Justin Williams
Assistant Principal



**Sandro
Costantino**



Rosemary Curtin
*John & Jane Morschel
Chair*



Jane Hazelwood
*Bob & Julie Clampett
Chair, in memory of
Carolyn Clampett*



Graham Hennings



Stuart Johnson



Justine Marsden



Felicity Tsai



Amanda Verner



Leonid Volovelsky

CELLOS



Catherine Hewgill
Principal
*The Hon. Justice AJ &
Mrs Fran Meagher Chair*



Kaori Yamagami
Principal



Simon Cobcroft
Associate Principal



Leah Lynn
Assistant Principal



Kristy Conrau



Fenella Gill



**Timothy
Nankervis**



Elizabeth Neville
*Bob Magid
& Ruth Magid Chair*



**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



Joshua Batty
Principal



Emma Sholl
Associate Principal
*Robert & Janet
Constable Chair*



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

OBOES



Diana Doherty
Principal
John C Conde AO Chair



Shefali Pryor
Acting Principal



Callum Hogan

COR ANGLAIS



Alexandre Oguey
Principal



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



**Christopher
Tingay**



**Alexander
Morris**
Principal

CLARINETS

COR ANGLAIS

BASSOONS



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



Matthew Wilkie
Principal Emeritus
*Nelson Meers
Foundation Chair*



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

CONTRABASSOON



Noriko Shimada
Principal

HORNS



Samuel Jacobs
Principal



Geoffrey O'Reilly
Principal 3rd



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 Glénot



**Anthony
Heinrichs**



Scott Kinmont
Associate Principal
Audrey Blunden Chair



Nick Byrne
Robertson Family Chair

TROMBONES

BASS TROMBONE



**Christopher
Harris**
Principal

TUBA



Steve Rossé
Principal

TIMPANI



Antoine Siguré
Principal

PERCUSSION



Mark Robinson
Associate Principal/
Section Percussion
*In memory of
Robert Albert AO Chair*



Rebecca Lagos
Principal
I Kallinikos Chair



**Timothy
Constable**
Christine Bishop Chair

THANK YOU

VISIONARIES

Brian Abel
Geoff Ainsworth AM
& Johanna Featherstone
The Berg Family Foundation
Robert & Janet Constable
Crown Resorts Foundation
The Estate of Helen Gordon
Dr Richard Henry AM
& the late Dr Rachel Oberon
Dr Gary Holmes
& Dr Anne Reeckmann
In memory of Ian Alfred Lindsay
Bob Magid OAM & Ruth Magid
Vicki Olsson
Oranges & Sardines Foundation
Roslyn Packer AC
(President, Maestro's Circle)
Packer Family Foundation
Nigel & Carol Price
Patricia H Reid Endowment
Pty Ltd
Doris Weiss & the late Peter
Weiss AO *(President Emeritus,
Maestro's Circle)*
Judy & Sam Weiss
Wilson Foundation

MAESTRO'S CIRCLE

Antoinette Albert
In memory of Robert Albert AO
Terrey Arcus AM & Anne Arcus
Christine Bishop
Dugald Black
The Estate of Patricia Blau
In memory of Ian Brady
Dr Rebecca Chin
John C Conde AO
Ian Dickson AM & Reg Holloway
Edward & Diane Federman
Nora Goodridge OAM
In memory of Dr Margot Harris
Ingrid Kaiser
I Kallinikos
Dr Rachael Kohn AO
& Tom Breen
Dr John Lam-Po-Tang
Olive Lawson

Sharon & Anthony Lee
Foundation
Helen Lynch AM & Helen Bauer
Susan Maple-Brown AM
Catriona Morgan-Hunn
Nelson Meers Foundation
A/Prof Keith Ong
& Dr Eileen Ong
Paul Salteri AO & Sandra Salteri
In memory of Mrs W Stening
In memory of Dr Bill Webb
& Helen Webb
Kathy White
Caroline Wilkinson OAM
Ray Wilson OAM, in memory of
James Agapitos OAM
June & Alan Woods
Family Bequest

PATRON'S PROGRAM \$15,000+

Ainsworth Foundation
Doug & Alison Battersby
Audrey Blunden
Professor Ina Bornkessel
-Schlesewsky & Professor
Matthias Schlewsky
Darin Cooper Foundation
Heather & Malcolm Crompton
John Curtis AM
Paolo Hooke
Simon Johnson
Justice Francois Kunc
& Felicity Rourke
In memory of Peter Lazar AM
Roland Lee
Warren & Marianne Lesnie
Russell & Mary McMurray
The Hon. Justice AJ Meagher
& Fran Meagher
Geoffrey Robertson AO
Graeme Robertson
Tim Robertson SC
James Stening
Howard Tanner AM
& Mary Tanner
Judge Robyn Tupman
Ken & Linda Wong
Yim Family Foundation

PATRONS PROGRAM \$10,000+

Rob Baulderstone
& Mary Whelan
Daniel & Drina Brezniak
Hon J C Campbell KC
& Mrs Campbell
Dr Joanna Cheung
Bob & Julie Clampett
Howard & Maureen Connors
Michael Dowe
Richard A Flanagan III
Carolyn Githens
Dr Bruno & Rhonda Giuffre
The Greatorex Fund
The Hilmer Family Endowment
Kimberley & Angus Holden
Peter M Howard
Jim & Kim Jobson
Karin Keighley
Levins Family Foundation
Dr Lee MacCormick Edwards
Charitable Foundation
Sue Milliken AO
John & Jane Morschel
Emeritus Professor
Robert Ouvrier AC
& the late Margaret Ouvrier
Dr Dominic Pak & Cecilia Tsai
Stephen Perkins
Kenneth R Reed AM
The Ross Trust
Penelope Seidler AM
Dougall & Elizabeth Squair
Geoff Stearn
Tony Strachan
Arlene Tansey
Dominic Taranto
& Anthony Cassidy

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

Colin & Richard Adams
Stephen J Bell
Dr Victor Bien
& Silvana d'Iapico
Minnie Biggs
Beverley & Phil Birnbaum
Judith Bloxham
Boyarsky Family Trust
In memory of Rosemary Boyle
(Music Teacher)
Roslynne Bracher AM
Maggie Brown
Miguel Carrasco
& Renee Martin
In memory of Ann Lesley Carter
Margot Chinneck
Roxane Clayton
B & M Coles
Ewen Crouch AM
& Catherine Crouch OAM
Donus Australia Foundation
Limited
Suellen & Ron Enestrom
Sarah & Tony Falzarano
Leonie & James Furber
Dr Greg Gard
& Dr Joanne Grimsdale
Dr Colin Goldschmidt
Dr Jan Grose OAM
Jill Hickson AM
James & Yvonne Hochroth
Stephen Johns
& Michele Bender
Andrew Kaldor AM
& Renata Kaldor AO
Ervin Katz
John & Sophia Mar
Helen Meddings
& the late Phil Meddings
In memory of Kevin Morris
& Des McNally
Jackie O'Brien
Andrew Patterson
& Steven Bardy
Suzanne Rea
& Graham Stewart
Dr Wendy Roberts
Chris Robertson & Kate Shaw
Sylvia Rosenblum

Rod Sims AO & Alison Pert
Dr Vera Stoermer
JR Strutt
Kevin J Troy
Russell Van Howe
& Simon Beets
Geoff & Alison Wilson
Dr John Yu AC

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

Dr Richard Balanson
& Dawn Talbot
Michael Ball
David Barnes
Peter Braithwaite
& Gary Linnane
In memory of R W Burley
Ian & Jennifer Burton
Anne Carmine
Cecily Cathels
Dr Paul Collett
Elizabeth Conti
Vanessa Cragg
& the late Ronald D Cragg OAM
Debby Cramer & Bill Caukill
Katarina Cvitkovic
Emeritus Professor John Daly
& the late R. Neil Steffensen
V & R Debelak
Susan & Roger Doenau
Emeritus Professor
Jenny Edwards
John Ellacott
Malcolm Ellis & Erin O'Neill
John Favaloro
AM Gregg & DM Whittleston
Peter & Yvonne Halas
Richard Hansford
Dr Joanne Hart & Adam Elder
Alan Hauserman & Janet Nash
Sue Hewitt
Roger Hudson
& Claudia Rossi-Hudson
In memory of Joan Johns
Dr Owen Jones
& Vivienne Goldschmidt
Terry & Helen Jones
Anna-Lisa Klettenberg
Professor Andrew Korda &
Susan Pearson

A/Prof Winston Liauw
& Ellen Liauw
Mei Sien Loke
Dr Carolyn Lowry OAM
& Peter Lowry OAM
In memory of Wes Maley
David Maloney AM
& Erin Flaherty
Margaret McKenna
Dr V Jean McPherson
James & Elsie Moore
Karen Moses
Janet Newman
Christopher Nicolosi
Graham Quinton
Kenneth & Deborah Raphael
Andrew Rosenberg
Tony Schlosser
Barbara & Bruce Solomon
Prof Vladan Starcevic
Cheri Stevenson, in memory
of Graham
Jane Thornton OAM
& Peter Thornton
Chiraag Tolani
In memory of Robert Veel
Dr Alla Waldman
Natalie Yamey

For a full listing of our Sydney
Symphony family of donors, please visit
sydneyssymphony.com/our-supporters.

To discuss your giving or learn which areas
most need your support, please contact
our Philanthropy team on **02 8215 4646** or
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.

PREMIER PARTNER



MAJOR PARTNER



ADVISORY PARTNER

Allens <<
Linklaters

PLATINUM PARTNER



GOLD PARTNERS

CoxswainAlliance
Navigate change®



SILVER 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. Justice AJ Meagher
Kate Shaw
Julie Sibbra
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 AO
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
Fred Stein OAM
James Stening
Russell Van Howe
Mary Whelan
Brian White AM
Kathy White
Rosemary White
Andrew Wiseman

HONORARY COUNCIL

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

MANAGEMENT & STAFF

Craig Whitehead
Chief Executive Officer

ARTISTIC PLANNING

Melissa King
Director of Artistic Planning
Sam Torrens
*Associate Director – Concerts and
Programming*
Karl Knapp
Executive Producer – Special Projects
Vico Thai
Producer Artistic Planning
Ilmar Leetberg
Artist Liaison Manager
Hannah Cui
Artistic Administrator

Library

Alastair McKean
Head of Library Services
Victoria Grant
Library
Mary-Ann Mead
Library

Learning & Engagement

Meklit Kibret
*Education & Communities Engagement
Producer*
Daniella Garnero
*Education & Communities Program
Administrator*
Alice Jarman-Powis
*Education & Communities Booking
Assistant*
Lauren Walmsley
*Australian Youth Orchestra Arts
Administration Fellow*

BUSINESS SERVICES

Sarah Falzarano
Director of Finance
Daniela Ramirez
Finance Manager
Nusrat Khan
Finance Officer
Emma Ferrer
Accounts Assistant
Laura Soutter
Payroll Manager
Jonathan Zaw
IT Manager

DEVELOPMENT

Jennifer Drysdale
Director of Development

Corporate Relations

Morgan Merrell
Head of Corporate Relations
Chloe Bassingthwaite
Corporate Relations Officer

Philanthropy

Lauren Patten
Head of Philanthropy
Rachel Mink
Development Manager

Patricia Laksmono
Events Officer
Laura Brotodihardjo
Philanthropy Officer
Gabriela Postma
Philanthropy Coordinator

MARKETING

Alison Primmer
*Associate Director,
Marketing Campaigns*
Andrea Reitano
Head of Digital
Hugh Robertson
Editorial Manager
Craig Abercrombie
Producer, Digital Content
Belinda Dyer
Kabuku PR
Douglas Emery
Senior Marketing Manager
Nicola Solomou
Marketing Manager
Alex Fontaine
Marketing Associate
Chris Slavez
Digital Marketing Coordinator
Lynn McLaughlin
Head of CRM
Amy Zhou
Graphic Designer
Ann He
Marketing Coordinator

Customer Service & Ticketing

Pim den Dekker
Head of Customer Service & Ticketing
Laura Clark
Customer Service & Ticketing Supervisor
Michael Dowling
Customer Service Representative

OPERATIONS & PRODUCTION

Kerry-Anne Cook
Director of Operations
Ross Chapman
Head of Production
Elissa Seed
Production Manager
Tom Farmer
Senior Production Support
Aeva O'Dea
Operations Manager
Jacinta Dockrill
Production Administrator

ORCHESTRA MANAGEMENT

Aernout Kerbert
Director of Orchestra Management
Brighdie Chambers
Orchestra Manager
Emma Winestone
Orchestra Coordinator

PEOPLE & CULTURE

Daniel Bushe
Director of People & Culture
Rosie Marks-Smith
Senior Advisor, Culture & Wellbeing
Keanna Mauch
People & Culture Coordinator

A perfect
ARRANGEMENT



SYDNEY
SYMPHONY
ORCHESTRA

Principal Partner



FLY BETTER

As Principal Partner of the Sydney Symphony Orchestra, we know how to exceed audience expectations. That's why you can choose from a varied gourmet menu and enjoy fine dining at any time with our hand-picked exclusive wines, perfectly arranged.

