

15 May 2024



WHEN GEORGE MET ARNOLD

«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

Alexandra Osborne

Associate Concertmaster

Jennifer Booth

Sophie Cole

Sercan Danis

Claire Herrick

Georges Lentz

Emily Long

Alexandra Mitchell

Alexander Norton

Léone Ziegler

Robert Smith[°]

Benjamin Tjoa[°]

Dominic Azzi[†]

SECOND VIOLINS

Marina Marsden

Principal

Emma Jezek

Acting Associate Principal

Alice Bartsch

Victoria Bihun

Emma Hayes

Shuti Huang

Monique Irik

Wendy Kong

Benjamin Li

Nicole Masters

Marcus Michelsen[°]

Emily Qin[°]

Riikka Sintonen[°]

VIOLAS

Carrie Dennis

Principal

Anne-Louise Comerford

Associate Principal

Sandro Costantino

Rosemary Curtin

Jane Hazelwood

Graham Hennings

Felicity Tsai

Leonid Volovelsky

Dana Lee^{*}

CELLOS

Catherine Hewgill

Principal

Kaori Yamagami

Principal

Kristy Conrau

Fenella Gill

Timothy Nankervis

Christopher Pidcock

Adrian Wallis

Eliza Sdraulig[°]

DOUBLE BASSES

Kees Boersma

Principal

Dylan Holly

Richard Lynn

Benjamin Ward

Alexandra Elvin[†]

FLUTES

Josh Batty

Principal

Carolyn Harris

Laura Cliff[†]

Lily Bryant^{*}

OBOES

Callum Hogan

Edward Wang^{*}

Miriam Cooney[†]

Guest Principal Cor Anglais

CLARINETS

Francesco Celata

Acting Principal

Clare Fox[†]

Olivia Hans-Rosenbaum^{*}

Alexander Morris

Principal Bass Clarinet

BASSOONS

Ben Hoadley^{*}

Guest Principal

Hayden Burge[†]

Melissa Woodroffe^{*}

Guest Principal Contrabassoon

HORNS

Guillaume Tétu^{*}

Guest Principal

Euan Harvey

Acting Principal

Marnie Sebire

Rachel Silver

TRUMPETS

Brent Grapes

Associate Principal

Cécile Glémot

Joel Walmsley[†]

TROMBONES

Scott Kinmont

Acting Principal

Jordan Mattinson[†]

Christopher Harris

Principal Bass Trombone

TUBA

Steve Rossé

Principal

TIMPANI

Antoine Siguré

Principal

PERCUSSION

Timothy Constable

Jack Peggie[†]

Tim Brigden^{*}

HARP

Natalie Wong[°]

Acting Principal

Bold Principal

^{*} Guest Musician

[°] Contract Musician

[†] Sydney Symphony Fellow

2024 CONCERT SEASON

Wednesday 15 May, 7pm

Concert Hall,
Sydney Opera House

WHEN GEORGE MET ARNOLD A FRIENDSHIP FORGED IN MUSIC

ROGER BENEDICT conductor
SIMON TEDESCHI piano

LAURENCE COY

director

CHRIS BURKE

Arnold

SAM O'SULLIVAN

George

EMILY WEARE

Hannah

GEORGE GERSHWIN
(1898–1937) **ARR. DON ROSE**
Girl Crazy – Overture

GERSHWIN ARR.
SOL BERKOWITZ
Shall We Dance – Promenade
(Walking the Dog)

SIMON TEDESCHI
Improvisation

ARNOLD SCHOENBERG
(1874–1951)
Notturmo for Strings and Harp

SCHOENBERG
Five Pieces for Orchestra,
Op.16 (1949 version)
iii. *Farben* (Colours)

GERSHWIN ORCH.
TIM BERENS
Rhapsody in Blue – extract

INTERVAL

SCHOENBERG
Accompaniment to a
Cinematographic Scene,
Op.34 – extract

GERSHWIN
Catfish Row – *Symphonic*
Suite from Porgy And Bess
ii. 'Porgy Sings'

SCHOENBERG
String Quartet No.2, Op.10
(Arranged by the Composer
for Strings)
i: Mäßig (Moderato)

GERSHWIN
Piano Concerto in F
iii: *Allegro agitato*

SCHOENBERG
Five Pieces for Orchestra,
Op.16 (1949 version)
i: *Vorgefühle* (Premonitions)

SCHOENBERG
Piano Concerto, Op.42
iii: *Adagio* (extract)

SCHOENBERG
Pelleas und Melisande, Op.5
– extract

GERSHWIN ARR.
ROMAN BENEDICT
Embraceable You

Post-concert Q&A

With Simon Tedeschi and
Roger Benedict, live on stage,
following tonight's performance.

Estimated durations

First half – 40 minutes

Interval – 20 minutes

Second half – 55 minutes

The concert will run for
approximately two hours

Cover image

Millmaine Entertainment
Australia

Music preparation

Roman Benedict

Principal Partner



ABOUT THE COMPOSERS

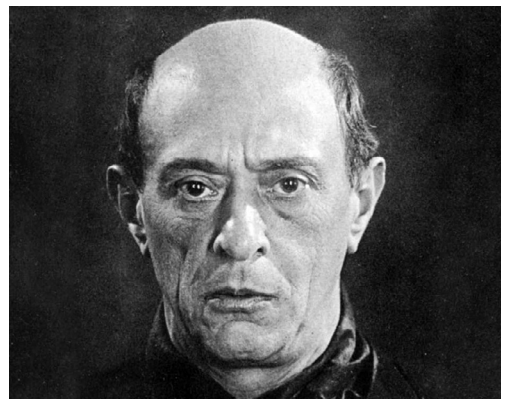
This program celebrates the music of two composers of very different backgrounds, working in very different styles, who nevertheless became firm friends and supporters of each other's work.

George Gershwin, born to Russian Jewish parents in Brooklyn, New York, in 1898, dropped out of school at 15. He made his living as a pianist, making piano rolls or 'song plugging' – demonstrating newly published songs in music shops, and playing in nightclubs. Inspired by the sophisticated work of composers such as Irving Berlin and Jerome Kern he began writing songs and published his first in 1916. When Al Jolson sang *Swanee* Gershwin's future was assured. Gershwin's heyday was the 1920s and 30s when he, often collaborating with his brother Ira, produced songs for shows that are still widely sung and one of the most important American operas – *Porgy and Bess*. It was an era of rapid technological and political change in the wake of World War I. Modern architecture by le Corbusier and Gropius began to appear (the Empire State Building rose in 1930); the visual arts saw the rise of Surrealism, and major works by Man Ray, Kandinsky, Brancusi; the Soviet Union was formally established, while socialists rioted in Vienna, and workers went on strike in Britain. The Wall Street Crash on 1929 changed everything, with the succeeding decade seeing Depression, the rise of Fascism, the Spanish Civil War and finally World War II.



George Gershwin

Gershwin had from an early age been interested in contemporary art music, both by American composers and Europeans such as Ravel, Stravinsky and Schoenberg. **Arnold Schoenberg**, born in Vienna to a Hungarian Jewish family, at first cultivated the opulent late-Romantic manner of composers like Gustav Mahler, Richard Strauss, and Alexander Zemlinsky as we hear in works like *Pelleas und Melisande* from 1905. To him it was inevitable that the harmonic richness and chromaticism must be pushed further, such that the old sense of harmony as an opposition of consonant and dissonant chords (with consonance always triumphing) would give way to a music where all notes were created equal. This produced, in works like the last movements of the Second String Quartet of 1908, the pervasively dissonant sound known (not by Schoenberg) as atonality; in systematising this, Schoenberg worked on the principle that all twelve notes of the chromatic scale (all the black and white notes within an octave on the piano) had to be sounded an equal number of times. His solution was the twelve-note series: all notes in a row, with strict rules about when they could be sounded. The method still provokes strong reactions, but in fact is capable of producing music, as we hear in a work like the 1930 *Accompaniment to a Cinematic Scene*, of a huge range of colour, mood and emotion.



Arnold Schoenberg

ABOUT THE COMPOSERS

George met Arnold in the 1930s, when the older composer joined the influx of refugees from Hitler that settled in California.

Schoenberg had been in Paris in 1933 when Hitler took power, and understood that it would be dangerous to return to Germany or Austria. He reaffirmed his Jewish heritage in Paris (dropping the German 'ö' from his surname) and set sail for the United States, living and working at first in Boston. In poor health, however, he moved to the warmer West Coast in 1934. In Gershwin he found not only a composer whom he admired, but a fellow enthusiast for painting, and, perhaps more importantly, tennis. When Gershwin died, so young, in 1937 Schoenberg would write:

What he has achieved was not only to the benefit of a national American music, but also a contribution to the music of the whole world. In this meaning want to express the deepest grief for the deplorable loss to music, but may I mention that lose also a friend whose amiable personality was very dear to me.

Gershwin seems to have made a habit of dazzling established composers and then asking for lessons; possibly, the inevitable polite refusal became a badge of honour. If the stories are true, Stravinsky asked how much he earned, then suggested Gershwin should give *him* lessons; Ravel supposedly told him he should be 'a first-rate Gershwin rather than a second-rate Ravel'. Schoenberg is said to have made a similar response. Schoenberg was, of course, one of the greatest teachers, with students ranging from film composer like Alfred Newman to avantgarde figures like

Lou Harrison and, famously, John Cage, whom Schoenberg described as 'an inventor of genius'. Gershwin, while he never studied with Schoenberg, was 'classically' schooled – while working as a successful song-writer, between 1915 and 1921 he had taken lessons in 'classical' harmony and counterpoint. And he was fully aware of Schoenberg's music from at least the early 1920s when he attended the American premiere of *Pierrot lunaire*. In addition to playing tennis with Schoenberg, painting his portrait and making home movies with him, Gershwin (with Leopold Stokowski) endowed a scholarship at Boston's Malkin Conservatory for a student of Schoenberg in 1933, and underwrote the recording of Schoenberg's Fourth String Quartet with the Kolisch Quartet.



Gershwin painting Schoenberg's portrait, courtesy Arnold Schönberg Centre, Vienna.

ABOUT THE MUSIC

Gershwin's ***Girl Crazy*** (about a New York playboy that falls in love with an Arizona postmistress) appeared on Broadway in 1930 as a vehicle for Ethel Merman and Ginger Rogers with a band that included luminaries like Benny Goodman, Glenn Miller and Gene Krupa. It ran for 272 performances and left a residue of immortal hit songs such as 'I got rhythm', 'But not for me', 'Embraceable you' and 'Bidin' my time', as well as this buzzy overture.

As Phillip Sametz writes, George and his brother Ira:

returned to Hollywood...to write the songs for the musical film ***Shall We Dance***, starring Fred Astaire and Ginger Rodgers. It included some of their most enduring numbers, such as 'They All Laughed', 'Let's Call the Whole Thing Off' and 'They Can't Take That Away from Me'. This last was nominated for the best song Oscar but, in fine Academy Award tradition, lost out to that masterpiece of wit and style, the Harry Owens composition *Sweet Leilani*.

Although George Gershwin was not hired to compose any of the background music for *Shall We Dance*, he expressed his desire to do so, and wrote this charming vignette for a shipboard scene in which various characters (including the two leads) parade their dogs up and down the promenade deck.

Shall We Dance's title song sees Fred Astaire surrounded by a flock of Ginger Rogers lookalikes who disappear as he begins dancing with the real Miss Rogers.



George and Ira Gershwin

In his early twenties, Schoenberg's aspirations to be a musician were briefly derailed; on the death of his father he was obliged to get a real job and joined a Viennese bank in 1895. (The bank obligingly went bust soon after, leaving Schoenberg free to return to music, making a living from orchestrations and piano reductions of popular music.) During his time at the banks, he continued to play cello in the amateur string ensemble of the Polyhymnia Music Club, which was led by the composer (and later Schoenberg's brother-in-law) Alexander Zemlinsky; a review from early 1896 mentions a **Notturmo** for strings and harp. The score was presumed lost until only recently, when the musicologist Antony Beaumont found the manuscript of an 'Adagio for harp and strings' in the Library of Congress, and identified it as the missing piece. There is some disagreement between editors as to whether Schoenberg was involved in the premiere.

ABOUT THE MUSIC

It has been described by Charles Rosen as ‘Brahmsian, even Dvořákian’, opening out from warm, tonal lyricism in the alto and tenor regions of the band, adding the bright line of a solo violin and the delicate tracery of the harp as the music climbs ever higher.

As Gordon Williams explains:

Schoenberg’s ***Five Pieces*** Op.16 is among those works, written around 1910, which marked the break between the classical-romantic tradition and the more extreme, modernist ethos of the 20th century. It was composed between May and August of 1909.

At this stage, Schoenberg was trying to find alternative ways of creating coherence in music which lacked the organising properties of key centres - music which, in other words, was ‘atonal’. In early works Schoenberg had simply extended the logical potential of the extremely chromatic language of Mahler and Wagner. Soon, however, Schoenberg began to see that there was something ultimately redundant and hypocritical in maintaining a sense of key in music which is so tortuously chromatic; which spends so much of its time, and gains so much expressiveness, away from a key centre.

Complete ‘emancipation of the dissonance’ was achieved in works such as *The Book of the Hanging Gardens* (1908–09), and the Piano Pieces Op. 11 (1909). Finally Schoenberg’s early atonal works dispensed with the requirement that even the most intensely dissonant relations should resolve. How did Schoenberg make up for the lack of a

traditional key signature? *Five Pieces* showed some of the possible solutions, establishing the notion that something other than the identity of the key can underpin a piece. For a start, these pieces maintain some link with traditional hearing patterns. The chromatic melodies appear as motifs, audibly recognisable.

As well, orchestral colour takes over some of the structural, delineating role of melody and harmony. *Five Pieces* was originally composed for a huge orchestra comprising 17 woodwind, 12 brass, celeste, harp, percussion and strings. Schoenberg’s 1949 version reduces these forces a little, deleting a couple of winds, but the observation still holds.

No.3 is undoubtedly the most visionary of the five pieces. **‘Farben’ (Colours)** consists of a minimum of harmonic or melodic activities. The interest resides almost completely in the changes in orchestral colouring. Listen closely to the first chord (c, g sharp, b, e’, a’) played first by two flutes, clarinet, bassoon and solo viola, and then replaced by cor anglais, second bassoon, horn, trumpet, with viola remaining the common factor. ‘As gently as possible’ was Schoenberg’s instruction, so that the listener barely notices the transition. Schoenberg was here radically exploring the notion of a language of instrumental colours, which he would later name *Klangfarbenmelodie* (tone-colour melody).

ABOUT THE MUSIC



Gershwin at the piano with (L-R) impresario Samuel Rothafel, Ferde Grofé and Paul Whiteman.

Gershwin was a little nervous when band leader Paul Whiteman commissioned him to write a piano concerto for a projected concert *An Experiment in Modern Music* in 1924, but Whiteman convinced Gershwin that he truly had the talent to write the piece in less than a month and assured him that he could delegate the orchestration to Ferde Grofé, the band's arranger, later composer of the *Grand Canyon Suite*. The concert took place at New York's Aeolian Hall on 12 February 1924, with people like Jascha Heifetz, Rachmaninov, numerous critics and Tin Pan Alley composers in the audience. ***Rhapsody in Blue*** was so successful that Gershwin was soon fulfilling commissions for Walter Damrosch of the New York Symphony-Philharmonic (*Concerto in F* and *An American in Paris*). From now on, though, he was determined to do his own orchestration.

Rhapsody in Blue falls clearly into the standard 'classical' fast-slow-fast pattern; today we hear the brilliant finale.

Although he ended up in Hollywood – his neighbours included Shirley Temple and Tyrone Power – Schoenberg never worked in the movies. This isn't so much a question of style, so much as temperament: when he was asked to compose the score for the 1937 film *The Good Earth* he insisted that he'd need control over every other aspect of the movie, and the actors would be expected to deliver their lines to his specific rhythmic instruction. But he had always been fascinated by film music, and in 1930 was living in Berlin, a city with a film industry comparable with that of Hollywood.

The film to which he wrote his ***Accompaniment to a Cinematic Scene*** that year was imaginary, and is, as Mark Berry puts it, a 'miniature tone-poem' but, as he also says, 'many of the "effects" Schoenberg employs here would become stick vocabulary for later film composers', among them the use of twelve-note 'serial' method to create an effect of disorientation. Schoenberg did, it seem have a program or story in mind beginning with a quiet 'calm before the storm', a growing presentiment of danger, catastrophe and final salvation or deliverance. Conductor Otto Klemperer suggested that the Bauhaus artist László Móholy-Nagy make a film to go with it, but sadly that didn't not eventuate. Today we hear the opening moments of the piece.

ABOUT THE MUSIC



Set for *Porgy and Bess*, Alvin Theatre New York

It's possible that Gershwin shot himself in the foot by calling *Porgy and Bess* a 'folk opera', and he didn't do himself or the work any favours by making huge cuts to it before the New York premiere in 1935. Since then though it has rightly come to be recognised as a great work; Gershwin's loving understanding of the musical idioms of African-Americans – not just in the jazz that brought forth the *Rhapsody in Blue* in 1924 but the music of the coastal communities in the deep south which are immortalised in the opera a decade later.

The opera was not, to put it mildly a success at first, and in 1936 Gershwin made a suite of five numbers from the opera, of which we hear one today. The suite, as Vincent Plush notes, 'disappeared from view until Lawrence D Stewart, Ira Gershwin's secretary, stumbled upon it 1958. By then, Robert Russell Bennett's famous *Symphonic Portrait of "Porgy and Bess"*...was firmly lodged in the orchestral repertory. To avoid confusion, Ira Gershwin retitled his brother's "scissors-and-paste" suite ***Catfish Row***.'

Completed in 1908, Schoenberg's **Second String Quartet**, Op.10, is a watershed: it begins in F sharp minor, but by the end Schoenberg has dispensed with any sense of traditional diatonic, or major/minor, harmony. Not only did Schoenberg inaugurate atonal music in this work, he added a soprano solo who sings settings of two poems by Stefan George – most tellingly his 'Ecstasy', with its famous opening line, 'I feel the air from another planet'.

The first movement is composed, as Alex Ross puts it, in 'a fairly conventional late-Romantic language', reminding us of the traditional out of which Schoenberg's mature music grows.



Schoenberg's painting, *The Red Gaze* (1910)

ABOUT THE MUSIC

As David Garrett writes:

Rhapsody in Blue, in which Gershwin first crossed the tracks from jazz and popular music to ‘serious’ music, caused a sensation and a controversy. When all the dust had settled, the pungent, memorable tunes and rhythms were still there: the *Rhapsody* is likely to remain Gershwin’s most popular non-vocal piece.

In 1925, the year after *Rhapsody in Blue*, with the jazz craze still in full flood, the venerable but still enterprising conductor of the New York Symphony Society, Walter Damrosch, had an idea to encourage American composers and bring some jazz flavour into the concert hall. His Society commissioned Gershwin to compose a concerto and to appear as soloist in seven concerts with the New York Symphony beginning in December 1925.

It is said that the brashly self-confident Gershwin, after accepting the commission, had to find out what a ‘concerto’ was. Be that as it may, Gershwin was determined to orchestrate the work himself, and bought a textbook of orchestration. His original title for the work was *New York Concerto*, and he began to write it in the Gershwin family home at 103rd Street; or, when that became too crowded with distracting friends and relatives, in the nearby Whitehall Hotel. The Australian-born pianist Ernest Hutcheson, then a staff member and later president of the Juilliard School, made available his studio at out-of-town Chautauqua. Some of the concerto was composed there.

The **Concerto in F** is in fact a string of highly effective melodies, involving a certain amount of repetition (including reminiscences of the first movement in the third), not much development, and some quasi-symphonic linking passages between the big tunes.

The final movement, in Gershwin’s own words, ‘is an orgy of rhythms, starting violently and keeping to the same pace throughout.’

Returning to Schoenberg’s **Five Pieces**, Gordon Williams notes that:

Carl Dahlhaus, writing in *Schoenberg and the New Music*, claims that Schoenberg’s *Five Pieces* is bound up with the 19th century tradition of program music. This is in contrast to most commentaries on the work which stress that Schoenberg added movement titles after the work’s completion, reluctantly, at his publisher’s request. Yet, Schoenberg’s complete explanation, when fully quoted, complicates any attempt to categorise these pieces as absolute music. ‘For,’ said Schoenberg: ‘... the wonderful thing about music is that one can tell all, so that the educated listener understands it all, and yet one has not given away one’s secrets, the things one doesn’t admit even to oneself. Whereas titles are a giveaway... The titles I shall perhaps give do indeed give nothing away, being partly technical, partly very obscure.’

In the first piece, ‘**Vorgefühle**’ (**Premonitions**), several germinal ideas are presented within the space of a few bars; fragmentary shapes strikingly juxtaposed.

ABOUT THE MUSIC

The **Piano Concerto**, Schoenberg's last major orchestral piece, likewise seems to have been grounded in non-musical ideas. As Richard Toop explains:

At some stage – we don't know whether it was before or after composing the piece – Schoenberg jotted down a brief program for the individual movements:

1. Life was so easy
2. Suddenly hatred broke out
3. A grave situation was created
4. But life goes on.

It's doubtful whether too much importance should be attached to these headings – after all, Schoenberg chose not to make them public. But apart from their usefulness in establishing a general mood (and in emphasising just how un-traumatic the emotional world of the outer movements is, in relation to what listeners often expect of Schoenberg), they are a reminder that beneath the classical surface of Schoenberg's later works there still lurks the former composer of Straussian symphonic poems...

[in the final movement] despite initial markings such as *giocoso* ...there are soon darker shadows. Life may indeed 'go on', but this is, after all, music written at the height of the Second World War. Though never a 'political composer', Schoenberg had just written a savagely ironic Ode to Napoleon which is a thinly-disguised 'Ode against Hitler', and was soon to compose a brief but searing post-Holocaust work entitled *A Survivor from Warsaw*. Nevertheless, the closing bars of the Piano Concerto are exuberant and triumphant.

Belgian playwright Maurice Maeterlinck (1862-1949) completed his *Pelléas et Mélisande* in 1890.

The mythical kingdom of Allemonde is ruled by the old and frail king Arkël. While hunting, the king's grandson Golaud becomes lost, and comes across Mélisande, weeping in distress beside a spring. She is petrified of this grizzled, middle-aged man, and cannot answer any questions about who she is or where she is from, but eventually agrees to go with him, and we discover, to marry him. When they return to the castle Mélisande meets Golaud's younger half-brother, Pelléas, who himself is in distress at the imminent death of his father and of a close friend. Pelléas and Mélisande become affectionate friends, causing Golaud to become increasingly jealous, convinced that they are lovers. He spies on them, and terrorises Pelléas by dragging him into the vaults of the castle. When his father recovers, Pelléas is finally free to travel and visit his dying friend, at which point he realises that he is, indeed, in love with Mélisande. Golaud hears Pelléas declare his love for Mélisande, and kills him with his sword. Mélisande escapes, but soon after dies giving birth to Golaud's child as the castle servants enter and surround her.

Schoenberg composed his tone-poem, in which he 'tried to mirror every detail...with only a few omissions and changes to the order of scenes', in 1902, and conducted its premiere, to a less than enthusiastic audience, in Vienna in 1905.

One of the hit songs from *Girl Crazy*, '**Embraceable You**' was in fact written for an earlier show, *East is West*, which seems to have gone south. Judy Garland guaranteed the song's immortality, singing it in the 1943 film of *Girl Crazy*.

Notes by Gordon Kerry, Gordon Williams, David Garrett, Richard Toop.

THANK YOU

Our heartfelt thanks to the many donors who make it possible to share our music on stages, in homes and in communities.

We are incredibly grateful for your support which has a significant impact on the quality, growth and excellence of our programs.

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



sydneyphilharmonicsymphony.com/donate

Photographer: Daniel Boud

ABOUT THE ARTISTS

ROGER BENEDICT conductor

Roger Benedict's career as a conductor has been informed and enriched by more than two decades as a principal player in some of the world's leading orchestras, by his extensive work as a soloist and chamber musician, and through his deep involvement in orchestral training and development. Over the last 15 years Roger has earned a reputation as a musician's musician, a conductor of deep musical convictions and a highly engaging performer and communicator.

From 1991–2000 Roger was Principal Viola in the Philharmonia Orchestra, London, and following that held the same position in the Sydney Symphony Orchestra.

From 2002–2021 he was Artistic Director of the Sydney Symphony Fellowship Program and was responsible for building it into one of the world's leading professional training programs for musicians. He now holds the position of Chief Conductor at the Sydney Conservatorium of Music.

A regular guest conductor with the Sydney Symphony Orchestra, Roger has conducted the orchestra in subscription concerts at the Sydney Opera House, at City Recital Hall and on tour. He also enjoys regular collaborations with other Australian (including the Adelaide Symphony Orchestra and Australian Youth Orchestra) and UK orchestras (including Southbank Sinfonia and National Youth Orchestra).

Roger has gained admiration for his adventurous and imaginative programming and for his dedication to outreach and community activity, leading concerts and workshops in prisons, aged care facilities and the corporate sector. He conceived and conducted several highly successful fundraising concerts with Orchestra for Life, raising significant sums for suicide prevention and Indigenous mental health charities.

Roger has held teaching appointments at the Royal Northern College of Music (UK) and the Sydney Conservatorium of Music (where he is currently an Associate Professor) and he gives masterclasses throughout Europe and Asia.

Roger has enjoyed considerable success as a solo viola player. As a soloist he has appeared with the Philharmonia Orchestra, the Royal Philharmonic Orchestra, the Royal Liverpool Philharmonic Orchestra, the New London Orchestra and the Ulster Orchestra in the UK as well as the Sydney Symphony Orchestra, Canberra Symphony Orchestra, New Zealand Symphony Orchestra and the Orchestra Ensemble Kanazawa (Japan).

Roger has released several highly acclaimed recordings for the Melba and ABC Classic labels, including two with Simon Tedeschi: *A Winter's Tale* and *Debussy – Ravel*.



Roger Benedict

ABOUT THE ARTISTS

SIMON TEDESCHI piano

Simon Tedeschi is one of Australia's most renowned classical pianists and a critically acclaimed author. Recipient of the Young Performer of the Year Award, the Creativity Foundation's Legacy Award (USA), the New York Young Jewish Pianist Award and a Centenary of Federation Medal, he has performed for audiences, royalty and world leaders worldwide, from the Sydney Opera House to Carnegie Hall. Acclaimed by respected critics and peers as 'true greatness' (*Sydney Morning Herald*), Simon performed his first Mozart piano concerto in the Sydney Opera House aged nine, later studying and performing in the USA. Since returning to Australia in 2009, he regularly performs as soloist with all the major Australian symphony orchestras, and tours nationally for festivals, venues and presenters including Musica Viva Australia. Uncommonly for a classical pianist, Tedeschi also dabbles in jazz, and has co-written and toured internationally the Sydney Opera House's *Meeting Mozart* childrens' show, and a number of shows combining words and music, for Monkey Baa Theatre, and with Australian theatre icon, John Bell.

In 2024, Tedeschi's major concert engagements include *When George Met Arnold* with the Sydney Symphony Orchestra; various performances around the country of *With love, Amadeus* with John Bell; regional touring for Musica Viva Australia; and a new program for UKARIA's Jazz series (Adelaide) with leading jazz musicians.

2023 engagements included performances with the Sydney and New Zealand Symphony Orchestras; festival appearances with John Bell, and jazz vocalist/violinist George Washingmachine at Blackheath Chamber Music Festival and Woodend Winter Arts Festival; a fundraising performance for Médecins Sans Frontières and concerts at Sydney Town Hall, the

Concourse with Sonus Quartet, and Canberra's Snow Concert Hall with violinist Daniel Röhn. Tedeschi also returned to the Sydney Opera House for a fourth season of *Meeting Mozart*, which has toured to Asia, UAE and USA, produced by CDP and co-written by Tedeschi.

Simon's latest album, *Debussy – Ravel* with violist and conductor Roger Benedict received a 2023 ARIA Award nomination for Best Classical Album, adding to his numerous recordings for ABC Classics/ Universal Music such as *The Gershwin Collection*, *Mussorgsky's Pictures at an Exhibition*, *R. Strauss' Enoch Arden*, and concerti by Mozart, Tchaikovsky and Grieg.

Alongside his performing career, Tedeschi is fast gaining renown as a writer of note, winning the prestigious Calibre Essay Prize for 2022 and Tedeschi's critically acclaimed literary debut, *Fugitive* (for Upswell Publishing) shortlisted in the 2023 Victorian Premier's Literary Awards, and 2023 Judith Wright Calanthe Award for a Poetry Collection.



Simon Tedeschi

SYDNEY SYMPHONY ORCHESTRA



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*

Carrie Dennis

Principal

Anne-Louise Comerford

Associate Principal
White Family Chair

Justin Williams

Assistant Principal
L Alison Carr Chair

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 OAM
& Ruth Magid Chair*

Christopher Pidcock

Adrian Wallis

DOUBLE BASSES

Kees Boersma

Principal
*Council Chair, with lead
support from Brian Abel*

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
Mackenzie's Friend Chair

CLARINETS

Francesco Celata

Associate Principal
John Curtis AM Chair

Christopher Tingay

BASS CLARINET

Alexander Morris

Principal

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 Glémot

Anthony Heinrichs

TROMBONES

Scott Kinmont

Associate Principal
Audrey Blunden Chair

Nick Byrne

Robertson Family Chair

BASS TROMBONE

Christopher Harris

Principal

TUBA

Steve Rossé

Principal

TIMPANI

Antoine Siguré

Principal

Mark Robinson

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

PERCUSSION

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
Mackenzie's Friend
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
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 Schlesewsky
L Alison Carr
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
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
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
Cecily Cathels
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
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
Judith Bloxham
Peter Braithwaite
& Gary Linnane
In memory of R W Burley
Ian & Jennifer Burton
Anne Carmine
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
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
A/Prof Winston Liauw
& Ellen Liauw
Liftronic Pty Ltd
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

THANK YOU

SUPPORTERS PROGRAM \$1,000+

Rae & David Allen
Heather & Peter Andrews
Robin M Aubourg
Jane Beeby
Mark Bethwaite AM
Dr Sandy Beveridge
Blanka Boyce
Sandra & Neil Burns
Hugh & Hilary Cairns
Helen Carroll
Gerald Chia
David Churches & Helen Rose
Joan Connery OAM
Trevor Cook & Julie Flynn
Rosemary Corbett
Cheryl Cumines
Robin & Wendy Cumming
Charles Curran AC
Lisa Davis
Cristine Davison
Camron Dyer & Richard Mason
Keith Elvy & Peter Dunphy
Carol Farlow & John Mitchell
Carole Ferguson
Vernon Flay & Linda Gilbert
Peter F Fogarty
Freilich Family Foundation
Robert Furley
Bunny Gardiner-Hill
Ray & Lindy Gerke
Liz Gibson
Sharon Goldschmidt
Clive & Jenny Goodwin
Marilyn Gosling
Dr Leo Gothelf
In memory of Angelica Green
Michelle Haber
Dr Hadia Haikal-Mukhtar
Harry & Althea Halliday
Bruce Hambrett
Louise Hamshere
Victoria Hartstein
Sandra Haslam
Robert Havard
Jennifer Hershon
Dr Lybus Hillman

Dorothy Hoddinott AO
Patricia Hughes
Susie Israel
J Jago
Jamari
Lynton Jamieson
Rebekah Jenkin & Philipp Hofflin
Eleanor & Scott Kable
Jennifer King OAM
Pamela King
Peter Kirby
Barbara Knox Fogarty
Patrick Lane
Leo & Shirley Leader
Catherine Leslie
LM Lim
Mary Isabel Little
Alexandra Martin
Kevin McCann AO
& Deidre McCann
Wendy McCarthy AO
Jeannette McHugh
Matthew McInnes
Alastair McKean
Judith A McKernan
Ross McNair & Robin Richardson
Keith Miller
Peter F Miller
Milja & David Morris
Peter Muller
Wendy Nash
Yvonne Newhouse
& Henry Brender
Prof Mike O'Connor AM
Mr & Mrs Ortis
Dr Kevin Pedemont
Erika & Denis Pidcock
Dr Michael Pidcock
Dr Raffi Qasabian
& Dr John Wynter
Patrick Quinn-Graham
Peter & Heather Roland
Margaret Rose
Jorie Ryan for Meredith Ryan
Kenneth Ryan
Ronald Sackville AO QC
& Pamela Sackville
Manfred & Linda Salamon

William Sewell
George & Mary Shad
Kathleen Shaw
Peter & Virginia Shaw
Joanne Smith
Charmaine Solomon
Anthony Spira
In memory of Joyce Sproat
Geoff Stearn
Paul L Stein & Barbara A Adams
Robert Swieca
Rosemary Swift, in memory of
Leon Garry OAM
Jonathan Teperson
Hugh Tregarthen
Wendy Trevor-Jones
Dietmar Tucha
Ann & Larry Turner
Gillian Turner & Rob Bishop
Ross Tzannes AM
& Suzanne Tzannes
Jerry Whitcomb
Craig Whitehead
& Gabrielle Shepherd
A. Wilmers & R. Pal
Stephen Wilson
Dr Richard Wing
Robert & Lynn Womersley
Evan Wong & Maura Cordial
Marianna Wong
Dr Peter W Wong
In memory of Lorna Wright
Sue Woodhead
Anne Yabsley
Robin Yabsley
Dustin Yee

SUPPORTERS PROGRAM \$500+

Luke Arnull
Carole Bailey
Jan Bell
Phil & Laurel Bendrey
Max Benyon
Celia Bischoff
Jane Blackmore
Richard J Bloor
Zel Bodulovic
John Bowman
Libby Braybrooks
Bill Brooks & Alasdair Beck
John & Barbara Bruce
Dr Tracy Bryan
Alexandra & Axel Buchner
Darren Buczma
Ross Burns
Ita Buttrose AC OBE
Dr Andrew Byrne
Anne Cahill OAM
Dianne Campbell
Judy Cassell
Andrew Catsaras
Robert & Carmel Clark
Dom Cottam
& Kanako Imamura
Fiona Cottrell
Donald Crombie AM
John & Jill Curtin
Diana Daly
The Hon Justice David Davies
Matthew Delasey
Dr David Dixon
Kate & Grant Dixon
Lou & Peter Duerden
Ron Dyer OAM & Dorothy Dyer
Jan Easton
Bob & Chris Ernst
Elisabeth Fidler
Lesley Ruth Finn
Mr & Mrs Alexander Fischl
Wendy Fraser
Meredith Gemenen
Christopher Gordon
Carole A P Grace
Robyn Gray

Geoff Greenwell
In loving memory of
Michael Hamar
Kim Harding & Irene Miller
Rosemary Heal
Roger Henning & Anton Enus
Iain Hercus
Sally Hochfeld
John Hughes
David Jeremy
Michelle A Johnson
Jenny Jones
Megan Jones
Beverly Katz & Anthony Larkum
Bruce Keeley
Olive Lawson
Norman Long
Jacqueline Katz
Cynthia Kaye
In memory of Pauline Keating
Kim & Megan Kemmis
Ann & Noel Kennon
Sonia Lal
Justin Lam
Jennie Lang
Elaine M Langshaw
Dr Allan Laughlin
Jooyoung Lee
Robert & Vivian Lewin
Cissy & Peter Liu
A Lohan
Anne Loveridge
Minna Lucas
Michael & Hilary Lunzer
Colin MacArthur
Elaine MacDonald
M Madigan
Kathryn Magarey
Silvana Mantellato
Eva Masnick
In memory of Jane Mathews AO
Kwok-Ling Mau
Henry & Ursula Mooser
Helen Nickson
Sandy Nightingale
Darrol Norman
& Sandra Horton
Graham North

Judith Olsen
Evan Petrelis
Dr John A Phillips
Greeba Pritchard
Jane Purkiss
Andrew & Sarah Rennie
Samara Reynolds
Kim & Graham Richmond
Dimity & Michael Riley
Megan Rofe
Alison Rosenberg
M Saunders
Dr John & Prof Wendy Schiller
Yves Schweizer
Alison Shillington
& the late David Shillington
Jan & Ian Sloan
Jennifer G Spitzer
Snezana Thomson
Liz Tocque
J Tonkin
Alma Toohey
Kathryn J Turner
Jeffrey Tremain
Laurel Tsang
Johannes & Louise
Van Der Linden
June Walpole
Robert Wheen
Dr Peter White
Richard W White
In memory of Trevor Williamson
Isaac Y. Wong
Pascal Woollard
Dawn & Graham Worner

For a full listing of our Sydney
Symphony family of donors, please visit
sydneyphilharmonicsymphony.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@sydneyphilharmonicsymphony.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

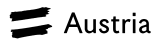


GOLD PARTNERS

CoxswainAlliance
Navigate change[®]



SILVER PARTNERS



BRONZE PARTNERS

INDUSTRY PARTNERS



FOUNDATIONS



PATRON

Her Excellency The Honourable
Margaret Beazley AC KC

BOARD

Geoff Wilson
Chair
Andrew Baxter
Deputy Chair
Geoff Ainsworth AM
William Barton
Kees Boersma
Rosemary Curtin
Susan Ferrier
The Hon. 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
Sheridan Morley
Executive Officer

ARTISTIC PLANNING

Melissa King
Director of Artistic Planning
Sam Torrens
Artistic Planning Manager
Karl Knapp
Executive Producer – Special Projects
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 & Community Engagement
Producer*
Daniella Garnero
*Education and Communities Program
Administrator*
Alice Jarman-Powis
*Education & Communities Booking
Assistant*

BUSINESS SERVICES

Sarah Falzarano
Director of Finance
Daniela Ramirez
Finance Manager
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 Bassingthwaight
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

Mark Elliott
Interim Director of 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
Amy Walsh
People & Culture Advisor
Kevan Mooney
Health & Safety Officer

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.

