

11 April 2025

BACH, STRAVINSKY & SPOHR



Presenting Partner

Coxswain
Alliance

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

Natalie Mavridis[†]
Liam Pilgrim[†]

Alexandra Osborne
Associate Concertmaster

VIOLAS

Ariel Postmus[†]

**Anne-Louise
Comerford**

*Associate Principal
Emeritus*

Rosemary Curtin

CELLOS

Noah Lawrence[†]
Timothy Nankervis
Paul Stender*

DOUBLE BASSES

Harry Young[†]
Jaan Pallandi

FLUTES

Dana Alison[†]

OBOES

Amy Clough[†]

CLARINETS

Oliver Crofts[†]

BASSOONS

Bailey Ireland[†]

HORNS

Bryn Arnold[†]
Joshua Davies*

TRUMPETS

Isabella Thomas[†]

Brent Grapes
Associate Principal

TROMBONES

Jeremy Mazurek[†]

TUBA

Scott Frankcombe*
Guest Principal

HARPSICHORD

Thomas Wilson*
Guest Principal

Bold Principal

* Guest Musician

° Contract Musician

† Sydney Symphony
Fellow

2025 CONCERT SEASON

TEA & SYMPHONY
Friday 11 April, 11am

Concert Hall,
Sydney Opera House

BACH, STRAVINSKY & SPOHR

2025 SYDNEY SYMPHONY FELLOWS IN CONCERT

TIMOTHY CONSTABLE[^] conductor
2025 SYDNEY SYMPHONY FELLOWS
MUSICIANS OF THE SYDNEY SYMPHONY ORCHESTRA

JOHANN SEBASTIAN BACH (1685-1750)
Brandenburg Concerto No.3, BWV1048 (1721)
i. [Allegro]
ii. Adagio –
iii. Allegro

IGOR STRAVINSKY (1882-1971)
Concerto in E flat, Dumbarton Oaks[^] (1937-38)
i. Tempo giusto –
ii. Allegretto –
iii. Con moto

CLAUDIO MONTEVERDI (1567 -1643)
arr. Raymond Mase
Four Madrigals
i. *Si ch'io vorrei morire*
ii. *Non piu guerra, pietate*
iii. *Ah, dolente partita*
iv. *Quel augellin che canta*

LOUIS SPOHR (1784-1859)
Grand Nonet in F major, Op.31 (1813)
i. Allegro
ii. Scherzo: Allegro
iii. Adagio
iv. Finale: Vivace

Estimated durations
Bach – 11 minutes
Stravinsky – 15 minutes
Monteverdi – 14 minutes
Spohr – 32 minutes

The concert will run
for approximately 1 hour
and 20 minutes

Cover image
By Daniel Boud

Harpsichord
Italian Harpsichord after
Grimaldi by Carey Beebe,
Sydney 1990.
Supplied & prepared by
Carey Beebe Harpsichords.

Presenting Partner

Coxswain
Alliance

Principal Partner



WELCOME

We are delighted to be the Presenting Partner of the Sydney Symphony Orchestra's much admired Fellowship Program. The Program offers outstanding young musicians the opportunity to be mentored and inspired by the world-class performers of the Sydney Symphony every day – while on the path to becoming leading musicians themselves.

In this marvellously engaging concert, the Fellows are joined by musicians of the Orchestra for a series of brilliant works for chamber music. In this intimate musical form, each Fellow has an opportunity to shine, and we all get to witness the future emerging before our eyes.

For over 20 years, the Orchestra has proudly watched its Fellows go on to achieve highly successful careers in Australia and internationally, knowing that the opportunities the Program has provided have been fundamental to individual success.

Both the Sydney Symphony and Coxswain Alliance know that in music and in business, great things happen when people are mentored, supported and inspired by leaders and peers. In these turbulent times in which we live, it is even more important to develop and nurture the talent of the future.

All of us at Coxswain Alliance look forward to observing these unique professional careers unfold over time.

I wish all the dedicated and talented 2025 Fellows the very best for their time in this extraordinary program.



Peter Braithwaite,
Founder & Principal, Coxswain Alliance

ABOUT THE MUSIC

ABOUT JOHANN SEBASTIAN BACH

Music had been the Bach family business for generations, so when Johann Sebastian Bach was orphaned before his tenth birthday he was brought up by a much older brother, Johann Christoph, who was organist in the small Thuringian town of Ohrdruf. It is generally agreed that Christoph 'laid the foundation' for Sebastian's keyboard technique, and for his intense interest in the construction of keyboard instruments, especially the organ. His first job as a musician, though, was as a violinist in the orchestra of the Duke of Weimar for six months in 1703, and he returned to the Weimar court some years later to serve as chamber musician and organist from 1708 to 1717. In the interim he held a series of organist positions in towns such as Arnstadt and Mühlhausen, but in 1717 entered the employment of Prince Leopold of Anhalt-Cöthen. This was possibly the happiest period of Bach's life, though he was devastated at the death of his first wife Maria Barbara, but soon married Anna Magdalena Wilcke, a fine musician herself. The Prince had been raised a Calvinist so required no music for his chapel, but maintained a distinguished music staff for whom Bach wrote some of his most important instrumental music.

With the Prince's marriage to an unmusical bride, Bach left and took up employment in the city of Leipzig where he would spend the 27 years until his death in 1750.

He was Cantor of the Thomasschule, training the students to provide music at the city's two main churches. This period saw the composition of the bulk of his surviving church music, notably cantatas for regular Sunday use and larger works like the St Matthew and St John Passions for Eastertide. But Bach also cultivated instrumental works, taking over the directorship of the local Collegium musicum (a pro-am orchestra founded by the composer Telemann) for which a number of larger scale pieces, some for visiting soloists keen to work with Bach, were doubtless written.

Bach's innovations included his development of the keyboard concerto – mostly based on works (by himself or other composers like Vivaldi) for single-line instruments. The 48 Preludes and fugues of *The Well-tempered Clavier* explored, probably for the first time, the use of all possible keys, and works like *The Art of Fugue* (not Bach's title) or the B-minor Mass are mind-blowing compendiums of technical and structural ingenuity.



Portrait by Johann Ernst Rentsch, the Elder, not fully authenticated but thought to show J S Bach around the age that he took up his post in Cöthen.

THE CONCERTO

Bach's 'Brandenburg' concertos were dedicated and sent to the Margrave of Brandenburg in May 1721. They were probably composed during the years 1718-1721, when Bach was in the service of the Prince of Anhalt-Cöthen (who favoured instrumental music and had larger musical resources) since they vary widely in their scoring and require forces not available in the Margrave's orchestra.

The third concerto, the most 'symphonic' of the Brandenburgs, also harks back to the traditions of consort music, with its continual 'conversation' between the string groups. Although the strings are arranged in three groups of equal strength, the writing for each instrument is virtuosic at times (and may have been conceived to be played one to a part). The themes are continually tossed between the three sections, above the steady basso continuo. While *Brandenburg* No.3 can be considered either as a concerto grosso or as a more old-fashioned work for three string choirs, it points forward to the exploration of the contrasting string sections found in the works for string orchestra of Romantic composers such as Dvořák and Tchaikovsky. The two *Adagio* chords linking the outer fast movements probably call for an improvised cadenza, either from the continuo harpsichordist or from the leader of the violins. The second movement is interesting in that it is divided into two sections that are by no means symmetrical: the second is three times longer than the first, almost as if the number three had some particular significance for Bach...

ABOUT THE MUSIC

ABOUT STRAVINSKY AND DUMBARTON OAKS

The radical twenty-something composer whom Debussy affectionately called ‘my young savage’ reached something of a creative impasse around 1918. His imagined recreations of folkloric and pagan Russia had powered such works as *The Rite of Spring* and *The Soldier’s Tale*; now effectively exiled from post-revolutionary Russia, Stravinsky had to look elsewhere for inspiration. With the end of the First World War, the Ballets Russes’ impresario, Sergei Diaghilev, was keen to resume performances in Paris, and asked Stravinsky to compose a new ballet based on works thought to have been written by the eighteenth century composer, Pergolesi. The result, *Pulcinella*, ushers in the series of Stravinsky’s works which are generally labelled ‘neo-classical’, and which very often refer explicitly to the work or style of a composer from a previous generation.

This direction in Stravinsky’s work earned him his fair share of enemies, notably among German speaking composers and theorists. The composer and writer Ernst Křenek fulminated against what he saw as Stravinsky’s ‘comedy masquerade in which he hides behind Pergolesi, Bach, Weber and Tchaikovsky for so long that when he finally emerges again as Stravinsky, one does not recognise him for himself.’ This is a little wide of the mark, however, as no matter how explicit the reference, the ‘neo-classical’ works are never mere pastiche and always sound like – indeed, are – Stravinsky. He himself was at pains to say that works like *Pulcinella* grew out of his genuine love for tradition, which he defined as ‘an heirloom, a heritage that one receives on condition of making it bear fruit before passing it on to one’s descendants’.



Stravinsky in 1921. Photo by Robert Regassi.

STRAVINSKY IN THE USA

By the late 1930s, Stravinsky was a fifty-something composer with an international reputation on the verge of his second exile. The Second World War was imminent, and Stravinsky was soon to move to the United States, where he and his work were highly regarded and where private patronage was still an option. Among those philanthropic Americans whom Stravinsky had cultivated were Mildred and Robert Woods Bliss, who lived at Dumbarton Oaks, a mansion in the Georgetown area of Washington, DC. (The Blisses, incidentally, donated the house and gardens to Harvard University in 1940, and their immense collection of Byzantine art and manuscripts forms the core for that of the museum which is housed there today.) In 1938, Mildred Woods Bliss commissioned Stravinsky to write something for her 30th wedding anniversary, asking that it be a piece of ‘Brandenburg Concerto dimensions’. The resulting Concerto in E flat for an orchestra of fifteen instruments was to be the last work Stravinsky composed wholly in Europe. The composer was unable to attend the premiere in the Music Room at Dumbarton Oaks, where it was conducted by Nadia Boulanger in May 1938.

ABOUT THE MUSIC

Mildred Woods Bliss can't have been disappointed in Stravinsky's take on the Brandenburg Concertos: indeed, Stravinsky begins this work with clear allusions to both the third and sixth of Bach's set, spinning out an opening gambit of almost completely immobile harmony enlivened by the interplay of rhythmically distinctive motives. Thus, in keeping with Bach's practice, the emphasis is on horizontal entities like melodic line and rhythmic character. Like a good concerto grosso, the work combines and recombines different instrumental lines and contrasts these textures with the more massive sonority of the full ensemble.

Stylistically, though, Bach proves to be a point of departure. Certainly the emphasis on line makes the use of baroque counterpoint almost mandatory, and the first movement in particular contains passages of fugato. But where a baroque work creates its contrapuntal tension against the background of a regular, almost motoric pulse, Stravinsky's soon explores the effect of suddenly adding or removing beats. The complex metrical irregularity of this movement recalls nothing so much as *The Rite of Spring*, threatening to undermine the civilised certainties implied by the reference to Bach.

The second is even less Bachian. Paul Griffiths has noted that the concentration of fleeting, contrasting textures in the second movement owes something to Webern; the fluttering flute solo which features here might suggest the balletic Tchaikovsky, and the short chordal codas which end both the first and second movement recall Stravinsky in the hieratic mode of the *Symphonies of Wind Instruments*. By the third movement, the references to other music have become, in the words of Stephen Walsh, 'distinctly surreal'. Stravinsky seems to take up and discard elements of earlier works, interpolates a Mozartian gavotte, and closes with an E flat major chord, compromised by the addition of the note D in some parts.

Stravinsky was to maintain neo-classical elements for another decade, culminating in his Mozartian opera *The Rake's Progress*. In his excellent study, *The Music of Stravinsky*, Walsh argues that in this range of references and styles "'Dumbarton Oaks" casts doubt on the durability of neo-classicism'. It is certainly a 'dangerous' piece, maintaining an often precarious unity through its always lively rhythm; it may be, to borrow from TS Eliot, a 'heap of broken images' – images of a Europe that Stravinsky was to leave, and which was about to change forever.



Photo of Dumbarton Oaks by Jack E Boucher, US National Park Service.

ABOUT THE MUSIC

MONTEVERDI AND THE *SECONDA PRATICA*

Nasty modern music is what you get when composers are unable to write a good tune or handle established forms properly, and fill their work with nothing but dissonance; it's not like the old music. This, or something like it, was the thrust of a dialogue by theorist GM Artusi *On the imperfections of modern music* which appeared in 1600, and in which he complains of new works that:

introduced new rules, new modes and new turns of phrase, these were harsh and little pleasing to the ear, nor could they be otherwise; for so long as they violate the good rules—in part founded upon experience, the mother of all things, in part observed in nature, and in part proved by demonstration—we must believe them deformations of the nature and propriety of true harmony, far removed from the object of music, which... is delectation... These new composers may perhaps so exert themselves that in the course of time they will discover a new method by which dissonance will become consonance, and consonance dissonance.

The works in question, which Artusi quotes without mentioning the composer, were then-unpublished madrigals by Claudio Monteverdi, who answered the criticisms (which Artusi had amplified in a second published attack in 1603) in the preface to his Fifth Book of Madrigals and, arguably, in the music of the Fourth Book, of works for five voices, which also appeared in 1603.



Claudio Monteverdi painted c. 1630 by Bernardo Strozzi (1581–1644).

The madrigal had been just like the old music – what we might call Renaissance polyphony, or Monteverdi's *stile antico*. It was mainly secular and concerned with love and nature (and had a vocabulary of nonsense fillers, in English at least, like 'hey-nonny-nonny', and so on), but was composed for several voices and used counterpoint in which dissonance was welcomed, provided it abided by simple rules. Dissonances had to be sounded on string beats, with the dissonant note being sounded in the previous beat and then on the following weak beat 'resolving' by taking on step down the scale. This strong/weak-dissonant/consonant pattern is what gives the music of composers like Palestrina, Lassus, Byrd and Victoria, its distinctive quality.

Monteverdi, though, had also inherited a new style, which had come about when a bunch of Florentine humanists had accidentally invented opera while trying to reconstruct ancient Greek drama, which was declaimed by solo voices over an instrumental substrate. This 'monody' was much freer and more immediately reactive to the emotional register of the text, meaning it was likely to break the rules. Naturally composers like Monteverdi couldn't resist translating its effects beyond the stage.

In his second diatribe, Artusi helpfully coined the term *seconda pratica* – second practice – to describe the new style, a term that Monteverdi was only too happy to adopt. He would write in the old style where appropriate (namely, for the liturgy) and use the *seconda pratica* for secular music.

US trumpeter Raymond Mase made these arrangements of four madrigals from Book Four.

In *Si ch'io vorrei morire* ('Truly I wish to die') the poet wishes to die at the moment of an embrace from his lover, while in *Non piu guerra, pietate* ('No more war, but pity') the beloved is portrayed an antagonistic army in battle. *Ah, dolente partita* (O sorrowful parting) likens the feeling of parting from a lover with that of death, and in *Quell'augellin che canta* (This little bird that sings) the poet assures us that the bird, like a human heart, burns with love.

ABOUT THE MUSIC

LOUIS SPOHR GETS AN ODD PROPOSITION

Finding himself in Vienna in early 1813, having dodged various Napoleonic conflicts on the way from Gotha, Louis, né Ludewig, Spohr gave a series of concerts presenting himself to the public as violinist, composer and conductor. The immediate upshot was that the proprietor of the Theater an der Wien offered Spohr a three year contract as Leader and Director of the theatre's orchestra. Spohr desperately wanted to become a famous opera composer so it was an ideal job, and when news got around he was visited by Herr von Tost, a cloth manufacturer from the Moravian town of Znaim/Znojmo, who made him an unusual proposition.

Spohr had shown precocious musicianship in his home town of Braunschweig, and support from the local Duke had enabled him to begin a touring career as a violinist while in his teens. In 1802 he became concertmaster at the court of Gotha, whose Duke likewise allowed him generous periods of leave to go touring. He arrived in Vienna in 1813, then moved to Dresden and later Kassel, all the while touring as far afield as the British and Russia. When Mendelssohn died in 1848 one newspaper anointed him the world's greatest living composer; London's *Spectator* leapt on the bandwagon and pronounced him the world's finest musician.



Lithograph of Louis Spohr, c.1840, by Georg Engelbach (1817–1894)

By 1813 he was already much renowned, so was taken aback at Tost's proposal: that he, Tost, would commission any work of chamber music that Spohr might care to write in Vienna, on the condition that he, Tost, would not only retain the rights to the music for three years, but that he would own, and lend to prospective performers, the manuscript score and sets of parts. The rights and materials would then revert to the composer. This, he explained, would mean that he would have to be invited to any salon or hall that presented Spohr's work, and this would enhance his social and business connections in the capital. (In the event, he tended to be invited to all such events whether or not Spohr's work was to be featured.) Spohr agreed, setting prices for quartets (30 ducats), quintets (35 ducats) and so on, and they signed a contract.

Some time later, Spohr asked Tost what sort of work he should write next. 'My art-Maecenas reflected for a while and then said: a nonet... written in such a manner that the character of each of the instruments should be properly brought out.' It was an immediate success, and at each performance 'Tost would appear with a music-portfolio under his arm, lay the different instrumental parts upon the music stands himself, and when the performance was ended lock them up again. He felt as happy at the success of the work as if he himself had been the composer.'

Apart from its scoring – at the time unique – the Nonet is an example of post-classical chamber music, adhering to the four movement layout of established by Haydn and Beethoven. The outer movements are fast and rigorously constructed, with a substantial scherzo and contrasting adagio in between. Spohr's orchestration is extremely skilled, so that despite the predominance of wind instruments he is careful never to swamp the strings. Indeed, following Tost's request, Spohr often features each instrument in turn (which accounts in part for the leisurely pace at which some of the piece unfolds; everyone gets a go), and derives smaller sub-groups which provide variety in colour and texture as in the scherzo, which has not one but two contrasting trio sections each of a distinct character.

Notes by Gordon Kerry: Bach ©2023, Stravinsky © 2002, Monteverdi, Spohr © 2025

HELP US CHAMPION THE FUTURE OF MUSIC

Sydney Symphony Fellowship
Presenting Partner

Coxswain
Alliance

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

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

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



ABOUT THE ARTISTS

TIMOTHY CONSTABLE conductor

Timothy Constable is an award-winning percussionist and composer, and has been a member of the Sydney Symphony Orchestra since 2014. A compelling, creative and sensitive performer, he has performed as concerto and chamber music soloist at most of the Australian classical music festivals, as well as in New Zealand, Sweden, Switzerland, Poland, UK, Ireland, Senegal, USA, China, Korea, Nepal and South-East Asia.

He was the artistic director of Synergy Percussion between 2009 and 2017, during which time the group undertook some of its most ambitious work, including the 40th anniversary season in 2014, and extensive collaboration with renowned ensemble Noreum Machi (South Korea), commissions of music by Steve Reich and Anthony Pateras, several recordings and the video project *40under40*.

His commissions include compositions for Omer Backley-Astrachan (Maholohet Festival, Israel) and Orava String Quartet (Australian Festival of Chamber Music), as well as Cinemusica (Australian Chamber Orchestra), Ordinary Time and Spirals (Southern Cross Soloists), and numerous works for Noreum Machi, Synergy Percussion and Taikoz. Contemporary dance score credits include Meryl Tankard, Shaun Parker, Legs on the Wall and Dance Makers Collective.

He is committed to both new and ancient music, with a large body of world and Australasian premieres to his name, including Steve Reich's Mallet Quartet, György Ligeti's *Síppal, Dobbal, Nádihegedűvel* (With Pipes, Drums and Fiddles), Anthony Pateras' *Beauty Will Be Amnesiac Or Will Not Be At All and Flesh and Ghost*, and music by Simon Holt, Lisa Lim, Arvo Pärt and Gerard Brophy among others. In the realm of ancient music, he has studied with Senegalese master drummer Aly N'Dyaye Rose and Korean Jangoo with Kim Yeong-Taek and Kim Chong-Hee.

Timothy Constable is a Freedman music fellow, an Elizabethan Theatre Trust scholar, a university medallist of Newcastle University, and a graduate of the Royal College of Music in Stockholm.



Timothy Constable. Photo by Jez Smith.

FELLOWSHIP ARTISTIC LEADERS

Harry Bennetts
David Elton
Matthew Wilkie

FELLOWS MENTORS

Flute	Carolyn Harris
Oboe	Shefali Pryor
Clarinet	Alexander Morris
Bassoon	Matthew Wilkie
Horn	Marnie Sebire
Trumpet	Brent Grapes
Trombone	Christopher Harris
Violin	Alexandra Osborne
Violin	Emma Jezek
Viola	Rosemary Curtin
Cello	Elizabeth Neville
Double Bass	Jaan Pallandi

ABOUT THE FELLOWS



LIAM PILGRIM Violin
In memory of Matthew Krel Chair

Growing up in Newcastle, Liam relocated to Adelaide in 2017 to undertake studies with Elizabeth Layton at the Elder Conservatorium. Liam then began learning with both Zoë Black and Adam Chalabi at the Australian National Academy of Music (ANAM) in 2022, while also studying chamber music with Sophie Rowell. While at ANAM, Liam had the opportunity to perform with most of Australia's leading orchestras, with a particular highlight being a part of the Sydney Symphony's performance of Schoenberg's *Gurrelieder* in 2024. Liam collaborated with Lachlan Skipworth as part of the ANAM Set Festival in 2024, premiering Skipworth's *Villanelle* for violin and piano.



NATALIE MAVRIDIS Violin
A/Prof Keith Ong & Dr Eileen Ong Chair

A graduate of the Sydney Conservatorium of Music under Associate Professor Goetz Richter, Natalie was a recipient of the 2019 Henderson Traveller's Scholarship and also led the Modern Music Ensemble's 2019 tour to China. In 2024, Natalie graduated from the Australian National Academy of Music (ANAM), under Zoë Black and Adam Chalabi. Whilst at ANAM, Natalie performed with the Australian Chamber Orchestra as well as the Melbourne, Tasmanian and West Australian symphony orchestras. In 2023, Natalie performed as a soloist with the MSO for their Ears Wide Open series. Natalie was an Emerging Artist with the ACO in 2024, under the mentorship of Principal Violinist Helena Rathbone.



ARIEL POSTMUS Viola
Checketts Family Chair

Ariel trained at the Australian National Academy of Music (ANAM) from 2021–23, during which she performed with the Australian String Quartet, MSO, Auckland Philharmonia, WASO, TSO, Orchestra Victoria, Victorian Opera and members of the ACO. Her chamber ensemble was awarded the Ursula Hoff Award for Most Outstanding Chamber Music Performance of 2023.

Since ANAM, Ariel held a six-month contract with the TSO and toured with Opera Australia. She completed her Bachelor of Music at WAAPA in 2020. She was awarded the ROSL Bach Prize in 2018 and 2020, First Prize in the 2019 ROSL Chamber Competition and was a finalist in WAAPA's Concerto Competition in 2020.



NOAH LAWRENCE Cello
In memory of Mrs W Stening Chair

Noah is a dynamic young musician hailing from Bendigo, Victoria. He has performed side-by-side with most of Australia's professional orchestras and also as chamber musician and soloist at the Bendigo Chamber Festival and Port Fairy Spring Festival. He was the principal cello of the Australian Youth Orchestra in 2024.

Having completed three years of study under Howard Penny at the Australian National Academy of Music, he is excited now to take the next step as Fellow with the Sydney Symphony in 2025.

ABOUT THE FELLOWS



HARRY YOUNG Double Bass
Christine Bishop Chair

Harry moved to Sydney from Toowoomba in 2022 and is currently studying at the Sydney Conservatorium under Alex Henery. He has been involved in the Australian Youth Orchestra's seasons since 2023, was a member of the orchestra on the Sydney Conservatorium's 2022 European tour, and has performed casually with Camerata – Queensland's Chamber Orchestra, including as soloist in his own composition. As a composer, his music for bass ensembles is regularly commissioned by the Big Brisbane and Toowoomba Bass Days.



DANA ALISON Flute
The Ross Trust Chair

A graduate of the Sydney Conservatorium of Music, Dana studied with James Kortum. Dana also holds a Master of Performance from the Royal College of Music in London, where they studied with Gitte Marcusson, Emer McDonough, Sue Thomas, and Stewart McIlwham. While in London, Dana was a casual musician with St. Paul's Sinfonia, Orpheus Sinfonia and the London Philharmonic Orchestra, and performed with various chamber ensembles at renowned venues including Wigmore Hall, Cadogan Hall, Royal Albert Hall and Abbey Road Studios. Dana is a regular member of Ensemble Apex and has been performing with them since 2017.



AMY CLOUGH Oboe
Dugald & Janet Black Chair

Amy is a New Zealand oboist who completed her Bachelor of Music at the New Zealand School of Music in 2023. In 2024, she was awarded the Deane Orchestral Studies scholarship to work towards a Masters in Orchestral Studies, which included an internship with the New Zealand Symphony Orchestra. Additionally, Amy was a recipient of the Victoria University of Wellington Cammick Scholarship in 2023, which funded further study in Europe. Amy is a member of the Royal New Zealand Air Force Band and freelances across Aotearoa New Zealand.



OLIVER CROFTS Clarinet
Black, Morgan-Hunn & Stening Chair

Originally from Perth, Western Australia, Oliver is a clarinetist with a lifelong passion for orchestral, chamber and solo performance. He has performed as Guest Principal Clarinet for MSO and TSO, as well as touring nationally with Opera Australia, AYO and the Royal Melbourne Philharmonic. Oliver performs regularly with the MSO, Orchestra Victoria and WASO. He is an alumnus of MSO Academy, ANAM and the University of Western Australia Conservatorium of Music. Oliver has collaborated with Elena Kats-Chernin and performed in masterclasses for Sabine Meyer and Andreas Ottensamer.

ABOUT THE FELLOWS



BAILEY IRELAND Bassoon
June & Alan Woods Family Bequest Chair

Bailey studied with Jane Kircher-Lindner at the University of Western Australia, graduating a Bachelor of Philosophy with First-Class Honours in 2024. He has performed on bassoon and contrabassoon with WASO and Australian Youth Orchestra, as well as having been Principal of the Western Australian Youth Orchestra and Western Australian Wind Symphony. Bailey was awarded the Royal Schools Music Club's Anniversary Scholarship in 2022 and spent a semester on exchange at the University of York working with Laurence Perkins.



BRYN ARNOLD Horn
Dr Gary Holmes & Dr Anne Reeckmann Chair

A graduate of the Sydney Conservatorium of Music, Bryn primarily studied with Rachel Silver. During his studies, he received the Richard Merewether French Horn Fellowship, and was a finalist in the Conservatorium Concerto Competition. Bryn regularly played Principal Horn with the Conservatorium Symphony Orchestra, toured with the orchestra to the UK, Germany and the Czech Republic in 2022 and was a member of Sydney Youth Orchestra from 2020–2023. He has performed with the Sydney Symphony Orchestra and the NSW Police Band and at the Australian Festival of Chamber Music.



JEREMY MAZUREK Trombone

Originally from Perth, Jeremy graduated from WAAPA in 2020, studying trombone under Joshua Davis of WASO. In 2021, he pursued studies in composition with Lindsay Vickery at WAAPA, broadening his artistic approach to music. From 2022 to 2024, he attended the Australian National Academy of Music (ANAM) in Melbourne, where he studied under Scott Kinmont and Colin Prichard. Jeremy has been a regular casual musician with WASO, MSO, Orchestra Victoria and Canberra Symphony Orchestra.



ISABELLA THOMAS Trumpet
Warren & Marianne Lesnie Chair

Isabella (Bella) is a Kiwi trumpeter hailing from Auckland. For the past three years, Bella has been learning from Yoram Levy and David Elton at the Australian National Academy of Music (ANAM). Before her move to Melbourne in 2022, Bella completed her Bachelor of Music at the Te Kōkī New Zealand School of Music under the tutelage of Mark Carter and Matthew Stein.

Achievements over the last few years include being Principal Trumpet of the NZ National Youth Orchestra for the 2020–2022 seasons and, as a member of Wellington Brass Band, winning the title of NZ's Champion Brass Band (2018–2022). Highlights of her time at ANAM include taking part in side-by-side projects with Auckland Philharmonia, the TSO brass section, MSO and Sydney Symphony Orchestra.

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.



THANK YOU

VISIONARIES

Brian Abel
Geoff Ainsworth AM
& Johanna Featherstone
The Berg Family Foundation
Robert & Janet Constable
Dr Richard Henry AM
& the late Dr Rachel Oberon
Dr Gary Holmes
& Dr Anne Reeckmann
Helen Lynch AM & Helen Bauer
Bob Magid OAM & Ruth Magid
Vicki Olsson
Roslyn Packer AC
(*President, Maestro's Circle*)
Packer Family Foundation
Patricia H Reid
Endowment Pty Ltd
Paul Salteri AO & Sandra Salteri
Doris Weiss & the late
Peter Weiss AO (*President
Emeritus, Maestro's Circle*)
Judy & Sam Weiss
Wilson Foundation

MAESTRO'S CIRCLE

Antoinette Albert
Terrey Arcus AM & Anne Arcus
The Estate of the late
Betty Bennett
Christine Bishop
Dugald & Janet Black
Professor Ina Bornkessel-
Schlesewsky & Professor
Matthias Schlewsky
In memory of Rosemary Cahill
Dr Rebecca Chin
John C Conde AO
Heather & Malcolm Crompton
Ian Dickson AM & Reg Holloway
Edward & Diane Federman
Nora Goodridge OAM
Ingrid Kaiser
I Kallinikos
Dr Rachael Kohn AO
& Tom Breen
Dr John Lam-Po-Tang
Olive Lawson

Sharon & Anthony Lee (2020)
In memory of Jane Mathews AO
Catriona Morgan-Hunn
Nelson Meers Foundation
A/Prof Keith Ong
& Dr Eileen Ong
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

PATRONS PROGRAM \$15K+

Ainsworth Foundation
Doug & Alison Battersby
Audrey Blunden
Checketts Family
John Curtis AM & Anna Curtis
Carolyn Githens
Paolo Hooke
Justice Francois Kunc
& Felicity Rourke
Roland Lee
The Estate of the late
Daniel-Francois Jean Lemesle
Warren & Marianne Lesnie
Susan Maple-Brown AM
Russell & Mary McMurray
The Hon. Justice AJ Meagher
& Fran Meagher
The Estate of the late Colin Price
Geoffrey Robertson AO
Graeme Robertson
Tim Robertson SC
Penelope Seidler AM
James Stening
Howard Tanner AM
& Mary Tanner
Judge Robyn Tupman
Ken & Linda Wong
Yim Family Foundation

PATRONS PROGRAM \$10K+

Stephen J Bell
Hon J C Campbell KC
& Mrs Campbell
Dr Joanna Cheung
Bob & Julie Clampett
B & M Coles
Howard & Maureen Connors
Suellen & Ron Enestrom
Richard A Flanagan III
The Estate of the late
Jennifer Phyllis Fulton
Dr Bruno & Rhonda Giuffre
The Greatorex Fund
The Estate of the late
Stanley John Harvey
The Hilmer Family Endowment
Jim & Kim Jobson
Stephen Johns
& Michele Bender
Andrew Kaldor AM
& Renata Kaldor AO
Levins Family Foundation
Dr Lee MacCormick Edwards
Charitable Foundation
Wendy McCarthy AO
Sue Milliken AO
The Estate of the late
Gordon Mills
John & Jane Morschel
Dr Dominic Pak & Cecilia Tsai
Nigel & Carol Price
In memory of Fiona Roden
Kevin J Troy
The Ross Trust
Dougall & Elizabeth Squair
Geoff Stearn
Tony Strachan
Dominic Taranto
& Anthony Cassidy

THANK YOU

SUPPORTERS PROGRAM \$5K+

Colin & Richard Adams
Dr Richard Balanson
& Dawn Talbot
David Barnes
Dr Victor Bien
& Silvana d'Alapico
Minnie Biggs
Beverley & Phil Birnbaum
Judith Bloxham
In memory of Rosemary Boyle
(Music Teacher)
Roslynne Bracher *AM*
Maggie Brown
Miguel Carrasco
& Renee Martin
Margot Chinneck
Joan Connery *OAM*
Elizabeth Conti
Ewen Crouch *AM*
& Catherine Crouch *OAM*
Donus Australia
Foundation Limited
Sarah & Tony Falzarano
Ian Fenwicke & the late
Prof Neville Wills
Leonie & James Furber
Anne Galbraith
Dr Greg Gard
& Dr Joanne Grimsdale
Dr Colin Goldschmidt
Dr Jan Grose *OAM*
In memory of Michael Hamar
Richard Hansford
Jill Hickson *AM*
James & Yvonne Hochroth
The Estate of the Late
Beryl Margaret Jamieson
Ervin Katz
Karin Keighley
Anne Elizabeth King
Anna-Lisa Klettenberg
Helen Meddings &
the late Phil Meddings
In memory of Kevin Morris
& Des McNally

Nola Nettheim
Janet Newman
Jackie O'Brien
Andrew Patterson
& Steven Bardy
Suzanne Rea & Graham Stewart
Dr Wendy Roberts
Chris Robertson & Kate Shaw
Sylvia Rosenblum
Tony Schlosser
Dr Vera Stoermer
Chiraag Tolani
Russell Van Howe
& Simon Beets
Karen Moses

SUPPORTERS PROGRAM \$2.5K+

Michael Ball
Irene & Robert Bonella
Peter Braithwaite
& Gary Linnane
In memory of RW Burley
Ian & Jennifer Burton
Cecily Cathels
Terry & Julie Clarke
Dr Paul Collett
Vanessa Cragg & the late
Ronald D Cragg *OAM*
Debby Cramer & Bill Caukill
Roxane Clayton
Rosemary Curtin
Katarina Cvitkovic
V & R Debelak
Susan & Roger Doenau
Camron Dyer & Richard Mason
Emeritus Professor
Jenny Edwards
John Ellacott
Malcolm Ellis & Erin O'Neill
John Favaloro
AM Gregg & DM Whittleston
Louise Hamshere
Dr Joanne Hart & Adam Elder
Alan Hauserman & Janet Nash
Roger Hudson
& Claudia Rossi-Hudson

In memory of Joan Johns
Dr Owen Jones
& Vivienne Goldschmidt
Terry & Helen Jones
Professor Andrew Korda *AM*
& Susan Pearson
A/Prof Winston Liauw
& Ellen Liauw
Mei Sien Loke
Dr Carolyn Lowry *OAM*
& Peter Lowry *OAM*
In memory of Wes Maley
David Maloney *AM*
& Erin Flaherty
Matthew McInnes
Dr V Jean McPherson
Keith Miller
James & Elsie Moore
Prof Elizabeth A More *AM*
Jean-Claude Niederer
& Neil Hendry
Christopher Nicolosi
Graham Quinton
Kenneth & Deborah Raphael
Barbara & Bruce Solomon
Prof Vladan Starcevic
Cheri Stevenson, in memory
of Graham
Jane Thornton *OAM*
& Peter Thornton
Gillian Turner & Rob Bishop
In memory of Robert Veel
Dr Alla Waldman
Geoff & Alison Wilson
Dr Simon Winder
Natalie Yamey
Dr John Yu *AC*

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

To discuss your giving or learn which areas
most need your support, please contact
our Philanthropy team on **02 8215 4625**
or philanthropy@sydneyphilharmonic.com.

THANK YOU

PRINCIPAL PARTNER



GOVERNMENT PARTNERS



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

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

MAJOR PARTNERS



Major Partner



Major Partner



Advisory Partner



Fine Wine Partner

GOLD PARTNERS



SILVER PARTNERS



BRONZE PARTNERS



INDUSTRY PARTNERS

FOUNDATIONS



PATRON Her Excellency The Honourable Margaret Beazley AC KC

BOARD

Geoff Wilson *Chair*
Andrew Baxter *Deputy Chair*
Geoff Ainsworth AM
William Barton
Kees Boersma
Rosemary Curtin
Susan Ferrier
The Hon. Justice AJ Meagher
Kate Shaw
Julie Sibraa
Craig Whitehead

COUNCIL

Professor The Honourable Dame Marie Bashir AD CVO *Patron Emeritus, Sydney Symphony Orchestra Council*
Anne Arcus
Terrey Arcus AM
Brian Abel
Christine Bishop
Dr Rebecca Chin
Paul Colgan
John C Conde AO
Catherine Crouch OAM
Ewen Crouch AM
The Hon. John Della Bosca
Alan Fang
Johanna Featherstone
Hannah Fink
Erin Flaherty
Dr Stephen Freiberg
Dorothy Hoddinott AC
Dr Gary Holmes
Robert Joannides
Michelle Anne Johnson
Simon Johnson
Dr John Lam-Po-Tang
Gary Linnane
Helen Lynch AM
David Maloney AM
Danny May
Fran Meagher
Taine Moufarrige
Dr Eileen Ong
Andy Plummer
Deirdre Plummer
Seamus Robert Quick
Dr Anne Reeckmann
Chris Robertson
Paul Salteri AO
Sandra Salteri
Rachel Scanlon
Juliana Schaeffer
Ali Smyth
James Stening
Russell Van Howe
Mary Whelan
Brian White AM
Kathy White
Rosemary White
Andrew Wiseman

HONORARY COUNCIL
Ita Buttrose AC OBE
Yvonne Kenny AM
Wendy McCarthy AO
Dene Olding AM
Leo Schofield AM

MANAGEMENT & STAFF

Craig Whitehead
Chief Executive Officer

Milena Stajcic
Executive Assistant

ARTISTIC PLANNING

Melissa King
Director of Artistic Planning

Sam Torrens
Associate Director – Concerts and Programming

Vico Thai
Producer Artistic Planning

Sarah Thomas
Concert Manager

Imar Leetberg
Artist Liaison Manager

Library

Alastair McKean
Head of Library

Victoria Grant
Library

Mary-Ann Mead
Library

BUSINESS SERVICES

Sarah Falzarano
Director of Finance

Daniela Ramirez
Finance Manager

Ruth Tolentino
Interim Finance Manager

Emma Ferrer
Accounts Assistant

Laura Soutter
Payroll Manager

Jonathan Zaw
IT Manager

DEVELOPMENT

Jennifer Drysdale
Director of Development

Rachel Shafran
Development Manager

Benjamin Moh
Head of Corporate Relations

Sabrina Jelcic
Corporate Relations Officer

Fleur Griffiths
Head of Philanthropy

Patricia Laksmono
Events Manager

Gabriela Postma
Philanthropy Officer

Alison Eom
Philanthropy Coordinator

LEARNING & ENGAGEMENT

John Nolan
Director of Learning & Engagement

Meklit Kibret
Program Manager, Artists Development & Public Engagement

Daniella Garnerio
Program Manager, Schools & Families

Alice Jarman-Powis
Learning & Engagement Coordinator

MARKETING

Charles Buchanan
Director of Marketing

Andrea Reitano
Head of Digital

Hugh Robertson
Editorial Manager

Craig Abercrombie
Producer, Digital Content

Alexandra Barlow
Publicity Manager

Douglas Emery
Senior Marketing Manager

Nicola Solomou
Marketing Manager

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

Jennifer Calacoci
Customer Service Team Leader

Georgia Mulligan
Customer Service Team Leader

Meg Potter
Customer Service Team Leader

OPERATIONS & PRODUCTION

Kerry-Anne Cook
Director of Operations & Production

Aeva O'Dea
Operations Manager

Tom Farmer
Production Manager

Elissa Seed
Production Manager

Jacinta Dockrill
Production Administrator

Shanell Bielawa
Production Coordinator

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
Head of Culture & Wellbeing

Yen Sharratt
People & Culture Manager

Keanna Mauch
People & Culture Coordinator

Sue Burnet
Work Health & Safety Specialist

PARTNERS IN TRANSFORMATION

We see the
power of people
in music, and
business.

Coxswain
Alliance



SYDNEY
SYMPHONY
ORCHESTRA

NAVIGATING CHANGE, DELIVERING RESULTS.

> coxswainalliance.com

