1 May 2025

TCHAIKOVSKY'S SIXTH SYMPHONY

SYDNEY SYMPHONY ORCHESTRA

Principal Partner

Emirates

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
Harry Bennetts
Associate Concertmaster
Fiona Ziegler
Assistant Concertmaster
Sun Yi
Associate Concertmaster Emeritus
Jennifer Booth
Claire Herrick
Georges Lentz
Emily Long
Alexandra Mitchell
Alexander Norton
Marcus Michelsen°
Liisa Pallandi*
Benjamin Tjoa°
Natalie Mavridis†
Liam Pilgrim†

SECOND VIOLINS
Kirsty Hilton
Principal
Marina Marsden
Principal
Victoria Bihun
Acting Assistant Principal
Rebecca Gill
Emma Hayes
Shuti Huang
Monique Irik
Wendy Kong
Benjamin Li
Nicole Masters
Robert Smith
Maja Verunica
Caroline Hopson°
Riikka Sintonen°
Jasmine Tan*

VIOLAS
Tobias Breider
Principal
Richard Waters°
Principal
Anne-Louise Comerford
Associate Principal Emeritus
Rosemary Curtin
Stuart Johnson
Justine Marsden
Felicity Tsai
Amanda Verner
Leonid Volovelsky
James Wannan°
Stephen Wright°
Ariel Postmus†
Martin Alexander*

CELLOS
Catherine Hewgill
Principal
Simon Cobcroft
Associate Principal
Leah Lynn
Assistant Principal
Kristy Conrau
Fenella Gill
Timothy Nankervis
Elizabeth Neville
Christopher Pidcock
Adrian Wallis
Noah Lawrence†

DOUBLE BASSES
Alex Henery
Principal
David Campbell
Dylan Holly
Steven Larson
Richard Lynn
Jaan Pallandi
Harry Young†
Josef Bisits*

FLUTES
Emma Sholl
Acting Principal
Carolyn Harris
Emilia Antcliff*
Guest Principal Piccolo

OBOES
Shefali Pryor
Principal
Miriam Cooney°
Alexandre Oguey
Principal Cor Anglais

CLARINETS
Olli Leppäniemi
Principal
Oliver Crofts†

BASSOONS
Todd Gibson-Cornish
Principal
Fiona McNamara

HORNS
Samuel Jacobs
Principal
Euan Harvey
Acting Principal
Marnie Sebire
Emily Newham°
Joshua Davies*

TRUMPETS
David Elton
Principal
Cécile Glémot
Anthony Heinrichs

TROMBONES
Scott Kinmont
Acting Principal
Nick Byrne
Christopher Harris
Principal Bass Trombone

TUBA
Steve Rossé
Principal

TIMPANI
Mark Robinson
Acting Principal

PERCUSSION
Rebecca Lagos
Principal
Joshua Hill°
Acting Associate Principal Timpani/Section Percussion
Timothy Constable

HARP
Louisic Dulbecco
Principal
Genevieve Lang*

Bold Principal
* Guest Musician
° Contract Musician
† Sydney Symphony Fellow

2025 CONCERT SEASON

SYMPHONY HOUR
Thursday 1 May, 7pm

Concert Hall,
Sydney Opera House

TCHAIKOVSKY'S SIXTH SYMPHONY

CONDUCTED BY RODERICK COX

RODERICK COX conductor

CLAUDE DEBUSSY (1862–1918)
Prelude to the Afternoon of a Faun (1894)

PETER ILYICH TCHAIKOVSKY (1840–1893)
Symphony No.6 in B minor, Op.74, *Pathétique* (1893)
i. Adagio – Allegro non troppo
ii. Allegro con grazia
iii. Allegro molto vivace
iv. Adagio lamentoso

Pre-concert talk
By Jim Coyle in the Northern Foyer at 6:15pm

Estimated durations
Debussy – 10 minutes
Tchaikovsky – 46 minutes

The concert will run for approximately one hour

Cover image
Roderick Cox
Photo by Susie Knoll

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YOUR CONCERT AT A GLANCE

CLAUDE DEBUSSY (1862–1918)
Prelude to the Afternoon of a Faun (1894)

Debussy's ten-minute study in erotic pastoral is a defining moment in modern music: its opening flute melody coils languidly on itself, the works harmony and orchestration concentrate on momentary pleasures, not structure or argument. And then it's over...

It was completed in 1894, the year that saw the first bottles of Coca-Cola, the conviction of Alfred Dreyfus and the armed revolt of Jandamarra in the Kimberley.

Contemporary music included Brahms' Clarinet Sonatas, Mahler's 'Resurrection' Symphony No.2 and Massenet's *Thaïs*.

1905 photograph of Debussy by French photographer and balloonist Nadar (1820–1910). Source: Wikimedia/ Bibliothèque nationale de France.

PETER ILYICH TCHAIKOVSKY (1840–1893)
Symphony No.6 in B minor, Op.74, *Pathétique* (1893)

Premiered just before Tchaikovsky's untimely death, the *Pathétique* Symphony is sometime seen as a requiem for the composer himself. He would have disagreed, though admitted that the piece is a programmatic description of strongly shifting emotions: the turbulence of the first movement, the slightly lopsided waltz of the second, and the too-joyful march of the third are all ultimately swept away by music of deep pathos and grief.

It appeared in 1893, the year that saw the United States annex Hawaii, the completion of the Corinth Canal and extensive flooding in Brisbane.

Contemporary music included Dvořák's 'New World' Symphony, Sibelius' *Lemminkäinen* Suite and Verdi's *Falstaff*.

1893 portrait of Tchaikovsky by Nikolai Dmitriyevich Kuznetsov (1850–1929). Source: Wikimedia/Tretyakov Gallery.

ABOUT THE ARTISTS

RODERICK COX conductor

In July 2020 Roderick Cox spoke to the *New York Times* about his commitment to changing historic and narrow perceptions of classical music. Through his own career both on and off stage he sets a standard for excellence, diversity, opportunity, and accessibility in the music he loves.

From the 2024/25 season, Roderick Cox will hold the post of Music Director to Opéra Orchestre National de Montpellier Occitanie. Roderick's invitations with the highest level of international ensembles include Philadelphia Orchestra, Boston Symphony, Orchestre de Paris, Los Angeles Philharmonic, Cincinnati Symphony, The Cleveland Orchestra, Philharmonia Orchestra and Deutsches Symphonie-Orchester Berlin. He is also founder of the Roderick Cox Music Initiative (RCMI, 2019) — a program that nurtures and provides scholarships and opportunities for young musicians in order to make music more accessible. Elk Mountain Productions' award winning 2020 documentary film *Conducting Life* maps his journey and reflects his passionate belief in the transformative power of music.

The 2024/25 season includes returns to the Philadelphia Orchestra, Atlanta Symphony, Halle Orchestra (UK), Lahti Sinfonia, WDR Symphony as well engagements with Rotterdam Philharmonic, Bamberg Symphoniker, Finnish National Opera Orchestra, Antwerp Symphony Orchestra and Sydney Symphony Orchestra. He will also tour with the Junge Deutsche Philharmonie which will include Berlin and Hamburg. Roderick returns to the Aspen Music Festival Chamber Orchestra in summer 2024.

In 2024, Roderick made his debut with English National Opera with Rossini's *Barber of Seville*. He has conducted at the Houston Grand Opera (*Pêcheurs de Perles*), San Francisco Opera (*Barber of Seville*), Washington National Opera (Jeanine Tesori's *Blue*) and Opéra National de Montpellier (*Rigoletto* and *La Boheme*).

Roderick's notable recording with Seattle Symphony Orchestra of William Dawson's *Negro Folk Symphony* was released in February 2023 and received high praise by *The New York Times* as one of the top five recordings to listen to, along with receiving a five-star rating by *BBC Music Magazine*. Nominated for the 2023 *BBC Music Magazine* Opera Award, Roderick's recording of Jeanine Tesori's powerful opera *Blue*, with Washington National Opera Orchestra in association with San Francisco Classical Recording Company, was released on the Pentatone label in March 2022.

Winner of the 2018 Sir Georg Solti Conducting Award by the US Solti Foundation, Roderick was born in Macon, Georgia. Roderick attended the Schwob School of Music at Columbus State University, and then later the Northwestern University graduating with a master's degree in 2011. He was awarded the Robert J Harth Conducting Prize from the Aspen Music Festival in 2013 and has held fellowships with the Chicago Sinfonietta as part of their Project Inclusion program and at the Chautauqua Music Festival, where he was a David Effron Conducting Fellow. In 2016, Roderick was appointed as Associate Conductor of the Minnesota Orchestra, under Osmo Vänskä, for three seasons, having previously served as assistant conductor for a year.

This is Roderick Cox's Sydney Symphony debut.

Photo by Susie Knoll

ABOUT THE MUSIC

WHO WAS CLAUDE DEBUSSY?

Born near Paris in 1862 to a family in modest circumstances, Debussy began learning music at the age of seven, and by ten years old was admitted to the Paris Conservatoire where he spent, on and off, twelve years studying. In the 'off' periods during the early 1880s he served as in-house pianist to Nadezhda von Meck, Tchaikovsky's patron; for Meck and himself to play, Debussy produced a number of two-piano reductions of works by Tchaikovsky, Saint-Saëns and others.

Like most of the canonical French composers Debussy applied for the Prix de Rome, failed on his first attempt, was runner-up on his second but, on his third, won. 'My heart sank,' he confessed. 'I had a sudden vision of boredom and of all the worries that inevitably go together with any kind of official recognition.' Nevertheless, in January 1885 he arrived in Rome where he would be accommodated in the Villa Medici, hated it, and spent the bare two-year minimum there. But while in Rome he did meet Liszt and Verdi, and it is from this time that his brief but consequential love of Wagner's music dates.

Debussy's near contemporary, Erik Satie, took credit for persuading Debussy to write music 'without sauerkraut' – in practice that meant abandoning several features of the Austro-German tradition including what we might call 'goal-directed structures' such as symphonic forms that move away from and back to a tonal centre, and the rich upholstery of late-Romantic orchestration.

Debussy's credo would become 'there is no theory; pleasure is the law', composing works that explored moments of sensual beauty with no – apparent – urgency to develop a musical argument, but we should be wary of simply assuming that his works are illustrative.

1905 photograph of Debussy by French photographer and balloonist Nadar (1820–1910). Source: Wikimedia/ Bibliothèque nationale de France.

And we should certainly avoid comparisons with 'what imbeciles call Impressionism' (as Debussy put it) in painting, which after all gained notoriety while the composer was still in short pants. Like Beethoven in the *Pastoral* Symphony, Debussy's musical response to the world was one of 'feeling rather than painting'. Debussy preferred his work to be compared Symbolist poetry. One of his objections to Wagner was that 'symphonic development and character development can never unfold at exactly the same rate'. In his opera *Pelléas et Mélisande*, Debussy allows the text to dictate its own speed. The vocal lines are as simple and fluid as Gregorian chant. The harmony and orchestral writing, honed in such works as the *Prélude à 'L'après-midi d'un faune'* and the *Nocturnes*, responds with infinite subtlety to the emotional fluctuation of the texts.

ABOUT THE MUSIC

ABOUT THE FAUNE

Those nymphs, I want to perpetuate them.

So bright,

Their light rosy flesh, that it flutters in the air
Drowsy with tangled slumbers.

Did I love a dream?

My doubt, hoard of ancient night,
draws to a close

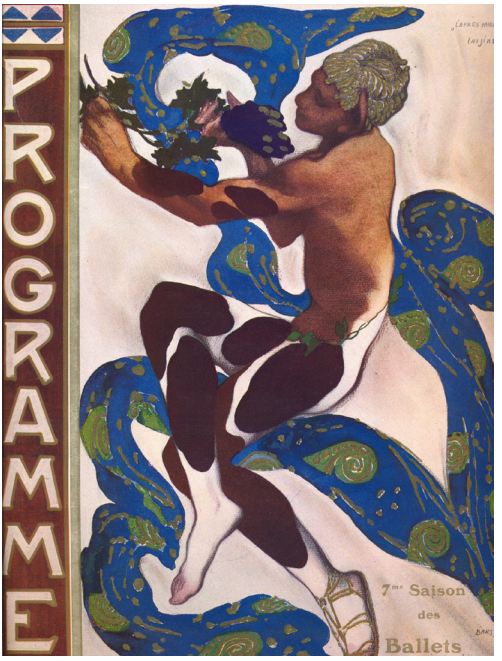
In many a subtle branch, which,
themselves remaining true

wood, prove, alas! that all alone I offered
Myself as a triumph the perfect sin of roses.

Extract from Mallarmé's *Afternoon of a Faun*
translated by Alan Edwards

Published in 1876, Stéphane Mallarmé's eclogue, *L'après-midi d'un faune* is a monument of symbolist poetry, reflecting in its sumptuous but fragmentary language the erotic fantasies of a drowsy faun - a mythical half-man, half-goat - on a hot, languid, Sicilian afternoon. Running like a thread through the imagery of fruit and flowers and naked nymphs are references to music, specifically to the syrinx. This instrument, the 'pan-pipes', was fashioned by the god Pan from reeds into which a young nymph had been transformed, desperate to escape his amorous attentions.

One such reference, to the syrinx's 'sonorous, airy, monotonous line', would become the kernel of Debussy's musical rendering of the poem. Inviting Mallarmé to hear the work in 1894, he described 'the arabesque which...I believe to have been dictated by the flute of your faun.'



The concert program for Vaslav Nijinsky's ballet *Afternoon of a Faun* (1912), illustrated by Léon Bakst (1866–1924).

In fact the work's genesis was in a proposal by Mallarmé to present a staged version of his poem at an avant-garde theatre in 1891. By now he knew and admired some of Debussy's vocal music, and went so far as to announce in the newspaper that the staged version would include music by the young composer 'M de Bussy'. The project fell through, but Debussy's imagination had been whetted. The orchestral piece that finally appeared made an immediate and positive impact with the audience, if not the critics, and may be said to be Debussy's breakthrough work. In 1912 it was choreographed and danced by Nijinsky, whose erotic performance caused one of those typically Parisian fracas.

The first phrase of the solo flute arabesque with which the piece begins has rightly been described as a founding moment in modern music. Its chromatic, rhythmically ambiguous line traces and retraces the equally ambiguous interval of the tritone: like the material elsewhere in the work that is derived from the whole-tone scale, it is in no clearly discernible key, as is shown by the varied ways in which it is harmonised on its subsequent reappearances. The second half of the melody provides more 'conventional' motifs that are taken up from time to time by the rest of the orchestra.

ABOUT THE MUSIC

Mallarmé's poem rhymes, but otherwise avoids traditional forms or a narrative line; similarly, Debussy's piece avoids the goal-directed development and tonal architecture that informs 19th 6 century symphonism. As Pierre Boulez puts it 'what was overthrown was not so much the art of development as the very concept of form itself.' Musical events, like the vivid splashes of colour that first answer the flute, are there for the immediate pleasure they give; climaxes are approached by simple repetition of motifs; the most extended melody is a richly scored, Massenet-like tune at the work's midpoint, accompanied by layered, rocking ostinatos.

The faun's is overcome by sleep and the 'proud silence of noon', and the piece ends with flutes, muted horns and the glitter of harp and antique cymbals, fading to nothingness.

Debussy's *Prelude to the Afternoon of a Faun* is written for 3 flutes, 2 oboes, cor anglais, 2 clarinets and 2 bassoons; 4 horns; percussion, 2 harps and strings.

It was premiered at the Société Nationale de Musique Paris on 22 December 1894, with Gustave Doret conducting and Georges Barrère playing the flute solo.

The Sydney Symphony Orchestra first performed the work in March 1941, with Percy Code conducting a studio performance broadcast nationally on the ABC. Our first public performance came in May of that year, with Bernard Heinze conducting and Neville Amadio playing the flute solo.

It has been a regular feature of our concert seasons ever since, with notable performances including those by guest conductors Jean Martinon (1956), Constantin Silvestri (1959), Vladimir Verbitsky (1991), George Cleve (1993), Stéphane Denève (2002), Richard Gill (2007 & 2012 *Discovery* concerts), Benjmain Northey (2009), John Nelson (2009) and Robert Spano (2012).

Notable performances led by our Chief Conductors include those by Eugene Goossens (1947, 1950), Nikolai Malko (1957 tour to Lindfield, Casino, Lismore, Murwillumbah, Bathurst and Parkes; 1960, 1961), Willem van Otterloo (1962 & 1973 regional tour to Armidale, Tamworth, Goulbourn, Wollongong and Newcastle), Louis Frémaux (1979), Zdeněk Mácal (1983), Stuart Challender (1989), Simone Young (1997), Gianluigi Gelmetti (2005) and David Robertson (2008).

Our most recent performances were with Finnish conductor Jukka-Pekka Saraste in 2018.

Scoring and history by Hugh Robertson

Portrait of Stéphane Mallarmé (1876) by Édouard Manet. Source: Wikimedia/Musée d'Orsay.

ABOUT THE MUSIC

ABOUT TCHAIKOVSKY

Tchaikovsky was born in Votkinsk, in the Urals, where his father was a mining engineer. His musical education began with the orchestrion, a mechanical contraption that played popular operatic excerpts. He also began piano lessons in 1845. The family moved to St Petersburg in 1852, where Tchaikovsky attended the School of Jurisprudence. On graduating in 1859 he was employed at the Ministry of Justice, but attended classes run by the Russian Musical Society. Under the leadership of Anton Rubinstein, the Society founded the St Petersburg Conservatory in 1862, and Tchaikovsky enrolled in its first class, with Rubinstein as his composition teacher. After three years there, Tchaikovsky was invited by Rubinstein's equally illustrious brother, Nikolai, to teach harmony for the Moscow branch of the Russian Musical Society, which would soon become the Moscow Conservatory.

Around 1868 he became, briefly, quite friendly with the group of composers known as the Kuchka ('The Five' or 'Mighty Handful'), led by Mily Balakirev. Balakirev believed that Russian composers should create distinctly Russian music, unpolluted by the techniques of Western composition. But although Tchaikovsky had used some traditional melodies, he was an internationalist at heart, and by 1877 he had broken with the Five.

Despite being homosexual, Tchaikovsky became engaged to the Belgian soprano Désirée Artôt in 1868. It didn't last.

Tchaikovsky saw no reason not to marry, and in 1877 the hour produced the woman, in the form of Antonina Milyukova, from whom Tchaikovsky received a series of love letters. It didn't last either, with Tchaikovsky abandoning Antonina for his sister's estate at Kamenka in Ukraine. He did at least provide for her in her old age.

1893 portrait of Tchaikovsky by Nikolai Dmitriyevich Kuznetsov (1850–1929). Source: Wikimedia/Tretyakov Gallery.

A year before the marriage, Tchaikovsky had received a letter from another woman, Nadezhda von Meck, who was a huge fan, but expressly did not want to meet Tchaikovsky. She did, however, want to use some of the considerable wealth her railway-tycoon husband had left her to commission new music, and for 14 years supported Tchaikovsky so that he could give up teaching and concentrate on composition. He and Meck corresponded frequently, offering us an insight into Tchaikovsky's aesthetics and methods.

As symphonist, and great composer for ballet, Tchaikovsky was fêted as far afield as the United States and Britain. In November 1893, days after conducting the premiere of his Sixth Symphony in St Petersburg, he became ill and was treated for cholera which was epidemic in the city. The treatment was successful, but Tchaikovsky died of complications.

ABOUT THE MUSIC

ABOUT THE SIXTH SYMPHONY

So, the old story – that Tchaikovsky suffered shame and anguish and who, in order to hide this and, perhaps, to change himself, unwittingly married a nymphomaniac who drove him to at least one attempt at suicide before he fled, leaving her to die, insane and derelict, later pouring his torment into his Sixth Symphony and then committing suicide – has been largely discredited. As has the conspiracy theory that originated in the former Soviet Union in the 1980s, that, owing to a dangerous liaison with a young nobleman, Tchaikovsky had been called upon by his former schoolmates (themselves under pressure from the Tsar) to go into the library with a loaded revolver and do the honourable thing – as soon, of course, as he'd finished his symphony.

Alexander Poznansky in 'Tchaikovsky: A Life Reconsidered' (the first essay in Leslie Kearney's book, *Tchaikovsky and his world* argues that urban nineteenth-century Russia was in practice more tolerant than Victorian England. Tchaikovsky's sexuality was an open secret; he enjoyed pre-eminent status within and outside Russia and his social and professional dance cards (including the Sixth's premiere on 16 October in St Petersburg) were extremely full in October 1893. He drank infected water almost certainly as a result of carelessness, and was given a State funeral at the Tsar's immediate behest. Weeks later, Moscow heard the Symphony for the first time at a performance in Tchaikovsky's memory, and as Poznansky notes:

> Stunned by the recent tragedy, the public was especially sensitive to the funereal moods of several of the symphony's passages. It is not surprising that many listeners (including some of the journalists writing about the concert for the press) gained the impression that Tchaikovsky had written a requiem for himself.

The impression would have been fed by the unusual layout of the piece, with its up-tempo third movement followed by a lugubrious slow finale, and as Tchaikovsky noted, 'Something strange is happening with this symphony! It's not that it displeased, but it has caused some bewilderment. So far as I myself am concerned, I'm more proud of it than any of my other works...'

Tchaikovsky subtitled his symphony the *Pateticheskaia* ('impassioned' than 'pathetic'), believing in music's capacity to represent specific psychological states, but only, as he himself pointed out, in retrospect – that is, after the individual had passed through any given state. And, we might add, only with the degree of technical skill which this work so amply demonstrates. The composer, in various letters, indicated that he was working very carefully on the piece – which, even so, he did at great speed – and was far from depressed at the final result, saying 'I think it will be successful; it is rare for me to write anything with such love and enthralment' and 'I can honestly say that never in my life have I been so pleased with myself, so proud, or felt so fortunate to have created something as good as this.' To his nephew Vladimir (aka Bob) Davidov, the work's dedicatee, he wrote that the piece would have a program (that is, an extra-musical narrative) but that it 'will remain an enigma to everyone—let them guess.'

Tchaikovsky with his nephew Vladimir (Bob) Davidov in 1892.

ABOUT THE MUSIC

The introduction, which struggles to pull free of gravity and silence is masterful, as is Tchaikovsky's blend of dark sound; the apparent volatility of the first movement's dynamics and tempo is achieved by a welter of extremely detailed directions in the score. In the midst of all this there is a brief quiet passage for brass intoning a fragment of Orthodox hymnody 'With thy saints, O Lord, give peace to the soul of thy servant'.
The themes of the outer movements generally have a downward vector – even those with an upward scale embedded in them begin higher than they end; the almost Janáčekian texture of the first movement's *allegro vivo* section is dominated by a downward scale from the brass. The harmonic movement mirrors this trend, as does the way in which the second movement's 5/4 waltz peters out. The third movement march appears at first to have an upwards-tending theme (but listen to its bass line) yet soon enough a downward scale emerges from the brass. The *Finale* gathers a number of strands from the previous movements: the ultimately fruitless gestures of rising scales and sequences, the inexorable fall towards deeper sounds and eventual silence.

This work may well stem from the composer's psychological experience, but whatever the experience might have been, it is mediated by Tchaikovsky's genius and his craft.

Tchaikovsky's Sixth Symphony is scored for 3 flutes (the third doubling piccolo), 2 oboes, two clarinets and 2 bassoons; 4 horns, 2 trumpets, 3 trombones and tuba; timpani, percussion and strings.

It was premiered in Saint Petersburg on 28 October 1893, conducted by Tchaikovsky himself, a mere nine days before his death.

The Sydney Symphony Orchestra first performed the work in September 1939, conducted by Malcolm Sargent.

A pillar of the repertoire, there have been dozens of notable performances over the years. Those by guest conductors include Bernard Heinze (1942 & 1944); Paul Klecki (1948); Walter Susskind (1953); Alceo Galliera (1954); Hans Schmidt-Isserstedt (1956); Constantin Silvestri (1959); Antal Dorati (1965); Arvīds Jansons (1969); Vanco Cavdarski (a free concert at Sydney Opera House in August 1973, mere weeks before its official opening); David Zinman (1977); Leif Segerstam (1979); Kurt Sanderling (1981); Georg Tintner (1984 & 1985); János Fürst (1989); Tadaaki Otaka (1992); Vernon Handley (1993); Marin Alsop (1998); Paavo Järvi (2001); Richard Gill (2001 *Discovery* concert) and Alexander Lazarev (2003).

Performances by our Chief Conductors include Eugene Goossens (1946, 1951, 1953); Nikolai Malko (1958 & 1960); Charles Mackerras (1963); Dean Dixon (1964); Willem van Otterloo (1973 & 1978); Gianluigi Gelmetti (2001 & 2005) and David Robertson (2012).

Our most recent performances were in July 2022, led by Chief Conductor Simone Young.

SYDNEY SYMPHONY ORCHESTRA

ARTISTIC LEADERSHIP

Simone Young AM
Chief Conductor

Donald Runnicles
Principal Guest Conductor

Benjamin Northey
Conductor in Residence

Vladimir Ashkenazy
Conductor Laureate

Andrew Haveron
Concertmaster
Vicki Olsson Chair

FIRST VIOLINS

Harry Bennetts
Associate Concertmaster
Judy & Sam Weiss Chair

Alexandra Osborne
Associate Concertmaster
Helen Lynch AM *& Helen Bauer Chair*

Lerida Delbridge
Assistant Concertmaster

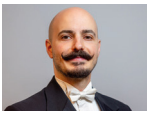
Fiona Ziegler
Assistant Concertmaster
Webb Family Chair, in memory of Dr Bill Webb & Helen Webb

Sun Yi
Associate Concertmaster Emeritus

Jenny Booth

Brielle Clapson

Sophie Cole



Sercan Danis

Claire Herrick
Russell & Mary McMurray Chair

Georges Lentz

Emily Long

Alexandra Mitchell

Alexander Norton

Anna Skálová

Léone Ziegler

SECOND VIOLINS

Kirsty Hilton
Principal

Marina Marsden
Principal

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

Justin Williams
Assistant Principal
Bob & Julie Clampett Chair, in memory of Carolyn Clampett

Anne-Louise Comerford
Associate Principal Emeritus
White Family Chair

Sandro Costantino

Rosemary Curtin
John & Jane Morschel Chair

Stuart Johnson

Justine Marsden

Felicity Tsai

Amanda Verner

Leonid Volovelsky

CELLOS

Catherine Hewgill
Principal
Jacqui & John Conde AO Chair

Simon Cobcroft
Associate Principal

Leah Lynn
Assistant Principal

Kristy Conrau

Fenella Gill

Timothy Nankervis

Elizabeth Neville

Christopher Pidcock

Adrian Wallis

DOUBLE BASSES

Kees Boersma
Principal
Brian Abel Chair

Alex Henery
Principal

David Campbell

Dylan Holly

Steven Larson

Richard Lynn

Jaan Pallandi

Benjamin Ward

FLUTES

Emma Sholl
Associate Principal
Robert & Janet Constable Chair

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

OBOES

Shefali Pryor
Principal
Council Chair

Callum Hogan

COR ANGLAIS

Alexandre Oguey
Principal
Dr Rebecca Chin & Family 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
Terrey Arcus AM Chair

Euan Harvey

Marnie Sebire
Judge Robyn Tupman Chair

Rachel Silver
Sue Milliken AO Chair

TRUMPETS

David Elton
Principal
Anne Arcus Chair

Brent Grapes
Associate Principal

Cécile Glémot

Anthony Heinrichs

TROMBONES

Scott Kinmont
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