

THE MUSIC OF
**JOE
HISAISHI**

WITH ART OF THE SCORE & THE SYDNEY SYMPHONY

24–27 September 2025
Sydney Opera House

«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

Alexandra Osborne
Associate Concertmaster
Fiona Ziegler
Assistant Concertmaster
Jennifer Booth
Sophie Cole
Sercan Danis
Claire Herrick
Emily Long
Alex Mitchell
Alexander Norton
Brian Hong°
Marcus Michelsen°
Benjamin Tjoa°
Liam Pilgrim†
Emily Qin*

SECOND VIOLINS

Lerida Delbridge
Principal
Marina Marsden
Principal Emeritus
Alice Bartsch
Victoria Bihun
Shuti Huang
Wendy Kong
Benjamin Li
Nicole Masters
Robert Smith
Maja Verunica
Riikka Sintonen°
Tobias Aan*

VIOLAS

Justin Williams
Associate Principal
Sandra Costantino
Stuart Johnson
Felicity Tsai
Ariel Postmus†
Andrew Jezek°
Rachel Dyker*
Charlotte Fetherston*
David Wicks*

CELLOS

Simon Cobcroft
Associate Principal
Leah Lynn
Assistant Principal
Fenella Gill
Timothy Nankervis
Elizabeth Neville
Christopher Pidcock
Adrian Wallis
Paul Ghica*

DOUBLE BASSES

Alexander Henery
Principal
Dylan Holly
Steven Larson
Richard Lynn
Benjamin Ward
Oliver Simpson*

FLUTES

Laura Cliff*
Guest Principal
Carolyn Harris
Katlijn Sergeant
Principal Piccolo

OBOES

Callum Hogan
Amy Clough†
Miriam Cooney°

CLARINETS

Francesco Celata
Associate Principal
Oliver Crofts†
Alexander Morris
Principal Bass Clarinet

BASSOONS

Matthew Wilkie
Principal Emeritus
Hayden Burge*
Noriko Shimada
Principal Contrabassoon

HORNS

Samuel Jacobs
Principal
Euan Harvey
Acting Principal 3rd Horn
Emily Newham°
Bryn Arnold†

TRUMPETS

Brent Grapes
Associate Principal
Cécile Glémot
Anthony Heinrichs

TROMBONES

Scott Kinmont
Acting Principal
Nick Byrne
Jeremy Mazurek†
Christopher Harris
Principal Bass Trombone

TUBA

Edwin Diefes*
Guest Principal

TIMPANI

Mark Robinson
*Associate Principal /
Section Percussion*

PERCUSSION

Rebecca Lagos
Principal
Joshua Hill°
*Acting Associate Principal
/ Section Percussion*
Buddy Lovett*
Brian Nixon*
Blake Roden*

HARP

Louísic Dulbecco
Principal

CELESTE

Catherine Davis*
Guest Principal

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

2025 CONCERT SEASON

SYDNEY SYMPHONY PRESENTS

Wednesday 24 September, 7pm

Thursday 25 September, 7pm

Friday 26 September, 7pm

Saturday 27 September, 2pm & 7pm

Concert Hall,
Sydney Opera House

THE MUSIC OF JOE HISAISHI

WITH ART OF THE SCORE &
THE SYDNEY SYMPHONY

NICHOLAS BUC conductor

AURA GO piano

ART OF THE SCORE

DAN GOLDING host

ANDREW POGSON host

JOE HISAISHI (born 1950)

World Dreams Suite (2019)

First movement – *World Dreams*

Da.Ma.Shi.E (1985, orch. 2009)

Kiki's Delivery Service Suite (1989)

Water Traveller from Samurai Kids (1993)

Summer from Kikujiro (1999)

My Neighbour Totoro Suite (1988)

INTERVAL

Howl's Moving Castle Suite (2004)

Oriental Wind (2004)

Departures (2008)

Nausicaä of the Valley of the Wind (1984)

Spirited Away Suite (2001)

Estimated duration

The concert will run for
approximately 2 hours
and 20 minutes, including
a 20 minute interval.

Cover image

By Katya Dibb

Audio

Des O'Neill, aFX Global

Lighting

Matthew Tuncheon,
Silver Bullet Projects

Produced in association with

CONCERT**lab**

Principal Partner



ABOUT THE MUSIC

WELCOME

Welcome to this very special concert event with the wonderful Sydney Symphony Orchestra, performing the music of perhaps one of the most loved film composers of all time, Joe Hisaishi. Tonight's performance aims to be a little different however as we attempt to uncover *why* Joe Hisaishi's scores are so magical and what makes them tick.

For years my good friends Nicholas Buc (tonight's conductor) and Dan Golding (my co-host) would find moments in our hectic schedules to grab lunch, or a drink, and spend 100% of the time waxing lyrical about the latest film scores. Often it included us pulling up a particular track on our phones, having it loudly play through its terrible speakers and showing each other great moments of movie scoring magic (what great café guests we must have been!). I enjoyed this time so much that I suggested we record a podcast on the subject, not that I thought anyone would listen, but because it would be a good excuse for me to trick my friends into doing this more regularly. The ruse worked, and *Art of the Score* was born!

Why do I tell you any of this story, dear audience member who loves Hisaishi and has likely never heard of *Art of the Score*? Because that original premise of wanting to spend more time with my friends, geeking-out about great moments in film music and showing each other 'the best bits' is exactly how we've designed our concert tonight. So I invite you, our new friends, to hang out with Nick, Dan and me as we explore this wonderful music with you. This time, however, someone let us use a concert hall instead of a café, and 80 of the finest orchestral musicians in the country instead of an iPhone. Truly we are in for a treat tonight!

Andrew Pogson
Host and Creative Director

ABOUT JOE HISAISHI

Despite being one of the most successful film composers of all time, sometimes it can feel a little bit like being a fan of Joe Hisaishi is to be a member of a secret club.

That's not to say that club is in any sense small. With more than 80 film soundtracks, 40 solo albums and Billboard number one hits, the Joe Hisaishi fan club may well be the biggest secret club on the planet.

But perhaps unlike many of the other big-name film composers today, you either love Hisaishi and his music, or you don't know him at all. Chances are, by being at this concert, you love Hisaishi and are an enthusiastic member of this wonderful club. There are very few Hisaishi fence-sitters out there: once encountered, his music tends to change the way you see and hear the movies. That said, if you're new to his music, we extend you a very warm and wholehearted welcome.

However, Joe Hisaishi is an enigma for many, a question ready to be answered. Perhaps it is the singular, unrepeatable nature of his collaborations with director Hayao Miyazaki, his most famous creative partner and one whose beloved movies have made Miyazaki famous the world over. Perhaps it is his broader body of work that is less frequently heard in Australia, like his collaborations with Nobuhiko Obayashi, Takeshi Kitano, Hisaishi's own directorial debut with the film *Quartet* (2001), or his extensive and quite wonderful non-soundtrack concert hall works. Or perhaps the enigma is the man himself, quietly spoken and modest to a fault, despite being personally responsible for some of the best loved compositions of the last several decades.

ABOUT THE MUSIC

Indeed, the enigma begins with a name, as Joe Hisaishi was born as Mamoru Fujisawa in 1950 in Nakano, Japan. The young Fujisawa studied music composition at Kunitachi College of Music, where he quickly fell in love with the minimalism of the likes of Terry Riley, Steve Reich and Phillip Glass. This was cutting edge music at the time, a new way of composing that continued to push at the boundaries of the avant-garde in the same way that the serialists or the modernists did earlier in the 20th century, but with a difference: it was also terrifically popular. Minimalism even made its way to the movies, and today the influence of Glass in particular can be heard at cinema multiplexes around the world.

Taking the stage name of 'Joe Hisaishi' from the Japanese transliteration of 'Quincy Jones', the American composer, musician, and producer, the then up-and-coming Hisaishi was recommended by his music publisher in 1983 to anime director Hayao Miyazaki, who was looking for a composer for the 'image album' for *Nausicaä of the Valley of the Wind* (1984). An 'image album' is promotional music, released when an anime is announced to generate excitement and imagination. Usually a lesser-known composer does this work before making way for a bigger name and the final film, but Miyazaki was so impressed with Hisaishi's approach that he demanded Hisaishi compose the full *Nausicaä* score. And with that, the great Hisaishi-Miyazaki collaborative relationship began.

Although the famous Studio Ghibli would not be born until 1985, in many ways, *Nausicaä* set the tone. *Nausicaä* is a film about nature, technology and war, all themes that Hisaishi would return to time and again with Miyazaki. Musically, in *Nausicaä*, there is minimalism, there is contemporary synth pop and there is the kind of lyrical orchestral sweep that would make Hisaishi so beloved in films like *My Neighbour Totoro* (1988), *Ponyo* (2008) and *Spirited Away* (2001). Then there is also the menace and the wistfulness of *Princess Mononoke* (1997)

and *Howl's Moving Castle* (2004), the latter of which has found renewed life in the internet era as a popular soundtrack for social media.

People tend to talk about the food of Miyazaki's movies and the way it is so lovingly – and deliciously – animated. But it is nature and the world around us that sets Miyazaki's movies apart. Next time you revisit any of his films, watch the trees, the wind, the rain and the waves. There is a buoyant stillness to Miyazaki's ecological worlds and it is Hisaishi's music that gives it that crucial life. The word 'Ghibli' was selected by Miyazaki from the Libyan Arabic for 'hot desert wind', with the idea that the studio would have a similar effect on the anime industry. Hisaishi's music is Miyazaki's own secret hot desert wind, breathing vitality into every frame. Miyazaki's films depict our environment at its most intoxicating, but just as hair, clothes and leaves are squashed and stretched by the animator's wind and rain, they are also enlivened by Hisaishi's brass, his woodwinds, his strings, his mastery of the orchestra.

Although Hisaishi's music makes the fullest use of the orchestral palette in finding each film's soul, the piano is as central to his music as nature is to Miyazaki's images. Frequently, while listening to a Hisaishi soundtrack, a peal of piano will emerge out of a fog of orchestra, presenting the listener with a startlingly well-defined melody or romantic turn. The piano is, after all, where Hisaishi writes.

ABOUT THE MUSIC

Despite being best known for his collaborations with Miyazaki, Hisaishi has formed prolific partnerships with other directors and projects – another enigma to some, but one that rewards exploration. Alongside his work with director Nobuhiko Obayashi (*Chizuko’s Younger Sister* from 1991 and *Samurai Kids* from 1993), there’s also collaborations with Takeshi Kitano, whose darker edged crime dramas afforded Hisaishi the opportunity to flex his dramatic musical muscles. Hisaishi wrote music for seven of Kitano’s films, including the Venice Film Festival Golden Lion-winning *Hana-bi* (1997), about a violent police detective forced to retire after an accident. Hisaishi also wrote music for Yōjirō Takita’s *Departures* (2008), a film where music is doubly important as it follows a struggling cellist who takes on work as a mortician. *Departures* became the first Japanese film to win the Academy Award for Best Foreign Language Film. Hisaishi also scored the key entries in the popular role-playing videogame series *Ni no Kuni*.

More recently, Hisaishi has concentrated on composing music for the concert hall and returning to his first love of American minimalist music. Hisaishi has assembled an impressive body of concert works, including symphonies and multiple compositions for contexts ranging from orchestra to small ensemble.

Hisaishi should be an enigma no more. To those of us who know his music, he rightfully takes his place as one of the greatest film composers ever, and certainly the names Miyazaki and Hisaishi sit comfortably alongside other director-composer combinations like Hitchcock and Herrmann, Spielberg and Williams.

Yet Hisaishi’s work also speaks to something even more essential than the powers of a good soundtrack or a great concert hall work. At his best, Joe Hisaishi’s music connects with the greatest enigmas that there are: the planet, our existence, our altruism for others and a hot wind breathing life into a childlike reverence for nature.

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Original theatrical posters for *My Neighbour Totoro*, *Kiki's Delivery Service* and *Howl's Moving Castle*.
Source: Wikimedia Commons.

ABOUT THE COMPOSER

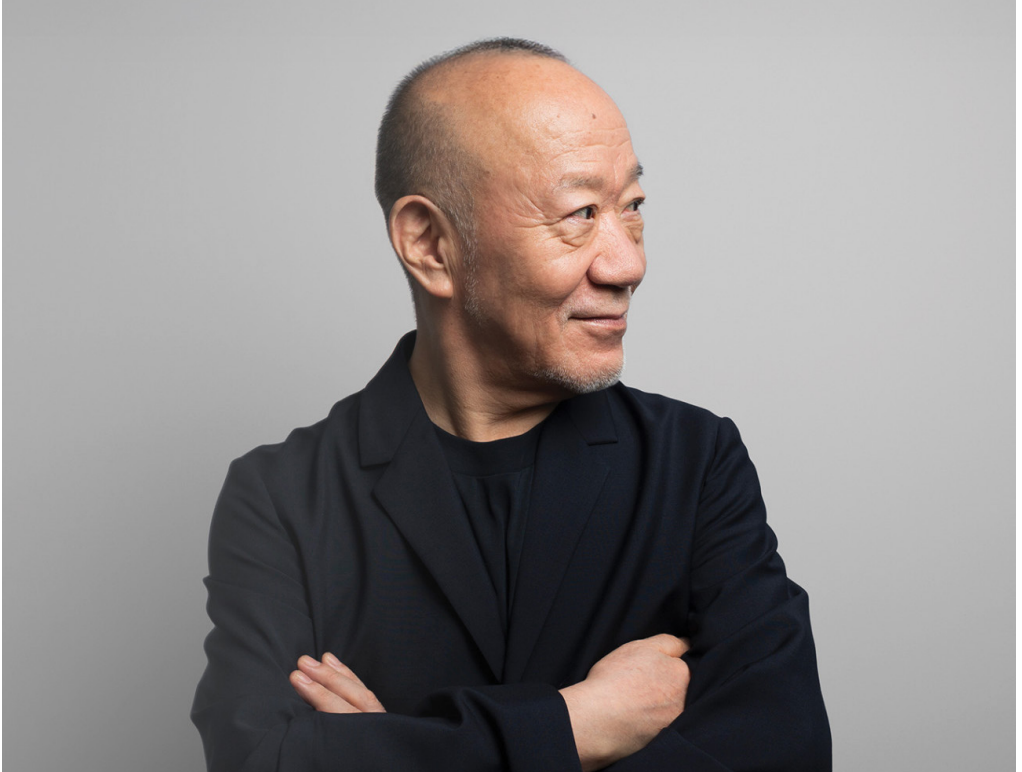


Photo by Nick Rutter

JOE HISAISHI

Hisaishi began his career as a contemporary music composer and started to develop his unique style in minimal music when he graduated from conservatory in Japan.

Presentation of MKWAJU in 1981 and the release of his first album *Information* in the following year was the kickoff of his career as a solo artist. Since his debut, he has released nearly 40 solo albums, including *Minima_Rhythm* (2009), *Melodyphony* (2010) and the latest solo album *MinimalRhythm 4* (2021). The first CD *A Symphonic Celebration* released from Deutsche Grammophon (June 2023) hit number one on US Billboard Classical Albums and Classical Crossover Albums Chart twice.

Starting with *Nausicaä of the Valley of the Wind* (1984), Hisaishi has produced music for Hayao Miyazaki films, including

My Neighbor Totoro (1988) and *The Boy and the Heron* (2023). He also composed the music for *HANA-BI* (1998) directed by Takeshi Kitano, *Departures* (2008) directed by Yojiro Takita, *Villain* (2010) directed by Sang-il Lee, *The Tale of Princess Kaguya* (2013) directed by Isao Takahata, *What A Wonderful Family!* series (2016/2017/2018) directed by Yoji Yamada. He has collaborated on the music production of over 80 films at home and abroad. He has won many awards including several Outstanding Achievement in Music prizes of Japan Academy Film Prize, the Outstanding Music in an Animated Feature Production at the 30th Annie Awards (*Spirited Away*), the Best Original Film Music Award of the fourth Korean Film Awards (*Welcome to Dongmakgol*) and the Best Original Film Score of the 27th Hong Kong Film Award (*The Postmodern Life of My Aunt*), the Best

ABOUT THE COMPOSER

Original Music of the 12th Asian Film Award (*Our Time Will Come*), and the Winsor McCay Award at the 51st Annie Awards in 2024.

In 2001, he made his debut as a film director with *Quartet*, taking charge of the theme music and co-writing the script. The film was officially invited for the World Competition section of the Montreal World Film Festival. In May 2004 at Cannes International Film Festival, Hisaishi became the first Japanese musician who conducted an orchestra, performing *The General* (representative work of Buster Keaton) at the film concert.

In July 2004, he assumed a post of first music director of New Japan Philharmonic's World Dream Orchestra, a newly formed orchestra project by New Japan Philharmonic. Since September 2014, he has been working as a producer and conductor, and holding contemporary music concerts called *Joe Hisaishi presents Music Future*, which earned him enormous popularity and records as a live album. In July 2019, he also started leading a concert series *Future Orchestra Classics* and released Beethoven: Complete Symphonies that was given "Special Prize" from 57th Record Academy Award Japan 2019. The world tour *Joe Hisaishi Symphonic Concert: Music from the Studio Ghibli Films of Hayao Miyazaki*, which he began in 2017, has captivated huge live audiences with sold-out performances at Madison Square Garden in New York over three nights, La Défense Arena in Paris, Wembley Arena in London, Olympic Hall in Munich and more. In July 2025, the tour concluded with a final performance at Tokyo Dome, drawing a total of 130,000 fans across three shows.

In recent years, Hisaishi has worked as a classical music conductor and also composed new works in a contemporary music style, including *The East Land Symphony* (Symphony No.1) (2016), *Asian Symphony* (2017), *The Border Concerto* for Three Horns and Orchestra (2020), *Symphony No.2* (2021), *Metaphysica* (Symphony No.3) (2021) and *Viola Saga* for Orchestra (2023).

His Harp Concerto, commissioned mainly by the Los Angeles Philharmonic and performed by their own harpist Emmanuel Ceysson, received its world premiere in November 2024.

Hisaishi has collaborated with a wide range of artists including Philip Glass, David Lang and Mischa Maisky and orchestras such as the Helsinki and Los Angeles Philharmonics, the Vienna, London, Chicago, Toronto and San Francisco Symphony Orchestra and the Philadelphia Orchestra, among others.

In 2009 he received the Medal of Honor with Purple Ribbon and the Order of the Rising Sun, Gold Rays with Rosette in 2023 from the government of Japan. He was appointed as Composer-in-Association of Royal Philharmonic Orchestra in April 2024. He is the Music Director with Japan Century Symphony Orchestra from April 2025.

ABOUT THE ARTISTS

ART OF THE SCORE

Art of the Score is a Melbourne-based podcast that explores, demystifies and celebrates some of the greatest soundtracks of all time from the world of film, TV and video games. In each episode hosts Andrew Pogson, Dan Golding and Nicholas Buc check out a soundtrack they love, break down its main themes, explore what makes the score tick and hopefully impart their love of the world of soundtracks.

Art of the Score has enjoyed time in the iTunes Top 10, What's Hot and New & Noteworthy lists and is listened to by soundtrack geeks all around the world. Head on over to artofthescore.com.au for more nerderly and tomfoolery.

NICHOLAS BUC conductor

Nicholas Buc is an award-winning composer, conductor and arranger with a distinguished career in both film and concert music. He studied composition under Brenton Broadstock and Dr. Stuart Greenbaum at the University of Melbourne, earning the inaugural Fellowship of Australian Composers Award. Nicholas furthered his education with a Master's degree in Scoring for Film and Multimedia from New York University, where he was honoured with the Elmer Bernstein Award for Film Scoring.

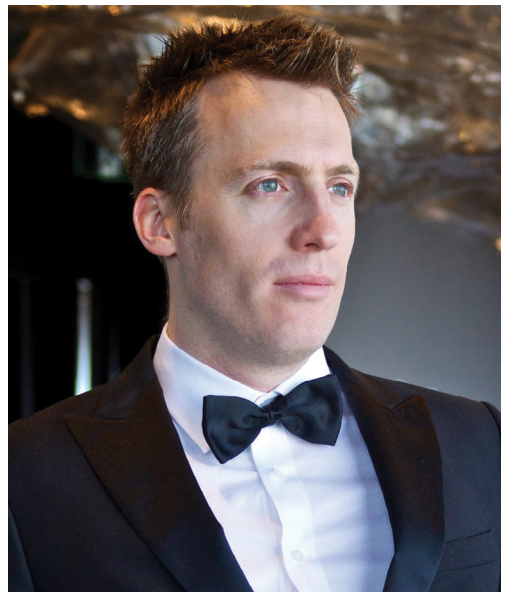
His compositions have been showcased at festivals and theatres across Australia, Asia and the United States. In November 2022, the Melbourne Youth Orchestra premiered his Trumpet Concerto, commissioned by Josh Rogan. His 100-minute oratorio, *Origins*, premiered to a sold-out audience at Melbourne Recital Hall in July 2023. Recently he scored the Australian feature film *Slant* (2022) and the Ukrainian documentary *Slava* (2023).

Nicholas has collaborated with renowned artists and ensembles, including Wynton Marsalis and the Jazz at Lincoln Center Orchestra, Nick Cave and Warren Ellis, Chris Botti, Amanda Palmer, Ben Folds and The Cat Empire. He has served as conductor and arranger for Tina Arena on six Australian tours and has created

arrangements for Birds of Tokyo, Lake Street Dive, Missy Higgins, The Avalanches, Eskimo Joe, The Whitlams and Vera Blue. His television work includes *Junior MasterChef* (2020), five seasons of *The Voice Australia* and the 2021 AFL Grand Final.

Highly sought after for live film concerts, Nicholas has conducted the world premieres of major films including *Star Wars: The Last Jedi*, *Close Encounters of the Third Kind*, *The Lion King*, *Beauty and the Beast*, *Shrek 2*, *Harry Potter and the Deathly Hallows Part 2* and *Field of Dreams*.

The 2024-2025 season saw the North American premiere of his children's work *Daughter of the Inner Stars* with the Vancouver Symphony. This season also features exciting debut engagements with the Chicago Symphony, Chicago Lyric Opera, Toronto Symphony, Kansas Symphony and Auckland Philharmonic, along with reappearances with the Seattle Symphony, Grand Rapids Symphony and Orlando Philharmonic Orchestra, as well as all the Australian symphony orchestras.



ABOUT THE ARTISTS

DAN GOLDING host

Professor Dan Golding is Chair of Media and Communication at Swinburne University, the host of *Screen Sounds* on ABC Classic and an award-winning composer and writer.

Dan is the author of *Star Wars After Lucas* (University of Minnesota Press, 2019) and the co-author of *Game Changers* (Affirm Press, 2016). He also created the soundtrack for the BAFTA, DICE and GDCA winning *Untitled Goose Game* (2019), which became the first game soundtrack in history to be nominated for an ARIA Award.

Other composing credits include the soundtracks for *Push Me Pull You* (2016) and the *Frog Detective* series, for which his score for *The Haunted Island* (2018) won the APRA-AMCOS Australian Game Developer award for Best Music. Dan recently composed the theme for the ABC's flagship podcast *ABC News Daily*. Find him on Instagram @dan.golding, or online at dangolding.com.

ANDREW POGSON host

Andrew Pogson is a producer, director and jazz musician who has worked in the music industry for over twenty years. He is the founder and Creative Director of Concert Lab, a concert producing and production company, and was previously the Head of Presentations at the Melbourne Symphony Orchestra.

He has worked with artists such as Sting, Randy Newman, Tim Minchin, Ben Folds, Joe Hisaishi and Studio Ghibli, Hiatus Kaiyote, Nick Cave, Warren Ellis and Flight Facilities, along with creating and producing world premieres with orchestras such as *The Doctor Who Symphonic Spectacular*, *Video Games Unplugged*, *Babe in Concert*, *Symphonica* featuring Armand Van Helden, *The Film Music of Nick Cave & Warren Ellis Parasite in Concert* and *This Gaming Life* with music comedy trio Tripod (where he also hosts their podcast *Perfectly Good Podcast*). Find him on Instagram @andrewjpogson or online at concertlab.com.au.



L - R: Dan Golding, Andrew Pogson and Nicholas Buc. Photo by Melanie Hiluta.

ABOUT THE ARTISTS

AURA GO piano

Australian pianist Aura Go is a performer, curator and educator. She performs across the globe – as soloist in concerti from JS Bach to Sofia Gubaidulina, as recitalist and chamber musician in imaginative programs that interweave old and new music and as speaker and actor in interdisciplinary performance projects. In recent seasons Aura has been soloist with the Melbourne, Adelaide and Queensland Symphony Orchestras, Tapiola Sinfonietta, the Melbourne Chamber Orchestra and Orchestra Victoria. Festival appearances have included the Edinburgh Festival, Kuhmo Chamber Music Festival, PianoEspoo, Melbourne International Arts Festival, Australian Festival of Chamber Music and the Musica Viva Festival.

With pianist Tomoe Kawabata, Aura formed the KIAZMA Piano Duo, now established as one of Australia's most dynamic ensembles. She also enjoys a musical partnership with Timo-Veikko 'Tipi' Valve (Principal Cello, Australian Chamber Orchestra), with whom she recorded the complete Beethoven Cello Sonatas and Webern works for cello for ABC Classics. A passionate advocate for new and underrepresented repertoire, Aura's discography includes first recordings of works by Lisa Illean (with Emma McGrath, Tilman Robinson and ANAM Strings), Japanese works for piano duo (with KIAZMA) and duets of Ekaterina Komalkova (with Ian Munro). In 2023 Aura toured nationally in a critically acclaimed performance as pianist-actor in the stage adaptation of Paul Kildea's *Chopin's Piano*.

Born in Melbourne, Aura studied at the Victorian College of the Arts and the Australian National Academy of Music (ANAM) before completing her Master of Music at the Yale School of Music. She then spent seven years in Helsinki, combining an active performing career with doctoral research at the Sibelius Academy. Her PhD explored the intersections of acting and music performance, focusing on developing musicians' embodied imagination as a foundation for sincere, creative and compelling performances.

A passionate educator, Aura has taught piano at Yale College (USA) and the Sibelius Academy (Finland) and has been invited as a visiting artist to institutions including the Royal Academy of Music in Aarhus (Denmark), the Feliks Nowowiejski Academy of Music in Bydgoszcz (Poland), Fulbright College of Arts and Sciences (University of Arkansas, USA) and ANAM. She is now Head of Piano at the Sir Zelman Cowen School of Music at Monash University, where she leads a vibrant program that nurtures creativity, collaboration and artistic curiosity.



Photo by Anne Moffat

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*



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



Lerida Delbridge
Principal



Kirsty Hilton
Principal



Marina Marsden
Principal Emeritus



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



Shutí Huang



Monique Irik



Wendy Kong



Benjamin Li



Nicole Masters
*Nora Goodridge OAM
Chair*



Robert Smith



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
*Deborah Anne
Jones Chair*



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 Constable
& Family Chair*



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

PICCOLO



Katljin Sergeant
Principal

OBOES



Shefali Pryor
Principal
Council Chair



Callum Hogan

COR ANGLAIS



Alexandre Oguey
Principal
*Dr Rebecca Chin
& Family Chair*

CLARINETS



Olli Leppäniemi
Principal



Francesco Celata
Associate Principal
John Curtis AM Chair



**Christopher
Tingay**



Alexander Morris
Principal

BASS CLARINET

BASSOONS



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



Matthew Wilkie
Principal Emeritus
*Nelson Meers
Foundation Chair*



Fiona McNamara
*Nelson Meers
Foundation Chair*



Noriko Shimada
Principal

CONTRABASSOON

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
Associate Principal
*Audrey Blunden
Chair*



Nick Byrne
*Tim Robertson SC
& Francesca Delano
Davis Chair*



**Christopher
Harris**
Principal



Steve Rossé
Principal

BASS TROMBONE TUBA

TIMPANI



Antoine Siguré
Principal



Mark Robinson
Associate Principal/
Section Percussion

PERCUSSION



Rebecca Lagos
Principal
I Kallinikos Chair



**Timothy
Constable**
*Christine Bishop
Chair*

HARP



**Louisic
Dulbecco**
Principal



Wilson Parking

SYDNEY
SYMPHONY
ORCHESTRA

Wilson Parking is proud to support
the Sydney Symphony Orchestra



THANK YOU

VISIONARIES

Brian Abel
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& Johanna Featherstone
The Berg Family Foundation
Robert Constable & Family
Dr Richard Henry ^{AM}
& the late Dr Rachel Oberon
Dr Gary Holmes
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