

SEASON 2008  
KALEIDOSCOPE

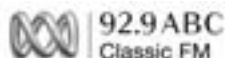
## A TRIBUTE TO DUKE ELLINGTON

Thursday 23 October | 8pm  
Saturday 25 October | 8pm  
Sydney Opera House Concert Hall

**Hamish McKeich** conductor  
**James Morrison** trumpet  
**Joe Chindamo** piano  
**Jonathan Zwartz** bass  
**John Morrison** drums

The music of  
**EDWARD KENNEDY 'DUKE' ELLINGTON (1899–1974)**

*Most of Duke Ellington's music was composed for jazz orchestra.  
The symphonic orchestral arrangements in this concert are by  
Graeme Lyall unless otherwise indicated.*



Saturday night's performance  
will be broadcast live across  
Australia on ABC Classics FM 92.9.

### **Black, Brown and Beige – Suite**

Symphonic orchestration  
by Maurice Peress

*Black (A Work Song)  
Brown (Come Sunday)  
Beige (Light)*

### **It Don't Mean a Thing (if it ain't got that swing)**

**Take the A Train**  
by Billy Strayhorn

**Mood Indigo**  
(composed with  
Barney Bigard)

**El Gato**

### **INTERVAL**

*Program order may change on the night.*

### **Giggling Rapids (from *The River*, a ballet)**

Arranged by Ron Collier

### **Ellington Medley**

*Come Sunday – Do Nothing  
Till You Hear From Me –  
Sophisticated Lady (with  
Otto Hardwick) – Cotton Tail*

### **Solitude**

Arranged by Morton Gould

### **Don't Get Around Much Anymore**

### **C-Jam Blues**

### **Satin Doll**

### **Caravan**

(composed with Juan Tizol)

Pre-concert talk by Robert Murray  
at 7.15pm in the Northern Foyer.  
Visit [www.sydney-symphony.com/  
talk-bios](http://www.sydney-symphony.com/talk-bios) for biographies of  
pre-concert speakers.

The performance will conclude  
at approximately 10.15pm

Artist biographies begin on  
page 17.

PRESENTING PARTNER





## **WELCOME MESSAGE FROM PAUL FEGAN**

It is with great pleasure that we welcome you to this evening's performance of A Tribute to Duke Ellington with James Morrison and the Sydney Symphony.

St.George is excited to bring the celebrated James Morrison to the Concert Hall at the magnificent Sydney Opera House and to be a part of this special event.

We already have a great association with the Sydney Symphony and recently announced that we will be the Presenting Partner of the innovative Kaleidoscope series in 2009. With a focus on developing new audiences and its orchestral blend of jazz, film and world music, Kaleidoscope offers the perfect platform for St.George to build on our four-year association with the Sydney Symphony, and to support the Orchestra in building its audience.

But for now, relax and enjoy what is certain to be an enchanting concert by the one-and-only James Morrison, as he performs all your favourite songs with Australia's flagship orchestra – together celebrating the works of jazz legend Duke Ellington.

All of us at St.George hope you enjoy this wonderful evening.

A handwritten signature in black ink, appearing to read 'Paul Fegan', with a large, stylized flourish at the end.

Chief Executive Officer  
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# INTRODUCTION

## Duke Ellington

He was christened Edward Kennedy Ellington in 1899. By the time he was 12 years old his innate elegance and aplomb had already given rise to a new name, 'Duke'. He was destined to be musical royalty, a household name, a musician with a lasting influence and an enduring appeal. Not that he and his band thought much about that. 'We're not interested in writing for posterity,' he said, 'We just want it to sound good right now!'

Ellington's band was his instrument. 'I might think of a wonderful thing for an oboe, but I ain't got no oboe and it doesn't interest me,' he once told a German refugee, a classical musician who knew his Stravinsky and was curious about jazz. 'My band is my instrument even more than the piano.'

But Ellington found a voice in the concert hall too, with music conceived for orchestra. One of his mentors was Will Marion Cook, who'd studied with Dvořák at the pioneering National Conservatory of Music in the 1890s, and who by the time Ellington met him was the 'grand old man of African-American music'. Cook distilled the conservatory education this way: 'First you find the logical way, and when you find it, avoid it, and let your inner self break through and guide you. Don't try to be anybody else but yourself.'

Ellington took the advice to heart. Even when European critics began calling him 'the American Bach', he was himself. And the music always came first, a mistress who 'plays second fiddle to none'. Which is why it sounds good right now!



# ABOUT THE MUSIC

## A Tribute to Duke Ellington

**'All musicians should get down on their knees one day to thank Duke Ellington.'**

**– Miles Davis**

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**'beyond category'**

DUKE ELLINGTON

Duke Ellington had a favourite phrase to describe musicians whose work he admired – he would say that they were 'beyond category'. This remark perhaps offers an insight into the holistic manner in which he approached his music-making and why he continues to exert such a potent influence in music today.

The man whom many have described as jazz's – or indeed America's – greatest ever composer lived an extraordinary life and amassed thousands of compositions. His career began in the relatively modest dance band scene in Washington DC and would eventually encompass the Harlem Renaissance, the rise and ebb of swing, the

challenge of bebop, and the subsequent fragmentation of jazz styles. Through it all Ellington continued to follow his own idiosyncratic course, and by the time of his death in 1974 jazz had truly established itself as arguably the foremost art form of the 20th century.

It would seem that music was Duke's destiny. As a youngster he studied to be a commercial artist and established a small business after leaving college, running dance bands on the side. He got his very first gig filling in for a pianist and, as he only knew two tunes and had to play for five hours, he played them again and again, attempting to vary the melody and tempo, and gaining an insight into the variation and arranging techniques for which he would become famous. He was not a great performer at this stage, but he continued to hone his pianistic skills after moving to New York and 'cutting' with the great masters of Harlem stride piano, such as James P. Johnson and Willie 'The Lion' Smith (whom he would later immortalise in *Portrait of the Lion*). Harlem was a riot of creative energy at that time, and jazz could be heard

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Entrance to the Cotton Club in Harlem, New York (1931)



**Johnny Hodges performing with Duke Ellington at the Small Band Session for Danish Television, Copenhagen (1967)**

on every corner. There was a living to be made in rent parties, parlour socials and the cabarets and speakeasies that began to spring up as a result of prohibition. By the time of his residency at the Cotton Club, Ellington had begun to assemble some of the musicians who would form his Famous Orchestra and whose names have since passed into legend: Sonny Greer, Bubber Miley, Joe ‘Tricky Sam’ Nanton, Barney Bigard, Harry Carney, Cootie Williams and Johnny Hodges, to name a few. Many of the men stayed with Ellington for the duration of their careers, carving out a personal identity for the band’s very distinctive sound.

Duke’s time at the Cotton Club played a crucial role in forming his unique compositional style. The club was owned and run by the mob and had one aim – to make money. ‘Slumming’ in Harlem was the fashion and the club played to the prejudicial notions of the affluent white clientele by mounting exotic-themed shows. As the house band, Duke and his men were required to perform the music for these revues, back the specialty acts and chorus line, and provide dance music for the club’s patrons in between. Sonny Greer’s flamboyant drums and the growl and gutbucket techniques of Miley and Nanton were perfect for the jungle style the band perfected, incorporating a kind of vocalised instrumental element into numbers such as ‘Echoes of the Jungle’, ‘Jungle Jamboree’ and ‘Jungle Nights in Harlem’. Duke began to craft music with the particular capabilities of his musicians in mind and tended to exploit the talents of soloists who had their own unique voice, primarily altoist

### **Graeme Lyall**

Many of the orchestral arrangements you hear tonight have been written by Graeme Lyall. A fixture on the Australian music scene for many years, Graeme started out at 17 as a saxophonist at the Palais Ballroom and The Embers nightclub in Melbourne. Since then he’s worked extensively as a performer, composer, arranger and producer in television. He’s collaborated with an impressive roster of Australian and international talent, including Olivia Newton-John, Debra Byrne, Tom Jones and Sammy David Jr., and his credits include musical director for *The Don Lane Show*, *Hey Hey It’s Saturday*, the AFL and NRL Grand Finals, and the Logie Awards. He’s also taught at the Sydney Conservatorium, Victorian College of the Arts and the WA Academy of Performing Arts. In 2003 he was made a Member of the Order of Australia and received the Centenary Medal.



Cat Anderson in Copenhagen (1967)

Johnny Hodges, whose silky portamento graced many ballads. Among the other instrumentalists exploited by Ellington for their distinctive style and technique was high note trumpeter Cat Anderson who, along with the other members of the trumpet section, contributed an outstanding solo in **El Gato** (The Cat).

Ellington expanded the orchestra, which enabled him to experiment more freely with tone colour and texture, creating those marvellous dissonances for which his music is so famous (and which Billy Strayhorn would term 'the Ellington effect'). Somewhat unusually for jazz bands at the time, he voiced chords across sections, mixing reeds with brass to startling effect, such as in his 1930 recording of **Mood Indigo** with muted trumpet and Barney Bigard's low-register clarinet. Duke would experiment with his musicians during rehearsals, asking them to play different permutations of notes; as a result many arrangements were learned aurally and not written out. His arranging became increasingly sophisticated and incorporated a diversity of themes and development. Listening to some of the early 78 rpm recordings, it is striking how dense the structure is – a lot is packed into three minutes. As the club's reputation grew, many big names made the trip uptown to hear him, including classical music luminaries such as Leopold Stokowski. Australian-born composer Percy Grainger invited the band to play at one of his lectures at New York University and declared Ellington one of the three greatest composers who ever lived, alongside Bach and Delius.





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Duke Ellington and the Cotton Club Orchestra in New York (1931)

The Cotton Club's radio broadcasts brought Ellington wider exposure and his association with manager Irving Mills resulted in commercial success, with the band conducting highly successful European tours and criss-crossing the US in their own Pullman train carriage (Mills' solution to protecting the men from the humiliation of segregated accommodation and travel). Many regard the 1930s and early 40s as the peak of the band's career, and the Victor label recordings of this period as the essence of the Ellington sound. By this time Billy Strayhorn was on board as Duke's writing partner (although the full extent of Strayhorn's contribution remains unclear), and the band's stellar line-up included tenor saxophonist Ben Webster and bassist Jimmy Blanton. (Blanton's fine melodic pizzicato was showcased on *Jack the Bear*, but his tenure was cut short by his untimely death from tuberculosis in 1942 at the tragically young age of 23.) Webster featured on the up-tempo **Cotton Tail**, his solo vying for supremacy with the block harmonised sax section chorus. This and other numbers such as Strayhorn's **Take the 'A' Train** (which became the band's signature tune), **Caravan** (co-composed by Juan Tizol), **It Don't Mean a Thing** and



Duke Ellington sitting at the piano with Billy Strayhorn, composer of *Take the A Train*

*I Got It Bad (And That Ain't Good)* are for many classic Ellington. Some compositions which were written as instrumentals later had lyrics added and became popular songs, including **Sophisticated Lady**, *Never No Lament* (which became **Don't Get Around Much Anymore**) and *Concerto for Cootie (Do Nothing Till You Hear From Me)*.

The introduction of the long-playing record in the 1940s gave Ellington the opportunity to expand the three-minute form (an ambition he had harboured since writing *Creole Rhapsody* in 1931). From 1943 for a period of several years he performed annual concerts at Carnegie Hall, showcasing works including *The Deep South Suite*, *The Liberian Suite*, *The Perfume Suite* and *The Tattooed Bride*.

The first of his concert works was **Black, Brown and Beige** and, despite the concert being eagerly awaited and having sold out well in advance – Eleanor Roosevelt was among the well-known faces in the audience, and Frank Sinatra went backstage to offer his best wishes – the work was not well received by critics on its premiere. Ellington called it a ‘tone parallel to the history of the American Negro’, and the different sections provide a musical portrait of the story of the black experience in America, from enslavement and religious redemption (the spiritual ‘**Come Sunday**’) to emancipation and migration to Harlem. Despite Ellington’s diplomacy in the face of the institutionalised racism that was a part of everyday life for him at that time (his restraint during the civil rights upheavals of the 1960s and 70s prompted anger in certain sections of the black community) his desire to tell the story of his people and help shape their cultural landscape underpinned much of his work. He was stung by the work’s negative reception in New York and was reluctant to perform it in full again. However he continued to pioneer the extended jazz format and **The River**, a collaboration with Alvin Ailey, was commissioned by the American Ballet Theatre in 1970. From the 1960s he performed a series of ‘sacred’ concerts for which he composed faith-inspired works.

Much has been made of Duke’s suave demeanour and aristocratic bearing, but it went far deeper than sartorial elegance; he felt strongly that he represented a great and proud race and the best that it had to offer. Perhaps it was for this reason that he continually strove to craft ‘Negro music’ – as he called it – that portrayed every nuance of the African American experience in defiance of narrow



Duke Ellington (1969)

© HORST TAPPE / LEBRECHT MUSIC & ARTS

racial stereotypes. In addition to his large and impressive output of songs, jazz originals and works for dance and the theatre, Ellington also composed music for the films *The Asphalt Jungle* (1950) and *Anatomy of a Murder* (1959) – and all the while carrying out a punishing schedule of twice-nightly shows. We can only imagine what magic he could have conjured if he had been able to experiment further with larger orchestral forces. As he said, ‘I don’t know where jazz itself starts or where it stops, where Tin Pan Alley starts or where jazz ends, or even where more serious music and jazz divide. There is no specific boundary line. You know what it is about music? When it sounds good, it is good.’

Miles was right – we don’t have to get down on our knees, but we should all thank the Duke for a body of timeless music that is, quite simply, beyond category.

LORRAINE NEILSON  
SYMPHONY AUSTRALIA ©2008

**‘I don’t know where jazz itself starts or where it stops, where Tin Pan Alley starts or where jazz ends, or even where more serious music and jazz divide. There is no specific boundary line. You know what it is about music? When it sounds good, it is good.’**

DUKE ELLINGTON



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# MUSICIAN SNAPSHOT

## Fenella Gill – going her own way

Fenella Gill, cellist with the Sydney Symphony, is joined by her six-year-old daughter Audrey on the day of this ‘snapshot’ interview. Audrey is home from school, her left hand firmly swathed in bandages following a close encounter with a glass door. No permanent damage fortunately, but it does raise an interesting question: what if it were Fenella’s own hand sporting a similar fresh dressing? ‘I think it would be extremely challenging, and probably a bit miserable and frustrating if I couldn’t play.’

Fenella grew up in a musical household. ‘My mother would often wake us up on the weekend by playing a record of a Mozart violin concerto, or the Elgar cello concerto, perhaps to drop the hint that we [Fenella and her three sisters] should get up and practise?’ Repetitive Strain Injury (RSI) in her late teens threatened to put a stop to Fenella’s aspirations of becoming a professional musician. ‘I was practising incredible hours every day, and it wasn’t healthy, obviously. I overcame it with a lot of physical exercise; a lot of bike-riding and swimming backstroke; doing the opposite movements to sitting playing the cello all day.’

Thankfully, Fenella recovered to full health. ‘It’s very hard psychologically to not be able to do something that you really want to do. But I think it’s made me a lot stronger. I really believe you will always end up finding your own way to play. So much of what we do is positive thinking. Maturity comes when you learn to trust yourself, to let go of how you think you *should* play and to experiment; to be able to play with conviction and believe that’s what you’re doing. I’m also very aware now in the orchestra of how my body is feeling.’



KEITH SAUNDERS

Jacqueline du Pré, the cellist synonymous with the Elgar cello concerto, was diagnosed with Multiple Sclerosis at the age of 26, prematurely ending her performing career. ‘Du Pré’s recording of the Elgar was the first one I ever owned and I had lessons on the same concerto with her teacher, William Pleeth. And though du Pré was English, and the piece is English, it’s not the stereotype that you might think. She was incredibly expressive.’

Du Pré’s association with other artists like Pinchas Zuckerman, Itzhak Perlman and Daniel Barenboim put her in a class of ‘untouchables’ in Fenella’s mind. ‘These are names I grew up with. They were performers who achieved legendary status. I think it’s really exciting to have Ashkenazy, who was also a part of that group, as our Principal Conductor. It’s like a direct link to the good old days.’

GENEVIEVE LANG ©2008

# MORE MUSIC

## Selected Discography

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### DUKE ELLINGTON

In 1999 RCA Victor released Duke Ellington's complete recordings in a 24-disc boxed set, *The Duke Ellington Centennial Edition*. Individual discs and smaller sets were subsequently released for those seeking particular periods in the Duke's output or a selective compilation.

RCA VICTOR 63386-2 (COMPLETE)

The Naxos Jazz Legends series includes 14 volumes of Ellington's music, organised in chronological periods. Many of the songs from tonight's concert can be heard in: Vol.1 Cotton Club Stomp (1927–1931); Vol.2 It Don't Mean a Thing (1930–1934); Vol.3 Reminiscing in Tempo (1932–1935); Vol.4 Echoes of Harlem (1936–1938); Vol.6 Tootin' Through the Roof (1939–1940); and Vol.7 Cotton Tail (1940)

NAXOS 8.120509; 8.120526; 8.120589; 8.120682; 8.120729; 8.120738

### ELLINGTON IN THE CONCERT HALL

#### Duke Ellington: Four Symphonic Works

Maurice Peress conducts the American Composers Orchestra in *Black, Brown and Beige, Harlem* and other music for orchestra.

NIMBUS 2511

#### Ellington: Suite from The River

Neeme Järvi conducts the Detroit Symphony Orchestra. This recording also includes Solitude in Morton Gould's arrangement.

CHANDOS RECORDS 9909

#### Classic Ellington

Simon Rattle and the City of Birmingham Symphony Orchestra join with distinguished jazz artists in Luther Henderson's arrangements of Ellington classics, including Take the A Train and Sophisticated Lady. (Available as a digital download from the iTunes Store and as an ArkivCD from arkivmusic.com)

EMI CLASSICS 57014

### JAMES MORRISON

#### 2x2: James Morrison and Joe Chindamo

Quartets (with John Morrison and Phil Stack) and duos.

MORRISON RECORDS MR18

#### On the Edge

with Simon Stockhausen

MORRISON RECORDS MR15  
(ALSO AVAILABLE ON DVD)

#### Scream Machine

MORRISON RECORDS MR010

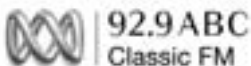
#### The Other Woman

With Deni Hines

MORRISON RECORDS MR60762

## Broadcast Diary

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### OCTOBER–NOVEMBER

31 October, 1pm

#### MIDORI GALA (2006)

**Miguel Harth-Bedoya** conductor

**Midori** violin

Britten

#### ELGAR FESTIVAL BROADCASTS

**Vladimir Ashkenazy** conductor

3 November, 7pm

#### Jian Wang

Cello Concerto, Symphony No.1

8 November, 8pm

#### Lilli Paasikivi

mezzo-soprano  
Sea Pictures, Serenade, Symphony No.2

12 November, 8pm

#### James Ehnes

violin  
Violin Concerto, Enigma Variations, Pomp and Circumstance Marches

20 November, 8pm

**Lilli Paasikivi, Mark Tucker,**  
**David Wilson-Johnson** vocal soloists  
**Sydney Philharmonia Choirs**

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Tue 11 November, 6pm

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# ABOUT THE ARTISTS

## **Hamish McKeich** conductor

Hamish McKeich works regularly in Australia and Europe and conducts all the major orchestras in New Zealand. From 2002 to 2006 he was Associate Conductor of the New Zealand Symphony Orchestra, and he is Chief Conductor of New Zealand's two leading contemporary ensembles, Stroma and 175East.

He was born in Christchurch, New Zealand and began bassoon studies with his father, Rosslyn McKeich, later studying with Gordon Skinner and Colin Hemmingsen. At 19 he was appointed Associate Principal Bassoon with the Sydney Symphony Orchestra and the Australian Chamber Orchestra. The following year he won the New Zealand National Concerto Competition and was an instrumental finalist in the ABC Young Performers Award.

Hamish McKeich studied conducting with the renowned teacher and pedagogue Ilya Musin as well as Valery Gergiev, Sian Edwards and Peter Eötvös. He was a participant in the Kirill Kondrashin International Conducting Masterclass in Hilversum, Holland, and was also a finalist of the Gergiev Festival Conductors Masterclass, under the guidance of Professor Musin and Valery Gergiev.

He has worked with the New Zealand Symphony Orchestra, Metropole Orkest of the Netherlands Radio, Asko Ensemble of Holland, Melbourne Symphony Orchestra, Adelaide Symphony Orchestra, Auckland Philharmonia and Christchurch Symphony amongst others. He has recently toured China as Music Director of the National Philharmonic Orchestra of New Zealand.

This season's engagement highlights include regular concerts and recordings with the New Zealand Symphony Orchestra, return visits to the Metropole Orkest, and further engagements with Auckland Philharmonia.



## James Morrison trumpet

James Morrison is a virtuoso in the true sense of the word and plays trumpet and many other instruments. He was given his first instrument at the age of seven; at nine he formed his first band; and at 13 he was playing professionally in nightclubs. When he was just 16, he made his US debut at the Monterey Jazz Festival.

Following this were performances at the big festivals in Europe – including Montreux, Pori, North Sea, Nice and Bern – playing with Dizzy Gillespie, Cab Calloway, Woody Shaw, Red Rodney, George Benson, Ray Charles, B.B. King, Ray Brown, Wynton Marsalis and other jazz legends. There were also gigs in the world's most famous jazz clubs – the Blue Note and Village Vanguard in New York, the New Morning in Paris and Ronnie Scott's in London.

James Morrison's career has been diverse. He recorded *Jazz Meets the Symphony* with the London Symphony Orchestra, and performed concerts at the Royal Albert Hall with the London Philharmonic Orchestra and at the Royal Opera House, Covent Garden for Princess Anne. He has given royal command performances on two occasions for Her Majesty Queen Elizabeth II and played for US Presidents Bush and Clinton at Parliament House in Australia. In 1997, he was awarded the Order of Australia Medal in recognition of his service to the arts.

Recent concerts include Hollywood Bowl, the Auckland Philharmonic Orchestra, the Israel National Orchestra and the LA Jazz Festival. In addition to touring the world for much of the year, he is head of Morrison Records, an independent label dedicated to the best of jazz. Recent releases include *2x2* with Joe Chindamo, and last year he gave the premiere performance of Lalo Schifrin's Concerto for Jazz Trumpet and Piano with the Sydney Symphony.

James Morrison also spends much time in education, conducting masterclasses and workshops in many countries. He is the patron of six youth bands throughout Australia, offers an annual scholarship to further the music education of young Australians, and is an avid user of the latest technologies to furthering jazz and music education on the Internet.



## Joe Chindamo piano

Pianist and composer Joe Chindamo was born in Melbourne in 1961. At six he took up the accordion; at 15, inspired by Oscar Peterson, he switched to piano. Soon he was working with band leader Denis Farrington and teaching himself jazz piano.

At 18 he received his first formal piano lesson. (Since then he has travelled to Italy regularly to further his classical piano studies.) He soon became the preferred pianist of the leading Australian film composers and his playing has featured in more than 60 films, including *Evil Angels* and *Babe*. He has accompanied Shirley Bassey, recorded with Vince Jones, Olivia Newton-John, Christine Sullivan and Yvonne Kenny, and played with Dame Kiri Te Kanawa, Caroline O'Connor, Don Burrows, and Dianne Reeves on her 2006 Australian tour.

He has toured to Europe, the US, Argentina, India, Israel and Japan (where his recordings are especially successful). This year both pianist Michele Campanella and piano maker Paolo Fazioli invited him to perform in Italy, presenting him in distinguished classical series. In Australia he has appeared in the major festivals, including the Melbourne International Jazz Festival, for which he gave four concerts last year.

His collaborations include the late Ray Brown, Lee Konitz, Mike and Randy Brecker, Ernie Watts, Graeme Lyall and Ravi Coltrane. With Billy Cobham he made 20 international tours as well as two recordings. He works frequently with James Morrison, including recording the CD *James Morrison and Joe Chindamo 2x2*.

More recently he has released *Answer Me My Love*, *Duende – The Romantic Project* and the DVD *Joe Chindamo in Japan*. His many recordings have won him ARIA nominations and *Anyone Who Had a Heart* won the ABC Listeners' Choice award for Best Australian CD of 1997. His album *Live at Umbria Jazz 05* won the Bell Award for Best Classic Jazz Album of 2006. In 2002 and 2004 he received the MO Award for Instrumental Jazz Performer of the Year. In 2003, he was awarded a two-year Australia Council Fellowship, enabling him to compose an accordion concerto.



## Jonathan Zwartz bass

Jonathan Zwartz is one of Australia's leading jazz musicians. He has played and recorded with many of the most outstanding Australian artists including James Morrison, Katie Noonan, Renee Geyer, Vince Jones, Bernie McGann, Mike Nock, Dale Barlow, Tina Harrod, and Steve Kilby.

He is in demand to back international stars on their Australian tours and has played with American jazz artists Pharoah Sanders, Branford Marsalis, Chico Freeman, Andy Bey, Mark Murphy, Kurt Elling, Johnny Griffin, Barbara Morrison, Larry Goldings, Ben Monder, Tim Ries and Billy Drummond, and UK superstars such as Nigel Kennedy, Cleo Laine and John Dankworth.

In 2001 Jonathan co-produced *the Pulse*, a ten-part documentary series on jazz in Australia, involving over 100 musicians and ten venues, which has been screened and re-screened on ABC television since its first airing.

He has organised many noteworthy events in the Australian music scene, including the Starfish Club (broadcast live to air on ABC Radio National) and live music programs for Sydney venues Winebanq and the Astral Bar. Winebanq particularly boasted some notable 'unadvertised' performances by stars such as Wynton Marsalis, Branford Marsalis, Christian McBride, Joshua Redman, Carlos Santana Band, Alicia Keyes Band, and the Rolling Stones Touring band with Keith Richards and Ron Woods in the audience.

He has recently completed a Masters degree in Music Performance at the Australian National University and also holds an Associate Diploma in Jazz Studies from the NSW Conservatorium of Music, where he studied with Don Burrows. He has also studied in the USA with Rodney Whitaker (Lincoln Centre Orchestra) at the Michigan State University, and with bass luminaries Rufus Reid and Milt Hinton in New York.

In January Jonathan recorded his debut CD, with Barney McAll, Hamish Stuart, Doug deVries, Phil Slater and Fabian Hevia. The recording, entitled *The Sea*, is due for release later this year.



HAMISH TA'NE

## John Morrison drums

John Morrison has delighted audiences for more than 25 years with his humour and love of jazz that entertains. Equally at home in a small group or big band setting, his musical facility runs the entire spectrum from traditional jazz, swing, Bebop, R&B, Soul and commercial jazz rock. In addition to being one of Australia's most sought-after jazz drummers and band leaders, he is recognised for his many achievements as a record producer and jazz educator.

At age eight, John began playing cornet in the school brass band and by the age of ten had built his first drum set from pots and pans. In these early few years he played many different instruments and styles but jazz drumming was to be his calling. Voted Australia's best big band drummer in 1997, John led his celebrated band, Swing City, through a career highlight – performing at the Sydney Olympic Games Opening Ceremony in 2000.

Often called 'the Cat in the Hat', he has performed and recorded with some of the world's most respected international jazz legends (including his younger brother, James Morrison). In the late 1980s, they formed Australia's premier jazz big band, The Morrison Bros Big Bad Band, and together they have toured the world, performing at the North Sea Jazz Festival, Montreux Jazz Festival, Royal Albert Hall, Ronnie Scott's Jazz Club in London, and many more.

John has also played with well-known artists such as James Moody, Scott Hamilton, Richie Cole, John and Jeff Clayton, Garry Dial, Jimmy Whitherspoon, Eartha Kitt, Don Burrows, George Golla, and Bob Barnard.

Recently he married Australian jazz singer and educator Jacki Cooper, and in 2007 they toured throughout Australia, New Zealand and China, where they performed with the Shanghai Symphony Big Band.

Although he admits to being happiest either driving a big band with his swinging drumming or flying upside down in a biplane, John remains passionate about giving his time and energy to the many young and emerging players he has mentored into successful music careers.



# THE SYDNEY SYMPHONY

PATRON Her Excellency Professor Marie Bashir AC CVO, Governor of New South Wales

JOHN MARMARAS



Founded in 1932, the Sydney Symphony has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities. Last year the Orchestra celebrated its 75th anniversary and the milestone achievements during its distinguished history.

Resident at the iconic Sydney Opera House, where it gives more than 100 performances each year, the Sydney Symphony also performs concerts in a variety of venues around Sydney and regional New South Wales. International tours to Europe, Asia and the USA have earned the Orchestra world-wide recognition for artistic excellence.

Critical to the success of the Sydney Symphony has been the leadership given by its former Chief Conductors including: Sir Eugene Goossens, Nicolai Malko, Dean Dixon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Stuart Challender and Edo de Waart. Also contributing to the outstanding success of the Orchestra have been collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

Maestro Gianluigi Gelmetti, whose appointment followed a ten-year relationship with the Orchestra as Guest Conductor, is now in his fifth and final year as Chief Conductor and Artistic Director of the Sydney Symphony, a position he holds in tandem with that of Music Director at Rome Opera. Maestro Gelmetti's particularly strong rapport with French and German repertoire is complemented by his innovative programming in the Shock of the New concerts.

The Sydney Symphony's award-winning Education Program is central to the Orchestra's commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The Sydney Symphony also maintains an active commissioning program promoting the work of Australian composers, and recent premieres have included major works by Ross Edwards and Brett Dean, as well as Liza Lim, who was composer-in-residence from 2004 to 2006.

In 2009 Maestro Vladimir Ashkenazy will begin his three-year tenure as Principal Conductor and Artistic Advisor.

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**Gianluigi Gelmetti**  
Chief Conductor and  
Artistic Director



**Michael Dauth**  
Chair of Concertmaster  
supported by the Sydney  
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**Dene Olding**  
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## First Violins



## Second Violins



## First Violins

- 01 Sun Yi  
Associate Concertmaster
- 02 Kirsten Williams  
Associate Concertmaster
- 03 Kirsty Hilton  
Assistant Concertmaster
- 04 Fiona Ziegler  
Assistant Concertmaster
- 05 Julie Batty
- 06 Sophie Cole
- 07 Amber Gunther
- 08 Rosalind Horton
- 09 Jennifer Hoy
- 10 Jennifer Johnson
- 11 Georges Lentz
- 12 Nicola Lewis
- 13 Alexandra Mitchell  
Moon Design Chair of Violin
- 14 Léone Ziegler  
Marriane Broadfoot

## Second Violins

- 01 Marina Marsden  
Principal
- 02 Emma West  
A/Associate Principal
- 03 Shuti Huang  
A/Assistant Principal
- 04 Susan Dobbie  
Principal Emeritus
- 05 Pieter Bersée
- 06 Maria Durek
- 07 Emma Hayes
- 08 Stan W Kornel
- 09 Benjamin Li
- 10 Nicole Masters
- 11 Philippa Paige
- 12 Biyana Rozenblit
- 13 Maja Verunica

## Guest Musicians

- Thomas Dethlefs  
First Violin
- Victoria Jacono  
First Violin
- Emily Long  
First Violin#
- Michele O'Young  
First Violin
- Martin Silverton  
First Violin
- Robin Wilson  
First Violin
- Manu Berkeljon  
Second Violin†
- Xu Han  
Second Violin
- Monique Irik  
Second Violin
- Belinda Jezek  
Second Violin
- Jennifer Curl  
Viola#
- Nicole Forsyth  
Viola
- Vera Marcu  
Viola
- Yilin Zhu  
Viola†
- Minah Choe  
Cello
- Rowena Crouch  
Cello#
- Patrick Suthers  
Cello†
- Elizabeth Hawryluk  
Double Bass
- Gordon Hill  
Double Bass#
- Ann Peck  
Oboe
- Saul Lewis  
Horn

- Brian Nixon  
Timpani#
- Miriam Lawson  
Harp
- Christina Leonard  
Saxophone
- Jarrold Whitbourn  
Saxophone

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† = Sydney Symphony  
Fellow

# MUSICIANS

## Violas



## Cellos



## Double Basses



## Harp

## Flutes

## Piccolo



### Violas

- 01 Roger Benedict  
Andrew Turner and  
Vivian Chang Chair of  
Principal Viola
- 02 Anne Louise Comerford  
Associate Principal
- 03 Yvette Goodchild  
Assistant Principal
- 04 Robyn Brookfield
- 05 Sandro Costantino
- 06 Jane Hazelwood
- 07 Graham Hennings
- 08 Mary McVarish
- 09 Justine Marsden
- 10 Leonid Volovelsky
- 11 Felicity Wytthe

### Cellos

- 01 Catherine Hewgill  
Tony and Fran Meagher  
Chair of Principal Cello
- 02 Nathan Waks  
Principal
- 03 Leah Lynn  
Assistant Principal
- 04 Kristy Conrau
- 05 Fenella Gill
- 06 Timothy Nankervis
- 07 Elizabeth Neville
- 08 Adrian Wallis
- 09 David Wickham

### Double Basses

- 01 Kees Boersma  
Brian and Rosemary  
White Chair of Principal  
Double Bass
- 02 Alex Henery  
Principal
- 03 Neil Brawley  
Principal Emeritus
- 04 David Campbell
- 05 Steven Larson
- 06 Richard Lynn
- 07 David Murray  
Gordon Hill  
(contract, courtesy  
Auckland Philharmonia)

### Harp

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Mulpha Australia Chair  
of Principal Harp

### Flutes

- 01 Janet Webb  
Principal
- 02 Emma Sholl  
Mr Harcourt Gough  
Chair of Associate  
Principal Flute
- 03 Carolyn Harris

### Piccolo

- Rosamund Plummer  
Principal

# MUSICIANS

## Oboes



## Cor Anglais



## Clarinets



## 03



## Bass Clarinet



## Bassoons



## 03



## Contrabassoon



## Horns



## 02



## 03



## 04



## 05



## 06



## Trumpets



## 02



## 03



## 04



## Trombones



## 02



## 03



## Bass Trombone



## Tuba



## Timpani

## Percussion



## 02



## Piano



## Oboes

- 01 Diana Doherty  
Andrew Kaldor and  
Renata Kaldor AO Chair  
of Principal Oboe
- 02 Shefali Pryor  
Associate Principal

## Cor Anglais

Alexandre Oguey  
Principal

## Clarinets

- 01 Lawrence Dobell  
Principal
- 02 Francesco Celata  
Associate Principal
- 03 Christopher Tingay

## Bass Clarinet

Craig Wernicke  
Principal

## Bassoons

- 01 Matthew Wilkie  
Principal
- 02 Roger Brooke  
Associate Principal
- 03 Fiona McNamara

## Contrabassoon

Noriko Shimada  
Principal

## Horns

- 01 Robert Johnson  
Principal
- 02 Ben Jacks  
Principal
- 03 Geoff O'Reilly  
Principal 3rd
- 04 Lee Bracegirdle
- 05 Euan Harvey
- 06 Marnie Sebire

## Trumpets

- 01 Daniel Mendelow  
Principal
- 02 Paul Goodchild  
The Hansen Family Chair  
of Associate Principal  
Trumpet
- 03 John Foster
- 04 Anthony Heinrichs

## Trombone

- 01 Ronald Prussing  
NSW Department of  
State and Regional  
Development Chair of  
Principal Trombone
- 02 Scott Kinmont  
Associate Principal
- 03 Nick Byrne  
Rogen International  
Chair of Trombone

## Bass Trombone

Christopher Harris  
Trust Foundation Chair  
of Principal Bass  
Trombone

## Tuba

Steve Rossé  
Principal

## Timpani

Richard Miller  
Principal

## Percussion

- 01 Rebecca Lagos  
Principal
- 02 Colin Piper

## Piano

Josephine Allan  
Principal (contract)

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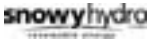
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