

2009 SEASON
KALEIDOSCOPE
PRESENTED BY ST.GEORGE

DIANNE REEVES: WHEN YOU KNOW

Thursday 17 September | 8pm
Friday 18 September | 8pm
Saturday 19 September | 8pm
Sydney Opera House Concert Hall

Guy Noble conductor
Dianne Reeves vocals
Peter Martin piano
Reginald Veal bass
Terreon Gully drums

When You Know

Jeff Franzel,
Thomas E. Kimmel

Just My Imagination (running away with me)

Norman Whitfield,
Barrett Strong

Triste

Antonio Carlos Jobim

A Child Is Born

Thad Jones

Lullaby of Birdland

George Shearing, B.Y. Forster
arranged by Billy Childs

Bird Alone

Abbey Lincoln

Misty

Johnny Burke, Erroll Garner

Embraceable You from *Girl Crazy*

George and Ira Gershwin
arranged by Billy Childs

I Remember Sarah

Billy Childs, Dianne Reeves
arranged by Billy Childs

Better Days

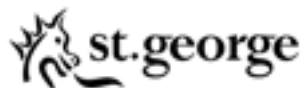
Dianne Reeves,
Tony Lorrich

Dianne Reeves and her trio will also perform numbers from her recent albums, to be announced during the show.

Symphonic orchestral arrangements by Peter Martin unless otherwise indicated.

The new arrangements in tonight's concert were jointly commissioned by the Los Angeles Philharmonic Association and the Sydney Symphony.

PRESENTING PARTNER



Friday night's concert will be broadcast live across Australia on ABC Classic FM.



Friday night's concert will be webcast by BigPond. Visit sydney-symphony.bigpondmusic.com

Pre-concert talk by Robert Murray at 7.15pm in the Northern Foyer. Visit

www.sydney-symphony.com/talk-bios for speaker biographies.

There will be one interval of 20 minutes.

The performance will conclude at approximately 10pm.



Emirates
Principal Partner



Welcome to Kaleidoscope!

I am delighted to welcome you to this final concert in the 2009 Kaleidoscope series, proudly supported by St.George in partnership with the Sydney Symphony.

The Sydney Symphony has become an important part of Sydney's cultural calendar, delighting people of all ages with a powerful musical experience. Whether playing for tens of thousands in the Domain, in the relative intimacy of the City Recital Hall, or at the Sydney Opera House, the Sydney Symphony constantly enchants its audience.

We are particularly pleased to present Kaleidoscope, a contemporary and inspiring series that fuses ancient and modern elements, across art forms from jazz to film. In this performance we enjoy a meeting of the jazz and orchestra worlds as Dianne Reeves returns to sing great music with the Sydney Symphony.

St.George has long been a keen supporter of the arts and is renowned for its strong community connection. The Kaleidoscope series, combining the traditional with the modern, is an ideal series for us to support because it reflects in some way our own unique fusion. St.George is renowned for its unique combination of traditional values – genuine, personal attention – along with a fresh and modern approach to banking services.

I sincerely hope you've enjoyed the amazing experiences that have been part of Kaleidoscope in 2009.



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Chief Executive

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INTRODUCTION

Dianne Reeves: When You Know

With Dianne Reeves you get the feeling that a song isn't just a song, it's an expression of love. Not just in the obvious way – the lyrics of a love song – but through the creative process, the musical collaborations, and the sheer wonder of letting great music take over, in the way that being in love 'takes over'.

Before she recorded her latest album, *When You Know*, Dianne Reeves spent an intensive period touring with Russell Malone and Romero Lubambo. It may have been exhausting but it also gave her new creative energy and the desire to capture that uniquely crafted sound of two guitars and voice. Talking about the concerts and recording later, she said, 'Romero and Russell come from such different places, with different textures and colours, and there I was sitting between them. The music just took hold of me and I discovered new ways in which to sing. They gave me so much love and this record came out of that.'

This concert, inspired by the album, highlights a different kind of musical collaboration, but with just as much love. There'll be numbers featuring Dianne Reeves and her trio, then to the intimacy of a small ensemble we add the grandeur and excitement that comes from bringing a great jazz voice together with a symphony orchestra. Newly commissioned orchestral arrangements by Peter Martin will showcase two numbers from *When You Know*, the title track and 'Just My Imagination', in a program that presents Dianne Reeves' signature sound on the symphonic stage.



PROFILE

When you know Dianne Reeves

Anyone who's seen George Clooney's film *Good Night, and Good Luck* will recognise the art of jazz singer Dianne Reeves instantly – her musical commentary weaves in and out of the film's narrative like a conscience.

Her appearance in the film won the Detroit-born 52-year-old her fourth Grammy, and turned her from being a revered 'singer's singer' into arguably the most successful and popular female jazz vocalist in the world.

It was as if destiny had been fulfilled: even as a child growing up in the home of Motown, she knew that her future lay in jazz. 'There were so many great jazz musicians in my family that I guess it was just a natural thing to want to be a part of that kind of music. It was an inspiration to me and very early on I found I could sing well, and that was all I wanted to do.'

The family moved to Denver when she was still young and she grew up listening to the great female jazz singers, with Sarah Vaughan the biggest influence of all. 'She was the one who really opened the door for me in that she used every part of her instrument and was an impeccable musician,' Reeves says. 'When I heard the range and the colour of her voice it set me on my path.'

What she learned from the singer known as 'Sassy' and others like Carmen McCrae and Dakota Staton was that to excel in jazz vocal style, she needed to find her own unique voice. 'So I set out to define and refine my voice, and Sarah was for me the beginning of that journey.'

Success in high school music competitions took her to Chicago where she encountered legendary trumpeter and jazz teacher Clark Terry, who became another decisive influence and with whom she continues to work today. From there it was up and up for the singer as she cut her professional teeth in partnership with a vast range of other musical stylists, including Harry Belafonte, Sergio Mendes, and Brazilian and Latin artists.

Then in 1988, she discovered that jazz guru Bruce Lundvall was about to re-establish the legendary Blue Note Records and contacted him. 'I'd heard so many things about Bruce from musicians like Miles Davis who really liked him, because he's a record company executive who really respects and honours the voices of the musicians. He doesn't tell people what to do. When I found out that he was going to be a part of this label it was like "Wow, I want to be with him! He's the man!"'



CHRISTIAN LANTRY





Dianne Reeves was one of the first artists signed, and more than a dozen albums later she's still with the label.

It was Blue Note that supported her first foray into working with orchestras. *The Calling*, her award-winning celebration of the music of Sarah Vaughan, brought together all of her early influences, using Billy Childs' and Robert Freedman's arrangements, Clark Terry's trumpet, and with full orchestral accompaniment.

'I'd always wanted to do a record that had orchestration, so that was my entrée into a whole other world,' she says. For three years, she held the Creative Chair for Jazz at the Los Angeles Philharmonic Orchestra and has worked with great classical conductors like Sir Simon Rattle and Daniel Barenboim.

Last year she released *When You Know*, the first recording she's made since the *Good Night, and Good Luck* soundtrack. It's a collection of old and new standards



(and one new original) that showcases her versatility as a performer.

With this album, Reeves had in mind a Gustav Klimt painting of a young woman moving through different phases of life: ‘In a similar way, this album progresses through songs which celebrate different phases of love, in much the same way our notions of love change as we move through time.’

But it’s not just a trip down memory lane for Reeves, a performer who is always looking for a challenge. ‘This album blossomed so fast, and I love it because it allowed me to revisit so many important moments, and as a singer, it took me to so many new places.’

With any luck, Reeves will take Sydney Symphony audiences with her.

ADAPTED FROM AN ARTICLE BY MARTIN BUZACOTT
RACHEL ORZECZ, 2009 AYO MUSIC PRESENTATION FELLOW

ARTISTRY INTENSITY

UNITY

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ABOUT THE MUSIC

Love Songs and Dedications

Robert Murray writes...

It's fair to say that we've been singing love songs since music was invented. King Solomon (or his ghost-writers) hymned his beloved in frankly racy terms, the Greeks and Romans likewise and so on in an unbroken line to top 40 popsters of today. Not all of them are as eloquent as Sappho and Ovid. Every nuance of love – careless love, uplifting love, endless love, unrequited love and its fallout – has been inspiration for enough songs, good and bad – to keep radio DJs sending out dedications on behalf of bashful teenagers from now until the end of time. Our hearts will go on, as someone once sang.

We respond to love: on the ARIA charts in early September there are five or six in the top ten that are about various kinds of love (or more bluntly, sex). Pop ephemera aside, there are many more lasting contributions. Let's count the ways.

Love from afar is the subject of Dianne Reeves' surprising jazz cover of The Temptations' **Just My Imagination** from the 1971 album *Sky's the Limit*. It was probably the single's retro stylings that saw it take No.1 on the *Billboard* charts for two weeks. Lushly orchestrated and firmly in the laidback early-60s R&B mode, 'Just My Imagination' is an articulated daydream: a guy (in the Temptations' version) sees his ideal girl and describes their life together. It's just his imagination running away with him; he hasn't even spoken to her. It's simply a matter of reversing the genders to make this a girlish and slightly bittersweet take on a fantasy we've all indulged in. Reeves retains the slinky, swaying quality and adds a certain innocence. She says, 'It's that time in high school when you're looking at that cute guy on the other side of the classroom lost in the daydreams of a life together.' Incidentally, the composer Norman Whitfield and lyricist Barrett Strong also wrote 'I Heard it Through the Grapevine', a less idealised look at love, and other Motown classics.

The Gershwin brothers' **Embraceable You** evokes a heady, indeed, intoxicating aspect of love, but depending on how you spin it, this song can either be a celebration of love (Frank Sinatra) or a eulogy (Chet Baker's version). The spare, ambiguous quality of its melody, the upward arching phrasing climaxing on the word 'embraceable' could be wistful, yearning or contented. The song,

George Gershwin at the piano



published in 1930 and included in the show *Crazy for You* became a standard practically overnight. Billy Childs' opulent orchestral arrangement harks back to the golden age of popular jazz in a slow ballad style demanding sustained vocal phrases, effortlessly negotiated by Reeves.

Triste is Portuguese for 'sad'. The father of Bossa Nova, Brazilian singer-songwriter-guitarist Antonio Carlos Jobim, was 'sad to live in solitude/far from your tranquil altitude', but when he sang it with that samba beat, you kind of think you could get used to loneliness. "Tom" Jobim's music was 'world' music *avant la lettre* – a blend of jazz, post-Impressionist harmony and afro-cuban rhythms that listeners and musicians adopted without a second thought. "Triste" was covered by Frank Sinatra on the 1971 *Sinatra & Company* album. The side-to-side motion of Bossa Nova has a particularly seductive 'hip action' (think of that girl from Ipanema) that suits it especially to love songs, though most of Jobim's songs – like "Triste" – are about unrequited love.

Even today it's still possible for pop songs to make the leap to the jazz world (though the reverse is rarely the case). **When You Know** comes from the sentimental rom-com *Serendipity*, where it was sung by alt-country chanteuse Shawn Colvin. Reeves loved the song so much she made an upbeat version of it the title track of her

latest album. The song benefits from the jazz treatment, gaining in energy and emphasis. The ballad is almost a love song to love, and it's suitably inarticulate – love makes us trip over our tongues sometimes – 'you'll never let him go/Cos you know and you know that you know.' Just so!

A handful of tonight's songs are dedicated to Sarah Vaughan, one of Dianne Reeves' musical heroes. Reeves' 2006 Sydney Symphony concerts focused on the songs that 'Sassy' Vaughan made famous, and the encore was the archetypal Vaughan number, **Misty**. Naturally, it's a love song – she gets misty just holding your hand – but one with particularly rich imagery ('a thousand violins begin to play'), which describes some of the symptoms of being in love. Again, we've been there. (You've probably noticed that just about all of these songs are in the first person and addressed to 'you', making it easier to identify with the lover.)

Reeves pays overt homage to Sassy in **I Remember Sarah** with boppy scatting. Vaughan was a great improviser and a spontaneous performer and here Reeves transmits the same joy in simply making music.

The young 'Sassy'



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Lullaby of Birdland by George Shearing, dedicated in turn to Charlie 'Bird' Parker and to the Birdland jazz club named after him. The wistful-whimsical lyric ('birdland/wordland') was added to the minor-key, saddish tune by David Weiss. **Bird Alone** is a tribute to another great voice, that of Abbey Lincoln, an uncompromising, and at times politically outspoken musician (Lincoln, after the president, is her stage name). Lincoln always projected a certain gravitas, sometimes verging on melancholy, and a gritty quality, both in voice and affect that saw her compared to Billie Holiday. 'Bird Alone' has a candour and simplicity that defines many of Lincoln's songs, and the even well-worn image of a bird in flight has a folksy freshness.

'While I'm on the subject of lyrics, a man by the name of George David Weiss put the lyrics to 'Lullaby of Birdland', but the name that appears on the printed copy is B.Y. Forster, because in those days it was against the rules for an ASCAP composer, which he was, to write with a BMI composer, which is what I am. The only way you could get around it was by using this kind of nom de plume.'

GEORGE SHEARING



JAZZSIGN / LEBRECHT MUSIC & ARTS PHOTO LIBRARY

Among Reeves' best numbers is the upbeat Thad Jones classic from the 60s, **A Child is Born**. It's a magical song that speaks to the soul without adhering to any particular spiritual tradition. The truths about love are universal and eternal, describing the bond between parent and child. Thad Jones said, 'We feel that this piece should be played while every child is being born; we'd have some better people in the world for it.' Billy Childs' orchestration combines delicacy with intricate work for the harp, building in excitement, but it's Reeves' voice, radiating love, that sends this song soaring.

ROBERT MURRAY ©2009

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Selected Discography

DIANNE REEVES' LATEST ALBUMS

When You Know

Dianne Reeves' first album of new material in five years, recorded following a period of intense touring and new creative inspiration. (2008)

Good Night, and Good Luck

The award-winning soundtrack to George Clooney's film. (2005)

Christmas Time is Here

Dianne Reeves' first-ever Christmas CD. An 11-song collection featuring her long-time trio of pianist Peter Martin, bassist Reuben Rogers and drummer Greg Hutchinson. (2004)

A Little Moonlight

This album represented a return to an all-acoustic sound with an intimate collection of songs recorded with her touring trio, pianist Peter Martin, bassist Reuben Rogers and drummer Greg Hutchinson. 'Most of the songs are about the moment you're ready to fall in love, and the record features one of my loves, my trio – up-close and personal,' says Reeves. The album also features appearances by trumpeter Nicholas Payton and guitarist Romero Lubambo. (2003)

The Best of Dianne Reeves

This album focuses on Dianne Reeves' brilliant career, combining some of her own songs and hits from previous albums, together with a stunning take on Joni Mitchell's 'River' and the Burke/Garner classic, 'Misty'. (2002)

The Calling: Celebrating Sarah Vaughan

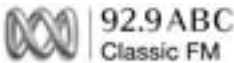
This release won the Grammy for Best Jazz Vocal Album. The 11 tracks touch on every phase of Sarah Vaughan's career, from 'If You Could See Me Now', recorded by Sassy in 1946, to 'Obsession', which featured on Vaughan's final album. This CD also includes tracks by George and Ira Gershwin and Stephen Sondheim, and features a brilliant rhythm section of pianist Mulgrew Miller, bassist Reginald Veal, drummer Greg Hutchinson, and guitarists Russell Malone and Romero Lubambo, supported by a 42-piece orchestra playing sumptuous, often daring arrangements by Billy Childs and Robert Freedman. (2001)

www.bluenote.com
www.diannereeves.com

Have Your Say

Tell us what you thought of the concert at sydneyphilharmonics.com/yoursay or email: yoursay@sydneyphilharmonics.com

Broadcast Diary



SEPTEMBER–OCTOBER

26 Sep, 8pm

ROMANTIC LIAISONS

Thomas Zehetmair conductor

Ruth Killius viola

Schubert, Bartók, Brahms

2 Oct, 8pm

LONDON CALLING

Mark Wigglesworth conductor

Michael Dauth violin

Roger Benedict viola

Cantillation chorus

Britten, Vaughan Williams, Elgar

23 Oct, 8pm

A TRIBUTE TO LOUIS ARMSTRONG

Marc Taddei conductor

James Morrison trumpet

Emma Pask vocals

with **Carl Dewhurst, Gordon Rytmeister** and

Cameron Undy

23 Oct, 10pm

MENDELSSOHN VIOLIN CONCERTO

Hugh Wolff conductor

Isabelle Faust violin

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SYDNEY SYMPHONY 2009

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DIANNE REEVES

Live on Friday 18 September at 8pm

On Demand from 19 September

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ABOUT THE ARTISTS

Guy Noble conductor

Guy Noble is one of Australia's most versatile conductors, performing regularly with all the major symphony orchestras. He has worked with such international singers as Harry Connick Jr, Dianne Reeves and Ben Folds, appeared on stage with the Sydney Symphony as Darth Vader, and even cooked pasta on stage with TV chef Stefano de Pieri and the Tasmanian Symphony Orchestra.

He has compered and conducted many great outdoor musical events in Australia – including the Yarralumla Proms (Canberra Symphony Orchestra), Leeuwin Estate Concert (with Yvonne Kenny, David Hobson and the West Australian Symphony Orchestra), and Symphony under the Stars (Tasmanian and Sydney symphony orchestras) and Opera at Jimbour (Queensland Music Festival).

He has also conducted and presented concerts for the Sydney Symphony's Education Program since 2007, and is the host of the popular Music on Sundays series for the Queensland Orchestra. Later this year he will again conduct the popular Symphony in the City concert with the West Australian Symphony Orchestra.

Guy has worked as an announcer on BBC Radio 3, presented the Breakfast program on ABC Classic FM from 1999 to 2001, and recently presented *Life Matters* on ABC Radio National. He lives in Sydney, enjoys long walks and cooking.

Guy Noble conducted for Dianne Reeves' concerts with the Sydney Symphony in 2006. More recently he has conducted the Orchestra for Songs from the Movies (2008) and the Star Trek Music from the Movies concerts earlier this month.



KURT SNEEDON

Dianne Reeves vocals

Dianne Reeves is one of the pre-eminent jazz vocalists in the world today, with a huge following and tremendous acclaim throughout the world. As a result of her virtuosity, improvisational prowess and unique jazz and R&B stylings, she was awarded the Grammy for Best Jazz Vocal Performance for three consecutive recordings – a Grammy first in any vocal category.

In 2005 she appeared and performed in George Clooney's *Good Night, and Good Luck*, the Academy Award-nominated film that chronicles Edward R. Murrow's confrontation with Senator Joseph McCarthy. The soundtrack recording for the film gave Dianne Reeves her fourth Best Jazz Vocal Grammy in 2006.

She has recorded and performed extensively with Wynton Marsalis and the Lincoln Center Jazz Orchestra. She has also recorded with Daniel Barenboim and the Chicago Symphony Orchestra and was a featured soloist with Sir Simon Rattle and the Berlin Philharmonic.

Dianne Reeves was the first singer to perform at the Walt Disney Concert Hall in Los Angeles, and she was appointed as the first Creative Chair for Jazz for the Los Angeles Philharmonic. In this role she oversaw the scheduling of jazz programming and educational workshops at both the Hollywood Bowl and the Walt Disney Concert Hall. An Ella Fitzgerald Award recipient, she performed at the closing ceremony of the Winter Olympic Games in Salt Lake City, and she appeared and sang on the final episode in the fifth season of *Sex and the City*.

In 2002 she worked with legendary producer Arif Mardin (Norah Jones, Aretha Franklin) on her Grammy-winning album, *A Little Moonlight*, an intimate collection of standards pianist Peter Martin, bassist Reuben Rogers and drummer Greg Hutchinson. And in 2004 her first holiday recording, *Christmas Time is Here*, was released to outstanding reviews.

Dianne Reeves' most recent appearance with the Sydney Symphony was in 2006, when she presented a tribute to one of her musical inspirations, Sarah Vaughan.

In 2007 she appeared in a documentary on the all-too-brief life of Billy Strayhorn (composer of *Take the A Train*). *When You Know*, her first solo album in several years, was released last year.



CHRISTIAN LANTRY

Peter Martin piano

Raised by parents who were both classical musicians, Peter Martin began studying violin and piano at the age of three. After graduating from high school, he received the Presidential Scholar in the Arts award from President Reagan. He then attended the Juilliard School in New York on a scholarship, where he studied with Martin Canin until moving to New Orleans in 1990. There, he refined his skills while working with key musicians such as Nicholas Payton, Germaine Bazzle, Chris Thomas, Alvin Batiste, Brian Blade and Victor Goines. At the same time, he embarked on an active solo career, as he toured and recorded with artists such as Betty Carter, Wynton Marsalis, Dianne Reeves, Chris Botti, Roy Hargrove and Joshua Redman, and the Jazz at Lincoln Center Orchestra. Peter Martin performed on and arranged Dianne Reeves' Grammy-winning release, *A Little Moonlight*, and co-produced her 2004 Blue Note CD *Christmas Time is Here*. He appeared in George Clooney's 2005 film *Good Night, and Good Luck* as well as playing on the Grammy-winning soundtrack for the film. His latest release, *In the PM*, is available on MAXJAZZ Records. Peter Martin is a Steinway Piano Artist.



Reginald Veal bass

Reginald Veal was born in Chicago, Illinois in 1963, but was raised in New Orleans, where his family had its roots. He began playing piano at the age of eight, but soon switched to the electric bass, which he played with his father's gospel group. After he graduated from high school, both Wynton and Branford Marsalis encouraged him to take up the acoustic bass.

He attended Southern University in Baton Rouge, where he studied bass trombone with Alvin Batiste and played trombone in the marching band. He played many gigs with pianist Ellis Marsalis, including a tour of Southeast Asia, and joined Terence Blanchard and Donald Harrison in 1986. The following year he joined Wynton Marsalis' touring and recording group, staying with the group until the end of 1993.



Reginald Veal has toured and recorded as a member of the Jazz at Lincoln Center Orchestra, and has performed in the premiere performances of several commissioned works written by Wynton Marsalis, including *In This House, On This Morning, Jazz: Six Syncopated Movements*, and *Blood on the Fields*.

Terreon Gully drums

Terreon Gully's voice of choice is drum set. A versatile musician, he has mastered a variety of musical styles: straight ahead, funk, fusion, Afro-Cuban, big band, drum and bass, rhythm and blues, hip hop, pop and gospel. He also works as a composer, producer and arranger.

A native of East St Louis, Illinois, Terreon – or 'Tank' as his colleagues affectionately call him – began his musical journey performing drum set in church. He later joined the renowned Lincoln Senior High School Jazz Ensemble, and in 1991 he graduated from the University of Houston in Houston, Texas, where his mentor, Marvin Sparks, had introduced him to the world of percussion.

As a performer he mixes different textures and tones on the drums and cymbals to produce breathtaking colours and images. He approaches each genre in its authentic context, incorporating various complementary styles to create a distinctive and innovative sound.

Terreon Gully has collaborated with distinguished groups and artists such as Stefon Harris and Blackout, Dianne Reeves, and the Christian McBride Band as well as Queen Latifa, David Sanborn, Burning Spear, Roy Ayers, Lizz Wright, Russell Gunn, Jacky Terrasson, Common and Lauryn Hill. In addition to live performances, he is known for his studio work, recording for albums, films and commercials.



THE SYDNEY SYMPHONY

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



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.

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. Last year the Sydney Symphony toured Italy, and in October 2009 will tour to Asia.

The Sydney Symphony's first Chief Conductor was Sir Eugene Goossens, appointed in 1947; he was followed by conductors such as Nicolai Malko, Dean Dixon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Stuart Challender, Edo de Waart and, most recently, Gianluigi Gelmetti. The Orchestra's history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

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 and promotes the work of Australian composers through performances and recordings. Recent premieres have included major works by Ross Edwards, Liza Lim, Lee Bracegirdle and Georges Lentz, and the Orchestra's recording of works by Brett Dean was released last year on the BIS and Sydney Symphony Live labels.

Other releases on the Orchestra's own label, established in 2006, include performances with Alexander Lazarev, Gianluigi Gelmetti and Sir Charles Mackerras, as well as a recording of rare Rachmaninoff chamber music with Vladimir Ashkenazy.

This year Vladimir Ashkenazy begins his tenure as Principal Conductor and Artistic Advisor.

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Vladimir Ashkenazy
Principal Conductor and
Artistic Advisor



Michael Dauth
Concertmaster Chair
supported by the Sydney
Symphony Board and Council



Dene Olding
Concertmaster Chair
supported by the Sydney
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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 Jennifer Hoy
- 09 Jennifer Johnson
- 10 Georges Lentz
- 11 Nicola Lewis
- 12 Alexandra Mitchell
- 13 Léone Ziegler
- 14 Brielle Clapson
Marianne 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 Maria Durek
- 06 Emma Hayes
- 07 Stan W Kornel
- 08 Benjamin Li
- 09 Nicole Masters
- 10 Philippa Paige
- 11 Biyana Rozenblit
- 12 Maja Verunica

Guest Musicians

- Manu Berkeljon
Second Violin
- Alexandra D'Elia
Second Violin#
- Belinda Jezek
Second Violin
- Frankie Lo Surdo
Horn
- Darryl Carthew
Trumpet
- Philip South
Percussion

= Contract Musician

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
Stuart Johnson

Cellos

- 01 Catherine Hewgill
Principal Cello
Tony and Fran Meagher
Chair
- 02 Timothy Walden
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
Principal
- 02 Alex Henery
Principal
- 03 Neil Brawley
Principal Emeritus
- 04 David Campbell
- 05 Steven Larson
- 06 Richard Lynn
- 07 David Murray

Harp

- Louise Johnson
Principal Harp
Mulpha Australia Chair

Flutes

- 01 Janet Webb
Principal
- 02 Emma Sholl
Associate Principal
Flute
Robert and Janet
Constable Chair
- 03 Carolyn Harris

Piccolo

- Rosamund Plummer
Principal

MUSICIANS

Oboes



Cor Anglais



Clarinets



Bass Clarinet

Bassoons



Contrabassoon



Horns



04



05



06



Trumpets



02



03



04



Trombones



Percussion



Piano



Nicholas Carter
Assistant Conductor
supported by
Symphony Australia

Oboes

- 01 Diana Doherty
Principal Oboe
Andrew Kaldor and
Renata Kaldor Ao Chair
- 02 Shefali Pryor
Associate Principal
David Papp

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

01 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
Associate Principal
Trumpet
The Hansen Family Chair
- 03 John Foster
- 04 Anthony Heinrichs

Trombone

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

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Christopher Harris
Principal

Tuba

Steve Rossé
Principal

Timpani

Richard Miller
Principal
Mark Robinson

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Principal
- 02 Colin Piper

Piano

Josephine Allan
Principal (contract)

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01



02



03



04



05



06



07



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08



KEITH SAUNDERS

09



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Trombone
RogenSi Chair
with Gerald Tapper,
Managing Director
RogenSi

06
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Principal Oboe
Andrew Kaldor and
Renata Kaldor AO Chair

07
Paul Goodchild
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The Hansen Family Chair

08
Catherine Hewgill
Principal Cello
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Chair

09
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Associate Principal Flute
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