

SEASON 2009  
KALEIDOSCOPE  
PRESENTED BY ST.GEORGE



## A TRIBUTE TO LOUIS ARMSTRONG

Friday 29 May | 8pm  
Saturday 30 May | 8pm  
Sydney Opera House Concert Hall

**Marc Taddei** conductor  
**Emma Pask** vocals  
**James Morrison** trumpet  
**Carl Dewhurst** guitar  
**Cameron Undy** bass  
**Gordon Rytmeister** drums

### **Mardi Gras from Mississippi Suite for orchestra**

Ferde Grofé

### **Hello Dolly**

Jerry Herman & Michael Stewart

### **All of Me**

Gerald Marks & Seymour  
Simons

### **On the Sunny Side of the Street\***

Jimmy McHugh & Dorothy  
Fields

### **Stardust**

Hoagy Carmichael

### **Give Me a Kiss to Build a Dream On\***

Louis Armstrong

### **Der Treuer Husar ('Don't Cry My Love')**

Traditional

### **What a Wonderful World**

Bob Thiele, George David Weiss  
& George Douglas

### **Struttin' With Some Barbecue**

Lillian Hardin Armstrong &  
Don Raye

### **Up a Lazy River**

Hoagy Carmichael &  
Sydney Arodin

### **St James Infirmary Blues**

Traditional

### **The Nearness of You**

Hoagy Carmichael &  
Ned Washington

### **Makin' Whoopie\***

Walter Donaldson &  
Gus Kahn

### **Under a Blanket of Blue\***

Al Neiburg & Jerry Livingston

### **When the Saints Go Marching In**

Traditional, arranged by  
Dan Walker

Pre-concert talk by Robert Murray  
at 7.15pm in the Northern Foyer.  
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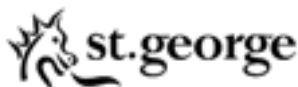
The performance will conclude  
at approximately 10.10pm.

### INTERVAL

\* Vocal and jazz quartet numbers arranged by James Morrison.

The symphonic orchestral arrangements in this concert are by  
Graeme Lyall unless otherwise indicated.

PRESENTING PARTNER





Welcome to Kaleidoscope!

I am delighted that St.George is continuing our partnership with the Sydney Symphony as the Presenting Partner of Kaleidoscope at the Sydney Opera House.

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. Tonight we welcome James Morrison, the Artistic Advisor of the series, and vocalist Emma Pask as they take us to the world of Louis 'Satchmo' Armstrong and the great jazz standards.

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 enjoy the amazing experiences that will be part of Kaleidoscope.



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Chief Executive

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# INTRODUCTION

## A Tribute to Louis Armstrong

Tonight we pay tribute to a man who holds a special place in the hearts of all jazz musicians, whatever their instrument. It's hard to imagine now, but jazz as we know it didn't exist until 'Satchmo' came along. There were no virtuoso displays of improvisation, and jazz was still something of an illicit pleasure, entertainment for houses of ill repute. Louis Armstrong transformed jazz into a something respectable Southern ladies could listen to and encouraged its migration up the Mississippi to Chicago and then to New York, Europe and beyond. So when you hear the brazen yell of a stratospheric trumpet solo, that's because of Louis. When jazz became pop, that was Louis. Is there a certain song that still brings a lump to the throat? Louis.

There was little that was subtle about Armstrong's personality: he simply was the most winning, jovial jazzman around, a performer of huge generosity and charm, immense chops and musicality. He was immune to pessimism and the anxious tics of bebop. Instead, at the age of 68, he laid down his sentimental theme song and had a number one hit. He was outspoken too: the FBI kept a file on him because of his support of the civil rights movement.

Louis Armstrong's life is an American dream: from poverty to glory, transcending class and racial divides, establishing a new sound, leading generations of marginalised musicians into the mainstream. What a wonderful world.



Louis Armstrong performing in Copenhagen, 1965

JAZZSIGN/LEBRECHT MUSIC & ARTS

## 'Ambassador Satch' – the voice of jazz

It's been said that if Louis Armstrong had died in 1930, his impact on jazz would have been just as significant. It can be foolhardy to wield superlatives in music, but in Armstrong's case most musicians and historians are agreed: he was the single most influential force in the birth of jazz. Throughout his life he claimed to have been born on 4 July 1900, but official records emerging after his death appeared to establish his date of birth as 4 August 1901. The reasons behind this anomaly are irrelevant; he remains so embedded within America's cultural landscape that his insistence on the Fourth of July has a special kind of poetic resonance.

Armstrong was born and raised in the Battlefield, a tough neighbourhood a few blocks from New Orleans' fabled Storyville district. His mother, barely 16 years old when he was born, was a laundress. It's likely that she also turned to prostitution to make ends meet, but Louis remained discreet on the matter, only saying, 'Whether my mother did any hustling I cannot say.' His father abandoned the family almost immediately, and to help support his mother and younger sister Louis ran errands for the Karnovskys, a family of Russian Jewish immigrants who had a rag and bone business and delivered coal to prostitutes in the red light area. They treated him almost as one of the family, including him in family meals and sing-alongs. He never forgot their kindness, and credited them with encouraging his early musical talent. It was the Karnovskys who advanced him the money to buy his first horn, a beat-up B flat cornet that he had spotted in the window of a pawn shop while out on the wagon with one of the Karnovsky sons.

It was a quirk of fate that led to the young Louis receiving his first music tuition. He fired a pistol into the air during New Year celebrations in 1913 and was promptly arrested and sent to the New Orleans Home for Colored Waifs. This was essentially a young offenders' institution – Armstrong called it a 'boys' jail' – and it was run by Joseph Jones, a black ex-soldier who believed in drilling his young charges with military-style discipline. However, in addition to providing a basic education, the Home had a band and Louis eventually sufficiently impressed its director, Peter Jones, to be made leader when the head bugler left.

## Keynotes

### GROFÉ

*Born New York, 1892*

*Died Santa Monica, 1972*

**Ferde (Ferdinand) Grofé** served his musical apprenticeship playing violin and piano in American theatre and jazz bands in the early 20th century. The bands included Paul Whiteman's, for which he also arranged songs such as 'Whispering', and Grofé's first big project was orchestrating George Gershwin's *Rhapsody in Blue*. As a composer he developed a style that combined symphonic principles and classical influences with a highly coloured, picturesque idiom. This is best heard in his lavishly scored *Grand Canyon Suite* (1931).

### MISSISSIPPI SUITE

**The *Mississippi Suite*** – a 'tone journey' – was composed in 1925 and premiered by Paul Whiteman's Orchestra. The complete work is in four movements: **Father of Waters, Mark Twain Huckleberry Finn, Old Creole Days, and Mardi Gras**, which we play in tonight's concert. **Mardi Gras** found independent fame when its ballad theme was given words by Harold Adamson and recorded by Frank Sinatra as 'Daybreak' in 1942.



Louis Armstrong in 1964



**The Colored Waif's Home Brass Band with Louis Armstrong (middle of top row) around age 11.**

As a boy in New Orleans Louis was exposed to many types of music that would later influence his bravura solo style. There was ragtime, blues, European light classical music and the trumpet sounds of visiting Mexican bands. He particularly loved the marching bands that would play for funerals, dances and picnics. But his true idol and mentor was Joe 'King' Oliver, a member of trombonist Kid Ory's band who, after Buddy Bolden and Freddie Keppard, was one of the progenitors of the New Orleans jazz trumpet style. After Oliver joined the Great Migration North to Chicago, Armstrong took his place in Ory's band, the most popular in New Orleans. The jobs came thick and fast and Louis had a stint playing on the Mississippi riverboats, where he learned to read music. It didn't take long for him to become the hottest thing in town and in 1922 Oliver invited him to join his band at the Lincoln Gardens dance hall, *the* place in Chicago for black and white audiences to hear New Orleans music.

**'Joe Oliver has always been my inspiration and my idol. No trumpet player ever had the fire that Oliver had. Man, he really could punch a number.'**

LOUIS ARMSTRONG



**Joe ('King') Oliver with his Creole Jazz Band from New Orleans. Louis Armstrong is posing with a slide trumpet.**

This was a crucial point in Armstrong's development. The hallmark of the New Orleans jazz played up until then was a polyphonic style of collective improvisation. The bands usually consisted of a cornet, more or less sticking to the tune; a 'tailgating' trombone; a clarinet decorating the main tune with a quaver counterpoint; and a rhythm section of piano and drums thumping out a raucous four beats to the bar. The art of the improvised solo did not yet exist, but over the next few years Armstrong absorbed the more urban aspects of the Chicago scene and his trumpet would soon herald the dawn of the true jazz age.

The classic line-up of King Oliver's Creole Jazz Band consisted of brothers Johnny (clarinet) and Warren 'Baby' Dodds (drums), and Lil Hardin (piano). Louis played second trumpet to Oliver's lead which, although a supporting role, sharpened his harmonic awareness. Lil, an ambitious and talented woman who became Armstrong's second wife, saw his potential and set about shaping his future career. She discovered that Oliver had been skimming off the top of his sidemen's wages and at her urging, Louis left in 1924 to join Fletcher Henderson in New York. However, he always acknowledged his debt to Oliver, and later wrote, 'Joe Oliver has always been my inspiration and my idol. No trumpet player ever had the fire that Oliver had. Man, he really could *punch* a number.'

From 1925 Armstrong recorded a series of sides for Okeh Records in Chicago with his Hot Five and Hot Seven, a small studio band with a flexible line-up which at various times featured Lil Hardin, Kid Ory, Johnny and Baby Dodds, Jimmy Strong (clarinet), Fred Robinson (trombone), Zutty Singleton (drums) and Jack Teagarden (trombone). Earl Hines later replaced Hardin. In these

**'...every cat in Chicago was stickin' his head out the window hoping to catch a cold so he could sound like Louis Armstrong.'**

EARL HINES



**Louis Armstrong and his Hot Five, 1926. From left: Louis Armstrong at piano, Johnny St. Cyr with banjo, Johnny Dodds, Kid Ory and Lil Hardin Armstrong.**

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PRESENTS

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\*Seating fee may apply.

recordings Armstrong cut loose the ambitions of the improvised solo from stop-time breaks to a new creative idiom in its own right. His solos displayed a melodic fluency and relaxation of rhythm that formed a template for jazz musicians from then on. In 'West End Blues' (Louis Armstrong and his Hot Five, 1928) aspects of his signature virtuoso style are present: his opening cadenza with its piercing high note climax showcases his extraordinary range, and his use of sustained and repeated notes and phrases to build and resolve tension reveals his talent for sculpting measured, well-paced solos. This and other recordings such as 'Potato Head Blues', 'Cornet Chop Suey', 'Wild Man Blues' and '**Struttin' With Some Barbecue**' are now considered cornerstones of early jazz repertoire.

The creativity extended beyond his horn skills, and his vocal scatting on 'Heebie Jeebies' (Hot Five, 1926) was an instant hit. Earl Hines (whose keyboard style influenced generations of pianists) famously said that 'every cat in Chicago was stickin' his head out the window hoping to catch a cold so he could sound like Louis Armstrong.' His unique delivery, so familiar now but unconventional for the times, heavily influenced Billie Holiday, Louis Prima and the crooning style of Bing Crosby, who called Armstrong 'the beginning and end of American music'.

By the end of the 1920s Armstrong was a jazz sensation. A series of run-ins with the Mob persuaded him to head for Europe, where he conducted several successful tours in the early 1930s. But it was his decision in 1935 to team up with Joe Glaser, a powerful figure with underworld connections, that boosted Armstrong's transformation from jazz innovator into popular entertainment icon. Glaser, who remained his manager for life, was a protective force and secured him top engagements, recording sessions and film roles.

By the 1940s Satchmo was a household name, but the young lions of bop were taking jazz to dizzying heights of complexity, and distanced themselves from what they saw as an old-fashioned and demeaning representation of their culture. He was labelled an Uncle Tom, prompting Billie Holiday to comment, 'Of course Pops Toms, but he Toms from the heart.' His appearance in blackface as King of the Zulus at New Orleans' Mardi Gras celebrations in 1949 didn't help. But accusations that he was somehow complicit in the oppression of black Americans by perpetuating a stereotype were unfair.



Ella Fitzgerald recording with Louis Armstrong in a session at Decca studios, New York City, 1950.

AGIP RA/LEBRECHT MUSIC & ARTS

In 1957 he was incensed when Governor Orval Faubus of Arkansas defied a federal court order and called in the National Guard to prevent nine black students from entering Central High School in Little Rock. As Armstrong and a reporter watched the news reports of the violent confrontation on television in his dressing room, he criticised President Eisenhower's handling of the situation and called Faubus an 'uneducated ploughboy'. After it appeared in print Armstrong's road manager issued an apology, but Louis stood by his remarks and cancelled a planned US State Department-sponsored tour to the Soviet Union.

In 1947 Armstrong established his All Stars, who remained his backing band until his death in 1971. He began recording with Columbia in 1954 after his contract with Decca ended. Columbia, who had pioneered the long playing record format, exploited overdubbing techniques on **'Mack the Knife'**, allowing Louis' trumpet obbligato to frame his vocal. He mined the popular song repertoire with stunning success and won a new generation of fans with **'Hello Dolly'**, which became his biggest hit, knocking the Beatles off the number one spot in the USA in 1964. The playing and singing style that he had established in the 1920s remained largely unchanged for the rest of his life, but his ability to achieve a moving intimacy through song improved with age, as his early and later recordings of 'When You're Smiling' testify. He was a sublime interpreter of the songs of Hoagy Carmichael; on **'Stardust'** (1931) his trumpet-style and occasionally wordless vocal is perfect for a song whose melody is, essentially, instrumental in nature.

Armstrong's punishing schedule of some 300 gigs a year eventually took its toll on his health and by late 1969, when he flew to London to record John Barry's 'We Have All the Time In the World' for *On Her Majesty's Secret Service*, he was noticeably ill. His last engagement was a two week residency at the Empire Room of New York's Waldorf Astoria hotel. He was almost too weak to walk and unable to play but, ever the professional, he insisted on fulfilling his contractual obligations. Backing the All Stars was the Waldorf's house band, a hard-bitten crew of New York musicians, and according to witnesses there wasn't a dry eye in the house.

'Ambassador Satch' died at home in Queens a few weeks later. Wynton Marsalis summed up his legacy perfectly: 'He left an undying testimony to the human condition in the America of his time.'

**'Hello Dolly' became his biggest hit, knocking the Beatles off the number one spot in the USA in 1964.**

## Storyville

There's a scene in the 1947 film *New Orleans* where Billie Holiday and Louis Armstrong join the residents of Storyville for one last sing-along, before they turn out the lights and sadly march out of town, presided over by the city's police. It's somewhat corny, but loosely based on fact.

Storyville – or 'the district' as Armstrong and other locals referred to it – came into being in 1897, a result of politician Alderman Sidney Story's plan to contain prostitution within one part of town, and at a safe distance from polite society. It had cafés, saloons, dance halls and a wide range of legal brothels, from inexpensive one-room 'cribs' to luxury upmarket establishments. It's an exaggeration to say that jazz originated in Storyville, but the area did provide plentiful work for local musicians, and many of the visitors who came to town were exposed to the new music being played there.

It flourished for 20 years but after the United States entered World War I, the writing was on the wall. As New Orleans was a major port, many departing sailors passed through Storyville, and, after several deaths in the quarter, the mayor of New Orleans outlawed prostitution throughout the city in 1917. There was no mass exodus as depicted in the film, as the vice simply went underground. However the jobs became scarcer and musicians were forced to look elsewhere to supplement their income.

One hundred years on, Storyville continues to fire the imaginations of writers and filmmakers thanks to its status as a unique reference point at the intersection of American history and the chronology of jazz.

**View of the New Orleans 'Storyville' red light district from a 1906 postcard. Basin Street is in the foreground.**



## **Bolden, Keppard and Oliver – the original cornet kings of New Orleans**

In 1900 the average life expectancy of black males in America was 33 years, a sobering statistic by today's standards, but a sad fact of life for many jazz pioneers. The music's early history is littered with tragic stories of talented musicians against whom the odds were heavily stacked, and who have only in recent decades received the full recognition that largely eluded them in life. The cornet skills of Buddy Bolden, Freddie Keppard and King Oliver were pivotal in the development of jazz as a distinct improvisational art form, and they represent the inception of a stylistic path that continues through Louis Armstrong and Dizzy Gillespie to Wynton Marsalis.

### **Buddy Bolden (1877–1931)**

You could hear his cornet for miles around – or so went one of the many tall legends surrounding Buddy Bolden. He imbued the marches and rags of the turn-of-the-century repertoire with a looser, bluesy feel, and his powerful ringing tone and flamboyant manner made him one of the most popular musicians in New Orleans. Sadly, there are no extant recordings of Bolden's playing, and only one photograph remains of him with his band.



**The Charles Buddy Bolden Orchestra in 1905. Standing, from left: Jimmy Johnson, Buddy Bolden, Willie Cornish, William Warner; sitting from left: Jefferson Mumford and Frank Lewis.**

Possessed of an unstable temperament, his erratic behaviour grew worse as his dependence on alcohol deepened, and in 1907 he was committed to a mental institution, where he remained for the rest of his life.

### **Freddie Keppard (1889–1933)**

The successor to Bolden's title, Freddie Keppard left New Orleans for Los Angeles, before settling in Chicago in 1918. Having turned down an opportunity to become the first jazz artist to be recorded – that honour went to the Original Dixieland Jazz Band – his hard drinking began to catch up with him and by the time of his first recording sessions in the 1920s, its effects were all too evident. He was soon surpassed by Armstrong's shooting star but he is credited with paving the way for the evolution of the jazz soloist.

### **Joe 'King' Oliver (1885–1938)**

Louis Armstrong's greatest mentor, King Oliver, made his name in New Orleans before moving to Chicago and leading his influential Creole Jazz Band. Armstrong, who joined him in 1922, credited Oliver's strong lead in 'whole notes' with influencing his own solo style. He continued to perform and record after Armstrong's departure but was increasingly plagued with the effects of the gum disease pyorrhoea. After moving to New York – and declining a residency at the Cotton Club, subsequently taken up by Duke Ellington – he gradually fell out of fashion, eclipsed by younger players such as Armstrong. He returned to his birthplace of Savannah where he lived out the rest of his days working as a janitor.

NOTES BY LORRAINE NEILSON  
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# MORE MUSIC

## Selected Discography

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### LOUIS ARMSTRONG

There are numerous recordings celebrating the genius of Louis Armstrong. Here are just two:

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Three-disc set: Hot, Swing, Cool; with Emma Pask (1998)

MORRISON RECORDS MR003

#### Quartet

with Emma Pask (1998)

MORRISON RECORDS MR001

#### James Morrison: Live at the Sydney Opera House with his Big Band

with Emma Pask (1996)

EAST-WEST 0630151462

### EMMA PASK

#### Accentuate the Positive (2003)

with Mark Rivett, vocals, James Morrison and big band

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#### This Madness Called Love (2002)

with James Morrison, Phil Stack (bass), Craig Simon (drums), David Blenkhorn (guitar), Blaine Whittaker (saxophone)

MR 012

Emma (1999) – debut album

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## Broadcast Diary

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### JUNE

1 June, 8pm

#### IMOGEN COOPER IN RECITAL

Schubert

3 June, 1.05pm

#### BEETHOVEN & BEYOND

Douglas Boyd conductor

Paul Lewis piano

Haydn, Beethoven, Bartók

6 June, 8pm

#### KURT ELLING: JAZZ & ORCHESTRA (2008)

Kurt Elling vocals

with Robert Amster, Laurence Hobgood,

Kobie Watkins, Julien Wilson and the

Sydney Symphony conducted by

Benjamin Northey

12 June, 8pm

#### ROMANTIC PERFECTION

Hugh Wolff conductor

Isabelle Faust violin

Berlioz, Mendelssohn, Beethoven

13 June, 12.05pm

#### BELSHAZZAR'S FEAST

Vladimir Ashkenazy

Peter Coleman-Wright baritone

Sydney Philharmonia Choirs

Sculthorpe, Bax, Walton

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#### SYDNEY SYMPHONY 2009

9 June, 6pm

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# ABOUT THE ARTISTS

## **Marc Taddei** conductor

Marc Taddei was born in the United States and studied at the Juilliard School in Manhattan, earning bachelor and master's degrees before moving to New Zealand. In 2007, following six years as the music director of the Christchurch Symphony Orchestra, he was appointed music director of the Wellington Orchestra. Previous posts have also included Principal Guest Conductor for the Christchurch Symphony Orchestra, Associate Conductor of the Auckland Philharmonia and Director of Orchestral Studies at Victoria University, Wellington. He has also conducted the New Zealand Symphony Orchestra and productions for Opera New Zealand and the Royal New Zealand Ballet, and has been a frequent guest at the New Zealand International Festival of the Arts.

As a guest conductor, he has worked with the Oregon Symphony Orchestra, Louisiana Philharmonic, Fort Worth Symphony Orchestra, Melbourne Symphony Orchestra, Adelaide Symphony Orchestra, the Queensland Orchestra, Eugene Symphony, New Haven Symphony Orchestra, Southwest Florida Symphony, Tasmanian Symphony Orchestra, Orchestra Victoria, Chamber Orchestra of Hong Kong and the Silesian State Opera in the Czech Republic.

He has collaborated with such diverse artists as Dame Kiri Te Kanawa, Angela Brown, Julian Lloyd Webber, Horacio Gutiérrez, Simon O'Neill, Joanna MacGregor, Jonathan Lemalu, Antonio Pompa-Baldi, Sir Howard Morrison, Michael Houstoun, Gregg Baker, Dame Malvina Major, Helen Callus, Csaba Erdélyi, Joshua Redman, Pedro Carneiro, Diana Krall, Bobby Shew, Art Garfunkel and Kenny Rogers.

His impressive discography of more than 20 recordings, includes British viola concertos with Helen Callus and the NZSO, a Berlioz *Harold in Italy*/Bartok Viola Concerto release, and *View from Olympus*, which was named Classical Album of the Year at the 2007 New Zealand Music Awards.

His appearances on television have included performances with Dame Kiri Te Kanawa, Young Musician of the Year, Last Night of the Proms, and a children's television special, *Baby Proms*. In 2005 he conducted a special televised performance of Vaughan Williams' *Sinfonia antartica*, featuring Sir Edmund Hillary as narrator, broadcast live via satellite to Scott Base in the Antarctic.



BECKY NUNES

## Emma Pask vocals

Emma Pask's talent was spotted by James Morrison during one of his regular visits to high schools when she was just 16. She first sang with his band that night and has been touring with Morrison, in Australia and overseas, ever since.

While her voice and style are distinctively her own, her performances are reminiscent of the classic era of jazz, when swing was top of the charts. 'Mum and Dad brought me up to the sounds of Ella Fitzgerald, Frank Sinatra and all the greats,' she says. It was a musical upbringing that has resulted in what Morrison calls the 'greatest gift to Australian jazz vocals'.

In 2006, Emma Pask was invited to perform the Bridal Waltz for Nicole Kidman and Keith Urban's wedding, also performing through the evening with the Sydney All Star Big Band in a swinging set of big band numbers. That same year, she was awarded the Mo Award for Jazz Vocalist of the Year.

She has been a regular guest on national television, appearing in shows such as *Hey, Hey Its Saturday*, the *Midday Show*, *Good Morning Australia*, and the *Today* show, and she has also sung for VIP audiences including the late Diana, Princess of Wales, Princess Mary of Denmark and the Prime Minister of Australia.

She has performed to audiences up to 80,000, and sung with the Shanghai Symphony Orchestra, Auckland Philharmonic, West Australian Symphony Orchestra and the BBC Concert Orchestra in London's Queen Elizabeth Hall. She has also performed with Barbara Morrison, at the Phillips International Jazz Festival in Kuala Lumpur, at the Myer Music Bowl in Melbourne, and in Cape Town with the Darius Brubeck Trio. She has recorded with the BBC Big Band and, following the success of her first two solo albums, *Emma* and *This Madness Called Love*, she is set to release her third album in late 2009.

This is Emma Pask's first appearance with the Sydney Symphony.



## 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. In 2007 he gave the premiere performance of Lalo Schifrin's Concerto for Jazz Trumpet and Piano with the Sydney Symphony, and last year he led the Tribute to Duke Ellington concert in the Kaleidoscope series.

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.



## **Carl Dewhurst** guitar

Carl Dewhurst's talents as a versatile and flexible contemporary guitarist have seen him perform and record as a sideman with a wide range of jazz, rock and pop artists, including James Morrison, Mike Nock, Jim Black, Dale Barlow, Bobby Previte, Terumasa Hino, Vince Jones, Bernie McGann, Katie Noonan, Tim Freedman, Archie Roach, Ruby Hunter, Mose Allison, Michelle Nicolle, Andy Bey, Jackie Orszaczky, Tony Buck, Phil Treloar, Lily Dior, The Catholics, Richard Clapton, Rick Springfield, Martha Davies, Paul Young, Glenn Shorrock, Kate Ceberano and the Moscow Circus.

He leads his own trio, is co-leader of Showa 44 with drummer Simon Barker, and has released four recordings of his own work. He is a member the Australian Art Orchestra led by Paul Grabowsky and the Korean/Australian ensemble Daorum. He also currently performs with Scott Tinkler, 20th Century Dog, Phil Slater's Sculthorpe Songlines, The Antripodean Collective and Gest 8.

Carl Dewhurst composed and performed the soundtrack for the Company B production *Scorched* in 2008, and the music of Showa 44 is featured on the documentary *Intangible Asset No.82*. He was the winner of both the judges' and people's choice awards at the Ike Isaacs International Jazz Guitar competition in 1998 and was runner-up at the National Jazz Awards in 2000. He is the president of the Jazzgroove association and was founding member in 1998.



## **Cameron Undy** bass

Cameron Undy studied electric and double bass at the Sydney Conservatorium, where he graduated from the jazz course in 1989. He has since performed and recorded with many leading Australian jazz artists, including Mike Nock, Bernie McGann, Roger Frampton, Dale Barlow, Paul Grabowsky, Chris Abrahams, James Morrison, Don Burrows, Dave Addes, Ian Chaplin, Sandy Evans, Jackie Orszaczky, Lily Dior, Phil Slater, Matt McMahon and Scott Tinkler.

He has also performed with international touring artists such as Sam Rivers, Don Pullen, Vincent Herring, Eddie Marshall, Terumasa Hino, Pheeroan Aklafl, Michel Borstlop, Bobby Shew and Nikki Isles, and he has also appeared on stage and on record with popular artists such as Inga



Liljestrom, Ian Moss, Bertie Blackman, Delta Goodrem, Deni Hines, and Ed Kuepper.

Groove, funk and dance music have played a big part in his career. He was an integral part of the early success of acid jazz group D.I.G. and has toured the world several times and recorded with European 'Nu Jazz' producers Mark de Clive-Lowe, Nathan Haines, Kaidi Tatham, Seiji, 4hero, Mainframe, Kabuki, Megashira, Alex Attias and Bugz in the Attik. He was the inaugural president (1997–2000) of the Jazzgroove Association.

In 2005 he released two albums of his own music, *Mad Stream* with 20th Century Dog and *Telepathy* with Numerology, and in 2006 he launched his career as dance music producer Kidzen.

## **Gordon Rytmeister** drums

Born in Sydney in 1968, Gordon Rytmeister began playing drums at age 13. His initial inspiration came from the raw rock of bands such as Led Zeppelin and Deep Purple, but he quickly developed an interest in jazz.

He studied at the Sydney Conservatorium, during which time he began playing in Mike Nock's band and later joined The Don Burrows Quartet. Since then, he has worked with the cream of Australia's jazz, pop, rock and country artists, and many international acts. These include Lalo Schiffrin, James Morrison, Bob Mintzer, Leo Sayer, Bob James, Tom Jones, Bob Florence, The Commodores, Bob Geldof, Barry Harris, Nat Adderley, Maria Schneider, Lee Konitz, Glenn Shorrock (from Little River Band), Tina Arena, The Sydney All Star Big Band, Roger Frampton, Bobby Shew, Anthony Warlow, Russell Watson, Rob McConnell, Don Rader, Dale Barlow, Eartha Kitt and Jimmy Barnes.

Gordon Rytmeister is the resident drummer on *Australian Idol* and in the 1990s he played five nights a week on *Tonight Live with Steve Vizard*. He co-led the instrumental fusion band GLUE from the mid-1990s. He can be heard on many movie soundtracks, albums, and television themes, and recorded Anthony Callea's 'The Prayer'.

He has conducted many educational clinics, workshops and master classes throughout the world, and from 1996 to 2002 he taught in the Jazz Course at the Sydney Conservatorium.



# THE SYDNEY SYMPHONY

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



PHOTO: KEITH SAUNDERS

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 boxed set of Rachmaninov orchestral works, conducted by 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  
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**Dene Olding**  
Concertmaster Chair  
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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 Chair
- 14 Léone Ziegler
- 15 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 Musician

- Katherine Lukey  
First Violin
- Airena Nakamura  
First Violin
- Michele O'Young  
First Violin
- Martin Silverton  
First Violin
- Rohana Brown  
Second Violin
- Alexandra D'Elia  
Second Violin#
- Thomas Dundas  
Second Violin
- Emily Long  
Second Violin#
- Leigh Middenway  
Second Violin
- Rowena Crouch  
Cello#
- Janine Ryan  
Cello
- Benjamin Ward  
Double Bass#
- Ngaire De Korte  
Oboe
- Anthony Grimm  
Bassoon
- Frankie Lo Surdo  
Horn
- Philip South  
Percussion

# = Contract Musician

# MUSICIANS

## Violas



## Cellos



## Double Basses



## Harp

## Flutes

## Piccolo



### Violas

- 01 Roger Benedict  
Principal Viola  
Andrew Turner and  
Vivian Chang Chair
- 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  
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
- 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



**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

## 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  
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

## Bass Trombone

Christopher Harris  
Principal

## 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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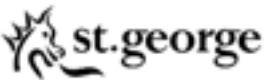
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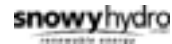
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01



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05



06



07



08



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09



KETH SAUNDERS

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02  
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Sandra and Paul Salteri  
Chair

03  
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NSW Department of State  
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Violin  
Moon Design Chair  
with Stuart O'Brien,  
Managing Director  
Moon Design

07  
Diana Doherty  
Principal Oboe  
Andrew Kaldor and  
Renata Kaldor AO Chair

08  
Paul Goodchild  
Associate Principal Trumpet  
The Hansen Family Chair

09  
Catherine Hewgill  
Principal Cello  
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Chair

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