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2010 SEASON

GEORGE BENSON

AN UNFORGETTABLE TRIBUTE TO
NAT KING COLE

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2010 SEASON

KALEIDOSCOPE

Thursday 11 November | 8pm

Friday 12 November | 8pm

Saturday 13 November | 8pm

Sydney Opera House Concert Hall

GEORGE BENSON

An Unforgettable Tribute to Nat King Cole

George Benson guitar and vocals

Michael O'Neill guitar

Randy Waldman music director and piano

Stanley Banks bass | **Thom Hall** keyboards

Oscar Seaton drums | **Janey Clewer** vocals

with Chantelle Ormandy, Trish Delaney-Brown,
Flip Simmons, Glenn Cunningham and Andrew Bukenya

*George Benson will perform a selection of songs,
to be drawn from:*

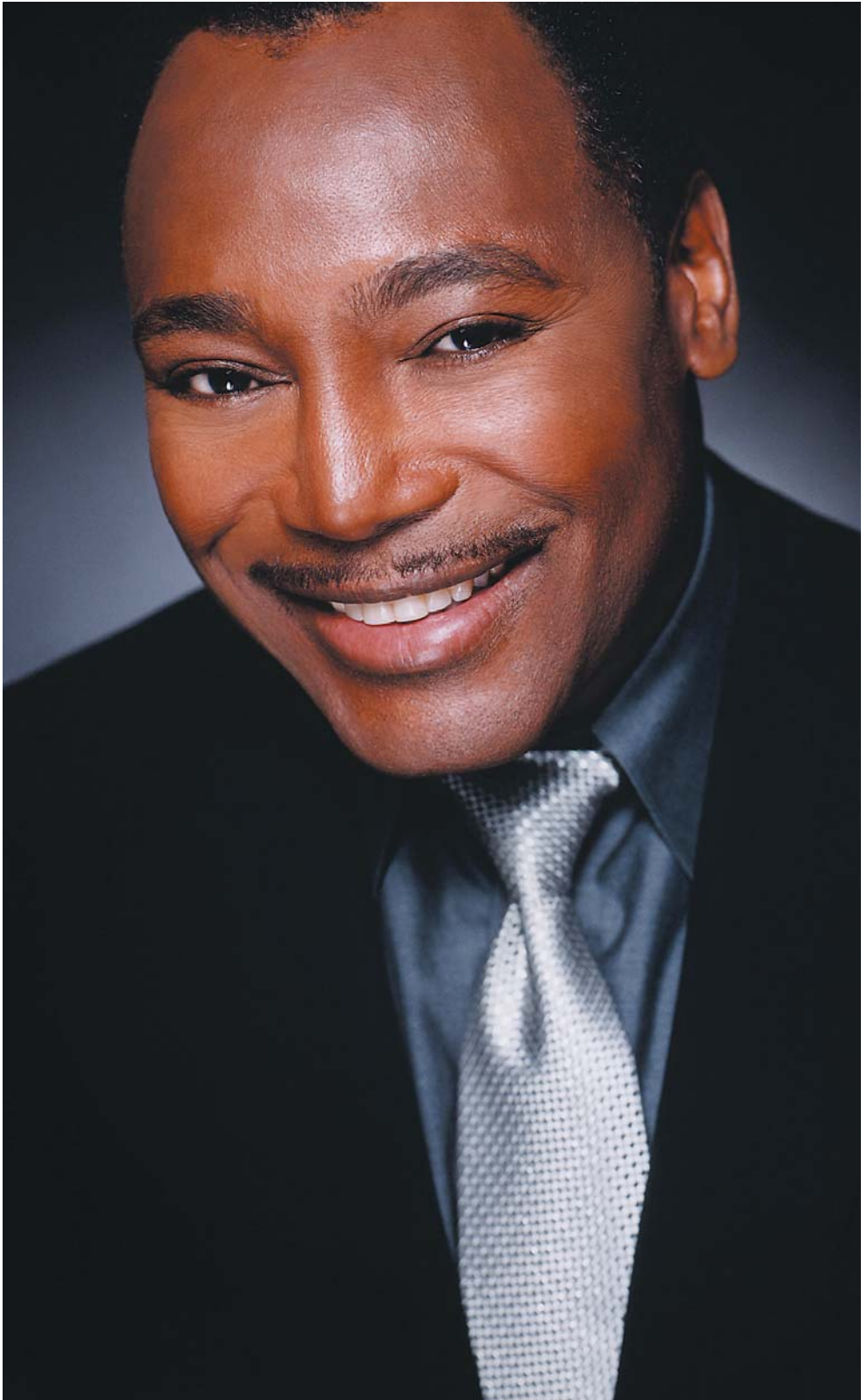
Ballerina
Biding My Time
Breezin'
I Love You for Sentimental Reasons
I'm Going to Sit Right Down
It's Almost Like Being in Love
It's Only a Paper Moon
Just One of Those Things
Looking Back
Mona Lisa
Nat King Cole Medley
Nature Boy
Ramblin' Rose
Route 66
Smile
Somewhere Along the Way
Stardust
Straighten Up and Fly Right
That Sunday, That Summer (If I had to choose)
Too Young
Unforgettable
Walkin' My Baby Back Home
When I Fall in Love

See page 18 for details of songwriters and arrangers.

Pre-concert talk by Ilmar Leetberg
at 7.15pm in the Northern Foyer.
Visit sydney-symphony.com/talk-bios
for speaker biographies.

The concert will conclude at
approximately 9.45pm. There will
be no interval.

*The Nelson Riddle arrangements
used in this concert are
provided courtesy of the Nelson
Riddle Memorial Library at the
University of Arizona School of
Music, Tucson.*



INTRODUCTION

An Unforgettable Tribute...

In a career spanning over half a century, George Benson has achieved outstanding critical and commercial success in a variety of genres. Before the album *Breezin'* propelled him to pop stardom, he had already enjoyed a reputation as a highly respected jazz guitarist who'd performed with Benny Goodman and Miles Davis.

Born into a musical family in the steel town of Pittsburgh, George Benson was performing in a local nightclub at the tender age of eight before carving out a reputation as a new talent to watch. By the 1970s, having inherited Wes Montgomery's title as the leading jazz guitarist of the day, he began to explore new creative avenues and, thanks to his talents as a vocalist, shot to superstardom and mainstream chart success.

George Benson's versatility allows him to pick and choose his projects, and in recent years he has recorded with artists such as Earl Klugh, Al Jarreau and the Count Basie Orchestra. Tonight he pays tribute to Nat King Cole who, a generation before, also enjoyed a reputation as an influential jazz musician before gaining enormous popularity as a singer. In his inimitable style, George Benson will perform some of his own hits as well as the great songs that Nat made so unforgettable.

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George Benson on stage in the late 1970s

ABOUT THE MUSIC

George Benson: first an entertainer

There are still those of a certain generation who, having first encountered George Benson as a top ten chart favourite, express surprise upon discovering his impeccable jazz credentials. There's a chance that some of these same fans might also be unfamiliar with the legacy of Nat King Cole's pre-'Mona Lisa' oeuvre. Both men achieved master musician status before the mass market beckoned, and there is no doubt that their respective instrumental talents helped imbue their vocals with a unique jazz sensibility. Benson, however, was a singer long before developing as a guitarist and perhaps this most direct and very personal means of communicating with an audience has informed his style and choice of repertoire. His considerable instrumental gifts have endowed his more commercial output with an excellence attained by only a very few predecessors, beginning with Louis Armstrong and continuing through Nat King Cole himself and on to Ray Charles.

George Benson has always viewed himself as first and foremost an entertainer. As a young child he started out singing and playing the ukulele, before switching to the guitar. Unable to afford the price of a proper instrument, his stepfather fashioned a makeshift guitar out of an old oak chest that belonged to his mother. His natural father turned him on to Charlie Parker's fluid bebop lines, and he listened attentively to guitarists Django Reinhardt, Charlie Christian, Hank Garland, Tal Farlow and Joe Pass. Benson's influences have been diverse: he admired the right-hand tremolo stylings of pianist Fats Waller and incorporated this into the octave technique that he had developed from mentor Wes Montgomery. (Even today the self-effacing star admits that he learns something from every musician he meets and draws energy from being around younger guitarists.)

At 19 he embarked on a stint with organist Jack McDuff's group, a period that culminated in 1964 in Benson's first record as a leader, *The New Boss Guitar of George Benson With The Brother Jack McDuff Quartet* (the title was a nod to Montgomery's 1963 recording *Boss Guitar*). He caught the ear of Miles Davis, who was at the time experimenting with jazz-rock fusion, and performed on the Wayne Shorter composition 'Paraphernalia' from Davis's album *Miles In the Sky* (1968). Around this time he teamed up with producer Creed Taylor, whose CTI Records roster included Herbie Hancock, Ron Carter, Stanley Turrentine, Freddie Hubbard and Bob James.





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By now Benson was a respected straight-ahead jazz musician with a clutch of albums to his credit, but he longed to branch out. However, his initial attempts to introduce a vocal component to his work in the studio were discouraged:

When you'd say 'Nat Cole' you always got a positive vibe, so that's what I really wanted to be. But that had passed by; when you went to New York you were either jazz or something else, but there was no crossover. So we had to invent something else that did not exist, and it was not easy to do that. We had to convince people – when we stepped outside of jazz – that we brought jazz elements with us and we were serious about what we were doing.

At the time, a new type of music was emerging: dubbed 'smooth jazz', it was more accessible and less challenging than other jazz styles. It borrowed production values from pop music and, although it still featured a significant improvised content, the danceable rhythms and simplified harmonies lent it mass audience appeal. During the 1970s, jazz artists such as The Crusaders, Spyro Gyra and Grover Washington Jr had major crossover success with their blend of pop, soul, jazz and funk.

The release of George Benson's album *Breezin'* in 1976 marked the change of direction that he'd been seeking. Produced by Tommy LiPuma (with whom Benson would strike up a longstanding professional relationship), the record was the first jazz album to go platinum, topping the US Jazz, R&B and Pop charts. Benson's subdued rhythm approach on the title track was in tune with the vibe of the times and the album's only vocal number, 'This Masquerade', features Benson's voice/guitar scatting during solo breaks, a feat requiring such skill that it eludes many of even the most accomplished musicians. It has become a trademark technique and he partly attributes his distinctive sound to the barely perceptible occasional difference in tuning between his voice and the notes produced on his guitar. This lends heightened energy and tension to his scatting that couldn't be achieved during the course of a purely instrumental solo.

The following year's release, *In Flight*, included Benson's slow-funk version of 'Nature Boy', originally a hit in 1948 for Nat King Cole. A further two albums with LiPuma at Warner Brothers, the live *Weekend in L.A.* (1978) and *Livin' Inside Your Love* (1979), resulted in the dance-floor hits 'On Broadway' (a cover of The Drifters' 1963 single) and 'Love Ballad'.

Benson was now a household name and there followed a string of hit albums: *Give Me the Night* (1980), *The George*

Benson's subdued rhythm approach on *Breezin'* was in tune with the vibe of the times...





Benson Collection (1981), *In Your Eyes* (1983) and *20/20* (1984). Working with top producers such as Quincy Jones, Jay Graydon and Arif Mardin, he embraced synthesised rhythm tracks that complemented to perfection his own acoustic virtuosity, and that of the assisting musicians, at various times comprising Randy and Michael Brecker, Steve Gadd, Dave Grusin and Nathan East. The hit singles spawned by these albums have become classics: ‘Love x Love’, ‘Never Give Up On a Good Thing’, ‘Turn Your Love Around’, ‘Feel Like Makin’ Love’ and ‘Lady Love Me (One More Time)’.

Benson’s creativity continues to inspire younger generations and during the 1990s he worked with house music production/remix team MAW. In 2007, two tracks from Benson’s album with Al Jarreau, *Givin’ It Up*, won Grammy Awards for Best Pop Instrumental Performance and Best Traditional R&B Vocal Performance, bringing his Grammy tally to ten. Last year he became a National Endowment for the Arts Jazz Master, the highest honour bestowed on jazz artists in the United States. But still he sees himself primarily as a singer of songs, a fact evident in his 2009 release *Songs and Stories*, featuring his own selection of songs by some of modern music’s most enduring songwriters, including Lamont Dozier, Bill Withers, Smokey Robinson and James Taylor.

Despite the many commercial triumphs and critical accolades, Benson’s view of music is strikingly simple: he says disarmingly that it’s ‘a means of communication, entertainment, therapy...it can make you happy, it can make you sad, it can fix things, it can soothe us. I let it be what it is. I’m hoping that my music causes us to appreciate how good life can be – that’s my main purpose’.

Music ‘can make you happy, it can make you sad, it can fix things, it can soothe us’.

GEORGE BENSON



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Nat King Cole: knowing how to live

When, in January 1976, George Benson recorded his breakthrough album *Breezin'* at Capitol Records in Hollywood, he was working in the very same studio where, 20 years before, Nat King Cole and his trio had recorded four sessions that would result in the classic jazz album, *After Midnight*. Having made a hugely successful switch from pianist to solo singing superstar, Cole never abandoned his jazz roots, and in these sessions he sought to recreate the feel of an after-hours jam. There was no pre-planned agenda – Cole would shout out the names of tunes to the assembled musicians (including Frank Sinatra's trumpeter Harry 'Sweets' Edison, violinist Stuff Smith, saxophonist Willie Smith and Duke Ellington trombonist Juan Tizol) and they'd start playing. Among the tracks laid down were 'Route 66', 'It's Only a Paper Moon' and 'Sweet Lorraine', all of which had been earlier hits for Cole.

In the mid-1950s Cole was the undisputed star of Capitol Records, the label to which he and his trio had signed in 1942. At that time the Nat King Cole Trio had successfully bucked the big-band trend and set the template for small jazz groups. An Earl Hines devotee, Cole over time developed a lighter piano style, the looseness and freedom of which would foreshadow bop and influence future musicians including Oscar Peterson and Bill Evans. The Trio's first recording for Capitol in 1943 resulted in the hit 'Straighten Up and Fly Right', and the popularity of Nat's singing caused his vocal contributions to the group to grow more frequent.



A later incarnation of the Nat King Cole Trio, with Irving Ashby (guitar) and Johnny Miller (bass). The lineup of piano, bass and guitar was considered revolutionary. (Photo by Maurice Seymour)



Nat King Cole in 1947



Nat King Cole (right) with arranger and conductor Nelson Riddle

The aftermath of the Second World War saw the demise of many of the big bands and easy listening began to fill the airwaves. As the 1940s came to a close Capitol teamed Nat with lush strings and some of its finest in-house arrangers, notably Gordon Jenkins, Nelson Riddle and Billy May. The 1950 release ‘Mona Lisa’ won an Academy Award and became Cole’s most successful song, and was followed by a catalogue of hits, including ‘Unforgettable’, ‘When I Fall in Love’ and the Hoagy Carmichael standard ‘Stardust’. Capitol reaped enormous financial rewards (their landmark tower on Hollywood and Vine was reputedly known as ‘The House that Nat Built’) and the classic albums recorded by Nat King Cole and their subsequent signing, Frank Sinatra, came to define an era.

Cole broke down racial, as well as musical, barriers: he became one of the first black artists in the United States to host a television show. *The Nat King Cole Show* went on the air in late 1956 and attracted big names including Peggy Lee, Ella Fitzgerald, Harry Belafonte and Sammy Davis Jr. However, it proved premature for some, and the show ended just over a year later due to a lack of sponsorship.

A chain smoker (tragically, he believed that menthol cigarettes improved the timbre of his voice), Nat King Cole died of lung cancer in 1965 at the young age of 47. Jack Benny, who delivered the eulogy at his funeral, summed up the feelings of many:

Sometimes death isn't as tragic as not knowing how to live.

This nice man knew how to live and how to make others glad they were living.

PROGRAM NOTES AND INTRODUCTION BY
LORRAINE NEILSON, SYMPHONY SERVICES INTERNATIONAL
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Song Credits

Please note that not all of the songs listed below will necessarily be performed in every concert. George Benson will make a selection each night.

Ballerina Bob Russell & Carl Sigman, arr. Nelson Riddle | **Biding My Time** George & Ira Gershwin, arr. Randy Waldman | **Breezin'** Bobby Womack, arr. Claus Ogerman | **I Love You for Sentimental Reasons** William Best & Derek Watson, arr. Randy Waldman | **I'm Going To Sit Right Down** Fred Ahlert & Joe Young, arr. Randy Waldman | **It's Almost Like Being in Love** Alan Jay Lerner & Frederick Loewe, arr. Randy Waldman | **It's Only a Paper Moon** Harold Arlen, E.Y. 'Yip' Harburg & Billy Rose, arr. Nelson Riddle | **Just One of Those Things** Cole Porter, arr. Nelson Riddle | **Looking Back** Brook Benton, Belford C Hendricks & Clyde Otis, arr. Randy Waldman | **Mona Lisa** Ray Evans & Jay Livingston, arr. Nelson Riddle | **Nature Boy** [George Benson version] Eden Ahbez, arr. Claus Ogerman | **Nature Boy** [Nat King Cole version] Eden Ahbez, arr. Nelson Riddle | **Ramblin' Rose** Joe & Noel Sherman, arr. Randy Waldman | **Route 66** Bobby Troup, arr. Randy Waldman | **Smile** Charlie Chaplin, John Turner & Geoffrey Parsons, arr. Randy Waldman | **Somewhere along the way** [Nat King Cole version] Ada Kurtz (aka Kurt Adams)

& Sammy Gallop, arr. Nelson Riddle | **Stardust** Hoagy Carmichael & Mitchell Parish, arr. Nelson Riddle | **Straighten Up and Fly Right** Nat King Cole & Irving Mills, arr. Randy Waldman | **That Sunday, That Summer (If I had to choose)** Joe Sherman & George David Weiss, arr. Randy Waldman | **Too Young** Sylvia Dee & Sidney Lippman, arr. Nelson Riddle | **Unforgettable** Irving Gordon, arr. Nelson Riddle | **Walkin' My Baby Back Home** Fred Ahlert & Roy Turk, arr. Randy Waldman | **When I Fall in Love** Edward Heyman & Victor Young, arr. Randy Waldman

Nat King Cole medley, arr. Nelson Riddle *Mona Lisa, Straighten Up and Fly Right, Nature Boy, It's Only a Paper Moon, Sweet Lorraine (Cliff Burwell & Mitchell Parish), Walkin' My Baby Back Home, Too Young, Ballerina, Christmas Song: Chestnuts Roasting on an Open Fire (Mel Tormé & Bob Wells).*

The Nelson Riddle arrangements used in this concert are provided courtesy of the Nelson Riddle Memorial Library at the University of Arizona School of Music, Tucson. Special thanks to the University of Arizona music curator Keith Pawlak.

MORE MUSIC

Selected Discography

GEORGE BENSON

George Benson's discography extends over more than 30 releases, but if your music library doesn't include his breakthrough album from 1976, *Breezin'*, then this should be at the top of your shopping list – six great tracks that epitomise the 'smooth jazz' style.

WARNER BROS/WEA 3111

For an idea of how it all started, there's his impressive debut album from 1964, *The New Boss Guitar of George Benson*, with a distinctive jazz guitar sound already evident. Available in a 1991 CD re-issue.

OJC 461

George Benson's most recent release is *Songs and Stories*, an elegant album that reveals his instincts as an entertainer: a singer of songs and a spinner of tales.

CONCORD RECORDS 30364

And his enduring popularity in the music charts is reflected in the 2003 compilation, *George Benson: The Greatest Hits of All*.

RHINO/WEA 78284

NAT KING COLE

In 2006 Capitol Records released a comprehensive anthology of Nat King Cole's recordings for the label. With 28 digitally remastered tracks, *The Very Best of Nat King Cole*, features nearly all his biggest hits, including 'Route 66', 'Mona Lisa' and 'Unforgettable'.

CAPITOL 59324

And in a groundbreaking tribute last year, Capitol issued *RE:GENERATIONS*, which allowed some of today's most talented artists and producers to join a virtual Nat King Cole in the studio by incorporating his vocals with new musical stylings that range from hip-hop, Latin and reggae to rock.

CAPITOL 08414

To enjoy more of Nelson Riddle's arrangements and the sound of piano and orchestra, look for *An Orchestral Portrait of Nat King Cole*, with guest pianist Jimmy Rowles. The 12 tracks include many of the songs heard in tonight's concert.

COLLECTABLES 6736

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Broadcast Diary



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NOVEMBER–DECEMBER

Tuesday 16 November, 3.20pm

DEBUSSY IMAGES (2007)

Yannick Nézet-Séguin conductor

Friday 26 November, 8pm

MAHLER 4

Vladimir Ashkenazy conductor

Emma Matthews soprano

Dimitri Ashkenazy clarinet

Richard Strauss, Mozart, Mahler

Wednesday 1 December, 8pm

SERENADE FOR STRINGS

Dene Olding violin-director

Nicholas Carter conductor

Simon Tedeschi piano

Paul Goodchild trumpet

Mozart, Tchaikovsky, Shostakovich, Glazunov

Friday 3 December, 8pm

MAHLER 3: JOYFUL SUMMER VOICES

Vladimir Ashkenazy conductor

Lilli Paasikivi mezzo-soprano

Sydney Philharmonia Choirs

Sydney Children's Choir

Saturday 11 December, 1pm

BERND GLEMSER IN RECITAL

Mendelssohn, Chopin, Liszt

Saturday 11 December, 8pm

TCHAIKOVSKY SPECTACULAR

Vladimir Ashkenazy conductor

James Ehnes violin

Sibelius, Tchaikovsky

2MBS-FM 102.5

SYDNEY SYMPHONY 2010

Tuesday 14 December, 6pm

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Have Your Say

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

ABOUT THE ARTISTS

George Benson: fact file

Throughout his career Benson has embraced everything from straight-ahead jazz to contemporary jazz and R&B/pop vocals. He is one of a handful of artists who have achieved major critical and commercial success in different genres and this pedigree makes him one of the most respected performers of the past 30 years.

- 1943 Born in Pittsburgh, Pennsylvania, USA. By the time he was eight he was performing in public: singing, dancing and playing ukelele!
By the age of 21, Benson had worked with organist Jack McDuff, Herbie Hancock and Wes Montgomery, and had established himself as a reputable jazz guitarist.
- 1964 Produced his first album as leader, *The New Boss Guitar of George Benson*, the first of an astonishing discography of more than 30 recordings.
In the late 1960s, joined forces with producer Creed Taylor at A&M, then at Taylor's own label, CTI (1971–1975). Still regarded as a jazz instrumentalist, his love of R&B, pop and rock was becoming evident as he began to incorporate it into his recordings.
- 1976 Produced *Breezin'*, a worldwide success and the first jazz album to achieve platinum sales. It soared to Number One in the US pop charts, winning him two Grammy Awards and mainstream popularity.
Discovered guitarist and composer Earl Klugh and went on to sign him to a recording contract on the now defunct United Artists label. Together they recorded one of Benson favourite sessions, *The Collaboration*, for Warner Brothers Records.
- 1980s In a series of more vocal-based recordings, he enjoyed one major R&B/pop smash after the other, including 'The Greatest Love of All', 'On Broadway', 'Give Me The Night' and 'Turn Your Love Around'.
- 1990s Returned to classic standards and acoustic jazz in the late 1980s and 90s under the guidance of Tommy Li Puma for GRP.
- 1997 Collaborated with New York DJs/producers Little Louis Vega and Kenny 'Dope' Gonzalez, aka Masters at Work, on their highly acclaimed *Nuyorican Soul* project. 'You Can Do It (Baby)' became a dance-floor smash.
- 2006 Recorded *Givin' it Up* with vocalist Al Jarreau, beginning the album with a reworking of 'Breezin'.
- 2008 Devised Nat King Cole tribute show.
- 2009 Released *Songs and Stories*.



Michael O'Neill guitar

Michael O'Neill has worked as a guitarist and vocalist at the highest level for more than 30 years, from his first tour of the United States and Europe on The Crusaders' *Street Life* tour to his current work with George Benson and Natalie Cole. He has played on hundreds of recordings, worked on dozens of world tours, recorded five solo CDs (most recently *Touch the Past*), made numerous television and video appearances, and provided hundreds of titles for background music sources. Working with George Benson since 1981, he has appeared on *The Best of Benson Live*, George Benson and Al Jarreau's CD *Givin' It Up*, and Benson's *Absolute Live* and *Live in Montreux* 1986 DVDs, and served as Associate Producer on Benson's recent CD, *Songs and Stories*. He has also worked with artists such as Stevie Wonder, Joe Sample, Rickie Lee Jones, Al Jarreau, Michael McDonald, Kenny Loggins, KD Lang, Vince Gill, Brad Paisley, John Legend, Patti LaBelle, Aretha Franklin, Michael Bublé, Earth Wind and Fire, Al Green, Sadao Watanabe, Dr John, Jason Mraz, Rick Braun, Boney James, Gregg Karukas, Sheila E., Phil Perry, Hubert Laws and Ronnie Laws.



Randy Waldman music director and piano

At the age of 21, Randy Waldman was hired by Frank Sinatra as his pianist. Shortly after that tour, he began travelling with The Lettermen, which took him from his home town of Chicago to the west coast of the United States. He then toured with various artists, including Barbra Streisand, Minnie Riperton, Lou Rawls, Paul Anka, and then George Benson. He continued to work with Benson for seven years as his pianist, conductor and arranger. This has been followed by 25 years of non-stop recording work – records, movies, television shows and jingles, as well as song writing and arranging. He has recorded for artists such as Celine Dionne, Beyoncé, Michael Bolton, Madonna, Whitney Houston, Vanessa Williams, Patti LaBelle and Michael Jackson, and for movie soundtracks such as *Forrest Gump*, *Who Framed Roger Rabbit*, *Hoffa*, *Back to the Future*, *Bodyguard*, *Father of the Bride* and *Beetlejuice*. He feels equally comfortable wearing the producer hat, having produced Bobby Caldwell, Patti LaBelle, Kenny G, The Stylistics, and others.



Stanley Banks bass

Stanley Banks began playing the bass guitar in junior high school and performed with New York City's All City High School Orchestra and Chorus for two years at the Philharmonic Hall. He later joined the American Symphony Orchestra. He has performed with George Benson for 35 years and has recorded *Breezin'* and other George Benson albums that went gold and platinum. He has also appeared with artists such as Chaka Khan, David Sanborn, Manhattan Transfer, Etta James, Leslie Uggams and Stanley Turrentine, and has performed on numerous seasons at Club Natalie's for the popular television program *New York Undercover*, with such artists as 112, The Temptations, Al Green, Ashford & Simpson, Isley Brothers and The Four Tops. His movie credits include Muhammad Ali's *The Greatest*, *All that Jazz* and *The Best Man*. Stanley Banks is a member of the National Academy of Recording Arts and Sciences, and has created a music program that takes live music back to the classrooms of New York City.



Thom Hall keyboards

As a native of Detroit and the son of a classical composer, percussionist and conductor, Thom Hall was raised in a rich musical environment of many forms – classical, R&B, pop and jazz. After touring and recording with Earl Klugh for many years, he was introduced to George Benson as a result of the *Collaboration* album that Earl and George recorded in 1987. He's been with George Benson ever since, and his talent for emulating big band and orchestral arrangements on his keyboards has allowed Benson to perform in an amazing range of styles.



Oscar Seaton drums

Oscar's natural talent for drums was evident at the age of four when he started playing his mother's pots and pans. At age 15 he progressed to playing Yamaha drums. 'Being a drummer was not a choice for me,' he says, 'it was my God-given talent, it's a part of me. When I'm playing, I'm complete, becoming one with the music.' Amongst his peers, his impeccable timing and pocket has earned him the name 'Seatpocket'. His musical creativity was born in the church, followed by local gigs around Chicago. He got his first major break playing with legend Ramsey Lewis. Since then, he has played, recorded and toured with artists such as Grover Washington Jr, David Sanborn, Joe Sample, Kirk Whalum, Phil Upchurch, Freed Hague, Yolanda Adams, Brian Culberson, Michael Manson, Boz Scaggs, Don Grusin, Dave Grusin, George Benson, Lionel Richie, Lee Ritenhour and Mike Post. When not on the road, Oscar Seaton records and performs with his own band, Date of Birth.



Janey Clewer vocals

Singer-songwriter Janey Clewer is a classically trained musician with a passion for pop and jazz. In Los Angeles she was an in-demand session singer for film, television and commercials. She has performed and recorded with the likes of Ray Charles, Elton John, Luther Vandross, Julio Iglesias and Harry Connick, Jr. and artists such as Patti Labelle, Sarah Brightman, Olivia Newton-John and Lara Fabian have recorded her songs. Janey Clewer has written and produced ten CDs, released in the US and abroad. As a member of The Bossa Nova Hotel, with Michael Sembello and Bruce Gaitsch, she released an award-winning debut CD, *Moon Island* in 2009. Her latest solo CD, *Fallen for Brazil*, will be released in early 2011. For Janey, being a part of the Nat King Cole Tribute Concerts and singing with the incomparable George Benson is an honour and a dream come true.



MUSICIANS

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Vladimir Ashkenazy
Principal Conductor
and
Artistic Advisor

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Michael Dauth
Concertmaster Chair
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Dene Olding
Concertmaster Chair
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Performing in this concert...

FIRST VIOLINS

Sun Yi

Associate Concertmaster

Fiona Ziegler

Assistant Concertmaster

Jennifer Booth

Amber Gunther

Nicole Masters

Léone Ziegler

Emily Qin*

Martin Silverton*

SECOND VIOLINS

Jennifer Hoy

A/Assistant Principal

Susan Dobbie

Principal Emeritus

Maria Durek

Emma Hayes

Shuti Huang

Benjamin Li

Alexander Norton*

VIOLAS

Anne-Louise

Comerford

Sandro Costantino

Graham Hennings

Justine Marsden

Jacqueline Cronin#

CELLOS

Leah Lynn

Assistant Principal

Kristy Conrau

Timothy Nankervis

Adrian Wallis

Rowena Crouch*

Rachael Tobin#

DOUBLE BASSES

Neil Brawley

Principal Emeritus

David Murray

SAXOPHONES

Martin Kay* *Alto*

Dan Waples* *Alto*

Tim Clarkson* *Tenor*

Nick Bowd* *Tenor*

James Ryan* *Baritone*

TRUMPETS

Simon Sweeney* *Lead*

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THE SYDNEY SYMPHONY

Vladimir Ashkenazy PRINCIPAL CONDUCTOR AND ARTISTIC ADVISOR

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



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Founded in 1932 by the Australian Broadcasting Corporation, 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 in venues throughout Sydney and regional New South Wales. International tours to Europe, Asia and the USA have earned the orchestra worldwide recognition for artistic excellence, and in 2009 it made its first tour to mainland Asia.

The Sydney Symphony's first Chief Conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Zdeněk Mácal, Stuart Challender, Edo de Waart and, 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 its commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The Sydney Symphony promotes the work of Australian composers through performances, recordings and its commissioning program. 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 on both the BIS and Sydney Symphony Live labels.

Other releases on the Sydney Symphony Live label, established in 2006, include performances with Alexander Lazarev, Gianluigi Gelmetti, Sir Charles Mackerras and Vladimir Ashkenazy. The Sydney Symphony has also released recordings with Ashkenazy of Rachmaninoff, Elgar and Prokofiev orchestral works on the Exton/Triton labels, and numerous recordings on the ABC Classics label.

This is the second year of Ashkenazy's tenure as Principal Conductor and Artistic Advisor.

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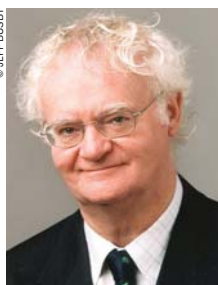
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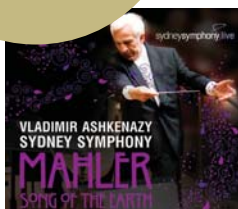
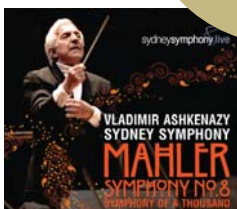
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