



**sydney symphony  
orchestra**

**David Robertson**

The Lowy Chair of  
Chief Conductor and Artistic Director

**2016  
SEASON**



**PINK MARTINI**  
*with the SSO*

MEET THE MUSIC

**Thu 15 Sep 6.30pm**

KALEIDOSCOPE

**Fri 16 Sep 8pm**

**Sat 17 Sep 8pm**



Principal Partner



CLASSICAL



**Raiders of the Lost Ark**

*Film with Live Orchestra*

The legendary Indiana Jones must find the Ark of the Covenant in the screening of *Raiders of the Lost Ark* with John Williams' score played live by the Orchestra.

Nicholas Buc conductor

At the Movies

**Thu 28 Jul 7pm**  
**Fri 29 Jul 7pm**  
**Sat 30 Jul 2pm**  
**Sat 30 Jul 7pm**

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**The Rite of Spring – Primal**

REICH The Desert Music  
 STRAVINSKY The Rite of Spring  
 David Robertson conductor  
 Synergy Vocals

Thursday Afternoon Symphony

**Thu 4 Aug 1.30pm**  
 Emirates Metro Series  
**Fri 5 Aug 8pm**  
 Great Classics  
**Sat 6 Aug 2pm**



**The Firebird – Ravishing**

SCULTHORPE Sun Music I  
 SZYMANOWSKI Violin Concerto No.1  
 STRAVINSKY The Firebird – Ballet [1910]

David Robertson conductor  
 Christian Tetzlaff violin

APT Master Series

**Wed 10 Aug 8pm**  
**Fri 12 Aug 8pm**  
**Sat 13 Aug 8pm**

▪ A BMW Season Highlight



**Petrushka – Immortal**

GYGER Acquisition\* **PREMIERE**  
 TAN DUN The Wolf – Double Bass Concerto  
 STRAVINSKY Petrushka [1911]\*

David Robertson conductor  
 Alex Henery double bass

Meet the Music

**Wed 17 Aug 6.30pm**  
 Thursday Afternoon Symphony  
**Thu 18 Aug 1.30pm**  
 Tea and Symphony  
**Fri 19 Aug 11am\***  
*complimentary morning tea from 10am*



**Mahler 2**

*Resurrection Symphony*

MAHLER Symphony No.2, Resurrection  
 David Robertson conductor  
 Kiandra Howarth soprano  
 Caitlin Hulcup mezzo-soprano  
 Sydney Philharmonia Choirs

**Sat 27 Aug 8pm**  
**Sun 28 Aug 2pm**

Sydney Town Hall



**Pink Martini**

Eclectic and exotic songs in jazz-classical style

Toby Thatcher conductor  
*“Performing live, they can make you feel as if you’ve been invited to one of Holly Golightly’s parties.... You never know who you’ll meet next.”*

THE TELEGRAPH, UK (2015)

Meet the Music

**Thu 15 Sep 6.30pm**  
 Kaleidoscope  
**Fri 16 Sep 8pm**  
**Sat 17 Sep 8pm**



**Nelson Freire plays Schumann**

*Rachmaninoff’s Second Symphony*

BEETHOVEN Coriolan Overture  
 SCHUMANN Piano Concerto  
 RACHMANINOFF Symphony No.2

Marcelo Lehninger conductor  
 Nelson Freire piano

APT Master Series

**Wed 21 Sep 8pm**  
**Fri 23 Sep 8pm**  
**Sat 24 Sep 8pm**

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**sydney symphony  
orchestra**

**David Robertson**  
Chief Conductor and Artistic Director

**MEET THE MUSIC**

THURSDAY 15 SEPTEMBER, 6.30PM

**KALEIDOSCOPE**

FRIDAY 16 SEPTEMBER, 8PM

SATURDAY 17 SEPTEMBER, 8PM

SYDNEY OPERA HOUSE CONCERT HALL

# PINK MARTINI WITH THE SSO

**Toby Thatcher** *conductor*

**Pink Martini**

*featuring*

**China Forbes** *vocals*

**Thomas M. Lauderdale** *bandleader & piano*

**Bolero**

Maurice Ravel

arr. Thomas M. Lauderdale

**Amado Mio**

Doris Fisher and Allan Roberts

**Symphatique**

China Forbes and Lauderdale

**Ich dich liebe**

Lotar Olias, Max Kolpé and

Karl Vibach

**Donde estas, Yolanda?**

**(Where are you, Yolanda?)**

Manuel Jiménez

**U Plavu Zoru (In the Blue Dawn)**

Mario Lalic, Lauderdale and

Pink Martini

**Aşkım bahardı (Spring Love)**

Yıldırım Gürses

**Ov Sirun, Sirun**

**(O Lovely, Lovely)**

Traditional Armenian

**Flying Squirrel**

Lauderdale and Robert Taylor

**Song to the Moon**

**(from the opera Rusalka)**

Antonín Dvořák and

Jaroslav Kvapil

**Joli Garçon (Pretty Boy)**

Lauderdale,

lyrics by Bavo Defurne and

Yves Verbraeken

**Splendor in the Grass**

Alex Marashian and Lauderdale

**She Was Too Good to Me**

Richard Rodgers and

Lorenz Hart

**Hang On Little Tomato**

Forbes, Lauderdale and

Patrick Abbey

**Zunduko Bushi**

Anonymous

**Hey Eugene!**

Forbes

**Get Happy /**

**Happy Days are Here Again**

Harold Arlen and Ted Koehler /

Milton Ager and Jack Yellen

Pre-concert talk by Linda Lorenza  
in the Northern Foyer 45 minutes  
before each performance.

For more information visit  
[sydneyssymphony.com/speaker-bios](http://sydneyssymphony.com/speaker-bios)

Estimated durations:

45 minutes, 20-minute interval,

45 minutes

The concert will conclude at  
approximately 8.30pm (Thursday),  
10pm (Friday, Saturday).

COVER PHOTO: Chris Hornbecker

INTERVAL



Principal Partner

## **Musical Cocktails in the Global Lounge Bar**

*James Koehne explores how Pink Martini has revived the mission of making popular music for an adult taste*

What kind of music is this? People often struggle for a name that exactly conveys the sense of Pink Martini's style and repertoire. Most attempts suggest a hazy conjunction of jazz and 'classical' music, sometimes binding them together with that gluey cliché, 'crossover'.

But describing Pink Martini's music in terms of a jazz-classical hybrid doesn't really nail it. There is a rich history of music that sets out to fuse jazz and classical styles – ranging from Paul Whiteman to the Modern Jazz Quartet – and this is certainly one of the stylistic influences upon Pink Martini. But to properly understand what Pink Martini does, we need to explore a bit further: what exactly is 'classical' about Pink Martini? How do these songs relate to a classical tradition – or a jazz one, for that matter?

Earlier generations may have identified what Pink Martini does as 'light music'. A vague and fluttery notion in itself, the name takes us back to the 19th century, to the innovations of the two Johann Strausses, of Jacques Offenbach, of Lumbye, Sullivan and Lehár. It was a field of music that deliberately sought to foster interaction between classical style and popular music. From the popular side came the tunes and the rhythms of a varied array of dances. From the classical side came the orchestral colours and the feeling for formal development, variation and invention. The waltz was the first of a series of waves of popular influence that invigorated light music – in the 20th century came tango, swing and cha-cha-cha... influences which serious music tended to eschew, but light music embraced. In light music, a classical sensibility is brought to bear upon the materials of popular music.

Within the musical economy, light music served to meet a middle ground of musical taste representing a middle ground of audiences – so it took the bits it liked from the different musical

worlds and blended them, smoothing out the 'extremes' to conform with its guiding sense of good taste. Light music satisfied the need of a large but sometimes anonymous audience for music which allowed them to enjoy the new aural flavours and fresh tunes of the popular music world without sacrificing their tasteful values.

In the middle of the 20th century, light music took on a new identity, as 'Easy Listening'. This put a new spin on the genre, shifting away from the prevailing sense of a lighter classical taste in order to emphasise alliances with the burgeoning variety of popular styles, particularly embracing a popular sense of jazz style that is sometimes called 'soft jazz'. Easy Listening was an extremely effective marketing strategy, and it wasn't long before it had its own Chart in Billboard magazine.

From the advent of rock'n'roll in the 1950s, pop music underwent its own bifurcation. As the Chart identifying the 'Hot 100' and later the 'Top 40' followed the rising tastes of the new teenager class, rock'n'roll asserted its domination over popular taste. Easy Listening became the headline under which all other forms of popular music were categorised. The name doesn't particularly sit well with examples like Esquivel, whose music seems to demand our attention, but others were perfectly happy with the designation, cheerfully adopting the slogan, 'How hard should listening be?'

Easy Listening was the brand of popular music that addressed the tastes of an adult audience, distinct from the rockin' world of 'teen' taste. As a result, Easy Listening is firmly linked to the value system of the post-war middle class, a bourgeois class if you like, but also a cosmopolitan one, like the guys in *Mad Men*.

Overwhelmed by the popular mainstream, Easy Listening died in 1980 – almost literally...



for in that year Mantovani, Bert Kaempfert and André Kostelanetz passed away in quick succession. The demise, however, turned out to be a mere hiatus. For around 1992, the taste for all types of pre-rock popular music made a miraculous comeback, as the light music tradition was discovered anew by Generation X, this time under the cool new moniker of Lounge Music.

The agents of the Lounge revival may be recalled by those who were around then. Producer Brad Benedict's Ultra-Lounge series of compilation discs dusted off a wealth of musical inventions from the vaults of the Columbia record label. Author Joseph Lanza provided historical documentation of the Lounge aesthetic with his smartly hip account of *Elevator Music*. Sydneysiders may recall the nightclub The Tender Trap, which flourished then, where large crowds danced ecstatically to long-forgotten hits of Bert Kaempfert, Edmundo Ros, Michel Legrand, the Button Down Brass and Chaquito...

This is the background against which Pink Martini has captured the hearts of an international audience. Lounge Music gave a new life to the old Easy/Light tradition,

treating it with a combination of humour, nostalgia and playfulness to restore it to contemporary relevance. But Pink Martini's appeal is not merely that of 'retro' fashion: it's their savvy reinvention of this tradition that makes them effective. Reviving the mission of making popular music for an adult taste, Pink Martini brought the styles, spirit and culture of Lounge Music into the modern world. Far from living in the past, they've taken these styles as the basis for innovations of their own, adapting them to contemporary tastes and attitudes, and bringing in a whole new range of influences to fertilise its development. Pink Martini's contemporary relevance is built upon the band's multi-lingual and multi-stylistic diversity: indeed, their 'project' is a huge act of embracement of cultural diversity and the celebration of unity in this diversity.

The range of Pink Martini's stylistic universe is easily appreciated with just a casual glance through the playlist of their concerts with the Sydney Symphony Orchestra. Appropriately, popular classics (pieces that have long been staples of salon orchestra repertoire) begin



each half – an arrangement of Ravel’s Spanish-inspired ballet *Bolero* (1928) and Dvořák’s rapturous aria, the ‘Song to the Moon’ (1901).

Then there are the nods to Hollywood’s musical tradition. Songwriter Doris Fisher (1915–2003) wrote ‘Amado Mio’ for Rita Hayworth in *Gilda* (1946), to represent her life as a showgirl-seductress in Montevideo. The model for Pink Martini’s blended version of the Depression-Era uplift songs ‘Get Happy’ (Harold Arlen, 1930) and ‘Happy Days are Here Again’ (Milton Ager, 1929) is an iconic TV performance from 1963 in which the two songs were artfully combined by Barbra Streisand in duet with Judy Garland. (You can find this on YouTube.) Similarly, the sentimental old-timer ‘She was too good to me’ (originally ‘He was too good to me’ when Rodgers and Hart wrote it in 1930) has been channelled through to Pink Martini from its soulful rendition by Chet Baker in 1974.

Pink Martini draw their repertoire from disparate languages and cultures, encompassing a wild

variety of musical styles. Selections come from Puerto Rico, Germany, Croatia, Armenia and Turkey but they cover genres of pop music, folk music and freely adapted variations on Hollywood style (hence branding the songs under ‘world music’ doesn’t really do). These songs have been uncovered from obscure but always fascinating corners in the world’s musical heritage. Mamie van Doren’s alluring account of ‘Ich dich liebe’ (I love you) is the high point of the 1964 German Cowboy movie – a *Spätzle* Western – called *Freddy und das Lied der Prärie* (Freddy and the Song of the Prairie). ‘Zundoko Bushi’ owes whatever currency it may be said to have to a comedic Japanese ‘boy band’ of the 1960s, The Drifters (not to be confused with the better-known US soul group), whose swingin’ Vegas version inspired Pink Martini. The origins of the song are hazy, attributed to Japanese soldiers during the Second World War, but it has morphed wildly over the years into varied identities from a

Coming up with your SSO

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**sydney symphony orchestra**

David Robertson Chief Conductor and Artistic Director



sentimental ballad to the upbeat rendition Pink Martini gives.

Finally, there are the songs written by the members of the band themselves, especially bandleader Thomas Lauderdale and lead singer China Forbes, and their friends, like Alex Marashian. These have been the cornerstone of Pink Martini's 'chart success' since their first album in 1997. Songs like 'Hang On, Little Tomato,' 'Hey Eugene' and the trademark 'Sympathique' grow from the fertile inspiration of the band's eclectic and idiosyncratic tastes. Deeply imbued with the sense of style they have acquired from their wide musical curiosity, and garnished with wit and charm, the songs are entirely modern interpretations of the spirit of Lounge Music for the present day.

Everyone seems to have been surprised that it has been possible for an 11- or 12-piece salon orchestra to not only survive but thrive in the 21st century. Partnerships with symphony orchestras have been a crucial part of Pink

Martini's success right from the early days. The comradeship makes sense, since orchestras, too, are specialists in providing music for an adult taste. And they also understand that a band can consist of more than four people.

Pink Martini's ventures into music-making with orchestra were first facilitated by Norman Leyden, a clarinetist and graduate of Yale, who began his career with Glenn Miller during the war, and worked on Disney musicals and in television (including *The Jackie Gleason Show*) before moving to Portland to direct the Oregon Symphony's Pops activities. More recently, Pink Martini has formed a partnership with composer Stephen Andrew Taylor, a Professor in the Music Department of the University of Illinois, Urbana-Champaign and a composer with substantial serious credentials. Such individual choices reflect the refreshing seriousness of Pink Martini's sophisticated effort to create popular music for a contemporary adult taste.

JAMES KOEHNE © 2016



## sydney symphony orchestra

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## MORE MUSIC

### PINK MARTINI

Pink Martini has released ten albums on its own label, Heinz Records (named after Thomas Lauderdale's dog).

Their debut album, *Sympathique*, took its name from the first song China Forbes and Thomas Lauderdale wrote together, and has sold nearly a million copies since its release in 1997. Fans of *The Sopranos* and *The West Wing* might recognise some of the songs

The title track of their third album *Hey Eugene!* (2007) was written by China Forbes about a boy she met at a party who asked for her number and then never called. The album also includes a guest appearance from jazz legend Jimmy Scott in a lullaby duet version of Vincent Youmans and Irving Caesar's 'Tea for Two'.

Their releases also include a DVD filmed live in concert: *Discover the World* (recorded in Portland, Oregon in 2009).

The studio album *Splendor in the Grass* was released the year after Pink Martini appeared for the Sydney Festival in 2008, and was produced by Thomas Lauderdale and his long-time collaborator and muse Alex Marashian. The title track draws inspiration from William Wordsworth, Walt Whitman and the Carpenters.

2010 saw the release of a holiday album, *Joy to the World*, which includes the original 'A Snowglobe Christmas' as well as an international take on many traditional favourites.

And in 2011 it was time for a 'best-of' 21-track album with *Pink Martini: A Retrospective*.

*Get Happy* from 2013 includes the magical pairing 'Get Happy / Happy Days are Here Again' (with a guest appearance from Rufus Wainwright), as well as 'Ich dich liebe' from tonight's program.

The group's most recent release is *Dream a Little Dream* (2014), featuring the four-part harmonies of The von Trapps and including guest appearances from Wayne Newton, Charmian Carr and The Chieftains.

And they have just finished recording a new studio album *Je dis oui!*, scheduled for release in October.

For full information, track listings and to buy, visit [pinkmartini.com/discography](http://pinkmartini.com/discography)

You can also find Pink Martini recordings on Spotify and iTunes, and they have an official channel on YouTube: [www.youtube.com/OfficialPinkMartini](http://www.youtube.com/OfficialPinkMartini)

### Broadcast Diary

#### September–October



92.9 ABC  
Classic FM

[abc.net.au/classic](http://abc.net.au/classic)

Monday 26 September, 8pm

**TCHAIKOVSKY 5** (2014)

**Thomas Søndergård** conductor

**James Ehnes** violin

Stenhammar, Prokofiev, Bach, Tchaikovsky

#### SSO Radio

Selected SSO performances, as recorded by the ABC, are available on demand:

[sydneyphilharmonymusic.com/SSO\\_radio](http://sydneyphilharmonymusic.com/SSO_radio)



#### SYDNEY SYMPHONY ORCHESTRA HOUR

Tuesday 11 October, 6pm

Musicians and staff of the SSO talk about the life of the orchestra and forthcoming concerts. Hosted by Andrew Bukenya.

[finemusicfm.com](http://finemusicfm.com)



## **Toby Thatcher** *conductor*

*Assistant Conductor, supported by Rachel & Geoffrey O'Conor and  
Symphony Services International*

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Toby Thatcher was born in Melbourne and raised in Sydney, where he studied at the Conservatorium of Music. At the age of 19 he participated in the Symphony Australia Young Conductor Development Program. He subsequently completed a master's performance degree at the Royal Academy of Music in London, where he studied oboe as well as participating in international conducting masterclasses. In his final year of studies he performed with the London Philharmonia and London Sinfonietta, and was offered a trial with the Royal Philharmonic Orchestra for the position of Principal Cor Anglais.

Following his graduation, he was a finalist and prize winner at the 2015 Georg Solti International Conducting Competition with the HR-Sinfonieorchester and Frankfurter Opern und Museumsorchester. That same year he won a Neeme Järvi Prize at the Menuhin Festival and was appointed Assistant Conductor to the SSO.

He is the founder and director of the London-based orchestra Ensemble Eroica, with whom he has appeared at King's Place and St Martin in the Fields, as well as conductor of contemporary music group Ensemble x.y. He has worked with orchestras internationally and in the 2016–17 season he will make concert debuts with the Adelaide Symphony Orchestra and the Sinfonieorchester Basel.

In October–November Toby Thatcher will conduct the Sydney Symphony Orchestra in Mad About Mozart and Alexandre's Playlist at City Recital Hall and the Australian premiere of Colin Matthews' *Pied Piper of Hamelin* at the Sydney Opera House.

## Pink Martini

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CHRIS HORNECKER



In 1994 in his hometown of Portland, Oregon, Thomas Lauderdale was working in politics, thinking he might run for mayor. He went to every political fundraiser under the sun, but was dismayed to find the music at these events underwhelming, lackluster, loud and un-neighbourly. Drawing inspiration from music from all over the world – crossing genres of classical, jazz and old-fashioned pop – and hoping to appeal to conservatives and liberals alike, he founded the ‘little orchestra’ Pink Martini to provide more beautiful and inclusive musical soundtracks for political fundraisers for causes such as civil rights, affordable housing, the environment, libraries, public broadcasting, education and parks.

One year later, Lauderdale invited Harvard classmate China Forbes to join Pink Martini. The first song they wrote together, ‘Sympathique’, became an overnight sensation in France, was nominated for ‘Song of the Year’ at France’s Victoires de la Musique Awards, and to this day remains a mantra (‘Je ne veux pas travailler’ or ‘I don’t want to work’) for striking French workers.

‘We’re very much an American band,’ says Lauderdale, ‘but we spend a lot of time abroad and therefore have the incredible diplomatic opportunity to represent a broader, more inclusive America...composed of people of every country, every language, every religion.’

Featuring a dozen musicians, Pink Martini performs its multilingual repertoire on concert stages all over the world. Pink Martini made its European debut at the Cannes Film Festival in 1997 and its orchestral debut with the Oregon Symphony in 1998. Since then, the band has performed with more than 50 orchestras worldwide, including engagements with the Los Angeles Philharmonic at the Hollywood Bowl, Boston Pops Orchestra, San Francisco Symphony, Cleveland Orchestra and the BBC Concert Orchestra at the Royal Albert Hall. Other appearances include the opening of the Gehry-designed Walt Disney Concert Hall in Los Angeles, returning for New Year’s Eve 2003, 2004, 2008 and 2011; concerts at Carnegie Hall; the opening party of the remodeled Museum of Modern Art in NYC; the Governor’s Ball at the

## Pink Martini – Sydney 2016

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**Thomas M. Lauderdale** *bandleader & piano*

**China Forbes** *vocals*

**Mihail Iossifov** *trumpet*

**Robert Taylor** *trombone*

**Nicholas Crosa** *violin*

**Phil Baker** *double bass*

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80th Annual Academy Awards in 2008; appearances at the Montreal Jazz Festival; concerts at the legendary L'Olympia Theatre in Paris in 2011; and Paris fashion house Lanvin's 10-year anniversary celebration for designer Alber Elbaz in 2012. In its 20th year, Pink Martini was inducted into both the Hollywood Bowl Hall of Fame and the Oregon Music Hall of Fame. Pink Martini previously appeared at the Sydney Opera House in the 2008 Sydney Festival.

[pinkmartini.com](http://pinkmartini.com)

**Thomas M. Lauderdale** *bandleader & piano*

Thomas Lauderdale was raised in rural Indiana and began piano lessons at age six. When his family moved to Portland in 1982, he began studying with Sylvia Killman, who remains his coach and mentor today. At 14 he made his first appearance with the Oregon Symphony.

He has been active in Oregon politics since his youth and in 1991 he worked on the drafting and passage of Portland City's civil rights ordinance. He graduated with honours from Harvard with a degree in History and Literature in 1992. But he spent most of his collegiate years in cocktail dresses, taking on the role of 'cruise director', throwing waltzes with live orchestras and ice sculptures, disco masquerades, and operating a Tuesday night coffeehouse called Café Mardi.

Instead of running for political office, in 1994 he founded Pink Martini to play political fundraisers for progressive causes such as civil rights, the environment and affordable housing. Now in its 21st year, Pink Martini and Lauderdale are Oregon's 'musical ambassadors to the world'. The band has released nine albums, most

**Dan Faehnle** *guitar*

**Timothy Nishimoto** *vocals and percussion*

**Brian Davis** *congas and percussion*

**Miguel Bernal** *congas and percussion*

**Reinhardt Melz** *drums and percussion*

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recently *Dream a Little Dream*, a collaboration with The von Trapps.

Thomas Lauderdale currently serves on the boards of the Oregon Symphony and Pioneer Courthouse Square in Portland, Oregon.

**China Forbes** *vocals*

China Forbes was born and raised in Cambridge, Massachusetts, where she graduated cum laude from Harvard and received the Jonathan Levy Prize for acting. She then appeared in New York regional theatre and off-off Broadway productions, and in 1994 she put her first band together, playing regularly at NYC clubs. In 1995 she released her first solo album *Love Handle* and sang the theme song for the TV series *Clueless*.

Around that time, Harvard classmate Thomas Lauderdale invited her to sing with Pink Martini. Together they have written many of Pink Martini's most beloved songs, including 'Sympathique', 'Lilly', 'Clementine', 'Let's Never Stop Falling in Love', 'Over the Valley' and 'A Snowglobe Christmas'. Her original song 'Hey Eugene' is the title track of Pink Martini's third album. She sang 'Qué Será Será' over the credits of Jane Campion's film *In the Cut*, and her song 'The Northern Line' appears at the end of sister Maya Forbes' directorial debut *Infinitely Polar Bear* (2015).

China Forbes has sung in more than 12 languages and performed duets with Michael Feinstein, Jimmy Scott, Georges Moustaki, Henri Salvador, Saori Yuki, Faith Prince, Carol Channing and Rufus Wainwright. In 2008 she released '78, a collection of autobiographical folk-rock songs.

# SYDNEY SYMPHONY ORCHESTRA



## DAVID ROBERTSON

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Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities. Resident at the iconic Sydney Opera House, the SSO also performs in venues throughout Sydney and regional New South Wales, and international tours to Europe, Asia and the USA have earned the orchestra worldwide recognition for artistic excellence.

Well on its way to becoming the premier orchestra of the Asia Pacific region, the SSO has toured China on four occasions, and in 2014 won the arts category in the Australian Government's inaugural Australia-China Achievement Awards, recognising ground-breaking work in nurturing the cultural and artistic relationship between the two nations.

The orchestra's first chief conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Frémaux,

Sir Charles Mackerras, Zdeněk Mácal, Stuart Challender, Edo de Waart and Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013. The orchestra's history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

The SSO's award-winning Learning and Engagement program is central to its commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The orchestra promotes the work of Australian composers through performances, recordings and commissions. Recent premieres have included major works by Ross Edwards, Lee Bracegirdle, Gordon Kerry, Mary Finsterer, Nigel Westlake, Paul Stanhope and Georges Lentz, and recordings of music by Brett Dean have been released on both the BIS and SSO Live labels.

Other releases on the SSO Live label, established in 2006, include performances conducted by Alexander Lazarev, Sir Charles Mackerras and David Robertson, as well as the complete Mahler symphonies conducted by Vladimir Ashkenazy.

This is David Robertson's third year as Chief Conductor and Artistic Director.

# THE ORCHESTRA



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Nicola Lewis  
Alexandra Mitchell  
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**Sun Yi**  
ASSOCIATE CONCERTMASTER

**Kirsten Williams**  
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SYDNEY SYMPHONY ORCHESTRA NOT  
APPEARING IN THIS CONCERT

This year we are bidding farewell to two longstanding members of the SSO. Dene Olding will give his final performances as Concertmaster on 26, 28 and 29 October; Principal Flute Janet Webb will give her final performances on 10, 11 and 12 November.

[www.sydneyssymphony.com/SSO\\_musicians](http://www.sydneyssymphony.com/SSO_musicians)

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*Principal Double Bass Kees Boersma holds the SSO Council Chair. The Sydney Symphony Orchestra Council is a group of dedicated donors and subscribers, who, when the opportunity arose, were delighted to support one of the SSO's long-standing musicians. Kees Boersma with members of the SSO Council (from left): Eileen Ong, Danny May, Simon Johnson, John van Ogtrop and Gary Linnane (full Council listing opposite).*



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Dr Margaret Booth  
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Pat & Jenny Burnett  
Hugh & Hilary Cairns  
Eric & Rosemary Campbell  
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Donald Clark  
Michael & Natalie Coates  
Dom Cottam & Kanako Imamura  
Ann Coventry  
Mr Anthony Cowley  
Mr David Cross  
Diana Daly  
Geoff & Christine Davidson  
Mark Dempsey sc  
Paul Deschamps  
Dr David Dixon  
Susan Doenau  
Dana Dupere  
Camron Dyer & Richard Mason  
John Favaloro  
Mrs Lesley Finn  
Mr & Mrs Alexander Fischl  
Ms Lynne Frollich  
Michele Gannon-Miller  
Ms Lyn Gearing  
Mrs Lianne Graf  
Mr Robert Green  
Dr Sally Greenaway  
Mr Geoffrey Greenwell  
Tony Grierson  
Mr Richard Griffin AM  
In memory of Beth Harpley

## SSO Vanguard

A membership program for a dynamic group of Gen X & Y SSO fans and future philanthropists

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Belinda Bentley  
Alexandra McGuigan  
Oscar McMahon  
Taine Moufarrige  
*Founding Patron*  
Shefali Pryor  
Seamus Robert Quick  
*Founding Patron*  
Chris Robertson &  
Katherine Shaw  
*Founding Patrons*

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Elizabeth Adamson  
Clare Ainsworth-Herschell  
Charles Arcus  
Phoebe Arcus  
James Armstrong  
Luan Atkinson  
Dushko Bajic *Supporting Patron*  
Joan Ballantine  
Scott & Alina Barlow  
Meg Bartholomew  
Andrew Batt-Rawden  
James Baudzus  
Andrew Baxter  
Adam Beaupeurt  
Anthony Beresford  
James Besson  
Dr Andrew Botros  
Peter Braithwaite  
Andrea Brown  
Nikki Brown  
Professor Attila Brungs  
Tony Chalmers  
Dharmendra Chandran  
Louis Chien  
Paul Colgan  
Claire Cooper  
Bridget Cormack  
Karynne Courts  
Robbie Cranfield  
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Asha Cugati  
Juliet Curtin  
David Cutcliffe  
Este Darin-Cooper  
Rosalind De Saille  
Paul Deschamps  
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John-Paul Drysdale  
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Karen Ewels  
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Talitha Fishburn  
Naomi Flutter  
Alexandra Gibson

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Benjamin Schwartz  
Ben Shipley  
Ben Sweeten  
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Sandra Tang  
Ian Taylor  
Dr Zoe Taylor  
Cathy Thorpe  
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Michael Tuffy  
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Alan Watters  
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V Hartstein  
Alan Hauserman & Janet Nash  
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Mrs Patricia Kleinhans  
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Gillian Turner & Rob Bishop  
Ross Tzannes  
Mr Robert Veel  
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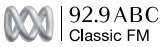
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