



**sydney symphony
orchestra**

David Robertson

The Lowy Chair of
Chief Conductor and Artistic Director

2016
SEASON



**WYNTON MARSALIS &
THE JAZZ AT LINCOLN
CENTER ORCHESTRA**

SPECIAL EVENT

Wednesday 24 February 8pm



Principal Partner



CLASSICAL



Wynton Marsalis and the Jazz at Lincoln Center Orchestra
An evening of jazz standards

Special Event
Wed 24 Feb 8pm

Wynton Marsalis trumpet
Jazz at Lincoln Center Orchestra

Wynton Marsalis's Swing Symphony

Meet the Music
Thu 25 Feb 6.30pm
Kaleidoscope
Fri 26 Feb 8pm
Sat 27 Feb 8pm
▪ A BMW Season Highlight

BERNSTEIN Fancy Free – Ballet
BERNSTEIN Prelude, Fugue and Riffs
MARSALIS Swing Symphony **AUSTRALIAN PREMIERE**

David Robertson conductor
Wynton Marsalis trumpet • Francesco Celata clarinet
Jazz at Lincoln Center Orchestra



Scheherazade
Her Story Continues

Meet the Music
Wed 2 Mar 6.30pm
Thursday Afternoon Symphony
Thu 3 Mar 1.30pm
Emirates Metro Series
Fri 4 Mar 8pm

RIMSKY-KORSAKOV Scheherazade
ADAMS Scheherazade.2 – Dramatic Symphony
for violin and orchestra **AUSTRALIAN PREMIERE**

David Robertson conductor
Leila Josefowicz violin



From the Canyons to the Stars

APT Master Series
Wed 9 Mar 8pm
Fri 11 Mar 8pm
Sat 12 Mar 8pm

MESSIAEN Des canyons aux étoiles
[From the Canyons to the Stars]
with visual production by Deborah O'Grady

David Robertson conductor
Pierre-Laurent Aimard piano
Robert Johnson horn • Rebecca Lagos xyloimba
Timothy Constable glockenspiel



Crossing the Threshold

SSO at Carriageworks
Sun 13 Mar 5pm
Bay 17, Carriageworks

BOULEZ Dérive 1
DEAN Pastoral Symphony
ILLEAN New Work Premiere
GRISEY 4 Songs for Crossing the Threshold
David Robertson conductor • Jessica Aszodi soprano
Pierre-Laurent Aimard piano



Pierre-Laurent Aimard in Recital

International Pianists In Recital
Presented by Theme & Variations
Mon 14 Mar 7pm

MESSIAEN Vingt Regards sur l'Enfant-Jesus
[20 Contemplations of the Christ Child]

SSO PRESENTS



Conchita
From Vienna with Love

Thu 3 Mar 8pm

Hits from her self-titled debut album 'Conchita'
including *Rise Like A Phoenix*, *Heroes*, *You Are Unstoppable* plus much more.

Conchita Wurst • Courtney Act
Trevor Ashley • Paul Capsis

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**sydney symphony
orchestra**

David Robertson
Chief Conductor and Artistic Director

SPECIAL EVENT

WEDNESDAY 24 FEBRUARY, 8PM

SYDNEY OPERA HOUSE CONCERT HALL

Jazz at Lincoln Center Orchestra with Wynton Marsalis

Presented by the Sydney Symphony Orchestra

Wynton Marsalis *trumpet (Music Director)*

Ryan Kisor *trumpet*

Kenny Rampton *trumpet*

Marcus Printup *trumpet*

Vincent Gardner *trombone*

Chris Crenshaw *trombone*

Elliot Mason *trombone*

Sherman Irby *alto & soprano saxophones, flute, clarinet*

Ted Nash *alto & soprano saxophones, flute, clarinet*

Victor Goines *tenor & soprano saxophones, clarinet,
bass clarinet*

Walter Blanding *tenor & soprano saxophones, clarinet*

Paul Nedzela *baritone & soprano saxophones,
bass clarinet*

Dan Nimmer *piano*

Carlos Henriquez *bass*

Ali Jackson *drums*

Pre-concert talk by John Morrison
in the Northern Foyer at 7.15pm.

For more information visit
sydneyssymphony.com/speaker-bios

Estimated durations: 50 minutes,
20-minute interval, 45 minutes

The concert will conclude at
approximately 10pm

Program to be announced from the stage



Principal Partner





JOE MARTINEZ

Wynton Marsalis

trumpet (Music Director)

Wynton Marsalis is the managing and artistic director of Jazz at Lincoln Center and a world-renowned trumpeter, composer, bandleader and educator. Born in New Orleans in 1961, he began his classical training on trumpet aged 12, entered the Juilliard School at 17, and soon after joined Art Blakey and the Jazz Messengers.

He made his recording debut as a leader in 1982, and since then has recorded more than 60 jazz and classical recordings, which have won him nine Grammy Awards. In 1983 he became the first and only artist to win both classical and jazz Grammys in the same year and repeated this feat in 1984.

He is also an internationally respected teacher and spokesman for music education, and has received more than a dozen honorary doctorates from American universities and colleges. He has written six books, most recently *Squeak, Rumble, Whomp! Whomp! Whomp!*, illustrated by Paul Rogers, and *Moving to Higher Ground: How Jazz Can Change Your Life* with Geoffrey C Ward.

In 1997 he became the first jazz artist to be awarded the Pulitzer Prize in music for his oratorio *Blood on the Fields*, which was commissioned by Jazz at Lincoln Center. His orchestral compositions also include *Swing Symphony*, which was premiered by the Berlin Philharmonic in 2010.

In 2001 Wynton Marsalis was appointed Messenger of Peace by Kofi Annan, Secretary-General of the United Nations, and he has been designated cultural ambassador to the United States of America by the US State Department through its CultureConnect program. He was instrumental in the Higher Ground Hurricane Relief concert, produced by Jazz at Lincoln Center. The event raised more than \$3 million for the Higher Ground Relief Fund to benefit the musicians, music industry-related enterprises, and other individuals and entities from the areas in Greater New Orleans who were affected by Hurricane Katrina. He also helped lead the effort to construct Jazz at Lincoln Center's home – Frederick P Rose Hall – which opened in October 2004 as the first education, performance and broadcast facility devoted to jazz.



Walter Blanding



Chris Crenshaw



Vincent Gardner



Victor Goines



Carlos Henriquez



Sherman Irby



Ali Jackson



Ryan Kisor



Elliot Mason



Wynton Marsalis



Ted Nash



Paul Nedzela



Dan Nimmer



Marcus Printup



Kenny Rampton



Jazz at Lincoln Center Orchestra

In 1987 Wynton Marsalis co-founded a jazz program at Lincoln Center. In 1996 Jazz at Lincoln Center was installed as a new constituent of Lincoln Center, equal in stature to the New York Philharmonic, Metropolitan Opera and New York City Ballet – a historic moment for jazz as an art form and for Lincoln Center as a cultural institution. In 2004, the Frederick P Rose Hall, adjacent to the Lincoln Center campus, was opened as the world’s first institution for jazz and a hub for learning and performance.

The mission of Jazz at Lincoln Center is to entertain, enrich and expand a global community for Jazz through performance, education and advocacy. And the Jazz at Lincoln Center Orchestra – comprising 15 of the finest jazz musicians today – has been its resident ensemble since 1988.

This remarkably versatile orchestra performs and leads educational events in New York, across the United States and around the globe – in concert halls, dance venues, jazz clubs and public parks, and appearing with symphony orchestras,

ballet companies, local students and an ever-expanding roster of guest artists.

Television broadcasts of the orchestra’s work, including eight Live from Lincoln Center programs, have helped broaden the awareness of its unique efforts in music. And nearly 20 recordings featuring the Jazz at Lincoln Center Orchestra with Wynton Marsalis have been released internationally, including most recently *Big Band Holidays* and *The Abyssinian Mass*.

Under Music Director Wynton Marsalis, the Jazz at Lincoln Center Orchestra performs a vast repertoire, from rare historic compositions to works commissioned by Jazz at Lincoln Center, and including compositions and arrangements by Duke Ellington, Count Basie, Fletcher Henderson, Thelonious Monk, Mary Lou Williams, Dizzy Gillespie, Benny Goodman, Charles Mingus and many others.

www.jazz.org

Jazz at Lincoln Center Orchestra and the Big Band Tradition

In 1997 Wynton Marsalis became the first jazz artist to win the Pulitzer Prize for Music, awarded for the Jazz at Lincoln Center commission, *Blood on the Fields*. This three-hour oratorio for jazz orchestra and solo voices tells the story of Jesse and Leona and their long journey from captivity on board a slave ship, via 14 years of bondage on a Southern plantation, to their eventual escape to freedom. As tales go, it's about as epic as it gets, but Marsalis rose to the occasion in his musical treatment of the subject matter: with its Ellingtonian resonances and echoes of historical jazz styles, *Blood on the Fields* was described by one critic as 'a conversation with the history of jazz on its highest level'. The frame of reference is apt: Duke Ellington (who was famously – perhaps notoriously, depending on your point of view – snubbed during his lifetime by the Pulitzer board despite his seldom equalled contribution to American music) did much to push the boundaries of jazz composition and pioneered a range of extended formats.

Of course Ellington's presence had loomed large since jazz's early days, fostering its evolution from provincial folk music rooted in the blues to a worldwide popular music phenomenon. Initially a spontaneous ensemble style performed predominantly by amateurs to fulfil the growing need for occasional music in New Orleans, in the 1920s jazz acquired a range of stylistic and technical features that dance bands in the major cities would consolidate during the following decade. By the early 1930s, the growing sophistication of jazz's



FRANK STEWART

arrangements and its rhythmic drive had given birth to swing. Swing's compelling dance-ability proved wildly popular with Depression-era Americans eager to jitterbug their troubles away to the accompaniment of the big bands that defined the era: Fletcher Henderson, Count Basie, Chick Webb, Jimmie Lunceford. Swing made the leap across racial demarcation lines, and Benny Goodman, Artie Shaw, Woody Herman and Tommy Dorsey became household names as the music moved into the commercial mainstream.

In addition to the 1930s being a time of great creative ferment, significant structural developments were at play. Among these was the increasing virtuosity of soloists and preponderance of trained musicians, adept at sight-reading. From a standard combo consisting of a handful of players, bands grew in size and instrumentation. The more successful undertook rigorous performing, touring and recording schedules, necessitating the implementation of strict rehearsal regimes and discipline codes. What had once been largely an aural tradition of collective improvisation became one in which written arrangements played an increasingly crucial role, and the repertoire grew to satisfy the demands of nightclub revellers, dancers and radio broadcasts.

Central to the success of the big bands was the talent of arrangers such as Fletcher Henderson (for both his own band and that of Benny Goodman), Don Redman and Sy Oliver. But in the realm of jazz composition and arranging, Duke Ellington occupies a place uniquely his own due to the breadth of his vision and diversity of his output. Among his thousands of compositions are to be found pieces in the exotic plunger-muted style beloved of [white] patrons of the Cotton Club, tunes that acquired lyrics and became popular songs, concertante-style numbers to showcase his soloists (*Clarinet Lament*, *Echoes of Harlem*, *Boy Meets Horn*), concert suites, ballets, film scores and music for his Sacred Concerts of the late 1960s and early 70s.

It is this legacy of defying categorisation that Jazz at Lincoln Center upholds in its collaborations and commissioning of new works, an integral part of its programming alongside the preservation of historic compositions. Wynton Marsalis is passionate about his role as 'keeper of the flame' and, in addition to performances and recordings, Jazz at Lincoln Center presents television and radio broadcasts, lectures, film forums and music publishing. Central to JALC's educational focus is Essentially Ellington, a program designed for high

Depression-era Americans were eager to jitterbug their troubles away to the sound of the big bands...



FRANK STEWART



school bands using original arrangements of Ellington band charts that have been transcribed from recordings. The program (rolled out to Australia in 2015) also features the work of other eminent arrangers and composers, including Count Basie, Dizzy Gillespie and Mary Lou Williams. Jazz at Lincoln Center describes the program as ‘an attempt to preserve and honour the legacy of those artists who forged the big band genre’.

This mission extends to more recent decades. In the time-honoured fashion of mining the Great American Songbook, the Jazz at Lincoln Center Orchestra pays tribute not only to George Gershwin, possibly the most frequently interpreted songwriter in jazz, but also to more contemporary artists as diverse as Stevie Wonder, Donny Hathaway and the Beatles, maintaining the tradition of ‘arranging any material for big band, making it swing hard and lacing it with mind-blowing improvisation’. Viewing contemporary culture as it is expressed in these songs through the jazz lens and subjecting it to the music’s transcendent values is central to the Jazz at Lincoln Center ethos. As Marsalis puts it: ‘Jazz is not merely music. Jazz is America – relationships, communication and negotiations.’

LORRAINE NEILSON
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ABOUT THE PRESENTER

Sydney Symphony Orchestra

David Robertson *Chief Conductor and Artistic Director*

Founded in 1932 by the ABC, the SSO has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities. Resident at the Sydney Opera House as well as performing throughout Sydney and NSW, the orchestra gives more than a hundred performances each year. International tours have earned the orchestra a worldwide recognition for artistic excellence and the Sydney Symphony Live label captures the orchestra's performances in recordings.

SSO concerts encompass performances of masterpieces from the classical repertoire, music by some of the finest living composers, and collaborations with guest artists from all genres of music and performance. These collaborations reflect the orchestra's versatility and diverse appeal, and highlights have included concerts with Human Nature, Ben Folds, the

Whitlams, Burt Bacharach, Dianne Reeves, George Benson, John Farnham, Sting and Rajaton, as well as violinist Nigel Kennedy and Japanese drumming ensemble TaikOz. The SSO also celebrates the role of the symphony orchestra in movies, television and video games with concerts such as *Final Fantasy*, *Star Trek*, John Williams, *Battleship Potemkin*, *The Wizard of Oz*, Bugs Bunny, Charlie Chaplin's *Gold Rush*, the *Lord of the Rings* trilogy, and more recently a concert featuring Danny Elfman's scores for Tim Burton films. In 2016 the SSO presents a new concert series, *At the Movies*, with three presentations of films with live orchestra.



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MORE MUSIC

JAZZ AT LINCOLN CENTER ORCHESTRA

Last year, when Jazz at Lincoln Center founded its own label, Blue Engine Records, Wynton Marsalis was quoted as saying: 'In jazz, recordings are your identity.' If that's the case, then the JLCO has oodles of identity, with an archive of concert and studio recordings made since its founding in 1987, as well as more than 14 commercial releases to date.

The most recent releases from JLCO and Wynton Marsalis date from this year: *The Abyssinian Mass*, an inspiring composition by Marsalis for jazz orchestra and 70-piece gospel choir and featuring the Chorale Le Chateau.

BLUE ENGINE BE 0005

And *Big Band Holidays*, which captures the JLCO tradition of December concerts that explore the canon of Yuletide favourites with an all-star roster of guest vocalists. In this recording those guests are some of today's commanding new voices in jazz: René Marie, Gregory Porter and Cécile McLorin Salvant.

BLUE ENGINE BE 0003

In 2010 the JLCO gave its first – and only – performances in Cuba, performing in front of a sold-out crowd in Havana. The resulting 2-CD album *Live in Cuba* was released last year and, as with most JLCO recordings, is also available for download from iTunes and Amazon.

BLUE ENGINE BE 0001

Wynton Marsalis's 12-movement *Vitoria Suite* was inspired by the Vitoria Festival in Spain, where he had performed on many occasions over its 25-year history. The music involved collaboration with flamenco artist Paco de Lucia in a clever mix of jazz and blues with traditional Basque music and flamenco.

JAZZ AT LINCOLN CENTER RECORDINGS (JALCR)

To hear the JLCO in more traditional fare, look for the recordings from the 1990s, including *Portraits of Ellington*, *They Came to Swing* and *Live in Swing City: Swingin' with the Duke*.

And for a comprehensive and well-organised online discography, head to wyntonmarsalis.org/discography

Broadcast Diary

March



92.9 ABC
Classic FM

abc.net.au/classic

Wednesday 2 March, 8pm

RUSSIAN ROMANTICS (2015)

Vasily Petrenko conductor

Simon Trpceski piano

Schultz, Tchaikovsky, Rachmaninoff

Friday 4 March, 8pm

SIBELIUS 2 (2015)

David Robertson conductor

Andrew Haveron violin

Sculthorpe, Walton, Sibelius

Sunday 6 March, 1pm

SCHEHERAZADE: HER STORY CONTINUES

David Robertson conductor

Leila Josefowicz violin

Rimsky-Korsakov, Adams

Thursday 17 March, 8pm

LERIDA'S PLAYLIST

Andrew Haveron violin-director

Lerida Delbridge violin

including *The Lark Ascending* by Vaughan Williams

SSO Radio

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

sydneyssomusic.com/SSO_radio



SYDNEY SYMPHONY ORCHESTRA HOUR

Tuesday 8 March, 6pm

Musicians and staff of the SSO talk about the life of the orchestra and forthcoming concerts.

Hosted by Andrew Bukenya.

finemusicfm.com

SSO Live Recordings

The Sydney Symphony Orchestra Live label was founded in 2006 and we've since released more than two dozen recordings featuring the orchestra in live concert performances with our titled conductors and leading guest artists. To buy, visit sydneysymphony.com/shop



Strauss & Schubert

Gianluigi Gelmetti conducts Schubert's *Unfinished* and R Strauss's *Four Last Songs* with Ricarda Merbeth. SSO 200803



Sir Charles Mackerras

A 2CD set featuring Sir Charles's final performances with the orchestra, in October 2007. SSO 200705



Brett Dean

Two discs featuring the music of Brett Dean, including his award-winning violin concerto, *The Lost Art of Letter Writing*. SSO 200702, SSO 201302



Ravel

Gelmetti conducts music by one of his favourite composers: Maurice Ravel. Includes *Bolero*. SSO 200801



Rare Rachmaninoff

Rachmaninoff chamber music with Dene Olding, the Goldner Quartet, soprano Joan Rodgers and Vladimir Ashkenazy at the piano. SSO 200901



Prokofiev's *Romeo and Juliet*

Vladimir Ashkenazy conducts the complete *Romeo and Juliet* ballet music of Prokofiev – a fiery and impassioned performance. SSO 201205



Tchaikovsky Violin Concerto

In 2013 this recording with James Ehnes and Ashkenazy was awarded a Juno (the Canadian Grammy). Lyrical miniatures fill out the disc. SSO 201206



Tchaikovsky Second Piano Concerto

Garrick Ohlsson is the soloist in one of the few recordings of the *original* version of Tchaikovsky's Piano Concerto No.2. Ashkenazy conducts. SSO 201301



Stravinsky's *Firebird*

David Robertson conducts Stravinsky's brilliant and colourful *Firebird* ballet, recorded with the SSO in concert in 2008. SSO 201402

MAHLER ODYSSEY

The complete Mahler symphonies (including the Barshai completion of No.10) together with some of the song cycles. Recorded in concert with Vladimir Ashkenazy during the 2010 and 2011 seasons.



As a bonus: recordings from our archives of *Rückert-Lieder*, *Kindertotenlieder* and *Das Lied von der Erde*. Available in a handsome boxed set of 12 discs or individually.

Mahler 1 & Songs of a Wayfarer SSO 201001

Mahler 2 SSO 201203

Mahler 3 SSO 201101

Mahler 4 SSO 201102

Mahler 5 SSO 201003

Mahler 6 SSO 201103

Mahler 7 SSO 201104

Mahler 8 (Symphony of a Thousand) SSO 201002

Mahler 9 SSO 201201

Mahler 10 (Barshai completion) SSO 201202

Song of the Earth SSO 201004

From the archives:

Rückert-Lieder, Kindertotenlieder, Das Lied von der Erde SSO 201204

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Kristy Conrau Cello <i>James Graham AM &</i> <i>Helen Graham Chair</i>	Nicole Masters Second Violin <i>Nora Goodridge Chair</i>
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Long-term SSO patron Vicki Olsson and Concertmaster Andrew Haveron with the 1757 Guaragnini violin that she has generously loaned to the orchestra. Vicki said that purchasing a fine violin had been in the back of her mind for a long time. 'Buying an instrument to loan to the Sydney Symphony Orchestra...it just made perfect sense to me and it came together very naturally.' Andrew chose the violin over a three-week period, during which he tried more than 30 instruments. In the end he returned to the very first violin he'd tried!

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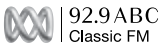


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