



**sydney symphony
orchestra**

David Robertson

The Lowy Chair of

Chief Conductor and Artistic Director

**2016
SEASON**



**WYNTON MARSALIS
SWING SYMPHONY**

MEET THE MUSIC

Thursday 25 February 6.30pm

KALEIDOSCOPE

Friday 26 February 8pm

Saturday 27 February 8pm

■ A BMW Season Highlight





sydney symphony orchestra

David Robertson Chief Conductor and Artistic Director

CLASSICAL



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

Wynton Marsalis trumpet
Jazz at Lincoln Center Orchestra

Special Event
Wed 24 Feb 8pm

Wynton Marsalis's Swing Symphony

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

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



Scheherazade
Her Story Continues

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

David Robertson conductor
Leila Josefowicz violin

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



From the Canyons to the Stars

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

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



Crossing the Threshold

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

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



Pierre-Laurent Aimard in Recital

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

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

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**sydney symphony
orchestra**

David Robertson
Chief Conductor and Artistic Director

MEET THE MUSIC

THURSDAY 25 FEBRUARY, 6.30PM

KALEIDOSCOPE

FRIDAY 26 FEBRUARY, 8PM

SATURDAY 27 FEBRUARY, 8PM

SYDNEY OPERA HOUSE CONCERT HALL

SWING SYMPHONY

David Robertson *conductor*

Francesco Celata *clarinet*

Jazz at Lincoln Center Orchestra with

Wynton Marsalis *trumpet*

LEONARD BERNSTEIN (1918–1990)

***Fancy Free* – Ballet**

Enter Three Sailors

Scene at the Bar

Enter Two Girls

Pas de deux

Competition Scene

Three Dance Variations (Galop, Waltz, Danzón)

Finale

Prelude, Fugue and Riffs for clarinet and jazz ensemble

Francesco Celata, clarinet

with guests from JLCO

Marcus Printup, trumpet; Ali Jackson, drums

INTERVAL

WYNTON MARSALIS (born 1961)

***Swing Symphony* (Symphony No.3)**

St Louis to New Orleans

All-American Pep

Midwestern Moods

Manhattan to LA

Modern Modes and the Midnight Moan

Think Space: Theory

The Low Down Up On High

Jazz at Lincoln Center Orchestra with

Wynton Marsalis

Pre-concert talk by Vincent Plush
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before each performance.

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Estimated durations:

27 minutes, 10 minutes,

20-minute interval, 65 minutes

The concert will conclude at
approximately 10.20pm

Saturday night's performance is a
BMW Season Highlight



A BMW
Season Highlight



Principal Partner



Swing Symphony

In 1923, a Frenchman created what was possibly the first orchestral work to blend jazz and classical music. It was *The Creation of the World*, a ballet score by Darius Milhaud. The following year, in New York, the bandleader Paul Whiteman invited George Gershwin to write a 'jazz concerto'. The result was *Rhapsody in Blue*.

In the decades that followed, classical composers embraced jazz influences, and jazz musicians created works for the concert hall. In the 1940s, jazz clarinettist Woody Herman commissioned a series of pieces from composers such as Stravinsky – Bernstein's *Prelude, Fugue and Riffs* was one of these. In 1950 Toscanini asked Duke Ellington to compose a work for his NBC Symphony Orchestra. As it turned out, that piece, *Harlem*, was premiered by Ellington's own jazz orchestra, but it has since entered the symphony orchestra repertoire and – significantly in light of tonight's program – it also exists in a version for jazz ensemble and orchestra, which Ellington performed at Carnegie Hall.

It now seems commonplace for musicians to move between the disciplines of classical music and jazz. Gunther Schuller, Lalo Schifrin, André Previn and, not least, Leonard Bernstein are just some of the composers who helped blur the distinctions. (Like Gershwin, Bernstein longed to be accepted as a 'serious composer' for the concert hall but remains best known for his work for Broadway and the theatre.)

Nor does it seem so unusual that a consummate musician such as Wynton Marsalis might have enjoyed a musical background that equally embraced classical and jazz performance: already making his name as a jazz trumpeter, at 20 he won a Grammy for a recording of classical trumpet concertos. As a composer, Marsalis draws on the whole continuum of jazz styles. At the same time, he blends with the utmost fluency the colours and gestures of the big band and the symphony orchestra.

Tonight Bernstein sets the scene with a ballet score that was declared 'one of the best of the Americana' and music for clarinet and jazz ensemble. Then we jump to our own time for the musical journey of Marsalis's *Swing Symphony*.

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ABOUT THE MUSIC

Leonard Bernstein Fancy Free – Ballet

Enter Three Sailors

Scene at the Bar

Enter Two Girls

Pas de deux

Competition Scene

Three Dance Variations

I Galop

II Waltz

III Danzón

Finale

‘From the moment the action begins, with the sound of a juke box wailing behind the curtain,’ said Leonard Bernstein of *Fancy Free*, ‘the ballet is strictly wartime America, 1944.’ Three sailors on 24-hour shore leave in New York are on the prowl for girls – they meet first one, then a second, fight over them and lose them, then take off after another. Sound familiar? The premise may be similar to the musical *On the Town*, but the stories diverge. For starters, *On the Town* looks more closely at the girls. And *Fancy Free* came first. It was Oliver Smith, co-director of Ballet Theater, the commissioning body of *Fancy Free*, who later came up with the idea of constructing a musical (*On the Town*) around the same initial idea.

Back in 1943, Leonard Bernstein had just launched his spectacular conducting career (often as triumphant last-minute replacement for ailing older conductors such as Bruno Walter). He had just premiered his first important composition: a first symphony (*Jeremiah*) whose last movement, *Lamentation*, is a setting of Jeremiah’s cry of anguish over Jerusalem. One evening Jerome Robbins, later to create the book and choreography of *West Side Story*, knocked on Bernstein’s dressing room door at Carnegie Hall. The account is given in Humphrey Burton’s biography of Bernstein. Robbins had an idea for an all-American ballet; one observed from real life in New York and incorporating such dances as the boogie-woogie, the lindy-hop and soft-shoe shuffle. He asked after Bernstein’s own music. ‘Funny you should ask,’ said Bernstein and wrote out a theme that had come to him that afternoon in the Russian Tea Room. ‘That’s it,’ said Robbins. ‘That’s what I had in mind!’

Much of the work was composed while Robbins’ Ballet Theater was on winter tour. Bernstein would sit in New York with Aaron Copland, as second pianist, and they’d make piano duet disc recordings of the numbers as Bernstein wrote them. They’d then

Keynotes

BERNSTEIN

Born Lawrence, Massachusetts, 1918

Died New York, 1990

Bernstein was an all-round musician: composer, conductor and pianist as well as a gifted communicator. He was the first American to be appointed to a chief conductor post in a major orchestra (the New York Philharmonic) and his achievements made him the most famous native-born musician in American classical music. As a conductor and a composer he thrived equally on Broadway and in the world of ‘serious’ concert hall music. But he remains best known (and best loved) for his theatrical creations, in particular *West Side Story*. His first major ballet collaboration with choreographer Jerome Robbins, *Fancy Free* (1944), turned both men into overnight sensations.

FANCY FREE

The setting is a corner bar in New York City, on a hot summer night in 1944. Three sailors on shore leave arrive, determined to have a good time. They let loose with some spectacular dancing before two girls enter. Games and teasing follow; a handbag is tossed around like a football until its owner’s patience wears thin. A fight develops over which sailor is to be left without a partner and they stage a competition: each sailor dancing a variation. When the girls can’t choose, the sailors swap punches and the girls wisely slip away. The sailors make up, and then a third girl passes their way...



PHOTO: MAURICE SEYMOUR

Jerome Robbins, John Kriza, Michael Kidd, Janet Reed and Muriel Bentley danced in the 1944 premiere of *Fancy Free* (American Ballet Theatre).

be posted to Robbins. When the company came back to town, Bernstein would work with them in rehearsal, as Burton says, 'inventing a riff here to underline an action, adding extra music there to cover an exit...' It was exhilarating work, and Bernstein loved the contrast with the lonely study and intensely short rehearsal periods of an orchestral conductor's life.

The ballet opened at the Metropolitan Opera House on 18 April 1944. 'New York from the sidewalk up,' said the *New York World Telegram* the next day. Both composer and choreographer became the talk of the town.

Fancy Free has been credited with bringing the American musical vernacular into the ballet theatre (just as *Trouble in Tahiti* was to bring it into opera). The score is smart and snappy, with lopsided, kick-along ostinatos among many of Bernstein's recognisable trademark features. The orchestration is wonderfully inventive and colourful: the bar-room piano tinkling away in *Enter Two Girls*, the whooping horns in *Competition Scene* (the boys tossing the girls?)...

Fancy Free is not deep. Once again, the possibility that these three boys are destined for a theatre of war is very much in the background, but so what? Towards the end of Bernstein's life, when he was struggling with projects of great import (at one stage he wanted to write a Holocaust opera), his friend and sometime lover Tom Cothran wisely said: 'Throw out the heavy



Leonard Bernstein

What the dance critic said...

Dance critic Edwin Denby attended the premiere of Fancy Free and was impressed by its intelligence, wit and exuberance – the 'perfect American character ballet'. From his review of 19 April 1944:

Leonard Bernstein, the young composer of *Jeremiah*, wrote the score and conducted it brilliantly. It has complex nervous rhythms and violent contrasts of thin and thick orchestral texture. I thought it a little overcomplicated and not quite charming enough; but it was a hit, too, and the musicians I spoke to commented on the brilliance of its orchestration.

Five days later he went to see the remarkable new work again: I noticed the second time how forcefully the score seconds the dramatic effects and builds big climaxes where they are needed and where the small cast couldn't quite create them alone. The orchestra under Mr Bernstein plays magnificently.

And four years later it remained 'the best of the Americana to date':

Its local colour is sharply observed, its wry pathos is honest, and its jokes sound. The flow of movement, the rhythmic tautness, the concise storytelling are admirable....

plush...Your way is to play one thing against another, and when you are to glide along just above the edge of irony, the result is good. You get so serious. It's the *knell!* *Fancy Free* is the first instalment of what was perhaps Bernstein's greatest gift to 20th-century music: sheer joy.

The score of *Fancy Free* is dedicated to Adolph Green, who later wrote the lyrics for *On The Town*. What a rich, productive decade the 1940s were for Leonard Bernstein. The 1950s were going to be more significant still – *Candide*, *On the Waterfront*, *West Side Story*. And Leonard Bernstein would become a household name in America. Nearly two minutes into the *Danzón*, where the strings *danzón* in en-masse, and the maracas come in, thousands of Americans inspired, taught, conducted or entertained by Leonard Bernstein probably still smile broadly today as they recognise 'Lenny'. Thank heavens Jerome Robbins knocked on his door.

ADAPTED FROM A NOTE BY GORDON KALTON WILLIAMS
SYMPHONY AUSTRALIA © 2005

The *Fancy Free* ballet calls for two flutes (one doubling piccolo) and pairs of oboes, clarinets and bassoons; four horns, three trumpets, three trombones and tuba; timpani and percussion; piano and strings.

The SSO first and only performance to date of music from *Fancy Free* was in 2000 when Edo de Waart conducted a suite in a Leonard Bernstein summer program.

Thank heavens
Jerome Robbins
knocked on
Lenny's door.

Bernstein

Prelude, Fugue and Riffs for clarinet and jazz ensemble

Francesco Celata *clarinet*

with guests from the JLCO: Marcus Printup *trumpet* and
Ali Jackson *drums*

Written in 1949 for clarinet and jazz ensemble, Bernstein's *Prelude, Fugue and Riffs* was commissioned by Woody Herman, one of the all-time great exponents of jazz clarinet. Herman wanted to initiate a fusion between jazz and classical elements – he not only commissioned Bernstein but other composers such as Stravinsky (*Ebony Concerto*) to write for this genre. Herman's band was larger than the average jazz ensemble, and incorporated more traditionally 'classical' instruments such as harp.

By the time Bernstein completed *Prelude, Fugue and Riffs*, however, Herman's ensemble had disbanded and he had abandoned his plans for an extended series of new works. In fact he never performed the piece Bernstein wrote for him.

It was first performed on 16 October 1955 in a television program entitled *What is Jazz?*, with Bernstein conducting and Benny Goodman playing the solo clarinet part. (A recording of Bernstein and Goodman playing this piece with the Columbia Jazz Combo recorded at a concert in 1963 is available on CD in various releases.)

Influenced by Stravinsky and Copland, Bernstein speaks the language of contemporary music, and especially jazz, with great ease. 'Improvisation is the real core of all jazz,' said Bernstein, and some say that he perfected the idea of an American music based on jazz. This is demonstrated in this raucous, lively and inventive piece derived from swing. *Prelude, Fugue and Riffs* could easily be called 'From Bach to Jazz' because it interprets the baroque genres of the prelude and fugue using elements of jazz.

Bernstein's **Prelude** is characterised by off-beat rhythms on the trumpets and trombones, which are juxtaposed with the big band sound. This is followed by the **Fugue** for saxophone quintet. The **Riffs**, sounding like a 'jam session' combine repeated rhythmic variations with the two fugue subjects, each retaining its own character in the contrapuntal mix. This is music that understands improvisation and swing, the result being a reconciliation between the baroque and jazz elements.

JULIE SIMONDS

SYMPHONY AUSTRALIA © 1998

Keynotes

PRELUDE, FUGUE AND RIFFS

The title is the clue to this short piece for solo clarinet and jazz ensemble. 'Prelude' and 'Fugue' are both baroque genres, best known from Bach's 48 preludes and fugues for keyboard. 'Riffs' points to the jazz-inflected language of the music.

In addition to the solo clarinet, *Prelude, Fugue and Riffs* calls for a jazz ensemble of two alto saxophones, two tenor saxophones, baritone saxophone, five trumpets, four trombones, percussion, double bass and piano.

The SSO first performed this piece in 1998, with Mark Elder conducting and Lawrence Dobell as soloist, and most recently in 2010 with conductor Kristjan Järvi. Francesco Celata was soloist on that occasion and also in 2000 when the SSO performed it with Edo de Waart.

MORE MUSIC

BERNSTEIN AT THE BALLET

Leonard Bernstein conducted the orchestra for the premiere of *Fancy Free* in 1944 and you can get an idea of how brilliant that was from his subsequent recordings, both with the Columbia Symphony Orchestra [1956] and with the New York Philharmonic. You can find the 1963 NYP recording of *Fancy Free* in a budget 7-CD collection, *Bernstein conducts Bernstein*, that also includes the other ballets he made with Jerome Robbins – *Dybbuk* and *Facsimile* – the Symphonic Dances from *West Side Story* and the Three Dance Episodes from *On the Town*. This set also includes Prelude, Fugue and Riffs with the incomparable Benny Goodman and the Columbia Jazz band. One stop shopping!

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CLARINET: JAZZ MEETS CLASSICAL

Benny Goodman didn't commission Prelude, Fugue and Riffs, but as it happened he gave the first performance, and subsequently recorded it with Bernstein conducting. Goodman was a top jazzman when jazz was at its height of popularity, then in the 1930s he went 'straight', performing the great classical repertoire for clarinet and using his wealth and fame to champion new music. He commissioned works from Aaron Copland, Béla Bartók and Morton Gould, among others, and these pieces can be found on *Benny Goodman Collector's Edition*. Stravinsky's *Ebony* Concerto and Bernstein's Prelude, Fugue and Riffs complete the album, representing the music composed with clarinetist Woody Herman in mind.

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WYNTON MARSALIS: COMPOSER

Among the most recent releases from the JLCO and Wynton Marsalis is: *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

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)

Or look for Marsalis's Pulitzer Prize-winning oratorio *Blood on the Fields*, which tells the story of two slaves and their journey to freedom. Recorded with the JLCO,

guest violinist Eli Bishop and vocalists Cassandra Wilson, Miles Griffith and Jon Hendricks, and originally issued on Columbia Records, it's now available from Jazz at Lincoln Center and as a download.

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 Trpčeski 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

SSO Radio

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

sydneyssymphony.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.

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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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Wynton Marsalis (born 1961)

Swing Symphony (Symphony No.3)

St Louis to New Orleans

All-American Pep

Midwestern Moods

Manhattan to LA

Modern Modes and the Midnight Moan

Think Space: Theory

The Low Down Up On High

Jazz at Lincoln Center Orchestra

with Wynton Marsalis

Wynton Marsalis: Composer

As a jazz artist, Wynton Marsalis was the first to perform and compose across the full jazz spectrum from its New Orleans roots to bebop to modern jazz – a continuum reflected in his *Swing Symphony*. By creating and performing an expansive range of brilliant new music for quartets to big bands, chamber music ensembles to symphony orchestras, tap dance to ballet, he has expanded the vocabulary for jazz and created a vital body of work that places him among the world's finest musicians and composers.

From a young age, Marsalis revealed his gifts in both the jazz and classical worlds. By the age of 20, he'd entered the Juilliard School, joined Art Blakey and the Messengers and made a Grammy-winning recording of classical trumpet concertos.

Although internationally he is best known as a performer, Wynton Marsalis is also a prolific composer. The dance community has embraced his inventiveness, with commissions for Peter Martins (New York City Ballet), Twyla Tharp (American Ballet Theatre) and the Alvin Ailey American Dance Theatre, to name a few. In 1998, for the Lincoln Center Chamber Music Society, he composed *A Fiddler's Tale* in response to Stravinsky's *A Soldier's Tale*.

His compositions draw on a vast and diverse range of stylistic influences. In his Pulitzer Prize-winning dramatic oratorio *Blood on the Fields*, for jazz ensemble, violin and vocalists, Marsalis developed a fresh conception for extended form compositions, and its lyrical voicing and tonal colouring asserted new possibilities for the jazz ensemble. Premiered in 1994, *Blood on the Fields* draws on the blues, work songs, chants, call-and-response, spirituals, New Orleans jazz, Ellingtonesque orchestral arrangements and Afro-Caribbean rhythms; Greek chorus-style recitations move the work along. In 1999 this was followed by an similarly epic work for big band, gospel choir and orchestra, *All Rise*, his first symphony. Since then he has composed *Blue*

**Wynton Marsalis
has expanded the
vocabulary for jazz...**

Symphony [Symphony No.2, 2009], his first work solely for orchestra, which infuses blues and ragtime rhythms with a symphonic sound. And in *Swing Symphony* (2010) he employed complex layers of collective improvisation.

Swing Symphony: A Listening Guide

Wynton Marsalis discussed his Swing Symphony (Symphony No.3) with University of Florida Professor James Oliverio, who wrote the following:

Throughout *Swing Symphony*, Wynton Marsalis makes reference to the spirit, technique and harmonic framework of iconic jazz compositions, proceeding chronologically by decade to encapsulate the evolution of the swing rhythm. Each of the movements features three sections, oftentimes marked by a change in tempo, orchestration and rhythmic intention.

The first movement, **St Louis to New Orleans**, begins with a primal backbeat of percussion and low brass, balanced by a single, swinging cymbal. A joint proclamation from the jazz and symphonic forces proffers the thematic material from which much of the rest of the work springs. A syncopated march ensues, referencing the development of ragtime, which emerged in New Orleans and expanded outward in a diaspora that fertilized modern American musical idioms.

The second movement, **All-American Pep**, references the Charleston and the 1920s, when jazz musicians bridged the gulf between high art and popular art so powerfully that the period became known as the 'Jazz Era'. An unabashedly romantic baritone saxophone solo follows, transitioning to a slow habanera tango in the strings. The final section calls for a 'joyous and muscular' performance from the trombones.

In movement three, **Midwestern Moods**, the symphony's opening theme returns in the context of 'Kansas City Swing', followed by an easy-going ballad based on the harmonic progression of 'Body and Soul'. An expressive cello passage is offered to honour tenor saxophonist Coleman Hawkins, a virtuosic cellist who was unable to perform in symphony orchestras due to segregation. A festive rhythm based on 'Sing, Sing, Sing' then reintroduces the swing feel, culminating in a forceful shout chorus before fading away *al niente*.

The fourth movement, **Manhattan to LA**, calls for the joint forces to collaborate in bebop, the hypervelocity jazz style often associated with Dizzy Gillespie. An infectious mambo groove ensues, with percussion providing the underpinning for both improvised and through-composed passages. In a respectful nod to Benny Carter, a sensual alto saxophone solo motivates the closing lyrical passage.



JOE MARTINEZ

Modern Modes and the Midnight Moan (the fifth movement) takes us into the Third Stream, a hybrid jazz and classical music from the 1950s. Voices enter in the classical fugal form, but quickly become intertwined in the manner of jazz. The second section is based on Charles Mingus's 'Goodbye Pork Pie Hat', while the third section's open modal sound references Miles Davis's 'So What'.

The sixth movement is entitled **Think Space: Theory**, acknowledging the pioneering, although often challenging, work of artists who pushed the envelope of musical forms past their established limits in the 1960s and '70s. The composer references developments in both American and European improvisational music, at one point even calling for the orchestra to *Groove a la Coltrane*. As the final passage marked *Everything and Nothing* progresses, the primary motifs of the movement are performed simultaneously, leading to an emphatic conclusion.

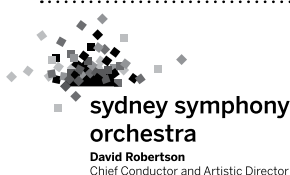
The finale of *Swing Symphony – The Low Down Up On High* – is based on the orchestration and feeling of Duke Ellington's *Symphonette*, from his jazz symphony *Black, Brown and Beige*. And as Marsalis's tour through decades of swing reaches its final cadence, it concludes with a simple expression of joyful affirmation.

JAMES OLIVERIO © 2013/2016

An earlier version of this listening guide was published by the New York Philharmonic in 2013.

In addition to the featured jazz big band, *Swing Symphony* calls for symphony orchestra comprising two flutes, piccolo, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons and contrabassoon; four horns, three trumpets, three trombones and tuba; timpani and percussion; and strings.

Swing Symphony was composed for the Berlin Philharmonic and premiered in Berlin with Simon Rattle conducting in 2010; that same year the New York Philharmonic and Alan Gilbert gave the US premiere. The NYP performed the current version (now grown to seven movements) in 2013. This is the Australian premiere.



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MICHAEL TAMMARO

David Robertson

THE LOWY CHAIR OF
CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

David Robertson is a compelling and passionate communicator whose stimulating ideas and music-making have captivated audiences and musicians alike. A consummate musician and masterful programmer, he has forged strong relationships with major orchestras throughout Europe and North America.

He made his Australian debut with the SSO in 2003 and soon became a regular visitor to Sydney, with projects such as *The Colour of Time*, a conceptual multimedia concert; the Australian premiere of John Adams' *Doctor Atomic Symphony*; and concert performances of *The Flying Dutchman* with video projections. In 2014, his inaugural season as Chief Conductor and Artistic Director, he led the SSO on a seven-city tour of China.

Last year he launched his 11th season as Music Director of the St Louis Symphony. Other titled posts have included Principal Guest Conductor of the BBC Symphony Orchestra, Music Director of the Orchestre National de Lyon and resident conductor of the Jerusalem Symphony Orchestra. An expert in 20th- and 21st-century music, he has also been Music Director of the Ensemble Intercontemporain in Paris (where composer and conductor Pierre Boulez was an early supporter). He is also a champion of young musicians, devoting time to working with students and young artists.

David Robertson is a frequent guest with major orchestras and opera houses throughout the world and in recent seasons he has conducted the New York Philharmonic, Los Angeles Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, and the Philadelphia and Cleveland orchestras, as well as the Berlin Philharmonic, Staatskapelle Dresden, BBC Symphony Orchestra and the Hong Kong Philharmonic Orchestra. In 2014 he conducted the controversial but highly acclaimed Metropolitan Opera premiere of John Adams' *Death of Klinghoffer*.

His awards and accolades include Musical America Conductor of the Year (2000), Columbia University's 2006 Ditson Conductor's Award, and, with the SLSO, the 2005–06 ASCAP Morton Gould Award for Innovative Programming. In 2010 he was elected a Fellow of the American Academy of Arts and Sciences, and in 2011 a Chevalier de l'Ordre des Arts et des Lettres.

David Robertson was born in Santa Monica, California, and educated at the Royal Academy of Music in London, where he studied French horn and composition before turning to conducting. He is married to pianist Orli Shaham.

The position of Chief Conductor and Artistic Director is also supported by Principal Partner Emirates.



KEITH SAUNDERS

Francesco Celata *clarinet*

Acting Principal Clarinet

Francesco (Frank) Celata graduated from the Victorian College of the Arts in 1987, having studied with Phillip Miechel and Pamela Bloom. He then studied in Amsterdam with Piet Honingh (Concertgebouw Orchestra) and Siena with Giuseppe Garbarino. In 1991 he returned to Australia, where he was appointed Principal Clarinet with the then Queensland Philharmonic Orchestra.

He joined the Sydney Symphony Orchestra in 1993 as Associate Principal Clarinet and has appeared as soloist on several occasions, including performances of Mozart's Clarinet Concerto, Bernstein's Prelude, Fugue and Riffs, Krommer's Double Clarinet Concerto with former SSO principal Lawrence Dobell, and a concerto written for him by Gordon Kerry. His most recent solo appearance with the SSO was in 2013, when he performed in Frank Martin's Concerto for seven winds, conducted by Charles Dutoit.

He has also appeared as soloist with the Tasmanian Symphony Orchestra and the Auckland Philharmonia, and on a number of occasions between 2003 and 2009 he appeared

with the London Symphony Orchestra as guest Principal Clarinet, performing on international tours and recordings. In 2011 he played Principal Clarinet in the inaugural performances of the Australian World Orchestra, comprising 110 of Australia's leading musicians drawn from 47 orchestras around the world. This April he has been invited to perform with the Philharmonia Orchestra in London as guest principal clarinet.

Frank Celata is a founding member of one of Sydney's leading chamber ensembles, the Sydney Soloists, and is a member of the New Sydney Wind Quintet.

He is also a dedicated teacher, and since 1994 has taught clarinet at the Sydney Conservatorium, where he is a Lecturer in Clarinet. He has given masterclasses at the Shanghai Conservatorium and Trinity College in London, and is the Artistic Director of the Australian International Symphony Orchestra Institute (AISOI). In 2013 he joined the staff of the Conservatorium of Music in Hobart as Lecturer in Orchestral and Chamber Music.



JOE MARTINEZ

Wynton Marsalis *trumpet*

Music Director (JLCO)

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



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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

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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, where it gives more than 100 performances each year, the SSO also performs in venues throughout Sydney and regional New South Wales. International tours to Europe, Asia and the USA – including three visits to China – have earned the orchestra worldwide recognition for artistic excellence.

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 education 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 its commissioning program. Recent premieres have included major works by Ross Edwards, Lee Bracegirdle, Gordon Kerry, Mary Finsterer, Nigel Westlake and Georges Lentz, and the orchestra's 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 with Alexander Lazarev, Gianluigi Gelmetti, Sir Charles Mackerras, Vladimir Ashkenazy and David Robertson. In 2010–11 the orchestra made concert recordings of the complete Mahler symphonies with Ashkenazy, and has also released recordings of Rachmaninoff and Elgar orchestral works on the Exton/Triton labels, as well as numerous recordings on ABC Classics.

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

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KEITH SAUNDERS

Umberto Clerici has been Principal Cello of the SSO since 2014. He has performed as a soloist with orchestras around the world and served as principal cello at the Teatro Regio in Turin in his native Italy before joining the SSO. Umberto's chair is generously supported by Garry and Shiva Rich. Their son Samuel recently started learning the cello and aspires to join the SSO one day.



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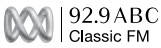


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