



sydney symphony orchestra

David Robertson The Lowy Chair of Chief Conductor and Artistic Director

The Bernstein Songbook

A Musical Theatre Celebration

2018



MEET THE MUSIC
THU 10 MAY 6.30PM

KALEIDOSCOPE
FRI 11 MAY 8PM • SAT 12 MAY 8PM



Principal Partner



CLASSICAL



Yulianna Avdeeva in Recital

CHOPIN Nocturne in C sharp minor, Op.posth.
 Nocturne in E flat, Op.55 No.2
 Fantasy in F minor, Op.49
 Ballade No.2 in F, Op.38
 Four Mazurkas, Op.7
 Polonaise in A flat, Op.53
LISZT La lugubre gondola, S200/1
 Unstern! – Sinistre, S208
 R.W. – Venezia, S201
 Sonata in B minor, S178

Yulianna Avdeeva piano

International Pianists in Recital
 Presented by
 Theme & Variations
 Piano Services

Mon 14 May, 7pm
 City Recital Hall



Lukáš Vondráček returns to Sydney

JS BACH orch. Elgar
 Fantasia & Fugue in C minor, BWV 537
PROKOFIEV Piano Concerto No.3
ELGAR Symphony No.2

John Wilson conductor
 Lukáš Vondráček piano

APT Master Series
Wed 16 May, 8pm
Fri 18 May, 8pm
Sat 19 May, 8pm
 Sydney Opera House



Royal Fireworks

SSO Brass Ensemble

Program includes...

HANDEL arr. Howarth Music for the Royal Fireworks
ELGAR arr. Krienes Enigma Variations: Nimrod

Robert Johnson conductor
 SSO Brass Ensemble

Tea & Symphony
Fri 18 May, 11am
 Sydney Opera House



Mozart and the Piano

SUK String Serenade
MOZART Piano Concerto No.21 in C, K467

Andrew Haveron violin-director
 Daniel de Borah piano

Mozart in the City
Thu 24 May, 7pm
 City Recital Hall



Introduced Species

This one hour special event explores the crisis of the trash vortex in our oceans through sound and image and the dangerous cuteness of rubber ducks.

KABBOTT Introduced Species – Symphony No.2
 Iain Grandage conductor

Co-presented with
 Sydney Ideas
Thu 31 May, 6.30pm
 Seymour Centre

SSO PRESENTS



Last Night of the Proms

Wear your red, white & blue, grab your flag and head to the Sydney Opera House for a night celebrating the best of British including *Rule, Britannia!*, Elgar's *Pomp and Circumstance* and *Jerusalem*.

Guy Noble host and conductor
 Lorina Gore soprano

Fri 8 Jun, 8pm
Sat 9 Jun, 2pm
Sat 9 Jun, 8pm
 Sydney Opera House

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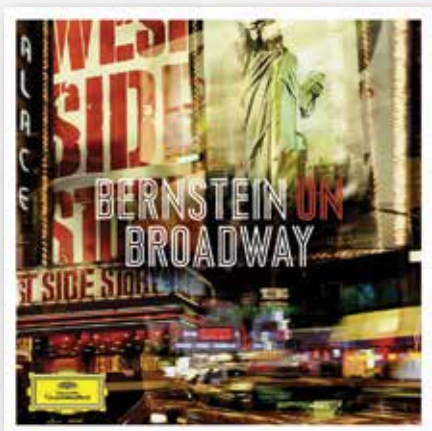
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**sydney symphony
orchestra**

David Robertson
Chief Conductor and Artistic Director

MEET THE MUSIC

THURSDAY 10 MAY, 6.30PM

KALEIDOSCOPE

FRIDAY 11 MAY, 8PM

SATURDAY 12 MAY, 8PM

.....
SYDNEY OPERA HOUSE CONCERT HALL

**The Bernstein
Songbook**

A Musical Theatre Celebration

John Wilson *conductor*

Lorina Gore *soprano*

Kim Criswell *mezzo-soprano*

Julian Ovenden *tenor*

with

Ryan Gonzalez, Michael Hart, Todd Keys,

Matthew Manahan and Shaun Rennie

Sydney Philharmonia Choirs

Mitchell Butel *director*



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Bernstein**
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.....
Estimated durations: 55 minutes,
20-minute interval, 60 minutes
The concert will conclude at
approximately 10.15pm (8.45pm Thu)



Principal Partner

The Bernstein Songbook

**Music for stage and screen by
Leonard Bernstein (1918–1990)**

ACT ONE

On the Town

Opening Scene: I Feel Like I'm Not Out of Bed Yet –

Todd Keys, Matthew Manahan, Shaun Rennie

Men of Sydney Philharmonia Choirs

New York, New York

Julian Ovenden (Gabey)

Michael Hart, Ryan Gonzalez, Matthew Manahan, Shaun Rennie

Lonely Town

Julian Ovenden (Gabey)

I Can Cook, Too

Kim Criswell (Hildy)

A White House Cantata

Scenes from 1600 Pennsylvania Avenue in Concert

The President Jefferson March

Shaun Rennie (President Jefferson)

Sydney Philharmonia Choirs

Take Care of this House

Kim Criswell (Abigail)

Wonderful Town

A Little Bit in Love

Lorina Gore (Eileen)

A Hundred Easy Ways to Lose a Man

Kim Criswell (Eileen)

On the Waterfront

Symphonic Suite

INTERVAL

ACT TWO

Candide

Overture

I Am Easily Assimilated – Tango

Kim Criswell (Old Lady)

Ryan Gonzalez, Matthew Manahan (Roués)

Sydney Philharmonia Choirs

Nothing More Than This

Julian Ovenden (Candide)

Glitter and be Gay

Lorina Gore (Cunegonde)

West Side Story

Dance at the Gym –

Maria

Julian Ovenden (Tony)

Gee, Officer Krupke

Michael Hart, Ryan Gonzalez, Matthew Manahan, Shaun Rennie

Men of Sydney Philharmonia Choirs

Trouble in Tahiti

Island Magic

Kim Criswell (Dinah)

Peter Pan

Dream with Me

Lorina Gore (Wendy)

Candide

Make Our Garden Grow – Finale

Company

ABOUT THE MUSIC

Leonard Bernstein on Stage and Screen

On the Town

Musical with book and lyrics by Betty Comden (1944)

Opening scene: I Feel Like I'm Not Out of Bed Yet –

New York, New York

Lonely Town

I Can Cook, Too

Musicals have been made out of plays (*Carousel*), novels (*Camelot*) and movies (*La Cage aux Folles*) but a musical based on a ballet? Step forward the 1944 hit *On the Town*. The show that invented the whole sailors-on-shore-leave genre, it began life as the ballet *Fancy Free* for the then emerging choreographer Jerome Robbins. The 25-year-old Bernstein supplied the sparky, unexpectedly symphonic score, his first major composition, within months of making his celebrated New York Philharmonic conducting debut on 14 November 1943. It was designed by Oliver Smith and it was he who suggested Bernstein turn it into a Broadway show. Bringing writer/performers – and dear friends – Betty Comden and Adolph Green and choreographer Robbins on board, Bernstein set to work. Nearing the end of its composition, in a letter to Aaron Copland, he described it as ‘a wild monster now which doesn’t let me sleep or eat or anything; in fact the world seems to be composed of the show, the show, the show, and little else, except a *Verklärte Nacht* or a Schumann symphony here and there.’

Like Bernstein, Comden and Green were Broadway novices. Or, as Comden observed years later, ‘He was up there, we were nowhere. But he convinced the producers. Having that opportunity, we also wrote ourselves two very nice parts: it was the only way we could get on Broadway.’

Keynotes

BERNSTEIN

Born Lawrence, Massachusetts, 1918

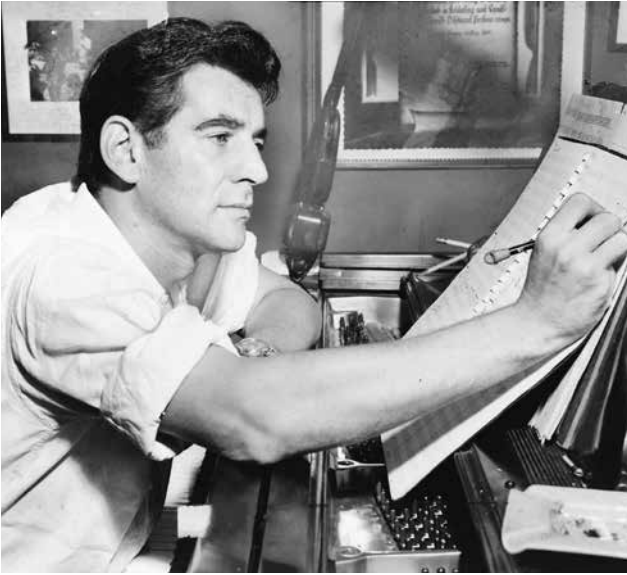
Died New York, 1990

Bernstein was an all-round musician: composer, conductor and pianist as well as a gifted communicator. He became an overnight sensation in 1944 with *Fancy Free*, his first ballet collaboration with choreographer Jerome Robbins, and in 1958 was the first American to be appointed to a chief conductor post in a major orchestra (the New York Philharmonic).

As a conductor and a composer he thrived equally on Broadway and in the world of ‘serious’ concert hall music, and his achievements were to make him the most famous and influential native-born musician in American classical music. But he remains best known (and best loved) for his theatrical creations, in particular *West Side Story*.

With these concerts we celebrate the centenary of Leonard Bernstein’s birth.





◀ Leonard Bernstein composing at the piano in 1955

Their show opens with early-morning dockside workmen greeting the day, immediately followed by the boisterous arrival of the three heroes, Gabey, Ozzie and Chip, singing what became New York's most famous anthem.

'Lonely Town' is Gabey's song of near-forlorn hope as he yearns to find his true love. Meantime, in 'I Can Cook, Too', wisecracking taxi-driver Hildy has got one thing in mind for Chip, and it certainly ain't food...

A White House Cantata – Scenes from 1600 Pennsylvania Avenue in Concert

with book and lyrics by Alan Jay Lerner (1976)

The President Jefferson March

Take Care of This House

Great ingredients don't always make the perfect meal: to celebrate the bicentenary of the declaration of US independence, Bernstein and Alan Jay Lerner, lyricist/librettist of *My Fair Lady*, collaborated on a celebratory musical about past incumbents of the White House. It opened on 4 May 1976 amid great expectations for a Broadway run. After a slew of terrible reviews and precisely seven performances, it closed. Bernstein's score – he had written around two hours of music – was the saving grace. 'The President Jefferson March' is a portrait of the third US President via the exotic foods he has brought back from foreign trips.

One of the cornerstones of the original score, 'Take Care of This House' is initially sung by the outgoing First Lady, Abigail



1600 Pennsylvania Avenue closed after seven performances and was withdrawn. The music survives in this concert version, prepared after Bernstein's death.

Adams – wife of John Adams – and her young servant Lud, and is then reprised as a solo for other characters throughout the show.

A single note for each word of the title creates a melodic wave of a phrase that climbs and winds back on itself, gradually ascending in strength and confidence. Enriched by Bernstein's distinctive harmonies – as satisfying as they are unexpected – this hymn to constancy is one of his finest songs.

Wonderful Town

Musical with Lyrics by Betty Comden and Adolph Green (1953)

A Little Bit in Love

A Hundred Easy Ways to Lose a Man

Approached by legendary Broadway director George Abbott to write a musical version of the play *My Sister Eileen* as a vehicle for movie star Rosalind Russell, Comden and Green hurried round to Bernstein's apartment to persuade him to write the score...and to do it within just four weeks. Galvanised by the challenge, he agreed. Amazingly, the deadline was met.

Eileen, the heroine's charmingly innocent sister, sings 'A Little Bit in Love', the lyric sitting perfectly on the melody as she muses on her feelings. Rosalind Russell was a 'personality performer' rather than a singer, so smart lyrics and strong rhythm were uppermost in everyone's minds as they wrote for her. 'A Hundred Easy Ways to Lose a Man' is her comically bitter number outlining her less than triumphant love life.

Rosalind Russell and the original company in *Wonderful Town* (1953)





On the Waterfront – Symphonic suite

From the film score [1954]

Marlon Brando in *On The Waterfront*

Bernstein wrote exactly one film score. He had shown no interest in the form on the understandable grounds that ‘it is a musically unsatisfactory experience for a composer to write a score whose chief merit ought to be its unobtrusiveness’. Nonetheless, upon seeing a rough cut of Elia Kazan’s film about longshoremen and union corruption, with its knockout performances from Marlon Brando, Lee J. Cobb and Karl Malden, he was persuaded. He was paid \$15,039 – the extra \$39 being his union-rate fee for playing jazz piano in a bar scene. Since his score had been so symphonic in conception, with basic themes developed dramatically, Bernstein was able to turn it into a symphonic suite, first performed just over a year after the film’s premiere and dedicated to his newborn son, Alexander.

The dignified opening theme on horn and then flute is from both the main title and Brando’s climactic final walk. Percussion introduces a set of variations for the film’s portrayal of violence. Woodwind herald the ‘love theme’, which is gradually taken up in an ecstasy of longing by the full orchestra. The following scherzo is based on the fight music between the central characters before the return of the opening theme, this time building to a pained resolution.

SSO PRESENTS



sydney symphony orchestra



FUNNY GIRL

THE MUSICAL
IN CONCERT

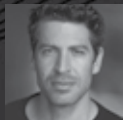
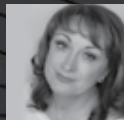
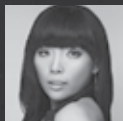
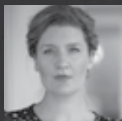
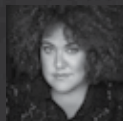
NINE AMAZING WOMEN
ONE AMAZING ROLE

MICHALA BANAS
CASEY DONOVAN
VIRGINIA GAY
VERITY HUNT-BALLARD
DAMI IM
ZAHRA NEWMAN
CAROLINE O'CONNOR
QUEENIE VAN DE ZANDT
MEGAN WASHINGTON

ALSO STARRING

TREVOR ASHLEY
NANCYE HAYES
AND DON HANY
as Nick Arnstein

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MUSIC BY
JULE STYNE

BOOK BY ISOBEL LENNART
FROM AN ORIGINAL STORY BY MISS LENNART

LYRICS BY
BOB MERRILL

DIRECTED BY
MITCHELL BUTEL

MUSICAL DIRECTOR
VANESSA SCAMMELL

CHOREOGRAPHY
AMY CAMPBELL

LIGHTING DESIGN
MAX WILKIE

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ORIGINAL PRODUCTION DIRECTED BY GARSON KANIN

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*Selected performances. Prices correct at time of publication and subject to change.
Booking fees of \$5-\$8.95 may apply depending on method of booking.



Candide

Operetta with lyrics by Richard Wilbur and Bernstein
(1956, revised 1989)

Overture

I Am Easily Assimilated

Nothing More than This

Glitter and Be Gay

Broadway's legendarily long-standing producer and director George Abbott – who died in 1995 aged 107 – witnessed the birth, flourishing and decline of the classic Broadway musical. He famously opined that for a success there were three things you had to get right: the book, the book and the book. Without a proper dramatic spine with engaging characters, even the finest music won't register with the public. That's certainly the case with the celebrated flop *Candide*.

Bernstein's wittiest, most extravagant score is a deluxe operetta tethered to an adaptation of Voltaire's philosophical satire on optimism. The result? Plenty of ideas but precious little drama. The list of writers who have since been hired to rewrite and fix Lillian Hellman and Richard Wilbur's original book and lyrics is mind-bogglingly long, up to and including such luminaries as Dorothy Parker and Stephen Sondheim. Heard in concert, however, with the songs relieved of the responsibility of embodying drama or driving the action, Bernstein's score leaps into life.

That much is immediately clear in the headlong rush of the helter-skelter overture, one of Bernstein's most cherished orchestral works. Even on first hearing, the zippy, scampering woodwind, lush strings, resplendent brass and the sheer attack of the percussion section make a huge impression. And Bernstein's handling of his material is masterly: instead of a clunky assembly of tasters of things to come – the standard practice of overtures to musicals – he weaves themes together into a hugely satisfying whole.

Hope-filled *Candide* sets off on adventures in far-flung lands where, despite non-stop disappointment and disasters, he remains optimistic. His childhood love, Cunegonde, has teamed up with the redoubtable Old Lady, whose misfortunes include being left with only one buttock. In 'I Am Easily Assimilated', the Old Lady sings of her useful cosmopolitan background. When over-optimistic *Candide* finally discovers that Cunegonde has traded their youthful idealism for expediency (and jewels), the scales fall from his eyes and he sings 'Nothing More than This'.

'Glitter and Be Gay' is Cunegonde's own account of what some might call her fall from grace but which she's more likely to term a case of: 'when faced with a sticky situation, how best to use your assets...'



Objection!

Like a latter-day Rossini, Bernstein gives the overture a brilliant main theme that is not heard again after the curtain rises. Played by strings and winds, it conveys the spirit if not the tunes of *Candide*. The rest of the overture, however, does draw on themes from the musical, beginning with the fanfare that punctuates the music: an echo of the strident 'Objections' from Dr Pangloss's students when he sings of his increasingly ridiculous philosophy: that 'all is the best...in this best of all possible worlds'.

West Side Story

Musical with lyrics by Stephen Sondheim (1957)

Dance at the Gym –

Maria

Gee, Officer Krupke

Bernstein's enduring musical revamp of *Romeo and Juliet* started out as 'East Side Story'. At one point it was titled 'Gangway!' but it previewed in Washington – to a rhapsodic press – as *West Side Story*. Goddard Lieberson, president of Columbia Records, saw the first Saturday matinee and wrote Bernstein a letter of calm, considered and near-unstinting praise in which he put his finger on the reason for the musical's abiding strength: 'I haven't ever seen a production which held together the way yours does – in which the units of work produced by different people fitted so well into the whole.'

That thrilling collaboration between Bernstein's music, Sondheim's lyrics, Arthur Laurents's book and Jerome Robbins's choreography and direction shines bright in 'Dance at the Gym', in which the rival gangs, the Jets and Sharks, dance less with each other than at each other. Suddenly, Tony and Maria see one other. Fierce brass and percussion vanish as, spellbound, they circle and dance with each other. They utter just ten terse but wholly convincing lines of dialogue and fall helplessly in love. Outside, unable to contain his feelings, Tony sings 'Maria', in which he revels in the single thing he knows about her: her name.

'Gee, Officer Krupke' is the closest the score gets to traditional musical comedy. In fact, the music was actually written for *Candide*. Sondheim gives the lyrics a much more contemporary edge and actually wrote the final line with the F-word – previously unheard in a musical. Shocked Columbia Records nixed the idea. It was Bernstein who came up with the lyric rewrite: 'Gee, Officer



PHOTO BY FRED FEHL

Larry Kert (Tony) and Carol Lawrence (Carol) in the 1957 production



The Dance at the Gym

LEBRECHT MUSIC & ARTS

Krupke, krup you!' – a choice that Sondheim happily conceded was smarter and more in keeping with the jokey nature of the 'juvenile delinquents'.

Trouble in Tahiti

Opera in one act with libretto by the composer (1952)

Island Magic

One of Bernstein's most neglected works, *Trouble in Tahiti* is a 45-minute one-act opera. He began writing it in 1951 on his honeymoon, which is ironic considering that he was cocking a snook at contemporary values via an all-American couple, Dinah and Sam, with an on-the-rocks marriage. 'Island Magic' is Dinah's bravura comic explanation of the 'terrible, awful movie' she has just seen, a ludicrous combination of colonialism and Hollywood escapism.

Peter Pan

Musical adaptation of J.M. Barrie's play with lyrics by the composer (1950)

Orchestrated by Sid Ramin

Dream with Me

One of the ones that got away: 'Dream with me' was written for a stage production of *Peter Pan* starring one of Hollywood's finest comediennes, Jean Arthur. Bernstein wrote a handful of songs for the show, which was overseen by his deputy, composer Marc Blitzstein. First the producers persuaded Blitzstein to rewrite 'Dream with Me', then they tried to move it earlier in the show, then they cut it completely. It remained unperformed until 1975.

Candide

Make Our Garden Grow

For all its dramatic flaws, *Candide* is a musical marvel, nowhere more so than in the closing number, where Bernstein weaves together all the major musical strands of his opulent score. Having reached a mutual understanding about what they have learnt and how they will live, Candide and Cunegonde lead the finale, until the orchestra drops away as the entire company sings in unaccompanied harmony, with the musicians returning for the triumphal final moments.

DAVID BENEDICT © 2018

David Benedict is the former chief London critic for Variety. He has written and broadcast extensively on musical theatre and is currently writing the authorised biography of Stephen Sondheim for Random House.

KEYNOTES © SYDNEY SYMPHONY ORCHESTRA



ABOUT THE ARTISTS



SIM CANETTY-CLARKE

John Wilson *conductor*

English conductor John Wilson is known for the vivid nature of his interpretations and is applauded for the rich and colourful sounds that he draws from orchestras in repertoire ranging from core classical through to the 20th century. An outstanding communicator and a recognised builder of audiences, he has developed long-term affiliations with many of the UK's major orchestras and festivals, and is increasingly working at the highest level across Europe, Asia and Australia.

In the 2016 he took up the post of Associate Guest Conductor of the BBC Scottish Symphony Orchestra, conducting them at the BBC Proms last year. In 1994 he formed his own orchestra, the John Wilson Orchestra, dedicated to performing music from the golden age of Hollywood and Broadway. For the past decade he has been performing with them annually at the BBC Proms (including tonight's Bernstein program in 2015) and touring across the UK.

In the 2017–18 season John Wilson makes debut appearances with the Oslo Philharmonic, Bergen Philharmonic, Gothenburg Symphony, Malmö Symphony, Budapest Festival and Hong Kong Philharmonic orchestras, and with the Deutsches Symphonie Orchester Berlin. He also returns to the City of Birmingham Symphony Orchestra, Philharmonia Orchestra, BBC Philharmonic and BBC Scottish Symphony Orchestra.

Highlights of the 2016–17 season included debuts with the Royal Concertgebouw Orchestra (in an all-Bernstein program), London Symphony Orchestra and Swedish Radio Symphony Orchestra. In 2016 he made his Glyndebourne opera debut conducting *Madama Butterfly*, and in coming seasons he will return to Glyndebourne and make his English National Opera debut.

He has a catalogue of recordings, with recent releases including three albums of symphonic works by Copland (BBC Philharmonic), representing the start of a complete Copland cycle, and his first recording with the BBC Scottish Symphony Orchestra of music by Richard Rodney Bennett.

Born in Gateshead, John Wilson studied composition and conducting at the Royal College of Music, where he was taught by Joseph Horowitz and Neil Thomson, and where he won all the major conducting prizes. In 2011 was made a Fellow of the RCM.

John Wilson returns to Sydney having made his SSO debut in 2016; next week he conducts a program of Prokofiev and Elgar.



Lorina Gore

soprano

Helpmann Award-winning soprano Lorina Gore completed her postgraduate voice studies at the Australian National University and the National Opera Studio, London. Her numerous awards include the Dame Joan Sutherland Scholarship, Opera Awards, Covent Garden National Opera Studio Scholarship and the Australian National Aria Competition.

For Opera Australia she has sung Roxana (*King Roger*), for which she won a Helpmann, Queen of the Night (*The Magic Flute*); Die Fiakermilli (*Arabella*), Amina and Lisa (*La sonnambula*), Leila (*The Pearlfishers*), Tytania (*A Midsummer Night's Dream*), Violetta (*La Traviata*), Musetta (*La Boheme*); Woglinde (*Das Rheingold* and *Götterdämmerung*) and Honey B (*Bliss* in Sydney, Melbourne and Edinburgh). She has also appeared for State Opera of South Australia, Garsington Opera, English Touring Opera, Hanoi Opera Vietnam and NZ Opera.

In concert, she has performed with Sydney Philharmonia Choirs, Royal Melbourne Philharmonic, Collegium Musicum Choir, Melbourne Bach Choir and all the Australian state symphony orchestras, including the Tasmanian Symphony Orchestra, with whom she recently recorded *A Toast to Melba*.

Highlights in 2018 include Ophelia in the Australian premiere of Brett Dean's *Hamlet* (Adelaide Festival) and Bernstein concerts with the Adelaide and Hong Kong Philharmonic orchestras as well as the SSO. This year she also sings Michal in *Saul* with Sydney Philharmonia Choirs and performs in Opera Australia's Opera in the Domain and Great Opera Hits concert series.



DAN WELLDON

Kim Criswell

mezzo-soprano

Kim Criswell has been singing and acting for more than 40 years in a career that has taken her from Broadway and the West End to the international concert stage, all the while specialising in the classic American theatre songbook. She is delighted to be spending this Bernstein centennial year singing his music worldwide.

She has appeared in most of the world's leading opera houses and concert halls, as well as multiple appearances in London's major venues and even Buckingham Palace. Concert highlights include performances with the Berlin Philharmonic and Simon Rattle (with whom she recorded *Wonderful Town*), the Orchestre National de Lyon, Leipzig Gewandhaus, Hong Kong Philharmonic, Toronto Symphony and Royal Concertgebouw orchestras, as well as nearly all of the major UK orchestras and many of Europe's radio orchestras. She has appeared in the BBC Proms four times.

Her acclaimed theatre appearances include *Annie Get Your Gun*, *Side by Side* by Sondheim, *Call Me Madam*, *Candide* and *Happy Days*, and most recently in the UK *Cat On a Hot Tin Roof* and *Carrie*. Her Broadway credits include *The Threepenny Opera* and the original production of *Nine*, and she was Grizabella in the original LA production of *Cats*. Other productions include *The Sound of Music*, *Anything Goes*, *Into the Woods*, *Of Thee I Sing* and *Lady, Be Good*. She has recorded more than 40 albums, including four solo releases.



Julian Ovenden

tenor

Actor and musician Julian Ovenden has starred on Broadway and the West End, appeared in high-profile television series, and fashioned an international career as a concert and recording artist. He began performing as a chorister at St Paul's Cathedral, London, and music scholar at Eton College and New College, Oxford. While training as an opera singer, he was drawn to musical theatre and continued his studies at the Webber-Douglas Academy of Dramatic Art.

He first appeared on British TV as Andrew Foyle in *Foyle's War*, and has also appeared in *Downton Abbey* (Charles Blake) and *Person of Interest* (Jeremy Lambert), *The Crown* (Bobby Kennedy) and *Knightfall* (William De Nogaret).

As a singer, he has performed with many of the world's leading orchestras, including the New York Philharmonic, New York Pops, Northern Sinfonia and the Royal Liverpool Philharmonic, Royal Philharmonic, London Philharmonic, Belfast Symphony, John Wilson, BBC Symphony, BBC Concert and Royal Concertgebouw orchestras. He has enjoyed particular success at the BBC Proms and in 2014 made his Carnegie Hall debut.

Stage and theatre productions include *Butley*, *Death Takes a Holiday*, *Finding Neverland*, *Show Boat*, *Merrily We Roll Along*, *A Woman of No Importance*, *Grand Hotel*, *Marguerite*, *Annie Get Your Gun* and the first French production of *Sunday in the Park with George*.

His recordings include *If You Stay*, a Rodgers and Hammerstein album with John Wilson, and *Downton Abbey Christmas*.



Mitchell Butel

director

Mitchell Butel holds multiple Helpmann, Sydney Theatre and Green Room awards for his work as an actor, singer and director. His directing credits include *Violet* (Hayes Theatre/Blue Saint), which received three Sydney Theatre Awards including Best Director of a Musical and Best Production of an Independent Musical, *Spring Awakening* (Australian Theatre for Young People) named Sydney Theatre Award's Best Production, *Porgy and Bess* (SSO), *Approximate Balance* (Griffin Theatre), *Carols in the House* (Sydney Philharmonia Choirs), *Marjorie Prime* (Ensemble Theatre). Later this year he will direct *Funny Girl* for the SSO and *Candide* (Sydney Philharmonia Choirs).

Musical theatre credits include *South Pacific*, *Orpheus in the Underworld* and *The Mikado* (Opera Australia); and productions of *A Funny Thing Happened on the Way to the Forum*, *Avenue Q*, *The Producers*, *Hair*, *Little Me*, *Oklahoma!*, *Sugar*, *Kismet* and *Little Shop of Horrors*. He holds two AFI nominations for his work in Australian feature films, with screen highlights including *Dance Academy*, *Holding the Man*, *Gettin' Square*, *The Bank*, *Strange Fits of Passion*, *Dark City*, *Deep Water*, *Hiding*, *Janet King*, *The Broken Shore*, *Rake*, *Grass Roots*, *Wildside*, *G.P.* and *Bordertown*.

His extensive performing credits include productions for Bell Shakespeare, Belvoir, Sydney Theatre Company, Melbourne Theatre Company, Queensland Theatre, Griffin, Darlinghurst Theatre Company and Sydney Festival.



Ryan Gonzalez has enjoyed an impressive career in theatre, cabaret and film since he graduated from Brent Street in 2011. He won Best Cabaret Performer [Broadway World

Sydney Awards] for *Hispanic Attack!* and has been appearing as Usnavi in *In the Heights* (Hayes Theatre Company). Other credits include Angel (*Kinky Boots*), Freddy (*The View UpStairs*), Wayne Burns and understudy for Scott Hastings (*Strictly Ballroom the Musical*), *King Kong Live on Stage*, *Legally Blonde*, *Violet*, *Carmen*, Trevor Ashley's *Star Struck*, the dance show *Tannos & Choice*, and feature films *Happy Feet 2*, *The Great Gatsby* and *Goddess*. He will appear in the national tour of *Jersey Boys* as the Frankie Valli alternate.



Michael Hart appeared most recently in the ensemble of *My Fair Lady*, directed by Julie Andrews; he also appeared in the touring production of *Cinderella* and as

Lieutenant Buzz Adams in *South Pacific* (Opera Australia). He was involved in *King of the Air – The Charles Kingsford Smith Musical* and other credits include Conrad Birdie (*Bye Bye Birdie*), Sinbad in *Sinbad the Musical* (Malaysia) and Shaun the Shearer in *Pete the Sheep*. In 2018 he joins the cast of *Beautiful: The Carole King Musical* as a swing. He is also a member of La Forza, performing on cruise ships. Screen credits include *Home and Away* (Jack Bunting) and *Out of the Blue* (Police Constable Jonathan).



Todd Keys was a finalist in the 2006 ABC series *Operatunity Oz*. Since then his credits have included *The Pirates of Penzance*, *My Fair Lady*, *South Pacific* and the Handa Opera on

Sydney Harbour *Carmen* (Opera Australia), as well as the Sydney Opera House Christmas Concerts

(2006–10). Other stage credits include Joseph Buquet in *The Phantom of the Opera*, *Doctor Zhivago*, Bill Sykes in *Oliver!* and the Australian tour of *Pete the Sheep*, and in 2009 he was a soloist with the London Philharmonic Orchestra for the LPO Family Concert at the Sydney Opera House.



Matthew Manahan is a graduate of the Western Australian Academy of Performing Arts, where his credits include *The Drowsy Chaperone* (Robert Martin) and the Australian

premiere of Andrew Lloyd Webber's *Beautiful Game* (Grant). He made his professional debut in 2017 playing Rudy in *Cabaret* (Sydney and Melbourne) and was then cast in the title role of *PARIS A Rock Odyssey* before playing Charlie Dalrymple in *Brigadoon*. Later this year he will play Greg Connell in *The Boy From Oz*.



Shaun Rennie has appeared in *Mamma Mia*, *Fiddler on the Roof*, *Cats*, *Mary Poppins*, *Lovebites*, *Lunch Hour* and *Doris Day – So Much More than the Girl Next Door*, and

internationally in *Grease* (Ljubljana Festival), *Once We Lived Here* (UK premiere) and *The Music of Andrew Lloyd Webber* (Asia-Pacific tour). Recipient of the 2017 Sandra Bates Director's Award, most recently he has directed *The View UpStairs* and *Only Heaven Knows* (nominated for Sydney Theatre Award Best Director of a Musical). Other recent work includes a staged reading of *Baby Doll* (Ensemble), *RENT* (2016 Broadway World Award for Best Director of a Musical), *You're a Good Man, Charlie Brown*, and in London *A Christmas Carol* (assistant director) and *Once We Lived Here* (resident director).

THE CHOIR

Sydney Philharmonia Choirs

PHOTO: KEITH SAUNDERS



Sydney Philharmonia Choirs presents the art of choral singing at the highest standard and develops the talents of those with a passion for singing. Founded in 1920, it has become Australia's finest choral organisation and performs regularly at the Sydney Opera House. Led by Brett Weymark, Sydney Philharmonia Choirs comprises four choirs performing repertoire from choral classics to musical theatre and commissions by Australian composers. It presents its own annual season and collaborates with leading conductors, soloists and orchestras in Australia and overseas. In 2002 it was the first Australian choir to sing at the BBC Proms (Mahler's Eighth Symphony under Simon Rattle), returning again in 2010.

The choirs perform in the SSO's subscription series every year, most recently performing Brahms choral songs, *Pelléas et Mélisande*, Mahler Three and *Daphnis et Chloé*, and appearing in the annual Last Night of the Proms. Collaborations in 2018 include a Bernstein program, Verdi's Requiem, Dean's *Last Days of Socrates* and Beethoven Nine. Highlights of Sydney Philharmonia Choir's own 2018 concert series include Haydn's *Creation* (26 May), Bernstein's *Candide* and Carols at the House.

www.sydneyphilharmonia.com.au



PHOTO: ROLAND KAY-SMITH

BRETT WEYMARK *Music Director*

Brett Weymark is one of the foremost choral conductors in Australia. He studied singing at Sydney University and conducting at the Sydney Conservatorium as well as in England, Europe and America. Since becoming Music Director in 2003, he has conducted Sydney Philharmonia Choirs in performances nationally and internationally, as well as the SSO and numerous Australian orchestras. He has also prepared choruses for notable conductors as Charles Mackerras, Zubin Mehta and Simon Rattle, and under his direction, the choir won a 2010 Helpmann Award and was nominated for a 2010 Limelight Award. He has premiered works by some of Australia's leading composers, and with the development of programs such as Singing at the House, Festival Chorus and the annual ChorusOz, he is an unwavering champion of Australian choral music. In 2001 he was awarded an Australian Centenary Medal.

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For more information about concerts and joining the choir, visit www.sydneyphilharmonia.com.au



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SYDNEY SYMPHONY ORCHESTRA

PHOTO: KEITH SAUNDERS



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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 five 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.

2018 is David Robertson's fifth season as Chief Conductor and Artistic Director.

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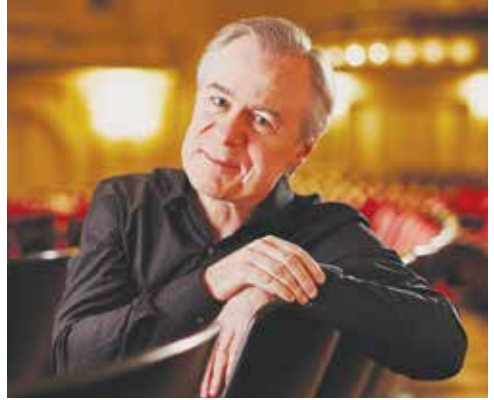


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JULIAN ANDERSON *The Imaginary Museum – Piano Concerto*
with soloist Steven Osborne
2, 3, 4 August (Australian premiere)

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with soloist Alban Gerhardt
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