

SYDNEY
SYMPHONY
ORCHESTRA

A SYDNEY SYMPHONY
FAMILY EVENT

THE
COMPOSER
IS DEAD

MUSIC BY NATHANIEL STOOKEY
WITH TEXT BY LEMONY SNICKET



SUNDAY 10 NOVEMBER
SYDNEY OPERA HOUSE


sydney symphony
orchestra
David Robertson
The Lowy Chair of
Chief Conductor and Artistic Director


Emirates
Principal Partner

2019 CONCERT SEASON



**sydney symphony
orchestra**

David Robertson

The Lowy Chair of Chief Conductor
and Artistic Director

FAMILY CONCERTS

SUNDAY 10 NOVEMBER, 1PM & 2.45PM

SYDNEY OPERA HOUSE CONCERT HALL

The Composer is Dead

A Sydney Symphony Family Event

Brett Kelly *conductor*

Brendon Taylor *The Inspector*

Cat Martin *director*

STOOKEY AND SNICKET

The Composer is Dead

**Join us in the Northern Foyer after the concert for our
Musical Activity Zone for kids!**

The concert will conclude at
approximately 1.50pm (1pm concert)
and 3.35pm (2.45pm concert).



Cover artwork by Amy Zhou



Principal Partner

THE ARTISTS



Brett Kelly *conductor*

Brett was Principal Trombonist of the Melbourne Symphony Orchestra from 1981 to 2019 and during his career has occupied, or been offered, similar positions with the Australian Youth Orchestra, the Orchestra of Opera Australia, the Orchestra "Arturo Toscanini" (Parma, Italy) and the Singapore Symphony.

Over the past twenty five years Brett has regularly conducted the Melbourne, Sydney, Tasmanian, Queensland, Adelaide and West Australian Symphony Orchestras, along with the Auckland Philharmonia Orchestra, the Southern Sinfonia (Dunedin) and the Victorian Opera.

Between 1989 and 2004 he was Artistic Director and Chief Conductor of The Academy of Melbourne, a chamber orchestra formed from his colleagues in the Melbourne Symphony Orchestra, which specialised in the works of Haydn, Mozart, Beethoven & Schubert. Brett is also a passionate advocate for new Australian composition and has conducted the premieres of more than two hundred works.

Between 2003 and 2012 he was Resident Conductor of the award-winning Chamber Made Opera and Brett has conducted the orchestral scores of ninety major films and television series.

Brett is currently Artistic Director of The Impossible Orchestra and Music Director of Melbourne Youth Orchestras. He has been a core member of three of Australia's finest contemporary music ensembles: Flederman, The Seymour Group and Elision, has performed as soloist with the Melbourne, Sydney and Queensland Symphony Orchestras and was Artistic Director of the 1999 and 2001 Castlemaine State Festivals.



Brendon Taylor *The Inspector*

A classically trained actor and singer, Brendon has played roles ranging from Shakespeare and Oscar Wilde to musicals and new Australian works. His Shakespeare credits include *Hamlet*, *Antony and Cleopatra*, *Much Ado About Nothing*, *The Winter's Tale*, *Twelfth Night*, *As You Like It* and *Romeo and Juliet*. Brendon has also portrayed Dr Chasuble in *The Importance of Being Earnest* and the Town Clerk in a musical adaptation of Wilde's *The Happy Prince*.

Brendon also enjoys modern drama and has appeared in *Low Level Panic* at the Old Fitzroy Theatre, *Trainspotting*, adapted from the film of the same name, and the critically acclaimed *Room*.

Brendon is a graduate of the University of Wollongong and the Actor's Centre Australia.

The Composer is Dead marks Brendon's third appearance with the Sydney Symphony Orchestra. In 2016 he played a police officer in their staging of George Gershwin's opera *Porgy and Bess*. Earlier this year, Brendon was the narrator of a wind quintet version of *Peter and the Wolf* as part of the orchestra's Music 4 Health program, which performs in children's hospitals around Sydney.

Brendon is passionate about education through theatre. Since 2011 he has appeared in Bstreetsmart, an initiative of the trauma department of Westmead Hospital, which promotes road safety for high school aged children across the state. Brendon has also taken part in several live action scenarios for medical students and performed in the touring musical *Hercules* which went to theatres and schools around Victoria.

In his spare time Brendon does yoga, is learning to speak German and enjoys practicing lots of accents and silly voices.



Cat Martin *director*

Cat has worked extensively in theatre and television as a director, writer, actor and teacher.

She has written and directed shows for the Babies Proms at the Sydney Opera House, including *The Four Seasons* and *Music for Tutus*, and has been the Script Producer for internationally-acclaimed children's television show *Hi-5* for 8 seasons. Cat has written 7 major stage shows for *Hi-5*, including the Helpmann award-nominated *Space Magic*, and she co-directed their most recent stage show, *Hi-5 Supers*. Other writing for children's television includes *Toybox*, *Hiccup and Sneeze*, *Pipsqueaks*, and *Teddies* (Channel 9).

Cat holds a Ph.D. in Linguistics, and teaches courses in Drama for Young Children, Literacy, and Linguistics at Macquarie University. She has taught children's and teenage drama classes at MSTYP for many years, as well as co-writing plays for the MSTYP children's theatre, including *Aladdin* and *King Arthur's Quest*.

Cat trained at the Actor's Centre and has a passion for Shakespeare. She most recently appeared as 'Beatrice' in *Much Ado About Nothing* (Shakespeare on the Green). She has also performed with Sport for Jove, Apocalypse Theatre, Harlos, and Bakehouse Theatre and has appeared on *Home and Away*, *Sunday Night* and *Review with Myles Barlow*. Other highlights include performing at the Edinburgh Fringe Festival (2010) and the Adelaide Fringe (2011) in *Shakespeare's Mothers: Mad, Bad, and Dangerous to Know* (Straylight Productions).

Kids Activity Zone

Composing Wall

Show off your composing skills and have your work premiered by Sydney Symphony musicians.

Northern Foyer, Lounge West



Movers & Groovers

Explore creative ways to make music when you don't have an instrument.

Southern Foyer



Percussion Club

Come play the sneaky rhythms of the Orchestra.

Northern Foyer, Mural Level



Exotic Instruments

Discover real and 'un-real' instruments.

Northern Foyer, Granite Level



Selfie Wall *

Snap your own concert moment in front of the Sydney Symphony Orchestra selfie wall.

Southern Foyer

ABOUT THE MUSIC

Composer's Note:

I hope I'm not giving away too much by saying that *The Composer is Dead* ends with a funeral march...Classical composers have always had a preoccupation with death, partly because we are human, like you, partly because we grapple with the mysteries of the universe, partly because death sells records and always has...Someday you'll be able to tell your grandchildren that you appreciated a living composer before that living composer became, like all composers, dead.

— Nathaniel Stookey

Librettist's Note:

I have been asked if I might say a word or two about the text of *The Composer is Dead*, and the one or two words are 'Boo hoo'. The story — which, as far as I know, is absolutely true — is so heartbreakingly glum that I cannot imagine that you will be able to listen to it without dabbing at your tears with a nearby handkerchief.

— Lemony Snicket

THE COMPOSER

Nathaniel Stookey (Born 1970)

First commissioned by the San Francisco Symphony at the age of 17, Nathaniel Stookey has collaborated with many of the world's great orchestras including the Cleveland Orchestra, Chicago Symphony Orchestra, Los Angeles Philharmonic and the Hallé Orchestra, where he was composer-in-residence under Kent Nagano.

In 2006, the San Francisco Symphony commissioned, premiered, and recorded *The Composer is Dead*, a sinister guide to the orchestra with narration by Lemony Snicket. It has been performed by hundreds of orchestras worldwide and cited as one of the five most performed works of the 21st century.

THE AFFLICTED AUTHOR

Lemony Snicket

Mr Snicket rarely appears in public, but when he does, it is best to avoid him. Fortunately, space at his events is limited.

Lemony Snicket was born before you were, and is likely to die before you as well. His family has roots in a part of the country which is now underwater, and his childhood was spent in the relative splendour of the Snicket Villa which has since become a factory, a fortress and a pharmacy and is now, alas, someone else's villa. Due to the world-wide web of conspiracy which surrounds him, Mr Snicket often communicates with the general public through his representative, Daniel Handler. Mr Handler has had a relatively uneventful life, and is the author of three books for adults, *The Basic Eight*, *Watch Your Mouth*, and *Adverbs*, none of which are anywhere near as dreadful as Mr Snicket's. Like Mr Snicket, Mr Handler wishes you nothing but the best.

Two great family events in 2020

Join us for two afternoons of
story-telling and music-making
at the Chatswood Concourse.



Peter and the Wolf

5 JUL 2020, 1 & 2.45PM

**THE CONCOURSE CONCERT
HALL, CHATSWOOD**

Sergei Prokofiev's musical fairytale
has been entertaining young
people and their parents for
generations, introducing them to
the instruments of the orchestra.

James Valentine tells the story
of Peter's adventures in the
Russian forest with the help of
the Sydney Symphony.

Roald Dahl's Little Red Riding Hood

11 OCT 2020, 1 & 2.45PM

**THE CONCOURSE CONCERT
HALL, CHATSWOOD**

Come to the strange, eerie,
magnificent forest to discover
a fairy tale that's not quite how
you remember it.

Wendy Harmer narrates Roald
Dahl's twisted retelling, involving
one slightly dim wolf, thwarted
at every turn by an eccentric
cast of characters, and of course
Little Red Riding Hood herself.



Book both concerts as part
of our 2020 package today at

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ABOUT THE ORCHESTRA



Founded in 1932 by the ABC, 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 Sydney Opera House, the Sydney Symphony Orchestra also performs regularly at City Recital Hall, tours NSW and internationally, and it is well on its way to becoming the premier orchestra of the Asia Pacific region.

The Sydney Symphony Orchestra's concerts encompass masterpieces from the classical repertoire, music by some of the finest living composers, and collaborations with guest artists from all genres, reflecting the Orchestra's versatility and diverse appeal.

The Sydney Symphony Orchestra's award-winning Learning and Engagement program is central to its commitment to the future of live symphonic music – nurturing audiences and engaging the participation of young people. In addition to Family Concerts in Sydney, activities such as Playerlink and regional schools concerts expand the Orchestra's reach beyond Sydney to inspire students throughout NSW and Australia. The Sydney Symphony also promotes the work of Australian composers through performances, recordings and its commissioning program, and the SSO Live label captures the Orchestra's performances in recordings.

sydneyssymphony.com

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FIRST VIOLINS

Sun Yi

ASSOCIATE CONCERTMASTER

Kirsten Williams

ASSOCIATE CONCERTMASTER

EMERITUS

Georges Lentz

Jessica Oddie†

Amanda Chen*

SECOND VIOLINS

Marianne Edwards

ASSOCIATE PRINCIPAL

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Ela Stopa-Zbikowska*

VIOLAS

Felicity Tsai

Ella Brinch*

Rachel Dyker*

Stephen Wright*

CELLOS

Kristy Conrau

Adrian Wallis

Paul Ghica*

James Larsen*

DOUBLE BASSES

David Barlow†

Adrian Whitehall*

FLUTES

Emma Sholl

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OBOES

Shefali Pryor

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Andrew Nissen*

Elijah Cornish*

TUBA

Marcel Kocbek-Malepa*

TIMPANI

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Hugh Tidy*

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Learning & Engagement

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SYDNEY SYMPHONY ORCHESTRA 2019

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Jake Baker

Elyssa Koh

Emily Miers

Emma Comerford

Paloma Birch

Tomas Phillips



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