

**SEASON 2008**  
**KALEIDOSCOPE**

# **KURT ELLING**

## **JAZZ AND ORCHESTRA**

**Thursday 17 April | 8pm**

**Saturday 19 April | 8pm**

**Sydney Opera House Concert Hall**

**Ben Northey** conductor

**Kurt Elling** vocalist

**Laurence Hobgood** piano

**Robert Amster** bass

**Kobie Watkins** drums

**Julien Wilson** saxophone

**Kurt Elling and the Laurence Hobgood Trio perform  
with the Sydney Symphony**

*Orchestral arrangements by Orbert Davis, with additional  
arrangements by Kurt Elling, Laurence Hobgood,  
Shelly Berg, Neal Hefti, Quincy Jones, Steve Larsen,  
Christian McBride, Bob Mintzer, Rob Mounsey,  
and Brad Wheeler.*

**The Sydney Symphony will also perform *Tangazo*  
by Astor Piazzolla**



This program will be recorded  
for broadcast across Australia on  
ABC Classic FM 92.9.



Thursday night's performance will  
be webcast by BigPond. Visit:  
[sydney-symphony.bigpondmusic.com](http://sydney-symphony.bigpondmusic.com)

Pre-concert talk by Robert Murray  
at 7.15pm in the Northern Foyer.

Visit [www.sydney-symphony.com/](http://www.sydney-symphony.com/)  
talk-bios for biographies of  
pre-concert speakers.

The performance will conclude at  
approximately 10.15pm.

Artist biographies begin on  
page 18.

**TCHAIKOVSKY AND SCHUBERT**

SYDNEY OPERA HOUSE

EnergyAustralia Master Series  
 WED 30 APR 8PM  
 FRI 2 MAY 8PM  
 SAT 3 MAY 8PM  
 Thursday Afternoon Symphony  
 Supported by Trust  
 THU 1 MAY 1.30PM

Oleg Caetani conductor

**SCHUBERT**  
 Symphony No.3  
**TCHAIKOVSKY**  
 Manfred Symphony



OLEG CAETANI

**LATIN AMERICAN NIGHTS**

SYDNEY OPERA HOUSE

Kaleidoscope  
 Co-presented by  
 Wilson Parking  
 THU 15 MAY 8PM  
 SAT 17 MAY 8PM  
 The Veuve Clicquot Series  
 MON 19 MAY 7PM

Kristjan Järvi  
 conductor  
 Carel Kraayenhof  
 bandoneón

**GINASTERA** Four Dances  
 from Estancia  
**PIAZZOLLA** Aconcagua –  
 Bandoneón Concerto  
**REVUELTAS** La Noche  
 de los Mayas



KRISTJAN JÄRVI

**DISCOVER BERLIOZ: A MUSICAL LECTURE**CITY RECITAL HALL  
AREOL FLOR

Discovery Program  
 Presented by Tenix  
 TUE 6 MAY 6.30PM

Richard Gill conductor  
 Sydney Sinfonia

**BERLIOZ** Roméo et Juliette:  
 excerpts  
**VINES** Scenes from Suburbia:  
 Part II (World Premiere)



RICHARD GILL

**EIGHT SEASONS**

SYDNEY OPERA HOUSE

Tes and Symphony  
 Presented by Kamby  
 FRI 23 MAY 11AM

Michael Dauth violin/director

**VIVALDI** The Four Seasons  
**PIAZZOLLA** The Four  
 Seasons of Buenos Aires



MICHAEL DAUTH

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# INTRODUCTION

## **Kurt Elling: Jazz and Orchestra**

Don't worry about saving this music  
or be scared if the singing ends  
or the piano breaks a string  
for we have fallen to a place where everything is music  
and singing  
everything is recovered and new  
ever new and musical  
and even if the whole world's harp should burn up  
there would still be hidden there  
the spirit of song there to linger on  
and even if a candle's blown out by wind  
the fire smoulders on in an ember and then sparks again  
the singing is a drop  
just a drop in oceans of seas  
grace keeps it moving through bodies like these  
and the sound of a life sends an echoing out  
the poem sings willingly in each newborn's crying shout  
but it's growing slowly  
and keeps many secrets  
stop the words and listen  
feel the echo of it starting  
open a space in the centre of your beating heart  
and let spirits fly in and out



*Vocalese lyric by Kurt Elling after the words of 13th-century poet  
Jelaluddin Balkhi ('Rumi'), as translated by Coleman Barks.  
From 'I Like the Sunrise' (Night Moves)*

# ASTOR PIAZZOLLA: MUSIC TO STEAM UP THE CONCERT HALL IN MAY

If you enjoyed Piazzolla's *Tangazo* this evening, join the Sydney Symphony for more music by the man who revolutionised the tango. In **Latin American Nights** young maverick Kristjan Järvi joins Canel Kraayenhoff for Piazzolla's *Bandoneón Concerto*, and **Eight Seasons** features Piazzolla's take on Vivaldi's masterpiece in *The Four Seasons of Buenos Aires*.

## LATIN AMERICAN NIGHTS

Kristjan Järvi conductor  
Canel Kraayenhoff bandoneón

GINASTERA *Four Dances from Estancia*  
PIAZZOLLA *Aconagua – Bandoneón Concerto*  
REVUELTAS *La Noche de los Mayas*  
(The Night of the Mayas)

Kaleidoscope  
Co-presented by Wilson Parking  
THU 15 & SAT 17 MAY 8PM  
The Wave Cliquot Series  
MON 19 MAY 7PM

Tickets from \$47\* Concessions available  
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\*Booking fee may apply

## EIGHT SEASONS

Michael Dauth violin/director

VIVALDI *The Four Seasons*  
PIAZZOLLA *The Four Seasons of Buenos Aires*

Tea and Symphony  
Presented by Kumbly  
FRI 23 MAY 11AM

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# ABOUT THE MUSIC

## Some Notes on Kurt Elling

by Robert Murray

### Difficulties

*Writing about Kurt Elling is a tough gig. It's not that you need to be a hip wordsmith like Jack Kerouac to do it (though that would help), it's just that whatever there is to say about Kurt Elling, Kurt Elling does a pretty good job of saying it himself on stage, as you'll see. So, my advice is, stop reading now and just listen...*

One of the things you've probably noticed about Elling is that while he's undeniably cool, he's also indisputably genuine. But then, he's always been in pursuit of the real, even when that's a challenge to himself and to potential audiences: 'artistically speaking, jazz calls us on voyages.'

Nineteenth-century theologian Søren Kierkegaard excused the knottiness of his philosophy by saying 'the task must be made difficult, for only the difficult inspires the noble-hearted'<sup>1</sup>. Is it drawing a long bow to imagine that Elling's dialectical technique is from the same (old) school? Elling says, 'the music we do often subverts expectations, it's not for the faint of heart and it's not for the average intelligence and I make no apologies for that.' Elling assumes that you're up to the task.

Listen to his propulsive version of 'My Foolish Heart' from his *Live In Chicago* album. What's usually played as a slowish, wistful ballad gets the Elling treatment (with pattering percussion courtesy of Kahil El'Zabar) including a middle section that takes a sudden turn for the sublime as Elling interpolates a text by the 16th-century mystic St John of the Cross where the speaker is guided 'to where She waited for me / the One I knew so well / in a place where no one appeared' before a triumphant return to the head.



CHRISTIAN LANTRY

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<sup>1</sup> Søren Kierkegaard, *Journals and Papers* (It's not every jazz singer who sends you to Kierkegaard...).



I find that the more I listen to this track, the less I feel I understand it (which is surely one of the tests of a great piece of art). Is this about profane/romantic/sexual love or is it holy: the poet, 'clothed in sheer grace' is 'fired with a love's urgent longing' for God? Or is it somehow (probably) a conflation of the two? Interpretation changes with mood. The point is, there's an otherness to many of his songs and there are places where you need to meet Kurt half way, he's not going to make it easy for you. Like all the best teachers, Kurt wants to seduce you into discovering *A Truth* yourself. But at the same time this isn't to say that anything Kurt does is hard to listen to. You can appreciate his music as it comes, no introspection necessary. Music, uniquely, has the ability to bypass our brains and hit us straight in the heart or the solar plexus and Kurt exploits that to the fullest, a combination of mind/voice that's an iron fist in a velvet fog.

...Elling's deeply felt but lightly worn faith.

This song also brings us to the subject of Elling's deeply felt but lightly worn faith. Faith and music have been intertwined longer than human memory, in celebration and contemplation of God or the gods, but today it's a relatively rare thing for a mainstream multi-award-winning musician to make so many songs so overtly spiritual (I assume that Kurt is generally talking about the Judeo-Christian one, but with typical deference, he leaves space for your own beliefs). Elling studied at the University of Chicago's Divinity School and he reads widely and it shows in references to Rumi and Rilke (two very different but equally soulful poets), and in settings of Whitman ('The Sleepers', a gorgeous Fred Hersch arrangement which is like gliding over a night time landscape) and Roethke<sup>2</sup>. But again, this isn't 'intellectual' music – just intelligent. And it's not 'religious' music – just very human.

He says, 'I should probably be more humble about my aspirations but since I do have the ears of rooms

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<sup>2</sup> See Elling and bassist Rob Amster perform 'The Waking' on YouTube: <http://tinyurl.com/5e3vnk>

full of people then I need to give them something that will add to their sense of peace and possibility.’

It’s a tightrope walk: too far one way and it could be easy-listening crooning, too far the other it could be so much pretentious hot air. But who cares if sometimes he misses the nail when the times that he hits it square on the head are so resoundingly good. Mannered? Maybe, but how many singers today even bother to cultivate a manner? How many aspire to this?

*The artist’s role in mining the gold of poetic meaning in our contemporary life is a high intellectual and spiritual discipline. It is a calling in which one must be able to overcome one’s own fear in the search for – the amplification and creation of – meaning. This act of creation is both bane and blessing, both trial and joy. But it belongs to us. In fact, it belongs to all of us. It is for us to live, to love, be thankful, to sing. Accepting that we are both the humble recipients and the proud creators of the song that surrounds us, we dance on. Even so, ‘we dance round in a ring and suppose,’ says Frost. ‘But the secret sits in the middle and knows.’<sup>3</sup>*

**He can hold a note long enough to make you want to gasp for breath.**

## Voice

Elling’s voice is an instrument of rare flexibility, range – about four octaves, from a near-subsonic rumble to a sweet falsetto – and unerring accuracy. He can also hold a note long enough to make you want to gasp for breath. While his voice has a Sinatra-esque warmth that can make a love song smoulder, he uses it to best effect in his improvisations.

Take an exemplary track, ‘Nature Boy’ from *The Messenger*. Again, this is usually done as an introverted ballad <sup>4</sup>, a delicate little fable like a Shel

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<sup>3</sup> [http://kurtelling.com/projects/spirituality-poetry-and-jazz/spirituality\\_poetry\\_and\\_jazz.html](http://kurtelling.com/projects/spirituality-poetry-and-jazz/spirituality_poetry_and_jazz.html)

<sup>4</sup> ‘Nature Boy’, the 1947 song by Eden Ahbez, is a Nat ‘King’ Cole chestnut and No.1 hit – seek out his lyrical version on any number of Best Of compilations. The song was used to telling effect at the opening of Baz Luhrmann’s *Moulin Rouge!* where it becomes a self-indulgently Romantic anthem for Ewan Macgregor’s love-lorn character. David Bowie sings the end-title version.





Silverstein 5 poem: ‘There was a boy, a very strange, enchanted boy...’ Kurt sings the artless short text first slowly, simply accompanied by the delicate filigree and punctuation of Laurence Hobgood’s piano (you could almost call it a recitative, ‘sung speech’) before launching into a faster more driven version of the same and then thrillingly into a bebop quasi-instrumental vocal free-for-all which, the first time I heard it, raised the hair on the back of my neck. Here’s a voice that has the range and timbral possibilities of a tenor saxophone, making a sheet of sound that’s a thousand miles from the polite doobie doobie doos of classical scat (*pace* Ella Fitzgerald et al).

The spoken word comes to the fore sometimes, in what Elling calls ‘rants’, extempore stories with a Beat poet flavour. Elling describes the events in terms that suggest that the words are almost automatic: ‘You just

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5 American poet and illustrator, best known for his whimsical children’s books *Where the Sidewalk Ends* and *The Giving Tree*.

**Kurt Elling performing live with the Laurence Hobgood Trio**

DOMINIQUE LAFOND



begin and allow the process to have its way, and it doesn't have to be perfect.'<sup>6</sup>

One of Kurt's great contributions to jazz today is his championing of the art of vocalese. Taking a florid instrumental solo and fitting it with lyrics and even a narrative is one of those things that doesn't make intuitive sense until you hear it done well. When it is done well, a vocalese song can outshine its original version – take that Lambert, Hendricks and Ross number, 'Twisted' (with a lyric by Annie Ross). Elling favours lyrical tenor sax solos – Dexter Gordon, Coltrane – which also tend to be a virtuoso showcase for his chords and his writing chops.

### **Collaboration: The Trio**

One of the keys to Kurt's success is the quality of his band. The piano trio is one of the 'normative' groups of jazz for a reason: over the solid rhythmic foundation



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<sup>6</sup> *Talking to Kinky and Karlheinz: 170 Musicians Get Vocal on The Music Show*, ed. Anni Heino (ABC Books)

of drums and bass, both singer and pianist are free to take wing. Bassist Rob Amster (who specialises in lyrical liquid pizzicato playing) and drummer Kobie Watkins (a sensitive but rock-steady presence), are just the men for the job.

Laurence Hobgood is one of the very best jazz pianists in the business, in the tradition of trio performers like Bill Evans and Dave Brubeck. And Hobgood combines some of the best aspects of these two: Evans' poetic, impressionistic tall chords and Brubeck's craggy rhythmic drive. If he sometimes seems self-effacing and discreet on Elling's albums it's only that they favour more concise arrangements – in concert and on solo albums you can admire his prodigious technique and imagination even more. 'I have to say,' says Elling, 'that Laurence is fully half of the equation for success in my/our career. He is a super-genius player – virtually omnipotent at the piano.'

**...over the solid rhythmic foundation of drums and bass, both singer and pianist are free to take wing.**

## Further Listening

Elling's latest album, *Night Moves* (2007), is the best way into his music. The trajectory of Elling's development has been one of refinement of technique and message, though each of his albums demonstrates a unique angle of Elling's art. *Night Moves* manages to be both a coherent 'concept' album that's at once expansive and somehow intimate (the dawn to dusk theme helps there). *Close Your Eyes* (1995), his first album, has a winning exuberance and candour. The follow up, *The Messenger* (1997), opens with the aforementioned 'Nature Boy' and goes on to include the new vocalese classic, 'Tanya Jean'<sup>7</sup>, a must-hear for anyone interested in the form. *This Time it's Love* (1998) is a slightly-under-the-radar collection of low-key ballads. *Live in Chicago* (2000) has a terrific first half including a tumultuous vocalese on Wayne Shorter's 'Night Dream' but (to my ears) the energy wanes half way (stronger material appears on a hard-to-find *Out Takes* CD).

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<sup>7</sup> Based on 'Tanya' from Dexter Gordon's *One Flight Up*, a hard-bop masterpiece.

The more even *Flirting with Twilight* (2001) consists of the kind of consoling torch songs you long to hear when your heart is broken, including an inspired pairing of 'I get along without you very well' and 'Blame it on my youth' and terrific mellow horn arrangements. *Man in the Air* (2003) was a departure, with more original material and ornate production – the soaring 'Minuano' sets the tone and the trio shines throughout, while the breathtaking 'Resolution' alone is worth the price of admission.

### Even Further Listening

Elling's most direct influences are his mentors: sax-player Von Freeman and singer Mark Murphy. Murphy's a musician's musician and 'a hipster's hipster' who hit the scene in the 1950s and was – still is – renowned for the flexibility, range and accuracy of his voice and for his sensitive performance of ballads and vocalese. Sound familiar? His 1997 album, *Song for the Geese* (BMG/RCA Victor) is the most extended demonstration of his vocalese work. Hard-bop saxophonist Von Freeman is the great exponent of the 'Chicago School' sound and a key figure in that city's musical life. Elling has moulded his own sound around Freeman's muscular tenor sax sound. Try the 2004 album *The Great Divide* (on Premonition) – you won't be able to tell that Freeman recorded this in his 80s. Finally, from the earliest days of vocalese, Lambert, Hendricks and Ross's *Sing a Song of Basie* (Verve Records) is the one to hear.

You can hear Laurence Hobgood's trio recordings (sometimes with Elling as guest) on the Naim Label <sup>8</sup>.

*Robert Murray is an arts marketer and freelance writer. His monthly CD review column appears in the Australian Financial Review Magazine and he is a guest reviewer on ABC Radio National's Music Show. He has also written program notes for Symphony Australia and ABC Classics.*

*Visit <http://surfaceofsilence.blogspot.com> for further listening playlists and links.*



CHRISTIAN LANTRY

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<sup>8</sup> [http://www.thenaimlabel.co.uk/artists/hobgood\\_main.htm](http://www.thenaimlabel.co.uk/artists/hobgood_main.htm)

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## **Astor Piazzolla**

### **Tangazo**

There is still some debate about the origins of the word 'tango', and uncertainty as to where exactly in Latin America it began. What is certain is that it spread from country to country in the 1850s, and came to have a particular resonance in the poorer districts of the big cities. The lyrics of a classic tango song speak inevitably of a fatalistic approach to life and love that evoke the genre's urban origins. But then, beginning in the first decades of the 20th century, the tango made its way across the world. It first became fashionable in Paris, after the abrupt movements of the dance were modified for the ballrooms of polite society, then spread to Britain, before it conquered the United States thanks, in part, to the dance team of Vernon and Irene Castle. The Argentinian Carlos Gardel became the first internationally renowned tango singer, and his legendary status in South America only increased after his early death in 1935.

Astor Piazzolla's re-thinking of the tango genre began in the 1940s, when he created his first large orchestral tango arrangements. He also extended the musical possibilities of the genre by drawing into it his interest in 'cool school' jazz of the 1950s. His first tango quintet included – in addition to the traditional tango instruments of bandoneón (a square-built button accordion), piano and double bass – the vibraphone (replacing the more usual violin) and electric guitar.

Tangazo is a late flowering of his work in broadening the possibilities of tango. It is a moody, extended meditation on tango rhythms and melodic gestures, beginning in darkness before the colours and rhythms of the tango emerge unexpectedly from the orchestral texture.

PHILLIP SAMETZ ©1999

**...a late flowering of Piazzolla's work in broadening the possibilities of tango.**

# MUSICIAN SNAPSHOT

## Kirsten Williams – Mum’s the word

Perhaps it’s telling tales out of school to reveal here that Kirsten Williams, Associate Concertmaster of the Sydney Symphony, is often one of the last musicians to rush onstage and take her seat before the orchestra tunes for rehearsal. Kirsten admits ‘being a full-time mum and a full-time musician is a bit of a juggling act’. Family life can generate unusual reasons for being late to work: her daughter’s unexpected sharp encounter with Matilda the Wombat’s teeth, for instance, or a (then) mischievous toddler locking herself in the car just before a concert at the Town Hall. These hiccups aside, Kirsten maintains that ‘my job brings me so much joy and so much creative satisfaction; it means that I’m a happy Mum, and that is crucial’.

Parenting has posed other challenges as well. ‘There was a time when I thought I had to put the violin aside to concentrate on being a good wife and mother, and to discover my identity away from the violin, if you like.’ Kirsten soon found out that life without music was ‘like life without air’, in other words, unsustainable. ‘Music keeps me alive. My job constantly recreates itself on a daily basis, and I’m always feeling refreshed by it.’ Even if you’re rehearsing a piece for the umpteenth time? ‘Yes. Definitely. You have to be listening and aware, and you’re using senses that are beyond the ears.’

Much of the orchestral music-making the audience witnesses functions at an instinctive level. After many years of individual study, focusing on solo repertoire and chamber music, Kirsten found orchestral playing a revelation. ‘Solo playing can be very lonely after a while, and not nearly as rewarding on different levels. There is so much interaction going on with orchestral playing that it is more



KEITH SAUNDERS

interesting than I could ever have believed.’ Learning the skills that would eventually win her a job at the ‘pointy end’ of the orchestra was a case of look-and-learn. ‘I did an awful lot of watching of concertmasters, especially those that I respected a great deal.’ Ultimately though, there’s nothing like learning on the job. ‘You put yourself in that role and act “as if” until you feel your way. And you have to trust your instincts to a large degree.’

Sitting in the inner circle, and supporting the concertmaster in interpreting the conductor’s beat for the rest of the orchestra to follow, Kirsten confesses another aspect of her job that she enjoys: ‘I get to converse with the conductor, and I love talking, but it can be disruptive.’ Mum’s the word!

GENEVIEVE LANG ©2008



# MORE MUSIC

## Selected Discography

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### KURT ELLING

#### Nightmoves

CONCORD RECORDS CCD 30138-2

#### Man in the Air

BLUE NOTE RECORDS 07.22.2003

#### Flirting with Twilight

BLUE NOTE RECORDS 08.28.2001

#### Live in Chicago Out Takes

BLUE NOTE RECORDS (2000)

#### Live in Chicago

BLUE NOTE RECORDS 01.11.2000

#### This Time it's Love

BLUE NOTE RECORDS 07.28.1998

#### The Messenger

BLUE NOTE RECORDS 04.08.1997

#### Close Your Eyes

BLUE NOTE RECORDS 05.23.1995

For more information about Kurt Elling's recordings visit: [kurtelling.com/music](http://kurtelling.com/music)

Laurence Hobgood's recordings are available on the Naim label: [www.thenaimlabel.co.uk](http://www.thenaimlabel.co.uk)

Julien Wilson's recent recordings are available from Sound Vault Records: [www.soundvault.com.au](http://www.soundvault.com.au) and his recordings with SNAG can be ordered through [www.aian.com.au/snag/snag.html](http://www.aian.com.au/snag/snag.html)

### PIAZZOLLA

Piazzolla's *Tangazo* finds company with Copland's *Danzón Cubano*, Ginastera's *Estancia* (which the Sydney Symphony will perform in May), and Chavez's *Symphony No.2 (Sinfonía India)* as well as music by Revueeltas (also on the program in May) and others on a Decca Eloquence disc, *Latin American Classics*. Michael Tilson Thomas conducts the talented young musicians of the New World Symphony.

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## Webcast Diary

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#### KURT ELLING: JAZZ AND ORCHESTRA

May webcast:

#### ALPINE AND JUPITER SYMPHONIES

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## Broadcast Diary

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### APRIL–MAY

19 April, 12.05pm

#### SHOSTAKOVICH 8

Steven Sloane conductor

Tabea Zimmermann viola

Lentz, Shostakovich

2 May, 8pm

#### TCHAIKOVSKY AND SCHUBERT

Oleg Caetani conductor

Schubert, Tchaikovsky

3 May, 12.05pm

#### RACHMANINOV FESTIVAL (2007)

Vladimir Ashkenazy conductor

Cristina Ortiz piano

Capriccio on Gypsy Themes, Piano Concerto No.2, Symphony No.1

10 May, 12.05pm

#### RACHMANINOV FESTIVAL (2007)

Vladimir Ashkenazy conductor

Kazune Shimizu piano

*The Rock*, Piano Concerto No.4, Symphony No.2

17 May, 12.05pm

#### RACHMANINOV FESTIVAL (2007)

Vladimir Ashkenazy conductor

Lukáš Vondráček piano

*The Isle of the Dead*, Rhapsody on a Theme of Paganini, Symphony No.3

17 May, 8pm

#### LATIN AMERICAN NIGHTS

Kristjan Järvi conductor

Carel Kraayenhof bandoneón

Ginastera, Piazzolla, Revueeltas

2MBS-FM 102.5

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## ABOUT THE ARTISTS

### **Benjamin Northey** conductor

Currently Principal Conductor of the Australia Pro Arte Chamber Orchestra, Benjamin Northey studied with John Hopkins and Jorma Panula before being awarded first prize in the 2001 Symphony Australia Young Conductor of the Year competition. He then studied with Leif Segerstam at the Sibelius Academy in Helsinki and completed his formal studies in 2006 with Jorma Panula at the Stockholm Royal Academy of Music.

He made his professional conducting debut with the Melbourne Symphony Orchestra in 2003 and has since appeared with all the Australian symphony orchestras, the State Opera South Australia (making his debut with Donizetti's *L'elisir d'amore* in 2007) and the Queensland Ballet.

He made his European debut with the Mozarteum Orchestra Salzburg in 2005. He has also appeared in masterclass concert performances with the Moscow Symphony Orchestra, the Finnish Radio Symphony Orchestra, the Gävle Symphony Orchestra and the Vaasa City Orchestra and in Israel with the Haifa Symphony Orchestra. In 2006 he led a critically acclaimed Swedish tour with the Södra Hälsinglands Orkesterförening and directed the Futurum Sinfonietta for the 2006 Stockholm New Music Festival.

Last year he was selected as one of three conductors worldwide to participate in the International Conductors' Academy of the Allianz Cultural Foundation. The Academy involves a mentorship for the 2007–08 season with the London Philharmonic and Philharmonia Orchestras and conductors Vladimir Jurowski and Christoph von Dohnányi. In June Ben Northey will conduct the LPO in Royal Festival Hall.

This season Benjamin Northey also appears with the Melbourne and Adelaide Symphony Orchestras, the Queensland Orchestra, Orchestra Victoria, and Queensland Ballet in their production of *A Midsummer Night's Dream*.



## Kurt Elling vocalist

With seven Grammy nominations already to his credit, vocalist Kurt Elling has attained elite status in the jazz world before reaching the age of 40. Riding to international prominence on the strength of his acclaimed performances as well as a string of recordings for the Blue Note label, he has become the voice of a new generation of jazz fans. He's been called 'the most flamboyantly creative jazz singer to emerge in the last decade' by the *San Francisco Chronicle*. And although he continues to operate in his own singular orbit, the Chicago native is following in the footsteps of vocalese pioneers such as Eddie Jefferson, King Pleasure, Jon Hendricks and perhaps his single biggest influence, Mark Murphy. Combining thought-provoking lyrics with clever arrangements and surprising choices of material, Elling has forged a potent body of work that is marked by quality, consistency and an audacious sense of risk-taking.

Considered one of the foremost contemporary voices in the art of vocalese – the act of putting words to improvised solos of jazz artists – Elling has set words to solos by Wayne Shorter, Keith Jarrett, Dexter Gordon and Pat Metheny, often incorporating images and references from writers such as Rainer Maria Rilke, Jalal al-Din Rumi, Pablo Neruda and Beat poets Jack Kerouac and Kenneth Rexroth into his work.

His recording career began when he was 27 with the 1995 release of *Close Your Eyes*. In 1997, *Playboy* magazine named him Male Jazz Vocalist of the '90s and in 2002 *Jazz Review* (UK) raised the possibility that 'Elling may be the greatest male jazz singer of all time'. Kurt has been named Top Male Vocalist by the Jazz Journalists Association three times and has topped the *Down Beat* Critics Poll and the *Jazz Times* Readers Poll every year since 2000.

Kurt Elling was commissioned by the City of Chicago to mount a large scale multi-media presentation entitled *This Is Our Music, These Are Our People* for the city's week-long millennial celebration, and he has created provocative theatre pieces for Chicago's Steppenwolf theatre company. He has also served as a national trustee for the National Academy of Recording Arts and Sciences beginning in 1999.

This is his first appearance with the Sydney Symphony.



CHRISTIAN LANTRY

## **Laurence Hobgood** piano

Laurence Hobgood began classical piano studies at the age of six. His inclination towards improvisation was always evident, and in his teens he discovered blues music through his father's church in Dallas, Texas. But it was not until moving to Illinois that he began studying jazz. By the time he entered the University of Illinois School of Music, his attention had been captured by small ensemble jazz, although his continued classical studies proved pivotal in his technical development. He also studied composition with Salvatore Martirano. He moved to Chicago in 1988 and later formed a quintet to perform his original work. He was also invited by bassist Eric Hochberg to join another quintet with drummer Paul Wertico. This rhythm section bonded, and performing as Trio New they demonstrated a unique and vital energy. In 1993 he began collaboration with Kurt Elling and in 1994 he produced, composed and arranged for, and played on Elling's demo, released by Blue Note as *Close Your Eyes*. Since then the Laurence Hobgood Trio has performed with Elling throughout Europe, North and South America, Japan and Israel as well as Australia, and has appeared at Carnegie Hall and the John F. Kennedy Center for the Performing Arts as well as major American festivals.



## **Robert Amster** bass

Robert Amster began playing electric bass while at Barrington High School in Illinois. Initially motivated by pop and rock artists, he quickly became a devotee of fusion jazz after a friend played a Jean Luc Ponty record for him. At the time Barrington was home to a nationally recognised jazz program and the band director introduced him to 'all the right stuff': Dexter Gordon, 'Trane', Oscar Peterson, Ray Brown, 'P.C.'. Rob subsequently spent time at Berklee College in Boston and the University of Miami. At the age of 20 he joined the band of legendary drummer Buddy Rich, and after Rich's death in 1987, he returned to Chicago to begin freelancing. He performed with many artists, including Dizzy Gillespie, Joe Lovano, Paquito D'Rivera, Milt Jackson, and Jon Hendricks. He also began playing regularly with guitarist Fareed Haque's group, performing on two of his critically acclaimed recordings. By 1994, he had begun working with Kurt Elling. Rob also began touring with Maynard Ferguson's band, as well as playing with artists such as jazz guitar great Larry Coryell, and vocalist Rebecca Paris. Since 1995, Rob has been based in Chicago, while touring and recording with Kurt Elling.



## **Kobie Watkins** drums

A Chicago native, Kobie Watkins is much in demand as a percussionist/drummer and mentor. With a foundation laid in playing pots and pans as a toddler and degrees in music education and jazz pedagogy, he has worked with a long list of jazz greats that includes Sonny Rollins, Sonny Fortune, George Coleman, Fred Anderson, Ari Brown, Bobby Broom, Ken Chaney of the Jazz Institute of Chicago, Orbert Davis, Havana, Ron Perillo, Willie Pickens, Bethany Pickens, and the Dennis Winslett Quartet. He has also been resident drummer with the Chicago Jazz Ensemble, a frequent player with the Jazz Institute of Chicago, Jazz Showcase Chicago and the Chicago Jazz Festival. As a teacher and mentor for young musicians he has worked with Wynton Marsalis at Chicago's Martin Luther King High School, and for the Chicago Public School Jazz Scholars as well as teaching undergraduates at Northwestern University. He serves youth through the Orbert Davis' Music Alive Program (Attention for Boys) and each summer he can be found leading teens in worship at Christian Teen Camp in Lake Geneva, Wisconsin. One of his greatest strengths is versatility and his experience also includes playing with the Walt Disney World American All Star Band and for musical theatre. Kobie currently acts as the drummer for Kurt Elling.



## **Julien Wilson** saxophone

One of the most gifted and individual saxophonists in Australian jazz, Wilson has recorded and performed with artists such as Jim Black, Mark Helias, Bob Moses, Hugh Masekala, Artie Shaw Orchestra, Josh Roseman, Andy Milne and Palle Mikelborg. He has contributed to the jazz groups of Mike Nock, Barney McAll and Paul Grabowsky and performed with popular artists such as Daddy Cool, Archie Roach, Augie March and Thirsty Merc. Julien Wilson has received the National Jazz Award and the Freedman Fellowship for Jazz, and has been a finalist for seven Australian Jazz Awards. He has released six albums as leader including *while you were sleeping* in 2006, which was an ARIA finalist, and *Trio – Live* in 2007, both on SoundVaultRecords. Julien is a member of many seminal Australian jazz bands that have toured extensively overseas, including Ishish and the Australian Art Orchestra and is a member of SNAG, a band based in Switzerland that has released three CDs and toured in Europe and Australia. His own group has received glowing reviews for its performances and recordings, and has been invited to perform at most of the major music festivals in Australia, as well as appearing at the Berlin, Jakarta and New Zealand Jazz Festivals, the Sydney Opera House and the National Gallery of Victoria.



# THE SYDNEY SYMPHONY

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Founded in 1932, the Sydney Symphony has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities. Last year the Orchestra celebrated its 75th anniversary and the milestone achievements during its distinguished history.

Resident at the iconic Sydney Opera House, where it gives more than 100 performances each year, the Sydney Symphony also performs concerts in a variety of venues around Sydney and regional New South Wales. International tours to Europe, Asia and the USA have earned the Orchestra world-wide recognition for artistic excellence.

Critical to the success of the Sydney Symphony has been the leadership given by its former Chief Conductors including: Sir Eugene Goossens, Nicolai Malko, Dean Dixon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Stuart Challender and Edo de Waart. Also contributing to the outstanding success of the Orchestra have been collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

Maestro Gianluigi Gelmetti, whose appointment followed a ten-year relationship with the Orchestra as Guest Conductor, is now in his fifth and final year as Chief Conductor and Artistic Director of the Sydney Symphony, a position he holds in tandem with that of Music Director at Rome Opera. Maestro Gelmetti's particularly strong rapport with French and German repertoire is complemented by his innovative programming in the Shock of the New concerts.

The Sydney Symphony's award-winning Education Program is central to the Orchestra's commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The Sydney Symphony also maintains an active commissioning program promoting the work of Australian composers, and recent premieres have included major works by Ross Edwards and Brett Dean, as well as Liza Lim, who was composer-in-residence from 2004 to 2006.

In 2009 Maestro Vladimir Ashkenazy will begin his three-year tenure as Principal Conductor and Artistic Advisor.

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**Gianluigi Gelmetti**  
Chief Conductor and  
Artistic Director



**Michael Dauth**  
Chair of Concertmaster  
supported by the Sydney  
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**Dene Olding**  
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## First Violins



## Second Violins



## First Violins

- 01 Sun Yi  
Associate Concertmaster
- 02 Kirsten Williams  
Associate Concertmaster
- 03 Kirsty Hilton  
Assistant Concertmaster
- 04 Fiona Ziegler  
Assistant Concertmaster
- 05 Julie Batty
- 06 Gu Chen
- 07 Sophie Cole
- 08 Amber Gunther
- 09 Rosalind Horton
- 10 Jennifer Hoy
- 11 Jennifer Johnson
- 12 Georges Lentz
- 13 Nicola Lewis
- 14 Alexandra Mitchell  
Moon Design Chair of Violin
- 15 Léone Ziegler

## Second Violins

- 01 Marina Marsden  
Principal
- 02 Emma West  
A/Associate Principal
- 03 Shuti Huang  
A/Assistant Principal
- 04 Susan Dobbie  
Principal Emeritus
- 05 Pieter Bersée
- 06 Maria Durek
- 07 Emma Hayes
- 08 Stan Kornel
- 09 Benjamin Li
- 10 Nicole Masters
- 11 Philippa Paige
- 12 Biyana Rozenblit
- 13 Maja Verunica

## Guest Musicians

- Emily Long  
First Violin#
- Emily Qin  
First Violin#
- Manu Berkeljon  
First Violin†
- Rohana Brown  
First Violin†
- Leigh Middenway  
First Violin
- Martin Silverton  
First Violin
- Alexander Norton  
Second Violin#
- Alexandra D'Elia  
Second Violin#

- Rosemary Curtin  
Viola#
- Janine Ryan  
Cello
- Rowena Crouch  
Cello#
- Gordon Hill  
Double Bass#
- Robert Llewellyn  
Bassoon#
- Nigel Crocker  
Trombone

- Philip South  
Percussion

# Contract Musician  
† Sydney Symphony  
Fellow

# MUSICIANS

## Violas



## Cellos



## Double Basses



## Harp

## Flutes

## Piccolo



## Violas

- 01 Roger Benedict  
Andrew Turner and  
Vivian Chang Chair of  
Principal Viola
- 02 Anne Louise Comerford  
Associate Principal
- 03 Yvette Goodchild  
Assistant Principal
- 04 Robyn Brookfield
- 05 Sandro Costantino
- 06 Jane Hazelwood
- 07 Graham Hennings
- 08 Mary McVarish
- 09 Justine Marsden
- 10 Leonid Volovelsky
- 11 Felicity Wyrthe

## Cellos

- 01 Catherine Hewgill  
Principal
- 02 Nathan Waks  
Principal
- 03 Leah Lynn  
Assistant Principal
- 04 Kristy Conrau
- 05 Fenella Gill
- 06 Timothy Nankervis
- 07 Elizabeth Neville
- 08 Adrian Wallis
- 09 David Wickham

## Double Basses

- 01 Kees Boersma  
Brian and Rosemary  
White Chair of Principal  
Double Bass
- 02 Alex Henery  
Principal
- 03 Neil Brawley  
Principal Emeritus
- 04 David Campbell
- 05 Steven Larson
- 06 Richard Lynn
- 07 David Murray  
Gordon Hill  
(contract, courtesy  
Auckland Philharmonic)

## Harp

- Louise Johnson  
Mulpha Australia Chair  
of Principal Harp

## Flutes

- 01 Janet Webb  
Principal
- 02 Emma Sholl  
Mr Harcourt Gough  
Chair of Associate  
Principal Flute
- 03 Carolyn Harris

## Piccolo

- Rosamund Plummer  
Principal



# MUSICIANS

## Oboes



## Cor Anglais



## Clarinets



## 03



## Bass Clarinet



## Bassoons



## 03



## Contrabassoon



## Horns



## 02



## 03



## 04



## 05



## 06



## Trumpets



## 02



## 03



## 04



## Trombones



## 02



## 03



## Bass Trombone



## Tuba



## Timpani



## Percussion



## 02



## Piano



## Oboes

- 01 Diana Doherty  
Andrew Kaldor and  
Renata Kaldor AO Chair  
of Principal Oboe
- 02 Shefali Pryor  
Associate Principal

## Cor Anglais

Alexandre Oguey  
Principal

## Clarinets

- 01 Lawrence Dobell  
Principal
- 02 Francesco Celata  
Associate Principal
- 03 Christopher Tingay

## Bass Clarinet

Craig Wernicke  
Principal

## Bassoons

- 01 Matthew Wilkie  
Principal
- 02 Roger Brooke  
Associate Principal
- 03 Fiona McNamara

## Contrabassoon

Noriko Shimada  
Principal

## Horns

- 01 Robert Johnson  
Principal
- 02 Ben Jacks  
Principal
- 03 Geoff O'Reilly  
Principal 3rd
- 04 Lee Bracegirdle  
Euan Harvey
- 05 Marnie Sebire

## Trumpets

- 01 Daniel Mendelow  
Principal
- 02 Paul Goodchild  
The Hansen Family Chair  
of Associate Principal  
Trumpet
- 03 John Foster
- 04 Anthony Heinrichs

## Trombone

- 01 Ronald Prussing  
NSW Department of  
State and Regional  
Development Chair of  
Principal Trombone
- 02 Scott Kinmont  
Associate Principal
- 03 Nick Byrne  
Rogen International  
Chair of Trombone

## Bass Trombone

Christopher Harris  
Trust Foundation Chair  
of Principal Bass  
Trombone

## Tuba

Steve Rossé  
Principal

## Timpani

- 01 Richard Miller  
Principal
- Adam Jeffrey  
Assistant Principal  
Timpani/Tutti Percussion

## Percussion

- 01 Rebecca Lagos  
Principal
- 02 Colin Piper

## Piano

Josephine Allan  
Principal (contract)

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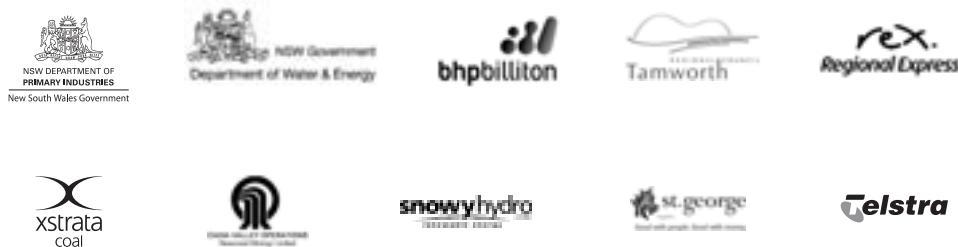
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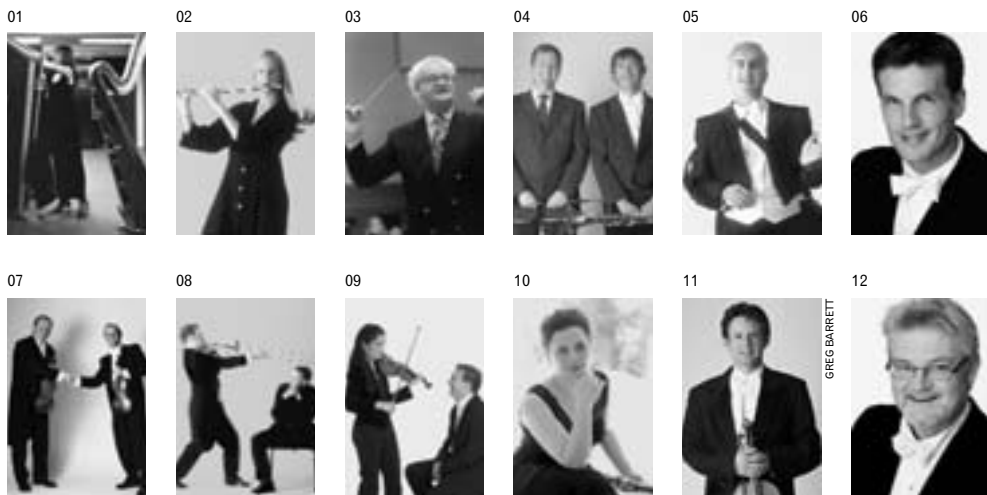
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