KALEIDOSCOPE
Fri 22 Feb 8pm
Sat 23 Feb 8pm

TAN DUN’S MARTIAL ARTS TRILOGY

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Fri 22 Feb 8pm
Sat 23 Feb 8pm
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2013-season
Kaleidoscope
Friday 22 February, 8pm
Saturday 23 February, 8pm
Sydney Opera House Concert Hall

Tan Dun’s Martial Arts Trilogy

Tan Dun CONDUCTOR
Ryu Goto VIOLIN
Tan Wei ERHU (CHINESE VIOLIN)
Yingdi Sun PIANO

Tan Dun

Hero Concerto
for violin and orchestra
from the original soundtrack of
Zhang Yimou’s film Hero

INTERVAL

Crouching Tiger Concerto
for erhu, percussion and chamber orchestra
from the original soundtrack of
Ang Lee’s film Crouching Tiger, Hidden Dragon

The Banquet Concerto
for piano and orchestra
from the original soundtrack of
Feng Xiaogang’s film The Banquet

Pre-concert talk by Genevieve Lang at 7:15pm in the Northern Foyer. Visit sydneysymphony.com/talk-bios for speaker biographies.

Estimated durations:
45 minutes, 20-minute interval,
30 minutes, 35 minutes
The concert will conclude at approximately 10:20pm.
Tan Dun conducting Martial Arts Trilogy.
ABOUT THE MUSIC

The Opera of the Future
Tan Dun’s Martial Arts Trilogy brings together the music and images of three different films, forming a kind of three-act opera or ballet for the concert hall. It’s an invigorating and theatrical re-imagining of the Western concert experience, integrating traditions from Chinese opera, Asian theatre, martial rituals, and modern film technology.

Many great film scores have been adapted as concert music, from Ralph Vaughan Williams’ score for *Scott of the Antarctic* and Bernard Herrmann’s Hitchcock scores (*Vertigo* and *Psycho*) to more recent creations such as Howard Shore’s *Lord of the Rings* Symphony. But the Martial Arts Trilogy is distinctive, and perhaps unique, in bringing the collaborative and creative process full circle.

As Peggy Monastra explains in her commentary on the *Crouching Tiger* concerto, the original score, written to strengthen and complement the dramatic experience of the film, was profoundly influenced by the film’s poetic imagery, landscapes and emotions. Then, in the creation of the concerto with its film sequences, the filmmakers were put in the composer’s shoes, with Tan Dun’s music inspiring the reshaping of the images to strengthen and complement the dramatic experience of the music. (Ang Lee and his collaborators regarded these concert video sequences as secondary to the music, not intended to impart any narrative to the concerto.)

In each concerto the solo instrument represents a female character from the film. Each one, explains Tan Dun, sacrifices her life for love:

In *Crouching Tiger* the character Jade sacrifices her life for her spiritual love of the wuxia dream. In *Hero*, the character Snow sacrifices her life for the patriotic love of her country. Lastly in *The Banquet*… Empress Wan sacrifices her life and love for desire and revenge.

Much as John Williams’ romantic orchestral score for *Star Wars* upended audience expectations for ‘sci-fi’ music, so Tan Dun revolutionised the sound of the martial arts film, taking his lead from Peking opera rather than 1970s martial arts films. ‘Basically, I hate martial arts film music in general,’ he says. ‘That’s why I turned martial arts film music completely upside down.’ It’s a true revolution, with a return to an older tradition: “The tradition of martial arts was created from Chinese opera in the 19th century,” he explains. ‘To me, the opera tradition is an ancient form of cinema and cinema is the opera of the future.’

**Hero Concerto**
for violin and orchestra

*Hero –* 
*In the Chess Court –* Warriors
*Love and Jealousy –* Gone with Leaves
*Above Water –* Assassination
*Sorrow in the Desert –* Death of Hero
*War and Peace*

The *Hero Concerto* calls for an orchestra of piccolo, two flutes, two oboes, two clarinets, bass clarinet, two bassoons and contrabassoon; four horns, three trumpets, three trombones and tuba; timpani and four percussionists; harp and strings. The guqin (Chinese zither) also features in the ensemble.

**Crouching Tiger Concerto**
for erhu, percussion and chamber orchestra

*Crouching Tiger, Hidden Dragon –* 
*Through the Bamboo Forest –* Silk Road: Encounters
*Eternal Vow –* To the South
*Farewell*

The *Crouching Tiger Concerto* calls for a small orchestra comprising alto flute (doubling piccolo), harp, five percussionists and string orchestra.

**The Banquet Concerto**
for piano and orchestra

*The Masks –* 
*After Tonight*
*Longing in Silence –* Sword Dance
*Desire
*Exile to Snowy West –* Revenge
*Only for Love (Theme Song)*

The *Banquet Concerto* calls for an orchestra of piccolo, two flutes, two oboes, two clarinets, bass clarinet, two bassoons and contrabassoon; four horns, three trumpets, three trombones and tuba; timpani and four percussionists; harp and strings. Some performances make use of an optional chorus.

SYDNEY SYMPHONY
The Sound of the Martial Arts Trilogy

An important aspect of Tan Dun’s film scores is their use of traditional Chinese and Asian instruments. The **guqin** – heard tonight in the *Hero* concerto – is a seven-stringed unfretted zither, most often associated with Confucius and, ever since, with the intelligentsia at court. In the sequence *In the Chess Court*, Tan Dun makes inspired use of it as both a diegetic element (part of the action) and exegetic element (part of the soundtrack), placing the martial aspect of the film on an elevated level. In the film, Nameless pays a blind guqin player to accompany his duel with Sky. The music draws a connection between chess – where more time is spent in thought than in action – and swordplay, and underlines the suspicion that some deception is being worked here.

The **erhu** – solo instrument in the *Crouching Tiger* concerto – is a two-stringed bowed fiddle, an 18th-century descendant of the Huqin (‘barbarian fiddle’) imported into China in about the 10th century. It is now one of the most popular traditional concert instruments, and occupies the second fiddle desk at a Peking Opera performance. In the *Crouching Tiger* concerto, the sound of the erhu imparts an extraordinary yearning tone to the story of unrequited love.
In the original soundtrack of *Crouching Tiger, Hidden Dragon*, the bawu/dizi pairing of low and high-pitched wooden flutes offers an exquisite consonance of image and sound when Li Mu Bai duels with Jen – *Through the Bamboo Forest*. Most of the accompaniment is a mournful flute line played over softly repeated eight- or twelve-note string figures; very sparse and restrained, as if to emphasise the spiritual, rather than the physical, significance of a fight to the death. It’s quite unusual in its treatment of a sword fight. Although the *Crouching Tiger* concerto can include bawu and dizi, these performances use their Western equivalents: flute and piccolo.

Percussion instruments play a prominent part in Chinese opera, especially in the martial arts sequences. The brief *Sword Dance* sequence in *The Banquet* is impressive, with the percussive character of the piano supplemented by roto toms, pairs of stones, timpani, cymbals, bass drum, brake drum, tam tam, vibraphone and triangle, before the orchestra swells to lyrical mode at the end of the dance.

Also in *The Banquet*, there’s a delightfully playful and
incongruous Baroque-style version of the main theme for strings (that is, ‘traditional European instruments’) in the sequence Desire, which leads to revelations of the Empress’ intention to usurp the Emperor, as if to suggest that what went on in China was no better or worse than in Baroque-era Europe!

ADAPTED FROM A NOTE BY ROD WEBB © 2013

The Sydney Symphony gave the Australian premiere of the Crouching Tiger Concerto, in the version with solo cello, in 2003. Tan Dun was the conductor and Maya Beiser the cello soloist. In the same program, we performed Tan Dun’s Water Concerto. More recently, in 2006, Tan Dun conducted the Sydney Symphony in performances of the Paper Concerto and The Map.

This is the Sydney Symphony’s first performance of the Hero and Banquet concertos.
ABOUT THE FILMS

**Hero**  
*(Ying Xiong, 2002)*  
Directed by Zhang Yimou

**CAST**  
Jet Li (Nameless), Tony Leung Chiu-Wai (Broken Sword), Maggie Cheung Man-Yuk (Flying Snow), Zhang Ziyi (Moon), Daoming Chen (Qin Emperor), Donnie Yen (Sky)

**SYNOPSIS**  
227 BCE. During the Period of the Warring States in pre-unified China, a nameless swordsman (Jet Li) is called before the King of Qin (Daoming Chen) to be rewarded for having disposed of three notorious would-be assassins of the Emperor. ‘Nameless’ tells the king of his successes in duels with Sky (Donnie Yen), Broken Sword (Tony Leung Chiu-Wai) and Flying Snow (Maggie Cheung), but the king disbelieves him.

**Crouching Tiger, Hidden Dragon**  
*(Wo Hu Cang Long, 2000)*  
Directed by Ang Lee

**CAST**  
Yun-Fat Chow (Li Mu Bai), Michelle Yeoh (Yu Shi Lien), Zhang Ziyi (Jen Yu, a Manchurian princess), Chen Chang (Lo ‘Dark Cloud’), Pei-pei Cheng (Jade Fox)

**SYNOPSIS**  
1779 CE. Famous martial arts master Li Mu Bai wants to sheath his magic sword forever, but he feels compelled to honour his pledge to avenge the murder of his master. He is also troubled that the pledge distracts him from his affection for his lifelong friend Yu. The beautiful Manchurian princess Jen (Zhang Ziyi) and a mysterious assassin (Pei-pei Cheng) enter the scene, the sword is stolen and Li Mu Bai is forced to act when Jen is wooed by the Uyghur bandit leader Lo ‘Dark Cloud’ (Chen Chang).

**The Banquet**  
*(Ye Yan, 2006)*  
Directed by Feng Xiaogang

**CAST**  
Zhang Ziyi (Empress Wan), Ge You (Emperor Li), Daniel Wu (Prince Wu Luan)

**SYNOPSIS**  
907 CE. During the period of the Five Dynasties and Ten Kingdoms, an emperor marries the noblewoman Wan (Zhang Ziyi), beloved of his son, the Crown Prince Wu Luan (Daniel Wu). Wu Luan seeks solace in a remote artistic retreat, and barely escapes death when his father’s brother, Li (Ge You), murders the emperor and sends assassins to kill the prince. The uncle intends to take the throne himself and confirm Wan as his empress. In scenes reminiscent of *Hamlet*, Wu Luan returns to the court and, learning that his father was poisoned by his uncle, stages a play to re-enact the murder.
A Tale of Exile and Return: Wuxia in the cinema

Upon its release in 2000, *Crouching Tiger, Hidden Dragon* became the highest-earning foreign-language film ever to be shown in the United States. It has won over 40 awards, including Academy Awards for Best Foreign Language Film and Best Original Score, and provoked a renewed public interest in Chinese martial arts cinema. Not unexpectedly, it also inspired a move towards big-budget period co-productions with China, involving the most important directors, casts and crews with experience in any genre. Two of these, *Hero* (2002) and *The Banquet* (2006), have themselves gone on to break records at home and abroad, and the latest, *The Grandmaster* by Wong Kar-Wai, was chosen to open the Berlin International Film Festival in February 2013.

Martial arts movies seem, at the moment at least, to be the films most likely to connect with Western viewers. This may have something to do with a shared operatic tradition: alike but still different, and about as old and entrenched in their respective cultures, telling stories on stage with spectacular effects and grand musical accompaniment.

The story of Chinese cinema begins with opera and with martial arts. The first Chinese film, *Dingjun Mountain* (1905), was an excerpt from an opera, and contained displays of martial arts as an important part of classical Chinese drama. Audiences who enjoyed dazzling sword-play and acrobatics in opera responded warmly to stories of incorruptible men and women righting wrongs with sword, fist and magic in the cinema. Thus was born a new cinema genre: *wuxia* (literally ‘martial hero’, after the literary genre). The story of this genre is one of exile and return.

More than two hundred *wuxia* films were made before the Nationalist government banned the genre in the early 1930s, forcing the industry’s move to Hong Kong. It reached its peak when director King Hu left Hong Kong to make *Dragon Gate Inn* (1967) in Taiwan. His heightened employment of the operatic style was admired by a young Ang Lee, who eventually directed *Crouching Tiger, Hidden Dragon*.

*Kung fu* developed in Hong Kong as a modern version of *wuxia*, dependent on fewer weapons and less ceremony, with Bruce Lee as its most famous exponent. His first film, *The Big Boss* (1971), was a sensation across the Chinese markets, but his dream of breaching the bamboo curtain...
wasn’t realised until after his death at age 32, with the global release of his final film, *Enter the Dragon*, in 1973.

The next big star was Jackie Chan, a graduate of a Peking opera school in Hong Kong. In 1978 he played real-life legendary martial artist Wong Fei-Hung in *Drunken Master*, directed by Yuen Woo-ping, thus creating a new sub-genre, *comedy kung fu*, and giving Chan a worldwide audience.

*Wuxia* remained banned in China. The film industry had been almost destroyed by the ‘ten lost years’ of the Cultural Revolution, and the Beijing Film Academy didn’t re-open its doors until 1978, offering entrance places to Zhang Yimou, Chen Kaige and Feng Xiaogang. The first two were to become leaders of the celebrated Fifth Generation; Feng went into television.

Then, in 1982, came the first opening of the ‘door to China’. *The Shaolin Temple*, a China/Hong Kong co-production, was the first *wuxia* movie to be made in China since the 1930s. Its star was the 18-year-old national
wushu champion, Jet Li. The film and its sequel were huge successes. Li went on to play Wong Fei-Hung in Tsui Hark’s Once Upon a Time in China I, II and III (1991–93).

New Chinese cinema reached the international stage in 1988 when Zhang Yimou’s Red Sorghum won the Golden Bear at the Berlin International Film Festival, encouraging the production of more Chinese films with global appeal. Zhang and his Fifth Generation colleague Chen Kaige became internationally renowned and in demand for co-productions in the West.

Ang Lee secured an international career with his second film, The Wedding Banquet, a Taiwan/USA co-production, in 1993. Feng Xiaogang, meanwhile, had become a household name with a movie genre of his own invention: the Mainland version of Hong Kong’s hesui pian, a comedy designed for annual Lunar New Year release, beginning with The Dream Factory in 1997.

None of these three directors had much to do with wuxia cinema before 2000, yet their respective embraces of the genre, as represented in tonight’s Martial Arts Trilogy, ensured the triumphant return of wuxia to China. With the help of some of the best creative minds in contemporary Chinese cinema, they chose stories, locations, casts and crews capable of delighting a global audience with their artistry.

ROD WEBB © 2013

Rod Webb is a former director of the Sydney Film Festival, and head of programming at SBS Television and Australia Network Television. He is now a freelance programming consultant in film and television.
TAN DUN ON DISC

The original soundtrack for *Crouching Tiger, Hidden Dragon* features performances by the Shanghai Symphony Orchestra, Shanghai National Orchestra and Shanghai Percussion Ensemble, with cellist Yo-Yo Ma as soloist.

SONY 760859

The violin solo in the original soundtrack of *Hero* was played by Itzhak Perlman. You can also hear Liu Li, lute, and You Yan, soprano, joined by the Central Philharmonic Orchestra and Chorus of China and the KODO Drummers of Japan.

SONY 87726

Superstar pianist Lang Lang is the soloist on the original soundtrack for *The Banquet*, with Tan Dun conducting the Shanghai Opera House Chorus, Shanghai Symphony Orchestra and Shanghai Percussion Ensemble. The disc includes the theme song ‘Only for love’ with vocalist Jane Zhang.

DEUTSCHE GRAMMOPHON 477 6459

For the Martial Arts Trilogy – music from the soundtracks – look for the recording released in 2011. Yo-Yo Ma, Lang Lang and Itzhak Perlman make for an illustrious line-up of soloists and Tan Dun conducts.

SONY CLASSICAL 88697923632

In previous years, the Sydney Symphony has performed Tan Dun’s *Paper Concerto* and *Water Concerto*, highly visual concert works that are worth watching as well as hearing. Tan Dun and the Royal Stockholm Philharmonic Orchestra have recorded these for DVD with percussion soloists Rika Fujii, David Cossin and Tamao Inano.

OPUS ARTE 1013 (PAPER)
OPUS ARTE 1014 (WATER)

Also in the Sydney Symphony’s repertoire is *The Map*, and this has been recorded for DVD by the Shanghai Symphony Orchestra with cellist Anssi Karttunen and Tan Dun conducting.

DEUTSCHE GRAMMOPHON 000339009

For a comprehensive discography, visit www.tandunonline.com/recordings

Broadcast Diary
February–March

92.9 ABC Classic FM
abc.net.au/classic

Saturday 23 February, 10am
RACHMANINOFF (2012)
Vladimir Ashkenazy conductor
Scott Davie piano
Rachmaninoff Piano Concerto No.4 (original version)
Thursday 7 March, 8pm
JAZZ TRUMPET MEETS THE ORCHESTRA
Kristjan Järvi conductor
James Morrison trumpet
Brahms, Koehne, Rachmaninoff
The concert will also be webstreamed live from 6.30pm.
Thursday 14 March, 1.05pm
A FINNISH EPIC
Vladimir Ashkenazy conductor
Helena Juntunen soprano
Ville Rusanen baritone
Jean-Efflam Bavouzet piano
Men of the Sydney Philharmonia Choirs
Ravel, Sibelius
Friday 15 March, 8pm
FATE AND FESTIVALS
Charles Olivier-Munroe conductor
Joyce Yang piano
Dvořák, Tchaikovsky, Respighi
Tuesday 19 March, 1.05pm
RUSSIAN PASSIONS (2012)
Thomas Sanderling conductor
Alexander Gavrylyuk piano
Liadov, Rachmaninoff, Sculthorpe, Tchaikovsky

Fine Music 102.5
SYDNEY SYMPHONY 2013
Tuesday 12 March, 6pm
Musicians, staff and guest artists discuss what’s in store in our forthcoming concerts.

Webcasts

BIG POND

Selected Sydney Symphony concerts are webcast live on BigPond and Telstra T-box and made available for later viewing On Demand.

Our next webcast:
JAZZ TRUMPET MEETS THE ORCHESTRA
Thursday 7 March at 6.30pm
Visit: bigpondmusic.com/sydneysymphony
ABOUT THE ARTISTS

Tan Dun CONDUCTOR

As a composer and conductor, Tan Dun has made an indelible mark on the world music scene, with a repertoire that spans classical music, multimedia performance and Eastern and Western traditions. His accolades range from Grammy and Academy awards to the prestigious Grawemeyer Award for classical composition. He has also been named Musical America’s Composer of the Year and is a recipient of the Bach Prize of the City of Hamburg and the 2012 Shostakovich Award (Moscow).

Tan Dun’s music has been presented throughout the world by leading orchestras, opera houses and festivals, and broadcast on radio and television. As a composer-conductor, Tan Dun has directed the Royal Concertgebouw Orchestra, London Symphony Orchestra, Berlin Philharmonic, Philadelphia Orchestra, Orchestre National de France, BBC Symphony Orchestra, Filarmonica della Scala and Munich Philharmonic, among others. In 2010 he served as Cultural Ambassador to the World for the World EXPO Shanghai.

Tan Dun’s creative voice reaches a vast audience. His Internet Symphony, commissioned by Google/YouTube in 2009, has reached more than 15 million people online. His Organic Music Trilogy of Water, Paper and Ceramic concertos has been heard in major venues and festivals. The Paper Concerto was premiered by the Los Angeles Philharmonic at the opening of the Walt Disney Hall. His multimedia work, The Map, premiered by Yo-Yo Ma and the Boston Symphony Orchestra, has toured more than 30 countries worldwide.

Other important premieres include Four Secret Roads of Marco Polo for the Berlin Philharmonic and a piano concerto, The Fire, for Lang Lang and the New York Philharmonic. He was also commissioned by the International Olympic Committee (IOC) to write the Award Ceremony Music for the Beijing 2008 Olympic Games. Recent projects include a percussion concerto for Martin Grubinger, and a harp concerto inspired by the secret Nushu calligraphy of his home province.

Tan Dun’s previous conducting appearances with the Sydney Symphony were in 2003 (Water and Crouching Tiger concertos) and 2006 (Paper Concerto and The Map).
Ryu Goto VIOLIN

Japanese-American violinist Ryu Goto grew up in a musical family (Midori is his sister) and his career began at the age of seven, when he made his debut at the Pacific Music Festival in Sapporo, Japan, playing Paganini’s Violin Concerto No.1.

Since then, he has appeared as a soloist with many of the world’s leading orchestras, including the National Symphony Orchestra (Washington DC), London Philharmonic, Wiener Symphoniker, European Union Youth Orchestra, China Philharmonic Orchestra, Shanghai Symphony Orchestra and Orpheus Chamber Orchestra. He has worked with conductors such as Lorin Maazel, Vladimir Ashkenazy, Fabio Luisi, Myung-Whun Chung and Jonathan Nott, as well as Tan Dun, and he has performed in Carnegie Hall, the Kennedy Center, Tokyo Suntory Hall, Shanghai Grand Theater, Taipei National Concert Hall, Munich’s Herkulessaal and the Musikverein in Vienna.

He enjoys a large and growing public in Asia, North America and Europe, and the 2012–13 season includes debut appearances with the Munich Philharmonic and Lorin Maazel – to be followed by a tour with the orchestra to Japan. He also returns to Colombia and Ghana, and his annual solo tour of Japan has been extended to include performances in China.

His recordings include several recital discs with pianist Michael Dussek and a recording of Vivaldi’s *Four Seasons*. He has also recorded the Brahms Violin Concerto for DVD, with the European Youth Orchestra and Vladimir Ashkenazy.

Ryu Goto works with student musicians throughout the world, conducting masterclasses in conjunction with the world’s top institutions. These include the Ryu Goto Excellence in Music Initiative Scholarship with the New York City Department of Education, as well as collaborations with the Juilliard School and Harvard Bach Society Orchestra.

In 2011 Ryu Goto graduated from Harvard University with a Bachelor of Arts degree in Physics. This is his first appearance with the Sydney Symphony.
Tan Wei  
ERHU

Winner of the most prestigious award in the Chinese entertainment industry, the Golden Bell Award, Tan Wei is the leading erhu performer of her generation. She has performed in dozens of countries throughout Europe, Africa and Asia and has gained worldwide recognition.

Originally from Hunan, Tan Wei was admitted to the Central Conservatory of Music, Beijing in 1999. She won scholarships such as the Chinese Academy of Music Tan Xiaowei Scholarship and the Folk Instrument Liu Mingyuan Scholarship, and is now an active soloist and chamber musician in modern and traditional music in China.

Since winning the 2009 National Erhu competition for new works, Tan Wei has become known as a champion of contemporary works for classical Chinese instruments. She has been invited to participate in a variety of televised live concerts and special events, including the opening ceremony of the Italian World Conference on Education, the International Music Festival and the Shanghai Cooperation Organisation Summit, as well as the Hangzhou West Lake International Music Festival and the closing ceremony of the third West Lake International Expo. Tan Wei was the first erhu soloist to perform with the Xiamen National Orchestra and has recorded a number of works with them.

In the 2012–13 season she performs with the Chinese Broadcasting Orchestra, Shanghai National Orchestra, Schleswig-Holstein Festival Orchestra, Toledo Symphony Orchestra, New Zealand Symphony Orchestra and Melbourne Symphony Orchestra, as well as making her debut with the Sydney Symphony.
Yingdi Sun PIANO

Yingdi Sun studied with Professor Shen Yi-qi at the Shanghai Conservatory of Music, and came to world attention when he won the 2005 International Franz Liszt Piano Competition (Utrecht) at the age of 25. Since then he has performed throughout Europe, Asia and the United States, as well as in New Zealand and Australia.

He has appeared as soloist with orchestras such as the Rotterdam Philharmonic (conducted by Michel Plasson), Czech National Symphony Orchestra, French Radio Philharmonic Orchestra (Myung-Whun Chung) and the Zurich Chamber Orchestra. In Asia he has performed with the Hong Kong Philharmonic (Edo de Waart), Shanghai Opera Orchestra (Zoltán Kocsis), Shanghai Philharmonic, Shanghai Symphony Orchestra, Seoul Philharmonic, China National Symphony Orchestra and Beijing Symphony Orchestra, among others.

In 2008 he made his Wigmore Hall debut. He has also performed in the Vienna Musikverein, Zurich Tonhalle and the National Performance Arts Centre in Beijing, where he has appeared in a piano trio with violinist Siqing Lu and Australian cellist Liwei Qin.

In 2009 he released his first recording, a Liszt recital disc. As a lover of contemporary music, Yingdi Sun works closely with composers such as Tan Dun, Guo Wenjing and Jack Body.

Yingdi Sun has previously appeared in Australia with the Queensland Symphony Orchestra (2009); this is his first engagement with the Sydney Symphony.
FIRST VIOLINS
Dene Olding
Concertmaster
Sun Yi
Associate Concertmaster
Kirsten Williams
Associate Concertmaster
Jennifer Booth
Brielle Clapson
Sophie Cole
Amber Davis
Nicola Lewis
Alexander Norton
Alexandra D’Elia* 
Rebecca Gill† 
Claire Herrick* 
Elizabeth Jones* 
Fiona Ziegler 
Julie Batty
Marianne Broadfoot
Jennifer Hoy
Georges Lentz
Alexandra Mitchell
Léone Ziegler

SECOND VIOLINS
Kirsty Hilton
Marina Marsden
Emma Jezek
Susan Dobbie
Principal Emeritus
Maria Durek
Shuti Huang
Benjamin Li
Nicole Masters
Philippa Paige
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Emma Hayes
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Emily Long
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Lawrence Dobell

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Roger Brooke
Fiona McNamara
Noriko Shimada
Principal Contrabassoon
Matthew Wilkie

HORNS
Ben Jacks
Geoffrey O’Reilly
Principal 3rd
Euan Harvey
Marnie Sebire
Robert Johnson

TRUMPETS
David Elton
John Foster
Peter Miller* 
Justin Lingard* 
Paul Goodchild
Anthony Heinrichs

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If you don’t have access to the internet, ask one of our customer service representatives for a copy of our Musicians flyer.

The men of the Sydney Symphony are proudly outfitted by Van Heusen.
Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony 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 Sydney Symphony also performs in venues throughout Sydney and regional New South Wales. International tours to Europe, Asia and the USA have earned the orchestra worldwide recognition for artistic excellence, most recently in the 2012 tour to China.

The Sydney Symphony’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. David Robertson will take up the post of Chief Conductor in 2014. The orchestra’s history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

The Sydney Symphony’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, Liza Lim, Lee Bracegirdle, Gordon Kerry and Georges Lentz, and the orchestra’s recording of works by Brett Dean was released on both the BIS and Sydney Symphony Live labels.

Other releases on the Sydney Symphony Live label, established in 2006, include performances with Alexander Lazarev, Gianluigi Gelmetti, Sir Charles Mackerras and Vladimir Ashkenazy. 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 the ABC Classics label.

This is the fifth year of Ashkenazy’s tenure as Principal Conductor and Artistic Advisor.
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The Sydney Symphony is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body.

The Sydney Symphony is assisted by the NSW Government through Arts NSW.
Stuart was the one who gave us self-belief. Then Edo came – he was a builder...

The Sydney Symphony has been at the centre of Lawrence’s musical life since he joined as an associate principal in 1982. (He was appointed principal in 1985.) Over three decades, he’s played under Mackerras, Mácal, Stuart Challender, Edo de Waart, Gelmetti and now Ashkenazy. ‘Stuart was the one who gave us self-belief. Then Edo came – he was a builder, the demanding maestro. In the 30 years, it’s been fantastic just to be in the orchestra as it gets better and better with every performance.’ Later he adds: ‘The orchestra’s in excellent form. I think I practise more now than I used to – to maintain the standard.’

The concerts that stand out in his memory include Challender’s Mahler 2 and Sinfonia domestica with de Waart in Carnegie Hall. ‘It was astonishing to hear how good the orchestra sounded in a great space,’ he says. ‘Touring every year, as we do now, and playing in other halls has made a huge difference to the culture of the orchestra.’

Among the more recent highlights are ‘most of the concerts’ with Ashkenazy. ‘I don’t know what it is, but he’s got something! He’s such a great musician, and you just respond to his love of the music.’

The Principal Clarinet chair is supported by Anne and Terrey Arcus. For more information on Directors’ Chairs call (02) 8215 4663.
A summer break is a welcome opportunity to recharge. Yet I always find myself missing the music-making and looking forward to the return of the Sydney Symphony musicians to the stage. I hope you feel the same, and I welcome you to the 2013 season and its celebration of Vladimir Ashkenazy’s continuing relationship with the orchestra and the people of Sydney. This celebration is being expressed in the best way of all: through music, with some of Ashkenazy’s favourite composers and leading guest artists who’ve responded to his invitation to join us here in Sydney.

We have some extraordinary music for you this year; and I also look forward to the visit in July of our Chief Conductor designate David Robertson, who’ll be performing two masterpieces: Verdi’s Requiem and Wagner’s Flying Dutchman. Concerts such as the Requiem will reach not only concert hall audiences but music lovers across the world via live webcasts. These are made possible by our partnership with Telstra BigPond, and with our mobile app you don’t even have to be at home to watch! You are the reason we perform, and as a music lover I look forward to sharing this year’s concerts with you.

RORY JEFFES

From the Managing Director

Philanthropy Highlight

New Sinfonia Scholarship

Last year we mourned the passing of Joan MacKenzie, a member of the Sydney Symphony Council and one of our most committed supporters and advocates. Joan had enjoyed a long career in fashion – from modelling in New York to leading the David Jones couture department – and she ensured that her support for the orchestra would live on in a characteristically vibrant way through a substantial bequest in her will.

This gift has been generously matched by her nephew Gavin Solomon and his wife Catherine, and the funds have been invested to establish an annual scholarship for a violinist in our Sinfonia mentoring orchestra. The new scholarship will support travel for a regional or interstate participant and private lessons with SSO musicians.

The recipient of the inaugural scholarship will be announced, in the presence of Joan’s relatives and friends, at the Sinfonia’s first concert of the year: Discover Beethoven’s Pastoral on 5 March at City Recital Hall Angel Place.

If you’re considering making a notified bequest to the Sydney Symphony, write to philanthropy@sydneysymphony.com or call (02) 8215 4625.

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The first thing that normally comes to mind when someone mentions *Carmina Burana* is the opening and closing number: ‘O Fortuna!’ It’s both thrilling and ominous: the kind of music that has lent itself to use in movies such as *The Omen* (1976), *Excalibur* (1981) and *Hunt for Red October* (1990). The Latin text also lends itself to comedy: there’s a YouTube spoof that turns it into an illustrated mondegreen, beginning with ‘O four tuna’ and moving on from there.

If you know the music well, there’s another number that might spring to mind: the Roasting Swan, in which the hapless tenor soloist must take his voice into the upper limits of its range as he laments the loss of his snowy whiteness and his imminent death and consumption. (Sometimes this part is assigned to a countertenor, but with the loss of its ‘pained’ effect.)

The texts that Carl Orff set for *Carmina Burana* were collected by mediæval monks, but these aren’t religious texts. If you follow them during a performance you’ll encounter earthy poetry that’s erotic, humorous and lyrical by turn, and always memorable.

**Carmina Burana**

*Special Event*

Premier Partner Credit Suisse

Thu 21, Fri 22 and Sat 23 March | 8pm
Late last year we also welcomed two new members to our orchestra management team, both of whom play a crucial role in what goes on behind the scenes at concerts: production manager Laura Daniel and stage manager Elise Beggs.

VALE GUY HENDERSON (1934–2013)

It was with sadness that we learned of the death of former principal oboe Guy Henderson on 4 January after a difficult battle with cancer. Guy was principal in the New Zealand Symphony Orchestra during the 1950s and 60s, and played in the Australian Chamber Orchestra’s first concert in 1975. He was principal oboe of the Sydney Symphony from 1967 until 1998.

Guy will be missed not only as an admired and respected musician and teacher but as a generous colleague and friend and a true gentleman.

Hear Guy Henderson as the oboe soloist in Peter Sculthorpe’s Small Town, performing with the Sydney Symphony: bit.ly/SmallTownSSO

Have a question about the music, instruments or the inner workings of the orchestra? ‘Ask a Musician’ at yoursay@sydneysymphony.com or by writing to Reply Paid 4338, Sydney NSW 2001.