



SSO PRESENTS

PALOMAR FAITH

PRESENTED BY WILSON PARKING

FRIDAY 6 APRIL 2018
SATURDAY 7 APRIL 2018

SYDNEY OPERA HOUSE



FRIDAY 6 APRIL 2018, 8PM
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SYDNEY OPERA HOUSE CONCERT HALL



**sydney symphony
orchestra**

David Robertson
Chief Conductor and Artistic Director

Paloma Faith In Concert with the SSO

Paloma Faith *vocals*

Guy Noble *conductor*

Sydney Symphony Orchestra

with backup vocalists

Baby N'Sola, Janelle Martin, Naomi Miller

Program to be announced on the night, including...

All Night Long

Can't Rely on You

Changing

by TMS (Peter Kelleher, Ben Kohn and Tom Barnes),
Wayne Hector and Ella Eyre

Freedom

I'd Rather Go Blind

by Etta James and Ellington Jordan

Just Be

Let Me Down Easy

by Wreich Holloway and James McDougall

Mouth to Mouth

Only Love Can Hurt Like This

by Diane Warren

arranged by Paloma Faith and Guy Barker

Other Woman

Picking Up the Pieces

Take Me

Taste My Own Tears

Trouble With My Baby

Upside Down

And from Paloma's new album The Architect...

Guilty

arranged by Guy Barker and Rosie Danvers

The Architect

arranged by David Arnold, Nicholas Dodd and Guy Barker

CryBaby

Warrior

arranged by David Arnold, Nicholas Dodd and Guy Barker

'Til I'm Done

arranged by Guy Barker and Rosie Danvers

Lyrics and music by Paloma Faith

Orchestral arrangements by Guy Barker

Other songwriters and arrangers as credited

Performed without interval and concluding at
approximately 9.45pm.

PRESENTING PARTNER

 **Wilson** Parking


Emirates

Principal Partner

Paloma Faith



Paloma Faith is the only British female after Adele to have all three of her albums go double-platinum in the UK. Each album – her 2009 debut *Do You Want the Truth or Something Beautiful?*, *Fall to Grace* (2012) and *A Perfect Contradiction* (2014) – has vastly outsold the last, peaking in 2015 when Paloma won her first BRIT Award for British Female Solo Artist. ‘Changing’, her 2014 collaboration with Sigma, became her first UK number one single, joining other global chart-topping classics such as ‘Only Love Can Hurt Like This’, which also reached No.1 in Australia. On her most recent tour she graduated to arenas. She’s huge, but very much on her own terms. For instance, her inviting journalist and activist Owen Jones to open for her in London and Brighton displayed a desire to use her high profile to start conversations and effect change.

Her fourth album, *The Architect*, is quite a departure for the soul singer from Hackney. ‘I’ve always played the long game,’ says Paloma. ‘I decided before I’d ever released a record that I wanted my music to say something, as well as to entertain. That’s why I titled my debut album “Do You Want the Truth or Something Beautiful?” But I also didn’t think it wise to come in all guns blazing, because nobody would listen to a deeper message if I didn’t build a platform to stand on. I was biding my time. Now feels instinctively like the time for a record which shows a broader emotional palette than before. I want to use any influence I have to challenge, as well as to celebrate what’s good about this world.’

Another reason was the wave of political turbulence sweeping the world, from Brexit to Syria to the election of Donald Trump. A third inspiration was closer to home. Paloma began making the album while

she was pregnant and finished it as a new mother. ‘When you have a child, you look at the world differently,’ she says.

Raised on classic soul music, Paloma found herself returning to one album in particular for inspiration: Marvin Gaye’s 1971 masterpiece *What’s Going On*, which shows how you can deliver social commentary with warmth, intimacy and beauty. ‘It was something to aspire to,’ she says. ‘It’s not preachy; it’s inclusive. *The Architect* is a social observation record. I’m coming at politics from the perspective of the common man or woman, observing why people are suffering...I don’t necessarily have the answers but I can see things really aren’t right. I was adamant with this record that I wouldn’t write about love – I wanted to look outside of myself and write about wider issues facing our world. But, ironically, when you listen to it it’s really a whole album about love.



For Paloma Faith

Innis Ferguson *Management*
Alfie Palmer *Tour Manager*
Stephanie Barker *Personal Assistant*
James Neale *Monitors*

Mike Greek *CAA London*
Serena Fleming *CAA London*

GUY NOBLE conductor

Guy Noble has conducted the Sydney, Melbourne, Adelaide, Western Australian, Tasmanian, Queensland and Canberra symphony orchestras, the Auckland Philharmonia, and the Hong Kong Symphony and Malaysian Philharmonic orchestras. He is the host and accompanist each year for Great Opera Hits (Opera Australia) at the Sydney Opera House. He conducted Opera Queensland's 2014 production of *La Boheme*, is conductor and host for the Adelaide Symphony Orchestra's Classics Unwrapped series at the Adelaide Town Hall, and for the Queensland Symphony Orchestra's Music on Sundays series at QPAC. His *Opera! The Opera* was premiered at WAAPA in 2016, and has since been workshopped by Opera Australia. He is also the host of Concert Hall on Qantas Radio.

Guy Noble has worked with a wide variety of international performers with orchestras across Australia, including Harry Connick Jr, Ben Folds, The Beach Boys, The Pointer Sisters, Dianne Reeves, Glenn Frey, Randy Newman, Clive James, Conchita, The Two Cellos, Alfie Boe and Olivia



Newton-John. He has worked with the Sydney Symphony Orchestra over many years, first appearing with them as a boy soprano soloist in Mendelssohn's *Elijah* in 1977 at the Sydney Opera House, and returning in June to again conduct Last Night of the Proms.

SYDNEY SYMPHONY ORCHESTRA

David Robertson Chief Conductor and Artistic Director

Founded in 1932 by the ABC, the SSO 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 SSO 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 SSO's concerts encompass masterpieces from the classical repertoire, music by some of the finest living composers, and collaborations with guest artists from all genres. These collaborations reflect the orchestra's versatility and diverse appeal, and have included concerts with Human Nature, Ben Folds, The Whitlams, Burt Bacharach, Dianne Reeves, George Benson, John Farnham, Sting, Tim Minchin,

Kenny Rogers, Natalie Cole, Olivia Newton-John, Idina Menzel, Dame Kiri Te Kanawa and Tina Arena. More recent highlights include concerts with Josh Groban, Diana Krall, Lea Salonga and Conchita Wurst, and tribute concerts for David Bowie and George Michael.

The SSO also celebrates the role of the symphony orchestra in movies, television and video games with concerts such as *Final Fantasy*, *Star Trek*, The Music of John Williams, *The Wizard of Oz*, *Bugs Bunny*, *Gladiator*, *The Godfather*, the *Lord of the Rings* trilogy, *Raiders of the Lost Ark*, *Babe*, the Harry Potter film franchise, *Amadeus* and *Star Wars*.

www.sydneysymphony.com

THE MUSICIANS

FIRST VIOLINS

Kirsten Williams
Associate Concertmaster
Lerida Delbridge
Assistant Concertmaster
Emily Long
Alexandra Mitchell
Sercan Danis°
Elizabeth Jones°
Emily Qin°
Cristina Vaszilcsin°

SECOND VIOLINS

Emma Jezek
Assistant Principal
Shuti Huang
Wendy Kong
Stan W Kornel
Benjamin Li
Nicole Masters

VIOLAS

Anne-Louise Comerford
Associate Principal
Rosemary Curtin

Jane Hazelwood
Graham Hennings
Leonid Volovelsky
Jacqueline Cronin*

CELLOS

Leah Lynn
Assistant Principal
Kristy Conrau
Fenella Gill
Adrian Wallis

FLUTES

Rosamund Plummer
Principal Piccolo
Rachel Howie†

CLARINETS

Benjamin Mellefont*
Principal
Christopher Tingay
Oliver Shermacher*
Principal Bass Clarinet

SAXOPHONES

Christina Leonard*
Principal
Nick Bowd*
Craig Driscoll*
Andrew Robertson*
Stephen Schafer*

HORNS

Geoffrey O'Reilly
Principal
Casey Rippon°

TRUMPETS

Simon Sweeney*
Principal
Anthony Heinrichs
Colin Gridsdale*
David Johnson*

TROMBONES

Scott Kinmont
Associate Principal
Nick Byrne
Brett Page*

TIMPANI

Chiron Mellor*
Principal

PERCUSSION

Timothy Constable

HARP

Louise Johnson
Principal

KEYBOARD

Stephen Kreamer*

RHYTHM SECTION

Graeme Brown* *Guitar*
Duncan Brown* *Bass Guitar*
Anthony Clarke* *Drums*

° = Contract Musician
* = Guest Musician
† = SSO Fellow

SSO PRODUCTION CREDITS

Mark Sutcliffe *Director of Sydney Symphony*
Presents

Aernout Kerbert *Director of Orchestra*
Management

Rachel Whealy *Orchestra Manager*

Rosie Marks-Smith *Orchestra Coordinator*

Jack Woods *Head of Production*

Suzanne Tunchon *Stage Manager*

Des O'Neill *Front of House Engineer*

Hayley Forward *Monitors Engineer*

Peter Rubie *Lighting Designer*

Emma Burgess *Head of Ticketing*

Kate Jeffrey *Marketing Consultant*

Alyssa Lim *Publicist*

Alastair McKean, Mary-Ann Mead, Victoria Grant
Librarians

Alexander Norden *Operations & Commercial*
Coordinator

Special thanks to Scott Dawkins for the inspiration

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