

HÅKAN HARDENBERGER & THE SYDNEY SYMPHONY

6 AUGUST 2026

City Recital Hall, Sydney

7 AUGUST 2026

The Joan, Penrith

8 AUGUST 2026

Newcastle City Hall



Presenting Partner



SYDNEY
SYMPHONY
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SYDNEY SYMPHONY ORCHESTRA

PATRON Her Excellency The Honourable Margaret Beazley AC KC

Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities. Resident at the iconic Sydney Opera House, the Sydney Symphony Orchestra also performs in venues throughout Sydney and regional New South Wales, and international tours to Europe, Asia and the USA have earned the Orchestra worldwide recognition for artistic excellence.

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. Its award-winning education program is central to its commitment to the future of live symphonic music, and the Orchestra promotes the work of Australian composers through performances, recordings and its commissioning program.

The Orchestra's first chief conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Zdeněk Mácal, Stuart Challender, Edo de Waart and Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013, followed by David Robertson as Chief Conductor from 2014 to 2019. Australian-born Simone Young commenced her role as Chief Conductor in 2022, a year in which the Orchestra made its return to a renewed Sydney Opera House Concert Hall.

WHAT TO EXPECT IN THIS CONCERT

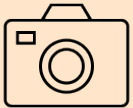
Expect to enjoy yourself! Maybe your heart will beat a little faster. Maybe your hair will stand on end. It's hard to predict or describe how the vast sound of a symphony orchestra will affect each of us. Just bring an open mind and engage with the music – close your eyes, watch the conductor and the musicians, or just sit back and let the music take you away.



When do I clap?

Good question. Most pieces of music are broken up into different movements – usually, people only clap at the end of a piece, so there will be silent pauses between movements. On the next page you will see how many movements the pieces in this concert have, and the duration of each piece. But the simplest thing is to wait until the conductor turns around – or when everyone else starts applauding.

The conductor may leave the stage and come back on a few times, and acknowledge the different sections of the orchestra. You can keep clapping as long as you want to – and feel free to cheer and stomp your feet if you really enjoyed the concert!



Can I take photos or videos?

You can take photos and videos on your phone during the applause at the end of a piece of music. **Please switch your phone to silent, make sure the flash is off and dim the brightness of your screen so you don't distract other audience members.** And if you share it to your socials, tag us in your posts! We love seeing what people have captured.

Please leave professional and semi-professional camera gear at home and limit yourself to a phone camera inside the venue.



What happens at interval?

The interval will begin when the conductor leaves the stage and the lights go to their full brightness. You can choose to stay in your seat and wait, go to the bathroom, walk around or purchase food or drink from one of the foyer bars.

2026 CONCERT SEASON

HÅKAN HARDENBERGER & THE SYDNEY SYMPHONY

MODERN MASTERPIECES FOR BRASS

HÅKAN HARDENBERGER trumpet/conductor
MUSICIANS OF THE SYDNEY SYMPHONY ORCHESTRA

GUNTHER SCHULLER (1925–2015)
Symphony for Brass and Percussion, Op.16 (1965)
i. Andante— Allegro— Andante
ii. Vivace
iii. Lento desolato
iv. Quasi cadenza— Allegro

MARK ANTHONY TURNAGE (born 1960)
Silem (2010)

CHARLIE PARKER (1920–1955)
ARR. ROLF MARTINSSON
Donna Lee (1947)
*This work, published by Gehrman's Musikförlag,
has been supplied by Clear Music Australia Pty Ltd as
the exclusive hire agents in Australia & New Zealand.*

INTERVAL

PAUL TERRACINI (born 1957)
Gegensätze (2010)

LEONARD BERNSTEIN (1918–1990)
ARR. ERIC CREEES
West Side Story: Suite for brass ensemble
i. Prologue
ii. Something's Coming
iii. Mambo
iv. Cha-Cha / Scherzo
v. America
vi. Cool-Fugue
vii. Finale

Thursday 6 August, 7pm
City Recital Hall, Angel Place
Classics in the City

Friday 7 August, 7.30pm
The Joan, Penrith

Saturday 8 August, 2pm
Newcastle City Hall

Pre-concert talk

By Megan Steller
Thurs – 6.15pm, Level 3
Function Room
Fri – 6.45pm, Borland Foyer
Sat – 1.15pm, Hunter Room

Estimated durations

45 minutes
Interval – 20 minutes
45 minutes

This concert will run for
approx. 2 hours.

Cover image

Photo by Marco Borggreve

We acknowledge the
traditional custodians of
the land and water on
which we work and perform.
We pay our respects to
Elders past and present.

Presenting Partner



Emirates

Principal Partner



Photo by Marco Borggreve

ABOUT THE ARTIST

HÅKAN HARDENBERGER conductor/trumpet

During his extraordinary 40-year career as the world's most prominent trumpet soloist, Håkan Hardenberger has not only pushed the boundaries of what can be achieved with the instrument, he has inspired countless composers and musicians to expand their horizons and explore unknown musical territories with him. His quest for excellence and innovation continues to this day and he champions the finest works written for the trumpet by performing them with stunning virtuosity and sheer dedication to music.

Hardenberger performs regularly with the world's leading orchestras such as the Berliner Philharmoniker, Concertgebouworkest, Wiener Philharmoniker, Gewandhausorchester Leipzig, Symphonieorchester des Bayerischen Rundfunks and the London, Boston and NHK Symphony Orchestras. Notable engagements of the 2025/26 season include the Norwegian Premiere of Jörg Widmann's *Towards Paradise* with the Oslo Philharmonic and Alain Altinoglu as well as the Dutch premiere with the Concertgebouworkest and Andris Nelsons, with whom he will also perform Bernd Zimmerman's *Nobody knows de trouble I see* with the Symphonieorchester des Bayerischen Rundfunks. He brings HK Gruber's *Aerial* to the Stavanger Symphony Orchestra, Tonkünstler Orchestra and Sydney Symphony Orchestra with Fabien Gabel.

Further engagements include with the Estonian National Symphony Orchestra for Wallin's *The Fisher King* under the baton of Dima Slobodeniouk and a performance with the Boulez Saal Ensemble for Neuwirth's *...miramondo multiplo...* and Matthias Pintscher. He concludes the season on a European tour with the Mahler Chamber Orchestra and Daniel Harding. Hardenberger also joins John Storgårds with the Swedish Chamber Orchestra and leads the Danish Philharmonic Orchestra in a play-direct program.

A committed educator, Hardenberger performs with Junge Deutsche Philharmonie alongside Nodoka Okisawa as well as leading masterclasses at the Paris Conservatoire and the Royal Academy of Music, London. Hardenberger enjoys collaborating with some

of the most renowned conductors, including Alain Altinoglu, Marin Alsop, Ryan Bancroft, Tabita Berglund, Fabien Gabel, Alan Gilbert, Daniel Harding, Susanna Mälkki, Andris Nelsons, Eva Ollikainen, Sakari Oramo, Sir Simon Rattle, Dima Slobodeniouk and John Storgårds.

Many works written for Håkan Hardenberger stand as cornerstones of what has become a vast repertoire thanks to his tireless commitment. These have included pieces by Sir Harrison Birtwistle, Brett Dean, Helen Grime, HK Gruber, Hans Werner Henze, Betsy Jolas, György Ligeti, Olga Neuwirth, Tōru Takemitsu, Mark-Anthony Turnage, Rolf Wallin and Jörg Widmann. Håkan Hardenberger's 60th birthday season featured two extraordinary trumpet concertos: Jörg Widmann's *Towards Paradise*, co-commissioned by the Gewandhausorchester Leipzig and the Boston Symphony Orchestra and Helen Grime's *night-sky-blue*, co-commissioned by the Koussevitzky Foundation, Library of Congress, London Symphony Orchestra, and Boston Symphony Orchestra.

He appeared as Artist Portrait with the London Symphony Orchestra, performing with Sir Simon Rattle in London and Paris and giving country premieres of the Grime concerto in Germany and Denmark. Hardenberger performs frequently with pianist Roland Pöntinen, guitarist Mats Bergström and percussionist Colin Currie. With the latter Hardenberger released a recording of works by Brett Dean, André Jolivet and others.

The latest addition to his discography on BIS features French trumpet concertos by Jolivet, Schmitt, and Tomasi, and Jolas' *Onze Lieder*. He has also recorded for Philips, Deutsche Grammophon, Decca, and EMI.

Born in Malmö, Sweden, he began studying the trumpet at the age of eight with Bo Nilsson and continued his studies at the Paris Conservatoire with Pierre Thibaud and in Los Angeles with Thomas Stevens. From 2016 to 2018, Hardenberger was Artistic Director of the Malmö Chamber Music Festival, and he is a professor at the Malmö Conservatoire.

ABOUT THE MUSIC

ABOUT GUNTHER SCHULLER

Jazz ‘met’ classical music well over a century ago, notably in ragtime piano pieces by Scott Joplin, whose work influenced Debussy in the 1900s, and later Stravinsky, and in such works as Darius Milhaud’s *La Création du monde* and the piano concertos of Ravel.

In the mid-century, however, it fell to musicians such as Gunther Schuller to make the relationship much more intimate. What he called the ‘third stream’ was ‘a way of making music which holds that *all musics are created equal*, coexisting in a beautiful brotherhood/sisterhood of musics that complement and fructify each other.’ As Alex Ross has noted, Schuller ‘brought in [Ornette] Coleman and Eric Dolphy to perform his brawny twelve-note compositions, while Coleman asked Schuller for advice, notably while planning his epoch-making 1960 album *Free Jazz*.’

Schuller was born in New York in 1925 and was already a professional horn player in his teens, working in the American Ballet Theater’s orchestra before moving on to Cincinnati and the New York’s Metropolitan Opera Orchestras. He played under most of the big name conductors of the mid-20th century, but his interest in jazz saw him performing, conducting, and recording with Miles Davis, Dizzy Gillespie, Charles Mingus and others.

As a composer he was an allrounder, with some 200 works spanning opera, orchestral and chamber music, and solo and ensemble works many of which brought together the sounds and manners of contemporary classical music and jazz. He was also a celebrated teacher at the Manhattan School of Music, then Yale, the Berkshire Center at Tanglewood, and the New England Conservatory. He was the author of several books and many articles on music a three-time winner of Grammy Awards.



Gunther Schuller. Photo by Willi Prager Staatsarchiv Freiburg

ABOUT SCHULLER’S SYMPHONY FOR BRASS AND PERCUSSION

Schuller’s *Symphony* is a four-movement work written in 1950.

The composer writes:

The purpose in writing this piece was primarily to write a symphony. Secondly it provided me with an opportunity to make use of my experiences of sitting day in, day out, in the midst of brass sections, and to show that members of the brass family are not limited to the stereotypes of expression usually associated with them. Thus, there is more to the horn than its ‘heroic’ or ‘noble’ or ‘romantic’ character, or to the trumpet than its usefulness in fanfares. Indeed, these instruments are capable of the entire gamut of expression. Their full resources and the amazing advances made— especially in America— (during the mid-20th century) have been left largely unexploited by most contemporary composers.

The concept of the *Symphony* is of four contrasting movements, each representing one aspect of brass characteristics. Unity is maintained by a line of increasing inner intensity (not loudness) that reaches its peak in the last movement. The introductory first movement is followed by a *scherzo* with passages requiring great agility and technical dexterity. The third movement, scored almost entirely for six muted trumpets, brings about a further intensification of expression. The precipitous outburst at the beginning of the

ABOUT THE MUSIC

last movement introduces a kind of cadenza in which the first trumpet predominates. A timpani roll provides a bridge to the finale proper, which is a kind of *perpetuum mobile*.

Running through the entire movement are semiquaver figures passing from one instrument to another in an unending chain. Out of this chattering pattern emerges the climax of the movement, in which a chord consisting of all twelve notes of the chromatic scale is broken up in a sort of rhythmic atomization, each pitch being sounded on a different semiquaver of the bar.

ABOUT MARK ANTHONY TURNAGE

When British composer Mark Anthony Turnage appeared on the BBC's *Desert Island Discs* in 2025 he chose music by Oliver Knussen, Miles Davis and Stevie Wonder.

Born in Essex in 1960, Turnage has long been celebrated for his ability to override convention. His 1988 opera *Greek* retold the Oedipus myth with a twist in a musical language that showed a deep instinct for drama, and since then his major operas – notably *Anna Nicole* and most recently *The Railway Children* and *Festen* – have been widely praised.

Turnage's instrumental music includes orchestral works such as *Three Screaming Popes*, the success of which led to residencies with and commissions from the City of Birmingham Symphony, Berlin Philharmonic, London Philharmonic, BBC Symphony and Frankfurt Radio Symphony Orchestras among others. He has also worked with new music groups such as Ensemble Modern.

In a profile about Turnage, Andrea L Torres writes that 'during his college years, Turnage lived what he called a "schizophrenic" musical life, composing atonal music during the day to meet academic expectations while secretly listening to jazz at night,' and that with the encouragement of his mentor, composer Oliver Knussen.

Turnage gradually found his authentic compositional voice, breaking free from academic constraints that had made him afraid to write simple, direct rhythms. Later, he won a Mendelssohn Scholarship

that enabled him to attend the prestigious Tanglewood Summer School, where he studied with Gunther Schuller and informally with Hans Werner Henze.

ABOUT SILEM

Silem is Turnage's tribute to Miles Davis. The title is of course an anagram of 'Miles' but might also suggest 'peace' in Semitic languages.

Naturally the solo trumpet, full of the enigmatic manners of Davis's style, is in the musical foreground much of time, after an introduction, marked 'mournful', in which the ensemble plays a mostly unison tune in even crotchets, punctuated by rich chords.

When the soloist enters it is with a phrase full of seemingly improvised rhythmic motifs and 'bent' notes, while the ensemble's first trumpet shadows the melody in long notes.

The 'mournful' material returns with solo overlay, gradually enlivening it with shorter notes. The central section is muted, with long trills and pervaded by the short-long 'Lombard rhythm', which develops as a trio for soloist and the first and second ensemble trumpets.

A climax introduces fluttertongued sextuplet figures from the soloist against slow-moving harmony; after a duet for soloist and first horn, these fluttering figures gradually infuse the whole texture. The piece ends with high soft trumpet calls and an ambiguously inflected final chord.



Mark Anthony Turnage

ABOUT THE MUSIC

ABOUT DONNA LEE

The standard, *Donna Lee*, first appeared on a 78rpm record by Charlie Parker and his quintet in 1947 and is supposedly based on the chord sequence from the song *Back Home in Indiana*. Who actually wrote it is a matter of some discussion: the recording credited Parker himself as the composer, though Miles Davis, who played on the recording, claimed without rancour that that was a mistake by the record company and that he had written it. It was also suggested that drummer Tiny Kahn wrote it and taught it to Davis. Certainly, as recorded by Parker's group, the piece has a freewheeling energy that suits Davis's style.

Here it is presented in an arrangement by Swedish composer Rolf Martinsson.

ABOUT PAUL TERRACINI

Australian composer and conductor Paul Terracini has held principal positions as trumpeter with Australian Opera and Ballet Orchestra and the Danish Chamber Players, and has appeared as soloist with all the major Australian orchestras.

His work as a composer includes a substantial body of orchestral and ensemble music that has been performed by, amongst others, the Chicago Symphony Orchestra Brass, the Prague Symphony Orchestra, New York Philharmonic Orchestra, the Sydney Symphony Orchestra Brass, and the Australian Chamber Orchestra. In recent years he has composed a good deal of music for film and television, including the ABC's *Hymns of the Forefathers*, in which he developed many of the traditional English hymns into symphonic poems, and the BBC's *Classical Destinations*.

He has appeared as an orchestral conductor on ten CDs with the Prague Symphony Orchestra, as well as working as a conductor at the Rossini Festival in Germany, as an opera and orchestral conductor in Denmark, and as a guest conductor in Italy. Also at home in choral music, he has worked with Cantillation and the Academy Singers.

He is active in youth and community music as conductor with the Penrith and Kuringai Symphony Orchestras and the Penrith Youth Orchestra, and has conducted the Sydney Conservatorium Orchestra.



Paul Terracini. Photo by Michael Small.

ABOUT GEGENSÄTZE

As a brass-player himself, Terracini has a particular affinity for brass instruments. (The CD, *Paul Terracini: Music for Brass*, on which he conducted members of the Sydney Symphony Orchestra performing his own music, was released on the Tall Poppies label. This recording won the 2017 'CD of the Year' award in Great Britain, from *Brass Band World Magazine*.)

Gegensätze (Contrasts), dedicated to German Brass, dates from 2010 and is for a brass choir of three groups of four: trumpets, horns, and trombones with tuba. As the piece opens, each group does what it does best: the trumpets have high whirling semiquavers, the horns a long-breathed melody in unison, while the trombone/tuba group plays strongly accented motifs in quavers. This gives way to a distant hushed texture dominated by echoing rising fifths – the quintessential trumpet call – which develops into a simple but deeply felt melody for solo horn, that gathers into full-throated chorales. The opening energy reasserts itself, with some breathtaking solo writing, and is slowly combined with the swelling hymnody of the second section.

ABOUT THE MUSIC

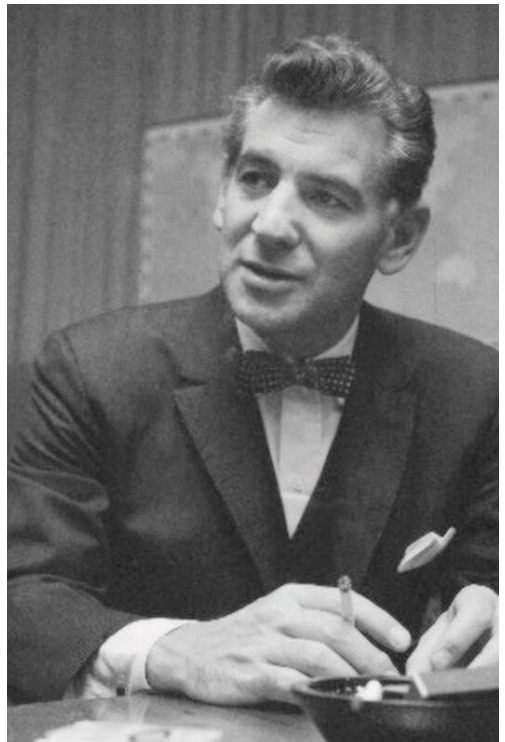
ABOUT *WEST SIDE STORY*

The idea, conceived as early as 1949, to use *Romeo and Juliet* as the basis for a story set in contemporary Manhattan was that of choreographer Jerome Robbins. Robbins discussed the idea with Arthur Laurents, who would go on to write the book, and Bernstein. The trio debated the various ways of representing the social chasm between their modern-day Montagues and Capulets: at once point it was to have been an East Side Story, with the star-cross'd lovers drawn from the Jewish and Catholic communities. Eventually the creators, who now included Stephen Sondheim as lyricist, agreed on a story that pits two street gangs – the ‘American’ Jets and the Puerto Rican Sharks – against each other, with tragic consequences for the lovers Tony and Maria. *West Side Story* was not, by any means, the first Broadway show based on Shakespeare: Rogers and Hart had produced *The Boys from Syracuse* (after *A Comedy of Errors*) in 1938, and ten years later, Cole Porter’s *Kiss me, Kate* – based on *The Taming of the Shrew* – appeared. But *West Side Story*, which hit the stage in 1957, was certainly the first work based on a Shakespearean tragedy to play on Broadway.

The action takes place in 1950s Manhattan. A fight between the gangs is disrupted by the police, so Riff, the Jets’ leader proposed to attend a dance at the local gym where he will challenge Bernardo, leader of the Sharks, to a ‘rumble’ which will establish the primacy one of the gangs. Tony, Riff’s best friend, has left the gang, but is persuaded to come to the dance; there he sees Maria, sister of Bernardo, who has recently arrived from Puerto Rico; they fall in love. After the dance, Tony serenades Maria outside her apartment, then joins the gangs in their discussion of the rules for the coming fight. The next day Tony and Maria meet and dream about marrying, and Tony agrees when Maria ask him to stop the rumble. Tony, however, trying to break it up, inadvertently makes Riff vulnerable, and Bernardo kills him. In fury, Tony kills Bernardo.

In Act II, Maria is at first horrified that Tony has killed her brother, but agrees to escape the city for a better life together in the countryside. Bernardo’s girlfriend Anita, understanding that Maria loves Tony, tries to find Tony and warn him that one of the Sharks, Chino, is coming after him with a gun; but she is brutally treated by the Jets, and angrily claims that Maria has been killed by Chino. Tony seeks out Chino, and is mortally wounded just as he sees Maria alive. Her grief persuades the gangs to bring the war of attrition to an end.

West Side Story is unusual in that the dance element is integrated into the drama, rather than interrupting it with a series of set-pieces. Moreover, its musical language, despite the contrasts of Latin dance music and Romantic duets, is a very tightly constructed score, featuring motifs based on certain intervals. Most prominent is the tritone, or augmented fourth (heard in the first gesture of the prologue, for instance, or the first two syllables of ‘Maria’) – an interval which is inherently unstable, and which therefore contributes a pervasive unease to the music.



Leonard Bernstein in 1959. Photo by Pertti Jenytin/Lehtikuva.

ABOUT THE MUSIC

ABOUT THE SUITE

The Suite for brass ensemble was made by Eric Crees, one of Britain’s most distinguished trombonists, arrangers, and educators. He was co-principal trombone of the London Symphony Orchestra for 27 years before moving to the Orchestra of the Royal Opera House. He has also played for numerous big-budget film scores, and been a professor at the Guildhall School of Music and Drama in London.

Beginning the Suite, as the show, the Prelude has a growing sense of macho swagger and latent violence.

‘Something’s Coming’ embodies Tony’s presentiment of major change in his world – he has yet to meet Maria, while the more muscular rhythms of the ‘Mambo’ accompanies the gangs’ competition in the dance at the gym.

The ‘Cha-Cha’ is another glimpse of happiness, a reminiscence of Tony’s ‘I’ve just met a girl called Maria’. The Scherzo, too, is an idyllic vision of a peaceful world, whose spell is broken. ‘America’ was originally a wry comparison of life in Puerto Rico and New York, though became more pointed in its criticism of American racism in the 1960s film.

‘Cool – Fugue’ comes from Act I, as the Jets, increasingly impatient, wait for the Sharks to arrive for their council of war at Doc’s Candy Store.

The slow Finale is based Maria’s ‘I have a love’, from earlier in Act II, in which she explains to Anita how much she loves Tony, despite his having killed Bernardo. Its melody’s similarity to the so-called ‘redemption through love’ motif that ends Wagner’s ‘Ring’ Cycle is probably not coincidental; the work concludes with a fading memory of ‘Somewhere’.

Gordon Kerry © 2026

PERFORMING IN THIS CONCERT

HORNS

Pablo Neva Collazo*
Guest Principal

Samuel Jacobs
Principal

Euan Harvey
Acting Principal 3rd Horn
Marnie Sebire
Rachel Silver
Lucy Smith†

TRUMPET

David Elton
Principal

Brent Grapes
Associate Principal

Cécile Glémot
Anthony Heinrichs
Sophie Kukulies†
Colin Grisdale*

TROMBONES

David Bremner*
Guest Principal

Scott Kinmont
Acting Principal

Nick Byrne
Acting Associate Principal
Jeremy Mazurek*
Harrison Steele-Holmes†
Christopher Harris
Principal Bass Trombone

TUBAS

Steven Rossé
Principal
Scott Frankcombe*

EUPHONIUM

Scott Kinmont
Acting Principal Trombone

TIMPANI

Mark Robinson
Associate Principal /
Section Percussion

PERCUSSION

Rebecca Lagos
Principal
Mark Robinson
Associate Principal /
Section Percussion
Joshua Hill*

Bold Principal
*** Guest Musician**
° Contract Musician
† Sydney Symphony
Fellow

MAHLER SYMPHONY NO. 3

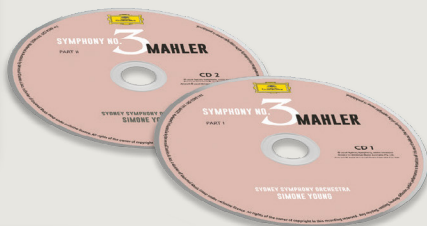


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SIMONE YOUNG**



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This recording of Mahler’s Third Symphony signals a new partnership between the Sydney Symphony Orchestra and Universal Music Australia on the Deutsche Grammophon label. An epic, six-movement work, the symphony traverses nature, humanity, spirituality and redemption across nearly 100 minutes. It features mezzo-soprano Noa Beinart, the Sydney Philharmonia Choirs and The Sydney Children’s Choir.



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BARTON: OF THE EARTH

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