

COCKTAIL HOUR WITH DAVID CAMPBELL

23 & 24 OCTOBER 2026

Utzon Room,
Sydney Opera House



Presenting Partner

 **HANDPICKED**

**SYDNEY
SYMPHONY
ORCHESTRA**

Emirates

Principal Partner

WELCOME

Welcome to **Cocktail Hour with David Campbell**, the sixth and final concert in the Sydney Symphony Orchestra's *Cocktail Hour with Handpicked Wines* series for 2026.

Handpicked Wines is delighted to be presenting this Series, now in its third year, which brings together beautiful music and the exquisite venue that is the Utzon Room at the Sydney Opera House.

This concert shows how music is a product of its environment – both directly and indirectly. Astor Piazzolla grew up listening to tango in the slums of Argentina and brought it into concert halls; Osvaldo Golijov was in turn inspired by Piazzolla and his fighting spirit. Further north, John Adams's *Shaker Loops* takes its name and musical structure from both the tape loops of the 1960s avant garde and the ecstatic frenzy of the Shaker religious sect.

The process of making Handpicked Wines is not dissimilar: the soil, the weather and the vines are all hugely influential, and then the technical skill and creative inspiration of our winemakers shapes these into the final product.

The carefully chosen wines, the intimate experience of the Sydney Symphony Orchestra musicians and this riveting music create the perfect combination for a memorable evening.

Handpicked and the Orchestra share values of creativity and technical excellence, which are the hallmark of everything we do. It has been a great pleasure to see our partnership flourish so successfully.

We hope you enjoy the concert and the wines we have selected to accompany this performance.

Peter Dillon
Chief Winemaker
Handpicked Wines



2026 CONCERT SEASON

COCKTAIL HOUR
WITH DAVID CAMPBELL

GOLIJOV, PIAZZOLLA & ADAMS

Genevieve Lang presenter

Alexander Norton violin
Robert Smith violin
Emma Jezek violin
Alice Bartsch violin
Richard Waters viola
Justin Williams viola
Elizabeth Neville cello
Kristy Conrau cello
David Campbell double bass

ASTOR PIAZZOLLA (1921–1992) arr. Guillermo Soteldo
Kicho

OSVALDO GOLIJOV (born 1961)
Last Round (1996)
I. *Movido, urgente-macho cool and dangerous*
II. *Lentísimo*

JOHN ADAMS (born 1947)
Shaker Loops (1978)
I. *Shaking and Trembling –*
II. *Hymning Slews –*
III. *Loops and Verses –*
IV. *A Final Shaking*

Friday 23 October, 6pm
Saturday 24 October, 6pm
Cocktail Hour with
Handpicked Wines

Utzon Room,
Sydney Opera House

Estimated durations

The concert will run for approx.
1 hour, with no interval.

Cover image

By Georgia Griffiths

We acknowledge the Gadigal
people of the Eora Nation,
the traditional custodians of
the land and water on which
we work and perform. We pay
our respects to their Elders
past and present.

Presenting Partner



Emirates
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WELCOME

Welcome!

When I was deciding on the music for this concert, I was looking for pieces that include a double bass but are not part of the standard repertoire. While I still love Schubert's 'Trout' Quintet, the Dvořák Quintet, the Beethoven Septet and the Schubert Octet I was looking to find pieces that I have not played as much. I originally included Ollie Mustonen's Nonet in place of the Piazzolla but realised that the performers would have killed me before we got to the performances as the works are all so challenging.

I have ended up with a program that is heavily based in driving rhythm. Astor Piazzolla's *Kicho* and Golijov's *Last Round* both have the rhythmic intensity and heart-wrenching melodies that have made the tango a continued part of the concert experience for many decades. Golijov was in awe of Piazzolla's compositional gifts and wrote *Last Round* as a musical tribute and elegy to his countryman when Piazzolla passed away in 1992.

In *Shaker Loops*, John Adams – like Beethoven – is able to take a simple rhythmic idea and develop it with such craft that with one recurring semi-quaver idea he has created one of the most dramatic chamber music works I have ever heard.

It has been very exciting for me to put this program together. The music is extremely physical and involves enormous concentration so I hope that it makes for an enjoyable, energising concert experience for you all.

David Campbell
Double Bass

ABOUT THE MUSIC

ABOUT PIAZZOLLA AND KICHO

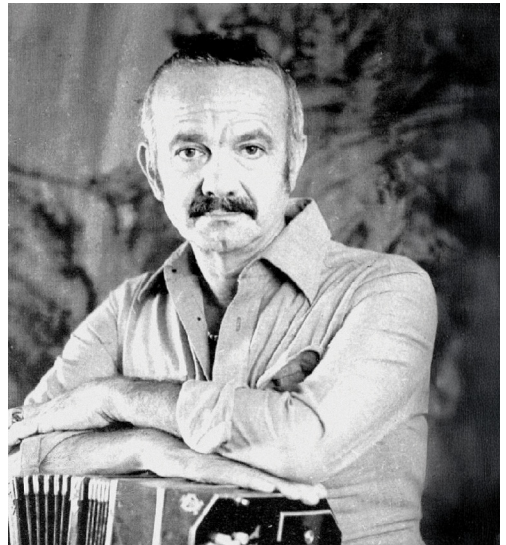
In 1954 Astor Piazzolla won a scholarship to study with the legendary Nadia Boulanger in Paris. He was by this stage acknowledged as a great composer of tangos and performer on the *bandoneón* (concertina) in his native Buenos Aires (though, incidentally, he spent many of his earliest years in New York) and had already studied with Alberto Ginastera. But Piazzolla, like Gershwin, yearned to be a serious composer and played down the importance of tango at first. Boulanger, however, showed her usual perspicacity. Hearing Piazzolla play tango on the *bandoneón* she famously said, 'Astor, your classical pieces are well written, but the true Piazzolla is here, never leave it behind', echoing Ravel's advice to Gershwin that there was nothing he could teach the American.

Piazzolla took Boulanger's advice, as one would, but at the same time his interest in 'classical' music allowed him to enrich his tango composition and move freely between popular and 'serious' musical worlds in music for concert and film. He composed for Rostropovich, the Kronos Quartet and Gidon Kremer among others, and maintained an interest in 'classical' genres. In the early 1970s Piazzolla was associated with Conjunto 9, an ensemble consisting of bandoneon (which he played), string bass, electric guitar, piano, string quartet and drum kit. The group's sound was, naturally, more hi-tech than that of the roots of tango.

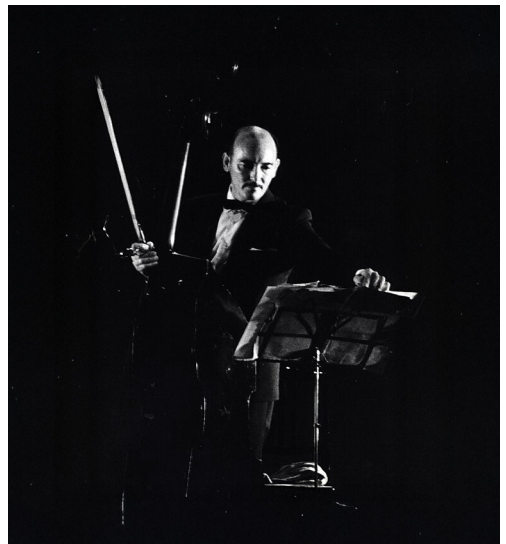
Tango itself was originally far from high art, and while its origins are complex it was the music of the *porteños* and *porteñas* – inhabitants of the slum port areas of Buenos Aires – in the early twentieth century which is the root of Piazzolla's work. (And, we might note, plenty of people believed that Piazzolla had ruined tango by developing it into a 'classical' genre as he did.)

One other virtuoso whom Piazzolla revered, and to whom he paid tribute in this 1970 work, was the great tango bass player Enrique 'Kicho' Díaz who performed with him in bands including Conjunto 9. Like Piazzolla, Kicho died in 1992. Piazzolla's piece begins with a long cadenza for bass, before launching into spirited tango sections interspersed with more pensive material. This arrangement is by Guillermo Soteldo.

Gordon Kerry © 2018/2026



Piazzolla In 1971



Enrique 'Kicho' Díaz in 1964

ABOUT THE MUSIC

ABOUT OSVALDO GOLIJOV AND LAST ROUND

Oswaldo Golijov's works include the *St Mark Passion*; the opera *Ainadamar*; *Azul*, a cello concerto; *The Dreams and Prayers of Isaac the Blind*, for clarinet and string quartet; the song cycles *Ayre* and *Falling Out of Time*; and the soundtracks for Francis Ford Coppola's *Tetro*, *Youth Without Youth*, and *Megalopolis*. His most recent works include *LAIKA*, written for Anthony Roth Costanzo and the Met Orchestra Chamber Ensemble, *The Given Note*, a work for violinist Johnny Gandelsman and The Knights, and *Megalopolis Suite* for Riccardo Muti and the Chicago Symphony Orchestra. He was born in La Plata, Argentina, in 1960, and lived in Jerusalem before immigrating to the US in 1986. He is the Composer-in-Residence at The College of the Holy Cross in Massachusetts.

The composer writes:

Astor Piazzolla was at the peak of his creativity when he died in 1992. He left us, in the words of the old tango, 'without saying goodbye'.

Tango started 100 years earlier from the combination of African rhythms underlying gauchos' couplets, sung in the style of Sicilian *canzonettas* over an accompanying Andalusian guitar and, as the years passed, the bandoneon: a small accordion-like instrument without keyboard invented in Germany in the 19th century to serve as a portable church organ and which, after finding its true home in the bordellos of Buenos Aires in the 1920s, went back to Europe to conquer Paris' high society in the 1930s.

Piazzolla's bandoneon condensed all the symbols of tango. The eroticism of legs and torsos in the dance was reduced to the intricate patterns of his virtuoso fingers (a simple C major scale in the bandoneon zigzags so much as to leave an inexperienced player's fingers tangled). The melancholy of the singer's voice was transposed to the breathing of the bandoneon's continuous opening and closing. The macho attitude of the *tangueros* was reflected in his pose on

stage: standing upright, chest forward, right leg on a stool, the bandoneon on top of it, being by turns raised, battered, caressed.

I composed *Last Round* in 1996. Geoff Nuttall and Barry Shiffman of the St Lawrence String Quartet heard a sketch of the second movement, written upon hearing the news of Piazzolla's stroke, and encouraged me to finish it and write another movement to complement it. The title is from a short story on boxing by Julio Cortázar, the metaphor for an imaginary chance for Piazzolla's spirit to fight one more time (he often used to get into fistfights). The piece is conceived as an idealized bandoneon. The first movement represents the act of a violent compression and the second a final, seemingly endless opening sigh (a fantasy over the refrain of the song 'My Beloved Buenos Aires', composed by Carlos Gardel in the 1930s). But *Last Round* is also a sublimated tango. Two quartets confront each other, separated by the focal bass, with violins and violas standing up as in the traditional tango orchestras. The bows fly in the air as inverted legs in crisscrossed choreography, always attracting and repelling each other, always in danger of clashing, always avoiding it with the immutability that can only be acquired by transforming hot passion into pure pattern.

Oswaldo Golijov © 1996



Photo by Yoni Golijov

ABOUT THE MUSIC

ABOUT JOHN ADAMS AND *SHAKER LOOPS*

Composer, conductor, and creative thinker – John Adams occupies a unique position in the world of music. His works stand out among contemporary classical compositions for their depth of expression, brilliance of sound, and the profoundly humanist nature of their themes. Works spanning more than three decades are among the most performed of all contemporary classical music.

His stage works, many in collaboration with director Peter Sellars, have transformed the genre of contemporary music theatre. Of Adams' best-known opera, the *New Yorker* magazine wrote 'Not since *Porgy and Bess* has an American opera won such universal acclaim as *Nixon in China*.' A 2023 *New York Times* Arts & Leisure cover story called Adams 'arguably our greatest living composer.'

Adams has received numerous Grammy awards, many of them for his over thirty releases on Nonesuch Records. To celebrate his 75th birthday Nonesuch Records released its 'John Adams Collected Works', a 40-CD box covering his entire output since 1973.

Adams is a much sought-after conductor, appearing with the world's major orchestras. Upcoming engagements include Los Angeles Philharmonic, New York Philharmonic, London Symphony, Vienna Philharmonic, Cleveland Orchestra, Tokyo Metropolitan Symphony and National Symphony Orchestra.

The Metropolitan Opera has produced five of Adams' stage works making him the most performed living composer in the company's repertoire. New productions of *Nixon in China*, *Doctor Atomic*, *The Death of Klinghoffer* and *Antony and Cleopatra* are scheduled in Paris, Florence, Munich, Zurich, Milan, and Koblenz in the coming seasons.

Born and raised in New England, Adams learned the clarinet from his father and played in marching bands and community orchestras during his formative years. He began composing at age ten and his first orchestral pieces were performed while just a teenager.

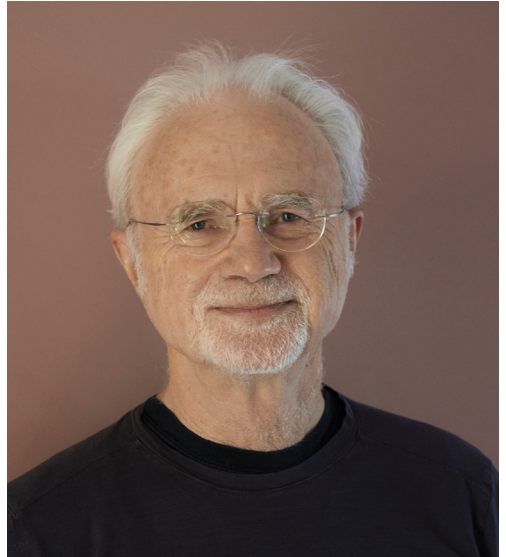


Photo by Deborah O'Grady

The 2021 recipient of Holland's Erasmus Prize 'for contributions to European culture', and the BBVA 'Frontiers of Knowledge Award', Adams has received honorary doctorates from Yale, Harvard, Northwestern, Cambridge and The Juilliard School. A provocative writer, he is author of the highly acclaimed autobiography *Hallelujah Junction* and is a frequent contributor to the *New York Times* Book Review.

Since 2009 Adams has been Creative Chair of the Los Angeles Philharmonic.

The composer writes:

Shaker Loops began as a string quartet with the title *Wavemaker*. At the time, like many a young composer, I was essentially unaware of the nature of those musical materials I had chosen for my tools. Having experienced a few of the seminal pieces of American Minimalism during the early 1970s, I thought their combination of stripped-down harmonic and rhythmic discourse might be just the ticket for my own unformed yearnings. I gradually developed a scheme for composing that was partly indebted to the repetitive procedures of Minimalism and partly an outgrowth of my interest in waveforms. The 'waves' of *Wavemaker* were to be long sequences of oscillating melodic cells that created a rippling, shimmering complex of patterns like the

ABOUT THE MUSIC

surface of a slightly agitated pond or lake. But my technique lagged behind my inspiration, and this rippling pond very quickly went dry. *Wavemaker* crashed and burned at its first performance. The need for a larger, thicker ensemble and for a more flexible, less theory-bound means of composing became very apparent.

Fortunately I had in my students at the San Francisco Conservatory of Music a working laboratory to try out new ideas, and with the original *Wavemaker* scrapped I worked over the next four months to pick up the pieces and start over. I held on to the idea of the oscillating patterns and made an overall structure that could embrace much more variety and emotional range. Most importantly the quartet became a septet, thereby adding a sonic mass and the potential for more acoustical power. The 'loops' idea was a technique from the era of tape music where small lengths of prerecorded tape attached end to end could repeat melodic or rhythmic figures ad infinitum. (Steve Reich's *It's Gonna Rain* is the paradigm of this technique.) The Shakers got into the act partly as a pun on the musical term 'to shake', meaning either to make a tremolo with the bow across the string or else to trill rapidly from one note to another.

The flip side of the pun was suggested by my own childhood memories of growing up not far from a defunct Shaker colony near Canterbury, New Hampshire. Although, as has since been pointed out to me, the term 'Shaker' itself is derogatory, it nevertheless summons up the vision of these otherwise pious and industrious souls caught up in the ecstatic frenzy of a dance that culminated in an epiphany of physical and spiritual transcendence. This dynamic, almost electrically charged element, so out of place in the orderly mechanistic universe of Minimalism, gave the music its *raison d'être* and ultimately led to the full realisation of the piece.

Shaker Loops continues to be one of my most performed pieces. There are partisans who favour the clarity and individualism of the solo septet version, and there are those who prefer the orchestral version for its added density and power. The piece has several times been choreographed and even enjoyed a moment of cult status in the movie *Barfly*, an autobiographical account of the poet Charles Bukowsky's down and out days on LA's Skid Row. In a famous scene Bukowsky (Mickey Rourke), having been battered and bloodied by his drunken girlfriend (Faye Dunaway), holes up in a flophouse room, writing poems in a fit of inspiration to the accompaniment of the insistent buzz of 'Shaking and Trembling'.

John Adams © 1983

The Sydney Symphony gave the first Australian performance of Shaker Loops on 28 February 1986 with conductor Patrick Thomas.

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NV Collection Sparkling Cuvée, Tasmania

A soft and supple wine, it has delicate red fruits from Pinot Noir and some sweet lemon and oyster shell notes from the Chardonnay.

All is balanced with fresh natural acidity and a clean finish. Good length and an abundant fine mousse.



2024 Regional Selections Chardonnay, Yarra Valley

This wine shows why the Yarra Valley is one of the world's premiere Chardonnay regions. Scented with fresh citrus and stone fruit.

This Yarra Valley Chardonnay is bright on the palate, with layers of flavour, creamy texture and a clean finish.



2024 Regional Selections Pinot Gris, Yarra Valley

This dry wine shows off fresh fruity purity of green melon, bosc pear and a touch of honeysuckle.

The palate is bright with minerality and citrus flavours shining through. Length, purity and savoury spice make this wine a classic expression of Yarra Valley Pinot Gris.



2024 Regional Selections Pinot Noir, Yarra Valley

This classic Yarra Valley Pinot Noir showcases the region's signature style with aromas of ripe cherries, summer berries, and delicate hints of spice and oak.

On the palate, enjoy a medley of juicy red fruits complemented by soft, velvety tannins. This wine is elegant and well-balanced, offering a true expression of the Yarra Valley terroir.



2025 Regional Selections Rosé, Yarra Valley

Crafted from gently pressed grapes, this Rosé carries just a whisper of colour, glowing a clear, delicate salmon in the glass.

The nose opens with vibrant red fruit and subtle spice, leading into a palate alive with juicy redcurrant and bright strawberry. Layers of flavour unfold gracefully, finishing with a sophisticated touch of savoury spice that lingers beautifully.

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Sam Torrens
*Associate Director –
Concerts and Programming*
Andrew Groch
Executive Producer
Vico Thai
Producer Artistic Planning
Sarah Thomas
Concert Manager
Ilmar Leetberg
Artist Liaison Manager

Library

Alastair McKean
Head of Library
Victoria Grant, Mary-Ann Mead
Library

BUSINESS SERVICES

Sarah Falzarano
Director of Finance
Daniela Ramirez
Finance Manager
Laura Soutter
Payroll Manager
Jonathan Zaw
IT Manager
Alex Hong
Assistant Accountant
Anel Jansen van Vuuren
Accounts Payable Officer

DEVELOPMENT

Jennifer Drysdale
Director of Development
Rachel Shafran
Development Manager
Benjamin Moh
Head of Corporate Relations
Rebecca Zatti
Corporate Relations Officer
Fleur Griffiths
Head of Philanthropy
Patricia Laksmono
Events Manager
Alison Eom
Philanthropy Coordinator

LEARNING & ENGAGEMENT

John Nolan
Director of Learning & Engagement
Daniella Garner
Program Manager, Schools & Families
Giulian Favrin
*Program Manager, Artist Development
& Public Engagement*
Alice Jarman-Powis
Learning & Engagement Coordinator

MARKETING

Charles Buchanan
Director of Marketing
Alexandra Barlow
Head of Communications & Content

Craig Abercrombie
Content Producer
Hugh Robertson
Editorial Manager
Brittany Wyper
Social Media Specialist
Tina Ma
Publicity Coordinator
Andrea Reitano
Head of Growth Marketing
Nicola Solomou
Senior Marketing Manager
Katelyn Del Rosario
Digital Marketing Specialist
Amy Zhou
Graphic Designer
Laura Dang
Marketing Specialist
Lynn McLaughlin
Head of Lifecycle Marketing
Douglas Emery
Senior Marketing Manager & Insights Analyst
Elinor Hillock
Database Specialist
Olivia Georgas
Loyalty Marketing Coordinator

Customer Relations

Adrian Ward
Customer Relations Manager
Adriana Law
Customer Relations Project Manager
Meg Chaseling
Customer Relations Coordinator
Jennifer Calacoci, Milly McPherson
Customer Relations Team Leaders
Maia Jelavic-Cummins
Customer Relations Representative

OPERATIONS & PRODUCTION

Kerry-Anne Cook
Director of Operations & Production
Aeva O’Dea
Operations Manager
Shanell Bielawa, Elissa Seed
Production Managers
Jacinta Dockrill
Deputy Production Manager
Jordan Blackwell, Jess Hughes,
Rory Knott, Matthew Landi,
Harvey Lynn, Ella Tomkins
Production Assistants
Sophie Patava
Operations & Production Coordinator

ORCHESTRA MANAGEMENT

Aernout Kerbert
Director of Orchestra Management
Brighdie Chambers
Orchestra Manager
Emma Winestone
Deputy Orchestra Manager
Joseph Hourigan
Orchestra Assistant

PEOPLE & CULTURE

Daniel Bushe
Director of People & Culture
Rosie Marks-Smith
Head of Culture & Wellbeing
Keanna Mauch
People & Culture Advisor
Sue Burnet
Work Health & Safety Specialist

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