

SYDNEY
SYMPHONY
ORCHESTRA

The Sydney Symphony celebrates Paul Goodchild

8, 9 & 10 MAY

SYDNEY OPERA HOUSE




sydney symphony
orchestra
David Robertson
The Loyd Chair of
Chief Conductor and Artistic Director


Emirates
Principal Partner

CONCERT DIARY

MAY



Yulianna Avdeeva performs Chopin's Piano Concerto No.1

MEYER Hommage à Johannes Brahms
CHOPIN Piano Concerto No.1
BRAHMS orch. **Schoenberg** Piano Quartet in G minor
Andrew Boreyko conductor • **Yulianna Avdeeva** piano

Abercrombie & Kent
Masters Series
Wed 15 May, 8pm
Fri 17 May, 8pm
Sat 18 May, 8pm
Sydney Opera House



Emma Matthews sings Mozart Arias

SCHUBERT Rosamunde: Highlights
MOZART Voi avete un cor fedele
The Marriage of Figaro: E Susanna non vien! ... Dove sono
Ah se in ciel, benigne stelle
SCHUBERT Symphony No.3

Umberto Clerici conductor • **Emma Matthews** soprano

Mozart in the City
Thu 30 May, 7pm
City Recital Hall

JUNE



Last Night of the Proms

Program includes:
ARNE Rule, Britannia!
PARRY Jerusalem
ELGAR Pomp and Circumstance – March No.1

Guy Noble conductor
Sydney Philharmonia Choirs

Meet the Music
Thu 6 Jun, 6.30pm
Sydney Symphony Presents
Fri 7 Jun, 8pm
Sat 8 Jun, 2pm
Sydney Opera House



The Cellos of the Sydney Symphony

Program includes:
VILLA-LOBOS Bachianas brasileiras No.5
SOLLIMA Violoncelles, vibrez!

Penelope Mills soprano
Cellos of the Sydney Symphony

Tea & Symphony
Fri 7 Jun, 11am
Sydney Opera House



Dvořák's Symphony No.6

BIZET L'Arlésienne: Highlights from the Suites
CHAUSSON Poème for violin and orchestra
RAVEL Tzigane for violin and orchestra
DVOŘÁK Symphony No.6

Jaime Martín conductor • **Nemanja Radulović** violin

Emirates Metro Series
Fri 14 Jun, 8pm
Great Classics
Sat 15 Jun, 2pm
Sydney Opera House



Music of the Oud

JOSEPH TAWDROS WITH THE SYDNEY SYMPHONY

Program includes:
TAWADROS orch. Wells Oud Concerto
TAWADROS Three Pieces with Orchestra

Benjamin Northey conductor • **Joseph Tawadros** oud
James Tawadros percussion

Meet the Music
Thu 20 Jun, 6.30pm
Kaleidoscope
Fri 21 Jun, 7pm
Sat 22 Jun, 7pm
Sydney Opera House



Boccherini and Glazunov

BOCCHERINI String Quintet in C major, G.349
GLAZUNOV String Quintet in A major, Op.39

Musicians of the Sydney Symphony

Cocktail Hour
Fri 21 Jun, 6pm
Sat 22 Jun, 6pm
Sun 23 Jun, 3pm
Sydney Opera House,
Utzon Room



Lang Lang Gala Performance

WITH THE SYDNEY SYMPHONY

BERIO after **Schubert** Rendering
SCHUBERT Symphony No.8 (Unfinished)
MOZART Piano Concerto No.24 in C minor, K491

David Robertson conductor • **Lang Lang** piano

Thu 27 Jun, 8pm
Sat 29 Jun, 8pm
Sydney Opera House





Principal Partner

Now in our 17th year as Sydney Symphony's Principal Partner, we are proud to present this special celebration of artistry, longevity and loyalty. Join us in congratulating Paul Goodchild, the Sydney Symphony's Associate Principal Trumpet on reaching his 40-year milestone with the Orchestra – a truly outstanding achievement!

Since the commencement of services to Australia in 1996, Emirates has carried more than 36 million passengers on its Australian flights. In addition to celebrating the Sydney Symphony Orchestra's 40-year anniversary with Paul Goodchild; Emirates is celebrating 23 years in Australia and 17 years as Principal Partner of the Sydney Symphony Orchestra.

We were also thrilled to have Paul and the Sydney Symphony Orchestra onboard with Emirates for their Europe Tour last year. With a touring party of over 100 musicians and staff, and the Orchestra performing 12 concerts in 7 of the best concert halls in Europe, we are very proud to have played a part in showcasing the Sydney Symphony Orchestra on the international stage.

Whether you are travelling to hear wonderful music, have an adventurous holiday or for business, you will fly better with Emirates every time you step aboard one of our world-class aircraft. With up to 4,000 channels on our award-winning inflight entertainment system, "ice", our passengers are able to watch key Sydney Symphony Orchestra performances from thousands of metres above; all while enjoying gourmet meals across each of our classes which are composed by leading chefs.

With over 5,600 Australians employed by the Emirates Group globally, our people work together, much like an orchestra, to ensure that our operations run harmoniously each and every day.

On that note, it is my pleasure to welcome you to this Emirates Metro Series concert, and cheers to Paul Goodchild on his 40th anniversary!



A handwritten signature in black ink, appearing to read "Barry Brown".

Barry Brown
Emirates' Divisional Vice President
for Australasia



**sydney symphony
orchestra**

David Robertson
The Lowy Chair of Chief Conductor
and Artistic Director

MEET THE MUSIC

WEDNESDAY 8 MAY, 6.30PM

THURSDAY AFTERNOON SYMPHONY

THURSDAY 9 MAY, 1.30PM

EMIRATES METRO SERIES

FRIDAY 10 MAY, 8PM

.....
SYDNEY OPERA HOUSE CONCERT HALL



The Sydney Symphony celebrates Paul Goodchild

Jessica Cottis *conductor*

Paul Goodchild *trumpet*

ELLA MACENS (born 1991)

The Space Between Stars

(Wednesday only)

JEAN SIBELIUS (1865–1957)

Finlandia, Op. 26

(Thursday and Friday only)

WILLIAM LOVELOCK (1899–1986)

Concerto for Trumpet and Orchestra

Allegro

Moderato

Allegro – vivo – presto

INTERVAL

CARL NIELSEN (1865–1931)

Symphony No.4 The Inextinguishable, FS76 (Op.29)

Allegro –

Poco allegretto –

Poco adagio quasi andante –

Allegro



Wednesday's concert will be broadcast on ABC Classic on 15 May at 8pm.

.....
Pre-concert talk by Jessica Cottis in the Northern Foyer 45 minutes before the performance.

.....
Estimated durations: 10 minutes (Macens), 8 minutes (Sibelius), 17 minutes, 20 minute interval, 36 minutes.

.....
The concert will conclude at approximately 8pm (Wednesday), 3pm (Thursday), 9.30pm (Friday).



Cover image: Paul Goodchild
(Photo by Anthony Geernaert)



Principal Partner



© KAUPPO MIKKAS

Jessica Cottis *conductor*

Jessica Cottis is *The Times*' 'Classical Face to Watch' of 2019. She was Assistant Conductor of the Sydney Symphony Orchestra (2012-2014).

As guest conductor, Jessica Cottis has worked with orchestras such as the London Philharmonic, Royal Philharmonic, L'Orchestra Sinfonica di Milano Giuseppe Verdi and Orchestre Philharmonique de Monte-Carlo, as well as recording with the BBC Scottish Symphony Orchestra.

She has recently appeared with the Royal Northern Sinfonia, debuted with the English Chamber Orchestra in a program including the rarely-performed Britten/Purcell *Six Songs from Orpheus Britannicus*, conducted the Malaysian Philharmonic (works of women composers: Borisova-Ollas, Kats-Chernin and Pejačević), debuted with the Royal Liverpool Philharmonic, premiered the opera *The Monstrous Child* at the Royal Opera House, and debuted with the Los Angeles Philharmonic in a concert with Malcolm McDowell and LA Master Chorale entitled 'Kubrick's Sound Odyssey'. Often conducting 'films with live orchestra', in November Jessica Cottis conducted *Casino Royale* with the Czech National Symphony Orchestra in Switzerland and Germany.

Jessica Cottis was awarded a first class honours degree in organ, piano and musicology from the Australian National University and continued her studies as an organist with Marie-Claire Alain in Paris. She began conducting studies in 2006 with Colin Metters and Sir Colin Davis at the Royal Academy of Music. Cottis was awarded the Academy's top conducting prizes upon graduation in July 2009. Her international career was launched through close working relationships with mentors including Vladimir Ashkenazy and Donald Runnicles. From 2009 to 2011 she was Assistant Conductor at the BBC Scottish Symphony Orchestra.

A gifted communicator, Jessica Cottis has filmed projects for *Play School* (ABC Australia), *CBeebies* (BBC) and the Royal Opera House, conducted projects with organisations such as the National Youth Orchestra of Great Britain and Sistema Scotland, and led courses for female conductors with London's Royal Philharmonic Society.



Paul Goodchild

trumpet

Paul Goodchild is one of Australia's leading trumpet players, with his reputation as an outstanding orchestral, chamber and solo performer extending well beyond our shores. Paul first performed with the Sydney Symphony Orchestra at the 1974 Prom Concert, going on to perform as Principal Trumpet with the touring Bolshoi Ballet Orchestra, the D'Oyly Carte Opera Company (UK) and the Australian Opera Orchestra. At just 18, he was appointed a full-time member of the Sydney Symphony Orchestra.

In 1985, Paul took up the position as Associate Principal Trumpet with the Sydney Symphony, a position he still holds today. He is currently Acting Principal Trumpet of the Orchestra. As a member of the Sydney Symphony, Paul has toured extensively throughout the United States, Europe and Asia, as well as touring Singapore, China and Korea with the Adelaide Symphony Orchestra.

He is Principal Trumpet of many of Sydney's freelance orchestras including the Sydney Philharmonia Orchestra, Sydney Opera House Orchestra, Sydney Scoring Orchestra and Sydney Bach Orchestra. He has also appeared as Principal Trumpet with the Australian World Orchestra.

Many of Australia's leading composers, including Ross Edwards, Barry McKimm, David Stanhope, Matthew Hindson and Alan Holley, have written works especially for Paul.

Paul is Musical Director of the Waverley Bondi Beach Band, one of Sydney's leading brass bands and is the Artistic Director of Sydney Brass, one of Australia's oldest and most respected chamber music ensembles, which was founded in 1958 by his father Cliff. Paul is also a director of the Australian School Band and Orchestra Festival.

Paul works as a mentor with the Sydney Symphony's Education program, as well as a tutor for the Australian and Sydney youth orchestras, St Mary's Cathedral College and Sydney Brass' Emerging Artists Program. He was Lecturer in Trumpet at the Sydney Conservatorium for ten years, Guest Lecturer at the Newcastle and Wollongong Conservatoriums, tutor at numerous music camps, as well as teaching at his own private studio.

Paul has appeared on numerous recordings, and released a solo album in 2010, *Mixed Dozen*, featuring works by Matthew Hindson, Alan Holley, Leonard Bernstein and Arthur Honneger.

In July of 2016 Paul embarked on a highly successful tour of Croatia, Slovenia, Serbia and Albania, and last year undertook three European tours including the highly successful SSO tour in December. In April of 2018, Paul was soloist for *The Diggers' Requiem* in Amiens, France, commemorating the 100th Anniversary of the end of World War I, as well as performing with the Brass Band of Amiens in Villers Brettoneaux for their Anzac Day ceremonies.

ABOUT THE MUSIC

Ella Macens (born 1991) ***The Space Between Stars***

Sydney based composer Ella Macens is currently studying for a Master of Music in Composition at the Sydney Conservatorium of Music. As one of four selected to participate in the National Women Composers' Development Program, she has worked closely with a number of esteemed Australian musicians and ensembles, such as the Goldner String Quartet, the Tasmanian Symphony Orchestra, Sydney Philharmonia Choirs, percussionist Claire Edwardes, harpist Alice Giles and flautist Virginia Taylor, among others.

Ella Macens has studied composition in Australia and the UK, developing a passion for choral, orchestral and chamber music writing. Her work has been performed in Australia and Europe, and has been broadcast on both national and international radio. Growing up in a Latvian family has had a significant impact on her musical experiences and compositional style. She has been an active member of the Australian Latvian community, performing, composing and arranging music for various ensembles and occasions. The small Baltic nation of Latvia has a rich singing tradition which her compositional choices have embraced. She has received commissions from State Choir LATVIJA, The Song Company and Young Adelaide Voices. Her music has been performed by cellists Jānis Laurs and Ewen Bramble, pianist Michael Ierace, violinist Goetz Richter, the Sydney Conservatorium of Music Chamber Choir, the Jāzeps Vītols Latvian Academy of Music University Choir, and Latvian choir ANIMA.

In 2015 she was a composer in residence with Sydney Youth Orchestra, composing new works for their junior string ensembles Speer and Camerata Vibrata. In the same year she was also a composer in residence at Trinity Grammar School. She has participated in the GONDWANA National Choral School composer program where she worked closely with youth choir Cantorum under the guidance of Paul Stanhope, and composed a new piece for The Song Company under the guidance of The Song Company's Artistic Director Antony Pitts.

The composer writes:

When I began composing this work, I imagined the listener lying in an open field – the earth in total stillness. I imagined them gazing up at the night sky, watching as it glowed with millions of bright shining stars. I pondered the question, 'what is the space between stars? Is this space empty? Is this space silent? Could this space be charged with the energy of those who are no longer with us?'. Through this piece I wanted to convey the energy and magic of our night sky, and explore the power that I believe it holds. I wanted to explore the delicate and graceful elements, such as the flickering lights,



Ella Macens

**‘What is the space
between stars?
Is this space empty?
Is this space silent?
Could this space be
charged with the
energy of those who
are no longer with us?’**

the beautiful tones and the soft smudge of a falling star, as well as the bold and triumphant concept of enormous constellations surrounding us. *The Space Between Stars* is my second piece for symphony orchestra and was originally composed for the Tasmanian Symphony Orchestra in association with the Sydney Conservatorium of Music's inaugural National Women Composers' Development Program (2016-17). In October 2017 I had the opportunity to spend two days in Hobart with the TSO, workshopping my new ideas with the guidance of Australian composers Maria Grenfell and Matthew Hindson. The first performance of this work was presented by the Sydney Conservatorium of Music Symphony Orchestra on March 28, 2018 in the Verbruggen Hall under the baton of Eduardo Diazmuñoz.

There is nothing quite like the feeling you get when you stand in front of an orchestra and hear your music come to life for the first time, and for me this particular experience was simultaneously one of the most exhilarating yet overwhelming moments of my life as I relived the immediate grief surrounding the loss of my grandfather through the music. To my grandfather Artürs, who passed away while this piece was being composed, may you rest peacefully among the stars.

ELLA MACENS © 2018

The Space Between Stars requires an orchestra of 2 flutes [1 doubling piccolo] 2 oboes [1 doubling cor anglais], 2 clarinets, 2 bassoons, [1 doubling contrabassoon], 4 horns, 2 trumpets, 3 trombones, 1 tuba, timpani, percussion, harp and strings.

This is the Sydney Symphony Orchestra's first performance of the work.

Jean Sibelius

Finlandia, Op. 26

Once a staple of concert programs, *Finlandia* can still be heard frequently on radio and is usually the first piece on any CD called The Best of Sibelius, so it's important to note that *Finlandia* is to Sibelius' work what the '1812 Overture' is to Tchaikovsky's: it was very much a ceremonial piece, written for a specific occasion, that somehow took on a life of its own.

In 1893 Sibelius had created music to accompany a pageant staged by the Viipuri Student Corporation at Helsinki University, containing scenes from the history of the eastern Finnish province of Karelia. The three numbers Sibelius extracted from this music as his Karelia Suite became one of his first big successes, and among the first of his works to take his name beyond the Scandinavian countries.

The circumstances of *Finlandia*'s composition are remarkably similar. The Press Pension Celebrations of November 1899 were a thinly disguised attempt to create fighting fund in support of a free press, at a time when Finland's Russian rulers were vigilantly watchful of expressions of nationalist sentiment. Yet in Finland, as in so many other 'occupied territories' in Europe, nationalism was in the air – and as the dawn of a new century was near, an air of optimism too.

The three-day Celebrations culminated in a gala performance which included a series of historical tableaux, staged to Sibelius' music. There were six scenes in total, set in different periods of Finnish history, from ancient times to the late 19th century. It was for the final one, called *Finland Awakes!*, for which the piece we now know as *Finlandia* was created. This tableau was described by a Finnish newspaper as follows:

The powers of darkness menacing Finland had not succeeded in their terrible threats. Finland awakes. [Of] the great men of the time that adorn the pages of history, [stories] are told...[and] the beginnings of elementary education and the first steam locomotive are all recorded.

Given the narrative Sibelius was setting out to illustrate in this music, it's not difficult to read the snarling brass fanfares which open *Finlandia* as 'the powers of darkness' (which to the work's first audience would have been Russia under Czar Nicholas II); the contrasting chorale-like woodwind figure which follows as a prayer for better times, and the rumbustious, cymbal-clashing *Allegro* – which forms the bulk of the work – as the march of progress towards more enlightened times and, although this word could hardly be used for fear of censorship, independence.



Sibelius in his early 30s

Keynotes

SIBELIUS

Born Hämeenlinna, 1865
Died Ainola, 1957

SIBELIUS AND FINNISH NATIONALISM

Finland had been a province, and later a Grand Duchy, of Sweden for six centuries before becoming part of the Russian empire in 1809, from which it only achieved independence after the Russian Revolution in 1917.

The Finnish language (unrelated to the Indo-European family) possesses a large and ancient literature of poetic cycles dedicated to mythic heroes. These 'runes' were, like epic poetry everywhere, sung at communal events. 'Rune-singing' continued well into the 19th century, until, in its last decade, the Russian government began a program of active repression of Finnish language and custom.

As part of the Swedish-speaking minority in Finland, Swedish-speaker Sibelius hadn't given much thought to the traditional mythology of the Finns until his engagement in 1890 to Aino Järnefelt, whose family was very pro-Finnish; Järnefelt's enthusiasm inspired him to learn the language and start reading its literature.

Following a concert performance of the tableaux music a month after the Press Pension event, *Finlandia*'s success was assured. The work was also part of the Helsinki Philharmonic Orchestra's repertoire on a European tour, which culminated in concerts at the 1900 Paris Exposition. By then, *Finlandia*'s reputation as a flag-waver for Finnish patriotism had made the authorities nervous, so to avoid the possibility of ruffled Russian sensitivities, the work was called *Vaterland* or *La Patrie* once the Helsinki Orchestra's tour took them beyond Scandinavia.

Even with a title of determined inoffensiveness, the work made a tremendous impact wherever it was played, and remains the composer's best-known piece. Many years after its debut Sibelius, very much aware of the work's popularity, was moved to comment: 'Why does this tone-poem catch on with the public? I suppose because of its plain air style. The themes on which it is based came to me directly. Pure inspiration.'

PHILLIP SAMETZ © 2007

Finlandia calls for an orchestra of double winds, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion and strings.

The Sydney Symphony Orchestra first performed *Finlandia* on 3 November 1939, under Malcolm Sargent and most recently in December 2010 under Vladimir Ashkenazy.

**'The powers of
darkness menacing
Finland had not
succeeded in their
terrible threats.'**

William Lovelock

Concerto for Trumpet and Orchestra

Allegro

Moderato

Allegro – vivo – presto

Paul Goodchild *trumpet*

Lovelock was nearing 60 when he arrived in this country in 1956, so is an unlikely contender for the title 'Australian composer', but the almost three decades he spent in Australia were his most productive.

Though Lovelock was able to overcome his early ambition to be a cathedral organist, 'which I now feel would have been a fate worse than death', he remained a staunch musical conservative. Once he admitted: 'In the strict sense of the word, I am a "contemporary" composer myself, but the only problems I find are (a) trying to satisfy whatever I possess by way of an artistic conscience, and (b) giving pleasure, entertainment, or whatever you like to call it, to any potential audience; and incidentally to write for the performers, rather than against them.'

True to the English organist in him, Lovelock is at his best in music with ceremonial or pastoral overtones, such as the Sinfonia Concertante for organ, the Viola Concerto and the Trumpet Concerto. Lovelock's Trumpet Concerto was written in 1968 (with funds from the Australasian Performing Right Association) for Sydney-based trumpeter John Robertson to record for RCA Records with the Sydney Symphony Orchestra, conducted by Joseph Post.

Of its three movements, the first and longest alternates a fanfare-like main theme (first heard in the orchestral introduction, then repeated by the soloist) with slower, lyrical episodes. These are precursors of the mood of the second movement (*Moderato*), which begins in G minor – its distinctively English pastoral mood set by the horn in the opening bars. The main theme of the final *Allegro* is based on the same melodies as made up that of the first movement, this time cast in triple metre. Momentary variety is introduced in a short waltz-like interlude (based on music from the second movement), but it does little more than interrupt the movement's gradual accelerando towards the *Vivo* cadenza for the solo trumpet and the final swirling *Presto*.

GRAEME SKINNER © 1990

The Lovelock Trumpet Concerto requires an orchestra of solo trumpet, pairs of woodwinds, 4 horns, 3 trombones, timpani, percussion and strings.

This is the Sydney Symphony Orchestra's first performance of the work.

Keynotes

LOVELOCK

Born London, 1899

Died Shipston-on-Stour, 1986

William Lovelock was born in London in 1899. While at school he served as chapel organist from the age of 12, and at 16 won an organ scholarship to Trinity College of Music. During the 1930s, while teaching at the same institution, he wrote the first of his numerous popular textbooks for college music students, some of which are still in use. Later, as a roving examiner for the College he spent a six-year stint in Asia, ending up in the Indian Army for a period during the Second World War. He came to Australia in 1956 to become first director of the Queensland Conservatorium of Music. He relinquished the post three years later, but stayed on in Brisbane where he found he had the time and freedom to compose seriously.

TRUMPET CONCERTO

Of the work, Lovelock himself wrote: 'It is designed largely as a virtuoso work, to display as many aspects as possible of the soloist's technique, and does not pretend to any great seriousness of thought. Its aim, apart from giving the soloist plenty to do, is simply to entertain.'



Lovelock

Carl Nielsen

Symphony No.4 *The Inextinguishable*, FS76 (Op.29)

Allegro –

Poco allegretto –

Poco adagio quasi andante –

Allegro

Carl Nielsen's private correspondence reveals the extent to which he was devastated by the horrors of the great European war that erupted in 1914, and how the conflict influenced the new symphony he began writing in that year: 'I have an idea about a duel between two kettledrums, something about the war.'

Because his native Denmark was not involved in the war, Nielsen had a neutral's clear view of the humanitarian issues, unclouded by what he saw as the diseased loyalties of nationalism. He seemed to believe that only through destruction of the old order – a total 'Götterdämmerung' as it were – could humanity be resurrected, purified, from its ashes. And, in terms of his new symphony, that there is implicit in evolution an 'elemental will to life' which ensures the survival of life in the face of almost any catastrophe.

Nielsen expressed this 'elemental will to life' in the title of his symphony, *The Inextinguishable*. He explained it in a published note: 'Life is unquenchable and inextinguishable; yesterday, today and tomorrow, life was, is, and will be in struggle, conflict, procreation and destruction; and everything returns.' And he argued that music was peculiarly suited to the direct expression of such a concept: 'Music *is* life and, like life, inextinguishable.'

If Nielsen's previous symphony, the *Sinfonia espansiva*, was the apotheosis of joy in living and the culmination of the untroubled optimism of his first three symphonies, the *Inextinguishable* introduces a new note of elemental conflict which would persist through this and both his subsequent symphonies. Where the Third Symphony had at last silenced all criticism of his music at home, the Fourth was to make the first breakthrough in the international arena, with performances in Stockholm, Warsaw, London, Bournemouth, Paris and St Louis (though true international recognition of Nielsen as one of the 20th century's great symphonists would not come until the 1950s).

In the Fourth, Nielsen significantly advances his characteristic 'organic' style of composition – music growing out of itself during the process of composition – to the extent that the four movements, although distinct in themselves, are not self-sufficient and are linked into a continuous whole. Nielsen gave his symphony a title but not a program. The work stands as music, not on his published explanation of the title.



Nielsen

Keynotes

NIELSEN

Born Funen, 1865

Died Copenhagen, 1931

Nielsen was born on the island of Funen. His family was extremely poor, but his mother introduced him to folk-song which she sang 'as if she were longing for something far away beyond the farthest trees of the land'. His father played violin and cornet in a local amateur band. Carl soon joined the band, initially as a violinist. Soon after, he joined a military band in Odense, playing signal horn and trombone, where he came to the notice of local authorities who arranged for him to study at the Copenhagen Conservatorium. Nielsen was not a brilliant student, but he did become avidly interested in philosophy, art and language – all elements which had a profound influence on his music.

SYMPHONY NO.4

The Fourth Symphony was Nielsen's breakthrough work into the wider world of European music making – appropriately so as it celebrates the unquenchable nature of life. The 'elemental will to live' was being played out in the First World War as Nielsen worked on the piece in neutral Denmark between 1914 and 1916, when the symphony was premiered, and its four movements contain Nielsen's reaction to the appalling violence engulfing Europe.

A man with short, spiky white hair and glasses, wearing a dark suit, white shirt, and dark tie, is holding a silver trumpet. He is looking upwards and to the right with a thoughtful or appreciative expression. The background is a plain, light-colored wall. The text "Thank you!" is overlaid on the left side of the image in a white, serif font.

Thank you!

On behalf of the entire Sydney Symphony Orchestra, thank you for your generous support. We're lucky to have an extraordinary family of supporters who make what we do possible – our donors, our subscribers and our many patrons.

For our Associate Principal Trumpet Paul Goodchild, the Sydney Symphony has always been family. Paul's father, Cliff, was Principal Tuba of the Orchestra for 36 years from 1951–1987 and Paul has continued the Goodchild association over the last 40 years.

Today we're celebrating Paul's contribution to the Orchestra with a work that's close to his heart, William Lovelock's Trumpet Concerto.

We would also like to acknowledge the special role you play which ensures that the magic of live orchestral music will continue to bring joy to our community.

You make the music happen.

Thank you for being part of the Sydney Symphony family.

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Unlike his preceding symphonies, the *Inextinguishable* begins with violence. And there will be more before it ends. In the seething turmoil of the opening, there is already conflict between the winds and strings, while the timpani hammer out a traditionally 'diabolic' tritone. As the chaos subsides, clarinets introduce a serenely pastoral-sounding melody which will ultimately prove the vehicle for achieving order out of the opening chaos.

The theme returns briefly, and assertively, in the recapitulation, after a turbulent development section. It is now in E major, which will prove to be the key symbolising the principle of evolution and the inextinguishability of the will for life. But the achievement is short-lived and the movement gives way to a pair of central movements which take us away from war to a realm of relative peace. The *Allegretto*, in the key of G, is a delicate intermezzo. But the strings, anxious to press on to the key of E, eventually break in with great intensity and establish the slow movement, *Poco adagio*, on a plateau which is, indeed, E major, with a melody on solo violin. It builds to a climax, supported powerfully by trumpets and drums. But though this is the right key, it is not the right melody (the originally demure second subject of the first movement), and the music fades into limbo.

On a sudden crescendo the violins leap into action and launch the finale purposefully in A major. But there are disruptions, dissonances: further conflict must precede the eventual resolution. A ferocious battle breaks out between two sets of timpani, hurling diabolic tritones at each other from opposite sides of the orchestra. Just as the cross confounds the devil, so intervals of the perfect fourth and fifth combat the so-called 'devil in music'. Thus Nielsen's orchestra overcomes the crisis and the first-movement theme is freed to charge on, with ever-increasing intensity and momentum, to its destiny of unchallenged supremacy in E major.

ABRIDGED FROM ANTHONY CANE © 2002

Nielsen's Fourth Symphony requires an orchestra of triple winds (including piccolo and contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, 2 sets of timpani and strings.

The Sydney Symphony Orchestra gave the Australian premiere of Nielsen's Fourth Symphony on 30 August 1952 under Joseph Post, and most recently performed it in May 1987 under Hiroyuki Iwaki.

The *Inextinguishable* introduces a new note of elemental conflict which would persist through this and both his subsequent symphonies.



Jerisjärvi, Finland



sydney symphony orchestra

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SYDNEY SYMPHONY ORCHESTRA

PHOTO: KEITH SAUNDERS



DAVID ROBERTSON

THE LOWY CHAIR OF CONDUCTOR AND ARTISTIC DIRECTOR

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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.

Well on its way to becoming the premier orchestra of the Asia Pacific region, the Sydney Symphony Orchestra has toured China on five occasions, and in 2014 won the arts category in the Australian Government's inaugural Australia-China Achievement Awards, recognising ground-breaking work in nurturing the cultural and artistic relationship between the two nations.

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. 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 Learning and Engagement 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 commissions. Recent premieres have included major works by Ross Edwards, Lee Bracegirdle, Gordon Kerry, Mary Finsterer, Nigel Westlake, Paul Stanhope and Georges Lentz, and recordings of music by Brett Dean have been released on both the BIS and SSO Live labels.

Other releases on the SSO Live label, established in 2006, include performances conducted by Alexander Lazarev, Sir Charles Mackerras and David Robertson, as well as the complete Mahler symphonies conducted by Vladimir Ashkenazy.

2019 is David Robertson's sixth season as Chief Conductor and Artistic Director.

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PHOTO: KEITH SAUNDERS

The Hon Jane Mathews AO pictured with percussionist Timothy Constable, who says "the Orchestra is very lucky to have a dear friend like Jane! For many years she has been our champion, commissioning new music and personally supporting my chair. What a legend!"

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Stuart Challenger, Sydney Symphony Orchestra Chief Conductor and Artistic Director 1987–1991

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