

SYDNEY FESTIVAL

6-28 JAN 2018



SYMPHONY UNDER THE STARS

SYDNEY SYMPHONY ORCHESTRA | AUSTRALIA



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THE CRESCENT
PARRAMATTA PARK
20 JANUARY
120 MINS

Benjamin Northey conductor
Paul Goodchild trumpet
Sydney Symphony Orchestra

PROGRAM

Hector Berlioz (French, 1803–1869)

Roman Carnival – Overture

Camille Saint-Saëns (French, 1835–1921)

Danse macabre

Claude Debussy (French, 1862–1918)

orchestrated by Lucien Cailliet

Clair de lune (Moonlight)

Joseph Haydn (Austrian, 1732–1809)

First movement (Allegro) from Trumpet Concerto in E flat major

John Williams (American, born 1932)

Adventures on Earth from E.T. the Extra-Terrestrial

INTERVAL

Mikhail Glinka (Russian, 1804–1857)

Overture to the opera *Ruslan and Ludmila*

Williams

Princess Leia's Theme from *Star Wars*

Saint-Saëns

Bacchanale from the opera *Samson et Dalila*

Jules Massenet (French, 1842–1912)

Méditation from the opera *Thais*

Pyotr Ilyich Tchaikovsky (Russian, 1840–1893)

1812 – Festival Overture

BEFORE THE MAIN EVENT

Supporting the Sydney Symphony Orchestra tonight, Western Sydney's brightest young classical musicians will take to Parramatta Park's Crescent stage from 6.30pm for a high-energy, uplifting program of popular classics as you've never seen before. You'll witness two bold and exciting ensembles presented by Resonance Concerts and Events: one brass and one percussion, featuring talented students ranging from 15 years to emerging professional performers in their 20s.

Led by artistic directors Cameron Gregory and Paul Goodchild, the young musicians will also be mentored by Sydney Symphony Orchestra brass and percussion Fellows as part of their artistic development. Breaking from tradition, the percussion ensemble will feature a less conventional combination of sounds, including a DJ and the vocal stylings of renowned Australian beatboxer Chris Gale. The brass ensemble will also perform a range of popular excerpts from the ballet *La Peri* and the opera *Carmen*, ahead of a climactic finale. Tonight's pre-concert event is supported by the NSW Government through Create NSW.

TELL US WHAT YOU THINK AND WIN!

Click [here](#) to complete a short survey and go in the draw to win a \$150 gift voucher, thanks to Westfield Parramatta.

Don't miss upcoming Parramatta Park events. Sign up for Parrapark News [here](#).

ABOUT THE MUSIC

Tonight's Symphony Under the Stars takes place under the Southern Cross, but – for the most part – we'll spend the evening in France and Russia of the 19th century with music that is full of colour, excitement and beauty. Along the way, the greatest film composer of our age transports us to the stars themselves!

Berlioz's **Roman Carnival** is a clever salvage operation, rescuing the best moments from his first attempt at an opera, *Benvenuto Cellini*. The setting is Carnival time in Rome – a festival of madness and mayhem.

There's more madness in Saint-Saëns' spectacular **Danse macabre**. 'Death' plays his fiddle in a midnight churchyard (a solo violin with its top string tuned down), skeletons dance (clattering xylophone) and a parody of the *Dies irae* chant from the Latin mass for the dead reinforces the spirit of gloom and grotesquerie!

Clair de lune began life as piano music and there would be more than a few pianists in the audience tonight who've played it themselves. Debussy's inspiration was a poem by Paul Verlaine, and the music captures the atmosphere of an 18th-century night-time garden party.

With **Haydn's Trumpet Concerto** the concert enters the 18th century for real. Haydn's last and finest concerto was composed in 1796 to show off the virtuoso potential of a newly invented instrument: the keyed trumpet.

Tonight, American film composer **John Williams** is represented by two pieces: the fanfare exhilaration and nervous excitement of **Adventures on Earth** from *E.T. the Extra-Terrestrial* and the noble melancholy of **Princess Leia's Theme** from the film responsible for restoring symphonic sound to the modern soundtrack.

Glinka's music was, to borrow a phrase from Tchaikovsky, the 'acorn from which the oak of Russian music grew'. His fairy-tale opera **Ruslan and Ludmila** tells of the princess Ludmila, who is abducted by an evil sorcerer. Her fiancé Ruslan sets out to bring her back, and after enchantments, ordeals and betrayals, he is reunited with his beloved. The opera ends (and the overture begins) with the people of Kiev rejoicing.

Saint-Saëns' sensuous and exotic **Bacchanale** is the most popular highlight from his opera *Samson et Dalila*. As the Philistines celebrate the downfall of their Hebrew enemies, Delilah enters bearing wine: 'Though dawn is already on the hills, let us continue our revels and forget the woes of the day!'

In Massenet's opera *Thaïs*, the beautiful courtesan Thaïs experiences a religious conversion. The **Méditation** is a simple, exquisitely graceful melody for solo violin, pensively floating over harp arpeggios – balm for the soul. The solo is played by tonight's concertmaster, Kirsten Williams.

The traditional finale for *Symphony Under the Stars* is Tchaikovsky's **1812 Festival Overture** (1883) – a 'battle symphony' with cannons and bells. It was written to commemorate the comprehensive trouncing of Napoleon in the face of the Russian army and the Russian winter. Tchaikovsky uses national tunes to depict the two armies. He begins with an ancient Russian chant: solemn, noble and passionate. Fanfares and sparrings of 'La Marseillaise' enter the melee, but ultimately yield to cannon-fire and 'God Save the Tsar'. The military outcome in the music is accurate enough, but as a historical record the overture leaves a lot to be desired: the Russian national anthem wasn't adopted until 1834, and the revolutionary and anti-authoritarian 'Marseillaise' was banned in Napoleon's Empire!

Sydney Symphony Orchestra © 2018

ABOUT THE ARTISTS



Photo: Ross Calla



Photo: Patrick Boland

BENJAMIN NORTHEY **CONDUCTOR**

Benjamin Northey is Chief Conductor of the Christchurch Symphony Orchestra and Associate Conductor of the Melbourne Symphony Orchestra. He was previously Resident Guest Conductor of the Australia Pro Arte Chamber Orchestra (2002–2006) and Principal Conductor of the Melbourne Chamber Orchestra (2007–2010). He also appears regularly as a guest conductor with all the major Australian symphony orchestras, as well as Opera Australia, Victorian Opera and State Opera of South Australia.

His international appearances include concerts with the London Philharmonic Orchestra, Tokyo Philharmonic Orchestra, Mozarteum Orchestra Salzburg, Hong Kong Philharmonic, National Symphony Orchestra of Colombia, Malaysian Philharmonic, Auckland Philharmonia and New Zealand Symphony Orchestra.

Benjamin Northey studied conducting with John Hopkins at the University of Melbourne Conservatorium of Music, with Leif Segerstam and Atso Almila at the Sibelius Academy, and with Jorma Panula at the Stockholm Royal College of Music.

With a progressive and diverse approach to repertoire, he has collaborated with a broad range of artists, including Maxim Vengerov, Julian Rachlin, Karen Gomyo, Piers Lane, Alban Gerhardt, Johannes Moser, Piers Lane, Amy Dickson, Slava Grigoryan and Marc-André Hamelin.

He is a regular guest of the SSO and recent engagements have included an all-Rautavaara program in the 2016 Sydney Festival and concerts featuring Kate Miller-Heidke and Megan Washington.

PAUL GOODCHILD **TRUMPET**

Paul Goodchild studied with his father Cliff Goodchild and first performed with the SSO in 1974, becoming a full-time member at 18. After a year furthering his studies in Europe, in 1985 he rejoined the SSO as Associate Principal Trumpet. He now holds the distinguished position of longest-serving member of the orchestra.

He has toured the USA, Europe, Japan, Taiwan and Asia with the SSO and will return to Europe with the orchestra in 2018. In 2016 he toured south-eastern Europe, performing recitals and engaging in masterclasses at the major schools of music. 2018 highlights will include the new *Digger's Requiem* in Amiens, France, and the Podium Festival in Croatia.

Leading Australian composers have written works for him, including Carl Vine, Ross Edwards, and Matthew Hindson, and in 2005 he premiered Alan Holley's concerto *Doppler's Web* with the SSO.

He is Musical Director of the Waverley Bondi Beach Band and Artistic Director of Sydney Brass, formed in 1958 by his father and celebrating its 60th anniversary.

Highly regarded as a teacher, he works as a mentor with the SSO's educational programs, the Australian and Sydney youth orchestras, and the Sydney Brass Emerging Artists Program, and has held positions at the Sydney, Newcastle and Wollongong conservatoriums. In 2014 he was appointed Brass Coordinator at The Scots College.



Photo: Keith Saunders

SYDNEY SYMPHONY ORCHESTRA

David Robertson *Chief Conductor and Artistic Director*
PATRON Her Excellency Professor Marie Bashir AC CVO

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 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 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, 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, developing audiences and engaging the participation of young people, and the orchestra promotes the work of Australian composers through performances, recordings and its commissioning program.

sydneysymphony.com

SYDNEY SYMPHONY ORCHESTRA

THE MUSICIANS

FIRST VIOLINS

Kirsten Williams

Associate Concertmaster

Lerida Delbridge

Assistant Concertmaster

Georges Lentz

Emily Long

Alexandra Mitchell

Alexander Norton

Anna Skálová

Toby Aan*

Sercan Danis°

Elizabeth Jones°

Thibaud Pavlovic-Hobba*

Emily Qin°

Cristina Vaszilcsin°

SECOND VIOLINS

Marina Marsden *Principal*

Emma Jezek *Assistant Principal*

Alice Bartsch

Rebecca Gill

Emma Hayes

Shuti Huang

Monique Irik

Stan W Kornel

Benjamin Li

Maja Verunica

Caroline Hopson*

Benjamin Tjoa*

VIOLAS

Roger Benedict *Principal*

Justin Williams *Assistant Principal*

Sandro Costantino

Rosemary Curtin

Graham Hennings

Stuart Johnson

Justine Marsden

Amanda Verner

Leonid Volovelsky

Jacqueline Cronin*

CELLOS

Elizabeth Neville *Assistant Principal*

Kristy Conrau

Fenella Gill

Christopher Pidcock

David Wickham

Rowena Macneish*

Daniel Pini*

Paul Stender*

DOUBLE BASSES

Kees Boersma *Principal*

Alex Henery *Principal*

David Campbell

Steven Larson

Jaan Pallandi

Josef Bisits°

FLUTES

Lisa Osmialowski* *Principal*

Carolyn Harris

Rachel Howie*

OBOES

Shefali Pryor *Associate Principal*

David Papp

Alexandre Oguey *Principal Cor Anglais*

CLARINETS

Benjamin Mellefont* *Principal*

Magdalenna Krstevska*

Alexei Dupressoir* *Principal Bass Clarinet*

BASSOONS

Todd Gibson-Cornish *Principal*

Fiona McNamara

Melissa Woodroffe°

HORNS

Nick Mooney* *Principal*

Marnie Sebire

Aidan Gabriels*

Lee Wadenpfohl°

Alice Yang*

TRUMPETS

Paul Goodchild *Associate Principal*

Owen Morris* *Principal*

Anthony Heinrichs

Daniel Henderson°

TROMBONES

Ronald Prussing *Principal*

Amanda Tillett*

Colin Burrows* *Principal Bass Trombone*

TUBA

Perry Hoogendijk°

TIMPANI

Mark Robinson *Assistant Principal*

PERCUSSION

Rebecca Lagos *Principal*

Timothy Constable

Sami Butler*

Brian Nixon°

HARP

Louise Johnson *Principal*

KEYBOARD

Catherine Davis* *Principal*

° = Contract Musician

* = Guest Musician