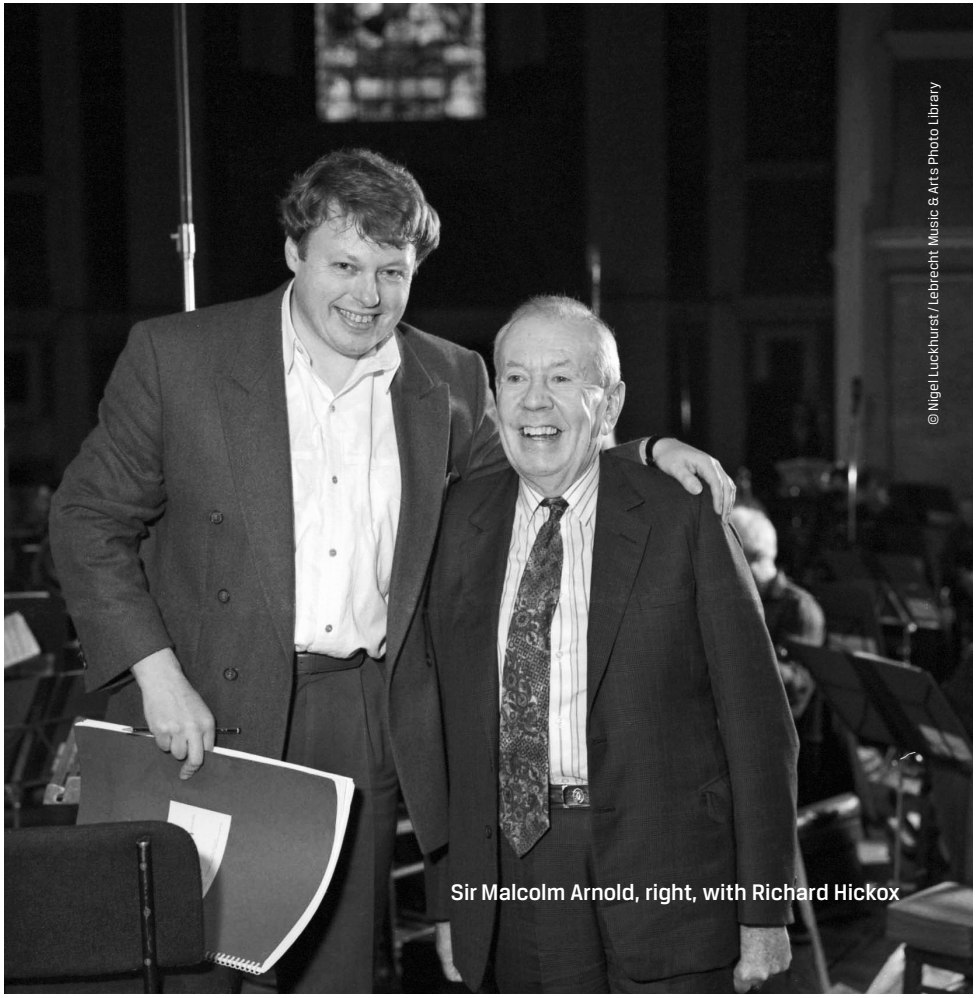
classic CHANDOS

SIR MALCOLM ARNOLD

Complete Symphonies

London Symphony Orchestra **Richard Hickox**

BBC Philharmonic **Rumon Gamba**



Sir Malcolm Arnold, right, with Richard Hickox

Sir Malcolm Arnold (1921 – 2006)

COMPACT DISC ONE

		Symphony No. 1, Op. 22*	**30:17**
1	I	Allegro	12:11
2	II	Andantino	10:06
3	III	Vivace con fuoco – Alla marcia – Maestoso	8:00
		Symphony No. 2, Op. 40*	**31:04**
4	I	Allegretto	6:21
5	II	Vivace	4:35
6	III	Lento	13:53
7	IV	Allegro con brio – Lento molto e maestoso	6:11
			TT 61:29

COMPACT DISC TWO

		Symphony No. 3, Op. 63*	**33:50**
1	I	Allegro – Vivace	12:20
2	II	Lento	14:16
3	III	Allegro con brio – Presto	7:13
		Symphony No. 4, Op. 71*	**40:36**
4	I	Allegro – Poco più mosso – Tempo I	13:59
5	II	Vivace ma non troppo	4:57
6	III	Andantino	13:06
7	IV	Con fuoco – Alla marcia – Tempo I – Maestoso – Allegro molto	8:33
			TT 74:30

COMPACT DISC THREE

		Symphony No. 5, Op. 74*	**32:30**
1	I	Tempestuoso	9:48
2	II	Andante con moto – Adagio	11:26
3	III	Con fuoco	5:01
4	IV	Risoluto – Lento	6:11
		Symphony No. 6, Op. 95*	**25:17**
5	I	Energico	7:50
6	II	Lento – Allegretto – Lento	10:50
7	III	Con fuoco	6:34
		Symphony No. 8, Op. 124†	**24:36**
8	I	Allegro	10:18
9	II	Andantino	8:23
10	III	Vivace	5:42
			TT 82:31

COMPACT DISC FOUR

		Symphony No. 7, Op. 113†	**31:55**
1	I	Allegro energico	13:19
2	II	Andante con moto – Molto vivace – Lento **Paul Reynolds** trombone	12:05
3	III	Allegro – Allegretto – Allegro – Allegretto – Allegro	6:29
		Symphony No. 9, Op. 128†	**47:09**
4	I	Vivace – Allargando	8:47
5	II	Allegretto	8:02
6	III	Giubiloso	5:58
7	IV	Lento	24:14
			TT 79:10

London Symphony Orchestra*
BBC Philharmonic†
Yuri Torchinsky leader
Richard Hickox*
Rumon Gamba†


Greg Barrett
Richard Hickox

Arnold:
The Complete Symphonies

Introduction

Any listener who knows the music of Malcolm Arnold only in the context of those brilliantly witty works on which his reputation has largely rested will receive something of a musical shock in encountering for the first time the extraordinary depth of feeling and stylistic eclecticism which characterize the composer's nine symphonies, the most recent of which was premiered in 1992 under the late Sir Charles Groves. Although each symphony inhabits its own individual sound world, the wide range of influences which have gone to shape Arnold's distinctive symphonic idiom may be readily disentangled. In 1956 the composer singled out the freshness and originality of Berlioz as a potent model, and praised Sibelius (whose expansive orchestral landscapes Arnold's symphonies often recall) for the way in which his music achieves a 'perfect unity and form in performance, and yet to the eye there is no apparent connection at all between the musical statements'. Those analysts who have been prepared to devote to Arnold's symphonies the serious scholarly attention they deserve have observed a similar phenomenon: his absorption of influences as diverse as jazz (a passion of the composer's since first hearing Louis Armstrong play at Bournemouth in 1933) and Mahler (whose symphonies had a significant impact on Arnold during his years as principal trumpet of the London Philharmonic Orchestra in the 1940s) frequently leads to disconcerting juxtapositions of stylistic extremes within the confines of a single movement.

Like Mahler, Arnold has the ability to incorporate strong echoes of popular musical idioms into his symphonic arguments and, by a process of parodistic distortion which contradicts the superficially jovial effect they produce, uncannily suggest the dark side of the human condition. Such overt use of gestures drawn from 'light' music can prove dangerously susceptible to critical misinterpretation; indeed, Arnold has in the past been so frequently criticized for alleged superficiality that Donald Mitchell suggested in an important radio broadcast on the composer's achievements in 1977 that he had become a victim of 'the curse of popularity'. Elsewhere, Mitchell has tellingly likened Arnold to Dickens; both are capable of providing great entertainment and side-splitting comedy, but beneath the vivid and colourful exteriors

of their creations flows a continuous and disturbing undercurrent of human frailty.

Symphonies Nos 1 and 2

Arnold relinquished his position with the LPO in 1948, when he was awarded the coveted Mendelssohn Scholarship and consequently decided to pursue a full-time career as a professional composer. Symphony No. 1 dates from this period, having been completed in 1949. The work had not been commissioned (a circumstance clearly indicating it originated from inner conviction rather than occasional demand), and the score displays a craftsman like approach to musical architecture entirely appropriate to a first essay in the genre. The symphony had to wait two years for its first performance on 6 July 1951 at the Cheltenham Festival, on which occasion the composer conducted the Hallé Orchestra; it was first heard in London four months later, when the LPO performed it under Arnold's baton at the Royal Festival Hall.

The First Symphony was notable in revealing the seminal influence of Sibelius, whose symphonies had achieved a considerable popularity in England; their style had already had a significant impact on the idiom of Walton's First Symphony in 1935. In Arnold's case, Sibelian hallmarks are present in the rhetorical brass writing and fondness for paired woodwind scoring, the latter often moving in parallel thirds (as in the first movement of Arnold's Third Symphony, composed in 1957). The Finnish composer is further recalled in the second movement, cast in the character of a lyrical intermezzo but including two dramatic interjections from brass and percussion.

It is in the two outer movements, however, that Arnold's symphonic language acquires a considerable degree of structural cogency without sacrificing the diversity of stylistic allusion which is so typical of his art.
The first movement is characterized by a rigorous motivic discipline in which virtually all thematic material derives from a single cell: its intervallic pattern, comprising a third contained within a perfect fourth, is sometimes heard melodically but is equally present in nervous patterns of accompanying semiquaver ostinati. Harmonic dynamism in this movement is partly achieved by a tritonal tension between chords of A flat minor and the tonic D minor: both triads are superimposed in the climactic chords of the closing bars. The finale is an accomplished essay in exuberant counterpoint, foreshadowing the fugal finale of the Fourth Symphony (1960). The subject, cast in the 6/8 metre of traditional hunting rondos, is presented in three expositions before undergoing a transformation into an eccentric march; the movement then culminates in a maestoso coda built on a timpani ostinato deriving from the first three notes of the

fugue subject. The curious march interlude is another feature looking ahead to the Fourth Symphony's finale (during which a vigorous march again interrupts the contrapuntal flow), and may carry autobiographical significance. Arnold's experiences in the Army had been less than happy, and were terminated in early 1945 by a self-inflicted gunshot wound.

Arnold's Symphony No. 2 was commissioned by the Winter Gardens Society of Bournemouth and completed on 9 February 1953, receiving its first performance by the Bournemouth Municipal Orchestra (then celebrating its diamond jubilee) under Charles Groves on 25 May. The universal success of the Second Symphony did much to secure Arnold's growing international reputation, with performances subsequently taking place in Grenoble and Vancouver (both in 1954), Chicago (1956), Cape Town (1957) and Sydney (1963). The work was first broadcast (by the BBC Scottish Orchestra under Alexander Gibson) in February 1954, and went on to become the first of Arnold's symphonies to be commercially recorded.

The first movement is cast in sonata form, commencing with a genial first subject in triple time which recalls certain melodic traits characteristic of Mahler's *Ländler* style. The mood is predominantly lyrical; as Donald Mitchell observed of Arnold's work in general, the composer 'pours out tunes as if he were unaware that much music in our century has had to get along without them'. From the tonic E flat major, the music moves by way of a transitional theme (featuring parallel woodwind thirds again redolent of Sibelius) to A major, thus preserving the tritonal tension found in the First Symphony. The recapitulation includes a modest but effective structural innovation: the second subject is restated between the first and second statements of the first subject – an alteration in the expected sequence of events which displaces the transition, forcing it to make its delayed reappearance as the movement's coda. The second movement is a ternary scherzo in which both harmony and melody rely heavily on patterns of superimposed thirds. The funereal third movement was described by Groves (to whom the work is dedicated) as an 'elegy of tragic power, superbly sustained'; this profound orchestral lament threads its way through passages of unstable chromaticism, but eventually finds ambiguous repose in a superbly orchestrated dialogue of luminously throbbing chords (again built up from superimposed thirds) passed between brass and strings. The cheerful finale recalls the buoyant style of Arnold's perennially popular *English Dances*, its course only checked by the interruption of two fugal episodes, the first vigorously initiated by the brass and the second scored more elusively for bassoon and strings above a subdued timpani ostinato.

Symphonies Nos 3 & 4

'No-one pretends this is great music' commented the BBC announcer at the end of the premiere of Malcolm Arnold's *Fantasy for Audience and Orchestra* on the last night of the 1970 Proms, 'but it is excellent entertainment'. Many think of Arnold the musical prankster, a clown, a purveyor of light easily-approachable middle-of-the road music *a* la Eric Coates or Charles Williams. But even clowns have their dark side – and it can be very dark (e.g. *Pagliacci)* and those for whom works like *A Grand, Grand Overture* bring a smile to the features are likely to have it wiped off them pretty smartly if they hear a piece like the second movement of Symphony No. 3. But – and this is a crucial point – Arnold does not merely keep one side of his compositional character to service his 'light' music and another for his so-called 'serious' works. The two worlds are often in collision; as Donald Mitchell has pointed out, part of Arnold's originality lies in the way he seems compelled to 'qualify his own happiness'. We shall note many instances of this in Symphony No. 4. But whatever mode Arnold chooses to adopt, the result is always a tonic experience for the listener: mainly because a) of his stock of memorable melodic material; b) the music always sounds well, is beautifully, professionally turned and finished and c) we have here a composer of marked individuality whose fingerprints are on every page he writes. When one can say that of a composer it puts him automatically in a very special category; and right from the start there were those who recognised Arnold's quality or potential as one of the outstanding musicians of his generation. Always a law unto himself, Arnold as a student fled the Royal College of Music and wrote the then Director, Sir George Dyson, a strongly worded letter setting forth in detail everything he thought was wrong with the institution. Dyson, who for all his surface unapproachability was a man who cared deeply for the welfare of his students, wrote back simply 'Dear Malcolm – you have a brilliant future: please come back'. Arnold went back.

Symphony No. 3 was commissioned by the Royal Liverpool Philharmonic Society and first performed by the Royal Liverpool Philharmonic Orchestra under John Pritchard in December 1957. For the most part it is a tragic work though what exactly the tragedy consists of not even the composer would – or could – tell us. He would say it was simply an expression of how he was feeling at the time. The long, bleakly expressive melody for violas and celli – first heard after a brief introduction featuring the woodwinds – is the main thematic element of the first movement. A high solo oboe tries to infuse some warmth, not very successfully: its last two notes are parodistically (if not sadistically) picked

up by the rest of the orchestra and thrown about from one section to another. The slow movement – one of Arnold's most desolate utterances – is all raw cold and bitter skies, one of those vast Sibelian landscapes-of-the-mind which remain unfathomable from first to last – 'North Sea Music' is what Percy Grainger would have termed it. It is based, concentratedly and almost exclusively, on the tiny rhythmic motif announced in bars 2 and 4, and, unusually for a slow movement, ends with repeated chords fortissimo. The finale brings what appears to be a complete change of mood, and will immediately appeal to those who remember the middle-of-the-road orchestral style of the post-war decade. Arnold grew into this, employed it in many of his numerous film scores, and occasionally brought it into the concert hall, quite naturally and spontaneously. But there is a catch – as Mitchell said, Arnold can so rarely leave his happiness unqualified. Here the 'qualification' takes place in the coda which – with hardly any warning – starts battering us with a Holst-like rhythmic ostinato of harsh and unyielding character. Why this sudden change of stance? Arnold's music is full of such imponderables.

Symphony No. 4 is in many ways even more of a puzzle. The presence of 'colouristic' instruments like harp, celesta and glockenspiel promise at first to mitigate the austerity of Symphony No. 3 (in which, *a la* Sibelius, no percussion is employed except timpani). These instruments with their fragile, crystalline sonorities are often employed to suggest a state of innocent grace: as in Owen's great 'peace' aria in Britten's television opera Owen Wingrave. The issue here, however, is slightly less straightforward. For there is another group of instruments which we might reasonably expect merely to provide another dimension of exotic colour, namely the percussion – marimba, bongoes, deep tom-toms. But right from the bongoes' first irruptive entry it is clear that in this symphony they will be instruments of aggression, of menace – often the timpani joins them (as a kind of tuned tom-tom); and the sound of this ensemble – when they all play together – is very intimidating. Fortunately in this case – exceptionally – we do know something of what the symphony is (or may be) about. The work was written in 1960 in the aftermath of the Notting Hill race-riots; hence the use not merely of Caribbean instruments but also rhythms (Arnold had already employed an Afro-Cuban rhythm group in the Commonwealth Christmas Overture of 1957 and was clearly attracted by the sonorities). On occasion in this first movement he even contrives to suggest the sound of a Jamaican steel band – celesta, harp, pizzicato strings, all regular constituents of the symphony orchestra; but through them Arnold transports us to a new world, a different culture. The occasion of this experience is one of the

various statements of the second subject, which has a number of curious features. First, it is basically a popular song or ballad, and a very lovely one – had it originated in a film score someone would surely have supplied it with lyrics! Second, on each of its reappearances it never changes except in terms of instrumental colour – all the traditional symphonic developmental treatment being reserved for the first subject. Third, there is an intriguing kink or flaw or irregularity in the tune itself. The 'chorus' or complete statement of a popular tune normally consists of thirty-two bars – eight groups of four. This one has only thirty-one bars – one of the phrases is a bar short! Both the character of the theme itself, and Arnold's refusal to draw it into the symphonic web, turn it into an object of some mystery.

Hugo Cole has aptly characterised the primarily contrapuntal second movement as a 'slippery eel-like scherzo, based on very short motifs and full of sotto voce grotesqueries'. We do not need to – nor are we expected to – appreciate that when the scherzo returns after the trio Arnold switches it right round and plays it almost literally backwards, the result is still as tonal as could be; Arnold clearly has no objection to showing that he too can play avant-garde games but make music out of them at the same time.

The adjectives which come to mind to describe the third movement all seem to begin with 's' – slow, sensual sexy, steamy, sultry – and the atmosphere is trance-like, almost hypnotic. Where are we? In a Turkish bath, opium den (if they still exist) or night-club. very late at night? Most probably the latter, since from an early age Arnold was a great jazz enthusiast and has continued to listen to it in adult life. Many of the chords in this slow waltz are jazz-derived, and so is the prominent use of the vibraphone.

The finale begins as a fast, sharp-tongued fugue; after the exposition the piccolo leads a build-up through all the woodwinds in preparation for the first entry of the Caribbean percussion. Just as in Britten's *Variations and Fugue on a Theme of Purcell*. What they play is a rhythmic transliteration of the fugue-subject. But this canvas is crowded with incident: the next episode is a raucous (politically motivated?) street march, with strong overtones of Shostakovich (or is it Mahler?). Finally a terrific clamour of bells sweeps the marchers and their music away, and firmly re-instates the fugue-subject in majestic long notes. The programmatic significance (if there is one) of the street march remains a mystery.

Symphonies Nos 5 & 6

Arnold's first four symphonies (1949–60)

had steadily established his reputation as a composer of 'serious' and substantial concert music, in contrast to the numerous film scores and light-hearted pieces for which he had previously been better known. In particular, the Second Symphony (1953) achieved international success, although its continuing popularity threatened to divert attention from the increasingly disturbing artistic content of its successors. The Third Symphony (1957) had cultivated an austere idiom with tragic undertones (even its buoyant finale is unexpectedly interrupted by percussive harshness), while the Fourth was partly inspired by the Notting Hill race riots of 1960.

With Symphony No. 5, Arnold's music was to move into still more disconcerting aesthetic regions. Commissioned by the Cheltenham Festival Society, it was first performed on 3 July 1961 at the Cheltenham Festival by the Hallé Orchestra under the baton of the composer. The challenging nature of the work was apparent from the outset, and led to many uncomprehending reviews in the national press. One critic labelled the score 'a study in disintegration', and the coolness of the work's initial reception may have contributed to the ten-year delay that preceded its first London performance in 1971. Even the composer himself was disconcerted by the score, feeling some of its material (the lush theme of the slow movement, for example) was clichéd and banal. The receptive listener will, however, agree that the uneasy blend of emotional profundity and melodic banality frequently encountered in Arnold's work provides a fascinating artistic tension: it is precisely the enigmatic and ambiguous nature of many passages in the Fifth Symphony which makes the score such a provocative and memorable achievement. As Hans Keller said of the Third Symphony, 'Arnold's profundity usually manifests itself in pseudo-shallowness, which is his historical inversion of pseudo-profundity.'

The tragic tone which constantly pervades the Fifth Symphony was explained by the composer as arising from memories of several musical friends who had died young in the years leading up to its composition. These included the clarinettist Jack Thurston (d.1953), horn-player Dennis Brain (d.1957) and humorist Gerard Hoffnung (d.1959), for whose celebrated Music Festival Arnold had composed a series of brilliantly witty entertainment pieces including the *Grand, Grand Overture* (1957) for three vacuum-cleaners, floor-polisher, four rifles and orchestra.

The motivic intensity of the symphony's first movement derives in part from an experimentation with serial construction involving a pattern of eight different notes, used both as a melodic resource and for the formation of chords. A delicate diatonic theme presented in canon by harp, celeste and

glockenspiel shines through sporadically as if in faint optimism, but the overall mood of the movement is austere and forbidding. The warm melody of the slow movement immediately reveals the strength of Mahler's influence on Arnold in its subtle angularities and luxuriously dissonant harmonies; the theme returns twice intact, the recapitulations serving as tranquil oases in the midst of more restless and disquieting developmental passages. The fiery third movement is a brilliant scherzo in which the oboe motif which had opened the first movement now reappears as a bass ostinato. The music is constantly propelled forwards in a heady momentum created by metrical displacements, fugal counterpoint and swirling woodwind melodies reminiscent of distorted popular songs. After a jubilant opening built up from jaunty fanfares and a catchy march-like theme announced by two piccolos, the finale re-explores material from the first movement before culminating in a climactic restatement of the glowing slow-movement theme. Then, in a striking and deeply disturbing anti-climax, the boldly romantic rhetoric dissipates as the symphony abruptly concludes with a decaying minor chord and distantly tolling tubular bells.

Arnold's once prolific output began to decelerate during the 1960s, and the composer moved away from his Richmond home in Surrey (where the Fifth Symphony had been composed) to the greater quietness and seclusion of St. Merryn in Cornwall. It was here that he wrote the Symphony No. 6 in the summer of 1967, completing the manuscript on 28 July. The first performance of the new work was given in Sheffield in June the following year under Arnold's direction by the BBC Northern Symphony Orchestra, the orchestra with which he had given the first broadcast performance of his Fifth Symphony one year before.

The Sixth Symphony commences with a tightly constructed movement which cultivates a motivic cogency based on an ambiguity between major and minor thirds. These intervals form the material for contrasting thematic ideas, some nervously fragmentary, others more lyrical and expansive, and are first heard in the descending wind arpeggios at the opening. Similar overlapping patterns later recur in slower rhythmic values on strings and brass, but are also developed in rapid semiquaver figurations which Arnold attributed to the influence of the frenetic improvisational style developed by the jazz saxophonist Charlie Parker. Parker's 'bop' idiom (likened by Duke Ellington to playing musical scrabble with all the vowels missing) is clearly to be felt in the angularity of some of Arnold's energetic woodwind flurries, and a love of jazz had been a strong part of the composer's musical interests since he first heard Louis Armstrong perform in Bournemouth at the age of twelve.

As in the second movement of the Fifth Symphony, that of the Sixth opens with a slow melody (here given to unison oboe, trumpet and viola) supported by sustained harmonies, but the effect is now less comforting with its semi tonal tensions and uneasy dissonances. As often in Arnold's symphonies, the material is developed in sinuous contrapuntal writing. The tempo quickens into a more whimsical allegretto, a constant nine-beat quaver pulse maintained by tambourine and cymbal, before the opening lento melody is recapitulated above sombre drum strokes suggesting a Mahlerian parody of a funeral march. The finale is an energetic rondo, bursting forth in syncopated trumpet fanfares and major triads hammered out in typical polonaise rhythm. Bitonal harmonies are explored in virtuosic patterns of tonally unrelated violin arpeggios, and the ambiguity between major and minor thirds from the first movement re-asserts itself. The final statement of the spirited rondo theme ushers in a peal of triumphant bells, very different in effect from those which had brought the Fifth Symphony to its bleak conclusion.

Symphonies Nos 7, 8 and 9

Arnold's first six symphonies had demonstrated that the composer deserved to be ranked amongst the leading English symphonists of the twentieth century; by the time of the Fifth and Sixth there remained little doubt that the emotional and colouristic range of his symphonic style, together with his structural originality, put his achievements somewhat ahead of those of his compatriots who had also continued to engage with the symphony to any significant extent. Apart from Vaughan Williams with his nine symphonies, few high-profile British composers had been prolific in this genre: Elgar and Walton completed only two symphonies apiece, with larger outputs tending to emanate from less established figures such as Edmund Rubbra, Robert Simpson and William Alwyn. The symphonies of Sir Michael Tippett and, more recently, Sir Peter Maxwell Davies have successfully achieved wider international recognition, though Arnold's symphonic output remains uniquely appealing in its audible links with more accessible and less modernistic British styles.

The three late Arnold symphonies build on the strengths of their predecessors in quite different ways; and, as so often in Arnold's work, the humorous and the funereal continue to exist side by side. A prime strategy remains the juxtaposition of conflicting ideas to generate considerable tensions that are sometimes left deliberately unresolved. The first movement of the Seventh Symphony, for example, is built

from numerous contrasting elements, including dense and spiky contrapuntal patterns, bold rhetorical gestures from brass and percussion, and passionately lyrical string melodies. Sometimes, as in the second movement of the Eighth Symphony, the music is transparent and simple, forming an effective contrast to the propulsive energy and rhythmic dynamism of faster movements. Above all, a strong element of daring is never far below the surface, even in the problematic Ninth Symphony: Arnold's style challenges our traditional view of what is 'popular' and 'serious' in music, and manipulates our responses in fresh and often surprising ways.

After the completion of the Sixth Symphony and the long-delayed London premiere of the Fifth in 1971, Arnold composed his Symphony No. 7, Op. 113 in the summer of 1973. The score was partly written at Sir William Walton's sun-drenched home on the island of Ischia in the Bay of Naples, the friendship between the two composers having recently been strengthened by the assistance Arnold lent Walton when the latter's score for the film *The Battle of Britain* was summarily rejected by the film's producers in 1969. In spite of the Mediterranean connection the Seventh Symphony emerged as one of Arnold's most challenging and hard-hitting works, and the score's inclusion of a prominent part for two cowbells seemed to reflect the surreal and sometimes disturbing soundworld of Mahler's fatalistic Sixth Symphony. Dedicated to Arnold's three children – Katherine, Robert and Edward – the score was in part inspired by the then nine-year-old Edward's resilience in the face of congenital autism, and the inclusion of an Irish folk melody in the finale was a direct tribute to Edward's musical interests. Arnold had been living in Ireland since 1972, when he moved from Cornwall to Dun Laoghaire, and the symphony was completed in Dublin in September 1973. The first performance was given at the Royal Festival Hall on 5 May 1974 by the New Philharmonia Orchestra (who had commissioned the work) under the baton of the composer. Arnold later conducted a broadcast of the symphony for the BBC and his own reading of the score showed it to be susceptible to a wide range of interpretative leeway: in Arnold's broadcast the symphony lasted little short of one hour, while the official catalogue of the composer's works gives the duration as forty-five minutes and the full score specifies thirty-eight minutes!

Symphony No. 8, Op. 124 was commissioned by an American foundation established to commemorate the late Rustam K. Kerman, and was given its first performance in Albany, New York on 5 May 1979 by the Albany Symphony Orchestra under Julius Hegyi. Composed in 1978, the work (unkindly dismissed by one American wag as a 'flop d'estime') was partly

conceived as an envoi to the composer's formerly prolific career as a writer of film scores. One of his last film projects had been Jack Gold's critically acclaimed *The Reckoning* (released, like *The Battle of Britain*, in 1969) which had been based on a story set in Ireland. Arnold reused the main march theme of his last film score in the new symphony and felt that the work as a whole was imbued with a distinctively Irish flavor – thus following on naturally from the Irish folksiness of the last movement of the Seventh Symphony and continuing his personal musical tribute to his adoptive homeland.

While Arnold was engaged on the Eighth Symphony the BBC expressed an interest in commissioning Symphony No. 9, Op. 128 for a first performance to be mounted as part of European Music Year in 1985. Sadly, the rapid deterioration in Arnold's personal health and psychological wellbeing in the 1980s (when severe depression resulted, not for the first time, in suicidal tendencies) meant that he effectively ceased composing altogether between 1982 and 1986. Thanks largely to the devotion of his close companion, Anthony Day, during recuperation at his new Norfolk home, Arnold recovered his creative powers sufficiently to compose his Ninth Symphony in an astonishing three-week creative burst in August and September 1986; he duly inscribed the symphony to Day in a fitting acknowledgment of the latter's dedication to his personal wellbeing.

The Ninth Symphony marked, in several ways, a poignant ending to a distinguished symphonic career. Although the composition of the work had clearly been cathartic and representative of a tremendous renewal of creative energy, the rarefied and highly economical style of the symphony endeared it neither to Arnold's publishers nor to prospective executants. The full orchestral score contains page after page of empty bars, resulting from the composer's decision to write prolonged (and sometimes repetitive) passages for severely restricted instrumental combinations: for example, in the first movement eight pages are devoted to a simple duet between the first oboe and the violas alone, broken up only by a short passage for unaccompanied oboes and clarinets. The music, on paper, seemed so perilously thin that one professional orchestra felt compelled to withdraw its offer to mount the first performance. Largely as a consequence of the strenuous efforts of Sir Charles Groves, long a staunch advocate of Arnold's music, the symphony was finally given its premiere by the BBC Philharmonic in Manchester on 20 January 1992, soon after public awareness of the score's existence had been enhanced by a BBC television documentary celebrating Arnold's seventieth birthday.

At the time of his untimely death at the age of sixty in November 2008, **Richard Hickox** CBE, one of the most gifted and versatile British conductors of his generation, was Music Director of Opera Australia, having served as Principal Conductor of the BBC National Orchestra of Wales from 2000 until 2006 when he became Conductor Emeritus. He founded the City of London Sinfonia, of which he was Music Director, in 1971. He was also Associate Guest Conductor of the London Symphony Orchestra, Conductor Emeritus of the Northern Sinfonia, and co-founder of Collegium Musicum 90.

He regularly conducted the major orchestras in the UK and appeared many times at the BBC Proms and at the Aldeburgh, Bath, and Cheltenham festivals, among others. With the London Symphony Orchestra at the Barbican Centre he conducted a number of semi-staged operas, including *Billy Budd*, *Hänsel und Gretel*, and *Salome*. With the Bournemouth Symphony Orchestra he gave the first ever complete cycle of Vaughan Williams's symphonies in London. In the course of an ongoing relationship with the Philharmonia Orchestra he conducted Elgar, Walton, and Britten festivals at the South Bank and a semi-staged performance of *Gloriana* at the Aldeburgh Festival.

Apart from his activities at the Sydney Opera House, he enjoyed recent engagements with The Royal Opera, Covent Garden, English National Opera, Vienna State Opera, and Washington Opera, among others. He guest conducted such world-renowned orchestras as the Pittsburgh Symphony Orchestra, Orchestre de Paris, Bavarian Radio Symphony Orchestra, and New York Philharmonic.

His phenomenal success in the recording studio resulted in more than 280 recordings, including most recently cycles of orchestral works by Sir Lennox and Michael Berkeley and Frank Bridge with the BBC National Orchestra of Wales, the symphonies by Vaughan Williams with the London Symphony Orchestra, and a series of operas by Britten with the City of London Sinfonia. He received a Grammy (for *Peter Grimes*) and five *Gramophone* Awards. Richard Hickox was awarded a CBE in the Queen's Jubilee Honours List in 2002, and was the recipient of many other awards, including two Music Awards of the Royal Philharmonic Society, the first ever Sir Charles Groves Award, the *Evening Standard* Opera Award, and the Award of the Association of British Orchestras.

The British conductor **Rumon Gamba** is currently Chief Conductor of Aalborg Symfoniorkester and Chief Conductor and Music Director of NorrlandsOperan. From 2002 until 2010 he was Chief Conductor and Music Director of the Iceland Symphony Orchestra. Having studied with Colin Metters at the Royal Academy of Music, where he was appointed Associate in 2002, he became the first ever

conducting student to receive the DipRAM. He subsequently became Assistant and then Associate Conductor of the BBC Philharmonic, remaining there until 2002; his continuing work with the BBC orchestras has included several appearances at the BBC Proms.

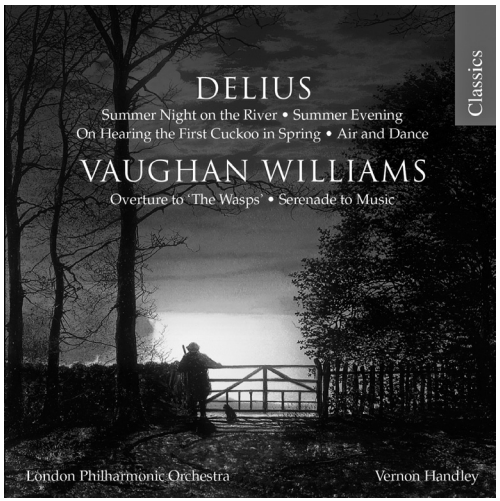
He has worked with orchestras worldwide, including the London Philharmonic Orchestra, Residentie Orchestra The Hague, Royal Scottish National Orchestra, Orquesta Nacional de España, New York Philharmonic, Tokyo Symphony Orchestra, and Hong Kong, Osaka, and Nagoya Philharmonic orchestras. He has also conducted all the major Australian orchestras, giving the Australian premiere of Sibelius's Symphony No. 5 with the Queensland Symphony Orchestra.

A champion of new music, he has given several high profile premieres. In spring 2011 he returned to English National Opera for the world premiere of Nico Muhly's *Two Boys*. He also conducted the Swedish premiere of Poul Ruders's *Selma Ježková* (after the film Dancer in the Dark by Lars von Trier) and Mark-Anthony Turnage's Blood on the Floor, both with NorrlandsOperan. As an exclusive Chandos artist, Rumon Gamba has made numerous recordings, including several award-winning and Grammy-nominated CDs in the acclaimed Chandos Movies series.

Also available

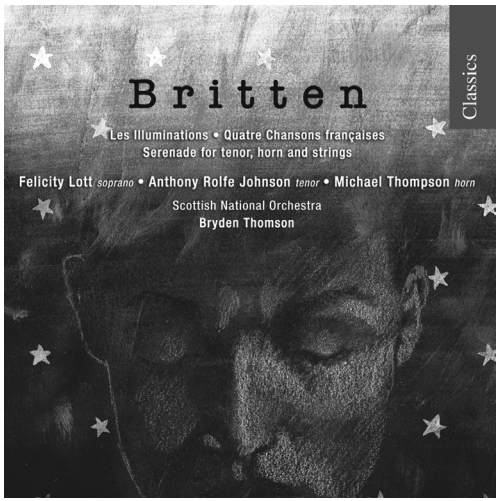
Ireland
Greater Love Hath No Man
CHAN 10110 X

Also available



Delius
Summer Night on the River • Summer Evening
On Hearing the First Cuckoo in Spring • Air and Dance
Vaughan Williams
Overture to *The Wasps* • Serenade to Music
CHAN 10174 X

Also available



Britten
Les Illuminations • Quatre Chansons françaises
Serenade for tenor, horn and strings
CHAN 10192 X

Also available

In Ireland
Orchestral Works by Sir Hamilton Harty
CHAN 10194 (3) X

You can purchase Chandos CDs or download MP3s online at our website: www.chandos.net

For requests to license tracks from this CD or any other Chandos discs please find application forms on the Chandos website or contact the Finance Director, Chandos Records Ltd, direct at the address below or via e-mail at srevill@chandos.net.

Chandos Records Ltd, Chandos House, 1 Commerce Park, Commerce Way, Colchester, Essex CO2 8HX, UK.
E-mail: enquiries@chandos.net Telephone: + 44 (0)1206 225 200 Fax: + 44 (0)1206 225 201

 www.facebook.com/chandosrecords  www.twitter.com/chandosrecords

Recording producers Brian Couzens (Symphonies Nos 1 – 6), Mike George (Symphonies Nos 7 and 8), and Brian Pidgeon (Symphony No. 9)
Sound engineers Ralph Couzens (Symphonies Nos 1 – 6) and Stephen Rinker (Symphonies Nos 7 – 9)
Assistant engineers Richard Smoker (Symphonies Nos 1 – 4), Annabel Weeden (Symphonies Nos 5 and 6), and Tim Archer (Symphony No. 7)
Editors Ben Connellan (Symphonies Nos 1 – 4), Jonathan Cooper (Symphonies Nos 5 and 6), and Rachel Smith (Symphonies Nos 7 – 9)
Mastering Robert Gilmour
Recording venue All Saints' Church, Tooting, London: 22 and 23 November 1993 (Symphonies Nos 3 and 4), 25 and 26 April 1994 (Symphonies Nos 1 and 2), & 6 and 7 February 1995 (Symphonies Nos 5 and 6); Studio 7, New Broadcasting House, Manchester: 22 and 23 January 2001 (Symphony No. 7), 30 January 2001 (Symphony No. 8), and 31 January 2001 (Symphonies No. 9)
Front cover Montage by designer incorporating the original CD covers which included an illustration by Penny Lee
Design and typesetting Cap & Anchor Design Co. (www.capandanchor.com)
Booklet editor Amanda Dorr
Publishers Alfred Lengnick & Co. (Symphony No. 1), Paterson's Publications Ltd (Symphonies Nos 2 and 5), Novello & Co. Ltd (Symphonies Nos 3, 4, and 9), Faber Music Ltd (Symphony Nos 6, 7, and 8)

Chandos Records Ltd, Colchester, Essex CO2 8HX, England
Country of origin UK


Andreas Nilsson
Rumon Gamba

classic **CHANDOS** 4-disc set **CHAN 10853(4) X**

Sir Malcolm Arnold (1921–2006)

COMPACT DISC ONE

1 - 3	Symphony No. 1, Op. 22*	30:17
4 - 7	Symphony No. 2, Op. 40*	31:04
		TT 61:29

COMPACT DISC TWO

1 - 3	Symphony No. 3, Op. 63*	33:50
4 - 7	Symphony No. 4, Op. 71*	40:36
		TT 74:30

COMPACT DISC THREE

1 - 4	Symphony No. 5, Op. 74*	32:30
5 - 7	Symphony No. 6, Op. 95*	25:17
8 - 10	Symphony No. 8, Op. 124†	24:36
		TT 82:31

COMPACT DISC FOUR

1 - 3	Symphony No. 7, Op. 113†	31:55
	Paul Reynolds trombone	
4 - 7	Symphony No. 9, Op. 128†	47:09
		TT 79:10

BBC Philharmonic

London Symphony Orchestra*
BBC Philharmonic†
Yuri Torchinsky leader
Richard Hickox*
Rumon Gamba†

Chandos Records Ltd • Colchester • Essex • England

ARNOLD: COMPLETE SYMPHONIES – LSO/Hickox/BBC Phil./Gamba

CHANDOS CHAN 10853(4) X

ARNOLD: COMPLETE SYMPHONIES – LSO/Hickox/BBC Phil./Gamba

CHANDOS CHAN 10853(4) X