



Ealing Symphony Orchestra @100

Malcolm ARNOLD *Four Scottish Dances*
George LLOYD Symphony No. 2 in E major

SIBELIUS Symphony No. 2 in D major, Op. 43

Ealing Symphony Orchestra
John GIBBONS musical director

Saturday, 23 July 2022 · 7.30pm
Beverley Minster, East Yorkshire, HU17 0DN

Concert Programme

Programme Notes

Malcolm Arnold (1921–2006)

Four Scottish Dances

Pesante

Vivace

Allegretto

Con brio

Sir Malcolm Arnold is one of the country's leading composers of the 20th century. His *Four Scottish Dances* were written in 1957 in response to a commission from the BBC. They are based on original melodies, except the first which uses a tune by Robert Burns. This first dance is in the style of a slow strathspey. Opening with trombones imitating a bagpipe drone, and with rhythmic Scotch snaps, it immediately captures the atmosphere of the Highlands. The second dance is a lively reel which begins in E flat but rises a semitone each time the tune re-appears, until the bassoon, in a drunken, lurching solo, plays it in the key of G. The final statement returns to the original speed and the home key.



An impression of sea and mountain scenery on a calm summer day is given in the third dance. It is in the style of a Hebridean song featuring a lilting pentatonic melody with Scotch snaps in a gentle mood. The finale is a lively, full-scale Highland fling which makes a great deal of use of the open strings of the violins. ||

(Adapted from John Dalton's note in the Music Bank of Making Music.)

George Lloyd (1913–1998)

Symphony No. 2 in E major

Con brio

Largo

Alla marcia

Andante, con malinconia

George Lloyd grew up in Cornwall surrounded by music and he began to compose at an early age, showing promise as an opera composer. His three early symphonies may have been a purely youthful exercise, but they show remarkable maturity and originality.

The Second Symphony was written shortly before his 20th birthday, and three movements were premiered in 1934. Fol-



lowing one performance of a revised score in January 1986, we are possibly only the third orchestra to perform it.

It encompasses a wide range of mood, demonstrating Lloyd's feeling for orchestral colour, with many solo instrumental lines. In the energetic first movement rhythmic figures and a jaunty clarinet tune push the music forward, building to a brilliant climax.

The Largo opens with a solo horn meditation. Solos for violins and clarinet disturb the idyll, and the music gradually builds to

a peak, which then fades away.

The third movement is a march, beginning very jauntily, which cellos develop into a stirring march, with an ominous side.

The extraordinary Finale opens with mystery. Brass introduce a fanfare which develops into a major climax. The ominous opening is recalled and the music fades to silence. ||

(Adapted from a note by Dominic Nudd.)

Jean Sibelius (1865–1957)

Symphony No. 2 in D major, Op. 43

Allegretto

Tempo andante, ma rubato

Vivacissimo

Allegro moderato

In his earlier years Sibelius travelled widely and much of his music, whatever its associations with his native landscape and culture, was conceived elsewhere. This symphony, closely linked with Finnish nationalism, took shape on a journey to Italy.

In 1897 Sibelius was awarded a small state pension by the Finnish Government, intended to give him freedom to compose, although this scarcely covered his debts. Within a couple of years, ideas for a new symphony, his second, were beginning to take shape and a close friend organised a gift of 5,000 marks to allow the composer to go to Italy to work in peace. Sibelius set off in October 1900 and returned to Helsinki six months later with the symphony largely in shape. The first performance



in 1902 was hugely successful and the work was enthusiastically received.

Sibelius's greatest gift as a symphonist was the ability to combine melody with control of large-scale structure, creating themes from seemingly isolated fragments. In this symphony short motifs of three notes are repeatedly built into long lines through which tension ebbs and flows until the epic final statement. ||

(Adapted from a note by Dominic Nudd.)



Please keep your mobile phone switched off and do not take photographs, videos, or recordings during the performance. Recordings of our performances are available to Friends. Find out more at ealingso.org.uk/support, or email us at friends@ealingso.org.uk.

The Ealing Symphony Orchestra



John Gibbons musical director

John has conducted most of the major British orchestras and features in an extensive recording catalogue. An alumnus of Queens' College, Cambridge, the Royal Academy of Music, and the Royal College of Music, he is renowned for his efforts to place British music at the forefront of the live performing scene.

John has been ESO's musical director since 1994.

Violins I

Geoff Allan, leader
Jo Boswell*
Emily Gardner
Maddy Thomas
Graham Ritchie
Saori Howse
Angela Hailstone
Adrian Hailstone
Peter Duncan

Violins II

John Martin
Mark Robbins
Kate Day
Andrew Roberts
Simon Morris
Melanie Crompton
Mollie Koenigsberger
Imogen Weedon

Violas

Jenny Davies
Mike Frost
Francesca Landauer
David Smith*
Sally Romary
Janet Robinson
Catherine Barlen
Álvaro Rebón*
James Greener*

Cellos

Rachael Bucknall
Alice Laddiman*
Paul Robinson
Heather Humphreys
Emma Wakeling
Deborah Lovell
Alan Garriock
Martin Jones

Basses

Alan Easterbrook
Thomas Rushton
Andrew Marshall
Ealine Hughes
John Smith

Flutes

Peter Robertson
Paul Darling

Oboes

Rachel Wickham
Richard Partridge*

Clarinets

David Weedon*
Charlotte Swift

Bassoons

Gary Walker*
Steve Warrington*

Horns

Pamela Wise
Mary Saunders
Catherine Fox
Paul Jefferson

Trumpets

Richard Davies
Fergus Pateman
Nelson Falcó Cordes

Trombones

Martyn Humphreys
Felix McGonigal
Hywel Walters
David Fletcher

Percussion

Francesca Rochester
Mark Naylor

Keyboard

David Smith

* *Committee member*

