

Ealing Symphony Orchestra

Malcolm ARNOLD *Homage to the Queen*, Op. 42

Malcolm ARNOLD Trumpet Concerto, Op. 125

Malcolm ARNOLD Divertimento No. 2, Op. 75

Hector BERLIOZ *Symphonie fantastique*, Op. 14

Ealing Symphony Orchestra

John GIBBONS Musical Director

Nick BUDD Trumpet

Saturday, 8 October 2022 · 7.30pm

St Barnabas Church, Pitshanger Lane, W5 1QG

Concert Programme



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John Gibbons Musical Director

John Gibbons is a multi-faceted musician: conductor, composer, arranger, pianist, and organist, who works across musical genres including opera, cathedral music, and recording neglected British orchestral music.

John has conducted most of the major British orchestras including the BBC Symphony Orchestra, London Philharmonic Orchestra, City of Birmingham Symphony Orchestra, BBC Concert Orchestra, Royal Scottish National Orchestra, Ulster Orchestra, the Bournemouth Symphony Orchestra, and, most recently, the Royal Philharmonic Orchestra.

He has recorded orchestral works by Nikos Skalkottas with the Philharmonia Orchestra, the string concertos of Arthur Benjamin with the RSO on the Dutton Epoch label, four Mozart Piano Concertos with Idil Biret — two with the London Mozart Players and two with the Worthing Symphony Orchestra, Bruckner's Ninth Symphony (with a completion of the finale by Nors Josephson) with the Aarhus Symphony Orchestra on the Danacord label, and William Wordsworth's Orchestral Works (Vol. 1) on the Toccata label.

Renowned for his adventurous programming, John has given many world and UK premieres of both new pieces (most recently the Triple Concerto by Errollyn Wallen with Kosmos Ensemble and WSO in Chichester Cathedral) and neglected works including the Third Orchestral Set by Charles Ives, the Violin Concerto by Robert Still, and both the Second Piano Concerto and Violin Concerto by William Alwyn. His performance of George Lloyd's Fourth Symphony with the Ealing Symphony Orchestra drew an ecstatic review from Simon Heffer in the Daily Telegraph.

John recorded Laura Rossi's film score *The Battle of the Ancre* (Pinewood Studios) and conducted the BBC Concert Orchestra in her score to *The Battle of the*



Somme at the live screening in the Royal Festival Hall to commemorate the centenary of the ending of this battle.

Overseas work includes Walton's First Symphony with the George Enescu Philharmonic as well as concerts with the Macedonian Philharmonic, the Çukurova Symphony (Turkey), the Portuguese Symphony Orchestra, and performances of Malcolm Arnold's Fourth Symphony in Latvia and Vaughan Williams's *A Sea Symphony* in Worms, Germany.

John Gibbons studied music at Queens' College, Cambridge, the Royal Academy of Music, and the Royal College of Music, winning numerous awards as conductor, pianist, and accompanist. He assisted John Eliot Gardiner on the 'Leonore' project and the recording of music by Percy Grainger, and was Leonard Slatkin's second conductor for a performance of Charles Ives's Fourth Symphony with the Concertgebouw Orchestra in Amsterdam.

He has conducted numerous opera productions at Opera Holland Park with par-

ticular emphasis on Verdi, Puccini, and the verismo composers, including Mascagni's *Iris* and Cilea's *Adriana Lecouvreur*. He conducted *La Bohème* for the Spier Festival in South Africa, toured *Hansel & Gretel* around Ireland with Opera Northern Ireland and Opera Theatre Company, and conducted a number of productions for English Touring Opera. John's orchestral reductions include Walton's *Troilus & Cressida* for Opera St Louis, Missouri and Karl Jenkins's *Stabat Mater*.

John, a renowned communicator with audiences, is a Fellow of the Royal Society of Arts, Vice-Chairman of the British Music Society, and Choral Director at Clifton Cathedral. His own music has been performed in various abbeys and cathedrals as well as at the Southbank, London. ||

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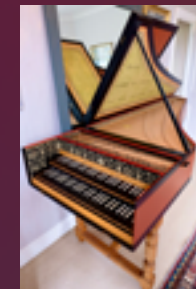
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Nick Budd is a freelance trumpeter currently based in London. Having graduated in 2020 with a first class degree in Music from the University of Oxford, he is soon to complete his postgraduate degree at the Royal Academy of Music where his studies are supported by Help Musicians UK and the Countess of Munster Musical Trust.

At the Academy Nick studies with Mark David, Paul Beniston, and Jeroen Berwaerts and receives natural trumpet lessons from Robert Farley. Since starting his postgraduate he has performed with the Academy's Symphony Orchestra, under the direction of conductors Semyon Bychkov, Edward Gardner, and Marc Elder, Chamber Orchestra, and Symphonic Brass Ensemble. He has also worked alongside renowned brass septet Septura and has

performed with the Academy's contemporary Manson Ensemble. This autumn Nick will be performing with the Glyndebourne Touring Orchestra as part of their Pit Perfect Scheme.

As a soloist, Nick has performed recitals with both piano and organ. He has featured as a soloist with the Chameleon Arts Orchestra, Winchester Symphony Orchestra, and Barnett Symphony Orchestra, performing trumpet concertos by Haydn and Hummel, and has been looking forward to performing Malcolm Arnold's Trumpet Concerto with the Ealing Symphony Orchestra this evening.

Whilst at Christ Church, Oxford, Nick was heavily involved in musical performance, playing principal trumpet with the Oxford University Orchestra and Sinfonietta, Ensemble ISIS, and Consortium Novum. Highlights from his time at university include performing solo recitals at Christ Church Cathedral and New College Chapel, student-led productions of Mark-Anthony Turnage's *Blood on the Floor* and Stravinsky's *The Rake's Progress*, and recording a studio album with the Oxford University Jazz Orchestra.

Since leaving Oxford Nick has continued to pursue the academic study of music. As part of the Academy's MMus postgraduate programme he is researching twentieth-century French music for trumpet and piano and will perform a recital of little-known repertoire at the end of his studies this year. ||

Tonight we shine the spotlight on first violinist Emily Gardner, as this evening's performance falls on the eve of a significant birthday!

Emily hails from a strong musical heritage: her father, John Gardner, was a composer and teacher who came from a family of doctors who had also been keen amateur musicians. He came to fame in 1951 with an extravagant "drunken" performance as the bar piano player in *Wozzeck* at the Royal Opera House. Later that year, his Symphony No. 1 was premiered at the Cheltenham Festival. Her mother, Jane, was a pianist and active choral singer. The family home boasted three pianos and five occupants, all of whom were engaged in musical activity. Even holidays revolved around music, with the Gardner family travelling to wherever John was invited to conduct.

Learning violin from the age of seven, Emily's love of playing music took off after she attended a summer music school, and she threw herself into a variety of activities with different youth ensembles. After graduating from university, Emily continued playing with an array of different London amateur groups, including Chelsea Opera Group, Fulham Philharmonic, and Kensington Symphony Orchestra. Following a move to Cambridge, Emily played with the excellent Bedford Sinfonia, an orchestra which (like the ESO) favours ambitious and unusual programmes.

Emily first joined the ESO in 1998 after moving to Ealing. In the following years she led the second violins on several occasions, balancing this with her responsibilities as mother to a growing family. After the birth of her third child in 2004, her violin lay untouched in its case for a few years until in 2012 Emily accepted an invitation to play Bach's B Minor Mass and found herself accompanying English soprano Emma Kirkby. Having reignited her love of



playing, Emily re-joined the ESO and has remained a stalwart of the violin section ever since.

Through her extensive involvement with different amateur ensembles, Emily has covered much of the standard repertoire; so she was delighted to find an orchestra on her doorstep known for its commitment to programming lesser-known compositions, with a strong allegiance to British music under the baton of John Gibbons. This has included two of her father's symphonies (Nos. 2 and 3) as well as the overture *Half Holiday*.

In 2020 Emily volunteered as a researcher for the ESO's Centenary publication ESO@100 — Our Story. The research revealed connections previously unknown to Emily: former conductor Maurice Miles was a colleague of her father at the Royal Academy of Music; and she had spent several years playing for another former ESO conductor, Michael Rose, during her Bedford Sinfonia years.

Tonight's programme is also linked to Emily's musical heritage. In 1942 John Gardner was Bandmaster of the RAF Fighter Command Band and encountered Malcolm Arnold whilst auditioning musicians for the band. ||

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Malcolm Arnold (1921–2006)

Malcolm Arnold grew up in Northampton surrounded by a family of musicians. Inspired by Louis Armstrong, whom he saw perform live, he took up the trumpet at the age of 12. Awarded a scholarship to the Royal College of Music, he studied composition there with Gordon Jacob. His career as a trumpeter was mainly as principal in the London Philharmonic Orchestra, but in 1948 he left to follow his dream as a full-time composer. He rapidly became one of the most sought-after composers in Britain, especially for light music, in which his natural melodic gift could flourish. Over the years, this has overshadowed his more serious compositions, which include twenty concertos, piano music, chamber works (many of which have become the backbone of repertoire for wind and brass), and the nine symphonies that ESO performed as an annual cycle from 2006 to 2015.

Homage to the Queen, Op. 42

Prelude and Opening Scene
Earth: Dance of the Insects
Water
Fire
Air
Finale

This was written as the official coronation ballet in 1953, commissioned by the Sadler's Wells Ballet Company in honour of Queen Elizabeth II, the Ballet Company's musical adviser Humphrey Searle having recommended Arnold for the job. The original choreography was created by Frederick Ashton. It was first performed by the Sadler's Wells Ballet on Coronation night, 2 June 1953, at the Royal Opera House Covent Garden. The Orchestra was conducted by Robert Irving.

As the centre-piece for the triple bill being presented in honour of the Coronation

all the Company's top dancers participated, led by Nadia Nerina, Violetta Elvin, Beryl Grey, and Margot Fonteyn as queens of the four elements, Earth, Water, Fire, and Air. Arnold's score deftly distinguishes these four elements and it quickly proved as danceable as it was attractive.

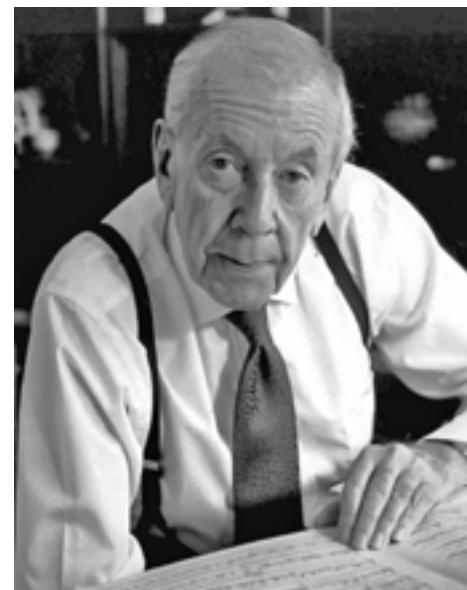
It did Arnold no harm at all when the word got round that "Madam" (Ninette de Valois, director of the Company) had declared him the best composer for dance since Tchaikovsky. Critic Sidney Harrison thought the Water music to be "the fishiest music I know". Another asserted, "His music deserves to be numbered among the finest scores for ballet. It has the sensitivity of a Stravinsky for the ballet stage, yet it is something only a British composer could have created." So successful was the ballet that it was revived for several years afterwards.

Tonight we present the Suite taken from the ballet music.

Divertimento No. 2, Op. 75

Fanfare
Nocturne
Chaconne

It is difficult to explain why so attractive a short work as the Divertimento No. 2 should be unknown. Originally written for the National Youth Orchestra in 1950 as Op. 24, it was recast in 1961, the original tango middle movement now replaced by a Nocturne. First performed in Leeds in 1961 it was soon heard in the Royal Festival Hall but then seems to have dropped from the repertoire. The first movement is simply an extended orchestral fanfare. It forms an enormous contrast with the delicate atmospherics, scurryings and brief, nightmarish central climax of the haunted Nocturne, before Arnold's familiar orchestral tricks of the final Chaconne, with its repeating 8-bar bass line.



Trumpet Concerto, Op. 125

Allegro energico
Andante con moto
Vivace

During the late 1970s and early 1980s, Arnold suffered a dreadful period of mental disturbance, depression and alcoholism, which saw him living in care in various hospitals and mental institutions. Eventually he spent much time at St. Andrew's Hospital in Northampton, close to where he was born. He never managed to shake off his fondness for drink, but this fortunately led to friendship with Sally, the landlady of the Crown and Cushion, and her husband. She told him, "You're a composer: sit down and compose!" and even set up a music room

for him in her house.

In May 1981, his trumpet, his manuscripts, and some books were brought to him in St. Andrew's. One of the manuscripts was a sketch of the first movement of a trumpet concerto he had intended for John Wilbrahams and his wife, harpist Susan Drake. This needed writing out in coherent form, which proved a good way of focusing his mind again on the act of creativity.

Soon he could begin the second movement: a slow waltz melody given to the muted trumpet with a quiet accompaniment from harp and strings. The theme is a direct copy of a cornet solo from the Fantasy for Brass Band he had written in Ireland. John Wallace, who gave the work's premiere performance, writes: "The very spare minimalist writing with the bare minimum of harmonic support perhaps reflects Malcolm's lifelong obsession with Berlioz. The movement also has an angelic feel and perhaps there is some correlation between the angels twanging their harps whilst Gabriel blows his horn."

From this time onwards, Arnold's return to composition showed a spareness that suggests he had lost some of his powers, such as control of counterpoint and rich orchestration. However, his ear for orchestral sound within simpler textures had not deserted him. The finale is a typical bit of lively 6/8 fun.

Tonight the Concerto will be played on Arnold's own trumpet. ||

With thanks to Paul Harris for information on these works of Malcolm Arnold.



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Hector Berlioz (1803–1869)

Symphonie fantastique, Op. 14

I. *Reveries — Passions*

II. *A Ball*

III. *Scene in the Country*

IV. *March to the Scaffold*

V. *Dream of a Witches' Sabbath*

Berlioz was born in La Côte-Saint-André in the south of France in 1803. His parents intended a medical career for their only son, and denied him all but the most superficial musical education: he was able to learn only the flute and the guitar. Although he reluctantly joined the Paris medical school, graduating in 1824, he then abandoned medicine, causing his father to withdraw all financial support, and singing in theatre choruses became his only source of income. He was able to join the Paris Conservatoire where he single-mindedly pursued his musical ambitions. These led him to become one of romantic music's great originals, neither following a school of composition, nor creating one. He claimed that his lack of skill on the piano saved him from the tyranny of keyboard habits.

A love of Shakespeare brought him one evening in 1827 to a performance of *Hamlet* in which Ophelia was played by a young Irish actress, Harriet Smithson. Berlioz fell madly in love with her and, true to his impulsive character, began sending her passionate letters. She was unimpressed, but Berlioz was undaunted and the next summer organised a concert of his music which he hoped would win her over. Perhaps because she had ceased to read the incessant letters, Harriet did not hear of the concert, so Berlioz resolved to create a symphony so magnificent that she could not fail to be impressed. That symphony, completed in 1830, was *Symphonie fantastique*, but Harriet was not to hear it for

some time. 1830 was the year that Berlioz won the Prix de Rome (at the fourth attempt), necessitating his moving to Italy.

When Berlioz returned to Paris he co-incidentally rented accommodation that had been occupied until the day before by Harriet. He took this as an omen and arranged for her to be invited to a performance of *Symphonie fantastique* at the Conservatoire. Once formally introduced, he was able to win her over and they married in October 1833, but the marriage was strained by his impulsiveness and her fondness for drink and they parted after just five years.

Although Berlioz's admiration for Beethoven is evident, the Symphony employs highly novel scoring. There are unusual harmonies; even including a chord where Berlioz felt it necessary to emphasise that the notes written were intended, and not an error. It makes considerable use of percussion, with up to four timpanists required to play in chords, the composer giving detailed instructions on how to produce the unusual effects he envisages.

One structural innovation is his use of an *idée fixe*, a theme which recurs in every movement. It is introduced by violins and flute as the first movement gathers pace, accompanied by a heartbeat that becomes ever more excited.

The work was revised during Berlioz's stay in Rome and again before publication in 1845. He made a third revision in 1855. The exact form of the 1830 version is now unknown.

Berlioz did not intend to leave his music to subjective speculation. These notes, among several sets prepared by him, were given to audiences to make his imagery quite clear:

A young musician of extraordinary sensibility and abundant imagination, in the depths of despair because of hopeless love, has poisoned himself with opium.



The drug is too feeble to kill him but plunges him into a heavy sleep accompanied by weird visions. His sensations, emotions, and memories, as they pass through his affected mind, are transformed into musical images and ideas. The beloved one herself becomes to him a melody, a recurrent theme (*idée fixe*) which haunts him continually.

I. Reveries — Passions. First he remembers that weariness of the soul, that indefinable longing, that sombre melancholia and those objectless joys which he experienced before meeting his beloved. Then, the volcanic love with which she at once inspired him, his delirious suffering, his return to tenderness, his religious consolations.

II. A Ball. At a ball, in the midst of a noisy, brilliant fête, he finds his beloved again.

III. Scene in the Country. On a summer evening in the country, he hears two herders calling each other with their shepherd melodies. The pastoral duet in such surroundings, the gentle rustle of the trees

softly swayed by the wind, some reasons for hope which had come to his knowledge recently — all unite to fill his heart with a rare tranquillity and lend brighter colours to his fancies. But his beloved appears anew, spasms contract his heart, and he is filled with dark premonition. What if she proved faithless? Only one of the shepherds resumes his rustic tune. The sun sets. Far away there is rumbling thunder — solitude — silence.

IV. March to the Scaffold. He dreams he has killed his loved one, that he is condemned to death and led to his execution. A March, now gloomy and ferocious, now solemn and brilliant, accompanies the procession. Noisy outbursts are followed without pause by the heavy sound of measured footsteps. Finally, like a last thought of love, the *idée fixe* appears for a moment, to be cut off by the fall of the axe.

V. Dream of a Witches' Sabbath. He sees himself at a Witches' Sabbath surrounded by a fearful crowd of spectres, sorcerers, and monsters of every kind, united for his burial. Unearthly sounds, groans, shrieks of laughter, distant cries, to which others seem to respond! The melody of his beloved is heard, but it has lost its character of nobility and reserve. Instead, it is now an ignoble dance tune, trivial and grotesque. It is She who comes to the Sabbath! A shout of joy greets her arrival. She joins the diabolical orgy. The funeral knell, a burlesque of the *Dies irae*. Dance of the Witches. The dance and the *Dies irae* combined. ||

Adapted from Rod Berrieman's note in the Music Bank of Making Music.

Programme notes by Martin Jones.



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Anne-Marie Sheldon
Maddy Thomas
Michiru Tsutsui
Jo Boswell*
Saori Howse

Violins II

John Martin
Luisa Page
Helena Gumley-Mason
Mark Robbins
Laura Rossi
Simon Morris
Nawzad Haji
Emilie Edelenbos*
Andrew Roberts
James Jian Wang

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David Way
Clare Barker
James Greener*
Matthew Newton
Catherine Barlen
Molie Koenigsberger
David Smith*
Hilary Potts
Janet Robinson
Mike Frost
Álvaro Rebón*

Cellos

Rachael Bucknall
Alice Laddiman*
Heather Humphreys
Paul Robinson
Martin Jones
Tessa Watson
Alan Garriock
Richard Bolton
Barbara James

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Dominic Nudd
James Trowbridge
Noah Daniel
Marco Lee

Flutes

Peter Robertson
Caroline Swan
Chris Reding

Oboes

Rachel Wickham
Mike Phillips
Richard Partridge*

Clarinets

David Weedon*
Felicity Bardell
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Gary Walker*
Steve Warrington*

Horns

Pamela Wise
Mary Saunders
Catherine Fox
Paul Jefferson

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Richard Davies
Fergus Pateman
Nelson Falcó Cordes
Giovanni Re

Trombones

Martyn Humphreys
Felix McGonigal
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