



Ealing Symphony Orchestra

Laura ROSSI *Jailhouse Graffiti*

Ludwig van BEETHOVEN Violin Concerto in D major, Op. 61

Antonín DVOŘÁK Symphony No. 9 in E minor, Op. 95

Ealing Symphony Orchestra

John GIBBONS Musical Director

Peter NALL Violin

Saturday, 18 March 2023 · 7.30pm

St Barnabas Church, Pitshanger Lane, W5 1QG

Concert Programme



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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. More information on how to become one is available on page 14.

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 RSNO 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. ||

Malcolm Gerrella Piano Tuning

(A.I.M.I.T. — M.I.A.M.)

73 Homefarm Road
Hanwell
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+44 20 8578 4769



Peter Nall Violin

The combination of having a fine amateur pianist father, who also had a 'hobby job' taking tickets and looking after artists at the Albert Hall Nottingham, and a mother who was the local "Am'-dram' Queen", meant Peter grew up swamped in music and stage performance.

He started violin lessons aged 7 and was soon captivated by the instrument, hearing and meeting artists such as Campoli, Ricci, Menuhin, Kyung Wha Chung, and seeing orchestras backstage like the RPO, Leipzig Gewandhaus, Czech Philharmonic, ECO, and Philharmonia on a regular basis. A truly privileged musical upbringing!

At the age of 9, after a backstage lesson at the Albert Hall and encouragement from Ronald Thomas "to get a good teacher", things moved on quickly and soon Peter joined the renowned Leicestershire Schools of Music. As time went on he began leading and touring as soloist with Leicestershire and performed the Mendelssohn and Bruch concertos at festivals in Salzburg, Vienna, and Saarland.

Professionally Peter has performed all over the world from Carnegie Hall to Beijing's Great Hall of the People, the Vatican, for the Pope, and, on several occasions, for Royalty at Buckingham Palace. He has worked with some of the greatest artists of our age including Yehudi Menuhin, Lorin Maazel, Kurt Masur, Gergiev, Gatti, Rattle, Ashkenazy, Murray Perahia, and, on the lighter side, The Three Tenors, Shirley Bassey, k.d. lang, Ray Davis (of The Kinks), Nerina Pallot, and Wynton Marsalis and the Lincoln Centre Band.

Peter studied at the Royal College of Music as a scholar with Jaroslav Vanecek, then later with Emanuel Hurwitz and David Takeno. At the RCM Peter led the 20th Century Ensemble under George Benjamin, performing for Olivier Messiaen, and took part in masterclasses with the legendary Smetana Quartet. He con-



tinued his studies in Aldeburgh at the Britten-Pears School on courses under Rostropovich, Sir Colin Davis, and Tamas Vasary. He has been a member of both the BBC Philharmonic and BBC Radio Orchestras before following Tamas Vasary and joining the Bournemouth Sinfonietta as a sub principal 1st Violin in 1992 until the orchestra's tragic closure in November 1999. Peter has also been soloist and director of the English National Baroque Ensemble, co-Leader of Stratford's Orchestra of the Swan, and has played regularly with the Philharmonia, RPO, CBSO, and BBCSOs. For fourteen years Peter played full-time in the 1st Violin section of the London Philharmonic Orchestra. Performing at Glyndbourne, recording *The Lord of the Rings* soundtrack, and international tours are among the many highlights during that time. As well as playing regularly with the London Chamber Orchestra, with whom he performed at the Royal Wedding of William and Kate, Peter leads various chamber ensembles, coaches and

directs amateur orchestras, and in 2015 was appointed leader of the Rehearsal Orchestra, coaching on courses in London throughout the year and the orchestra's week at the Edinburgh Festival, where he will play the Korngold Concerto in 2024. In December 2022, alongside esteemed colleagues Andy Massey (piano) and Nicola Tait-Baxter (cello), his newly formed "Telensky Trio" gave their debut performance in the beautiful Flamstead Church to a capacity audience and are looking forward to many more exciting concerts together in the very near future.

His association with Ealing Symphony

Orchestra began around 2009 after being invited to take the strings through Tchaikovsky's *Serenade* for an evening and returning soon afterwards by popular demand!

A year or so later, at the ESO Committee's invitation, Peter was delighted to take up the position of ESO's regular Leader.

Alongside a playing career Peter also deals in fine stringed instruments and bows, and for 25 years now has been playing on his beautiful Cremonese violin by G.B. Ceruti of 1810. ||

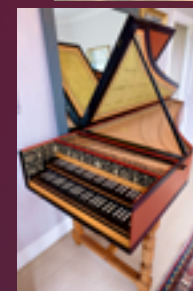
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Peter Nall, dip RCM
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peternall@mac.com





Ealing Symphony Orchestra

Saturday, 20 May 2023 · 7.30pm

St Barnabas Church, Pitshanger Lane, W5 1QG

William WORDSWORTH Divertimento in D major
PROKOFIEV Piano Concerto No. 1 in D flat major
LUTOSŁAWSKI Variations on a Theme of Paganini
Josef SUK Fairy Tale

John GIBBONS Musical Director
Reuben MOISEY Piano

Tickets: £16 (£6 students & U25s, accompanied U18s free)



Programme Notes

Laura Rossi

Jailhouse Graffiti

I wrote this piece following an April Fools' by conductor John Gibbons in 2005 when he told Ealing Symphony Orchestra that neither of us would make the rehearsal that evening as I had been put in jail in Italy for graffitiing on an Italian monument, and he had flown over to help get me out of jail. We turned up at the pub later to say April Fool, but a few people who missed the pub still thought it was true at the rehearsal the following week! John then had an idea for me to write a piece called *Jailhouse Graffiti*, which ESO performed at St John's Smith Square.

graffiti n.pl. (sing. graffito) writing or drawings scribbled, scratched, or sprayed on a wall or other surface in a public place.

This piece is a little suite of Italian city graffiti – every instrument, with their individual brushstrokes, paints the sounds



Photograph by Tas Kyrianiou.

of the city: sirens, passing cars, beeping horns, chattering, and general hustle and bustle combine together to create a wall of graffiti. ||

Programme note by Laura Rossi.



Programme Notes

Ludwig van Beethoven

(1770-1827)

Violin Concerto in D major, Op. 61

I. Allegro ma non troppo

II. Larghetto

III. Rondo: Allegro

No work opens in a more original way than Beethoven's Violin Concerto. But on the occasion of its first performance, on 23 December 1806, at the Theater an der Wien, those four solo timpani beats on the tonic note heralded disaster. The concerto was completed only a few hours before the performance and although the soloist, Franz Clement, was an accomplished violinist, he was forced to play almost at sight, with the inevitable consequences. He also added a few violin acrobatics of his own, for good measure. Partly because of this disastrous premiere, and of a contemporary failure to understand a work which was considered to be bizarre, long-winded, and lacking in continuity, complete indifference was shown to the concerto during Beethoven's lifetime. It was not until Joachim played the work in London, with Mendelssohn conducting, that it was recognised as one of the greatest concertos written for the violin.

The rhythmic figure of the four opening notes recurs throughout the first movement. They introduce and punctuate the two main subjects in an expansive orchestral introduction. The soloist enters with an ascending passage leading to a statement of the first theme. Imaginative, dramatic contrasts follow, the violinist often providing decoration to the main themes presented by the orchestra. A tranquil section for the solo violin precedes the loud *tutti* recapitulation announcing the cadenza. Here Beethoven left it to the soloist to improvise from his own resources. Today Kreisler's cadenzas, using some of



Beethoven's ideas, are usually heard. The movement ends with a restatement of the second theme.

Muted strings introduce the serene melody of the *Larghetto* before it is repeated in several variations with the solo violin providing delicate arabesques. After a brief cadenza the *Rondo* follows without a break. The episodes of the movement are clear cut, the frequent horn *obbligati* giving it a flavour of the hunt. A loud orchestral *tutti* precedes the cadenza, again not provided by Beethoven, and the concerto ends with a final recollection of the opening theme. ||

*Programme note by John Dalton,
from the Music Bank of Making Music.*



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Antonín Dvořák (1841–1904)

Symphony No. 9 in E minor, "From the New World", Op. 95

- I. *Adagio* — *Allegro molto*
- II. *Largo*
- III. *Scherzo: Molto vivace*
- IV. *Finale: Allegro con fuoco*

In the summer of 1891 Mrs Jeanette Thurber, an energetic patroness of music who had been organising the foundation of the New York Conservatoire of Music, settled on Antonín Dvořák, one of the most highly respected composers in Europe to become her first Director. The reluctant composer was persuaded to accept by an arrangement allowing generous holiday in Europe together with, in his terms, a staggering salary and the opportunity for his wife and family to follow him to New York, where he first arrived in September 1892.

One of the founding aims of the New York Conservatoire was to create a wholly American style of music, though firmly based on the prevailing European musical tradition. Dvořák took the challenge seriously, devoting considerable time and energy to the School. Dvořák studied much Afro-American music, listening particularly to Negro spirituals and plantation songs and said in one interview:

"I am convinced that the future music of this country must be founded on what are called Negro melodies. ... These beautiful and varied themes are the product of the soil. They are the folk music of America and your composers must turn to them."

With hindsight it is easier to see that American composers were more influenced either by direct experience of Europe or by jazz, which had no European roots at all, though Dvořák's teaching had considerable second-hand influence,



three essential American composers, Duke Ellington, George Gershwin, and Aaron Copland, all studied with pupils of Dvořák.

Dvořák began the Symphony in December 1892, staying in the Czech community at Spillville, Iowa, and completed the full score on 24 May 1893; one of the first ideas to come to him was the deeply nostalgic theme of the slow movement, though Dvořák originally thought of it at a faster tempo. Dvořák was justly proud of his new work, counting it among his "best and most original". The proof-reading was carried out by his great friend and champion, Brahms, who sent a message via their mutual publisher Simrock, "... tell Dvořák how pleased I am with his joyful creation".

The first performance took place on 16 December 1893 at the new Carnegie Hall in New York, with the orchestra of the Philharmonic Society conducted by Anton Seidl. The Symphony was a triumph, every movement applauded. The title was added at the last minute, on the day the

composer handed over the score to Seidl to begin rehearsals.

The first movement opens with a slow, mysterious introduction begun by cellos, leading into the main Allegro, with its characteristic off-beat rhythms and rising and falling themes, the lyrical second theme, led by woodwind, contrasts strongly with the more vigorous opening. This theme of the Allegro reappears in various forms in each of the subsequent movements. After the opening of the Allegro is repeated, there is a very quiet restrained section, characterised by a brief change of key before the original key vigorously reasserts itself for the end of the movement.

The cor anglais solo of the slow movement is instantly recognisable, the solemn brass chords which introduce the movement were a late idea of Dvořák's. The theme is developed and treated lovingly by woodwinds and strings, the contrasting central section opened by solo flute is

then underpinned by gentle walking pizzicati from basses, the subsequent oboe theme is far more sprightly.

The bracing Scherzo is contrasted by a gentler central trio, both of which use the rhythms and energy of Czech folk-dances, as in previous Dvořák symphonies.

The largely dramatic and fiery Finale is interspersed with quieter reflective moments, recalling the slow movement, which contrast serves to maintain the tension and forward direction of the music, the last interjection of the brass recalls the mysterious chords which open the slow movement. In a master-stroke Dvořák avoids the traditional tub-thumping coda and allows the final note to die away into silence. ||

Programme note by Dominic Nudd, from the Music Bank of Making Music.

Ealing Symphony Orchestra Cellos & Voice Section

Saturday, 13 May 2023 · 7.30pm
St. Mary's Church, Wendover, HP22 6NL

*An evening of musical delights
by the twelve cellos and Voice Section
of Ealing Symphony Orchestra*

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We are continuing to shine our spotlight in this programme, this time on six individuals who regularly but quietly contribute to the smooth running of ESO, often going unnoticed and without the praise they deserve. Tonight, we want to rectify that and show them all how much we appreciate them!

Nick Barnes

Nick is the technician at St Barnabas, but never fails to go above and beyond his role when welcoming ESO into the church. Nick is an enormous help with setting up and packing away the chairs and staging required for our concerts, and even chips in with washing up glasses from our interval refreshments, allowing us all to clear the venue much more swiftly than we would without his help!



Sue Boswell

Sue's eagle eye helps us to produce all of our (we hope you agree!) beautifully styled and formatted publications, including the one you are reading! She helps us to revise and edit our flyers, programmes, and was a huge help in the production of our centenary book. Thank you Sue, for all that you do.

Norman and Sheila Davies

Regulars amongst you will recognise Norman and Sheila from the Used-CD stall which we often have at our concerts. Although they are not here tonight, they do regularly donate their time and energy to running the stall for us and our audience members, for which we are very grateful. They would love to see as many of you here tonight as possible at our next concert, which is when they will next be running their stand with the usual selection of used CDs.



Jenny Page

Every week, without fail, Jenny Page provides us with beautifully baked, very tasty cake which sustains us through our Thursday evening rehearsals and gives us a much needed sugar boost during our breaks. As well as providing our rehearsal energy source, this also adds to our ESO social fund, as members always (gladly) contribute £1 towards their half-time cake and tea/coffee.



Margaret Partridge

If you have ever been caught out by London's traffic or public transport system and arrived a little late to one of our concerts, you will have been greeted by Margaret, who very kindly looks after our ticket desk for all late-comers, once the orchestra members have to leave it to take their places and begin playing. Thank you Margaret for making sure we are able to welcome audience members throughout our concerts, and for all the other ways in which you contribute to ESO.



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- A chance to purchase a recording of our concerts
- A chance to meet soloists and other VIPs
- An open invitation to sit in on rehearsals

Please let me know if you would like to join and make your mark on the Orchestra. Find out more at ealingso.org.uk/support or contact me at friends@ealingso.org.uk. Ealing Symphony Orchestra is grateful to all its Friends for their generous support.

Thank you all.

Gary Walker
Friends Representative

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Ms K H Arnold & Mr A Harris
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Jo Boswell*
Emily Gardner
Maddy Thomas
Graham Ritchie
Stephanie Walsh*
Anne-Marie Sheldon
Paul Grigg*
Tim Boswell
Saori Howse
James Jian Wang
Angela Hailstone
Adrian Hailstone

Violins II

John Martin
Luisa Page
Emilie Edelenbos*
Veronica Colyer
Kate Day
Simon Morris
Mollie Koenigsberger
Laura Rossi
Andrew Roberts

Violas

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

Cellos

Rachael Bucknall
Heather Humphreys
Emma Wakeling
Deborah Lovell
Alice Laddiman
Paul Robinson
Martin Jones
Tessa Watson
Barbara James
Richard Bolton
Karin Hawkesworth
Maya Stimson
Alan Garriock

Basses

James Trowbridge
Dominic Nudd
Clara Nissen
Jonny Hayward

Flutes

Peter Robertson
Caroline Swan

Oboes

Rachel Wickham
Mike Phillips
Richard Partridge*

Clarinets

David Weedon*
Felicity Bardell
Charlotte Swift

Bassoons

Gary Walker*
Steve Warrington*

Horns

Stephen Norris
Mary Saunders
Catherine Fox
Paul Jefferson

Trumpets

Richard Davies
Fergus Pateman
Nelson Falcó Cordes

Trombones

Felix McGonigal
Keel Watson
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Tuba

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Percussion

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**Committee members*



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We are always happy to hear from potential new members! Rehearsals are on Thursdays near Ealing Broadway. To find out more, please visit our website: ealingso.org.uk/join, or email us at contact@ealingso.org.uk.

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