

# Ealing Symphony Orchestra

---

**RAVEL** *La Valse*

**RACHMANINOV** *Rhapsody on a Theme of Paganini, Op. 43*

---

**LLOYD** *Symphony No. 4 in B major "Arctic"*

**Ealing Symphony Orchestra**

**John Gibbons** Musical Director

**Reuben Moisey** Piano

Saturday, 25 November 2023 · 7pm

St Barnabas Church, Pitshanger Lane, W5 1QG

---

**Concert Programme**



NOTTING HILL & EALING  
HIGH SCHOOL

GDST  
GIBBS DAY SCHOOL TRUST

#NHEHSparks

# CREATIVITY

NHEHS girls embrace originality and are  
unafraid to explore new concepts and ideas.

Senior School of the Year 2021

TES Independent School Awards



## Ealing Symphony Orchestra

---

**RAVEL** *La Valse*

**RACHMANINOV** *Rhapsody on a Theme of Paganini, Op. 43*

---

**LLOYD** *Symphony No. 4 in B major "Arctic"*

**Ealing Symphony Orchestra**

**John Gibbons** Musical Director

**Reuben Moisey** Piano

Saturday, 25 November 2023 · 7pm

St Barnabas Church, Pitshanger Lane, W5 1QG

---

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 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 particular 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. ||

**Would you like an honest, reliable and AFFORDABLE police checked\* cleaner to clean your home?**

Typically **£17.95** per hour fully inclusive. **£15 OFF** your first clean with this advert (QUOTE REF: TFYAD1)

Then contact us at

**TIME FOR YOU™**  
DOMESTIC CLEANING

Call Liz **TODAY!**

**020 8088 7537**

Email: [ealing@uk.timeforyou.cleaning](mailto:ealing@uk.timeforyou.cleaning)  
[www.timeforyou.cleaning](http://www.timeforyou.cleaning)

**AS SEEN ON BBC TWO**

**HATE CLEANING?**

\*Police checked cleaner on request. All offers & programmes subject to terms available on our website.

## Maurice Ravel (1875–1937)

### La Valse

Maurice Ravel was born near Biarritz in the Basque country close to the Spanish border, but grew up in Paris. Though not by any means a prodigy, he was a highly musical boy, starting piano lessons at the age of seven. He entered the Conservatoire de Paris in 1889, but not being conservative enough he was expelled in 1895. His maturity as a composer was slow to emerge, his first piece to become widely known being *Pavane pour une infante défunte* in 1899.

In his composition, he was attracted to dance forms, particularly old ones: pavane, minuet, rigaudon, forlane. In 1911 he wrote a set of waltzes for piano called *Valses nobles et sentimentales*, which he later orchestrated. Already around 1906 he had conceived a tone poem, which he then called *Wien*, to celebrate the Strauss family, the waltz and all it had meant to the city of Vienna. The piece gestated slowly, but the work was interrupted by the declaration of war on France by Germany with the support of Austria-Hungary, which led to World War I. Vienna was now the enemy.

Ravel was keen to participate in the war, but at the age of 39, and with fragile

health, he was deemed unfit for military service. Eventually, in 1915 after much insistence, he was allowed to drive trucks for the army, but he was invalided out 18 months later. He suffered the personal tragedies of the death of his mother, and losing friends in battle, to whom he later dedicated the various movements of his piano suite *Le Tombeau de Couperin*.

When the war was over, he returned to *Wien*, spurred on by a ballet commission from Diaghilev for *Ballets Russes*. The world was now a different place: Vienna had more to think about than its waltzes. The tone poem became *La Valse*, now charting the rise and decline of the Viennese waltz, which some have considered to be a metaphor for the destruction of the old order. Vaughan Williams created much the same metaphor, though very differently, with his *Pastoral Symphony*. Ravel, however, put the record straight:

“This dance may seem tragic, like any other emotion ... pushed to the extreme. But one should only see in it what the music expresses: an ascending progression of sonority, to which the stage comes along to add light and movement.

“It doesn’t have anything to do with the present situation in Vienna, and it also doesn’t have any symbolic meaning in that regard. In the course of *La Valse*, I did not envision a dance of death, or a struggle between life and death — the year of the choreographic setting, 1855, repudiates such an assumption!”

*La Valse* begins with low rumblings. A mist rises, through which glimpses of dancing couples come and go. Fragments of melody gradually aggregate into a linked sequence of light-hearted waltzes, much as the Strausses had created. Brilliant orchestration conjures up the glitter-



ing ballroom of the Imperial Court. The ball comes to an end and the rumblings begin again. The harmonies are more chromatic now, building portentous tensions again and again. The music is suddenly interrupted by two slow bars in unison, after which the energy level rises to breaking point. Melody, harmony, and rhythm are all in the firing line and the piece, which has been in three-beat waltz rhythm throughout, collapses with a four-beat thud.

Ravel presented the piece to Diaghilev in a two-piano version, but Diaghilev’s response was “This is a masterpiece, but it is not a ballet, rather a painting of a ballet”. Ravel, feeling insulted, walked out. *La Valse* eventually received its premiere in 1920 in Paris. Ravel also made a transcription for solo piano, which is quite as virtuosic as anything Liszt produced. Diaghilev was right: it is a masterpiece. ||

Programme note by Martin Jones.

## Peter Nall Violins

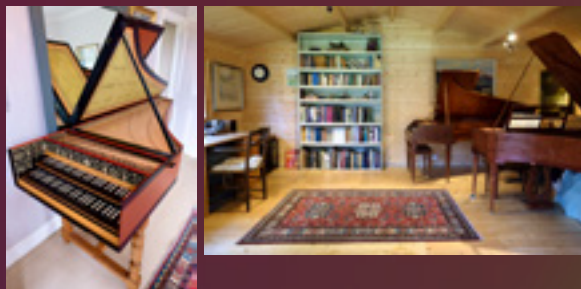
Fine Instruments, Bows, and Consultancy  
Violin Teaching  
Ensemble Coaching



## Heronsgate

### Rehearsal Rooms

Steinway & Sons Model S Grand Piano  
Fritz model fortepiano  
Mackinnon & Waitzman harpsichord  
Space for quartet and small audience  
Suited to recording  
Rooms within lovely family home  
Access to amenities, high-spec HiFi, and extensive garden for relaxation  
Easily reached by road, Metropolitan line, or Chiltern Trains from Marylebone



Peter Nall, dip RCM  
+44 7973 500 569  
peternall@mac.com

Stanmore Lodge, Nottingham Road South,  
Heronsgate, Chorleywood,  
Hertfordshire, WD3 5DN



still to burn, Reuben later completed the 2019 UK swimming marathon of 200 lengths, this time raising funds for Cancer Research UK.

After a few months' rest, during which he achieved Distinction in his ATCL piano diploma aged just 12, he finally swapped Scrabble scores for music scores in 2021, taking up a place at the Royal College of Music Junior Department where he studies with his father Alvin, who has taught him both Scrabble and piano since the age of three. There he immediately made his mark, winning the Ruby White piano prize in his first year, followed in 2023 by the Angela Bull prize, the RCM's top award for pianists. He has appeared in recitals at the College as both soloist and chamber musician, while also having huge success in competitive music festivals across London, winning a total of 21 first prizes.

As the winner of Ealing Festival's Susan Bicknell concerto award in 2022, he made his debut with Ealing Symphony Orchestra in May this year with performances of Prokofiev's First Piano Concerto and Lutosławski's *Variations on a Theme of Paganini*, and since then has also appeared with St. John's Festival Orchestra in Chester, playing Mozart's Concerto in D Minor K466.

Unless actually physically chained to his Steinway at home, he can be found at any hour of the day or night on the tennis courts of Bromley honing a fearsome forehand with the help of his current mentor Richard Whichiello, a former coach of Emma Raducanu. Despite his already considerable achievements in the worlds of music, cycling, swimming, and board games, his principal ambition remains to emulate her spectacular achievement in a Grand Slam one day soon. Watch this space! ||

Reuben first hit national headlines and breakfast TV sofas at the tender age of 11 in the midst of an international playing career already encompassing Malaysia, Dubai, and Romania. It was Scrabble board rather than keyboard which had brought him to the nation's attention following his triumphant victory in the 2019 European under-21 Scrabble tournament, and he has since represented his country four times in World Scrabble Championships. Still one of the UK's top rated under-18 players, he has also featured in an ITV documentary on child genius, beating "Chaser" Ann Hegerty on camera by over 200 points.

But alongside memorising long lists of seven-letter words he was always busy tinkling the ivories. He undertook his first concert tour at the age of 10 when, together with the rest of his family, he cycled from Land's End to John o' Groats, giving recitals along the way to raise money for the Alzheimer's Society. With energy

## Sergei Rachmaninov (1873-1943)

### *Rhapsody on a Theme of Paganini, Op. 43*

Rachmaninov's music for piano and orchestra spans his lifetime; the First Concerto appeared in 1891 when he was 17, and the *Paganini Rhapsody* in 1934 when he was over 60. The composer wore his heart on his sleeve in the concerti, especially the second; but after he had left Russia for ever in 1917 for the United States, his music became drier and less obviously emotional.

One of Rachmaninov's last works, (his catalogue ends at Opus 45), this was written at the composer's villa in the summer of 1934. The theme is from Paganini's 24<sup>th</sup> *Caprice for Solo Violin*, where it is the subject of variations. It had already received variation treatment from Schumann, Liszt, and Brahms as it would later from Boris Blacher and Lutosławski, not to mention John Dankworth and Andrew Lloyd Webber. Rachmaninov's work is, in fact, a set of 24 variations on the theme (the original title contained the word "variations"). After nine bars of introduction the first variation actually precedes the theme. Thereafter the variations succeed each other mostly without a break, Variations 7, 10 and 24 featured the mediaeval chant of the *Dies irae* (Day of Wrath) from the Requiem



mass, a theme with which Rachmaninov was preoccupied and which he used in several works. Of the famous big tune variation 18, the composer remarked to Horowitz, "I have composed this one for my manager; well maybe it will save the piece".

The *Rhapsody* was first performed by the composer with the Philadelphia Orchestra under Leopold Stokowski on 7 November 1934. ||

*Programme note from the Music Bank of Making Music.*

Receive our newsletter to hear about our concerts. Sign up at [ealingso.org.uk](https://ealingso.org.uk), or email us at [contact@ealingso.org.uk](mailto:contact@ealingso.org.uk). We will never sell or give away your contact details to a third party, and you can unsubscribe at any time.



## George Lloyd (1913–1998)

### Symphony No. 4 in B major “Arctic”

*Allegro moderato*  
*Lento tranquillo*  
*Allegro scherzando*  
*Lento — Allegro non troppo*

George Lloyd had perhaps the most extraordinary life history of any composer, certainly in the twentieth century, and overcame horrendous personal circumstances to reach an extraordinary rediscovery late in life.

Lloyd was born in Cornwall in June 1913. He had little formal schooling, yet he began playing the violin at the age of five and writing music at ten. His earliest music training was extremely pragmatic, playing violin in a variety of local chamber groups and orchestras. He briefly attended Trinity

College in London, and studied violin privately with Albert Sammons and composition with Harry Farjeon (the youngest ever professor at the Royal Academy of Music). Lloyd’s first symphony was written in 1932 and premiered the following year by the Bournemouth Symphony Orchestra, and his second symphony was premiered in Eastbourne, both conducted by Lloyd himself. John Ireland supported Lloyd’s third symphony with the BBC, and the composer conducted the premiere with the BBC Symphony Orchestra in 1935.

Lloyd later explained that both his parents were highly competent amateur musicians. His father in particular had a great enthusiasm for Italian opera, and as a teenager Lloyd saw a great deal of it with his father, so that when a family friend suggested that he try his hand at opera, Lloyd’s father wrote the libretto for *Lernin*, based on Cornish legend, and George completed the music within 12 months.

The premiere production in Penzance, which opened on 5 November 1934, was seen by Frank Howes, the Times critic, who gave it such an enthusiastic write-up that the work was given in a short season at the Lyceum Theatre in London.

As a result Lloyd’s second opera, *The Serf*, was written for Covent Garden and premiered there in 1938 conducted by Albert Coates. During the writing Lloyd married Nancy Juvet, who had been born in Switzerland. Although musically a success, the production was generally considered a disaster. Despite this the opera toured to Liverpool and Glasgow, and Lloyd seemed set to be a major musical figure, until the war intervened.

Lloyd volunteered as a Royal Marines bandsman, doubling as a gunner, and served on the notoriously dangerous Arctic run aboard HMS Trinidad. On an Arctic convoy in 1942 a faulty torpedo homed back on the ship. Thirty-two men were killed; Lloyd saw many of his colleagues die, drowned in oil. The trauma and severe shell-shock caused a complete collapse. Lloyd recovered very slowly from this devastating experience, in Switzerland, supported by devoted nursing from Nancy. Eventually he could return to composing, and subsumed his war-time experiences in his fourth and fifth symphonies (1946 and 1948).

Although not fully recovered, Lloyd submitted to pressure to complete a new opera for the 1951 Festival of Britain, and *John Socman* was the only commission completed on time, although Lloyd felt himself exhausted by the effort. The opera was premiered in Liverpool and toured by the Carl Rosa company, although Lloyd was utterly dissatisfied with the way in which this was done, and after a chaotic presentation in Belfast swore never to go



into a theatre again.

He abandoned composition and settled in Dorset, where he and his wife ran a smallholding growing carnations and mushrooms. Eventually the pull of music became too strong and he returned to composition, working part time in the early mornings, and completed three more symphonies and four concertos, the first for John Ogden, who played it widely. By this time the musical world had moved on: Lloyd’s work was regarded as regressive, and was ignored. He recalled that he would send scores to the BBC and they would be returned without comment.

Eventually the conductor Edward Downes discovered Lloyd’s music and was fired with enthusiasm. In 1977 Downes broadcast Lloyd’s eighth symphony with the BBC Northern Symphony Orchestra (although the BBC had accepted it some eight years previously), and the support of Gavin Henderson enabled the Philhar-

## Malcolm Gerrella Piano Tuning

(A.I.M.I.T. — M.I.A.M.)



73 Homefarm Road  
Hanwell  
W7 1NL

+44 20 8578 4769



VIOLINS • VIOLAS • CELLOS • BOWS

Stringers of London is staffed by a team of violinists, violists and cellists whose passion it is to help players find their perfect instrument/bow.

All of our specialists have graduated, within the last 15 years, from major conservatoires and they recognise the importance of good, honest advice for students and young professionals.

Guests can book one of our private Studios to try a selection of instruments/bows at their leisure – with or without the assistance of one of our specialists.

Visit our website for more information and to browse our extensive range of instruments and bows from beginner to professional level.

REPAIRS • RESTORATIONS • REHAIRS

We have an on-site workshop dedicated to repairing and restoring instruments, with a team of experienced luthiers and restorers.

95-99 Lisson Grove, London, NW1 6UP

[www.stringerslondon.com](http://www.stringerslondon.com)

[contact@stringerslondon.com](mailto:contact@stringerslondon.com)

020 7224 9099

## Programme Notes

monia Orchestra to present it at the Royal Festival Hall in 1980. Lloyd achieved his only Proms performance in 1981 when his sixth symphony was substituted for a late-arriving commission of another composer. In the same year Downes recorded three of Lloyd's symphonies on LP for the pioneering Lyrita label, making his music widely available for the first time.

This led to Lloyd's discovery by the most influential figure in his revival, Peter Kermani, an American entrepreneur and music lover whose enthusiasm for Lloyd's work led to a new relationship with the Albany Symphony Orchestra from New York State, who commissioned Lloyd's final two symphonies (Nos. 11 and 12), gave many performances, and made many recordings, most conducted by the composer himself. The new audience reached by these recordings received Lloyd's music warmly and eagerly, and in his eighties he found himself widely appreciated. He wrote three late choral works, the *Vigil of Venus*, the *Symphonic Mass*, the *Requiem*, which was his very last work, completed three weeks before his death, and a cello concerto which Lloyd's nephew William believes is a distillation of Lloyd's distinctive voice as a composer.

Lloyd was emphatic that he wasn't a symphonist in the English tradition of Elgar, Vaughan Williams, or Bax. He considered himself to be an opera composer, and that if he had not had such a disastrous experience with *John Socman* he would have gone on to write further operas. He was much influenced by summer seasons of Italian opera at the Old Vic and Covent Garden, and revered middle-period Verdi in particular, which imbued Lloyd with a strong lyrical and melodic sense, and the ability to write "the big tune".

Lloyd was reluctant to talk in any detail about his experiences in the war and in particular about the terrible experience

on HMS Trinidad; he was both mentally and physically devastated, and came very close to death. After being rescued Lloyd was unable to speak for nearly a year. He did acknowledge that he felt the need to write music as part of the process of recovery, and the fourth symphony was the outcome, written very slowly over a period of two years.

Having been completed in 1946, the symphony had to wait until 1981 for a first performance, when it was taken up by the Cheltenham Festival, this despite Lloyd having been recognised and commissioned by the Festival of Britain in 1951, and having his work toured. For that hugely belated premiere Lloyd wrote this note:

"On the title page of my Fourth Symphony I wrote '... a world of darkness, storms, strange colours, and a far-away peacefulness'. That for me was the Arctic; during the winter of 1941-1942 I had seen some of its terrifying aspects, its violence and immensity so overwhelming that even men's barbarity to each other seemed to become less horrifying than it was.

"In 1945 I started to try to compose again; my impressions and experiences in the Arctic had become something of an obsession, and they gradually formulated themselves into a symphony ... where the music, the sea, an orchestra, my own anguish, all became mixed up together.

"The work has four movements. The first concerns itself with the storms and the darkness, with only an occasional glimpse of light.

"But not everything inside the Arctic Circle is black thunder and roaring seas; the second movement is peaceful, and while writing it I was as if living nine years earlier when I had travelled up the Norwegian coast as far as the North Cape; then I saw only the gorgeous colours of the midnight sun, and the magnificent snow-capped mountains coming down to the sea, and I

felt what then seemed like a remote world far from all our troubles.

“The third movement is a scherzo and trio. Here I was trying for the first time to produce an effect of brilliance without using any brass instruments.

“The finale starts with a slow introduction leading to the main part, which is mostly nothing but a series of quick march-like tunes; I don’t think they ever had much to do with life in the Arctic — perhaps I was trying to end the symphony by re-affirming the old convention that when the funeral was over, the band plays quick cheerful tunes to go home.”

Lloyd’s note considerably underplays the impact of the symphony, which lasts for around an hour, and includes some highly turbulent music.

A timpani roll launches the expansive, good-natured introduction, into which brass interject something far more sinister. The return of the timpani roll heralds a rise in tension — surging violins underpinned by ominous bass pizzicato — culminating in a trumpet-led climax which dissolves into something mysterious, solo oboe and clarinet over trickling harp, the stillness uneasy and unresolved. Fragments of oboe melody are interrupted, and the music becomes more turbulent until it reaches a bold brass statement, which is interrupted by an anguished cello line and the return of the good-natured opening. The turbulence remains close to the surface and bursts through until an abrupt cut-off. As the music restarts the unease grows, repeated trumpet fanfares presaging a disturbed climax punctuated by massive timpani strokes and a shattered withdrawal as fragments of melody are passed back and forth, ending in a brief coda.

The slow movement is withdrawn, melancholic, and meditative. Despite Lloyd’s assertion in his own note that the music is

peaceful, his slow movements frequently find something darker, not explicitly stated, but often running beneath the surface. The remote world Lloyd evokes and the peace he clearly strives for remain distant.

The scherzo begins with a very jaunty tune, followed by another which sweeps up repeatedly to a charming hesitation, before sweeping on. A side-drum announces a brief, more robust, episode before the trio is introduced, which is slower and gentler, highlighting woodwind soloists over restrained string accompaniment. Strings take up the tune, and woodwind soloists return over soft violins, sounding even more wistful. The return of the scherzo recalls the earlier music, building to a boisterous climax and a brief reprise of the trio for string soloists before the scherzo bursts in for an emphatic coda.

The finale opens slowly and softly, in an ambiguous mood, woodwind, horns, and harp taking solo lines, before swelling into a march tune. A solo clarinet takes the lead followed by a trumpet, and the strings take up the march; in happier times George Lloyd had written a march for HMS Trinidad which became the ship’s official march. A brief passage for strings recalls the disturbed mood of the first movement, swelling with agitated brass over string accompaniment, expanding like an alarming vision into an agitated climax, and then shaking off the agitation to restate the jaunty march tune led by flute and piccolo. This grows into an emphatic climax. Lloyd’s determination to put his experience behind him is manifest in the bold, striking coda. ||

*Adapted from a programme note by Dominic Nudd.*

*This performance is the fourth in our annual cycle of George Lloyd Symphonies. We look forward to playing the fifth next year.*

### Keel Watson (1964–2023)

Members of the Orchestra were shocked and profoundly saddened on 8 November to learn of the sudden and untimely death of opera singer, Keel Watson, at the age of 59. Keel first performed with the ESO as a soloist in 2016 in a performance of excerpts from Puccini’s operas. His thundering appearance as the menacing Scarpia, walking from the back of St Barnabas to the stage, is one of those spine-tingling musical moments that, once heard, is never forgotten. He returned a couple of years later to perform the role of Porgy in Gershwin’s *Porgy and Bess*, which is also a treasured memory for all those involved.

Keel was a cherished member of the ESO family, having also performed with us on several occasions in our trombone section. This afforded him a special mention in the *ESO@100 Centenary Story*, which you will find below.

Tributes have been pouring in from around the classical music world and beyond, showing both enormous affection for his warm and generous character as well as tremendous admiration for his operatic talents. Our thoughts are with his family and friends, who will be feeling his loss most deeply.

The Orchestra is planning to dedicate a performance of Scriabin’s Third Symphony as a tribute to Keel at our concert on 18 May 2024. ||

I had heard of the Ealing Symphony Orchestra long before I even thought of ever joining its esteemed ranks. I knew John Gibbons in the days of Opera Lirica. The day came to ‘bite the bullet’ and do a concert with the ESO, performing the concert version of *Porgy and Bess* as one of the principal singers, but once at the rehearsal, the memories of being in an orchestral setting again grew like a Phoenix from the flames, and I was already hooked on the idea of going back into the melee of a band. My chance eventually came about two years later when I was invited by John to do Scriabin’s Third Symphony.

Meeting ‘The Crew’ (Martin, Felix, Hywel, David, and Alan) was a very major learning curve for me to integrate into the scheme of things. I have enjoyed the notion of being the ‘Nanki-Poo’ player (check *The Mikado*) and the best concert for me was being in the trombone section when Sheku Kanneh-Mason came and performed the



Elgar Cello Concerto (his first public gig of the piece). I look forward to so many more concerts with the ESO (work permitting) and hope I can live up to the expectations of the Orchestra.

**Keel Watson, bass-baritone & trombone**





The Friends of ESO Scheme is a highly active programme that encourages our regular attendees and other supporters to take a closer interest in the development of the Orchestra.

With an annual donation of £30 or more, you too can join in and help the Orchestra fund activities that enhance its reputation and develop its standing in the music world. Staging a concert costs us on average around £5,000, so theirs is a vital contribution. Some Friends help us fund our George Lloyd Symphonic Cycle and contribute to the cost of soloists, while others want to encourage local music. In return, Friends receive a number of privileges:

- Reserved seats in a row/position of their choice (please email to reserve)
- Complimentary seat cushions
- A Friends of ESO e-newsletter with 'insider information' on the Orchestra
- 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](http://ealingso.org.uk/support) or contact me at [friends@ealingso.org.uk](mailto:friends@ealingso.org.uk). Ealing Symphony Orchestra is grateful to all its Friends for their generous support.

Thank you all.

**Gary Walker**  
Friends Representative



Dr K Ahluwalia & Dr E Gardner  
Ms C A Alderson  
Ms K H Arnold & Mr A Harris  
Dr & Mrs H C Bailey  
Ms C Barlen  
Mr P Bird  
Dr & Mrs C Boswell  
Ms J J Boswell  
Mrs U Burchette  
Mr R C Corbett  
Mr & Mrs A J Curtis  
Miss J Davies  
Mr & Mrs N Davies  
Mr R O Davies  
Mr R Fairhead  
Mr D Fletcher  
Ms C Fox  
Mr J R Gibson  
Mr & Mrs K T Glinwood  
Mr P Gothard  
Dr J Greener  
Mr P Grigg  
Dr & Mrs R C Gurd  
Mr & Mrs A Hailstone  
Mrs J Hollands  
Mr C W Hughes  
Mr M J Humphreys

Mr P Jefferson  
Mr M Jones  
Mr & Mrs G A Kremer  
Miss J E Laddiman  
Mrs D M L Lovell  
Mr C Martin  
Mr J R Martin  
Dr H M & Dr F W Mather  
Mr K McCarthy  
Mr S Morris  
Mr M C Newberry  
Mr & Mrs D J Page  
Mr & Mrs R K Partridge  
Mr M Phillips  
Mr L E Porter  
Mrs A J Portillo de Rebón  
Mr & Mrs I M Potts  
Mr Á J Rebón Portillo  
Mr P Robertson  
Mr & Mrs P A Robinson  
Mrs M Saunders  
Mr F Schroeder  
Mrs A-M Sheldon  
Mr D J R Smith  
Dr E Wakeling  
Dr S J Warrington  
Mrs S Wildash

### The PITSHANGER BOOKSHOP

Your local independent bookshop



Located on lovely, leafy Pitshanger Lane, we stock over 3000 titles, and can usually order any available book in just 24 hours.

As well as books, we sell cards, wrapping paper, stationery and games. We pride ourselves on our friendly service and personal recommendations. Why not pop in and see us!



141 Pitshanger Lane, Ealing, London W5 1RH

Tel: 020 8991 8131 Web: [www.pitshangerbooks.co.uk](http://www.pitshangerbooks.co.uk)

# The Orchestra

## Violins I

Peter Nall, leader  
Jo Boswell\*  
Maddy Thomas  
Paul Grigg\*  
Stephanie Walsh\*  
Graham Ritchie  
Adrian Hailstone  
Angela Hailstone  
Isabella Chow

## Violins II

John Martin  
Luisa Page  
Simon Morris  
Sze Ying Chan  
Kate Day  
Sarah Lough  
Veronica Colyer  
Caroline Bush  
Andrew Roberts

## Violas

David Way  
Clare Barker  
James Greener\*  
Mike Frost  
Catherine Barlen  
Álvaro Rebón\*  
David Smith\*  
Janet Robinson  
Matthew Newton

## Cellos

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

## Basses

Jonny Hayward  
Dominic Nudd  
Tom Amigoni  
Kevin Wei

## Flutes

Peter Robertson  
Caroline Swan  
Paul Darling

## Oboes

Rachel Wickham  
Mike Phillips  
Richard Partridge\*

## Clarinets

David Weedon\*  
Charlotte Swift  
Felicity Bardell  
Barbara James  
Anna Schmidtman

## Bassoons

Gary Walker\*  
Steve Warrington\*  
Nick Epton

## Horns

Pamela Wise  
Mary Saunders  
Catherine Fox  
Joey Walker

## Trumpets

Richard Davies\*  
Fergus Pateman  
Nelson Falcó Cordes

## Trombones

Felix McGonigal  
Declan Goodhall  
David Fletcher

## Tuba

Tom Torley

## Percussion

Andrew Barnard  
Matthew Fletcher  
Tim Alden  
Margie Harrison  
Riccardo Fabisiak

## Celeste

Martin Jones

## Harp

Gabriella Jones  
Bethany Caswell

\*Committee members



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](http://ealingso.org.uk/join), or email us at [contact@ealingso.org.uk](mailto:contact@ealingso.org.uk).



## CALLING ALL ORCHESTRAL STRING PLAYERS!

- Are you free on Thursday mornings?
- Do you want to play exciting string repertoire?
- Do you have a passion for performing to children as well as adults?

We are a friendly, high-standard string orchestra based in Queen's Park and are now recruiting new players, especially cellos, double basses and violins.

See [www.nonesuchorchestra.org.uk](http://www.nonesuchorchestra.org.uk) for more details and how to join

**Ealing Symphony Orchestra**  
Registered Charity No. 287974

**[ealingso.org.uk](http://ealingso.org.uk)**

