



Ealing Symphony Orchestra

William ALWYN (1905–1985)

Pastoral Fantasia for viola and string orchestra

David Way viola

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Jean SIBELIUS (1865–1957)

Symphony No. 2 in D major, Op. 43

Ealing Symphony Orchestra

John Gibbons musical director

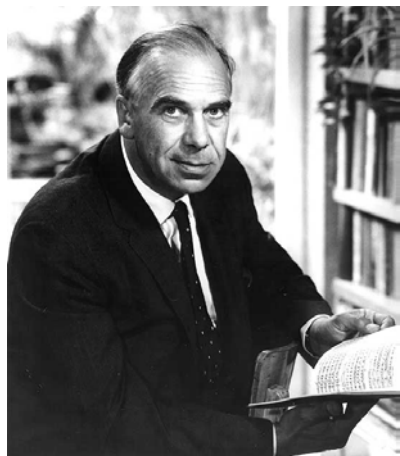
Saturday, 10 July 2021 · 7.30pm

St Barnabas Church, Pitshanger Lane, London, W5 1QG

ealingso.org.uk



*The Ealing Symphony Orchestra is grateful for the generous support of
The William Alwyn Foundation for this performance.*



William ALWYN (1905–1985)

***Pastoral Fantasia* for viola and string orchestra**

Many people have heard William Alwyn's music without necessarily realising the fact, since he was a distinguished film composer who wrote nearly one hundred scores during the golden age of British Cinema in the 1940s and 1950s, including *Desert Victory*; *Odd Man Out*; *The History of Mr Polly*; *The Crimson Pirate*; *The Winslow Boy*; and, *A Night to Remember*. In the 1970s Alwyn pioneered a form of self-promotion which has been widely taken up; using the royalties from his film music to support series of recordings of his concert music, which he himself conducted. The subsequent LPs did a great deal to encourage the audience for Alwyn's serious music.

During the 1939–1945 war, Alwyn, who was a flautist, took part in many BBC broadcasts, particularly with

William Pleeth (cello) and Watson Forbes (viola), often writing music for these players. The *Pastoral Fantasia* for viola and string orchestra was composed between June and October 1939, and the gentle rhapsodic music is a nostalgia-filled evocation of an earlier age. In November 1941, the orchestral version was broadcast by the BBC Symphony Orchestra, conducted by Sir Adrian Boult, after which the music was lost for nearly fifty years. When finally rediscovered the *Pastoral Fantasia* has proved to be a welcome addition to the repertoire.



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Jean SIBELIUS (1865–1957)

Symphony No. 2 in D major, Op. 43

Allegretto

Tempo andante, ma rubato

Vivacissimo

Allegro moderato



Despite the image of Sibelius in later life as a gaunt recluse, in his earlier years he travelled widely and much of his music, whatever its associations with his native landscape and culture, was conceived or begun elsewhere. This Symphony, closely linked with Finnish nationalism, took shape on a journey to Italy.

In 1889, Sibelius's last year at the Helsinki Conservatoire, Ferruccio Busoni was appointed Professor of Piano and struck up a warm friendship with his student, enhanced by a mutual fondness for late-night café culture. Sibelius determined to continue his studies in Berlin where Busoni lived. The amount of live music available proved to be an overwhelming experience for the young composer. Berlin also gave Sibelius a taste for travel which lasted for more than twenty years.

In 1897 Sibelius was awarded a small state pension by the Finnish Government, intended to allow him the freedom to compose while supporting his new family, but as he invariably overspent wildly, 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, Baron Axel Carpelan, organised a gift of 5,000 marks to allow the composer to take another journey 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. Sibelius's self-doubts set in, and he delayed the premiere until 8 March 1902. The first performance was hugely successful and the work was enthusiastically received.

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

Programme notes by Dominic Nudd

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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.



David Way, viola

A graduate of the Guildhall School of Music, David started his musical life as a violinist. A chance encounter with a viola round about the turn of the millennium took him to the dark side of string playing. He has worked with orchestras in the UK and in Norway, and is active in teaching at all levels.

David joined the ESO viola section in 2018.



Violins I

Peter Nall
Catherine Jarvis
Jo Boswell
Michiru Tsutsui
Emily Gardner
Maddy Thomas
Paul Grigg
Anne-Marie Sheldon
Angela Hailstone
Adrian Hailstone

James Greener
Catherine Barlen
Mike Frost
Mollie Koenigsberger
David Smith
Janet Robinson
Jenna Dyckhoff
Matthew Newton
Álvaro Rebón

Cellos

Rachael Bucknall
Paul Robinson
Heather Humphreys
Emma Wakeling
Tessa Watson
Alan Garriock
Mark Walker
Martin Jones
Alice Laddiman

Basses

Dominic Nudd

Violins II

John Martin
Luisa Page
Graham Ritchie
Saori Howse
Laura Rossi
Mark Robbins
Kate Day
Melanie Crompton
Andrew Roberts
Nawzad Haji

Violas

James Trowbridge

Flutes

Peter Robertson
Caroline Swan

Oboes

Rachel Wickham
Mike Phillips

Clarinets

David Weedon
Felicity Bardell

Bassoons

Gary Walker
Steve Warrington

Horns

Pamela Wise
Mary Saunders
Catherine Fox
Paul Jefferson

Trumpets

Fergus Pateman
Dan Burchette
Felicity Coad

Trombones

Hywel Walters
Joseph Verdin
David Fletcher

Tuba

Alan Henry

Percussion

Andrew Barnard

Streaming

Richard Partridge