

Bexhill Sinfonietta

Inaugural Concert



SUNDAY 10 OCTOBER 2021

IZZARD THEATRE

BEXHILL-ON-SEA





A Word from the Chairman



I am delighted to welcome everyone who has come tonight to hear the Bexhill Sinfonietta in its first ever concert. We are very pleased to have with us the Town Mayor and the Deputy Mayor, as well as Councillors from both the new Town Council for Bexhill and Rother District Council.

The first ambition of the orchestra is to play a broad repertoire of music at a very high standard for the enjoyment of the people of the town and a wider audience who are able to come from further afield. To achieve this we have carefully selected professional musicians which means that our ticket price will always be somewhat higher than that to which Bexhill is perhaps accustomed. With future sponsorship and donations we expect to be able to strike a balance between value for money and artistic excellence.

I would like to salute the vital role that the Society's Committee has played in making this inaugural event possible. Many hours of planning, discussion and action have taken place over the last six months and I applaud the efforts of Dru Tramaseur, our Treasurer, Derek Merkl, our Vice Chairman and Gale Goddard, our Secretary. Without their work this event simply would not have been possible.

I must also mention the generous private donations for the orchestra and the support of local businesses which has helped us so much.

The Bexhill Sinfonietta looks forward to a long and fruitful future as part of the town's cultural landscape and welcomes ideas for its onward mission to reach the younger people of Bexhill to include them in the world of concert music.

Peter Lapham

Chairman

The Bexhill Sinfonietta Society

Our Sponsors

Our thanks go to our very generous sponsors whose backing has been invaluable in making this evening possible.

Gillian Capper

Gale Goddard

Alastair Hazell

Don and Rosemary Lowe

Programme



In a Persian Market

KETÈLBEY

Fantasia on 'Greensleeves'

VAUGHAN WILLIAMS

The Prince of Denmark's March

CLARKE (arr. by K. Roberts)

Chanson de Nuit Op.15 No.1

ELGAR

Flute Concerto (1st Performance)

Kenneth ROBERTS

Soloist: Daisy Noton

- i. Allegro Inverso
- ii. Intermezzo
- iii. Romance
- v. Finale

I N T E R V A L

'As You Like It' Concert Suite

Peter LAPHAM (orch. by K. Roberts)

The Sinfonietta Singers

Tenor solo: John Twitchen

- i. Court Music
- ii. Blow, Blow Thou Winter Wind
- iii. It Was a Lover and His Lass
- iv. Instrumental Interlude
- v. Wedding is Great Juno's Crown
- vi. Under the Greenwood Tree
- vii. What Shall He Have that Killed the Deer
- viii. Finale

Chanson de Matin Op.15 No.2

ELGAR

We'll Gather Lilacs

NOVELLO (arr. by K. Roberts)

**There Are You, Here Am I
(from 'The Harlequin')**

Peter LAPHAM (orch. K. Roberts)

Soloists: Helen May and John Twitchen

Selections from 'Pineapple Poll'

- i. Introduction
- ii. Poll & Jasper's Solos
- iii. Finale

SULLIVAN/MACKERRAS
(arr. for Chamber Orchestra
by K. Roberts)

Programme Notes

In a Persian Market

Albert William Ketèlbey
(arr. K. Roberts)

Ketèlbey was born in Birmingham in 1875 close to Ansell's Brewery and the HP Sauce factory. At the age of eleven he wrote a piano sonata that won praise from Elgar and he also beat Holst in a competition for a musical scholarship. Later he showed his talent for playing various orchestral instruments, reflected in the masterfully colourful orchestrations that became his trademark. His music, such as 'In a Monastery Garden' was hugely popular and every home with a piano had a copy of something he had written. By the late twenties he was Britain's first millionaire composer. His work fell out of favour after the Second World War and at the time of his death in 1959 he had slipped into obscurity with only a handful of mourners at his funeral. 'In a Persian Market' has a charmingly naïve programmatic scheme. It starts with the camel drivers and beggars in the market-place; we then hear the 'Princess' theme, followed by the 'Snake Charmer' and the arrival of the Caliph. The caravan then resumes its journey and the 'Princess' theme brings the piece to a satisfying conclusion.

Fantasia on 'Greensleeves'

Ralph Vaughan Williams

'Greensleeves' is a tune that belongs to us all. First mentioned in 1580 as a new 'Northern Ditty', it is probably of much earlier origin than that and has run through English music over the centuries, being married to various verses both secular and sacred. Holst used it energetically in his St. Paul's Suite and Vaughan Williams made much play with it in his opera 'Sir John in Love'. The 'Fantasia on Greensleeves' is an elaborated version of the song in the opera and is scored for one or two flutes, harp and strings. The middle section contains another folk song 'Lovely Joan' which provides a good foil to the bittersweet lyricism of the more famous melody.

The Prince of Denmark's March

Jeremiah Clarke

Mistakenly attributed at times to Purcell, the march was written in honour of Prince George of Denmark, husband of Queen Anne. It has long been popular at weddings and was played at the wedding of Prince Charles and Lady (later Princess) Diana Spencer in 1981.

It was often broadcast by the BBC during WW II especially when programming was directed towards occupied Denmark, since the march symbolised a connection between these two countries. In Denmark the march became strongly associated with the opposition to Nazi occupation and is still performed during annual celebrations of liberation.

Chanson de Nuit and Chanson de Matin

Edward Elgar

Elgar wrote these two pieces separately, in 1897 and 1899. As is clear from his correspondence with A. J. Jaeger of Novello's (who was, of course, 'Nimrod' in the Enigma Variations) he was all too conscious that he was making very little money from his chosen profession, despite his increasing recognition. These two pieces were intended as pot-boilers! The 'Chanson de Nuit' was nearly called 'Evensong' or even 'Vespers' since the composer did not care for French titles despite their popularity with the public. But he overcame his scruples and settled for the more romantic and commercial title. The two pieces, especially the 'Chanson de Matin' have proved very popular and particularly so in the orchestral arrangements that Elgar made of them.

Programme Notes

Flute Concerto Kenneth Roberts

This piece was composed last year during the first of the lockdowns and I should like to claim that it was one of the things that kept me sane. (Others may disagree about that!) It is a lighthearted piece – as much ‘Divertimento’ as Concerto in some ways.

The first movement is fairly traditional in form although the recapitulation is pretty much an inversion of the first section hence its title. There are a couple of passages inspired by the flute music of native Americans with which I first became familiar with when I worked in New Hampshire. The pentatonic aspect of that music permeates much of the movement. The second movement also has an American connection in that it started life as a song composed for an educational theatre project that I worked on while attached to the University of New Hampshire. The third movement – ‘Romance’ derived from a sketch that had been sitting on my piano for eighteen months or more and which I couldn’t decide what to do with. Should it be a piano piece? Should it be a saxophone piece. It seemed to cry out for a wind instrument of some sort. I think the flute was the best solution. The finale attempts to gather some of the threads together of what has preceded it and uses snippets of themes from the first movement as well as new ones.

I first heard Daisy Noton play when I adjudicated her at a music festival some years ago. I assumed she must be a rather diminutive fourteen year-old but it turned out she was just eleven years old! Since then I have watched with pleasure and interest her musical development and I was delighted when she agreed to play this new concerto. (Notes by the composer)

‘The As You Like It’ Concert Suite Peter Lapham (orch. Kenneth Roberts)

Dedicated to Peter Govus, who asked me to write it.

The music for this suite was originally composed for an outdoor production of the Shakespeare play produced in the grounds of Groombridge Place near Tunbridge Wells. The outdoor setting with dappled light coming through the majestic oaks was beautiful and the music chimed well with this quintessentially English rural setting.

As You Like It is known for its five songs, more than any other Shakespeare play, and it has sometimes been called the first musical.

For this concert version some of the songs have been extended and elaborated, particularly ‘It Was a Lover and His Lass’ which now runs two minutes longer than the original. The Hunting Song is newly composed as the first version had not aged well and there are also musical links which did not feature in the original score.

The mood of these five songs varies widely from the world-weariness of ‘Blow, Blow, Thy Winter Wind’ to the Spring-induced merriment of ‘It Was a Lover and His Lass’. ‘Under the Greenwood Tree’ evokes the romantic sylvan world, ‘Wedding Is Great Juno’s Crown’ the grandeur of the institution of marriage and ‘What Shall He Have That Killed the Deer?’ the ribald nature of countryside manners and customs.

The musical language is securely traditional but I have endeavoured to write good tunes that people can whistle or hum after the first hearing. Kenneth Roberts’ orchestration has fulfilled my long-held wish to have a witty and colourful instrumental setting to compliment the vocal writing that is my speciality. Like many theatre composers I am happy to leave that arduous and complex work to those who really know how to do it properly and I am sure you will agree that, in this case, it has been done superbly! (Notes by the composer)

'We'll Gather Lilacs'

Ivor Novello

**'There Are You, Here Am I'
(from 'The Harlequin')**

Peter Lapham

(orch. Kenneth Roberts)

Two romantic duets from the musical stage, one a long-established staple of the nostalgic repertoire and one newly-minted for the future audience. 'We'll Gather Lilacs' was written in 1945 for the hit musical romance *Perchance to Dream*. Written as World War II drew to its close, the song describes the yearning of parted couples to be reunited. It evokes the joy they would feel when together once again, and the pleasures of the English countryside in spring with its lilac blossom. Much as 'Keep the Home Fires Burning' warmed the hearts of the British in the first World War, 'We'll Gather Lilacs' did the same as the country emerged from the second.

'There Are You, Here Am I' is a song from a new musical drama 'The Harlequin' which focuses on the lives of servants and their betters in Edwardian England. This first act duet is the moment when our two young lovers, first shyly and then with growing confidence, express their feelings for each other.

Pineapple Poll

Sullivan/MacKerras

(arr. K. Roberts)

The expiry of the copyright on Sullivan's music enabled Sir Charles Mackerras to put into practice a long nurtured idea "to arrange the eminently danceable tunes into a sort of symphonic synthesis and score them for full orchestra". John Cranko agreed to choreograph a ballet and using one of W S Gilbert's Bab Ballads as a storyline *Pineapple Poll* came into existence for the Festival of Britain in March 1951 performed by Sadlers Wells Ballet (now the Birmingham Royal Ballet).

The score is a patchwork quilt of tunes from most of the Savoy operas, which pass by the listener so quickly as to bewilder even Gilbert and Sullivan experts. Diehards who associate Sullivan's melodies with Gilbert's words, however, find that the original words often fit the new situation.



The Bexhill Sinfonietta



Musicians

1st Violins	Andrew Laing (Leader) Pat Beament Lisa Knights Lynne Ratcliffe
2nd Violins	Lucinda Sheppard Brian Knights
Violas	Richard Holttum Vieda Mercer
Cellos	Joe Giddey Sally Thorkildsen
Double Bass	James Cruttenden
Flute & Piccolo	Susan Gregg
Oboe & Cor Anglais	Barbara Ashby
Clarinet 1	Philip Edwards
Clarinet 2 & Bass Clarinet	Richard Eldridge
Bassoon	Tanya Charlesworth
Horn	Emma Laurens
Trumpet	Andy Gill
Trombone	Peter Cowlett
Harp	Heather Wrighton
Timpani & Percussion	Peter Beament
Keyboard	Richard Eldridge

The Sinfonietta Singers

Leader	Oscar Smith
Sopranos	Helen May Anne Rebecca Højlund Ruth Parsons
Altos	Ailsa Vinson Sarah Taylor Bev Lee Harling
Tenors	John Twitchen Oscar Smith
Basses	David Woloszko Sam Hancock

As You Like It

The Lyrics

Blow, Blow, Thy Winter Wind

Blow, blow, thou winter wind.
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.
Heigh-ho! sing, heigh-ho! unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh-ho, the holly!
This life is most jolly.

Freeze, freeze, thou bitter sky,
That dost not bite so nigh
As benefits forgot:
Though thou the waters warp,
Thy sting is not so sharp
As friend remember'd not.
Heigh-ho! sing, heigh-ho etc.

It Was A Lover And His Lass

It was a lover and his lass,
With a hey, and a ho, and a hey nonino,
That o'er the green corn-field did pass
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding:
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino
These pretty country folks would lie,
In the spring time, etc.

This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that a life was but a flower
In the spring time, etc.

And therefore take the present time,
With a hey, and a ho, and a hey nonino;
For love is crowned with the prime
In the spring time, etc.

Wedding Is Great Juno's Crown

Wedding is great Juno's crown,
O blessed bond of board and bed!
'Tis Hymen peoples every town;
High wedlock then be honorèd.
Honor, high honor, and renown,
To Hymen, god of every town!

Under The Greenwood Tree

Under the greenwood tree
Who loves to lie with me,
And turn his merry note
Unto the sweet bird's throat,
Come hither, come hither, come hither:
Here shall he see no enemy
But winter and rough weather.

Who doth ambition shun
And loves to live i' the sun,
Seeking the food he eats
And pleased with what he gets,
Come hither, come hither, come hither:
Here shall he see no enemy
But winter and rough weather.

If it do come to pass
That any man turn ass,
Leaving his wealth and ease,
A stubborn will to please,
Ducdame, ducdame, ducdame:
Here shall he see
Gross fools as he,
And if he will come to me.

What Shall He Have That Killed The Deer?

What shall he have that kill'd the deer?
His leather skin and horns to wear.
Then sing him home;
Take thou no scorn to wear the horn;
It was a crest ere thou wast born:
Thy father's father wore it,
And thy father bore it:
The horn, the horn, the lusty horn
Is not a thing to laugh to scorn.



Biographies



Kenneth Roberts

Kenneth Roberts was born in Hastings and educated at York University where he gained BA and MA degrees in music. He works as Conductor/Musical Director for numerous companies at home and abroad and has conducted over 250 opera, ballet and other theatrical productions. He has played and conducted at many prestigious venues including The Royal Albert Hall, The Festival Hall, The Britten Theatre, Kensington Palace and Hampton Court. His second opera, 'Mister Butterfly,' which he wrote in 1994 was premiered in Hong Kong and subsequently performed at the Edinburgh Festival, and featured in a documentary shown by BBC television and BBC World Service Satellite. Between 2001-2011 he worked at the University of New Hampshire, USA, where he directed a new 'African' Musical, that he was commissioned to write, and also composed music for an award-winning 'international' children's piece. He was also musical director and conductor for Plymouth State University's Educational Theatre Collaborative. In 2002 he fulfilled a commission from the Purcell School in association with the Vaughan-Williams Trust as part of their centenary celebrations to mark the birth of Sir William Walton and in 2007 he completed a commission to write a ballet based on the novel 'The Trumpet Major' by Thomas Hardy. In 2010 he also contributed music for the recently published musical version of 'Pollyanna' and became a BIFF (British and International Federation of Festivals) adjudicator. During the last year he has enjoyed teaching musical composition at Battle Abbey School.

His highly acclaimed reduced orchestral arrangements of operatic scores by Mozart, Rossini, Verdi, Puccini and others are currently being played all over the world and are available from 'www.smallscores.com'

In between times he has enjoyed giving his series of lecture recitals around the country at music clubs, and on cruise liners on subjects ranging from Mozart to 'Jelly Roll' Morton and has recently released a CD of piano music entitled 'Around the World in 80 Minutes.'

His other interests include photography, cycling and cricket. He is a fanatical supporter of Sussex, England and 'Southern Brave.'



Daisy Noton

Daisy studies flute with Karen Jones at The Royal Academy of Music with a scholarship and was a Woodwind Category Finalist in BBC Young Musician 2020. She previously studied with Susan Torke at the Junior department of The Royal Academy of Music. She has had many successes in international competitions including: First Prize Alexander & Buono International Flute Competition, First Prize Flute Flight Worldwide Online Competition (18 and under), Second Prize Koechlin International Flute Competition, First Prize Chicago International Music Competition (Young Artist II), First Prize Hastings Instrumental Concerto Competition and Prizewinner at the British Flute Society competitions 2017 (School Performer), 2018 and 2021 (Young Performer). Daisy made her flute concerto debut in 2014 at the John Lewis concert in Ardingly Chapel and has since performed concertos with the London Mozart Players, Hastings Sinfonia and the Sussex Concert Orchestra. Daisy is a dedicated solo performer. She performed her first evening solo recital with Anne Marshall at the Opus Theatre, Hastings in November 2018 and has since performed as a soloist in Venice and at prestigious venues in the United Kingdom including at Birmingham Symphony Hall,

Glyndebourne, St John's Smith Square and the Duke's Hall, London. She has also performed throughout East Sussex, at local churches, at the Hastings White Rock and Opus Theatres and Eastbourne's Winter Garden.

Also an orchestral player, Daisy is principal flute of the National Youth Orchestra of Great Britain (NYO) in 2021, playing at the BBC Proms in August 2021 and has been a member of NYO since 2018. Daisy is currently principal flute of the Hastings Sinfonia and has played guest principal for the Sussex Concert Orchestra. In 2018, Daisy was appointed principal flute for the International Composers Festival Orchestra, conducted by John Andrews and is thrilled to have been appointed principal flute as well as Junior Ambassador for the 2022 Festival.

Daisy has a strong interest in yoga and meditation and also takes part in regular Alexander technique classes. She recently spoke on the Young Persons Panel for the Alexander in Education Conference



Helen May

Helen graduated from the prestigious Preparatory Opera Course at the Royal Academy of Music in 2020 with an MA with Distinction, having been awarded a DipRAM for an outstanding final recital. Her studies were generously supported by the William Gibbs Trust and the Josephine Baker Trust. Helen previously studied Music at Cardiff University, where she held the David Lloyd Vocal Scholarship and was awarded the Geraint Evans Prize for outstanding recital performance.

Helen has received outstanding reviews for her diverse opera performances. Lead roles have included: Alcina (Alcina, Handel, Arcola Theatre and Théâtre Basse Passière, Normandy); Climene, (L'Egisto, Cavalli, Hampstead Garden Opera); OFFIE nomination Calisto (La Calisto, Cavalli, Cockpit Theatre); Diane (Hippolyte et Aricie, Rameau, Grimeborn Opera Festival); Pamina (Die Zauberflöte, Mozart, Hastings Philharmonic); Nerone (L'incoronazione di Poppea, Monteverdi, Cockpit Theatre); Amastre (Xerse, Cavalli, Grimeborn Opera Festival); Despina (Cosi fan tutte, Mozart, Woodhouse Opera Festival); Giannetta (L'elisir d'amore, Donizetti, Woodhouse Opera); Valletto (L'incoronazione di Poppea, Monteverdi, Hampstead Garden Opera); Barbarina (Le Nozze di Figaro, Mozart, Ensemble Orquesta); and First Lady (The Magic Flute, Mozart, London Opera Players).

Helen also has a keen interest in contemporary music. She has created the role of Nimue in the world premiere of Keith Beal's opera Merlin (Hastings Philharmonic); has performed as soloist in the world premiere of Orlando Gough's Bayeux, commissioned for the 950th celebration of 1066; has created the role of Ruth in the world premiere of the chamber opera The Three Wayfarers (Whittaker, Opera Anywhere); has performed solo vocals for the multi-awarding winning short science-fiction film APEX (Numinous Pictures); has created the role of Aisha in the world premiere of Lizzie Strata (Simmonds, Oxfordshire Contemporary Opera); and covered the role of Aurora in the world premiere of Noah Mosley's opera Aurora (Bury Court Opera).

Forthcoming engagements include; cover Jenůfa (Jenůfa, Janáček, Court Theatre, Tring); Brahms' Ein Deutsches Requiem, and recitals with Lysianne Chen (piano) in early 2022. www.helenmaysoprano.com



John Twitchen

London based tenor John Twitchen is a musical singer with a keen interest in both art song and opera. He completed his BMus in Vocal Performance at the Chichester Conservatoire with a first-class honours degree under the tuition and guidance of Ian Kennedy but also spent a year in the London College of Music with Anthony Roden. John was awarded the silver medal in the Ealing Music Festival.

Growing up in Sussex and Kent, John took part in the Hastings Music Festival as a boy treble and won first prize with honours in the unaccompanied folk song competition. He then went on to perform for another nine years with singing tuition from Louise Winter placing second and third in various classes and competitions in Hastings, Sevenoaks, Eastbourne as well as Woodbridge in Suffolk. John continued having lessons with Louise up until the pandemic.

John's most recent engagements included chorus in *Beatrice di Tenda* with London Bel Canto festival; tenor roles in Barefoot Opera's *Carmen*; and chorus in *Le Cid* and *La Boheme* with Dorset Opera Festival.

Other roles include chorus in *Roméo et Juliette* with Riverside Opera in Kingston; *Orpheus* in *Orphée aux Enfers* with Chichester Conservatoire Opera; as well as chorus in *Ceremony of Carols* with Glyndebourne Youth Opera 3.



Andrew Laing

Andrew (Andy) Laing started learning the violin when he was 5, and by the age of 16 was appointed leader of the National String Orchestra of Scotland. He gained a place at the Royal Academy of Music, winning numerous prizes and scholarships. Andy was appointed sub-leader of the BBC Radio Orchestra, then Leader of the London City Ballet Orchestra. In the '90s, he spent much time on stage at the Royal Shakespeare Company, where he met his wife, Rachel, also a professional violinist. Andy is a keen amateur astronomer, and if music had not been his first love, it is entirely possible that a career involving the stars may have followed!



Another Word from the Chairman



Amid all the gloom that we have endured over the last eighteen months I am privileged to come forward with a story of optimism and hope that may well not have happened without the lock-down last year and its accompanying sense of unreality.

2020 with its appalling effect on so many lives had one great bonus for those who found that they could no longer pursue their normal business or career; suddenly there was time to put into action those plans or dreams that had been sidelined due to lack of time.

Accordingly, in April last year, I contacted Kenneth Roberts, our conductor tonight, to ask him if he would be willing to undertake the orchestration of my music for the Shakespeare play, *As You Like It*. He agreed and then a ball was set in motion.

With the score complete, we realised that the orchestral line-up needed for my music was broadly the same as that for Kenneth's new Flute Concerto, written for the young and very dedicated flautist, Daisy Noton. Thus was born the idea of mounting a joint concert where both new pieces could be given an airing.

Then the necessity of naming our band of players exercised our minds. We knew that we needed very good players as we intended to record the concert and the next idea, to form a professional orchestra specifically for Bexhill, shaped the choice of title.

So, the Bexhill Sinfonietta was born as was the necessity of having a Constitution, a Committee and a web-site to help publicise and inform others of what we were doing.

Once the Sinfonietta is launched we can then turn our minds to the future and the possibilities that lie ahead. As well as promoting more concerts, our further mission for the Sinfonietta is to encourage and develop a love and appreciation for classical orchestral music among the young, many of whom may not have experienced it before. We believe that it is potentially of huge benefit for everyone to have their minds engaged, their emotions stirred and their spiritual life enriched by the wonderful music that an orchestra plays.

I very much hope that we will welcome you back to our concert in June next year which will be part of the Bexhill Festival of Music. Other events are now in the planning stage and will, of course, appear in due course on our web-site.

Thank you all for coming tonight and giving us your support.

Peter Lapham
Chairman
The Bexhill Sinfonietta Society

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