



Tilford Bach Society



Farnham Sinfonia

Flute - Susan Milan

Conductor - Matthew Taylor

Generously supported by
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www.tilbach.org.uk

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Programme

Wolfgang Amadeus MOZART (1756-1791) Symphony No 1

Molto allegro; Andante; Presto

This symphony was written when Mozart was just 8 years old. He was on a Grand Tour of Europe which had reached London. Here the family paused as Mozart's father had a throat infection. While in London, Mozart probably heard the work of Johann Christian Bach (son of Johann Sebastian Bach) who was working in London at the time, which may have influenced this composition.

Malcolm ARNOLD (1921 -2006)

Soloist: Susan Milan

Flute Concerto No.1 Op.45

Allegro con energico; Andante; Con Fuoco

The first of the two Flute Concertos dates from 1954. Arnold had already completed his first two symphonies, was busily composing some of the finest film scores of the era and was being increasingly recognised as one of the most individual voices in British music.

The 1st Concerto has punchy, vigorous, sometimes explosive outer movements with a glorious, simple Andante in the middle which reveals Arnold's melodic mastery in its full glory.

Though only 13 minutes long, this Concerto makes a very powerful emotional impact and is one of the few Flute Concerti of the later 20th Century to have become regularly played by flautists.

Flute Concerto No.2 Op.111

Allegro moderato; Vivace; Allegretto

Composed in 1973, and dedicated to Arnold's great friend the flautist Richard Adeney, the Second Flute Concerto has never achieved the same popularity as No.1. This is unfortunate as it is at least as impressive, though in general it breathes a more contemplative, brooding quality. The outer movements here are more relaxed in character outwardly and the central movement is a lively dance. The closing Allegretto is a gentle waltz which shows that even in the early 70's at the height of the avant garde movement Arnold had the integrity to be true to himself and produce music that is ultimately far more enduring and life-affirming than that of any composers who pursued modernist tendencies.

Three Fantasias Op. 129

Orchestrated by Matthew Taylor

Mesto; Vivace; Andante con moto

These tiny late piano pieces dating from 1987 are typical of Arnold's late style - spare, quizzical everything being reduced to essentials, less meaning more. To try to widen interest in these fascinating pieces I was kindly granted permission to orchestrate them. This is the world premiere. If this performance helps to generate more interest in late Arnold then its purpose will be served.

INTERVAL

Drinks are free but donations to costs are much appreciated

Cyril LLOYD (born 1950 - 2018) Sinfonietta

Country Fair; Lullaby; Ramblings in Marrakesh

Cy Lloyd was the Associate Composer of Farnham Sinfonia. We performed his magnificent Sinfonietta in our first concert last October. It was the last major performance in his lifetime and he was thrilled with the concert.

This performance of the original three-movement version is a tribute to Cy, dear friend and colleague, a tremendous guy who inspired many generations of musicians as a teacher at the Royal Academy of Music Junior Department, Sutton Grammar School and many other educational institutions. God rest his soul.

Joseph HAYDN (1732 - 1809) Symphony No.44 'Trauer'

Allegro con brio; Menuetto e Trio - Allegretto; Adagio in E major; Presto

Nicknamed the Trauer (mourning), Haydn composed it in 1772. He asked for the slow movement to be played at his funeral, hence the title, added later. Unusually, Haydn reversed the order of the slow movement and the minuet and trio with the latter coming second before the slow movement which has a lovely sustained line in the muted strings. The minuet is a masterly canon in which the bass line plays the same theme as the upper strings only a bar later. This sounds like a recipe for chaos but in Haydn's sure hands the result is perfectly in harmony with the ear unconsciously picking up the bass line which has just been enunciated by the upper strings to reinforce the tune. The last movement is a brisk counterpoint in the home key of E minor.

Farnham Sinfonia

Violins

Sophie Langdon (leader)
Jane Gomm
Juliet Taylor
Emily Hinchliffe
Sarah Wormell-Evans
Elizabeth Barker
Nick Barnard

Violas

Leonie Anderson
Ursula John

Cellos

Hannah Innes
Jayne Spencer

Bass

Kate Addis

Flute

Susan Milan

Oboes

Karla Powell
Sylvia Ellison

Horns

Matt Head
Diana Sheach

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Matthew Taylor

Matthew Taylor is a composer and conductor who lives in Farnham. He studied composition with Robin Holloway at Cambridge University and later at the Guildhall and the Royal Academy. He later studied with Leonard Bernstein and received special encouragement from Robert Simpson who became a crucial influence.

Exposure to Beethoven symphonies at a very young age provided the initial stimulus for Matthews' desire to compose which was soon followed by a lifelong fascination with the music of Schumann. Matthew is particularly fond of the music of Sibelius and Nielsen.

He has appeared as Guest Conductor with the English Chamber Orchestra, Bournemouth Symphony Orchestra, and the City of London Sinfonia. His compositions have been performed by the BBC Symphony Orchestra. He is Music Director of the LSE Orchestra and Junior Academy Sinfonietta.

Susan Milan

Susan Milan came from a non-musical family but benefitted greatly from inspiring teachers and playing in the London Schools Symphony Orchestra.

She continues an impressive ground-breaking career, which has included a remarkable number of firsts - she was first woman member and principal flute of the RPO, the first woman to play principal in the LSO, the first woman flute professor of the Royal College of Music, first female Chair of the BFS and first female jury member of the Kuhlau International Flute Competition. She has played with many leading conductors and has commissioned a wide range of new pieces.

Susan teaches at the Royal College of Music and at Trinity Laban Conservatory and runs an annual summer chamber music course - The British Isles Music Festival - near her home in Haslemere.

Sir Malcolm Arnold (1921-2006)

Sir Malcolm was born in Northampton and studied the trumpet, piano and composition at the Royal College of Music.

After a successful career as first trumpet of the London Philharmonic Orchestra he became a full time composer in 1948. Amongst his first successes were the two sets of "English Dances", the overture "Tam O'Shanter", the ballet "Homage to the Queen" and his first two symphonies.

By the late 50s he achieved fame in other circles contributing to the Hoffnung concerts and composing film scores, including the hugely successful "Bridge on the River Kwai", for which Sir Malcolm won an Oscar. He continued his concert hall successes with works such as the "Four Scottish Dances", the Double Violin Concerto, the Guitar Concerto, several ballets, the "Four Cornish Dances" and symphonies.

By the 1970s he had distanced himself somewhat from the British music scene by moving to Ireland. Works produced during that period included Symphonies 7 and 8, the Philharmonic Concerto, the "John Field Fantasy" for piano and orchestra, the Second String Quartet and his jazzy Clarinet Concerto No.2 (dedicated to and first performed by Benny Goodman). In the mid 80s he created works such as the "Four Irish Dances", a Cello Concerto and Symphony No 9. He retired from composing in 1991.

The Malcolm Arnold Society was founded in 1991 and since 2006 the town of Northampton celebrates the composer with an annual Malcolm Arnold Festival.