

THE BATH FESTIVAL

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£2

This covers the cost of the research for the notes and the printing costs. Any additional funds raised will go towards our Creative Learning outreach

Concert for the People of Bath



Bath Philharmonia, with The Band of Her Majesty's Royal Marines School of Music, and soloists Ben Goldscheider and Matilda Lloyd

Thursday 19 May 2022, 7:30pm
The Forum, Bath

Festival supporters – The Bath Festivals are delighted to present the fourth annual concert dedicated to the memory of Brian and Margaret Roper; a concert that encourages future generations to develop their love of classical music.



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Programme

National Anthem

Major Daryl Powell

The Forester

Joseph Haydn

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Sinfonietta

Major Daryl Powell

The Forester

This fanfare was written whilst Major Daryl Powell was studying on his Bandmasters Course in 2004. During this time, Major Powell lost his grandfather, Alan Powell, and so this fanfare is dedicated to him. Most ceremonial fanfares are bright and positive, but this one is more reflective and in a minor key to reflect his passing.

Joseph Haydn

Trumpet Concerto in E flat major

Allegro | Andante | Allegro

The Trumpet Concerto is from Haydn's last period of composition when he was universally recognised as one of the world's greatest composers. Having composed and premiered the London symphonies, Haydn returned to Vienna where he focused primarily upon sacred vocal music for the rest of his life, with the Trumpet Concerto being a decided exception. It can be assumed that the concerto's composition was inspired by the advent of the newly invented keyed trumpet by Anton Weidinger, himself a virtuoso trumpet in service to the Imperial Court in Vienna. Until this point, the trumpet, and indeed other brass instruments were limited in notes and posed several frustrating handicaps for player and composer alike. Although valves didn't appear until at least the 1820s, Weidinger's instruments was hailed a success as, although the tone quality suffered and was uneven throughout the scale, the trumpet now had access to a fully chromatic range and could play a melody in the lower register. The invention also inspired works by a few eminent composers, including Haydn's, and another by Hummel.

Haydn's concerto is in the usual three movements, the first opening with the orchestra introducing the main theme. The trumpet then enters at the bottom of its register, moving stepwise – two musical actions only available because of Weidinger's invention. The second movement is short and pastoral and continues to explore the new realms of possibility of this keyed-trumpet. At a later point in the movement, the soloist punctuates the phrases by playing two soft chromatic notes, a delicate and fantastic interjection. The last movement is a rondo that continues to demonstrate the new lyrical potential of the trumpet and its technical facility, alongside the traditional fanfares the instrument began with. For fans of television, this final movement may be familiar as it was recently used in the popular Netflix TV Series, Squid Game.

The Bath Festivals' Schools

Voices

Mountains

Thank You

The Bath Festivals' School Voices project brings together over 100 young people from 11 Bath secondary schools (Kingswood School, Oldfield School, St Gregory's Catholic College, Three Ways School, Monkton Senior School, Ralph Allen School, King Edward's School, Hayesfield School, Beechen Cliff School, Royal High School and St Marks School) to create their own songs with Bath Philharmonia. These songs have been written especially for this concert and explore the theme of journeys.

John Williams

Olympic Fanfare and Theme

Known for his iconic film scores, John Williams' Olympic Fanfare and Theme was commissioned in 1984 by the Los Angeles Olympic Organising Committee. Williams' is and was the city's most famous composer of popular instrumental music, and so the natural choice for such an honour. Williams told Jon Burlingame in 1992 that he intended the work to represent musically "the spirit of cooperation, of heroic achievement, all the striving and preparation that go before the events, and all the applause that comes after them.

The opening fanfare was to be played by herald trumpets at all of the medal ceremonies and official Olympic events, and so had to be based on the harmonic overtones that the instruments could produce. The music also needed to be able to be split into small chunks to be used before and after commercial breaks.

The opening fanfare consists of two sections, a triad-based ascending motive for full brass adorned by flurrying trumpets, followed by a more rigorous response supported by accented low brass pedals. A crescendo on the final chord leads to a quiet snare drum figure that carries on throughout the following section, which opens with the noble Olympic Theme, which is then answered quietly by the second part of the fanfare. There is then a jauntier melody played by low woodwinds and strings, before being joined by the low brass and percussion on a rhythmic ostinato as the whole orchestra sings the noble theme in full force. In the exciting coda, pieces of the fanfare are passed

around the orchestra, before a definitive and noble close.

INTERVAL

Aaron Copland

Fanfare for the Common Man

Written in 1942 for the Cincinnati Symphony Orchestra, Aaron Copland's Fanfare for the Common Man was written in response to the US entry into World War II, and partly inspired by a speech given in the same year where Vice President Henry A Wallace had proclaimed the dawning of the "Century of the Common Man". Copland's was not the only fanfare commissioned at this time; Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, had commissioned 18 composers, and the result was a number of rousing, short musical pieces that display brass and percussion in all their ferocious glory. Of these 18 commissions, Copland's is the only to have entered the standard repertoire.

Unlike most fanfares, Copland's is slow and majestic. The work begins with percussive drums, gong and timpani rumbling like a distant battle before a clear clarion call of three trumpets in unison establishes the main theme. The trumpets are joined by French horns, who build the harmony before the growls of trombones and tuba emerge from below as the fanfare builds to its climax. Fanfare for the Common Man seems to capture in music the notion of people bravely joining forces to stand against danger, and is not only heard in the concert hall, but is frequently used to inject a feeling of heroic purpose at political rallies, sporting events and in movies and television programmes.

Wolfgang Amadeus Mozart

Horn Concerto No.4 in E flat major

Allegro moderato | *Romance (Andante cantabile)* | *Rondo (Allegro vivace)*

Composed in 1786, Mozart's Horn Concerto No.4 was written for the Austrian horn player, Joseph Leutgeb, for whom Mozart had written his previous three horn concertos for, and for whom Haydn is also thought to have composed for. Leutgeb had known Mozart as a child when he worked in Salzburg, and after moving to Vienna became friends with him once more. Although the two were close, Mozart often mercilessly poked fun at him, with personal comments written into the score;

indeed, in the autograph score of this concerto, Mozart has used multiple and varying colours of ink to confuse the soloist. Leutgeb was an early practitioner of hand-stopping on the valveless horn of the eighteenth century; this enables the player to access more notes on the natural harmonic series, a skill Mozart used to his advantage to create fluid melodic lines.

In Mozart's own catalogue, the work is described as "Ein Waldhorn Konzert für den Leutgeb", or a hunting horn concerto for Leutgeb. The work is in three movements, with the central Romanza operating as an instrumental song, offering a typically Mozartian transformation of hunting horn commonplaces into reflective grace. This notion of the hunting horn is further revealed musically in the work's third and final movement, with frequent tonic and dominant triads appearing the main melody, evoking the sound of an open-air hunting horn.

Leoš Janáček

Sinfonietta

Allegretto - Allegretto Maestoso (Fanfare) | Andante - Allegro (The Castle, Brno) | Moderato (The Queen's Monastery, Brno) | Allegretto (The Street Leading to the Castle) | Andante con moto (The Town Hall, Brno)

The Sinfonietta (subtitled Military Sinfonietta or Sokol Festival) is a late work for large orchestra (including 25 brass players) by the Czech composer Leoš Janáček. Composed in 1926, it is dedicated 'to the Czechoslovak Army', and Janáček has said that it was intended to express respect for 'contemporary free man, his spiritual beauty and joy, his strength, courage, and determination to fight for victory. The work is thought to have been inspired by Janáček hearing a brass band and feeling inclined to write some fanfares of his own. So when the Sokol Gymnastic Festival approached the composer for a commission, he developed the material into the Sinfonietta.

The work is centred around the opening fanfare motif, featuring several variants based on this original passage. The piece is in five movements, each of which has a descriptive subtitle evoking a journey around Brno, a city in the south of Czechoslovakia. The first movement is scored only for brass and percussion and is an initial exploration of Janáček's fanfare. The second begins with a rapid wind ostinato, but moves to more lyrical passages, before the third takes over gently before being interrupted by the trombones, who take the music to a fast, dance-like passage. The fourth movement celebrates the newly liberated Czechoslovakia with a joyous trumpet fanfare, before the finale enters with a

calm retrograde of the opening melody, which quickly dissolves into a triumphant fanfare that itself celebrates Janáček's opening fanfare, this time decorated with swirling string and wind figures.



Jason Thornton Conductor

Jason Thornton is the Music Director of Bath Philharmonia. He has conducted orchestras throughout the UK, Europe, America, and the Far East, including the RPO, London Mozart Players, Beijing Symphony Orchestra, and the Kaposvar Symphony Orchestra (Hungary). Jason grew up in the West Midlands and was the recipient of a free musical education courtesy of Sandwell Music Service. He switched viola playing for conducting at the age of 16, conducting various youth ensembles and forming Sandwell Sinfonia, his own orchestra inspired by collaborations with friends. Studies for a PGCE brought him to Bath where he formed Bath Philharmonia and since then has had an amazing time making music with everyone from local school children to some of the world's finest musicians including Renee Fleming, Joseph Calleja, Nicola Benedetti, Sheku Kanneh-Mason, Jess Gillam, and Stephen Hough. Jason is also a Community Music Leader, directing creative learning projects throughout the UK and abroad in numerous contexts, working with orchestras, schools, music hubs, festivals, and venues. Jason currently leads the Bath Philharmonia Creative Learning Team; the only orchestral team to deliver a year-long programme of music making with Young Carers in the UK.

Bath Philharmonia

Bath Philharmonia is one of the largest professional orchestras in the South West. With an aim to make orchestral music of the highest quality accessible to the community, the orchestra hosts a diverse range of concerts and events, performing to more than 5000 people every year and reaching many more through broadcasts and recordings. Established at the turn of the millennium, the orchestra has since collaborated with some of the world's finest musicians, including Elin Manahan Thomas, Peter Donohoe and Stephen Hough, and has performed at festivals and venues throughout the UK. The orchestra pride themselves on bringing people together to experience musical excellence, inclusivity, sustainability and enjoyment, and were nominated for an Impact RPS Award in 2019 for their work with the community for their work with Young Carers. Over the past two seasons, the Bath Philharmonia Creative Learning Team has delivered over 20 projects involving over 1000 participants (in 13 schools and 6 social care settings) giving 25 performances to an audience of over 8000 people. In the Season prior to Covid-19, Bath Philharmonia performed 20 concerts to over 12,000 people and reached many more through broadcasts and recordings. Their developing discography was recorded at Abbey

Road and Real World Studios with works by contemporary British composers including Paul Carr, Steven Faux, Judith Bailey and George Lloyd.

Major Daryl J Powell Conductor

Born in Gloucestershire, Daryl gained his musical grounding with his local Brass Band before studying at Birmingham Conservatoire. He joined the Royal Marines Band Service in 1995 and was drafted to the Portsmouth Band upon RM Deal closing. He later moved to the BRNC Band at Dartmouth, where he was also promoted to Band Corporal. In 2002, he found himself deployed as a member of a Breathing Apparatus Rescue Team, on Op FRESCO, the government response to the national fire brigade strike. He has since spent time in the bands at CTRM, Plymouth and has also served as the Volunteer Band Instructor in HMS ILLUSTRIOUS. Successfully completing the Bandmasters course in 2005 he gained an AMusTCL diploma in musical theory, criticism and literature, a LRSM diploma in Wind Band directing and was awarded the prestigious Silver Medal by the Worshipful Company of Musicians. Promotion to Warrant Officer saw appointments at the Royal Marines School of Music, as well as Bandmaster of the Plymouth Band. Selected for commission in 2014, Daryl completed the Senior Corps Commission Officers' course, before taking up appointments as the Director of Music of the Bands of Her Majesty's Royal Marines Portsmouth (Royal Band), Scotland and Plymouth. Having successfully completed his studies for a Master's degree at Bath Spa University and promoted Major in October 2019 he returned to a staff role as SO2 Band before his current appointment as the Director of Music Training. He is married with two beautiful daughters and lives in Portsmouth.

Band of Her Majesty's Royal Marines School of Music

The Royal Marines School of Music is the training establishment for the Royal Marines Band Service. As such, it provides all the military training needed for students to offer logistical and medical support to serving Royal Marines Commandos, while also giving musical training to the future musicians and buglers of the most versatile military band in the world.

Each student has the opportunity to qualify up to

degree level, gaining the expertise required to eventually perform on the world stage, both at important ceremonial events and high-profile concerts.

The school currently consists of five bands plus a training wing – the Royal Marines School of Music at HMS Nelson – and its headquarters is at HMS Excellent, Whale Island, Portsmouth.

Matilda Lloyd Trumpet

Hailed as ‘remarkable’ by the Telegraph, British trumpeter Matilda Lloyd is a fast-rising young artist with exceptional poise and musicality. Graduating with a First Class degree in Music from Cambridge University in 2017, Matilda also received a master’s degree (DipRAM) from the Royal Academy of Music in 2019, as well as studying for 2 years with Håkan Hardenberger at the Malmö Academy of Music in Sweden. In 2014, Matilda was the winner of the BBC Young Musician of the Year Brass Finals and gave her BBC Proms solo debut in 2016 with the Alpesh Chauhan and the BBC Philharmonic. Matilda has also won the Eric Aubier International Trumpet Competition and has performed in prestigious concert venues around the world. Previous highlights also include concerto performances with the BBC Concert Orchestra, the London Mozart Players, and the Manchester Camerata, and recitals at prestigious venues including Wigmore Hall, St Martin-in-the-Fields, and at the Ryedale and Buxton Festivals. This year, Matilda is set to record her debut disc with orchestra with Rumon Gamba and the Britten Sinfonia for release on the Chandos label, as well as remaining a Yamaha Artist.

Ben Goldscheider Horn

Nominated by the Barbican as an ECHO Rising Star, during the 2021/22 season Ben gives recitals at major concert halls including the Concertgebouw, Musikverein, Elbphilharmonie and Koln Philharmonie, including an especially commissioned new work by Mark Simpson. At the opening of the season he performed Ruth Gipps Concerto with the BBC Symphony Orchestra conducted by Sakari Oramo at the Barbican broadcast by Radio 3 and in 2022 makes his debut with the London Philharmonic Orchestra conducted by Ed Gardner at the Royal Festival Hall performing the Knussen Concerto. He returns to the Pierre Boulez Saal both as soloist and as a member of the Boulez Ensemble, and to Wigmore Hall as soloist and in collaboration with Mahan Esfahani, Nicholas Daniel and

Adam Walker. Highlights over the last year have included the release by Three Worlds Records of Legacy: A Tribute to Dennis Brain with newly commissioned pieces by Huw Watkins and Roxanna Panufnik, and a solo concerto recording with the Philharmonia Orchestra due for release in 2022. Ben gave recitals at Wigmore Hall, Aldeburgh Festival and Leeds Lieder and performed Ligeti’s Trio at the Pierre Boulez Saal. He collaborated with Michael Barenboim, Stephen Hough, Tom Poster, Benjamin Baker, James Baillieu, Allan Clayton and the Kaleidoscope Chamber Collective. A keen advocate for new music, he recorded works for horn and electronics for the Aberdeen Sounds New Festival broadcast by Radio 3. At the age of 18 Ben was a Concerto Finalist in the 2016 BBC Young Musician Competition. Since then he has made his debut at the BBC Proms and appeared as soloist with the Mozarteum Orchestra in Salzburg, the Aurora, Britten Sinfonia, English Chamber, Royal Philharmonic, London Mozart Players, Lucerne Symphony, Manchester Camerata, Prague Philharmonia and Sinfonie Orchester Berlin. He has worked with conductors James Gaffigan, Nicholas Collon, Mark Wigglesworth, Kristiina Poska, Radek Baborak, Andrew Gourlay and Jessica Cottis, and recorded the solo horn call from Wagner’s Siegfried with the Hallé Orchestra conducted by Sir Mark Elder. A committed chamber musician, Ben has collaborated with Daniel Barenboim, Martha Argerich, Sergei Babayan, Elena Bashkirova, Sunwook Kim and Michael Volle at the Verbier, Salzburg, Jerusalem, Intonations (Berlin) and Barenboim (Buenos Aires) Festivals, among many others. As guest principal he has appeared with the Staatskapelle Berlin, WestEastern Divan, English Chamber and Philharmonia Orchestras. Born in London, in 2020 Ben completed his studies with honours at the Barenboim-Said Academy in Berlin with Radek Baborák. He was a prize-winner at the 2019 YCAT International Auditions.

