

INCLUDING WORKS BY CURZON • DUNHILL  
LEE • QUILTER • ROWLEY • SPEER • O'DONNELL

# PALACE PREMIÈRES

World première recordings of British music for  
string orchestra performed at the Royal Palaces



**THE COUNTESS OF WESSEX'S STRING ORCHESTRA**  
**CONDUCTOR: MAJOR DAVID B HAMMOND**





## SUITE: IN RURAL ENGLAND, OP 72

10:40

Thomas F Dunhill (1877-1946)

Goodwin & Tabb (1929)

- |        |                |      |
|--------|----------------|------|
| 1. i   | A Pastoral     | 2:08 |
| 2. ii  | Playfellows    | 1:34 |
| 3. iii | A Country Tune | 2:47 |
| 4. iv  | Meadow-Fairies | 2:07 |
| 5. v   | Festivity      | 2:02 |

Thomas Dunhill started his career as Assistant Music Master at Eton College and then became a professor at the Royal College of Music, while his brothers took a different path and set-up a famous tobacco company. Dunhill's suite takes us on a journey to a make-believe rural England between the wars. It is unashamedly derivative in manner, with the first movement in a similar style to the *Slow Dance* from Vaughan Williams' *Charterhouse Suite*, while *A Country Tune* has hints of John Foulds' *A Celtic Lament*. *Meadow-Fairies* is naïvely charming but the bacchanal-like *Festivity* soon takes over and romps to the finish.

## 6. COLD WINTER NIGHTS

5:05

Peter Thorne (born 1955)

MS (2017)

Peter Thorne is a composer from Essex who has written several pieces for the CWSO, with *Cold Winter Nights* becoming a favourite with audiences. Peter explains its background: 'This was originally a short piano piece and was indeed written on a cold winter's night. I felt that it had the potential to be a little more substantial and enjoyed adding the string parts and expanding it to include an introduction, coda, and a new episode. The chill of winter will I hope be depicted by the trills and tremolos in the string parts and the piece is best enjoyed by a roaring fire with a glass of something warming.'

## 7. ANNIE LAURIE (TRADITIONAL SCOTTISH AIR)

2:38

**Alicia Scott (1810-1900), arr Fred Hartley (1905-1980)**

Bosworth & Co (1939)

Fred Hartley was first heard on the radio as a piano soloist in 1924 and became an established pianist and arranger in the 1930s. He had his own radio programme from 1935 and became Head of Light Music at the BBC after the Second World War. With words dating from the early eighteenth century, *Annie Laurie* became popular in the 1850s in a version by Lady Scott. This sumptuous take on the tune by Fred Hartley from 1939 features the cello.

## 8. IN GEORGIAN DAYS (GAVOTTE FROM *ROSMÉ*)

3:06

**Roger Quilter (1877-1953)**

Ascherberg, Hopwood & Crew (1944)

Roger Quilter is best known for his songs but this appealing instrumental piece is taken from his little-known light opera, *Julia* (also known as *Rosmé*) which had been produced at Covent Garden in 1936. While the opera only achieved seven performances, several pieces were extracted from it and published separately, including this Gavotte and a popular concert waltz. There are hints of Ravel's *Le Tombeau de Couperin*, but the Gavotte's overall sound does not stray from the light music genre.

## 9. BLOW THE WIND SOUTHERLY (A NORTHUMBRIAN FOLK SONG) 2:26

**Traditional, arr Harry Dexter (1910-1973)**

Francis, Day & Hunter (1955)

Harry Dexter was a prolific composer and arranger whose music found favour during the 1950s, eventually becoming Head of the Light Music Department at the music publisher Francis, Day and Hunter, in London. His unpretentious arrangement of this folk tune weaves the melody through different sections of

the orchestra with a simple accompaniment. The words tell of a woman anxiously waiting for her loved one to return home from sea on a southerly wind.

## 10. INTERMEZZO 'FORGET-ME-NOT', OP 22

3:44

Allan Macbeth (1856-1910)

John Blockley (1890)

Allan Macbeth had studied at the Leipzig Conservatoire and was a significant figure in the Glasgow music scene, conducting the Glasgow Choral Union and heading the Athenaeum Music School – a forerunner of the Royal Conservatoire of Scotland. Probably written about 1893, *Intermezzo* is disarmingly quaint with a charming lilt. The *Intermezzo* has been recorded before but this is the first recording in this format for piano and strings.

## SHEPHERD'S DELIGHT

5:35

Alec Rowley (1892-1958)

Goodwin & Tabb (1929)

11. i Spring Woodland

1:43

12. ii Hush Song

1:40

13. iii Shepherd's Rondel

2:11

*Shepherd's Delight* is one of a group of six works for strings published by Goodwin & Tabb in the late 1920s. Known as 'The English String Series' they were selected by Alec Rowley and this three-movement suite is Rowley's own contribution. Rowley was a teacher and examiner at Trinity College of Music from 1920 and, although a large number of Rowley's compositions were for educational purposes, he wrote some very attractive light music and here he presents us with a set of redolent pastoral scenes.



PHOTO: DANIEL EDWARDS

#### 14. IRIS AND LAVENDER (A CONCERT WALTZ)

3:56

**Peter Wilson (born 1956)**

MS (2014)

A former member of the Royal Artillery Band, Peter now works as a freelance composer, performer, and teacher, and has written several pieces for the CWSO. Very much akin to Robert Farnon's *Westminster Waltz* (composed in 1956, the year of Peter's birth), *Iris and Lavender* has proved to be particularly popular. Peter provides this note: 'While both producing fragrant and pale lilac flowers of their own particular charm – the title for this piece also derives from my later Mother's first name, Iris – a few years ago together we tended a packet of Lavender seeds, which rapidly grew into a runaway success! I always smile at the thought of both.'

#### 15. PASTORAL SCENE

4:48

**Frederic Curzon (1899-1973)**

Dix (1938)

With solos from the violin and cello bringing out the melody from the richly textured harmonies, this dreamy piece by Frederic Curzon reminds us of Eric Coates' *By the Sleepy Lagoon*. Curzon was a well-known figure in interwar Britain as musical director in many London Theatres and then, from 1938-1958, when he was chiefly involved in broadcasting. He was also an editor for Boosey and Hawkes and composed and arranged a great deal of light music, including his popular *March of the Bowmen* from the *Robin Hood Suite*.

#### 16. FRAGMENT FOR STRINGS

2:34

**Bertram Walton O'Donnell (1887-1939)**

Hawkes & Son (1925)

From a family of military musicians – his two brothers were also military Directors of Music – Walton O'Donnell was a Director of Music in the Royal Marines after

a brief stint in the army. He went on to conduct the BBC Wireless Military Band and then the BBC Northern Ireland Orchestra. Known for having written several fine works for band, including *Songs of the Gael* and *Three Humoresques*, he also wrote for strings, including this *Fragment* which shows off the *pizzicato* playing of the string orchestra.

## TWO PIECES

4:22

### Traditional, arr Eric Thiman (1900-1975)

Boosey & Hawkes (1935)

#### 17. i Shenandoah

2:38

#### 18. ii Billy Boy (Northumbrian Origin)

1:44

Eric Thiman composed many choral works and was well-known as a musical examiner from the late 1930s to 1960s. He also wrote numerous books on music theory, including harmony and fugue. Thiman's folk melody arrangements recorded here are full of chromatic harmonies, roving into different keys and leading listeners away to less familiar places, making both arrangements particularly satisfying for their inventiveness.

## 19. NOCTURNE FOR STRING ORCHESTRA, OP 17

4:30

### William H Speer (1863-1937)

Stainer & Bell (1913)

The son of a wealthy Malvern businessman, William Speer showed an early interest in music and at the age of seven had an organ built for him at the family mansion. His music was championed by Dan Godfrey and performed by the Bournemouth Municipal Orchestra, including this *Nocturne*. Dedicated to his former music teacher in Gloucester, Dr Charles Harford Lloyd, Speer's *Nocturne* is perhaps the most complex piece in our programme, hinting at a sound world between Elgar and Schoenberg's *Verklärte Nacht*.



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## RIVERS OF DEVON SUITE

9:41

Ernest Markham Lee (1874-1956)

Goodwin & Tabb (1929)

- |  |      |
|--|------|
| 20. i Tamar: Stately ships ride out to sea         | 3:04 |
| 21. ii Dart: Waters flash and leap                 | 2:31 |
| 22. iii Torridge: Dusk deepening between the hills | 4:07 |
| 23. iv Lynn: Through the wild and woodland         | 1:53 |

Ernest Markham Lee worked at the Guildhall School of Music in London and was active as an organist, pianist, and examiner. He contributed to Goodwin & Tabb's 'The English String Series' with this sumptuous *Rivers of Devon Suite*. The sweeping strings emphasise the lush harmonies giving it the hallmark of a more substantial work that, although written in 1929, would not have been out of place as a descriptive film score from the 1930s and 1940s.

**BONUS****SUITE OF SEVEN PIECES****10.04****Giles Farnaby (c1563-1640), arr Granville Bantock (1868-1946)**

Edwin F Kalmus (ND [1914])

24. i	A Toye	1:21
25. ii	Giles Farnaby's Dreame	1:47
26. iii	Giles Farnaby's Conceit	0:52
27. iv	His Rest (Galiard)	1:11
28. v	His Humour	1:40
29. vi	A Maske	2:07
30. vii	Tower Hill	1:06

Sir Granville Bantock held music positions as varied as Musical Director for the seaside resort of New Brighton and Professor of Music at Birmingham University. He wrote a great deal in the romantic style, much of it for large choral and orchestral forces, inspired by Eastern folklore, but also some charming chamber music. Along with other composers in the early twentieth century, Bantock rediscovered British music from the Renaissance period, making arrangements of some of Giles Farnaby's contributions in the *Fitzwilliam Virginal Book*, a compilation of music from the late sixteenth and early seventeenth centuries. Bantock does not develop Farnaby's pieces but rather transcribes them for strings, making this (at the time) unfamiliar music accessible to his contemporary audiences.

Although this suite has been recorded before we felt that it was a suitable addition to this collection and hope that you enjoy it.

Total Playing Time 75:49

Booklet notes: David B Hammond

## THE COUNTESS OF WESSEX'S STRING ORCHESTRA (CWSO)

The Countess of Wessex's String Orchestra (CWSO) was created on 1 April 2014 as part of recent changes within the Corps of Army Music. There has been a long tradition of string playing in the British Army, particularly associated with the orchestra of the Royal Regiment of Artillery, in existence for over 250 years, and proud to have been the first professional orchestra in Britain. The CWSO can however trace its heritage back to 'The King's Musick' of strings from the time of the Restoration in England which was eventually to form the basis of Queen Victoria's private band in the nineteenth century.

The CWSO performs a variety of music, ranging from classical to pop, in various settings both in the United Kingdom and abroad. Engagements are varied, including investitures, ceremonies at royal households, state banquets and dinners, support to army regiments and corps, defence engagement activity, and international short-term training teams. The CWSO also provides the principal players for tri-service orchestral events, such as at Her Majesty the Queen's 90<sup>th</sup> Birthday celebrations, the Passchendaele centenary at Ypres, the 75<sup>th</sup> Anniversary of D-Day, and the annual Festival of Remembrance at the Royal Albert Hall.

The CWSO is based at the Royal Artillery Barracks in Woolwich and is proud to be named after the Corps of Army Music's Colonel-in-Chief.

The Countess of Wessex's String Orchestra appears by kind permission of Major General B J Bathurst CBE, Major-General Commanding the Household Division.



**DIRECTOR OF MUSIC**  
MAJOR DAVID B HAMMOND

**BANDMASTER**  
STAFF SERGEANT (BANDMASTER) TOM RUNDLE-WOOD

**FIRST VIOLINS**  
LANCE CORPORAL KATHARINE DAVIES  
(LEADER)  
WARRANT OFFICER CLASS TWO  
(ORCHESTRA SERGEANT MAJOR) JOHN HOOPER  
SERGEANT SIMON DUGGAN  
CORPORAL ALICIA MILLER

**SECOND VIOLINS**  
CORPORAL LAURA CHILVERS  
LANCE CORPORAL ANDREW TELESIA  
MUSICIAN KEITH TYAS  
MUSICIAN RUTH EARNSHAW

**VIOLAS**  
CORPORAL MATTHEW HART  
MUSICIAN GRACE MOON  
MUSICIAN JOSEPH YU

**CELLOS**  
LANCE CORPORAL ADRIAN CALEF  
MUSICIAN DANIAL EDWARDS  
LANCE CORPORAL SARAH TELESIA  
MUSICIAN HELENA SIMPSON

**DOUBLE BASSES**  
STAFF SERGEANT JAMES WELSH  
SERGEANT JULIA FURZEY

**PIANO**  
LANCE CORPORAL JAMES ROBINSON

## **DIRECTOR OF MUSIC: MAJOR DAVID B HAMMOND PHD MBA FRSM PGCE**

David studied at the London College of Music, and York and Cambridge Universities, performing as solo French horn with the National Youth Jazz Orchestra and principal horn of the Cambridge University Musical Society. Before joining the British army in 1995 he worked for four years in Southern Africa for the Bophuthatswana Arts Council as a musician and teacher in schools, music centres, and for the local Defence Force.

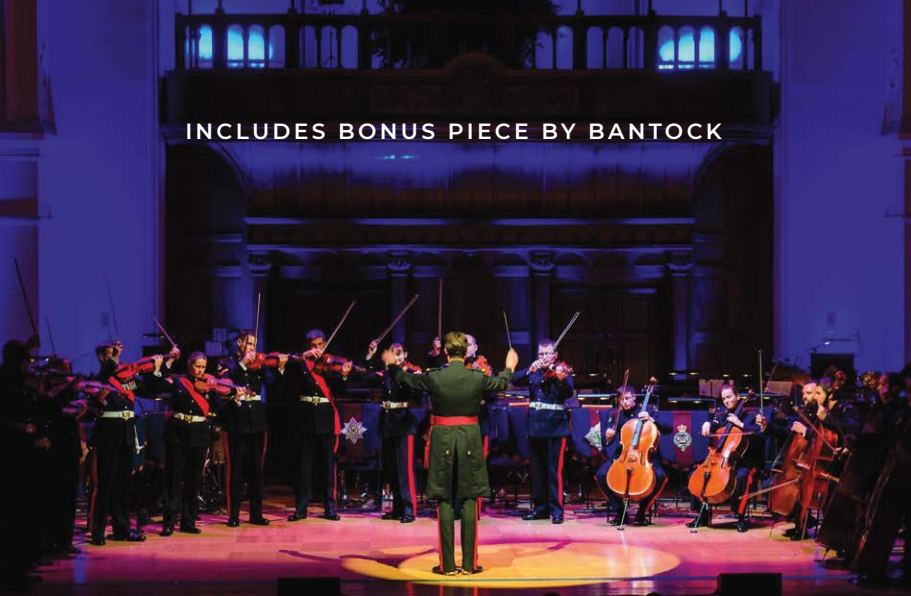
After completing military training, David was assigned as a French horn player to the Band of The Hussars and Light Dragoons in Münster, Germany. This took him to Bosnia/Herzegovina, Canada, and around Western Europe, as well as to Kosovo with 2 Armoured Field Ambulance on Op AGRICOLA. Having been selected for the Bandmaster course at the Royal Military School of Music (RMSM), Kneller Hall, he passed out top of class, winning the Worshipful Company of Musicians Silver Medal. Following Bandmaster positions with The Royal Gibraltar Regiment, Royal Electrical and Mechanical Engineers, a staff appointment at HQ CAMUS, and as School Bandmaster at the RMSM, David was commissioned into the Corps of Army Music in 2008 as Director of Music The Band of The Parachute Regiment. With the PARAs he completed tours of the Falkland Islands and Cyprus, also directing music support for commemorative events at Arnhem, Normandy, and Dunkirk. He led the PARA band to Afghanistan on Op HERRICK 13 with 16 Air Assault Brigade, performing for NATO troops and mentoring Afghan National Army bands. Following a position as officer commanding Phase 2 training at the RMSM, he completed the four-month Household Cavalry military equestrian course and was assigned Director of Music The Band of the Blues and Royals, leading the mounted music for State ceremonial in 2014, including the Queen's

Birthday Parade. David remained with the band after the union with the Life Guards and then took up the position of Director of Music the Countess of Wessex's String Orchestra.

David has five degrees, is a Fellow of the major music conservatoires, and also a qualified teacher. His PhD research was a detailed analysis of the culture, performance, and influence of British army bands in the interwar years. David has participated in unit sports throughout his career, notably football and rugby, and has also enjoyed 'adventure' travelling – such as canoeing on the Zambezi and completing the Trans-Siberian Railway – but now spends his spare time with his wife, Kate, and their fourteen-year-old twin daughters, Jane and Elizabeth.



PHOTO: DANIEL EDWARDS



INCLUDES BONUS PIECE BY BANTOCK

The Countess of Wessex's String Orchestra (all tracks)

Director of Music: Major David B Hammond

Venue: The Royal Military Chapel (The Guards' Chapel), Wellington Barracks, London

Dates: 18th – 20th March 2019

Producer and Editor: Mike Purton • Recording Engineer: Tony Faulkner

Recorded at 24/96 resolution • Tracks 1 – 23 all World Première recordings

Proceeds from this recording will be donated to the Corps of Army Music Trust,  
a military charity providing welfare and benevolent support for serving and  
retired Army musicians and their dependants (charity number 1073432)