



Guild of Horn Players
featuring Ben Goldscheider and Pip Eastop

Saturday 24th October 2020 1600

Programme

Tim Jackson *Child's play*

Thomas Hewitt-Jones *Pandemic*

Talk presented by Pip Eastop *Tippett Exploded*

Michael Tippett *Sonata*

Programme notes

Timothy Jackson *Child's Play*

"Child's Play" is an extended fanfare, celebratory and energetic. It is dedicated to Martin Childs and has a virtuoso 4th horn part! It was originally intended to be the set piece for a horn quartet competition, so it was written to explore some of the difficulties of making such a group sound good - matching dynamics and articulations, and having a strong sense of pulse in order to manage the rhythmic challenges!

Thomas Hewitt Jones *Pandemic*

The year 2020 has been memorable for all the wrong reasons. The music industry and the wider arts world have been decimated by a virus so contagious that all of the normal avenues for live performance have been deemed unsafe; countless arts practitioners' livelihoods have been threatened and many talented musicians (including some friends of mine) have been forced to leave music altogether. One heartbreaking reality is clear however: that as a species, we need the arts more than ever. We need food for our collective consciousness, and a society without the arts (and specifically music) would be irreparably barren and depressed.

I was incredibly delighted to receive a phone call from Jossy Lightfoot of the LCO, Guild of Hornplayers and Three Worlds Records commissioning this piece. I immediately accepted when I heard her brief, which was an exciting one: to try to capture in semi-programmatic form the course of the COVID19 pandemic. The resulting three-movement work for 4 horn players doubling 4 Wagnertubas does just that, in a way that hopefully has an underlying compassionate approach, addressing the devastating threat to humanity while also exuding warmth of emotion and hope for a better future.

The first movement, 'Normal Life', is a jaunty, upbeat and passionate exultation. Its energetic central motivic phrase is developed, elongated and transformed through several moods which suggest day-to-day life with its range and depth of emotion, both positive and negative, that is typical of the human condition.

The second movement, 'Lockdown Lament', wrote itself in a more lonely way

than even I expected. Of course, human nature craves social interaction and the announcement of an extended period of lockdown naturally hits us in so many ways, and hurts us right to the core. Ranging from loneliness to extreme frustration, this movement has a distinct melancholy feel. Perhaps most directly, as I was writing this piece a friend of my family (with whom my father had shared a car journey a week before) contracted the illness and died in hospital a week later; this certainly influenced the direction of the movement, and whether or not the cessation of each player in turn as the piece wends its way to its final conclusion directly depicts the spread of the disease is a question deliberately left open-ended, but the seriousness of the enveloping situation certainly had a direct effect on the passage of the music itself. It would be typical of a three-movement work to end with an uplifting final movement. There is however more complexity in this case, as there is no quick resolution but instead an acknowledged adaptation, by necessity, to an increased degree of risk in normal life, hence the title 'New Normal'. Musical material from the first and second movements is further developed with varying time signatures which help evoke a feeling of lingering unease. Angry double-tonguing carries us towards passion and guarded optimism in equal measure; what is very clear is that when life's difficulties arise, we must all act together as one in the best interest of humanity, while always taking a moment to appreciate the beauty around us, even in the darkest hour.

Sir Michael Tippett *Sonata for four horns*

This piece will have an annotated live programme note as part of the concert.

Biographies

Ben Goldscheider

Over the last year Ben has made his debut with the Mozarteum Orchestra in the Mozartwoche Festival (Salzburg) and with the Royal Philharmonic Orchestra.

This season Ben records as a soloist with the Philharmonia Orchestra, and with pianist/composer Huw Watkin. He returns to Wigmore Hall, performs Britten's Serenade at the Queen Elizabeth Hall and Ligeti's Horn Trio at the Pierre Boulez Saal.

At the age of 18 Ben was a Concerto Finalist in the 2016 BBC Young Musician Competition. Highlights since then include his debut at the BBC Proms, solo appearances with the Aurora, Britten Sinfonia, English Chamber, London Mozart Players, Lucerne Symphony, Manchester Camerata, Prague Philharmonia and Sinfonie Orchester Berlin.

A committed chamber musician, Ben has collaborated with Daniel Barenboim, Martha Argerich, Sergei Babyan, Elena Bashkirova, Sunwook Kim and Michael Volle at the Verbier, Salzburg, Jerusalem, Intonations (Berlin) and Barenboim (Buenos Aires) Festivals, among many others.

In 2018 Ben's debut album was released and he was selected as a BBC Music Magazine Rising Star and Gramophone Magazine "One to Watch". He was a prize winner at the 2019 YCAT International Auditions.

Ben Goldscheider is YCAT's inaugural Ann Driver Trust Artist.

...the horn soloist, Benjamin Goldscheider, was superb.
The Times / Halle Orchestra - Sir Mark Elder - Siegfried / 2019

Pip Eastop is regarded as one of Britain's finest horn players. His career encompasses the widest possible range of genres and styles of music. At the age of eighteen, after completing his studies at the Royal Academy of Music in London, he joined the Flanders Philharmonic Orchestra and became the youngest ever principal solo horn in a European symphony orchestra. At nineteen he was invited back to London to become principal horn in the London Sinfonietta, with whom he performed all over the world and gave many solo performances.

Aside from being principal horn with Oxford Philharmonic Orchestra and London Chamber Orchestra, he currently appears as guest principal with all of London's symphony orchestras and many of its smaller groups such as Orchestra of the Age of Enlightenment, Aurora Orchestra, The Hanover Band and London Mozart Players. He is very active in the contemporary music scene, both as performer and composer, and as a studio session musician he has been involved in the recording of hundreds of film scores and countless pop music tracks.

His recent recording of Mozart's four Horn Concerti and the Horn Quintet was released on the Hyperion label, to great international acclaim. His new album, "Songs of a Lost Land – Music for Horn and Organ" was released early this year [2019] and volume two will follow soon after, alongside a recording of his newest work, "Set The Wild Echoes Flying" for solo natural horn and narrator.

He recently completed a ten year period studying jazz trumpet. After a break of a few years (spent studying Spanish) he plans to recommence the jazz trumpet and try to get another ten years in.

Pip writes and lectures on teaching and learning the horn, on "extended" techniques and on the physiology and application of practical breathing techniques for wind players.

He is a Fellow of the Royal Academy of Music and has held professorial positions both there and at the Royal College of Music.

Alex Wide started playing the horn at the age of 7 in Southampton. He progressed through the local city music services before going onto study at the Junior Royal Academy of Music aged 16. At 18 he won a place at Guildhall

School of Music and Drama where he received both his undergraduate and masters degrees with First-class Honours.

Alex was appointed Co-Principal horn at Britten Sinfonia in 2017 where he plays a combination of solo, chamber and small orchestral repertoire. Alongside Britten Sinfonia, Alex is regularly invited to play as guest principal horn by orchestras including the Royal Philharmonic Orchestra, City of Birmingham Symphony Orchestra, BBC Concert Orchestra, John Wilson Orchestra, Philharmonia Orchestra, Bournemouth Symphony Orchestra, London Chamber Orchestra, BBC Scottish Symphony Orchestra and RTE Symphony Orchestra.

Chamber music makes up an important part of Alex's career. Recent engagements include a performance of the Jabberwoki, a trio by Gerald Barry, with Tom Ades and Allan Clayton in Milton Court. He regularly performs with the Haffner Ensemble and with the Emma Thompson and Friends chamber group.

Recent solo engagements include performances of Mozart's 4th Horn Concerto and Glière's Horn Concerto, as well as recordings of Schumann's Konzertstucke and two new pieces by Tim Jackson, with members of the Guild of Hornplayers and the London Chamber Orchestra. On a recent tour of Argentina with The Guild of Hornplayers, Alex performed the Haydn Double Concerto with the Tucuman Symphony orchestra

Elise Campbell started playing the horn when she was 8, after hearing a CD of Richard Watkins's solo works and having to wait impatiently until her hands were big enough to hold the instrument. After progressing to studying at the Junior Royal Academy of Music on Saturdays from the age of 14, Elise studied with a full scholarship at the Royal Academy of Music, where she learned with Michael Thompson, Richard Watkins and Martin Owen,, graduating in 2012 with a First Class Honours Degree, followed by a Master of Arts with Distinction.

After graduating, she won the position of Co-Principal 3rd Horn with Scottish Opera when she was 24, which she juggled alongside an emerging freelance career. In 2016, she left the orchestra to return to London and freelance full time and now has a varied and successful career. Elise has performed with nearly every orchestra in the country, and regular engagements in London

include the London Philharmonic, Royal Philharmonic, Philharmonia, London Symphony, BBC Symphony, English National Opera, and BBC Concert orchestras. She has performed as a concerto soloist with Manchester Camerata, and regularly records on Hollywood film soundtracks, including for The Avengers franchise, The Hobbit and Les Miserables. A keen chamber musician, Elise has also had regular performances with London Winds and the Nash Ensemble.

When not blowing raspberries down a tube, Elise can be found struggling to run long distances for fun, setting fire to the kitchen with complicated culinary attempts, or spending time with her very enthusiastic fluffy white dog.

Martin Childs started his horn playing on a tenor cor progressing to a piston valve horn at St. Leonard's Comprehensive, County Durham because they had one in the cupboard and needed a horn player in the school orchestra!

He studied music at Colchester Institute, primarily with Adrian Leaper and then Chris Larkin, and more recently has been taught by Tony Halstead.

Martin now plays with many local orchestras including the Cambridge Philharmonic Society, the Wolsey Orchestra, the Colchester Symphony Orchestra and the East Anglian Chamber Orchestra.

Professionally Martin is Managing Director of a specialist manufacturing/contracting company.

Forthcoming events

Ten Wee Drams | Sat 24 October | 2000

Ten specially commissioned pieces for bass and contrabass clarinet played by Sarah Watts

Gaia | Sun 25 October | 1200

New music for flute and voice by Laura Bowler and Ruth Morley

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