

MEM109

Martin Ellerby

FOUR BOWDON PORTRAITS

for String Orchestra

Duration: c. 17 minutes

Parts available:

PDF Files	MEM105A
Special Order	MEM105B
Hire	MEM106

Please contact via www.martinellerby.com

Recorded on:

Ad Astra
Music for String Orchestra

RNCM String Orchestra
Conducted by Richard Howarth

MEM Recordings
Cat. No. MER006

Available from www.martinellerby.com

© 2016 MEM Publications



www.martinellerby.com

Composer's Programme Notes:

FOUR BOWDON PORTRAITS (2016)

To those within...

Consisting only of slow movements, this reflective suite pays tribute to four famous musical characters who were residents, at some time or other, of the leafy village of Bowdon in Cheshire.

1. **Inglewood** - The English composer John Ireland was born at Inglewood on St. Margaret's Road in the summer of 1879. There is a plaque acknowledging his birthplace on one of the gateposts – the house is now a residential home. He died at Rock Mill, in Sussex in 1962 – the epitaph on his gravestone reads "*Many waters cannot quench love*" and "*One of God's noblest works lies here*". His lasting work endures in his numerous songs and piano music where a rich mix of pastoralism and subtle chromaticism make for an unpredictable, essentially gentle, sound world. In my tribute, much is made of modulation to unrelated keys, giving a sense of restlessness to events.
2. **Lesser Thorns** - This was the Bowdon home of Thomas Pitfield (1903-1999) a polymath, equally at home drawing and painting as he was composing and writing, amongst other diverse pursuits. Sadly Lesser Thorns is no more, the site having been demolished after Pitfield's death to accommodate a more modern construction. It is the sadness of this loss that I have tried to capture here.
3. **Laurel Mount** - The violinist Adolf Brodsky (1851-1929) was born in Russia coming to England via Europe and America to teach at the Manchester College of Music (becoming Principal in 1896) and direct the Hallé Orchestra. The modern day RNCM boasts its very own *Brodsky* restaurant! In 1881 he premiered Tchaikovsky's Violin Concerto under the baton of Richter. His Bowdon residence, Laurel Mount, stands to this day, along with blue plaque, and it was an easy decision that this movement should feature a solo violin – there was no other possibility!
4. **The Firs** - Hans Richter (1843-1916), the Hungarian born conductor, directed the Hallé Orchestra between 1899 and 1911. His house in Bowdon stands on The Firs and (like Brodsky's) has a blue plaque to commemorate the fact. His image suggests a 'rather stolid and static personality' and there is a sense of grim determination and single-mindedness about this closing movement.

© 2017 Martin Ellerby

"Into my heart an air that kills from yon far country blows: what are those blue remembered hills, what spires, what farms are those? That is the land of lost content, I see it shining plain, the happy highways where I went and cannot come again."

- A. E. Housman

Performance Notes – Richard Howarth:

Because of the divisi (a minimum of four cellists is required), careful balance will ensure all the strands are heard.

Martin Ellerby

Martin Ellerby was born in Worksop, England in 1957. After graduating from the London College of Music he studied composition with Joseph Horovitz and counterpoint with W. S. Lloyd Webber at the Royal College of Music. Following this he studied privately with Wilfred Josephs later becoming the composer's amanuensis.

He has written in most forms including several sinfonias and concertante works, music for strings, several instrumental sonatas and suites, songs and choral music including a Mass for choir and orchestra. He has also written test pieces for all the key brass band contests (*Tristan Encounters, Elgar Variations, Genesis, Electra* etc.) and much repertoire for concert band (*Paris Sketches, Venetian Spells, Meditations, Via Crucis*, etc.). Additionally he has composed examination and sight reading material for the Associated Board of the Royal Schools of Music (ABRSM) and other educational bodies and publishers.

His music has been broadcast and recorded all over the world by leading ensembles and performed at prestigious venues including the Royal Albert Hall, Royal Festival Hall, St. Paul's Cathedral, Barbican and Wigmore Halls in London; Carnegie Hall and the Lincoln Center in New York City; Leipzig's Gewandhaus and St. Thomas Church in Germany; La Madeleine in Paris and the Sydney Opera House in Australia. He has been twice represented at the BBC Henry Wood Promenade Concerts at the RCM (broadcast on BBC Radio 3). A 7 year post as civilian composer-in-residence to the Regimental Band of Her Majesty's Coldstream Guards resulted in much music for specific State events, Royal occasions and overseas tours.

Amongst his awards and citations are the W. S. Lloyd Webber Director's Prize, the Westminster Prize, the Arts Council of Great Britain Dio Fund Award, an Allcard Award, the George Butterworth and Norman Sykes Memorial Fund Awards, the Freedom of the City of London, the Royal Military School of Music 2008 Dr. Martin Ellerby Class, the 2012 BUMA International Brass Award (Holland), and, in his 60th birthday year (2017), the John Henry Iles Medal of the Worshipful Company of Musicians.

He holds a Doctor of Musical Arts Degree (DMA) from the University of Salford, an Honorary Doctor of Letters Degree (Hon DLitt) from the University of West London and five fellowships. He is the Artistic Director for Studio Music Company (London), External Examiner to the Royal Air Force Music Services (RAF Northolt) and Honorary Principal of the Victoria College of Music Examinations Board. Overseas lecture tours include North and South America, Europe and Australasia. His hobbies include reading, films, walking and cooking.

Martin Ellerby has a website at www.martinellerby.com



www.martinellerby.com

For Perusal Only
Not for use in rehearsal or performance

To those within...

FOUR BOWDON PORTRAITS

for String Orchestra

Edited by Richard Howarth

MARTIN ELLERBY

1. Inglewood

(John Ireland)

Berceuse ($\text{♩} = \text{c. } 54$)

Violin I
Violin II
Viola
Violoncello 2.3
Double Bass

Solo
Soli
 p legato
(div.) 1. pizz.
 p l.v.
(div.) 2. arco
 p legato

*For Perusal Only
Not for use in rehearsal or performance*

This page contains musical staves for Violin I, Violin II, Viola, Violoncello 2.3, and Double Bass. The music is in common time. The first section features sustained notes from the strings, followed by a melodic line from the bassoon. The bassoon part includes dynamics like p legato, p l.v., and p legato (div.) 2. arco. The double bass part has sustained notes with p legato.

Vln. I
Vln. II
Vla.
Vc. 2.3
Db.

p legato
div.
 p legato
Solo arco
 p legato e expressivo
(div.) arco
 pp

p legato
 p legato
 mp unis.
 mp
 mp
 mp

*For Perusal Only
Not for use in rehearsal or performance*

This page continues the musical score. It includes staves for Vln. I, Vln. II, Vla., Vc. 2.3, and Db. The music consists of various melodic and harmonic patterns. The bassoon (Vln. II) has a prominent solo section with dynamic markings like p legato and p legato (div.). The double bass (Db.) provides harmonic support with sustained notes.

A

11 Soli

Vln. I *mp*

Vln. II *p legato*

(div.)

Vla. *p*

1 *p*

Vc. 2.3

4 *p*

Db.

B

15

Vln. I

Vln. II

Vla.

1

Vc. 2.3

4

Db.

Not for use in rehearsal or performance

(Soli)

Vln. I *mf espressivo*
unis.

Vln. II *mp*

Vla. *mp*

Vc. 2.3 *mp*

Db. *mp*

A musical score page featuring five staves for string instruments. The first staff (Vln. I) has six measures of eighth-note patterns. The second staff (Vln. II) has measures of eighth-note pairs. The third staff (Vla.) has measures of eighth-note chords. The fourth staff (Vc. 2.3) has measures of eighth-note pairs. The fifth staff (Db.) has measures of eighth-note pairs. Measure 19 starts with a dynamic of *mf espressivo* followed by *unis.*. Measures 20-22 continue the patterns with dynamics *mp*.

For Perusal Only
Not for use in rehearsal or performance

Vln. I *mp*

Soli

Vln. II *mf*

Vla. *p*

Vc. 2.3 *p*

Db. *p*

A musical score page featuring five staves for string instruments. The first staff (Vln. I) has measures of sixteenth-note patterns. The second staff (Vln. II) has measures of eighth-note pairs. The third staff (Vla.) has measures of eighth-note chords. The fourth staff (Vc. 2.3) has measures of eighth-note pairs. The fifth staff (Db.) has measures of eighth-note pairs. Measure 23 starts with a dynamic of *mp*, followed by *Soli* dynamics for Vln. II and *p* dynamics for Vla. Measures 24-26 continue the patterns with dynamics *mf*, *p*, and *p*.

D

27

Vln. I (Soli) *mf espressivo*

Vln. II (Soli) *mf espressivo*

Vla. *mp*

1 *mp*
div.

Vc. 2.3 *mp*

4 *mp*

Db. *mp*

E

31

Vln. I

Vln. II

Vla.

1

Vc. 2.3 *unis.*

4

Db.

For Perusal Only
Not for use in rehearsal or performance

F

35

Vln. I

Vln. II

Vla.

1

Vc. 2.3

4

Db.

f

mf

mf

mf

mf

mf

mf

div.

div.

39

Vln. I

Vln. II

Vla.

1

Vc. 2.3

4

Db.

mf espressivo

unis. Soli

mf espressivo

mp

mp

div.

mp

Solo

mf espressivo

mf

sim.

mf

sim.

H

43

Vln. I

Vln. II

Vla.

1

Vc. 2.3

4

Dbl.

*For Perusal Only
in rehearsal or performance*

*For Perusal Only
in rehearsal or performance*

47

Vln. I

Vln. II

Vla.

1

Vc. 2.3

4

Dbl.

*For Perusal Only
in rehearsal or performance*

*For Perusal Only
in rehearsal or performance*

2. Lesser Thorns

(Thomas Pitfield)

Canzona ($\text{♩} = \text{c. } 60$)

Violin I: div.
mp sonore

Violin II: div.
p sonore

Viola: div. con sord. 1&2
con sord. 3&4
1&2

Violoncello: p sonore
div. (1&2)
div. (3&4)

Double Bass: p sonore

Vln. I: mf

Vln. II: mp

Vla.: senza sord. unis. Soli

Vc.: unis.
mp

Db.: mp

For Perusal Only
Not for use in rehearsal or performance

A

Vln. I

Vln. II

Vla. *mp espressivo*

Vc. *p legato*

Vc. *p legato*

D. b.

9

unis.

8

8

For Perusal Only
Not for use in rehearsal or performance

Vln. I

Vln. II

Vla.

Vc.

Vc.

D. b.

13

unis.

p legato

unis.

p legato

B

17

Vln. I

Vln. II

Vla.

mf

div.

mp

Vc.

div.

mp

D. b.

p

Soli

mf *espressivo*

mp

pizz. (h)

pizz.

only performance

A musical score page featuring two staves of music. The top staff includes dynamic markings such as 'mp' and 'pizz.', and a performance instruction '(b)' in parentheses. The bottom staff shows a series of eighth-note patterns. A large, diagonal watermark reading 'For Perusal Only' is overlaid across the page.

Not for use in I

21

Vln. I

Vln. II

Vla.

Soli

Vc.

mf espressivo

Db.

C

25

Vln. I

Vln. II

Vla.

Vc.

Db.

mp legato

unis.

unis.

arco

29

Vln. I

Vln. II

Vla.

Vc.

Db.

legato

f

div.

pizz.

l.v.

div.

arco

D

33

Vln. I

Vln. II

Vla.

Vc.

Db.

Soli

mf espressivo

mp

mf

mp

pizz.

mp l.v.

E

mp legato

unis.

arco

For Perusal Only
Not for use in rehearsal or performance

37

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

mf

mf

mf

For Perusal Only
Not for use in rehearsal or performance

F

47

Vln. I div. a 3 div.

mp sonore

Vln. II div.

p sonore

Vla. unis.

p sonore
(div.)

Vc. *p sonore*
(div.)

Db. unis.
p sonore

51

Vln. I *mf*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

For Perusal Only
Not for use in rehearsal or performance

div. a 3

a niente

div.

a niente

div.

a niente

a niente

a niente

a niente

3. Laurel Mount

(Adolph Brodsky)

Fantasy ($\text{♩} = \text{c. } 54$)

Solo Violin

Violin I

Violin II

Viola

Violoncello

Double Bass

mp molto espressivo

div.

p legato

p legato

p legato

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

Not for use in rehearsal or performance

5

div.

9

S. Vln.

Vln. I

poco a poco crescendo

Vln. II

Vla.

unis.

Vc.

Db.

p legato

A

For Perusal Only

Not for use in rehearsal or performance

12

S. Vln.

Vln. I

unis.

mp

div.

Vln. II

mp

Vla.

mp

Vc.

div.

mp

unis.

Db.

mp

16

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

D. b.

unis.

div.

For Perusal Only
Not for use in rehearsal or performance

19

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

D. b.

unis.

22

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

D. b.

pizz.
l.v.

25

Not for use in rehearsal or performance

Un poco ritenuto

A tempo

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

D. b.

mp
p
p
p
p

B

S. Vln. 28 *mf*

Vln. I *mp*

Vln. II *div.* *mp*

Vla. *mp*

Vc. *mp* (pizz.)

D. *mp l.v.*

For Perusal Only
Not for use in rehearsal or performance

S. Vln. 31

Vln. I

Vln. II

Vla.

Vc.

D.

Not for use in rehearsal or performance

34

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

Un poco ritenuato

A tempo

C

Not for use in rehearsal or performance

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

40

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

5

For Perusal Only
Not for use in rehearsal or performance

43

S. Vln.

Vln. I

Vln. II

Vla.

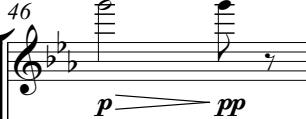
Vc.

Db.

Not for use in rehearsal or performance

D

46

S. Vln. 

Vln. I 

Vln. II 

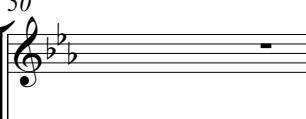
Vla. 

Vc. 

D. b. 

For Perusal Only
Not for use in rehearsal or performance

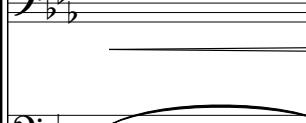
50

S. Vln. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D. b. 

For Perusal Only
Not for use in rehearsal or performance

E

53

S. Vln. *mf* *poco a poco crescendo*

Vln. I *mp* unis.

Vln. II *mp*

Vla. *mp*

Vc. *mp* unis.

Db. *mp*

56

S. Vln. *f* unis.

Vln. I *mf* div.

Vln. II *mf*

Vla. *mf*

Vc. *mf* unis.

Db. div. *mf*

For Perusal Only
Not for use in rehearsal or performance

60

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

unis.

div.

F

63

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

unis.

Musical score for orchestra, page 16, measures 66-70. The score includes parts for S. Vln., Vln. I, Vln. II, Vla., Vc., and Db. Measure 66: S. Vln. plays eighth-note patterns. Vln. I and Vln. II play sustained notes. Vla. and Vc. play eighth-note patterns. Db. plays sustained notes. Measure 67: S. Vln. continues eighth-note patterns. Vln. I and Vln. II play eighth-note patterns. Vla. and Vc. play eighth-note patterns. Db. plays sustained notes. Measure 68: S. Vln. continues eighth-note patterns. Vln. I and Vln. II play eighth-note patterns. Vla. and Vc. play eighth-note patterns. Db. plays sustained notes. Measure 69: S. Vln. continues eighth-note patterns. Vln. I and Vln. II play eighth-note patterns. Vla. and Vc. play eighth-note patterns. Db. plays sustained notes. Measure 70: S. Vln. continues eighth-note patterns. Vln. I and Vln. II play eighth-note patterns. Vla. and Vc. play eighth-note patterns. Db. plays sustained notes.

pizz.

l.v.

allentando al fine

Not for use in rehearsal or performance

For Perusal Only

mf

mp

4. The Firs
(Hans Richter)

Ground ($\text{♩} = \text{c. } 60$)

Violin I

Violin II

Viola

Violoncello

Double Bass

For Perusal Only
 Not for use in rehearsal or performance.

Vln. I

Vln. II

Vla.

Vc.

Db.

A

13

Vln. I

Vln. II

Vla.

Vc.

D. b.

*For Perusal Only
Not for use in rehearsal or performance*

19

Vln. I

Vln. II

Vla.

Vc.

D. b.

*For Perusal Only
Not for use in rehearsal or performance*

B

div.

25 *mf*

Vln. I

Vln. II

Vla.

Vc.

D. b.

C

unis.

30

(mf)

Vln. I

Vln. II

Vla.

Vc.

D. b.

Not for use in rehearsal or performance

D

37

Vln. I
Vln. II
Vla.
Vc.
Db.

div.

mp *p* *p* *p* *mf*
mf *mf* *mf* *mf* *mf*

For Perusal Only
Not for use in rehearsal or performance

42

Vln. I
Vln. II
Vla.
Vc.
Db.

f *f* *f* *unis.*

For Perusal Only
Not for use in rehearsal or performance

E

48

Vln. I Vln. II Vla. Vc. Db.

unis.

mf

p

p

p

p

(open strings)

mp

mp

(open strings)

unis.

mf

p

p

p

p

Performance

For Perusal Only
Not for use in rehearsal or performance

For Perusal Only
Not for use in rehearsal or performance

For Perusal Only
Not for use in rehearsal or performance



www.martinellerby.com