

CHANDOS

OVERTURES FROM THE
BRITISH ISLES

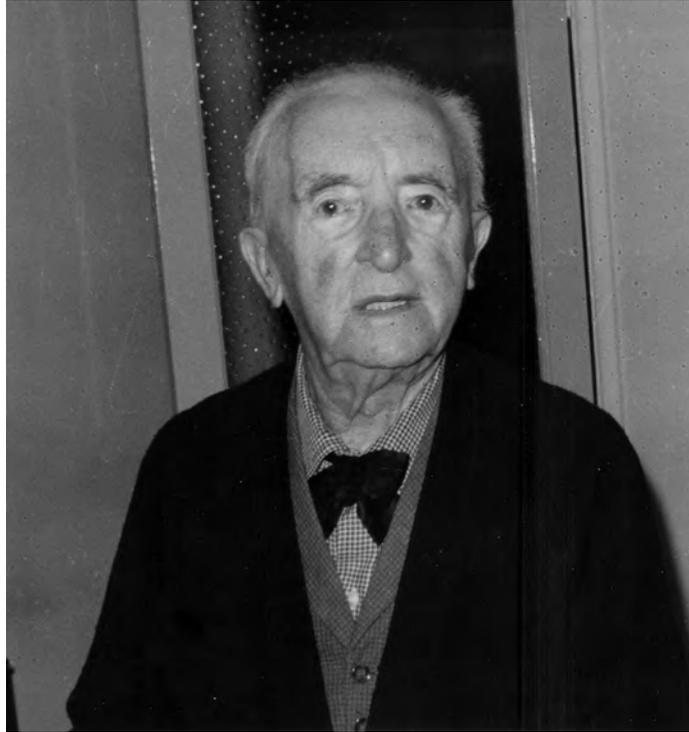
VOLUME 3



BBC

**Philharmonic
Orchestra**

RUMON GAMBA



Lewis Foreman

Havergal Brian, 1970

Overtures from the British Isles: Volume 3

William Havergal Brian (1876 – 1972)

- 1 **The Tinker's Wedding** (1948) **7:18**
Comedy Overture No. 2
To George Hawley, Blythe Bridge, Staffs
Allegro Vivace e giocoso – Animato – Tempo I – Brillante –
Meno Allegro ma tranquillo – Giocoso – Tempo meno Allegro –
Allegro Vivace e giocoso – Animato – Tempo I – Giocoso

Geoffrey Bush (1920 – 1998)

- 2 **Yorick** (1949) **8:43**
Overture

'Alas, poor Yorick! I knew him, Horatio,
a fellow of infinite jest, of most excellent fancy...'
Hamlet, Act V, Scene 1

To Trevor Harvey
Vivo – Poco meno mosso – Poco meno mosso, più tranquillo –
A tempo, Più mosso – Animando –
Con brio, Tempo I – Maestoso (meno mosso) –
Lento – Pochissimo più mosso – Tempo di Lento –
Tempo I – Poco meno mosso (declamando) – A tempo –
Maestoso – Molto allargando – A tempo (meno mosso) –
Maestoso – Allargando molto – Più Vivo – Briosissimo – Tutta forza

Alan Rawsthorne (1905 – 1971)

- 3 **Street Corner** (1944) **5:39**
Overture
To Walter Legge
Allegro con brio – Più mosso – Allargando

Daniel Jones (1912 – 1993)

- première recording*
4 **Comedy Overture** (1942) **6:27**
Con moto – Poco a poco più caloroso

Frank Bridge (1879 – 1941)

- 5 **Rebus** (1940) **10:07**
Overture for Orchestra
Allegro deciso – Poco moderato – Tempo giusto –
A tempo, grazioso e rubato – Sostenuto e cantando –
A tempo giusto – Ben ritmico – Un pochissimo meno mosso –
Tempo I – Moderato – Largamente – Moderato –
Sostenuto e cantando – Poco moderato – Allegro vivo

Robin Orr (1909 – 2006)

première recording

6

The Prospect of Whitby (1948)

7:00

Overture

Largo – Allegro vivace – Meno mosso – Molto andante –
Andante affettuoso – Largo – Più mosso –
A tempo I, Allegro vivace

Richard Anthony Sayer Arnell (1917 – 2009)

7

The New Age, Op. 2 (1939)

9:38

Overture

To my friends in England

Andante maestoso – Allegro – Presto – Maestoso

Benjamin Britten (1913 – 1976)

- 8 **Overture to 'Paul Bunyan', Op. 17** (1941) **5:20**
Operetta in a Prologue and Two Acts
Orchestrated 1977 by Colin Matthews (b. 1946)
Moderato poco maestoso – Doppio movimento –
Moderato, come prima – Doppio movimento

Alan Bush (1900 – 1995)

- première recording*
9 **Resolution, Op. 25** (1944) **6:57**
Overture for Orchestra
Con moto moderato

Clifton Parker (1905 – 1989)

- 10 **Overture to 'The Glass Slipper'** (1944) **3:00**
Play with Book by Eleanor and Herbert Farjeon
Vivace

Eric William Fenby (1906–1997)



Rossini on Ilkla Moor (1938)

7:08

Overture for Orchestra

To Tom Laughton

John Bradbury clarinet

Allegro – Andante sostenuto – Allegro ben misura –

Un poco più lento – Un pochino più mosso –

Tempo I – Poco meno – Un pochino più mosso –

Tempo I

TT 77:20

BBC Philharmonic Orchestra

Yuri Torchinsky leader

Rumon Gamba



Lewis Foreman Collection

Geoffrey Bush

Overtures from the British Isles: Volume 3

Eric William Fenby: Rossini on Ilkla Moor

Eric Fenby (1906 – 1997) when a very young man became the amanuensis of the blind and paralysed Frederick Delius and won fame for helping him to get down on paper, from dictation, various works that Delius could no longer notate himself. Fenby remembered his exhaustion after his work with Delius and remarked that he had 'returned to Scarborough mentally and physically exhausted and in urgent need of rest'.

In an interview with Stephen Lloyd, Fenby recalled the hair-raising circumstances of the composition of his Overture *Rossini on Ilkla Moor* (1938). Fenby tells us how Tom Laughton, a leading hotelier in Scarborough,

took me to his farm at Lockton and used to come over whenever he could for walks on the moors. Once he nearly drove me mad repeatedly singing *On Ilkla Moor Baht'at*. 'Not a bad tune', I said. 'Rossini would have made something of it.' That evening he asked me what I meant by that remark. So I played it in the style of Rossini on his spinet, adding, 'Take another tune, say *Scarborough Fair*, treat it in the same way, and you have a piece'.

In a note in the score (dated August 1938) Fenby commented,

No man loved a joke more than Rossini, and this overture parodying his earlier manner... is intended in praise of his genius.

Continuing his interview, Fenby remembered:

I thought no more about it and two days later decided to go into Scarborough to see a game at the Cricket Festival. Walking down the main street, I came face to face with a poster announcing a new work – *Rossini on Ilkla Moor* by Eric Fenby to be conducted by the composer! Within a minute I was confronting Tom in his office: 'What on earth...?' 'Oh, Eric, I'm sorry! I forgot to tell you. Kneale Kelley (at that time the conductor of the Spa Orchestra) is staying here. He's thrilled with the idea. He particularly wanted a novelty for the Gala Concert on Sunday night as the Australian team's coming [the 1938 Ashes tour].' I looked at my watch; it was 11.30 a.m., Wednesday. I wrote the overture and copied the parts, there being no-one to help. I finished the job at 3 a.m. Sunday, rehearsed it at 10 and conducted the performance to a packed audience. I got an ovation, but missed my cricket.

Fenby reminds us how the piece caught on and, thanks to the presence of a director of Boosey & Hawkes in the audience, received more than ninety performances by different orchestras.

Richard Arnell: The New Age, Op. 2

When the Overture *The New Age* (1939) was heard at Carnegie Hall, New York, during the second concert of the Monday evening series of the National Orchestral Association, on 13 January 1941, it introduced the twenty-three-year-old composer Richard Arnell (1917–2009) to an American public not familiar with British music. Heard in the same programme were the *Psalm for Orchestra* by the twenty-five-year-old David Diamond and Prokofiev's then new music for the ballet *Romeo and Juliet*.

Richard Arnell (Richard Anthony Sayer Arnell) was born in London and studied composition with John Ireland, at the Royal College of Music, from 1935 to 1938, winning the Ernest Farrar Prize for Composition. Various young British musicians went to the USA in the late 1930s, including Britten, Pears, Stanley Bate and his wife, the composer Peggy Glanville-Hicks, and Arnell. Arnell in fact was present at the New York World's Fair of 1939 and, along with other musicians at the same event (which included Arthur

Bliss), was unable to return home when war was declared. Britten was interviewed, and perhaps briefly stood for several of them when he said, 'many of us young people felt that Europe was more or less finished'. Arnell quickly found himself part of the Greenwich Village scene and, soon with a wife and child, remained in New York throughout the war, working for the BBC North American Service during the last two years of the conflict. He was a friend of the composer Virgil Thomson. Arnell composed many works while in New York, arguably enjoying greater success than he would have found at home. He enjoyed a succession of prestigious performances at Carnegie Hall and elsewhere. Léon Barzin would programme his Violin Concerto in One Movement, Op. 9, and Arnell later repaid him for his support with the dedication of his Fourth Symphony (1948).

The Overture *The New Age* is dated 'New York, 9 October 1939'. But it clearly was long in his mind, for a dedication has been crossed through, leaving its original title, *Highgate Hill*, still legible, a clue to how it started: in fact, as a London piece, and it now bears the dedication, 'To my friends in England'.

Frank Bridge: Rebus

Frank Bridge (1879–1941), the future teacher of Benjamin Britten, was from the start a



Portrait, in pencil and pastel on paper, by his first wife, Charlotte.
Courtesy of their daughter, Jessie M. Page / Lewis Foreman Collection

Richard Arnell, 1938

popular composer with such attractive scores in his day as the 1911 suite *The Sea* and much chamber and piano music. His development towards a more harmonically demanding style after the First World War resulted in a falling away of his audiences. Bridge, a pacifist who was traumatised by the War, gave voice to his emotional responses in such works as the Piano Sonata, of 1921 – 24, and *Oration*, for cello and orchestra, from 1930.

Rebus was Frank Bridge's last completed orchestral work and long remained unpublished and unheard after the broadcast first performance, on 23 February 1941, when Sir Henry Wood conducted the London Philharmonic Orchestra. It had been written for the Proms in September 1940 but when the season was stopped early because of the Blitz it was carried forward to the winter. Bridge died suddenly in his sleep, on 23 January 1941, and consequently he never heard it. Another BBC performance, in a Bridge memorial programme, followed in August 1941 and it then remained unperformed for thirty-five years, only revived by the members of the Frank Bridge Trust, promoted by Anthony Payne and John Bishop. It was originally conceived with the title 'Rumour' – a sort of musical grandmothers' whispers – but in the face of the war Bridge felt it was inappropriate.

A rebus is a literary device whereby the meaning of images becomes distorted, often by literary riddling. John Bishop, in a note in the score, described it as

the enigmatic representation of a name,
word or phrase by figures, pictures or the
arrangement of letters.

It is also a term used in heraldry, signifying certain images in coats of arms. Anthony Payne has pointed out that the elusive figuration in the opening three bars grows into the two themes that follow – a rhythmic two-bar motif and an extended theme in octaves, which Payne described as 'unclouded and triumphant'. Characterised by detailed orchestral colour, constantly varied, and by sudden pauses and changes of mood, the Overture engages by means of its musical interest even if we suspect a non-musical programme, which is never revealed. The closing passage and sudden dismissal reconcile any earlier distortions – all is well.

Benjamin Britten: Overture to 'Paul Bunyan', Op. 17

Paul Bunyan is an operetta or musical by W.H. Auden and Benjamin Britten (1913 – 1976), intended for high schools. It was written for and produced at the Brander Matthews Hall, Columbia University, New York, opening on 5 May 1941. After working on the first

production, Auden and Britten felt it needed further revision but, in the end, it was shelved and became legendary, remaining unheard for decades. Britten was not keen to take it out again, but in the late 1960s and early '70s, he came under some pressure to allow performance of it. He refused, until Peter Pears persuaded him to include eight numbers in the 1974 Aldeburgh Festival, reporting that

when I saw and heard again some of the songs which I had copied out in those old days, I persuaded the composer to let us sing them.

A BBC production was broadcast in February 1976 and the complete score was performed at Aldeburgh later that year.

The narrative is a morality tale of the mythical giant lumberjack Paul Bunyan and the development of America from a wilderness to an industrial society. Paul recruits Swedish lumberjacks, marries and has a daughter, fights with his best friend, Helson, and moves on to other wildernesses.

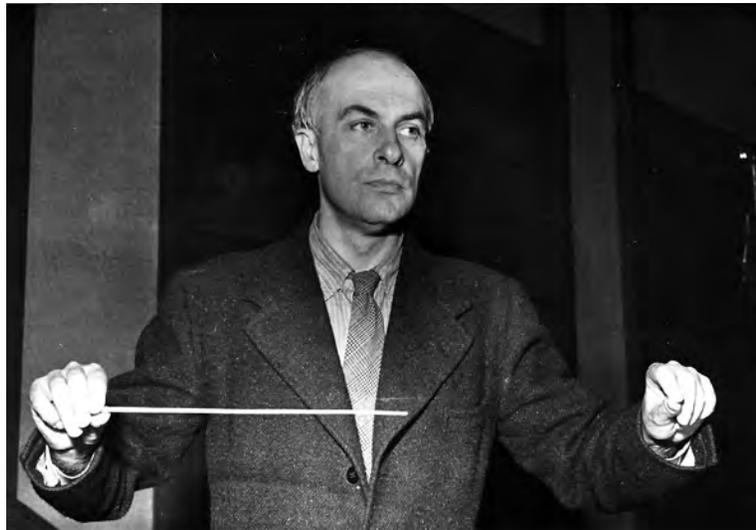
The orchestral full score of the Overture is lost (if it ever existed) and in 1977 Colin Matthews orchestrated the surviving piano score. It received its first performance, by the European Youth Orchestra under James Judd, at the Royal Albert Hall on 6 August 1978. It is interesting that the fast fugal middle

section foreshadows the climax of *The Young Person's Guide to the Orchestra* which would follow when peace returned, in 1945.

Daniel Jones: Comedy Overture

The Welsh composer Daniel Jones (1912 – 1993) was born in Pembroke but grew up in Swansea. His childhood friendship with Dylan Thomas was documented in his article 'The Fight', which tells how an argument at school led to a lifelong friendship. Jones was celebrated musically when he wrote the music for his friend's radio play *Under Milk Wood*, and he later wrote his Fourth Symphony in memory of Dylan Thomas. His edition of Thomas's poems appeared in 1972 and Jones published a short memoir, *My Friend Dylan Thomas*, in 1977.

Daniel Jones left an enormous musical output, which included thirteen symphonies, eight string quartets, and two operas as well as many choral works. His musical output was much diminished during wartime, when he played a key role as a linguist and code breaker, serving as a Captain in the Intelligence Corps: he worked at Bletchley Park from 1940 to 1946, on codes and translation from Russian and Japanese radio interceptions. However, at the centre of this period, he did compose the *Comedy Overture*, dating it 16 October 1942, and Bletchley is



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Alan Bush, c. 1944

actually named on the manuscript. The music opens with a folk-like theme – the composer does not tell us whether it is an actual Welsh folksong – and features the constant repetition of six clearly articulated semi-quavers which drive the music on. Could these reflect the sound world of his working hours, evoking the constant tapping of morse code, sent and received?

Clifton Parker: Overture to 'The Glass Slipper'

Clifton Parker (1905 – 1989) was a composer particularly associated with film music, having more than fifty major film scores to his credit, but he did not distil his film music into the convenient packages prepared by composers such as Walton and Vaughan Williams. When Chandos made a recording of his film music (CHAN 10279), in 2004, it was notable that Philip Lane had to assemble performable editions even of such apparently well-known items as the 'Seascape' from the wartime film *Western Approaches*.

He was little heard in concert halls because he tended to focus his energies on the theatre and also on writing music for radio and television. But his was no mean achievement. This became apparent when his one-act opera *Pyatigorsk* (after Lermontov's *A Hero of Our Time*), of 1973, was broadcast by BBC Radio 3 in June 1983. But

the Overture in our programme dates from an earlier time, being a response to a wartime theatre commission.

The Glass Slipper, a 'fairy tale with music', is a modern retelling of the story of Cinderella. It was written by Herbert and Eleanor Farjeon and staged as the Christmas Matinee, on 22 December 1944, at the St James's Theatre, London. The music was by Clifton Parker. Featuring a ballet danced by Ballet Rambert with choreography by Andrée Howard, it was announced by this lively Overture. Despite the quality of its music, it only briefly led an independent concert life.

Alan Rawsthorne: Street Corner

In 1944 the thirty-nine-year-old Alan Rawsthorne (1905 – 1971), who earlier had been bombed out of his flat in Bristol, was commissioned by William Legge to write a popular overture for ENSA, the wartime concert promotion organisation for concerts entertaining workers and the army (who promptly renamed it 'Every Night Something Awful'). Rawsthorne probably succeeded because he managed to find a robust jolliness to lift the spirits, even introducing an oom-pa accompaniment to the main statements of his tune. Not the least reason for the success of *Street Corner* in the 1940s may have been its compactness.

In his programme note for the piece Rawsthorne emphasised that he was trying to suggest 'Saturday night at the cross-roads of a busy industrial town'. The Overture was first performed by the New London Orchestra, conducted by Rawsthorne's friend Constant Lambert, at Leamington Spa, on 23 September 1945, and then in London by the BBC Symphony Orchestra in a Promenade Concert at the Royal Albert Hall, in September 1946. In that year it was selected for recording in the series sponsored by the British Council, and appeared on a twelve-inch 78rpm disc, again conducted by Constant Lambert. For many years it was a familiar work in the concert hall, though today it is largely forgotten.

Alan Bush: Resolution, Op. 25

Alan Bush (1900 – 1995) came from a middle-class London family, attended Highgate Grammar School, and studied music at the Royal Academy of Music, where he was one of the last composition pupils of Frederick Corder, who earlier had taught Bantock, Bax, and Eric Coates. Bush subsequently studied composition with John Ireland and piano with Benno Moiseiwitsch (whose assistant, Miss Mabel Lander, taught him the Leschetizky 'method', systematically) and, in Berlin, with Schnabel.

In 1928 he went to Germany to study music and philosophy. He had joined the International Labour Party in 1925 and conducted the Finchley Labour Choir, succeeding Rutland Boughton as the Musical Adviser to the London Labour Choral Union in 1929. In 1934 he found himself gradually getting 'redder as the years roll by' and he joined the Communist Party of Great Britain in 1935. He also organised and wrote the music for the 'Pageant of Labour', in 1934. This included the ballet *Men and Machines*, which Bush followed with the political ballets *His War or Yours* (1935) and *Mining* (1935). This very '30s activity continued with 'Towards Tomorrow – a pageant of co-operation', in July 1938, and the 'Festival of Music for the People', in April 1939, for which, as well as committing himself, he managed to assemble a team of some of the leading British composers of the day, including Britten, Arnold Cooke, Elizabeth Lutyens, and Vaughan Williams.

During the cold war, Bush as a high profile communist sympathiser tended to be judged on his politics rather than his music, and his art has still not been properly assessed by the wider public. In fact, considered as a composer *per se*, he has to be accounted one of the major figures of British music of his time.



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Benjamin Britten, 1938

The Overture *Resolution* (1944) originated as a piece for brass band, 'Prologue for a Workers' Meeting', Op. 16, in 1935. Bush wrote:

It is intended to suggest in musical terms the process by which a group of men and women lay the plan for some common enterprise by the method of organised discussion.

Rewritten as an orchestral overture (the score was dated 1944), it was performed by the BBC Orchestra, conducted by Clarence Raybould, in a broadcast on 1 February 1944.

William Havergal Brian: The Tinker's Wedding

The performance history of the music of Havergal Brian (1876–1972) was for much of his life one of complete neglect, but he continued composing symphonies and operas on the grandest scale, which remained unperformed. The revival in his fortunes started in the late 1950s when Robert Simpson became a BBC music producer, and gradually his symphonies began to be played (and, after a period of silence, he started composing again). Before this, in 1948, while still largely unknown, Brian wrote the short 'Comedy Overture' *The Tinker's Wedding* (which he described as No. 2, in succession to the longer *Dr Merryheart*, of 1911–12). Dated 6 March, it is inscribed to 'George Hawley, Blythe

Bridge, Staffs' (whom, years before, Brian had admired as the conductor of the Longton Orchestra). It is an overture to J.M. Synge's play of the same name, though there is no evidence that Brian considered setting it to music. A note in the score explains:

It may be seen as a counterpart of Symphony 6 (*Sinfonia Tragica*)... inspired by another Synge play 'Deirdre of the Sorrows' also written in early 1948 and completed 21 February.

Brian immediately submitted the score to the BBC and on 11 June 1949, Eric Warr wrote to tell him that it had been chosen for a 'rehearsal' (a playthrough to assess the piece for broadcasting), at which Warr conducted the BBC Scottish Symphony Orchestra. It apparently proved 'a great success' and Warr wrote to Brian that it was 'a pleasure to all concerned'. It was thus lined up for a broadcast, in Scotland, again performed by the BBC Scottish Symphony Orchestra under Warr. As bad luck would have it, the broadcast performance took place on the day the Korean War broke out, 25 June 1950. Programmed again by the BBC with the same forces on 2 October 1951, and this time broadcast nationwide, the work then remained unheard until 1972, when it achieved a local performance, in Hammersmith Town Hall, conducted by Josef Vandernoot.

Robin Orr: The Prospect of Whitby

The Scottish composer Robin Orr (strictly Robert Kemsley Orr) (1909 – 2006), from Brechin, Angus, came from a musical middle-class home, and later attended Scotland's senior boarding school, the Loretto School, near Edinburgh, before going to London and the Royal College of Music. As organ scholar at Pembroke College, Cambridge – Bliss's former college – he came under the influence of Edward J. Dent who guided him to study abroad. During the war, like some other composers, he became an RAF Intelligence Officer, in his case analysing air surveillance photographs. His academic career took him from St John's College, Cambridge, to a decade as Professor of Music at the University of Glasgow, then a similar period as Professor of Music at Cambridge, and he also had a major role as Founding Chairman of Scottish Opera. In addition to his academic duties, he wrote for *The Glasgow Herald* in which he had a weekly column devoted to food and drink. Late in life he took his second wife's Swiss nationality.

The Prospect of Whitby is a riverside pub at Wapping, in London's East End, dating back over 500 years. It was notable for the execution dock where, in 1701, the pirate Captain Kidd breathed his last. Orr's Overture of the same name (1948) is in the spirit of

Walton's much earlier overture *Portsmouth Point*, though Orr was not inspired by a painting. The spectral middle section was perhaps inspired by the fate of Captain Kidd, though the romantic extension and violin solo seem to evoke happier times.

Geoffrey Bush: Yorick

Geoffrey Bush (1920 – 1998) combined a whole-hearted dedication to teaching and to musical scholarship with a notable career as a composer, together with a range of behind-the-scenes activities, particularly for the Performing Right Society Members' Fund, the Composers' Guild, and the John Ireland Trust – he was a pupil of John Ireland, with whom he remained a lifelong friend. Ireland encouraged him to enter – successfully – for the Nettleship Scholarship in composition at Balliol College, Oxford, where he succeeded George Malcolm in 1938. His studies were soon interrupted by the Second World War. Bush, a pacifist, became Assistant Warden at the Hostel of the Good Shepherd, Tredegar, in Monmouthshire, looking after difficult evacuee children in an area of startling deprivation. During this time, he wrote much music, including the puppet opera *The Spanish Rivals*, produced at Brighton in 1948, and for the Festival of Britain, in 1951. When, immediately after the war, he returned to Oxford as a Masefield Memorial Student, Bush



Lewis Foreman Collection

Frank Bridge

was regarded as *the* composer in student circles. From this time came his Overture *Yorick* (1949). He later moved to the Extra-Mural Department at the University of London, with which he was associated, in various capacities, for over forty years. He once, in all seriousness, told me that he was over-paid as a teacher but underpaid as a composer.

Yorick was the King of Denmark's jester, whose skull Hamlet encounters in Act V Scene 1 of Shakespeare's play, the First Clown recalling him as 'a mad rogue! a' poured a Flagon of Rhenish on my head'. Bush doubtless remembers Hamlet's response: 'Where be your gibes now? Your gambols? Your flashes of merriment?'. But Bush's Overture *Yorick* is not a Shakespearean memorial, rather a tribute to the comedian Tommy Handley, who died on 9 January 1949. Handley was the wartime presenter of the very popular radio comedy show, *ITMA (It's That Man Again)*, with a national profile. He was a patron of the National Association of Boys Clubs, which commissioned Geoffrey Bush to write a memorial piece for their concert, at the Royal Albert Hall, on 19 March. This was in aid of the Tommy Handley National Memorial Fund. To receive such a high profile commission this early in his musical career and with such a short deadline stimulated Bush to produce an effervescent, outgoing

piece, but with an elegiac middle section and, to end, a grand peroration. Bush gives the composition dates as 17 February – 7 March 1949. After the performance he undertook revisions, which he completed during the period 24 – 31 May. The score is dedicated to Trevor Harvey, conductor and broadcaster and the long-time Associate Conductor of the Proms, familiar to many music lovers from his reviews in the magazine *Gramophone*.

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I am grateful to Stephen Lloyd for his kind permission to quote from his interview with Eric Fenby.

One of the most celebrated broadcast ensembles in the world, the **BBC Philharmonic Orchestra** possesses a distinctive energy, lightning speed, and unique musical character which have moved and inspired audiences for over 100 years. Founded in 1922 as the 2ZY Orchestra, it has played an essential part in shaping the Greater Manchester region into an unmissable cultural destination and a hub for world-class talent in orchestral music. Outside the Philharmonic Studio, its broadcast home at MediaCityUK, the Orchestra presents a flagship series at Manchester's Bridgewater Hall as well as live concerts recorded in

venues across the country, at the BBC Proms, and on tour. Whether encountered in the concert hall, heard on the air, seen on television, or streamed on BBC Sounds and iPlayer, its work is enjoyed by millions of listeners every year. Its Chief Conductor is John Storgårds, an inspiring musical leader who has built a close relationship with the Orchestra over many years, and Anja Bihlmaier is the Principal Guest Conductor. The trailblazing musical storyteller Julia Wolfe is Composer in Residence for the 2025 / 26 season.

Artistic innovation and the development of a new audience for classical music have been a keen focus for many years. In June 2024, the Orchestra gave the world première of Huang Ruo's *City of Floating Sounds*, an immersive symphonic experience, at the cutting-edge Aviva Studios, in Manchester. In March 2025, it followed up with its latest collaboration with these Studios, *Philharmonic Sessions: The Augmented Orchestra*, featuring the UK première of Anna Clyne's *PALETTE*. During the current season it will give UK and world premières of works by Laura Bowler, Edmund Finnis, Gabriella Smith, Julia Wolfe, and Du Yun, her Pulitzer Prize-winning opera *Angel's Bone*, produced in collaboration with English National Opera and Factory International. Work engaging with

children and young people continues to be a vital part of the work of the BBC Philharmonic Orchestra. At the end of 2023, CBeebies broadcast *Musical Storyland*, a ten-part television series produced by the Orchestra and featuring a number of its musicians. Using the power of music, the series brings to life famous stories from around the world. This was the first time an orchestra has been commissioned to make a series of films for UK network television. To date, *Musical Storyland* has been requested more than thirteen million times on BBC iPlayer. [www.bbc.co.uk / philharmonic](http://www.bbc.co.uk/philharmonic)

Chief Conductor of the Oulu Sinfonia since January 2022, the British maestro **Rumon Gamba** has previously served as Principal Conductor and Music Director of NorrlandsOperan (2008 – 15), Chief Conductor of Aalborg Symfoniorkester (2011 – 15), and Chief Conductor and Music Director of the Iceland Symphony Orchestra (2002 – 10). He regularly leads the BBC orchestras and has appeared at the BBC Proms on a number of occasions. A champion of new music, he has conducted several high profile premières, including the world premières of Nico Muhly's *Two Boys*, at English National Opera, and Brett Dean's *Viola Concerto*, with the composer as soloist and the BBC Symphony

Orchestra; the national premières of Poul Ruders's *Dancer in the Dark* and Mark-Anthony Turnage's *Blood on the Floor* and *Scherzoid*, with NorrlandsOperan; and the Australian première of the original version of Sibelius's Symphony No. 5, with the Queensland Symphony Orchestra. To celebrate the status of Umeå as European Capital of Culture, he conducted NorrlandsOperan in a critically acclaimed epic outdoor production of *Elektra*, with the Spanish theatrical group La Fura dels Baus. In 2016 he conducted Mats Larsson Gothe's *The African Prophetess* with the orchestra of NorrlandsOperan and Cape Town Opera Chorus as part of the Royal Stockholm Philharmonic Orchestra's Composer Week.

Rumon Gamba is a sought-after guest conductor by orchestras such as the Rotterdams Philharmonisch Orkest, Brussels Philharmonic, Helsingborgs Symfoniorkester, Romanian Radio National Orchestra, Göteborgs Symfoniker, Kristiansand Symfoniorkester, Helsinki Philharmonic Orchestra, Lahti Symphony Orchestra, Warsaw Philharmonic, WDR Funkhausorchester Köln, and Münchner Rundfunkorchester. Most

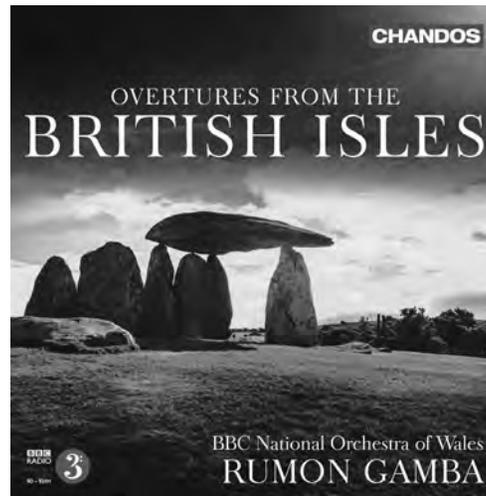
recently he has conducted a successful Stravinsky ballet double bill for Finnish National Opera and Ballet and a production of *Die Zauberflöte* at Oulu City Theatre, for which, in 2026, he will conduct a new commission celebrating the European Year of Culture in Oulu. He has recorded exclusively for Chandos Records for over twenty years, his projects including a series devoted to orchestral works by d'Indy with the Iceland Symphony Orchestra, the first of which was nominated for a Grammy Award. His Chandos discography also includes, as well as more than a dozen albums with the BBC Philharmonic, recordings of works by the Swedish composer Dag Wirén, British overtures and tone poems with the BBC National Orchestra of Wales, Finnish overtures with the Oulu Sinfonia, and works by Malcolm Williamson, Sir Malcolm Arnold, Miklós Rózsa, and Ruth Gipps. He is about to launch a new recording project with the BBC Scottish Symphony Orchestra. The Royal Academy of Music recognised his contribution to music by making Rumon Gamba an Associate, in 2002, and a Fellow, in 2017.

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BBC Philharmonic Orchestra

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The Chandos policy of being at the forefront of technology is now further advanced by the use of 24-bit / 96 kHz recording. In order to reproduce the original waveform as closely as possible we use 24-bit, as it has a dynamic range that is up to 48 dB greater and up to 256 times the resolution of standard 16-bit recordings. Recording at the 44.1 kHz sample rate, the highest frequencies generated will be around 22 kHz. That is 2 kHz higher than can be heard by the typical human with excellent hearing. However, we use the 96 kHz sample rate, which will translate into the potentially highest frequency of 48 kHz. The theory is that, even though we do not hear it, audio energy exists, and it has an effect on the lower frequencies which we do hear, the higher sample rate thereby reproducing a better sound.

Recorded in association with  **Philharmonic Orchestra** and  **BBC RADIO 3**
90 – 93PM

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Recording producer Jonathan Cooper

Sound engineer Stephen Rinker

Assistant engineer Phillip Halliwell

Editor Jonathan Cooper

A & R administrator Karen Marchlik

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Rumon Gamba

Kati Leinonen

OVERTURES FROM THE BRITISH ISLES, VOL. 3 – BBC PO/Gamba

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OVERTURES FROM THE
BRITISH ISLES Volume 3

- William Havergal Brian** (1876–1972)
- 1 The Tinker's Wedding (1948) 7:18
- Geoffrey Bush** (1920–1998)
- 2 Yorick (1949) 8:43
- Alan Rawsthorne** (1905–1971)
- 3 Street Corner (1944) 5:39
- Daniel Jones** (1912–1993)
première recording
- 4 Comedy Overture (1942) 6:27
- Frank Bridge** (1879–1941)
- 5 Rebus (1940) 10:07
- Robin Orr** (1909–2006)
première recording
- 6 The Prospect of Whitby (1948) 7:00
- Richard Anthony Sayer Arnell** (1917–2009)
- 7 The New Age, Op. 2 (1939) 9:38
- Benjamin Britten** (1913–1976)
- 8 Overture to 'Paul Bunyan', Op. 17 (1941) 5:20
- Alan Bush** (1900–1995)
première recording
- 9 Resolution, Op. 25 (1944) 6:57
- Clifton Parker** (1905–1989)
- 10 Overture to 'The Glass Slipper' (1944) 3:00
- Eric William Fenby** (1906–1997)
- 11 Rossini on Ilkla Moor (1938) 7:08
- TT 77:20

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Orchestra**

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BBC Philharmonic
Orchestra
Yuri Torchinsky leader
RUMON GAMBA

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