

Merrymakers -
British Light Classics

alto

**Iain Sutherland
Concert Orchestra**

Sutherland's Law
(Mountain & Flood)
Dusk * The Watermill
The Merrymakers
Girl from Corsica
Dance in the Twilight
March: Things to Come
Playful Scherzo



The Merrymakers

British Light Classics

[1]	Eric Coates: <i>The Merrymakers</i>	4:28
[2]	Trevor Duncan: <i>The Girl from Corsica</i>	3:48
[3]	Ernest Tomlinson: <i>Little Serenade</i>	3:03
[4]	Eric Coates: <i>Dance in the Twilight</i> from "Springtime Suite"	4:55
[5]	Hamish McCunn arr. Iain Sutherland: <i>Sutherland's Law Theme</i>	3:31
[6]	Arthur Bliss: <i>March: Things to Come</i>	3:58
[7]	Ronald Binge: <i>The Watermill</i>	3:03
[8]	Peter Hope: <i>Playful Scherzo</i>	3:45
[9]	Cecil Armstrong Gibbs: Dusk from "Fancy Dress Suite"	3:13
[10]	Ralph Vaughan Williams arr. Gordon Jacob: <i>Seventeen Come Sunday</i> from "English Folk Song Suite"	3:19
[11]	Charlie Chaplin / Reg Tilsley: Theme from <i>Limelight</i>	3:46
[12]	Lionel Monckton arr. Arthur Wood: <i>Overture: The Arcadians</i>	5:15
[13]	Charles Williams: <i>The Dream of Olwen</i>	3:19
[14]	Malcolm Arnold: <i>English Dance No. 6</i>	1:29
[15]	trad. arr. Gordon Langford: <i>My Love Is Like a Red Red Rose</i>	3:57
[16]	trad. arr. Peter Hope: <i>Mexican Hat Dance</i>	4:16
[17]	trad. arr. Adrian Staines: <i>Suo Gan</i>	3:11
[18]	Ernest Tomlinson: <i>Dick's Maggot</i> from "Suite of English Folk Dances"	2:38
[19]	Albert Ketèlby: <i>Bells Across the Meadow</i>	4:28
[20]	Malcolm Arnold: <i>Overture: Tam o' Shanter</i>	8:21

Iain Sutherland Concert Orchestra

NOTES ON THE PROGRAM

For over four decades I conducted the BBC's Light Orchestras in such programmes as:- "Melodies for You", "Invitation to Music", "Music while you Work", "Friday Night is Music Night" and the annual "BBC International Festival of Light Music". With the Midland Light Orchestra, Northern Ireland Light Orchestra, Scottish Radio Orchestra, Concert Orchestra and BBC Radio Orchestra, my name would be heard on the airwaves on an almost daily basis conducting the delightful repertoire which we call, "Light Music". Scotland's commercial radio station Radio Clyde transmitted "live" broadcasts of my "Pops at the Philharmonic" concerts, and I also had the pleasure of conducting the light orchestras of Europe; BR (Munich), DR (Copenhagen), NRK (Oslo) and Hilversum's Promenade Orchestra among them. With the exception of the BBC Concert Orchestra, these orchestras no longer exist, so with my studio orchestra I have put together a small selection of favourite pieces, hoping to bring back the glamour of the Golden Age of Light Music.

Overture: The Merrymakers. Eric Coates was the doyen of British Light Music. This piece certainly lives up to its title, full of wonderful tunes and brilliant orchestration and was first performed in 1921 at a Chappell Ballad Concert.

The Girl from Corsica. Trevor Duncan was the nom de plume of a BBC producer; here he cleverly conjures up the sensuous image of the title.

Little Serenade. Ernest Tomlinson has contributed many memorable compositions across the years. This one is typical of his gift for melody allied to subtle orchestration.

Dance in the Twilight (Springtime Suite). Eric Coates is justly famous for his wonderful marches, but the waltzes from his many suites are equally worthy of fame. Owing nothing to the Viennese style, Coates created an 'English' style, melodic and brilliant, as this example attests.

Sutherland's Law Theme (BBC TV). Hamish Mc Cunn's famous

overture *Land of the Mountain and the Flood* was what the producer of this TV drama about a Procurator Fiscal, wanted. I arranged this version as the show's signature tune.

March: Things to Come. Sir Arthur Bliss composed the score for Alexander Korda's 1936 film of H.G.Wells' dystopian novel. Music from films is a great source of light music and this march, both menacing and stirring, became a great concert favourite.

The Watermill. Ronald Binge's dreamy oboe solo was written for "library music" where the composer writes a piece which immediately conjures up the picture of the title. This little gem fits the bill perfectly.

Playful Scherzo. Peter Hope is a composer whose name was always welcomed whenever he had a new composition to offer; I actually had the pleasure of giving many of his compositions their first performance. Here is a typical example of his mastery of the light music idiom.

Dusk (Fancy Dress Suite). Cecil Armstrong Gibbs, although principally remembered as a composer of songs, was a versatile musician whose large output included three symphonies. The slow waltz from his "Fancy Dress" suite became very popular in the 1930's and even made its way into the repertoire of many of the broadcasting dance bands of the day.

Seventeen Come Sunday (English Folk Song Suite). Ralph Vaughan Williams was a collector of folk songs in common with a number of his contemporaries. Fellow composer George Butterworth, who was killed in WW1, left his collection to RVW who found this song among the manuscripts and arranged it for military band. It was first performed at the Royal Military School of Music, Kneller Hall in 1924 but was later arranged for orchestra by Vaughan Williams's student Gordon Jacob, and that is the version we have used here.

Theme from Limelight. Charlie Chaplin was a universally acclaimed genius of the film world and even composed the music for many of his films. The theme from his 1952 film starring Claire Bloom became a worldwide hit recorded by most of the

top recording orchestras of the day. I have chosen this atmospheric arrangement by Reg Tilsley.

Overture: The Arcadians. Lionel Monckton composed the music for this English operetta which opened at the Shaftesbury Theatre in 1909. It ran for over 800 performances making it one of the longest running musicals of its time. The overture introduces all its lovely melodies including the ever popular soprano solo, "The Pipes of Pan".

The Dream of Olwen. Charles Williams wrote this theme for Piano and Orchestra for the 1947 film "While I Live". Although the film is all but forgotten, the theme became a huge hit and is still performed regularly at concerts today.

English Dance No.6. Sir Malcolm Arnold was a prolific composer whose output included 9 symphonies, 7 ballets, 2 operas and 132 films! He won the Oscar for the film score *Bridge over the River Kwai* in 1958. Among his most popular works are the two suites of English Dances from which I have chosen No. 6.

My Love is like a Red, Red Rose arranged by Gordon Langford, another of our foremost composers of light music. The original melody was collected by Robert Burns to which he set the words of what was to become one of the world's greatest love poems.

Mexican Hat Dance arranged by Peter Hope. Here is another example of this composer's skill, taking a little tune we all thought we knew well, and turning it into an exciting new piece for full symphony orchestra.

Suo Gan (Lullaby). Adrian Staines arranged this lovely traditional Welsh lullaby which was featured in Steven Spielberg's film, "Empire of the Sun".

Dick's Maggot (1st.Suite of English Folk Dances). This clever arrangement, the third movement of Ernest Tomlinson's suite, was used as the signature tune of BBC Radio 4's *Invitation to Music*.

Bells across the Meadow. Birmingham-born Albert Ketèlbey was an enormously successful composer of light music between

the world wars. Although his style of composition may be no longer popular, in a poll taken by the BBC programme “Your 100 Best Tunes” in 2003, “Bells across the Meadow” was voted the 36th. most popular tune of all time!

Overture: Tam O’ Shanter. Malcolm Arnold composed this brilliant tone poem in 1955. All the characters in Robert Burns’ grimly humorous poem are here: Tam himself, his grey mare Meg who loses her tail in the clutches of the scantily clad witch, Cutty Sark, and Auld Nick incarnate, playing the bagpipes for the grisly dance of witches and warlocks. The composer catches all the humour of the poet’s description of Tam O’ Shanter’s stormy ride home after spending too long at the tavern, and the devilish fate that almost befell him as a result.

– **Iain Sutherland, April 2012.**

NOTES ON THE ARTIST

Born in Scotland, **Iain Sutherland** is a graduate of the Royal Conservatoire of Scotland (formerly the Royal Scottish Academy of Music and Drama). His principal instrument was the violin which he studied under Prof. Horace Fellowes in Glasgow and under Prof. Sacha Lasserson in London. He served his National Service as Leader of the Orchestra of H.M. Band of the Grenadier Guards, then had a highly successful career as an orchestral and studio session violinist, playing with the great London symphony orchestras under the great conductors of the era such as Klemperer, Boult, Sargent, Solti and Groves, and in the film, recording and TV studios, before his appointment as Conductor of the BBC Scottish Radio Orchestra, in 1967.

During his 35 year association with the BBC, he was Principal Conductor of the BBC Radio Orchestra in London, the BBC Scottish Radio Orchestra, and the Guest Conductor of the award winning *Friday Night is Music Night* with the BBC Concert Orchestra. He appeared twice at the Edinburgh International Festival with the BBC Scottish Radio Orchestra, and on numerous occasions at the BBC International Festival of Light Music, at the Royal Festival Hall. He was also Principal Conductor of the City of Glasgow Philharmonic Orchestra , and has appeared as a Guest Conductor inter alia with:- The L.S.O; Philharmonia Orchestra; R.P.O; R.S.N.O; R.L.P.O; The Halle; C.B.S.O; Ulster Orchestra; E.C.O; English Haydn Orchestra (period instruments); Scottish Festival Orchestra; as well as 14 major European orchestras plus ones from Brazil and South Africa.

Iain Sutherland’s repertoire encompasses baroque, classical, romantic and contemporary works, as well as the lighter repertoire of Vienna, Hollywood and Broadway. His *Pops at the Philharmonic* concerts and appearances at the Summer Proms at Kenwood House, Glamis Castle and other Stately Homes around the UK, are popular not only for his choice of repertoire, but also for his informal yet informative introductions.

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