

DA CAPO CONCERT BAND

Winter Concert



Programme

Saturday 10th December 7:30pm

**All Saints Church, Oakleigh Road North,
Whetstone, N20 9EZ**

Member of:



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"Winter Concert"

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| 1. El Calmino Real | <i>Alfred Reed</i> |
| 2. Chanson de Matin | <i>Edward Elgar</i> |
| 3. West Side Story Selection | <i>Leonard Bernstein</i> |
| 4. Sleigh Ride | <i>Leroy Anderson</i> |
| 5. Jubilee Overture | <i>Philip Sparke</i> |

**** INTERVAL ****

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|---------------------------------|---------------------------|
| 6. Irving Berlin Showstoppers | <i>Irving Berlin</i> |
| 7. Suite – The Joy of Christmas | <i>Robert Redhead</i> |
| 8. The Lord of the Dance | <i>Ronan Hardiman</i> |
| 9. Where No Man Has Gone Before | <i>Arr. Paul Jennings</i> |
| 10. Pictures At An Exhibition | <i>Modest Mussorgsky</i> |

If you have any comments on tonight's concert or would like to join our mailing list, please complete a feedback form and deposit at the back of the Church.

**For more details and future concerts, please visit our website
www.dacapoconcertband.org.uk or join our mailing list**

Programme Notes

El Camino Real (1985)

Alfred Reed (1921-2005)

El Camino Real, literally "The Royal Road" or "The King's Highway", bears the subtitle "A Latin Fantasy". The music is based on a series of chord progressions common to countless generations of Spanish flamenco (and other) guitarists, whose fiery style and brilliant playing have captivated millions of music lovers throughout the world. Together with the folk melodies they have underscored, in part derived by a procedure known to musicians as the "melodizing of harmony," they have created a vast body of what most people would consider authentic Spanish music.

The first section of the music is based upon the dance form known as the Jota, while the second, contrasting section is derived from the Fandango, but here altered considerably in both time and tempo from its usual form. Overall, the music follows a traditional three-part pattern: fast-slow-fast.

Chanson de Matin (1899)

Edward Elgar (1857-1934)

During 1897, Edward Elgar became acquainted with A J Jaeger, an employee at the music publishing house Novello's. In October 1897, Elgar wrote to Jaeger bemoaning the lack of financial reward he had received for his works. To those who knew Elgar, such melancholic moods were not uncommon and perhaps not to be taken too seriously, although they did reflect the parlous financial existence of a composer at that time. Within ten days of his letter, Elgar sent Novello's a short piece for violin and piano, *Chanson de Nuit*. Elgar no doubt regarded it as little more than a pot boiler, a quick way of earning much needed funds, although the work contains a depth of sincerity and emotion not commonly found in pot boilers then or since.

Elgar sent Novello's another short piece for violin and piano in March 1899. He claimed to have recently rediscovered and completed it, having originally intended it as a companion piece to *Chanson de Nuit*. He therefore suggested to Novello's that they publish it as *Chanson de Matin*. Elgar later sent Novello's orchestral arrangements of the two works; this helped accelerate their rising popularity and it is in this form that they are usually heard today. *Chanson de Matin* in particular retains a wide public affection out of all proportion to the effort it must have taken Elgar to produce it. But, while there is no denying the direct appeal of its pure melody, it is *Chanson de Nuit* that is in many ways the better, more carefully constructed composition. It has, however, largely been eclipsed by the popularity of the former.

"West Side Story" Selection (1957)

Leonard Bernstein (1918–1990), Arr. WJ Duthoit

The musical *West Side Story* is an American musical with a script by Arthur Laurents, music by Leonard Bernstein, lyrics by Stephen Sondheim, and choreographed by Jerome Robbins. It is an adaptation of Shakespeare's *Romeo and Juliet*.

Set in New York City in the mid-1950s, the musical explores the rivalry between the Jets and the Sharks, two teenage street gangs of different ethnic backgrounds. The members of the Sharks from Puerto Rico are taunted by the Jets, a white working-class group. The young protagonist, Tony, one of the Jets, falls in love with Maria, the sister of Bernardo, the leader of the Sharks. The dark theme, sophisticated music, extended dance scenes, and focus on social problems marked a turning point in American musical theatre. Bernstein's score for the musical has become extremely popular and includes "Something's Coming", "Maria", "America", "Somewhere", "Tonight", "Jet Song", "I Feel Pretty", "A Boy Like That", "One Hand, One Heart", "Gee, Officer Krupke" and "Cool". Listen out for which of these appear in tonight's performance.

Sleigh Ride (1948)

Leroy Anderson (1908-1975)

The music of Leroy Anderson is firmly entrenched in American popular culture. A composer of distinctive and delightful miniatures, his best-known works include *The Syncopated Clock*, *Blue Tango* and *Sleigh Ride*. He wrote nearly all his pieces originally for orchestra, then transcribed most of them himself for band.

Anderson is renowned for his individual way with the percussion section and his love of playing around with musical sound effects such as the horse neigh at the end of *Sleigh Ride*. Though the idea for the piece reportedly struck him as he was working outside on a hot July day, *Sleigh Ride* is the perfect picture of an old-fashioned winter journey. In an interview, Anderson said: "The point of a number like *Sleigh Ride*, that you can call a descriptive piece, or pictorial, is that you have to start with the idea of the rhythm... and in this case, it's the rhythm of the sleigh bells, and these sleigh bells go *chink-chink-chink...*"

Jubilee Overture (1984)

Philip Sparke (b. 1951)

Philip Sparke is a British composer who often writes for brass and wind bands. Jubilee Overture was commissioned for the fiftieth anniversary of the British-based GUS Brass Band, and was transcribed for wind band the following year.

The work opens with a two-part fanfare – a brass flourish followed by a reflective chorale for the winds. This builds to a climax as the flourish returns. A lively

allegro follows, with many changes of meter and a robust tune from the horns and saxophones. Eventually a cantabile tune emerges from the middle of the band, taken up by the entire band before the *allegro* returns. A brief repeat of the opening fanfare precedes a *presto* race to the finish.

**** Interval ****

(Refreshments available at the back of the Church)

Irving Berlin Showstoppers

Irving Berlin (1888-1989), arr. John Higgins

Irving Berlin was a Russian born, naturalized American composer and lyricist, and one of the most prolific American songwriters in history. He was one of the few Broadway songwriters who wrote both lyrics and music for his songs. Although he never learned to read music beyond a rudimentary level, with the help of various uncredited musical assistants he eventually composed over 3,000 songs, many of which left an indelible mark on American music and culture.

Irving Berlin Showstoppers includes “Puttin’ on the Ritz”, “Cheek to Cheek”, “Shaking the Blues Away”, “Steppin’ Out with my Baby”, and “There’s No Business Like Show Business”.

Suite – The Joy of Christmas

Robert Redhead

The Joy of Christmas is composed by Salvation Army composer Robert Redhead.

The Lord of the Dance (1996)

Ronan Hardiman (b.1962), arr. Richard Saucedo

Ronan Hardiman is an Irish composer, famous for his soundtracks to Michael Flatley’s dance shows, *Lord of the Dance*, *Feet of Flames* and *Celtic Tiger Live*. Before 1990 he worked in the Bank of Ireland for 12 years, and occasionally performed in local bands. He was among the most prolific and successful composers in contemporary Irish film and television. Centered in Dublin, his TV work included commissions for the title music for RTÉ Irish National Television Network News, and the original score for the natural history series *Waterways*, as well as a number of commercial spots for Guinness products and the Irish National Lottery. In motion pictures, Hardiman earned acclaim for his score to the 1996 feature *My Friend Joe*. Also in 1996, Hardiman was contacted by Flatley, with the resulting soundtrack to *Lord of the Dance* becoming an international hit.

Where No Man Has Gone Before

Arr. Paul Jennings

“Where no man has gone before” is a phrase originally made popular through its use in the title sequence of most episodes of the original *Star Trek* science fiction television series. It refers to the mission of the original starship Enterprise.

The arrangement by Paul Jennings brings together the “Theme from Star Trek”, “Can You Read my Mind?” from *Superman*, “Cantina Band” from *Star Wars* and the “Theme from Star Wars”.

Pictures at an Exhibition (1874)

Hut of the Baba-Yaga; The Great Gate of Kiev

Modest Mussorgsky (1839-1881)

Pictures at an Exhibition is a suite in ten movements composed for piano by Russian composer Mussorgsky. The suite is Mussorgsky’s most famous piano composition, and has become a showpiece for virtuoso pianists. It has become further known through various orchestrations and arrangements.

It was probably in 1870 that Mussorgsky met artist and architect Viktor Hartmann. Both men were devoted to the cause of an intrinsically Russian art and quickly became friends. Hartmann died from an aneurysm in 1873. The sudden loss of the artist, aged only 39, shook Mussorgsky along with others in Russia’s art world. An exhibition of over 400 Hartmann works was organized in the Academy of Fine Arts in Saint Petersburg, Russia in February and March 1874. Mussorgsky lent works from his personal collection to the exhibit and viewed the show in person. Fired by the experience, he composed *Pictures at an Exhibition* in six weeks.

The music depicts an imaginary tour of an art collection. Titles of individual movements allude to works by Hartmann. Mussorgsky based his musical material on drawings and watercolours by Hartmann produced mostly during the artist’s travels abroad. Locales include Poland, France and Italy; the final movement depicts an architectural design for the capital city of Ukraine. Today most of the pictures from the Hartmann exhibit are lost, making it impossible to be sure in many cases which Hartmann works Mussorgsky had in mind.

The suite is in three parts – Part III includes “Hut of the Baba-Yaga” and “The Great Gate of Kiev”.

(Our thanks go to Michelle Jobson for these programme notes)

Biographies

Da Capo Concert Band

Da Capo Concert Band was founded in November 1997 by a group of former members of Barnet Schools' Music Centres who had 'grown-up' and found themselves back in North London post-school/university with nowhere to play their musical instruments. The Band was therefore formed, with the principal objective of providing amateur adult woodwind, brass and percussion players with a friendly, dynamic and challenging environment in which to play.

The Band's name includes an Italian musical term – Da Capo – meaning 'from the beginning'. It was suggested by a (still current) member to reflect the Band's roots and the bringing together of local adults wanting to start playing regularly again.

Over ten years on, the Band is going from strength to strength and members are drawn from across London. The Band continues to have strong connections with Barnet, both geographically and with the Borough's music services.

Jon Milne, Musical Director

Jon was born in Windsor and began playing the flute aged 10. His interest in military music was sparked by his first flute teacher, Blues & Royals Principal Flautist Con Andrews. In 1989 Jon followed his mentor and enlisted into the Band of The Blues & Royals. During his time with the band he completed the six month equitation course and took part in all major ceremonial events. Jon also served in Cyprus, Germany and The Falklands Islands as well touring Canada and the US.

In 1999, Jon undertook the three-year Bandmaster Course at the Royal Military School of Music, Kneller Hall, graduating in 2002 and being appointed Bandmaster of the Highland Band of the Scottish Division. In January 2006 Jon headed south to Chatham, taking up the appointment of Bandmaster to The Band of the Corps of Royal Engineers. During two years with the Band he performed across the UK and all over the world including the inaugural FA Cup Final in the new Wembley Stadium, Berlin, Vienna, Gibraltar and Abu Dhabi.

In May 2008 Jonathan returned to the Royal Military School of Music, taking up his current appointment as Training Design Warrant Officer.

Da Capo Concert Band

Musical Director Jon Milne

Bb Clarinets	Alex Benstead Cheryl Groves Caroline Harris Ginnie Jennings Michelle Jobson Louise Johnston	Alto Saxes	Holly Lyne Ellen Wakefield
		Tenor Sax	Justin Wakefield
		Baritone Sax	Adam Jobson
Alto Clarinet	Judit Santak	Trumpets	Armen Boldy Andrew Holford Rob Payne
Bass Clarinet	Matt Thomson		
Oboe	Liz Hurst	Trombones	Tom Lyne Hywell Jones Simon Flaxman
Flutes	Jeremy Cline Charlie Kisby Angela Parks Janet Winstanley Elizabeth Worthen Pam Wright	Horns	Roger Cawkwell Michael Schäfer
		Tuba	Paul Clark
Piccolo	Deborah Fether	Percussion	David Barnes Tracy Price Gerard Rundell
Bassoon	Robin Hall		

To keep up to date with Band news and for details of forthcoming concerts, see www.dacapoconcertband.org.uk or join our mailing list.

Are you a woodwind, brass or percussion player?

Would you enjoy playing in a friendly, dynamic and challenging adult wind band?
Are you free to rehearse between 8pm and 10pm on a Wednesday evening and to play in one concert per term?

If you answered yes to all of the above, then please get in touch – new members are always welcome.