

"Midsummer Melodies"

- | | |
|--|-----------------------------|
| 1. Trailblaze | <i>Goff Richards</i> |
| 2. Spirit of the Sequoia | <i>Philip Sparke</i> |
| 3. Fantasie Pastorale Hongroise
<i>Flute soloist: Craig Carroll</i> | <i>Albert Franz Doppler</i> |
| 4. Suite for Variety Orchestra No.1
I. Waltz II
II. Dance I | <i>Dmitri Shostakovich</i> |

**** INTERVAL ****

- | | |
|----------------------------------|----------------------|
| 5. The March from "1941" | <i>John Williams</i> |
| 6. Theme from Lawrence of Arabia | <i>Maurice Jarre</i> |
| 7. Out of Africa, Main Theme | <i>John Barry</i> |
| 8. A Cole Porter Spectacular | <i>Cole Porter</i> |
| 9. Rejouissance | <i>James Curnow</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

DA CAPO
CONCERT BAND
Presents
Midsummer Melodies

An evening of musical entertainment for all ages, including film music, popular classics and symphonic wind band music.

Fantasie Pastorale Hongroise (Franz Doppler)
Suit of Africa (John Barry)
Lawrence of Arabia (Maurice Jarre)
March from 1941 (John Williams)
Spirit of the Sequoia (Philip Sparke)
A Cole Porter Spectacular (Cole Porter)
Rejouissance (James Curnow)
Trailblaze (Goff Richards)
Theme and Waltz from Lawrence of Arabia (Maurice Jarre)

Sunday 12 July 7.00pm
All Saints Church, Oakleigh Road North,
Whetstone, N20 9EZ

Transportation:		Tickets on the door:	
Tubes	Todays & Weekends (Midland Line)	Adults	£7
	High Band (Leamford)	Seniors, unemployed, students	£6
Bus	84, 126, 291 (five stop opposite)	Children 6 to 15	£3
Car	On-street parking available	Children under 6	Free
	Refreshments will be available		

Sponsored by: www.dacapoconcertband.org.uk  
enquiries@dacapoconcertband.org.uk
07766 243 406

Programme Notes

Trailblaze (1982)

Goff Richards (b.1944)

Goff Richards was born in Cornwall and after studying at the Royal College of Music and Reading University, embarked on a career as a composer, arranger and conductor. His works have been performed by the King's Singers, the Swingle Singers, various BBC Orchestras, Huddersfield Choral Society, London Brass, Evelyn Glennie, Benjamin Luxon and all leading Brass and Military Bands. He writes extensively for BBC television, with past commissions including 'Songs of Praise', and he has contributed regularly to BBC Radio Two programmes, conducting the Goff Richards Orchestra and Burnished Brass among others.

Spirit of the Sequoia (2004)

Philip Sparke (b.1951)

Spirit of the Sequoia was commissioned by Dr. Robert Oertli for his family. The brief from Dr. Oertli was for a piece that characterised man's ability to overcome personal tragedy, a scenario which often leaves one with a philosophy of serenity.

Sparke decided to use the analogy of the sequoia, a generic name for the huge redwood trees, particularly the Californian redwood. The remarkable life cycle of these amazing trees involves them dropping seeds to the ground which require heat to open their shells and germinate. The redwood forests are frequently subject to fires which can destroy the mother tree but ironically also provide the impetus for their seeds to spring into life; the trees actually need a disaster to procreate.

The music falls into sections which can broadly be characterised as doubt, conflict, catharsis, inner calm and, finally, triumph.

Fantasia Pastorale Hongroise, Op. 26 (1870)

Albert Franz Doppler (1821-1883), arr. John P Bourgeois

Albert Franz Doppler was one of the leading flute players and an author of flute music in the Romantic era. Although born in Poland and spending the early part of his prodigious flute-performing career in Vienna (he made his debut there at age 13), Doppler ultimately settled in Pest to play in theatre orchestras and developed a keen ear for Hungarian music.

His Hungarian Pastoral Fantasy begins with a gloomy, falling motif in the accompaniment. Soon the flute enters with a modal, improvisatory melody ranging gradually all over the staff, twisting through many ornamental turns along the way.

With a theatrical, somewhat march-like build-up, the accompaniment paves the way for a more animated, major-mode flute melody. This is more conventional, salon-style writing. Again, the flute pursues a course of free elaborations on this melody, with increasing ornamentation and a short cadenza in the middle. A third section emerges, with a much stronger Hungarian flavour, fast to begin with and gaining speed seemingly with every bar, until the grand yet concise finale.

Suite for Variety Orchestra No. 1 / Jazz Suite No.2 (1938)

Waltz II; Dance I

Dmitri Shostakovich (1906-1975), Arr. Johan de Meij

The term "jazz" was used very loosely in the early decades of the 20th century, encompassing many earlier styles including ragtime, Dixieland, popular songs, and dances such as the Charleston, Lindy Hop, Cakewalk, Turkey Trot, and the Collegiate Shag. By combining these new discoveries with his own country's popular music, Shostakovich naturally developed his own sense of style in this vein. Thus, when he came to write his "jazz" suites, the resulting light music sometimes came out sounding like a Soviet version of Leroy Anderson – that is, neither light classical nor truly jazzy.

The entire Suite is comprised of seven short movements, from which we have selected Waltz II and Dance I. These both display Shostakovich's versatility, clever scoring, and sardonic personality just as his more serious works do. Television and film producers have paid tribute to the quality of this music by adopting it for their own purposes. Most recently, the waltz we are playing this evening has gained widespread recognition from its use in Stanley Kubrick's final film, *Eyes Wide Shut*.

**** Interval ****

(Refreshments available at the back of the Church)

The March from "1941" (1979)

John Williams (b.1932), arr. Paul Lavender

John Williams is one of the best known, awarded, and financially successful composers in US history, having composed over 80 film scores. In a career that spans six decades, he has composed many of the most famous film scores in history, including those for *Jaws*, *Star Wars*, *Superman*, *E.T. the Extra-Terrestrial*, *Raiders of the Lost Ark*, *Schindler's List* and most recently *Harry Potter*.

John Williams' on *The March from "1941"*: "Steven Spielberg's hilarious comedy *1941* featured the late actor John Belushi brilliantly portraying a character known as Wild Bill Kelso. Kelso was a crazy, impertinent but lovable Air Force pilot whose antics seemed to require a musical accompaniment that had humour and rhythmic vitality. As a result, I set myself the task of writing a zany patriotic march that upon hearing, we might be moved to tap our feet to an imaginary parade going by, and have fun doing it."

Theme from Lawrence of Arabia (1962)

Maurice Jarre (1924-2009), arr. Alfred Reed

Maurice Jarre was best known for his award-winning scores for David Lean's *Lawrence of Arabia*, *Doctor Zhivago* and *A Passage to India*. He was relatively unknown outside his native France when, in 1961, the Hollywood producer Sam Spiegel asked him to work on *Lawrence of Arabia*. Spiegel's idea was that Jarre would write the dramatic music while the Broadway composer Richard Rodgers would handle the theme music. Lean strongly disliked Rodgers's efforts, so Spiegel asked Jarre if he had written anything. Jarre proceeded to play what became the *Lawrence of Arabia* theme tune, and Lean was so impressed that he insisted he should be given the whole job.

Jarre's score employs wide-spaced intervals to suggest the vast shimmering wastes of the Arabian desert, while incorporating the chromatic effects of Arabian music. For the scene in which Lawrence's young servant waits for his master's return and sees a tiny speck on the shimmering horizon which slowly gets larger, Lean asked Jarre to compose "something that tells us what the boy is feeling". As the figure of Lawrence comes into view, the music reaches a lush, heart-stopping crescendo.

Out of Africa, Main Theme (1990)

John Barry (1933), arr. Johan de Meij

John Barry was almost predestined to be a film composer, since his mother was a classical pianist and his father owned a number of theatres and cinemas in Lancashire and Yorkshire. While doing his National Service he joined the army band playing trumpet and learned how to arrange jazz. On leaving, he formed his own band, "The John Barry Seven". Having been asked to arrange Monty Norman's theme for a new movie called "Dr. No" he established the unique soundscape of James Bond and the rest is history.

Amongst his best scores are the expansive scores for *Born Free* and *Dances with Wolves* depicting majestic savannahs or prairies respectively, the more claustrophobic themes for *Midnight Cowboy* and *The Icress File*, the big love themes for *Out of Africa* and *Somewhere in Time*, the jazz influenced *Body Heat* and of course *The Cotton Club* named after that hotbed of early Jazz development. At the age of 71 in February 2005, Barry received the BAFTA Fellowship Award in recognition of his services to film music.

A Cole Porter Spectacular (1984)

Cole Porter (1891-1964), arr. Sammy Nestico

By the age of ten, Cole Porter had written his first song, 'Song of the Birds'. He studied at Yale where he wrote two of their best known football songs, which are still sung today.

He debuted on Broadway in 1928 with 'Paris', including the song 'Let's Do It, Let's Fall In Love'. From the mid-'20s to the mid-'50s, Cole Porter was a one-man industry, both on Broadway and in Hollywood. His songs have long since become a lasting, universal language, from the flashy 'I Get a Kick Out of You' and 'Blow,

Gabriel, Blow' to the romantic experimental ballads 'Night and Day' and 'Begin the Beguine'.

A Cole Porter Spectacular includes 'Night and Day' (1944), 'Don't Fence Me In' (1932) and 'Begin the Beguine' (1935).

Rejouissance (1987)

James Edward Curnow (b.1943)

James Curnow is rapidly becoming acknowledged as one of America's most prolific and outstanding composers for concert band. Before his 40th birthday, over 100 of his compositions and arrangements were published for concert band, chorus and brass band, and he has won several prestigious awards for their excellence.

Rejouissance (rejoicing) was commissioned by the St. Joseph Michigan Municipal Band in honour of its conductor, John Howard. *Rejouissance* is a Fantasia on Martin Luther's Ein Fest Burg (A Mighty Fortress is Our God).

Recognise the tune? In the animated TV series *The Simpsons*, the doorbell chimes of Ned Flanders, the Simpsons' cheerfully devout next door neighbour, sometimes ring to the tune of A Mighty Fortress Is Our God.

(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 6 month

Biographies (continued)

Jon Milne, Musical Director (continued)

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 3 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.

Hannah Balcombe, Associate Musical Director

Hannah is an accomplished musician on the bassoon, piano and violin. She studied at Trinity College of Music, gaining a BMus (Hons) and an Advanced Postgraduate Diploma in Performance with Distinction, as well as winning the Harold Clark Woodwind Prize (2000) and the Friends of TCM in New York Award (2000).

In December 2002, Hannah joined the Royal Air Force, and has achieved a number of awards since completing Basic Training, including the Cassel Silver Medal for Best Student (2003), the Yamaha Soloists Award (2005) and most recently the Studio Music Prize for Composition (2008). She is currently Principal Bassoon of the Central Band of the RAF and Chief Librarian of RAF Music Services, as well as being a member of the Branch's arranging team.

In 2008 Hannah successfully completed the RAF Music Services Continuous Professional Development System, gaining an LRSM Diploma in Musical Direction and a Bandmaster's Qualification. During the four year course, she had the opportunity to conduct all three bands of the RAF on a number of occasions, including conducting the Central Band on the concert platform. She has also participated in a conducting course at the Royal Northern College of Music under the watchful gaze of Timothy Reynish and Mark Heron.

Craig Carroll

Craig Carroll first began to play the flute at age eleven. He has played in various orchestras and bands, including the Watford Youth Orchestra, the St. Albans Symphony Orchestra, and more recently the Hertfordshire Concert Band, which is based at the University of Hertfordshire, where he was the principal flautist and deputy conductor. In 2008 he joined Da Capo Concert Band, predominantly playing the piccolo.

Craig passed his grade 8 flute exam when he was eighteen, and in recent years has taken-up studying flute playing once again, and is working towards a diploma.

Da Capo Concert Band

Musical Director

Jon Milne

Associate Musical Director

Hannah Balcombe

Clarinets

Alex Benstead
Adele Gordon
Caroline Harris
Michelle Jobson
Louise Johnston
Justin Wakefield

Alto Clarinet

Judit Santak

Bass Clarinet

Matt Thomson

Oboe

Liz Greenslade

Flutes

Craig Carroll
Jeremy Cline
Elaine Cole
Claire Panduccio

Piccolo

Kate Sheerin

Bassoons

Ginny Saffron
Harry Small

Percussion

Tracy Price
Gerard Rundell
Philip Siu

Alto Saxes

Adam Jobson
Florence Mortimer

Tenor Sax

Emily Lyne

Baritone Sax

Holly Lyne

Trumpets

Aldrew Holford
Roger Morgan
Rob Payne

Trombones

Simon Flaxman
Tom Lyne
Roy Young

Horns

Katie Jones
Sophie Prett

Euphonium

Ian Dewhurst

Tubas

Grace Barber
Paul Clark

Flute Soloist

Craig Carroll

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.