



DA CAPO
CONCERT BAND

Founded 1997

Da Capo Concert Band presents

10th Anniversary Celebration Concert



Musical Director: Ian Mitchell
Special Guests: Simply Saxes

Saturday 17 November 2007
7.30pm

All Saints Church
Oakleigh Road North
Whetstone
N20 9EZ

www.dacapoconcertband.org.uk
enquiries@dacapoconcertband.org.uk
07760 243 400

10th Anniversary Celebration Concert

To celebrate Da Capo Concert Band's 10th Anniversary, this evening's programme includes works which have a celebratory theme as well as works which celebrate an anniversary this year (or whose composers do)

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|---|----------------------------|
| 1. Jubilee Overture | <i>Philip Sparke</i> |
| 2. Titanic – Medley | <i>James Horner</i> |
| 3. Gallimaufry | <i>Guy Woolfenden</i> |
| I. Church and State | |
| II. Inn and Out | |
| III. Starts and Fits | |
| IV. Father and Son | |
| V. Advance and Retreat | |
| VI. Church and Status Quo | |
| 4. Celtic Suite (<i>Simply Saxes</i>) | <i>Gavin Whitlock</i> |
| I. Midnight In Kinsale | |
| II. Love Song | |
| III. Ceilidh | |
| 5. Serenade for Wind Band | <i>Derek Bourgeois</i> |
| 6. Rejouissance | <i>James Curnow</i> |
| ** INTERVAL ** | |
| 7. Spartakiade | <i>Sergei Prokofiev</i> |
| 8. Selections from E.T. the Extra-Terrestrial | <i>John Williams</i> |
| 9. Pageant | <i>Vincent Persichetti</i> |
| 10. Three Shades of Blues (<i>Simply Saxes</i>) | <i>Paul Nagle</i> |
| 11. Irish Tune from County Derry | <i>Percy Grainger</i> |
| 12. Finlandia | <i>Jean Sibelius</i> |

Please complete an audience questionnaire and deposit it at the back of the church before you leave – we can only give our audiences what they want if you give us feedback

Our next concert will be on Saturday 29 March 2008 - see www.dacapoconcertband.org.uk or join our mailing list for more details

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Programme Notes

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.

Titanic – Medley (1997)

James Horner (b.1953), arr. Takashi Hoshide

Horner began his film scoring career working on B-movies. He made a breakthrough in 1982, when his score for *Star Trek II: The Wrath of Khan* established him as a mainstream composer.

The instrumental soundtrack to the film *Titanic*, also celebrating its 10th Anniversary this year, became the best-selling instrumental soundtrack in history with over 24 million copies sold worldwide. Amongst the many recognisable themes, the most famous is the song *My Heart Will Go On*. Despite the fact that the film's director James Cameron did not want any music with lyrics in the film, Horner wrote the song in secret and persuaded Celine Dion to record a demo, waiting until Cameron was in an appropriate mood before presenting the song. Cameron eventually agreed to include it but worried he would be criticised for "going commercial at the end of the movie". However, his decision paid off and the track won the 1997 Academy Award for Best Original Song.

Gallimaufry (1983)

Church and State; Inn and Out; Starts and Fits; Father and Son; Advance and Retreat; Church Status Quo
Guy Anthony Woolfenden OBE (b. 1937)

Guy Woolfenden, who celebrates his 70th birthday this year, is an English composer and conductor. He joined the Royal Shakespeare Company in Stratford-upon-Avon in 1961 and *Gallimaufry* was developed from music written for the Company's productions of the Henry IV plays that opened the Barbican Theatre in 1982. The title is derived from a 15th century French word for a stew made of 'anything and everything in the kitchen'.

The 'establishment' - leadership, temporal and ecclesiastical power - are depicted in the stately march that opens the work, *Church and State*. The second section, *Inn and Out*, in an energetic hemiola rhythm, is concerned with the stews and low-

life revels at the Boar's Head Tavern. This is interrupted and finally integrated with the Tavern Brawl and Gadshill Ambush of *Starts and Fits*.

The mood changes and the ambivalence of Prince Hal's relationship with his father and surrogate father, Falstaff, is portrayed in a serene solo, *Father and Son*. *Advance and Retreat* is a recruiting march, derived from the Tavern Tune and leads into the last movement, *Church and Status Quo*, which deals with the rejection of Falstaff and the crowning of Prince Hal. Order is restored with a majestic affirmation of the opening material.

Celtic Suite (2000)

Midnight In Kinsale; Love Song; Ceilidh
Gavin Whitlock

This is Whitlock's first 'classical' composition for saxophone quartet, yet remains full of Celtic folk rhythms and harmonies and jazz influenced melodic lines. *Midnight In Kinsale* opens with a few short calm bars that introduce a funky, furioso feel. *Love song* is tranquil and dreamy with a majestic central section. *Ceilidh*, the final movement, is pure foot-tapping, high volume fun.

Serenade for Wind Band (1965)

Derek Bourgeois (b. 1941)

Bourgeois, an English composer, wrote *Serenade* for his own wedding. Not wanting guests to exit in an orderly duple meter, he wrote the tune in 11/8 time, with a change to 13/8 in the middle for good measure. This short work has become very popular in the wind band repertoire, owing perhaps to its delightful 'swaggering' little melody.

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).

Heard the tune somewhere else? 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*.

**** Interval ****

Spartakiade (Sports Games March) from Four Marches for Military Band, Op 69 (1937)

Sergei Sergeevich Prokofiev (1891 - 1953), edited. Rodney Bashford

Prokofiev attended the St. Petersburg Conservatory where he studied with such greats as Nicolai Rimsky-Korsakov, Reinhold Gliere and Anatol Liadov. In 1918 he left his homeland to perform throughout the world. He returned to Russia in 1934. At this time the Soviets established the 'Composers' Union' - a bureau to keep track of artists and define 'acceptable' music. Prokofiev, through the use of shifting tonalities and short circle progressions, was able to ingeniously advance musical language despite these restrictions. These devices are seen in even his most utilitarian pieces such as *Spartakiade*.

Spartakiade was the name of an international sports event, first held in 1928, that the Soviet Union attempted to use to oppose the Olympics. Its name derives from Spartacus, a slave rebel leader, and symbolizes proletarian internationalism.

Selections from E.T. the Extra-Terrestrial (1982)

John Williams (b. 1932), arr. John Cacavas

In a career that spans six decades, Williams 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*, *Jurassic Park*, *Schindler's List* and most recently *Harry Potter*. This sweeping, romantic and emotionally uplifting soundtrack is one of the best motion picture scores of all time and it earned Williams his 12th and 13th Grammy Awards and his fourth Oscar.

The spirited high-jinks of the children, the warm music that develops as Elliott and E.T. bond and an exultant action motif with a peculiar 'skip' in its rhythm all grow in importance. These themes coalesce to form the exultant 'Flying Theme', the emotional pay-off of the film.

Williams composed the final climactic sequence scene very precisely, with dramatic moments for when the police cars were in the shot, musical 'bumps' when the bicycles hit bumps, a lift at the moment the bikes take flight and the 'Flying Theme's' high point when Elliott and E.T. fly across the disc of the full moon. However, he then found the precision of the cued timings too restrictive. Spielberg therefore allowed Williams to conduct the music without regard to the film and then adjusted the editing of the film to Williams' score! The result was one of the great marriages of score and visuals in film history.

Pageant (1953)

Vincent Ludwig Persichetti (1915 – 1987)

Persichetti was an American composer, teacher and pianist well known for his integration of various ideas in musical composition into his own work. His style is marked by the use of two elements he refers to as 'graceful' (a lyrical and melodic style) and 'gritty' (characterised by sharp and intensely rhythmic elements).

Persichetti composed *Pageant* as a commission from the American Bandmasters'

Association. A solo French horn begins with a three-note motif that becomes the basis for the entire work. A clarinet choir develops the theme as other instruments are introduced to exploit their tonal colours. The tempo becomes faster, as the brass and woodwinds take turns with the theme. The final portion of this work features the clever combination of two principal melodic ideas, which are developed simultaneously on the way to an excitingly inspired conclusion with a 'jazz' chord characteristic of Persichetti's eclectic use of different styles.

Three Shades of Blues (1985)

Paul Nagle

This original composition for saxophone quartet features all four instruments in three contrasting 'blues' sections: an up-tempo and bright *Swing*, a relaxed and soulful *Ballade* and finally a driving *Latin Soul Funk*.

Irish Tune from County Derry (1918)

Percy Aldridge Grainger (1882 – 1961)

Grainger was born in Melbourne, Australia. He studied music in Frankfurt where he displayed his talents as a musical experimenter and later developed an interest in rural folk songs through his association with Edward Grieg, who he met whilst living in London.

This work is based on a tune published in *The Petri Collection of Ancient Music of Ireland* in 1885. Grainger's composition for band has an entirely different approach to the melody than the vocal and orchestral scorings of the same tune. It is highly chromatic and contrapuntal, with considerable dissonance and unusual harmonic progressions. The resultant mood is rather strained and anguished, yet with a proud and noble character and Grainger's knowledge of instrumental voicings lends richness to the sound and a blending of the interwoven melodies.

Finlandia (1900)

Johan Julius Christian Sibelius (1865 – 1957)

"Jean" Sibelius was a Finnish composer of classical music. His music played an important role in the formation of the Finnish national identity, although he was in fact born to a Swedish-speaking family.

Finlandia is a symphonic poem originally composed for a patriotic pageant to mobilise popular opposition to the revocation of Finnish independence from the Russian Empire. A recurrent joke within Finland at this time was the renaming of *Finlandia* at various musical concerts so as to avoid Russian censorship - one example being 'Happy Feelings at the awakening of Finnish Spring'.

Most of the piece is taken up with rousing and turbulent music, evoking the national struggle of the Finnish people. But towards the end, a calm descends, and the serenely melodic *Finlandia Hymn* is heard. Often incorrectly cited as a traditional folk melody, the Hymn section is of Sibelius' own creation.

(Our thanks go to Justin Wakefield 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.

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

The Band is a member of Making Music (www.makingmusic.org.uk) and the British Association of Symphonic Bands and Wind Ensembles (www.basbwe.org).

Ian Mitchell, Musical Director

This evening's concert is our first under the baton of Ian Mitchell, who joined the Band as Musical Director in September 2007.

Ian started studying the classical guitar, trombone and piano at an early age. By the age of 14 he had gained Grade VIII distinction on the trombone, which he was studying under Barrie Webb. In 1985 Ian enlisted into the Junior Leaders' Regiment (Royal Armoured Corps) where he spent two years training to join the regular Army. In 1987 he Passed Out of training as an Associate (and later a Licentiate) of the London College of Music, a grade VIII pianist, and the winner of prizes for brass, piano and violin playing and theoretical studies.

During his subsequent 10 years of service with the Blues and Royals Ian served in Canada, North America, Germany, Bosnia, Cyprus, Holland and France. In 1998, Ian took his place on the Student Bandmaster Course at the Royal Military School of Music, graduating in 2000 having won two prestigious composition prizes.

In 2001, after being awarded a BA (Hons) degree in composition and conducting, Ian was promoted to Warrant Officer Class One and appointed Bandmaster of the King's Division Normandy Band. Over the next four years Ian served in Canada, The Falkland Islands, Bosnia and Northern Ireland. In 2004, he had the privilege of being appointed Bandmaster of the Irish Guards where he is currently serving.

Simply Saxes

A saxophone quartet is composed of four saxophones - baritone, tenor, alto and soprano - each with their own unique timbre, range and voice.

Simply Saxes is available for hire and can provide unique music for your special event. See www.simplysaxes.co.uk for more details.

Da Capo Concert Band

Musical Director Ian Mitchell

Clarinets	Melanie Atterbury Alex Benstead Adam Ferguson Cheryl Groves Caroline Harris Chris Hooker Ginnie Jennings Michelle Jobson Ian Rogers Shelley Salter	Flutes	Bo Bates Jeremy Cline Claire Panduccio Des Yarde-Martin
		Piccolo	Sally Watkins
		Oboes	Liz Greenslade Rege Redman
		Bassoons	Ginny Saffron Harry Small
Eb Clarinet	Adele Gordon	Alto Saxes	Georgina Hajdu Adam Jobson Florence Mortimer
Bass Clarinet	Justin Wakefield		
Trumpets	Owen Duffield Jon Hammond Rob Payne Joe Tofield	Tenor Sax	Roger Morgan
		Baritone Sax	Lizbeth Mitchell
Trombones	Peter Boreham Jim Davis Simon Flaxman Roy Young	Horns	John Isaacs David Pretorius Charlie Ransley Adrian Thomas
Percussion	Aidan McAtominey Annette van Dyk	Euphonium	Garry Wells Adam Legge
		Tubas	Grace Barber Ceri Williams

Simply Saxes

Soprano	Adele Gordon	Tenor	Ian Rogers
Alto	Adam Jobson	Baritone	Chris Hooker

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.