

The Performers

Bury St Edmunds Friendly Orchestra

Fen Edge Orchestra

Conductor	Jenny Sewell	Vanessa Brown
Violin I	Polly Taylor (leader) Mike Baynes Kathryn Parker Emma White	Annette Nelson
Violin II	Olive Endersbee Patricia Mason Anne Oliver Louise Page	Jacqui Cornelissen Susan Jones
Viola	Kate Mason Otto Schreier Lawford Smith	Edwina Clark
Cello	Camilla Collins Henry Gold Valda Hasted Joan Puckey Sandra Woollard	Povl Abrahamsen David Parry Don Shewan Sandra Wallace
Double Bass	Judy Chisman Joy Knowles	
Flute	Peter Bevan-Smith Ros Lloyd	Susan Thomas
	Rachel Pointer	
Oboe	Sue Sandle Debbie Farrell Sally Haslewood	Frances Stafford
Clarinet	Mary Brookes Tania Nolan Nic Wright	Liz Cook Anne Moller
Bassoon		David Tracey
French horn	Miles Rackowe	Nick Boulter
Trombone		Jeremy Rodgers
Percussion		Deborah Walton
Keyboard	Henry Gold	Carol Green

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Bury St Edmunds Friendly Orchestra and Fen Edge Orchestra

**Moreton Hall Community Centre
Saturday 1 December 2007 7:00pm**



December Concert



Johann Strauss II (1825-1899)
(Both orchestras - conducted by Vanessa Brown)

The Viennese composer Johann Strauss I was inspired by a trip to France, where he heard quadrilles, to introduce these and other dance forms to Vienna. He became famous for his waltzes, polkas and gallops, but his son's popularity surpassed his own. The fame of Strauss II remains to this day, to the extent that much of the music played in Viennese concerts nowadays is by Strauss or Mozart, and his music is featured in the Vienna Philharmonic orchestra's New Year concerts. The *Annen (Anna) Polka* is in three sections; the polka itself, followed by a trio, and then a return to the polka with a short quicker passage at the end.

Edward Elgar (1857-1934)
(Bury St Edmunds Friendly Orchestra - conducted by Jenny Sewell)

Elgar's father owned a music shop and tuned pianos, and so, surrounded by music, Elgar taught himself to play a wide variety of instruments and was also largely self-taught as a composer. *Chanson de Matin* was first performed at the Queen's Hall in 1901, the same year in which Elgar composed the *Pomp and Circumstance Marches*, and was conducted by Sir Henry Wood. It's wistful character and melodic charm have made this piece deservedly popular.

Benjamin Britten (1913-1976)
March - Canzonetta -Tirolese - Bolero
(Bury St Edmunds Friendly Orchestra - conducted by Jenny Sewell)

As a young composer who had already won several prizes, Britten nevertheless needed to earn his bread and butter, and honed his compositional skills while writing scores for films for the GPO film unit. In 1936, he was asked to provide music for a documentary entitled *Men of the Alps*, and for this he chose to orchestrate piano pieces written a century earlier by Rossini. He later adapted the pieces into this suite, which was used in 1938 as the score for the ballet *Soirée Musicales*. This evening we are playing four movements, each one a characterful gem.

Georges Bizet (1838-1875)
Overture - Carillon
(Fen Edge Orchestra - conducted by Vanessa Brown)

These pieces were written for the play by Alphonse Daudet in 1872. This Suite of four pieces from *L'Arlésienne* is the set authorised for concert performance by Bizet himself. After his death, a second suite was compiled by Guiraud. In the first Suite, the sunlight and the vibrant energy of Provence are fully reflected, and they show Bizet's gift of melody and colourful orchestration at its best. This evening we are playing the first and last movements, the Overture and the Carillon.

Annen Polka

Modest Mussorgsky (1839-1881)

The Old Castle - The Great Gate of Kiev
(Fen Edge Orchestra - conducted by Vanessa Brown)

Mussorgsky was one of a group of composers known as the 'Russian Five' - or sometimes the 'Mighty Handful' - whose aim was to create a specifically Russian sound in their music. He and the other members of the group, Balakirev, Rimsky-Korsakov, Cui and Borodin, sought to find an identity away from the precepts of Western music, and often took as their sources Russian folk tales and history. The result, in Mussorgsky's case, was a sound that was astonishingly ahead of its time, and harmonies and rhythms that would not be dreamed of in mainstream music for another hundred years. *Pictures at an Exhibition*, from which the two movements we are going to play tonight come, takes as its starting point a visitor to an art gallery looking at the pictures, each of which is represented in the music. The Old Castle is a slow, sombre piece, which contrasts with the grand Great Gate of Kiev.

Interval

Joseph Haydn (1732-1809)

I. Adagio - Presto II. Andante III. Menuet and Trio
(Both orchestras - conducted by Jenny Sewell)

For most of his life, Haydn was employed at the court of Esterházy composing and directing music for a great variety of occasions. In this stable environment with professional musicians on hand, he was able to experiment and to explore many different aspects of music; in his own words: "I was cut off from the world. There was no one near to torment me or make me doubt myself, and so I had to become original." He established an international reputation as 'father of the symphony' writing 104 altogether. Haydn made two visits to London where he wrote twelve symphonies including No. 101.

This evening we are performing the first three movements. The first movement opens, dark and subdued, in D minor but suddenly transforms into a sparkling dance in D major. The popular nickname, 'The Clock', given to this symphony derives from the continuous, insistent tick-tock rhythm, which is passed between sections of the orchestra in the second movement. The trio section of the Menuet is folk-inspired: the pastoral flute theme being accompanied by drone accompaniment in the strings.

Zoltán Kodály (1882-1967)

Four Dances from Gyermektancok
(Both orchestras - conducted by Vanessa Brown)

Zoltán Kodály was a composer who was important in relation to his past, present and future. He was responsible, along with his compatriot Béla Bartók, for preserving hundreds, probably thousands, of Hungarian and Romanian folk songs. The two composers travelled around, taking down the music of the peasant peoples that until that time had been passed down the generations orally. Apart from his work as a composer, he also created a system of training children to sing which was so influential that it was used all over Hungary, and is now used in many other countries, including Britain (the Kodály Method). The *Four Dances* are orchestral arrangements by Denis Bloodworth and Alan Fluck, of a series of pieces composed by Kodály for playing on the black keys of the piano.

Four Dances from Gyermektancok