

The Orchestra

Conductor	Jenny Sewell		
Violin I	Polly Taylor (leader)	Double Bass	Camilla Collins
	Jodie Balaam	Flute	Edda Broadhurst
	Olive Endersbee		Abi Iron
	Hannah Goodchild		Stephen Oliver
	Patricia Mason		Sue Sandle
	Kathryn Parker		Rachel Pointer*
	Martin Roberts		Joy Rham*
	Georgia Pike*	Oboe	Debbie Farrell
Emma White*		Sally Haslewood	
Violin II	Rodney Howard	Clarinet	Mary Brookes
	Mary Ashcroft		Tania Nolan
	Elizabeth Blasby		Jane Roberts
	Venkat Gudi		Nic Wright
	Anne Oliver	Bassoon	Hilary Spivey
	Debbie Spencer		Emma Drake
Viola	Carole Andrews*	French horn	Stella Morley
	Emma Baker*		Rob Spivey**
	Veronica Kirton	Trumpet	David Ellis
	Lawford Smith		Keith Blasby
	Rosemary Bradley**	Trombone	Libby Ranzetta
Cello	Sandra Holmes **		James Cliff**
	Kate Mason*		Michael Miles*
	Lisa Cordy	Percussion	Bob Settle
	Valda Hasted		Abi Iron
	Joan Puckey	"Harpichord"	Emma Drake
	Sandra Woollard		
	Sally Williams*		

* orchestra member but not playing this evening

** joining us for this evening

We rehearse on Tuesdays – starting again 11 September

For more information about joining the orchestra:

please contact: Sally Haslewood on 01284 725635
 or email: buryfriendlyorchestra@gmail.com
 or visit: buryfriendlyorchestra.onesuffolk.net

Bury St Edmunds' Friendly Orchestra

Conductor – Jenny Sewell

Stanton Community Village Hall

Sunday 1 July 2012

Concert and Supper



Mendelssohn's original sketch of the Hebrides overture, contained in a letter to Fanny, 1829
 (original in the Music Division of The New York Public Library for the Performing Arts)

Felix Mendelssohn (1809-1847)
Concert Overture - The Hebrides, op 26

This piece was inspired by a cavern known as Fingal's Cave on Staffa, an island in the Hebrides. It is not the overture to a play or opera, it is a stand-alone descriptive piece. The opening theme depicts the power and stunning beauty of the cave. The second theme depicts the sea and the waves. The overture shows off all parts of the orchestra.

Johann Nepomuk Hummel (1778–1837)
Introduction, Theme and Variations, op 102 for Oboe and Orchestra

Soloist: *Jenny Sewell*

We have at last persuaded our founder conductor to play solo oboe for us. Jenny is an accomplished oboe, oboe d'amore and cor anglais player and singer with many local musical groups, and she also teaches woodwind.

Hummel was famous in his lifetime as a composer and pianist and was a friend of Beethoven, managing not to be overwhelmed by his friend's genius. In 1804 Hummel succeeded Haydn as Kapellmeister in Eisenstadt for Prince Esterházy.

This piece, showing off the soloist's virtuosity, is in one movement, starting with a slow Adagio, and then a jolly theme, with four variations, followed again by a very fast waltz with two variations.

Malcolm Arnold (1921-2006)
Little Suite for Orchestra No. 1, opus 53

1 Prelude (Maestoso) 2 Dance (Allegretto) 3 March (Allegro con brio)

The orchestra is very fond of this piece and reacts well to its exuberance. Most audiences and players like Arnold's music, because it is not difficult to play and is easy to listen to.

The Prelude is a sort of grand extended fanfare. The Dance is a light but fast waltz conducted one beat per bar. The March adds smooth ostinatos above a grand tune in the tradition of English music.

Interval (Supper)

Georg Philipp Telemann (1681-1767)
Concerto no 3 in D for trumpet, two oboes, strings and basso continuo

Soloists: *David Ellis (trumpet), Debbie Farrell, Sally Haslewood (oboes)*

1 Allegro 2 Adagio 3 Grave 4 Vivace

Telemann was a prolific composer of the Baroque period. He wrote over 40 operas, 44 Passions, 12 sets of services for the year, cantatas, Psalm settings, keyboard music for organ and harpsichord and many inventive concertos and overtures.

The trumpet soloist doesn't play in the short second and third movements, which feature the two oboists. It gives him a chance to catch up before the sparkling last movement.

Antonín Dvořák (1841-1904)
The Noon Witch, Op. 108

Introduced by: *Bob Settle*

The Noon Witch is a symphonic poem inspired by slavic mythology in a poem Polednice by Karel Erben. A mother warns her son that, if he does not behave himself, the noon witch will come and take him away. In fact, the child does not listen and the witch comes at the stroke of noon. Soon afterwards, the father arrives to see his wife who has fainted with the dead body of their little son in her arms.

There has been some controversy in orchestra whether we should play a piece with such a horrid story. You need to know the story in order to understand some of the music: the striking clock, and the spine-tingling witch's dance featuring the bassoon and bass clarinet.

Perhaps surprisingly, the Noon Witch's first fully public performance in 1896 was in London, and was conducted by Henry Wood.

Franz von Suppé (1819-1895)
Overture – Light Cavalry

Light Cavalry is an opera first performed in Vienna in 1866. It describes intrigues in the court of a Baron and his lover, an Hungarian Countess, whose ballet company is referred to as the 'light cavalry'. This perhaps explains why, despite starting with fanfares, and having a tune with the rhythm of galloping horses (dum da-da dum), the overture seems to have nothing of the darkness of warfare in it.

Desserts and Coffee