

The Orchestra

Conductor	Christopher Moore			
Violin I	Polly Taylor (leader)	Cello	Lisa Cordy	
	Jodie Balaam		Henry Gold	
	Olive Endersbee		Valda Hasted	
	Hannah Goodchild		Joan Puckey	
	Karen Jopling		Sandra Woollard	
	Patricia Mason		Sally Williams	
	Heather Nicholls		Double Bass	Camilla Collins
	Kathryn Parker		Flute	Edda Broadhurst
	Martin Roberts			Stephen Oliver
	Georgia Pike*			Rachel Pointer
Violin II	Rodney Howard	Oboe	Joy Rham	
	Carole Andrews		Sue Sandle	
	Mary Ashcroft		Debbie Farrell	
	Emma Baker*		Sally Haslewood	
	Elizabeth Blasby		Clarinet	Mary Brookes
	Annette Burlingham			Tania Nolan
	Venkat Gudi			Jane Roberts
	Lucy Kayne			Nic Wright
	Anne Oliver*		Bassoon	Hilary Spivey
	Martha Roberts			Emma Drake
Viola	Debbie Spencer	French horn	Rob Spivey	
	Veronica Kirton		Sara Rae**	
	Kate Mason	Trumpet	David Ellis*	
	Lawford Smith		Keith Blasby	
	Rosemary Bradley**		Andy Cross**	
	Barbara Pycraft**	Trombone	Libby Ranzetta	
			Michael Miles	
		Percussion	Bob Settle	
			Abi Iron*	

* orchestra member but not playing this evening

** joining us for this evening

We rehearse on Tuesdays – starting again 16 April

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 – Christopher Moore

All Saints Church, Bury St Edmunds
 Saturday 16 March 2013

Informal Concert



Ludwig van Beethoven (1770-1827)
Egmont Overture

This, one of the finest orchestral overtures, comes from Beethoven's music composed to accompany the play Egmont by the great German writer Johann Wolfgang von Goethe and dates from 1809-10. The subject of the play is the life story and heroic acts of the 16th Century Dutch nobleman, the Count of Egmont. Beethoven admired Goethe's works and the author thought very highly of the composer's talent, though not of his personality. The play is set in Brussels, when the Netherlands were under Spanish occupation. Egmont was condemned to death for his resistance to the Spanish, but faces his fate bravely after his wife, transformed into the goddess of freedom, appears to him in a dream and urges him to take courage.

The Overture falls into three main sections and is a reflection of the structure of the drama itself. It begins in the key of F minor, one rarely used by Beethoven, but it ends triumphantly in F major. The music is dramatic, colourful and energetic and shows Beethoven's ability in his 'middle' period to write music which is both Classical and Romantic in conception and his sympathy with an historic figure whose life corresponded with his own political ideals.

Antonín Dvořák (1841-1904)
Symphony No. 8 in G major, Op. 88

i. Allegro con brio ii. Adagio iii. Allegretto grazioso iv. Allegro ma non troppo

This beautiful symphony was composed in 1889 and the first performance took place in Prague in February 1890, conducted by the composer. Less than three months later it was performed in London and it was offered as his exercise when he was granted an honorary Doctorate at Cambridge. Following on from the 7th Symphony, this is a more optimistic and radiant work, the 7th being a good deal more sombre in character. (The 9th Symphony is, of course, the much-loved 'New World'.) The 8th Symphony is, in many respects, pictorial in character, containing many elements of Czech folk music as well as depictions of country life, folk music and dance. The Czechs were proud of their traditions and culture and Dvořák entered into this national spirit in his music here and elsewhere. It is scored for full orchestra (but without harp) and engages many instruments in solos and decorative features which provide the players with almost constant interest.

The first movement opens with a yearning cantabile melody, predominantly in the 'cellos, but soon the rather sombre mood changes into what has been described as a 'pastoral radiance'. The changing moods of the second movement do not override the essentially gentle and lyrical character, while the elegant third movement in waltz style ends with a very quick and whimsical coda. The trumpet fanfare which opens the fourth movement is again followed by a prominent 'cello melody and has variations on that theme as well as contrasting material to add colour and interest throughout.

Émile Waldteufel (1837-1915)
The Skater's Waltz (Les Patineurs)

Émile Waldteufel was born in Strasbourg to a Jewish Alsatian family of musicians. He studied in Paris and remained there for the rest of his life, becoming well-known as a conductor and composer as well as being court pianist of the Empress Eugénie. Through contacts in England, his music was played at Buckingham Palace in front of Queen Victoria.

The Skater's Waltz begins with a slow introduction in which the slippery surface of the ice is depicted. Many different sections follow, some portraying elegant dancing on ice, sleigh bells and the whirling of dancers. The whole piece has an exuberant and joyful character.

CFDM March 2013

Collection

We will be making a collection for **WSVC Storehouse**. Storehouse is part of the compassion ministry of West Suffolk Vineyard Church. Storehouse provides free food, toiletries, children's clothing, furniture and financial help to those in need within our community. This is mainly done via requests from agencies and organisations in Bury St Edmunds and West Suffolk.

<http://wsvstorehouse.blogspot.co.uk/>