

The Orchestra

Conductor	Jenny Sewell	Flute	Peter Bevan-Smith*
Violin I	Polly Taylor (leader)		Janet Hayward*
	Jodie Balaam		Ros Lloyd*
	Kathryn Parker		Stephen Oliver
	Emma White*		Rachel Pointer
Violin II	Olive Endersbee		Joy Rham*
	Debbie Chisholm*		Sue Sandle
	Anita Eldridge*	Oboe	Debbie Farrell
	Patricia Mason		Sally Haslewood
	Anne Oliver*	Clarinet	Mary Brookes
	Marilyn Thorogood*		Tania Nolan
Viola	Veronica Kirton		Jane Roberts
	Kate Mason		Nic Wright
	Otto Schreier	Bassoon	Julia Hudson
	Lawford Smith	French horn	Miles Rackowe
Cello	Camilla Collins		Rob Spivey**
	Henry Gold*	Trumpet	David Ellis
	Valda Hasted	Trombone	Michael Miles
	Joan Puckey		
	Sally Williams		
	Sandra Woollard*		
Double Bass	Judy Chisman		
	Joy Knowles*		

* regular member but not playing this evening

** joining us for this evening

From next term we rehearse on Tuesdays – starting 15 September

For more information about joining the orchestra

please contact Sally Haslewood on 01284 725635
 or email: buryfriendlyorchestra@gmail.com
 or visit: www.onesuffolk.co.uk/buryfriendlyorchestra

Bury St Edmunds' Friendly Orchestra

Conductor – Jenny Sewell

Erskine Centre, Chedburgh
Saturday 27 June 2009

Summer Concert and Supper



Supper 6:00 (Savouries)
Concert 7:00

Arthur Sullivan (1842-1900)
(arranged Ronald Hanmer)

A lively opening to our concert with a selection of familiar tunes: His Foot should Stamp, Let's Give Three Cheers, We Sail the Ocean Blue, Gaily Tripping, I'm Called Little Buttercup, When I was a Lad, Never Mind the Why and Wherefore, For He Himself.

HMS Pinafore is a comic opera in two acts, with libretto by W. S. Gilbert. It opened at the Opera Comique in London, England, on 25 May 1878 and ran for 571 performances, which was the second-longest run of any musical theatre piece up to that time.

HMS Pinafore



Wolfgang Amadeus Mozart (1756-1791)
Soloist Miles Rackowe

Horn Concerto no. 3 in Eb Major
(two movements)

2 Romance 3 Allegro

Arguably the most widely played concertos for horn, the four Horn Concertos are a major part of most professional horn players' repertoire. They were written for Mozart's lifelong friend Joseph Leutgeb. The concertos were written as virtuoso vehicles that allow the soloist to show a variety of abilities on the valveless horns of Mozart's day.



Miles Rackowe is a well-known figure in the local music scene, who plays in so many ensembles (including ours) that he must spend very few evenings at home. In 1980 he founded the Sinfonia of Cambridge, one of the leading orchestras of the region.

Georges Bizet (1838-1875)

Suite: L'Arlésienne No. 1

1 Prelude 3 Adagietto
2 Minuetto 4 Carillon

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. The sunlight and the vibrant energy of Provence are fully reflected in the music, and it shows Bizet's gift of melody and colourful orchestration at its best.



Interval (Tea, coffee, cakes and desserts)

Charles Gounod (1818-1893)

Petite Symphonie pour neuf instruments à vent

1 Adagio et Allegretto 3 Scherzo
2 Andante Cantabile 4 Finale

Gounod, best known for his operas, was commissioned to write this piece by his friend, the celebrated flautist, Paul Taffanel for the *Société de Musique de Chambre pour Instruments à Vent* in 1885. He modelled his scoring on the wind serenades of the composer he most admired, Mozart; but, in deference to the work's commissioner, added a flute to Mozart's octet of doubled oboes, clarinets, horns and bassoons.

There are far fewer notes for the second oboe than any of the other parts. One possible reason is that the second oboist of the commissioning group was a valued benefactor but an inadequate performer. This seems more likely than the explanation circulating that the second oboist was sleeping with the composer's wife and this was Gounod's revenge. Surely he'd have made it more, not less, difficult. In any case, I can't find this story on the internet so it can't be true. Our oboists tonight are swapping parts between movements to share out the interesting bits.



Pyotr Ilyich Tchaikovsky (1840-1893)
(arranged Geoffrey Tomlinson)

Marche Slave

Nikolai Rubinstein, a close friend of Tchaikovsky, asked him to compose a piece for a concert benefiting the wounded Russian volunteers who had joined the Serbs in a war against Turkey in 1876. In a burst of patriotism, Tchaikovsky composed and orchestrated what was first known as the "Serbo-Russian March" (later to be known as "Marche Slave") in only five days. The piece was premiered in Moscow on 17 November 1876 to a warm reception.



Lawford Smith (b 1929)

Arrangement of British Folk Songs

We end, as we began, with a lively selection of familiar tunes – The British Grenadiers, Men of Harlech, The Minstrel Boy and Scotland the Brave – in an arrangement in which our violist Lawford Smith, as usual, gives tunes and interesting harmonies to every member of the orchestra.

Lawford Smith is also a well-known figure in the local music scene. He was head of music at Westley Middle School for many years, and wrote the local scout gang shows. He now runs a choir in Risby, and provides songs and music for preschool children at Springfield Nursery. He also loves trains and is building a train track in his garden, of which he is very proud.

