

QUEEN ELIZABETH HALL  
13/9/1980

**ERIC OSTERLING**

**Concert March: Thundercrest**

Eric Osterling is an American composer of popular brass and wind band music. His *Concert March: Thundercrest* is one of several marches he has composed that have proved popular throughout the United States and makes a lively opening to tonight's concert.

**GORDON JACOB**

**William Byrd Suite**

1. *Earle of Oxford's Marche*
2. *Pavana*
3. *Wolsey's Wilde*
4. *The Bells*

Gordon Jacob the highly distinguished composer and arranger has provided much of the modern repertoire used by brass and military bands.

The *William Byrd Suite* has its unlikely origins in The Fitzwilliam Virginal Book, English keyboard music written in the late 16th century, of which at least 65 pieces were by Byrd. Byrd, who was a pupil of Thomas Tallis was, of course, also known for his choral music, both secular and sacred, and was a founder of the English Madrigal School.

The *Earle of Oxford's Marche* opens pianissimo and builds slowly, passing the march theme from one section of the band to another until it reaches a brilliant fortissimo climax. The second movement *Pavana* is marked molto lento. It features a quartet of brass instruments which are contrasted against the rest of the band. The movement ends in a hushed pianissimo.

*Wolsey's Wilde* is a perky Elizabethan dance and the final movement *The Bells* opens with an ostinato figure for basses and timpani which accompanies a canonic type figure taken up by each section of the band in turn. At the climax of the movement a peal of bells is heard bringing the suite to a triumphant ending.

**MENDELSSOHN**

**Allegro Brilliant in A, Opus 92**

Jocelyn Abbott and Richard Mapp – piano duet

This work certainly deserves its title, being one of the showpieces of the duet repertoire. Using the full range of the keyboard it exploits all the virtuoso possibilities of four-hand writing in the romantic style. The second main melody is one of Mendelssohn's best and reminds us of Schumann.

**RIMSKY-KORSAKOV**

**Concerto for Trombone**

1. *Allegro vivace*
2. *Andante cantabile*
3. *Allegretto*

Christopher Mowat – trombone

Rimsky-Korsakov was one of the principal nationalist figures in Russian music, who is now perhaps best known for his brilliant orchestral works such as *Scheherazade* and his opera *The Golden Cockerel*. He is considered one of the greatest masters of orchestration in musical history.

The first movement of the *Concerto for Trombone* opens with an upward leaping arpeggio figure to which is contrasted a more lyrical theme. The second movement explores the more sonorous propensities of the trombone and leads straight into the lively finale by means of an extended cadenza.

**INTERVAL**

**WALTON**

**Coronation March: Crown Imperial**

Sir William Walton (born 1902) was commissioned by the BBC to write a march in celebration of the coronation of King George VI. It was first played by the BBC Symphony Orchestra conducted by Sir Adrian Boult on May 9th 1937 and was repeated in Westminster Abbey three days later at the actual coronation ceremony. The title comes from "In Honour of the City of London" by William Dunbar the Scottish 16th century poet.

The vigorous march section contrasts with a broad tune reminiscent of Elgar and this piece makes a small tribute to HRH Queen Elizabeth, the Queen Mother in her eightieth birthday year.

**DVORAK**

- Slavonic Dances Op 46 No 8 in G minor**  
**Op 72 No 16 in A flat**  
**Op 46 No 1 in C**

Jocelyn Abbott and Richard Mapp – piano duet

Dvorak's four books of *Slavonic Dances* are well known in their orchestral version but were originally written for piano duet. The two dances from Op 46 are both lively and are characterised by abrupt changes from major to minor as well as deliberate ambiguity in the rhythm. The dance from Op. 72 is by contrast slow and very tuneful "in waltz time".

**GILBERT VINTER**

**New Lamps for Old**

1. *Newcastle Frolic*
2. *Nocturne*
3. *March: One for All*

Gilbert Vinter is best known for his prolific output for the brass band world. In particular he is remembered for his test pieces designed to bring out the skills of the individual sections of a competitive brass band.

The suite *New Lamps for Old*, like much of the military band music of Gustav Holst and Ralph Vaughan-Williams is based on traditional folk tunes. In the first movement Vinter uses the 16th century "Newcastle Tune". In the second movement *Nocturne*, town clocks are heard striking three o'clock, which is followed by the popular melody "Past three o'clock". The suite ends with a march *One for All* using a tune from each of four countries: "The Farmer's Wife" (Wales), "Three Merry Men of Kent" (England), "Rakes of Mallow" (Ireland) and "Hunting Tower" and "Wi a' Hundred Pipers" (Scotland) which are all joined together for the climax of the piece.

**LEROY ANDERSON**

**Serenata**

Leroy Anderson is a popular American composer of light music, particularly associated with unusual solo "instruments" featured in such standards as "The Typewriter" and "Sandpaper Ballet". The Eynsford Concert Band has always featured items by this composer in its concert programmes and found them very popular with audiences. Tonight, the Latin style *Serenata* has been chosen to conclude this concert.



*Eynsford Concert Band at the Fairfield Halls (Croydon), June 1980.*