

**EYNSFORD CONCERT BAND**  
**10TH ANNIVERSARY CONCERT**  
at the  
**QUEEN ELIZABETH HALL,**  
*London*

**Sunday 23rd January 1983**

**Conductor: Robin O'Connell**

special guests:

Maurice Cody (clarinet)  
Kent County Chamber Choir

Programme 40p

Greater London Council  
Queen Elizabeth Hall  
General Administrator Michael Kaye

Presented by Eynsford Concert Band.

**ERIC COATES****March: The Dam Busters**

Eric Coates was born in Nottingham in 1886. In 1912 he became leader of the viola section of the Queen's Hall Orchestra. During this time the orchestra's conductor Sir Henry Wood selected a number of Coates' compositions for performance by the orchestra and, later tonight, the Eynsford Concert Band will be performing Sir Henry's own arrangement *Fantasia on British Sea Songs*. Coates later became known for his many compositions in a lighter vein and in 1954 he wrote the theme for the British film *The Dam Busters*, a patriotic war-time tale about the famous bouncing bomb invented by Dr Barnes Wallis. That note of patriotism from the early 1950s was echoed by public sentiment following the recapture of the Falkland Islands last year.

**RALPH VAUGHAN WILLIAMS****English Folk Song Suite**

1. March "Seventeen Come Sunday"
2. Intermezzo "My Bonnie Boy"
3. March "Folk Songs from Somerset"

Vaughan Williams was inspired like so many English composers of the early twentieth century by the striking rhythms and modal harmonies of folk music. He was particularly interested in music from Norfolk and Somerset and used traditional melodies throughout the *English Folk Song Suite*. Grove's Dictionary of Music and Musicians states "that mixture of radicalism and traditionalism which is found not infrequently in English public life is very strong in Vaughan Williams. His unchanged and unflinching zeal for the traditional songs and dances of England belongs to the obverse side of a mind which in its reverse is radical and protestant."

**BENJAMIN BRITTEN****Five Flower Songs\***

1. To Daffodils
2. The Succession of the Four Sweet Months
3. Marsh Flowers
4. The Evening Primrose
5. Ballad of Green Broom

**Kent County Chamber Choir**

\* the audience is requested not to applaud until the end of the group of songs.

Britten composed his Five Flower Songs in 1950. They were dedicated to his friends Leonard and Dorothy Elmhirst on the occasion of their twenty-fifth wedding anniversary and are settings of English pastoral lyrics.

The first two poems are from the seventeenth century and are by Robert Herrick. Although born in London, Herrick appears to have moved to the country having taken holy orders. He became vicar of Dean Priory, Totnes, Devon where he wrote his famous poems depicting the countryside. *To Daffodils* is a melancholy lyric about the fast decay of the spring daffodils and *The Succession of the Four Sweet Months* describes the early summer period, April to July. *Marsh Flowers* is a poem from the eighteenth century by George Crabbe, who's epic *The Borough* inspired Britten's best loved opera *Peter Grimes*. Crabbe lived like Britten in Aldeborough, Suffolk and this poem describes the flowers typically to be found in the Suffolk fens. The flowers mentioned include, the fenny hed, mallow, nightshade, henbane, lavender, nettle, fern and sea-weed. *Evening Primrose* is set to a poem by John Clare and dates from the nineteenth century. It describes the flower which "hermit-like" prefers the evening. Finally,

Britten sets the anonymous folk tale *Ballad of Green Broom*. It tells the story of a lazy youth who is not prepared to cut green broom - however he still marries a lady.

**LEROY ANDERSON****Sleigh Ride**

Our tenth anniversary concert would not be complete without an item by the popular American composer Leroy Anderson. Most of our concerts have included at least one Anderson piece and tonight we have chosen the mid-winter favourite *Sleigh Ride*.

**GIOACCHINO ROSSINI****Introduction, Theme and Variations****Maurice Cody – clarinet**

Rossini wrote his *Introduction, Theme and Variations* at the age of eighteen whilst studying at the Liceo Comunale in Bologna. The work was originally written for C Clarinet, but is played tonight on the more commonly used instrument in B flat. The mood recalls the high spirits of Rossini's famous operas which are still enormously popular with modern audiences. It begins with an introductory Andante in E flat, the solo part of which is highly embellished, continues with the Theme (Allegretto) and its five highly virtuosic variations. The fourth variation is slow in the minor but the exuberant finale is in Rossini's happiest mood.

**INTERVAL****MALCOLM ARNOLD****March "H.R.H The Duke of Cambridge"**

Malcolm Arnold, the English composer and trumpeter was born in 1921. Like Eric Coates his pleasant style of composition has brought him a number of film score commissions. He received an Oscar for his music for the 1958 film *Bridge over the River Kwai*. Arnold was for a number of years principal trumpet of the London Philharmonic Orchestra and studied with Gordon Jacob at the Royal College of Music.

*The Duke of Cambridge* is a lively march featuring the piccolos and flutes of the band and the theme reminds us of one of Arnold's well-known English Dances.

**JEAN BAPTISTE ARBAN****Fantasia, Theme and Variations on Carnival of Venice****Paul Beniston - trumpet**

A traditional Venetian song has formed the basis for a number of compositions and even a ballet under the title *Carnival of Venice*. Paganini in 1829 composed a set of variations for unaccompanied violin "Le Carnival de Venise" and the well-known cornet solo which is being performed tonight was arranged by Jean Baptiste Arban. There are eight variations all of considerable technical difficulty.

**RALPH VAUGHAN WILLIAMS****Three Shakespeare Songs\***

1. Full Fathom Five
2. The Cloud-Capp'd Towers
3. Over Hill, Over Dale

**Kent County Chamber Choir**

\* the audience is requested not to applaud until the end of the group of songs.

Vaughan Williams who at the time was President of the Federation of Music Festivals was commissioned by its conductor Armstrong Gibbs to write a special test piece to be performed in the new Festival Hall in Festival Year (1951). The commission was for a work on an original text to be supplied by the composer. Vaughan Williams disagreed with this and insisted that the work should be based on an established text. A certain time passed and Armstrong Gibbs assumed that the composer was not going to fulfill the commission. However one day when Gibbs was at home with a heavy cold a parcel arrived in the post containing the musical score. The briefest of notes was attached:

Dear Armstrong,  
Here are three Shakespeare settings.  
Do what you like with them.  
Yours ever,  
R.V.W.

The settings are all to well-known Shakespearian extracts. Both *Full Fathom Five* and *The Cloud-Capp'd Towers* are from *The Tempest*, the latter containing the line "We are such stuff as dreams are made on." In *Full Fathom Five*, Vaughan Williams strives for the effect of submerged voices and bells. Michael Kennedy in his biography of Vaughan Williams calls *The Cloud-Capp'd Towers* a "perfect little masterpiece" for its simplicity and grave tranquility. The final extract *Over Hill, Over Dale* is from *A Midsummer Night's Dream*.

#### JOHANN SEBASTIAN BACH

##### Tocatta and Fugue in D minor

Bach's *Tocatta and Fugue in D minor* is probably the best known organ piece ever composed and is a perennial favourite for organ recitals. It is also however celebrated in the arrangement made by the Polish American conductor Stokowski, which he originally recorded in the early 1920s. Later it was used in the Walt Disney production "Fantasia". Tonight, the Eynsford Concert Band is playing an arrangement made by Erik Leidzen which appears to follow closely the Stokowski version.



Eynsford Concert Band at The Royal Pavillion, Brighton (1981)

#### HENRY WOOD

##### Fantasia on British Sea Songs

Sir Henry Wood the great English conductor and organist was born in 1869. In 1895 he founded the Promenade Concerts, based then at the Queen's Hall. He arranged many works for symphony orchestra including his own versions of *Pictures from an Exhibition* and "*La Cathedrale Engloutie*". In 1938 he celebrated his jubilee as a conductor and Vaughan Williams wrote *A Serenade to Music* for the occasion. On 28th July 1944, he conducted his last prom as part of his fiftieth season at 75 years of age. Thirteen days later he was too ill even to hear the last night on the radio and on 19th August, he died.

The *Fantasia on British Sea Songs* was written in 1905 as part of the celebrations for the centenary of the Battle of Trafalgar having been commissioned by Robert Newman about whom Wood wrote "nothing would satisfy him but that I must go the whole hog on a "sea business" programme, as he called it". It was scored and rehearsed in just three weeks and once performed became an essential part of the last night of the Proms. Wood once omitted it and the BBC was immediately deluged with letters of complaint. He resolved never to omit it again. The *Fantasia* opens with a number of naval calls - "Admirals' Salute" (solo cornet); "Action" (horns); "General Assembly" (solo cornet); "Landing Party" (solo horn); "Prepare to Ram" (horns); "Quick, Double, Extend and Close" (solo cornet). These are followed by the following well-known themes "The Anchor's Weighed"; "The Saucy Arethusa" (euphonium solo) "Tom Bowling" (alto saxophone solo); "Jack the Lad" (Sailor's Hornpipe); "Farewell, and Adieu, Ye Spanish Ladies", "Home Sweet Home" (oboe solo); "See the Conquering Hero Comes" and finally "Rule Britannia".

Programme notes compiled by Trevor Edwards.

#### EYNSFORD CONCERT BAND

Eynsford Concert Band is a youth community wind band based in Eynsford in Kent, a small village in the Darent Valley to the north of Sevenoaks. Tonight it is celebrating its tenth anniversary having been formed late in late 1972 due to a local need for an outlet for young wind and brass beginners who were taking lessons but had no group to play with. The first rehearsals attracted only six or seven players but the numbers gradually progressed and now the band attracts members from a wide area of North Kent and South-East London. In 1979 Eynsford Concert Band made a very successful visit to Hanover in West Germany and was immediately invited to return which it did in 1982. It prepared for tonight's concert at a local course organised by the band with leading players from the London Philharmonic Orchestra acting as tutors. In 1980 the band appeared for the first time at the Queen Elizabeth Hall and also played on the BBC TV programme "Nation-wide". In 1981 an L.P. recording of the band was made at Roedean School, Sussex. Future plans include a possible tour to Canada in 1985.

**ROBIN O'CONNELL (conductor)**

Robin O'Connell is the musical director of the Eynsford Concert Band which he founded in 1972. He is a trombonist and has been responsible for the development of the band to date. His early policy was to advance the standard by regularly entering the band for local competitive music festivals which have been adjudicated by distinguished musicians such as Lady Barbirolli and Vera Kantrovitch.

**MAURICE CODY (clarinet)**

Maurice Cody was born at Cardiff and comes from a family of musicians, both his father and brother being professional horn players. It was only in the natural order of things, therefore, that he should take up this instrument himself almost as soon as he could hold it, but a serious break with tradition occurred when he deserted to the cello and finally, at the age of 14, transferred his affections to the clarinet. Unlike the majority of players, he has had no formal training on his instrument and is entirely self-taught. This may possibly be accounted for by the fact that, with only a short break, the Army claimed all his time from the age of 15 until the end of the War, when he left the Scots Guards Band, in which he was Principal Clarinet, for the same position though a less colourful coat in the London Philharmonic Orchestra. He remained as Principal Clarinet for almost 14 years during which time he played many concertos with the Orchestra. He then became Co-Principal Clarinet of the Royal Opera House Orchestra at Covent Garden, a position he maintained until 1980. Since then he has been free-lancing and teaching and particularly enjoyed the "Master Class" sessions with the

Eynsford Concert Band, hence this collaboration.

**PAUL BENISTON (trumpet)**

Paul Beniston, who is sixteen years of age, has recently joined the Eynsford Concert Band. He has studied trumpet since the age of eight and won a scholarship at eleven to the Kent Junior Music School where he studied under Peter Reeve. At fourteen Paul obtained the ARCM Performer's Diploma and now continues his studies with Crispian Steele-Perkins one of the country's leading trumpet virtuosos.

**THE KENT COUNTY CHAMBER CHOIR**

The Kent County Chamber Choir gives its first performance tonight in the Queen Elizabeth Hall directed by its founder conductor Alan Vincent. This choir provides an opportunity for singers from Kent to perform unaccompanied choral music from a wide range of periods and styles.

In tonight's programme the voices divide into up to eleven parts in the atmospheric setting of "Full Fathom Five."

**ALAN VINCENT (conductor - Kent County Chamber Choir)**

Alan Vincent was educated at Haberdashers' Aske's School Hatcham and won an Open Exhibition to read music at Clare College, Cambridge. After teaching in Hastings and London he worked at the University of York for the Schools Council Secondary School Music Project. In his present post as Senior Inspector for Music for Kent he has recently formed the Kent County Singers, Chamber Choir and Youth Choir. He is also the Musical Director of the Gravesham Choral Society.

**EYNSFORD CONCERT BAND**

**Piccolos**  
Phillip Davey  
Nigel Keen

**Flutes**  
Paul Dent  
Judith Nicholson  
Jane Panton  
Karen Ryan  
Christopher Surridge  
Stephanie Tippett  
Hilary Weekes  
Fiona Williams

**Oboes**  
Elizabeth Anders  
Kevin England  
Denise Heyday  
Alison McDonald

**Clarinets**  
Adrian Chapman  
Lisa Cutten  
Brian Evans  
Marion Foster  
Ian Harbut  
Julia Hones  
Patrick Hughes  
Mark Johnson  
Amanda Joyce  
Collette Lander  
Wendy Lane  
Sarah Larkin  
Julie McDonald  
Jan Madgett  
Gillian Monk  
Daryl Oliver  
Ian Page  
Alison Sutton  
Michael Young

**Saxophones**  
Graham Bell  
Karen Jarvis  
Clive Johnson  
Mark Southwell  
Tim Stanfield  
Robert Stewart

**Bassoons**  
Peter Godfrey  
Sian Miller

**Trumpets**  
Paul Beniston  
Graham Cooper  
Craig Kennett  
Colin Palmer  
Stuart Mills  
David Woodhead

**Horns**  
Tim Baker  
Andrew Baker  
Marcus Bates  
Kevin Daly  
Duncan Gwyther

**Trombones**  
Darren Biddulph  
Paul Gould  
David Turnidge  
Phillip White

**Euphoniums**  
Alison Knight  
John Pritchard

**Tubas**  
Brian Bennett  
Stephen Bennett  
Anthony Foster  
Robin Tweddle

**Harp**  
Rowena Wilkinson

**Timpani**  
Trevor Edwards

**Percussion**  
Richard Gobbett  
Michael Howard

**KENT COUNTY CHAMBER CHOIR**

**Sopranos** – Eileen Moore, Judy Bailey, Judy North, Julie Allingham, Jean Bentley, June Walker, Dorothy Tipton, Margaret Morgan  
**Contraltos** – Josie Best, Doreen Grierson, Joyce Honner, Marion Whitehead  
**Tenors** – Brian Oatley, Rodney Ricketts, Martin Bishop, Bernard Soper  
**Basses** – Grenville Hancox, Nick Andrews, Ray Jones, Jeffrey V. Martin, Colin Barham, Howard Bentley

IN ACCORDANCE WITH THE REQUIREMENTS OF THE GREATER LONDON COUNCIL: Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating or to sit in any of the other gangways. No smoking in the auditorium.

The taking of photographs is not permitted.

Members of the public are reminded that no tape recorder or other type of recording apparatus may be brought into the auditorium. It is illegal to record any performance, or part thereof, unless prior arrangements have been made with the General Administrator and the concert promoter concerned.

INTERVAL: A warning gong will be sounded for five minutes before the end of the interval.

AUDIENCE PARTICIPATION: During tests in the hall, a note played mezzo-forte on the horn measured approximately 65 decibels of sound. A single uncovered cough gave the same reading. A handkerchief placed over the mouth when coughing assisted in obtaining a pianissimo.

First Aid facilities are provided by the British Red Cross Society.