

**EYNSFORD
CONCERT
BAND**

at the

**QUEEN
ELIZABETH
HALL**

Sunday 22nd September, 1985

Conductor:


Robin O'Connell

Guest Soloists:

John Gralak (violin)

Danielle Perrett (harp)

Laurence Jenkins (organ)

 **GLC QUEEN
ELIZABETH HALL**

Programme 50p

Presented by Eynsford Concert Band

WALTON**Coronation March: Crown Imperial**

Sir William Walton (1902-1983) 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. Eynsford Concert Band featured this march at its first Queen Elizabeth Hall concert in 1980.

MILHAUD**Suite Francaise**

1. Normandie (Animé)
2. Bretagne (Lent)
3. Ile-de-France (Vif)
4. Alsace-Lorraine (Lent)
5. Provence (Animé)

Darius Milhaud was one of the group of young French composers known as "Les Six". He was born in 1893 and in 1917 and 1918 acted as secretary to the French Minister to Brazil. That country's folk music appealed to him greatly.

In 1940 he went to America to take up a professorship at Mills College, California and it was there that he composed his Suite Francaise. No doubt the reason why he scored it both for wind band and for orchestra was the countless bands in the United States, on every university or college campus. There are five short movements, each depicting a distinctive region of France and incorporating some of its folk music.

J.S. BACH**Preludio from Partita No.3****Allemande from Partita No.2****John Gralak – violin**

The strict musical meaning of the term Partita is a variation, the total composition being Partite. However, the custom has become to apply the title, Partita, to the entire work. Bach's three suites for unaccompanied violin are actually termed Partia on the autograph score. Eynsford Concert Band is very pleased to welcome John Gralak as soloist at one of its concerts for the first time.

ARNOLD**Four Scottish Dances**

Malcolm Arnold was born in 1921 and although he majored in composition at the Royal College of Music with Gordon Jacob, he spent much of his career playing the trumpet in the BBC Symphony Orchestra and the London Philharmonic Orchestra.

His many high spirited compositions have always been popular with the public, especially his music for the films "The Inn of the Sixth Happiness" and "Bridge on the River Kwai".

The Scottish Dances were composed in 1957 and excepting one melody attributed to Burns are based on original themes. The first is a strathspey — a slow dance in 4/4 time — with many dotted notes, frequently in the inverted arrangement of the "Scotch snap". The second, a lively reel, begins in the key of Eb and rises a semi-tone each time it is played until the bassoon plays it, at greatly reduced speed, in the key of G. The final statement, up to speed, is in Eb. The third is in the style of a Hebridean Song and attempts to give an impression of the sea and mountain scenery on a calm summer day in the Hebrides. The final dance is a lively fling.

INTERVAL**GABRIELI****Canzon noni toni****Canzon primi toni**

Laurence Jenkins – organ

Andrew Crowley, Colin Palmer – trumpets

Paul Gould, David Turnidge – trombones

Giovanni Gabrieli was born in Venice in 1557. He became organist of St Mark's in 1585 and is specially remembered for the special antiphonal effects obtainable in that cathedral. The two pieces being played this evening are from his first set of Sacrae Symphoniae of 1597.

HOLST**Second Suite in F for Military Band**

1. March
2. Song Without Words "I'll Love my Love"
3. Song of the Blacksmith
4. Fantasia on the Dargason

Gustav Holst (1874-1934) wrote two suites for military band. In the second, which dates from 1911, Holst borrowed from folk music, in which he had been greatly interested all his life. This use of folk music was an example that other composers, such as Vaughan Williams were to follow later. In the two suites for military band one feels that for the first time a major composer is thinking in terms of a wind ensemble and not an orchestra.

In the third movement, the sound of the blacksmith's workshop is indicated by the repeated anvil blows and in the final movement Holst weaves an intricate pattern based on Greensleeves, combined with the Dargason theme.

MARCEL GRANDJANY**Aria in Classic Style**

Danielle Perrett – harp

Laurence Jenkins – organ

Marcel Grandjany began the study of harp at the age of eight. A student of the famous harpist Henriette Renié he won the coveted First Prize of the Paris Conservatoire before his fourteenth birthday.

At the Sacred Heart Basilica in Paris, Grandjany was organist for several years, and this experience doubtless produced the "Aria in Classic Style". This very romantic work is one of the few original works extant for the combination and it was written in 1944 and dedicated to the famous American patroness of the Arts, Elizabeth Sprague Coolidge.

The Aria is first presented by the harp alone, but after the first sixteen bars the organ takes up the theme and expands on it underneath the harp's arpeggiations, maintaining the melodic interest rather as an orchestra does in a concerto, while the soloist wanders off in virtuosic display. The aria having spun itself out, the work ends quietly after a small cadenza-like section.

ROBERT RUSSELL BENNETT

Suite of Old American Dances

1. Cake Walk
2. Schottische
3. Western One-Step
4. Wallflower Waltz
5. Rag

Robert Russell Bennett, who was born in 1894, is known especially for his orchestrations of Broadway musical shows, but he also has to his credit a wide variety of original serious compositions in all forms including four symphonies. This Suite of Old American Dances, written in 1949, represents a delightfully sophisticated treatment of tunes in the spirit of the American minstrel show and vaudeville.

Programme notes compiled by Michael Howard and 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. It celebrated its tenth anniversary at the Queen Elizabeth Hall in 1983. The band was formed late in 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 "Nationwide". In 1981 an L.P. recording of the band was made at Roedean School, Sussex.

In 1984 the London Philharmonic Orchestra invited the band to join it at the Royal Albert Hall for two Christmas concerts conducted by James Judd. In 1986 the band hopes to visit the Mediterranean island of Malta. The band's next concert will be at the Stag Theatre, Sevenoaks, on December 6th, 1985.

JOHN GRALAK (violin)

John Gralak was born in Corby, Northamptonshire, in 1957. He took up the violin at fourteen and joined the Royal Artillery Band at Woolwich in 1972 and stayed there for six years. He studied as a post-graduate at the Royal College of Music under Hugh Bean and then at the National Centre for Orchestral Studies, Goldsmiths College under Erich Gruenberg. At present he is a member of the Philharmonia Orchestra.

LAURENCE JENKINS (organ)

Laurence Jenkins has gained increasing notoriety as an organist since coming to England in 1972 from his native USA. He studied with the renowned American organist Robert Glasgow and with Gillian Weir, and his many appearances include recitals at King's College, Cambridge, Leeds Town Hall, St. Paul's Cathedral and Westminster Abbey. Last season he appeared with the London Philharmonic Orchestra and the Eynsford Concert Band in the Royal Albert Hall.

DANIELLE PERRETT (harp)

Danielle Perrett has had a very varied career as a harpist ranging from work in the theatre, sessions for records, film, radio and television performances, light hotel and restaurant music to solo classical harp recitals, orchestral playing and soloist with choirs and orchestras. Recently, she arranged an 18 hour harp marathon for charity in which eight harpists took part and as a result found herself on the radio four times and television news twice in one day, quite apart from the press coverage. Tonight marks her Queen Elizabeth Hall debut.

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. For some years he was Head of Music at Wilmington School, Dartford which under his guidance gained a considerable reputation for music.

As well as his musical interests Robin owns a successful electrical retail and contracting business based in Sidcup, Kent.

EYNSFORD CONCERT BAND

Piccolo

Nigel Keen

Flutes

Kathryn O'Shea
Nathalie O'Shea
Louise Palmer

Oboes

Norman Blow
Fiona Clare
Denise Heyday

Clarinets

Adrian Chapman
Anne Cratchley
Alison Cross
Brian Evans
Ian Harbut
Patrick Hughes
Mark Johnson
Sandra Lane
Wendy Lane
Sarah Larkins
Alison McDonald
Julie McDonald
Jan Madgett
Gillian Monk
David Smith
Michael Young

Saxophones

Graham Bell
Kevin Haith
Clive Johnson
Stewart Miller
Ian Page
Robert Stewart

Bassoons

Peter Godfrey
Sian Miller

Trumpets

Andrew Crowley
Martin Harris
Katherine Mowat
Stuart Mills
Colin Palmer
David Walker

Horns

Andrew Baker
Tim Baker
Sumiya Basha
Kevin Daly
Andrew Hanscombe

Trombones

Paul Gould
Nick Morris
John Pritchard
David Turnidge

Euphoniums

Alison Knight
Richard Powell

Tubas

Brian Bennett
Stephen Bennett

Harp

Danielle Perrett

Timpani

Trevor Edwards

Percussion

Andrew Barclay
Richard Gobbett
Michael Howard

Organ

Laurence Jenkins

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 Hall management 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 assists in obtaining a pianissimo.

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