

THE EYNSFORD CONCERT BAND

CONDUCTOR: DAVID GRUBB

WITH

SPECIAL GUESTS:-

THE WALTHAM SINGERS

CONDUCTOR: ANDREW FARDELL

at the

QUEEN ELIZABETH HALL
LONDON SE1

on

Saturday 14th SEPTEMBER 1991 at 7.45pm



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CENTRE

Programme £2

THE EYNSFORD CONCERT BAND



THE PLAYERS

FLUTES

Nigel Keen
Alison Hughes
Heather Weller

OBOES

Fiona Clare
Myra Keen

CLARINETTS

Andy Mattison
Anne Palmer
Ian Harbert
Sandra Lane
Martin Kircham
Wendy Lane
Patrick Hughes
Rachel Chacor
Rob Burns
Brian Evans
Alison Cross
Neil Bennett

E♭ CLARINET

Christine Weller

BASS CLARINET

Bob Stewart

BASSOON

Sian Miller

TRUMPETS

David Walker
Colin Palmer
Scott Gladwell
Chris Wermann
Martin Harris
Ron Hazelwood

TROMBONES

Paul Gould
Mark Goddard
Lucy Bearne
Nick Morris

EUPHONIUM

Joseph Bearne
Matt Alderson

FRENCH HORNS

Duncan Gwyther
Gary Copthall
Andrew Baker
Kevin Daly
Ray Lea

TUBA

Brian Bennett
Stephen Bennett

SAXOPHONES

Daryl Oliver
Marie Chalkley
Graham Bell
Ian Page

PERCUSSION

Martin Hions
Mick Howard

TIMPANI

Trevor Edwards

David Grubb

Born in 1960, David Grubb was a pupil at Chislehurst and Sidecup Grammar School, whence he has now returned as Director of Music. He read Music at Gonville and Caius College, Cambridge, studying under Peter Tranchell and Robin Holloway.

Whilst at Cambridge David Grubb conducted a number of student orchestras, was awarded a Choral Exhibition and won the Sir Rudolph Peters Prize for his contribution to the musical life of his college.

On leaving Cambridge he entered the teaching profession but continued his conducting studies with Bernard Keeffe at Trinity College of Music, London and with George Hurst at the Canford Summer School of Music. Between 1985 and 1987 he was Conductor of Dartford Youth Orchestra.

In July 1990 David Grubb was appointed Conductor of Eynsford Concert Band with his concert debut last year at the Q.E.H. Since then David has conducted the Band in many concerts including the Band's recent Austrian Tour.



CARTE POST

A POSTCARD FROM AUSTRIA, 3rd August 1991

Dear Mum,

I'm really enjoying myself here in Austria with the band, well, when we're not doing three rehearsals and five concerts I am! Dave Grubb, you know, the one with the 'tache who waves his arms around, he's working us really hard, something to do with a concert at the Queen Elizabeth Hall, I don't know what he's worried about, I mean, we've played there three times before. Apparently we are going to be playing with an excellent choir, they must be better than the pianist we recently played with, you know, the one with the "revolutionary technique", at the last concert he started playing and Dave got annoyed with him and slammed the lid down on the piano, he broke three of the blokes' toes!

Seriously though, we have played concerts in Innsbruck and Zell (a village in the Tyrol) and people even stood up at the end of them (mind you those seats were quite hard). Tours are not new to us now, Germany, Austria, Malta and Cyprus have found their way into my passport so "Eynsford fever" is becoming a European phenomenon. Organising a trip to Austria for our rabble is quite an achievement; there are about 40 people in the band now, with instruments that is one collection of suitcases! It's amazing but some of the people here have actually been with the band since it started in 1972. If you look at the clarinet section, some of them were just a glint in their mothers' eyes then! The average age of the band has certainly come up from what it was, the history of the people who have played with us could fill a book (probably one by Jackie Collins), there have been romances, marriages and endless flow of good musicians some of whom are now filling the professional ranks.

Dave, the guy who poses at the front, well he's been with us for about a year now, he conducted the last concert at the Queen Elizabeth Hall (I think that was his debut with the band) and it was such a success that we were invited back. He's a hard taskmaster though, after the last QEH concert he took one of the clarinetists to one side...and left them there! But he seems to have grouped the band into a decent musical unit and I'm quite looking forward to this blow at the QEH. Of course you remember, we've played a couple of times at the Albert Hall with the LPO and made that LP (although it never did go anywhere in the charts) so getting to the South Bank should be a nice easy 30 minute trip to Charing Cross from Eynsford.

Well, if you'll excuse me, I'll get back to the farewell party, we've got a 19 hour coach drive ahead of us so the band are trying to anaesthetize themselves before they go. I'm already exhausted, too much Austrian food and drink is having an effect (Austrian sausage always seems to bring the "wurst" out in me!)

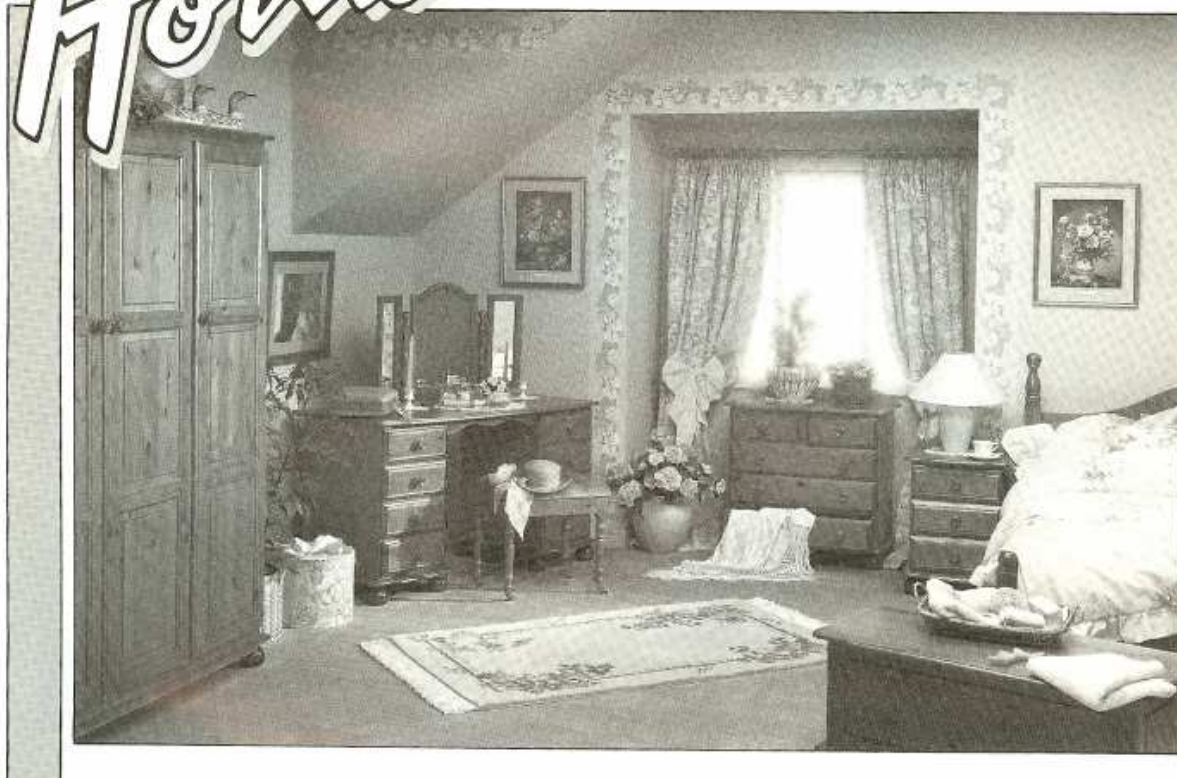
See you soon

Love Paul

P.S. A proper cup of tea would go down a treat!

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PROGRAMME NOTES

Prelude to an Occasion*Edward Gregson*

Edward Gregson, a music lecturer at Goldsmith's college, London, is renowned for his brass band competition and in particular his "test" pieces. "Prelude for an Occasion" began its life as one such piece but is tonight performed in a concert band orchestration.

Academic Festival Overture*J. Brahms Arranged by: Dan Godfrey*

Brahms himself described this work as "a jolly pot pourri of student songs à la Suppé". When the University of Breslau conferred an Honorary degree on Brahms in 1879 he decided to express his gratitude musically. The result, the Academic Festival Overture, was composed in 1880 and performed at the university in 1881. The work is based around four traditional German student songs subtly related by themes of his own.

Trumpeter's Lullaby*Leroy Anderson Arranged by: Philip J. Lang**Soloists: Colin Palmer David Walker*

Leroy Anderson is a well known American composer of popular music. He is famous for his "speciality" pieces such as the "Sandpaper Ballet" and the "Typewriter" composed for his interwar radio shows. Trumpeter's Lullaby is one such novelty and was written for solo cornet. Tonight's version is adapted for trumpet duet by Ron Hazlewood, a member of the band's trumpet section, and is performed by Colin Palmer and David Walker.

The Waltham Singers*English Songs*

My Spirit Sang All Day

Finzi

My Love Dwelt in a Northern Land

Elgar

Three Shakespeare Songs

*Vaughan Williams***Partsongs**

"My spirit sang all day" by Gerald Finzi (1901-1956) is the third song in a cycle of settings of Robert Bridges. Like Finzi's solo songs this is a largely syllabic setting which betrays Finzi's love and knowledge of the music of Parry. "My love dwelt in a Northern land" by Edward Elgar (1857-1934) is also one of a set. It is the third and final partsong from his Opus 18, written in 1890 when Elgar was trying to establish himself in London and is a pretty, melodious setting of words by Andrew Lang.

Three Shakespeare Songs*Vaughan Williams*

These three atmospheric songs were written for the British Federation of Music Festivals' National Competitive Festival in 1951. The texts of "Full fathom five" and "The cloud-capp'd towers" come from "The Tempest" and that of "Over hill, over dale" is from "A Midsummer Night's Dream". They encompass a great range of choral technique from the sustained singing of "The Cloud-capp'd towers" to the sheer virtuosity of "Over hill, over dale".

West Side Story*Bernstein and Sondheim. Arranged by Duthoit*

As the "Romeo and Juliet" story transferred to the New York Slums, this show opened in 1957 and has remained remarkably up-to-date. The author's respect for the characters never creates caricatures and the result is dramatic and moving. Rumour has it that Sondheim and Bernstein wrote songs apart from each other but this has never been verified by either composer.

Grand March from Aida*Giuseppe Verdi**Band and Choir*

Aida, commissioned by the Khedive of Egypt Ismeil Pasha, superseded all other spectacular operas. It was first performed at the Italian Theatre, Cairo on December 24th 1871 and was initially considered Wagnerian because of its heavy scoring. The march theme heralds the entrance of Radames on a canopy supported by twelve officers — a truly spectacular scene.

INTERVAL (20 minutes)

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

In accordance with the requirements of the London Borough of Lambeth: 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.

Procession of the Nobles*Rimsky Korsakov (1844-1908). Arranged by Leiozén*

This triumphant fanfare hails from one of Rimsky-Korsakov's less well-known operas, "Mlada". The history of "Mlada" can be traced back to 1872 when the manager of the Imperial Theatre, Moscow, commissioned it as an opera in 4 Acts. The first act was to be written by Cui, the second and third by Mussorgsky and Rimsky-Korsakov and the fourth by Borodin. Due to financial reasons the project collapsed, Rimsky-Korsakov took the opera and revised it with his own libretto and eventually performed it in St. Petersburg in 1892. Set in 10th century Pomerania, the "Procession of the Nobles" provides an exciting and vivid opening to the second half of this concert.

Chanson de Matin*Edward Elgar (1857-1934)**Arranged by: Dan Godfrey*

Elgar was widely considered to be one of the leading European romantic composers drawing from the culture and landscape of his native England for his musical inspiration. "Chanson de Matin" illustrates this aptly; originally written for a small string group, it was fully orchestrated to provide a gentle, moving musical picture.

Waltham Singers*Folksongs*

The Ash Grove

Arranged by: Jacob

O Waly, Waly

Arranged by: Cashmore

The Goslings

Arranged by: Bridge

The Lark In The Clear Air

Arranged by: Cashmore

My Sweetheart's Like Venus

Arranged by: Holst

Country Gardens

Arranged by: Grainger

"The Ash Grove" is a Welsh air arranged by Gordon Jacob. The simple setting enhances the well-known melody without detracting from it. "O Waly, waly" is a setting of one of the folksongs collected by Cecil Sharp, arranged in this case by Donald Cashmore. "The Goslings" on the other hand is a humorous partsong composed by Frederick Bridge to words by F. E. Weatherley. Bridge (1844-1924). This particular partsong charts the fate of a pair of gosling lovers. "The lark in the clear air" is another arrangement by Donald Cashmore. The melody is a traditional Irish one with words by Samuel Ferguson. The Welsh folksong, "My sweetheart's like Venus" is arranged by Gustav Holst and translated from the Welsh by Stuart Wilson. It extols the virtues of the sweetheart and of fidelity. Percy Grainger originated in Australia but settled in London in 1901 and became extremely interested in English folksong, collecting over 500 examples between 1905 and 1909. The last item in this group is an arrangement of one of these; a stroll through "Country Gardens".

Irish Tune from County Derry*Percy Grainger (1882-1961)*

Percy Grainger was born in Melbourne, Australia but after studying in Germany he came to settle in London. He soon showed a deep interest in English Folksongs which was reflected in his own compositions. Grainger was a champion of musical democracy and openness, he sought to capture in music the spoken word and experimented with many musical effects. The Irish tune, based on the theme "Danny Boy" was composed in 1913 to popular acclaim.

Selection from Les Misérables*Alain Boublil Claud Michel Schönberg**Arranged by: Warren Barker*

Based on Victor Hugo's story of political and social revolution in nineteenth century, Les Misérables opened in a Parisian sports arena in 1980. Its haunting marching songs seemed to represent the conflict with an operatic intensity that proved extremely popular. After translation the show came to London under the auspices of Cameron Mackintosh and the RSC. Without gimmickry or even established musical stars the show has had considerable success and is still running to date in the West End and on Broadway, in a framework described as being "somewhere between Dickens and Brecht".

Finlandia*Jean Sibelius (1865-1957)**Band and Choir*

Sibelius' music is characterised by dark harmonies and an air of melancholy, although he composed a good deal of uncomplicated light music it is this more serious side that won him his popularity. Perhaps the most famous example of this is the tone-poem "Finlandia". The dark side to this piece was not only reflected in its harmonies, it was composed in 1899 as the last in a series of musical tableaux for a nationalist demonstration at a time when Finland was under control of Tsarist Russia. Revised as a concert piece the following year, it came to represent the fervour of Finnish resistance to Russian rule and patriotic pride.

THE WALTHAM SINGERS

Joined by The Camerata Singers of Chelmsford

A brief history of the choir

The Waltham Singers derive their name from the village of Great Waltham, just to the north of Chelmsford in Essex. The group was formed in 1973 to perform in the local summer festival and at that time comprised around twenty singers.

Over the next ten years the choir grew steadily in number and extended its repertoire to include larger choral works such as Mozart's Requiem and Handel's Messiah. It travelled abroad for the first time to France in 1980 and has repeated this visit three times since.

In 1983 the present conductor, Andrew Fardell, was appointed musical director. The choir has continued to grow in number and to enhance its reputation for performances across a wide spectrum of the choral repertoire including works commissioned from Geoffrey Winters and Jeffery Wilson. Recent major concerts were performances of Verdi's Requiem at the Fairfield Halls, Croydon in 1990 and Mendelssohn's Elijah at Chelmsford Cathedral in 1991.

The Camerata Singers were formed in 1969 and specialise in unaccompanied music from the Renaissance through to the present day. Based in Chelmsford, Essex the Group has an excellent reputation for performances in a wide range of styles putting them in great demand throughout the country.

WALTHAM SINGERS

QEHL concert 14th September 1991

SOPRANOS

Tina Baily
Penny Barlow
Sheila Bearman
Sheila Clarke
Lesley Davis
Sheila Fardell
Kathy Heald
Marcelle Heath
Gill Hickman
Lynn Inglis
Viv Jackson
Barbara Johnson
Brenda Lemin
Sister Margaret Mary
Jan Nelson
Clare Oddy
Joan Rowland
Chris Wall
Sue Weatherly
Kate Wright

BASSES

John Bailey
Richard Bearman
Alan Boswell
Keith Farrin
Eric Gildersleve
Martyn Heald
Daniel Herbert
Martin Herbert
Norman King
Gerald Malton
Brian Marshall
Steve Moor
Rex Perraton
Mike Wall

ALTOS

Margaret Attwood
Ann Barker
Philippa Berkley
Brenda Broome
Mavis Brown
Sylvia Craig
Clare Jardine
Catherine Kelly
Anne Lloyd
Pape McLeod
Liz Meader
Marion Mitson
Chris Moor
Val Newman
Gavin Oddy
Pat Pepper
Helen Powell
Frances Quintrell
June Scoones
Rosemary Smith
Sue Taylor
Rosemary Thomas
Alison Train
Julie Warner
Janet Williams
Karen Wray

TENORS

Graham Bell
Roger Berkley
Dick Hickman
David Lloyd
Dick Meader
Bruce Pennick
Bill Pepper
Peter Quintrell
Martin Taylor
Ian Templeton
Philip Trow
Malcolm Watson

Andrew Fardell

Andrew Fardell was born in Hornchurch in 1959, but lived most of his early life in Chelmsford, where he was encouraged to take advantage of the thriving musical life of the town. He studied the clarinet and conducting, and gained much valuable experience of both with the Essex Youth Orchestras.

He studied English at the University of Kent at Canterbury, where he was the recipient of an instrumental award enabling him to study with Ronald Moore and Julian Farrell. During his final year, he was invited to conduct the University Chamber Choir - a post he maintained for six years.

In 1981, having graduated, Andrew joined the Postgraduate course at the Royal Academy of Music where he studied with John Davies and Antony Pay. During this period, he promoted and conducted a very successful series of chamber orchestra concerts with the Essex Youth Orchestra.

In 1984, after collaboration over "The Valley and the Hill", Andrew was invited by Malcolm Williamson to work with him on productions of his new mini-opera "The Devil's Bridge", and he conducted the UK premiere of this work at Strathclyde University.

In 1986 Andrew was the winner of the Sainsbury Award for a Young Conductor, and this has led to a series of conducting engagements throughout the country.

As a freelance conductor, Andrew has had experience of working with amateur and professional musicians in groups as diverse as The Orchestra of the University of Southampton, The Essex Youth Orchestra, The Singers of London, The Waltham Singers, Reigate and Redhill Choral Society, and New Hall Liturgical Choir.



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The Waltham Singers and the Camerata Singers of Chelmsford.

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