

QUEEN ELIZABETH HALL 8/10/94

PROGRAMME

Spitfire Prelude

Eynsford Concert Band

William Walton arr. R. B. Bashford

Continuing his successful collaboration with the films of Laurence Olivier, William Walton provided a fine score for the *Battle of Britain*. To the annoyance of Walton and Olivier, the score was not considered long enough and another famous film composer, Ron Goodwin, was called in to finish the job. In the final cut of the film, only five minutes of Walton's original compositions remained, with the most memorable of this being the stirring Spitfire Prelude.

Selection from La Cage aux Folles

Jerry Herman arr. Bob Lowden

Following a highly successful run in America, this show transferred to the London stage. Unfortunately, an unfavourable press, due to the sensitive nature of the production, led to the show's early closure. The show has remained a cult success with many songs gaining in popularity. This selection features many of these, including *The best of times*, *With you on my arm* and *Song on the sand*.

Shepherds Song

Traditional arr. Goff Richards

This melody from the French region of the Auvergne provides a complete contrast to the fireworks of some of the other works this evening. Rich woodwind harmonies and a haunting oboe solo provide a relaxing and tuneful musical mood.

Imperial March

Castle Point Brass Band

John Williams arr. Sandy Smith

The 1980 George Lucas film "The Empire Strikes Back" continued the "Star Wars" theme of good against evil, with the Rebel Alliance fighting the evil Empire led by Darth Vader. John Williams was again given responsibility for the soundtrack, and his Imperial March captures perfectly the sinister atmosphere surrounding the Dark Lord. Sandy Smith's arrangement ensures that none of the excitement of the original is lost.

Ticket to Ride

Lennon/McCartney arr. Alan Fernie

Released as a single from the "Help!" album in April 1965, this composition gave the Beatles yet another number one record both in the UK and the US. As with much of the work from this prolific partnership, the song has resurfaced in many forms, perhaps most notably as a ballad by the Carpenters. Alan Fernie's arrangement gives the melody a distinct upbeat feel, using it to depict the train journey that the ticket was perhaps intended for!

Ruby Tuesday

Jagger/Richard arr. Alan Catherall

All singles released by the Rolling Stones from 1965 resulted from this writing partnership, and it may come as a surprise to learn that this 1967 release reached the top of the American chart but only got to number 3 here in the UK. The song also led to chart success for Melanie in 1970, and this arrangement complete with its opening fanfares does well to show off the texture of the Brass Band sound.

Selection from ET

Eynsford Concert Band

John Williams arr. Cacavas

John Williams is perhaps the most famous of all contemporary film composers, being responsible for such themes as *Jaws*, *Star Wars* and *Raiders of the Lost Ark* but now combines this with his post as principal conductor of the Boston Pops Orchestra. In the case of *ET*, Williams simply performed his theme without measuring it to the film, the results being so successful, that the film was edited to conform with the conductor's interpretation. This approach paid dividends as Williams collected his fourth Academy Award for the score.

William Tell*Rossini*

Rossini's opera William Tell premiered in 1829 but is not often performed in its full version, not surprising as the full performance lasts for over five hours! Its overture, however, has become one of the most recognised classical themes (thanks in no small part to the Lone Ranger). The fanfare of trumpets symbolises the calling to arms of the Swiss people against their Austrian oppressors and the piece builds to a climactic finish as the battle ensues.

INTERVAL (20 minutes)

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

Premiere Concertante**Eynsford Concert Band***John Cacavas*

John Cacavas, an American composer, is most well known in the concert band field as an arranger of other musician's work. A Cacavas arrangement offers many technical challenges, whilst maintaining a strong melodic line. *Premiere Concertante* is one such piece. An original composition, it allows the band to illustrate the striking sound of the brass section and the lyricism of the woodwind.

Broadway Showstoppers*Various arr. Warren Barker*

Long before the British invasion of Broadway, the 50s and 60s saw a string of highly successful American musicals. This compilation features such standards as *That's Entertainment*, *People*, *On a Clear Day* and, from *My Fair Lady*, *A Little bit of Luck*.

The Plantagenets**Castle Point Brass Band***Edward Gregson*

This work was specially composed for the Regional Qualifying Finals of the National Brass Band Championships of Great Britain in 1973, and attempts to recreate the feelings of the era of the House of Plantagenet, from the mid 12th century to the end of the 14th century. The opening theme is revisited in various guises throughout the piece, and interspersed with fanfares creates a distinct feeling of chivalry typical of the period.

Amazing Grace**Massed Band Finale***Traditional arr. Himes*

This traditional Scottish melody is almost hymn like in quality and has been performed in a number of musical settings, most notably for brass band. Our conductor this evening, Graham Sheldon has adapted this piece for concert band, where it still retains a very impressive moving quality.

Crown Imperial*William Walton*

Sir William Walton as one of Britain's most successful 20th century composers, at home in both the serious symphonic environment as film music. *Crown Imperial* is one of Walton's best known works, a triumphant patriotic march composed for the 1937 coronation.

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