



Fanfares and flourishes

Musical Director: Ian Mitchell

Violin Soloist: John Hooper

Special Guests: All Saints' Brass

Saturday 29 March 2008
7.30pm

All Saints Church
Oakleigh Road North
Whetstone
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Supported by:



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Member of:



"Fanfares and flourishes"

1. Fanfare and Flourishes *James Curnow*
2. Toccata Marziale *Ralph Vaughan Williams*
3. All Saints' Brass
4. Sketches on a Tudor Psalm *Fisher Tull*
5. Three movements from the 'Irish Suite' *Leroy Anderson*
 - I. The Irish Washerwoman
 - II. The Minstrel Boy
 - III. The Girl I Left Behind Me

**** INTERVAL ****

6. Let's Face the Music and Dance *Irving Berlin*
7. Cartoon *Paul Hart*
8. All Saints' Brass
9. Two pieces from 'Ladies in Lavender'
 - I. Meditation from 'Thais' *Jules Massenet*
 - II. The Girl with the Flaxen Hair *Claude Debussy*
10. Music for a Festival *Philip Sparke*

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Programme Notes

Fanfare and Flourishes (1991)

James Curnow (b.1943)

James Curnow is rapidly becoming acknowledged as one of America's most prolific and outstanding composers for concert band. Before his 40th birthday, over 100 of his compositions and arrangements were published for concert band, chorus and brass band, and he has won several prestigious awards for their excellence.

Fanfare and Flourishes features a prominent musical theme from Marc-Antoine Charpentier's *Te Deum* which is often played at weddings and has even been a signature tune for the Eurovision Song Contest. It is an exciting concert opener.

Toccata Marziale (1924)

Ralph Vaughan Williams (1872-1958)

Ralph Vaughan Williams was born in Down Ampney, Gloucestershire. He was educated at Cambridge and the Royal College of Music and studied in Berlin with Max Bruch. He also worked briefly under Ravel in Paris. He was a late bloomer as a composer, for he did not find his own voice until his mid-thirties. Perhaps the fact that he came from a well-to-do English family (his great uncle was none other than Charles Darwin) enabled him to eschew a career in music (or anything else for that matter) in sharp contrast to his contemporaries Gustav Holst and Frank Bridge. He was therefore able to mature more slowly. His love of early English music and folksongs are evident in his compositions.

Toccata Marziale was composed for the commemoration of the British Empire Exhibition of 1924, and appropriately it opens with a fanfare. The brasses and reeds are juxtaposed to create a contrapuntal texture, and fragments of lyricism eventually give way to the principal theme. A new phrase is sung first by euphonium and then by cornet, which soars above the ensemble while never losing touch with the original theme.

All Saints' Brass

Sketches on a Tudor Psalm (1972)

Fisher Tull (1934-1994)

Tull's compositions emerged from his background as a trumpet performer and jazz arranger in the early 1950s. His works are generally tonal but harmonically adventurous and rhythmically vigorous, and show a strong influence of Medieval and Renaissance music. He is known particularly for his works for concert band, brass, and percussion ensembles.

Sketches on a Tudor Psalm is based on a sixteenth century setting of the Second Psalm by Thomas Tallis. This version is incredibly popular and was also used by Ralph Vaughan Williams as the basis for his *Fantasia for String Orchestra* (1910). The original version is set in the Phrygian mode (represented on the piano by the scale beginning on E and using just the white notes).

Tull's version sets the harmonic character by the juxtaposition of major and minor triads throughout the introduction. As this continues, the solo alto saxophone presents the main theme. This theme is passed first to the horns and then to the entire brass section. The melody in the *Allegro* section, a variation on the main theme, is introduced in the clarinets and continues to move throughout the band. As the recapitulation begins, listen for the opening harmonic sequence and the return of the main theme beginning in the low woodwinds. After a chorale-like restatement of this theme, the piece comes to a dramatic close on a major chord.

Three movements from the 'Irish Suite' (1947 and 1949)

**The Irish Washerwoman; The Minstrel Boy; The Girl I Left Behind Me
Leroy Anderson (1908-1975)**

Leroy Anderson was best known as an American composer of short, light concert music pieces. John Williams describes him as "one of the great American masters of light orchestral music". He was also heavily influenced by folk music from around the world.

The *Irish Suite* was first performed in 1947 in Symphony Hall, Boston, USA. Originally there were just 4 movements which were all written in the 12 days before the concert. *The Girl I Left Behind Me* and one other movement were added later in 1949.

The first movement, *The Irish Washerwoman*, is a double jig - the sprightliest of dances - and is enhanced with a brilliant and infectious setting. With sombre colouring, *The Minstrel Boy* is a slow march over a bass ostinato. Distant trumpets and drums punctuate the melody. Finally, *The Girl I Left Behind Me* is a song that is English by birth and Irish by adoption. It was originally entitled *Brighton Camp*, but is best known in its Irish version. It is a haunting song with an ingenious contrapuntal device towards the finale.

**** Interval ****

(Refreshments available at the back of the Church)

Let's Face the Music and Dance (1936)

Irving Berlin (1888-1989), arr. Goff Richards

Irving Berlin was a Russian born, naturalized American composer and lyricist, and one of the most prolific American songwriters in history. He was one of the few Broadway songwriters who wrote both lyrics and music for his songs. Although he never learned to read music beyond a rudimentary level, with the help of various uncredited musical assistants he eventually composed over 3,000 songs, many of which left an indelible mark on American music and culture.

Let's Face the Music and Dance was written for the film *Follow the Fleet*. It is one of Fred Astaire and Ginger Rogers's most iconic duets and was a study in dance of Art Deco poses, as portrayed by figurine sculptors of the day. The lyrics are well known and this arrangement has a big-band feel that will get your toes tapping!

There may be trouble ahead, But while there's moonlight and music and love and romance, Let's face the music and dance...

Before the fiddlers have fled, Before they ask us to pay the bill, And while we still have the chance, Let's face the music and dance...

Soon, We'll be without the moon, Humming a diff'rent tune, And then...

There may be teardrops to shed, So while there's moonlight and music and love and romance, Let's face the music and dance, Dance, Let's face the music and dance!

Cartoon (1990)

Paul Hart

Paul Hart has been acclaimed as one of Europe's foremost contemporary musicians. He studied piano and composition at The Royal College of Music until 1973 when he left to take up a career as a bass guitar player, subsequently taking a job as Cleo Laine's piano accompanist and jazz violinist. During periods when not on tour he took up jingle writing (he wrote the famous Classic FM theme). He has also scored the music for numerous television themes and feature films.

Cartoon was commissioned for the Royal Tournament Series, a hugely popular extravaganza of military and music skills held every year at Earls Court, London. This whimsical and lively composition is a soundtrack for a typical *Tom and Jerry* style cartoon, and will evoke just about every 'mad-cap' cartoon scene you could imagine: the big opening credits, the cat and mouse tease and chase, the strutting swagger, and the Big Finale - appealing, of course, to the child in each of us.

All Saints' Brass

Two pieces from 'Ladies in Lavender' (2004)

Meditation from 'Thais' (Jules Massenet, arr. A. A. Harding)

The Girl with the Flaxen Hair (Claude Debussy, arr. I Mitchell)

Solo Violin: John Hooper

Ladies in Lavender is set in pre-war England. Two aging sisters, Ursula (Judi Dench) and Janet (Maggie Smith), live peacefully in their cottage on the shore of Cornwall. One morning following a violent storm, the sisters spot from their garden a nearly-drowned man (Daniel Bruhl) lying on the beach. They nurse him back to health, and discover that he is Polish. Communicating in broken German while they teach him English, they learn his name is Andrea and that he is a particularly gifted violinist. It doesn't take long for them to become attached to Andrea, and they both engage in a subtle war for his affections.

These two pieces from the soundtrack, one of which has been arranged for symphonic wind band by our Musical Director, Ian Mitchell, beautifully evoke the film's quiet, emotional dignity.

Music For a Festival (1985/1987)

Con brio; Andantino; Vivo

Philip Sparke (b.1951)

Philip Sparke is a composer who often writes for brass and wind bands. *Music for a Festival* was written for the Youth Section Finals of the National Brass Band Championships of Great Britain and rewritten for concert band two years later.

The piece opens triumphantly with an extended fanfare, which reappears at various points throughout the work. This leads to the syncopated, jazzy main theme, played in turn by various sections of the band. After several contrasting interludes, the main theme returns before calming to introduce a slower, central section characterized by intimate quartet writing and a powerful climax for the whole band. The final element explodes percussively out of the quiet section and is a headlong gallop, interrupted briefly by a more tranquil mood, which leads back to the opening fanfare in an exciting close.

Biographies

Da Capo Concert Band

Da Capo Concert Band was founded in November 1997 by a group of former members of Barnet Schools' Music Centres who had 'grown-up' and found themselves back in North London post-school/university with nowhere to play their musical instruments. The Band was therefore formed, with the principal objective of providing amateur adult woodwind, brass and percussion players with a friendly, dynamic and challenging environment in which to play.

The Band's name includes an Italian musical term - Da Capo - meaning 'from the beginning'. It was suggested by a (still current) member to reflect the Band's roots and the bringing together of local adults wanting to start playing regularly again.

Biographies (continued)

Over ten years on, the Band is going from strength to strength and members are drawn from across London. However, the Band continues to have strong connections with Barnet, both geographically and with the Borough's music services.

The Band is a member of Making Music (www.makingmusic.org.uk) and the British Association of Symphonic Bands and Wind Ensembles (www.basbwe.org).

Ian Mitchell, Musical Director

Ian joined the Band as Musical Director in September 2007.

Ian started studying the classical guitar, trombone and piano at an early age. By the age of 14 he had gained Grade VIII distinction on the trombone, which he was studying under Barrie Webb. In 1985 Ian enlisted into the Junior Leaders' Regiment (Royal Armoured Corps) where he spent two years training to join the regular Army. In 1987 he Passed Out of training as an Associate (and later a Licentiate) of the London College of Music, a grade VIII pianist, and the winner of prizes for brass, piano and violin playing and theoretical studies.

During his subsequent 10 years of service with the Blues and Royals Ian served in Canada, North America, Germany, Bosnia, Cyprus, Holland and France. In 1998, Ian took his place on the Student Bandmaster Course at the Royal Military School of Music, graduating in 2000 having won two prestigious composition prizes.

In 2001, after being awarded a BA (Hons) degree in composition and conducting, Ian was promoted to Warrant Officer Class One and appointed Bandmaster of the King's Division Normandy Band. Over the next four years Ian served in Canada, The Falkland Islands, Bosnia and Northern Ireland. In 2004, he had the privilege of being appointed Bandmaster of the Irish Guards where he is currently serving.

John Hooper, Solo Violin

John studied the violin with Simon Weinmann in Cardiff and won the Llanelli Young Musician of the Year before moving to London in 1993, where he furthered his studies with Nona Liddell, Esther Boda Katona and currently Maciej Rakovsky. As a soloist, John has performed live on television in Wales for S4C and at concert venues including Cardiff's St David's Hall, The Royal Albert Hall and Sydney Opera House. John has performed as a soloist in many countries around the world and has frequently performed as an orchestral player with many London and Welsh Orchestras.

John is currently serving with the Band of the Irish Guards and is regularly seen leading orchestras in Buckingham Palace for State and Ceremonial occasions.

All Saints' Brass

All Saints' Brass comprises the majority of the Band's brass section – trumpets, trombones, horns and tuba – with some assistance from the percussion!

Da Capo Concert Band

Musical Director Ian Mitchell

Clarinets	Alex Benstead Adam Ferguson Vernon Frost Caroline Harris Chris Hooker Ginnie Jennings Michelle Jobson Louise Johnston Justin Wakefield	Flutes	Des Yarde-Martin Bo Bates Sue Berger Debbie Fether Sarah Holden Claire Panduccio
Eb Clarinet	Adele Gordon	Piccolo	Craig Carroll
Bass Clarinet	Rachel Forsyth	Oboes	Liz Greenslade Linda Hannaway
Contrabass Clarinet	Chris Hooker	Bassoons	Harry Small Ginny Saffron
Trumpets	Rob Payne Gemma Fowkes Alison Murfin Joe Tofield	Alto Saxes	Adam Jobson Florence Mortimer
Trombones	Roy Young Peter Boreham Jim Davis Simon Flaxman	Tenor Sax	Roger Morgan
Percussion	Richard Brown Greg Paulett Jason Timms	Baritone Sax	Lizbeth Mitchell
		Horns	David Pretorius Silas Heys Michael Schaefer
		Euphonium	Garry Wells
		Tuba	Ceri Williams

Violin Soloist John Hooper

Special Guests All Saints' Brass

Are you a woodwind, brass or percussion player?

Would you enjoy playing in a friendly, dynamic and challenging adult wind band?

Are you free to rehearse between 8pm and 10pm on a Wednesday evening and to play in up to one concert per term?

If you answered yes to all of the above, then please get in touch – new members are always welcome.