



CONCERT BAND & SYMPHONY ORCHESTRA CONCERT

Friday 4th March, 2022
7.30pm

Auditorium, Anniversary Halls



In consideration of all our audience members, we encourage the audience to wear face masks for the safety of everyone.

For your convenience, interval drinks may be pre-ordered from the bar in the Lower Atrium.

The audience is kindly reminded that we request that no photography or video footage is taken during the concert. Should you wish to take photographs during the interval or after the concert, we ask that everyone be mindful that images may include other girls. If other girls feature, the footage should not be shared on the internet or on social media, but be reserved for family albums or electronic folders at home.



We are supporting the charity Music in Hospitals & Care this evening through a retiring collection.

Music in Hospitals & Care is a charity that improves the health and wellbeing of children and adults through the healing power of live music. Every year, their professional musicians share live music with over 100,000 people from across the UK, who may not otherwise get to experience it. This includes those living with dementia, who have mental health problems, or who are seriously ill.

Only with your support will they help more people benefit from the healing power of live music. Please support Music in Hospitals & Care today at mihc.org.uk.

Registered charity no. 1051659





Symphony Orchestra

Director: Donald Lloyd

Violin Concerto No. 1 in G minor, Op. 26: 1st movement

Bruch

Violin: Lucy

Bruch was born in Cologne in 1838 and trained in composition. He began writing the G Minor Concerto in the summer of 1864. He was based in Mannheim and had recently met the great Hungarian violinist, Joseph Joachim. During the concerto's tortuous gestation, Bruch moved to Koblenz in 1865 to take the post of Court Kapellmeister and then moved on again in 1867 to Sondershausen. Along the way he rewrote the concerto at least half a dozen times. Several violinists were associated with its development and the refining of the solo part, although the major contribution was made by Joachim.

The concerto is admired especially for its lyrical melodies, which span nearly the entire range of the instrument. The work premiered in Bremen, Germany, on January 7, 1868, with Joachim as soloist.

Bruch's firm adherence to the rich, mostly orderly sound of mid-19th-century Romanticism is evident throughout his corpus, which includes not only many violin pieces but also symphonies, symphonic dances, and various other works. By the time of his death in the early 20th century, however, musical styles had charged ahead through the thematic and harmonic innovations of Franz Liszt and Richard Wagner to the angular rhythms of Igor Stravinsky. Indeed, as exemplified by the Violin Concerto No. 1, Bruch remained faithful to flowing melodies and graceful rhythms reminiscent of an earlier era.

The sonata-form first movement of the work, *Prelude: allegro moderato*, features the violinist performing impassioned solo passages in alternation with a more solidly paced – but occasionally ardent – orchestral voice. The piece is not only Bruch's best-known composition but one of the most frequently performed of all violin concerti.





Concertino for Oboe and Orchestra in G minor: Finale

Molique

Oboe: Lucy

Born in Nuremberg in 1802, Bernhard Molique was a German violinist, orchestral conductor, teacher and composer. As a young boy he received violin lessons from the composer and violinist Louis Spohr and, at the age of just 18, Molique was appointed as the court violinist in Munich. Moving to Stuttgart to take up the post of Music Director in 1826, he undertook various concert tours, including several to England. In later life, he settled in London where he taught composition at the Royal Academy of Music.

Molique was a self-taught composer, with his work displaying influences of his tutor Spohr, Beethoven and Mozart. He wrote mainly chamber music, including eight string quartets, but it is his concertante works which are his most praised and popular. His *Concertino for Oboe and Orchestra in G minor*, composed in 1829, has been described as 'sensitively Romantic'. By using a wide range of techniques such as ornamental turns, chromaticism and surprising harmonic developments, Molique created a Concertino which is an impressive and gratifying recital piece for an oboist to perform.

Zigeunerweisen (Gypsy Airs)

Sarasate

Violin: Icy

Pablo de Sarasate was a virtuosic violinist, composer, and conductor during the Romantic period. His best-known works are *Spanish Dances*, *Carmen Fantasy* and this work, *Zigeunerweisen*.

In *Zigeunerweisen* Sarasate captures the free-spiritedness of the Gypsies with flashy runs from the solo violin throughout the introduction. Mournful tunes are heard in the middle section which are loosely based on Roma melodies, as Sarasate has been hugely inspired by Romani music from Hungary thanks to Brahms and Liszt. The piece moves swiftly on to a brighter key in a virtuosic 2/4 tempo with spiccato, left-handed pizzicato and other techniques to show off the virtuosity of the soloist. This makes this solo the perfect combination of both passion and technique that displays the complete range of the violin.





West Side Story selection for orchestra

Bernstein arr. Mason

West Side Story opened on Broadway in 1957 and was a new kind of musical. At the time, the Broadway musical was synonymous with musical comedy which often took a light-hearted approach, even when covering serious issues. But *West Side Story* exposes audiences to gang violence on the streets of New York. If Shakespeare's lovers are star-crossed and ill-fated, so are Tony and Maria. *West Side Story* shows how racism and xenophobia create a system that dooms the youths of working-class families. And unlike the typical Broadway musical of the 1950s, *West Side Story* does not offer audiences a happy ending.

Just as Romeo and Juliet are born to rival families, Tony and Maria are associated with rival gangs. Tony is a Jet, and the Jets challenge the Sharks to a fight to resolve a territory dispute for the last time. Tony and Maria meet and fall instantly in love. Tony tries to stop the fight for Maria's sake, but Bernardo stabs Riff. Tony reacts, avenging Riff's death by killing Bernardo. Still in love, Maria agrees to meet Tony that night and run away with him. But Tony receives word from Bernardo's mourning girlfriend, Anita, that Maria is dead. Grief-stricken, Tony goes out seeking the Sharks who are hunting him. He discovers that Maria is alive, but he is shot; Tony dies in Maria's arms.

West Side Story shows a society that has failed to foster community, instead pitting young people against each other to fight the same battles based on the same fears that can cause anti-immigrant sentiment today. *West Side Story* offers a powerful message to audiences: hate breeds more hate. Until violent and discriminatory social structures are dismantled, the most vulnerable members of the community will continue to suffer and die.

West Side Story was a success from the very first performance, because of its relevance to every generation which is part of the reason for its constant success.





INTERVAL

(20 minutes)

Concert Band

Director: Ian Young

The Raiders March

Williams

The Raiders March, Indiana Jones' theme, was originally two songs simply played on piano by composer John Williams. He invited Steven Spielberg to his performance and Spielberg asked him to link the two songs together to create *The Raiders March*. The song was composed around 1980 and it has been used in every movie and also appears in *The Young Indiana Jones Chronicles* to represent Harrison Ford's portrayal of the character.

This familiar march by John Williams remains one of the absolute best and most recognisable movie themes of all time. This great-sounding version has been specially arranged for concert band and provides each section an opportunity to create the 'big screen sound'.

Trombone Concerto

Rimsky-Korsakov

Trombone: Rachel

Rimsky-Korsakov was a Russian composer, part of a prolific group of composers known as the 'Mighty Five'. Considered a master of orchestration, all his pieces had varied colours to portray different atmospheres. His music was intertwined with the Russian military, whilst pushing for development of nationalistic music, drawing influence from folk song. The concerto was premiered at Kondstradt, a naval base, by a military band with Officer Leonov as the soloist.





Rimsky-Korsakov described the trombone as sounding 'brilliant and triumphant in the high compass' which can be heard in the energetic first movement; contrasting a more delicate, lilting melody in the second movement. The final movement culminates these ideas in the style of a march with a final cadenza, allowing the soloist to demonstrate a more lyrical and personal approach to the music.

Eighties Flashback

arr. Murtha

The decade of the 80s gave us an eclectic blend of musical styles and colourful personalities. Here is an action-packed sampling of the top hits from this rich period of popular music, which includes *Thriller* (Michael Jackson), *Time After Time* (Cyndi Lauper), *You Give Love a Bad Name* (Bon Jovi), *Up Where We Belong* (Joe Cocker & Jennifer Warnes) and *Eye of the Tiger* (Survivor). This is one of the band's favourite arrangements as it is challenging for all sections yet is always a definite 'audience pleaser'.

Where the Black Hawk Soars

Smith

Where the Black Hawk Soars was written as a commemorative work for the dedication ceremonies of Brook Point High School in Stafford, VA. The work was inspired by the black hawk, the figure chosen to represent the new institution.

The work opens with a majestic fanfare. The fanfare gives way to a brisk, yet flowing melodic statement, reminiscent of the flight of the hawk. The fanfare motif then returns in a more developed fashion leading to a second statement melody. The central section of the work is based upon an original melody composed for the new school.

This arrangement was given as a gift to Mr Young by his former Director of Music of the West Sussex Youth Concert Band. Owen Clarke who now lives in Germany, and will soon be celebrating his 90th birthday. Therefore, we would like to dedicate this performance to Owen.





ABBA on Broadway

arr. Brown

All aboard our musical time machine for a *Voyage* back to the 1970s! 40 years since their last album, *ABBA's* new digital concert *Voyage* will take place on the stage at the custom-built arena at Queen Elizabeth Olympic Park in London later this year.

Formed in 1972 in Stockholm, the band shot to international fame after their Eurovision Song contest win in 1974 with *Waterloo*. They continued to top the charts until it all ended in 1982. Since 1974, generations have continued to listen to the music of *ABBA*, whether it be singing and dancing along to their hits or watching the film along with the stage show *Mamma Mia!*, *ABBA* have certainly made their musical mark on everyone.

The official logo, distinct with the backward 'B' was designed by Rune Söderqvist, who designed most of *ABBA's* record sleeves. This ambigram first appeared in the French compilation album, *Golden Double Album*, released in May 1976 by *Disques Vogue*, and would henceforth be used for all official releases.

Concert Band's offering tonight of the selection *ABBA on Broadway* features all-time favourites from the 70s airwaves to the bright lights of the Broadway stage, exciting listeners everywhere. Hits you will hear in tonight's selection include *I Have A Dream*; *Mamma Mia*; *S.O.S.*; *Knowing Me, Knowing You*; *The Winner Takes It All*; and *Dancing Queen*.

Lord of the Dance

arr. Saucedo

From Riverdance fame and his own 'Lord of the Dance' stage show, Michael Flatley made his mark in the field of extreme dance. Here is the title cut from this exciting show featuring dramatic and energetic Irish/Celtic dance music. It begins with a haunting flute solo and gradually builds after a gentle rock-style introduction. We then hear the battery of percussion before the band takes off with the familiar melody of *Lord of the Dance*, the hymn by Sidney Carter.

