

Conductor: Patrick Ryan

Pat joined the Royal Marines Band Service in 1976 as a clarinet and violinist and in that role travelled extensively throughout the world, gaining first-hand experience in a wide range of musical genres. In 1990, he attended the RM Bandmasters Course at the Royal Marines School of Music in Deal, Kent. During this time, studying conducting, composition, harmony and music history, he gained LRSM and ARCM diplomas. From 1993 he was Bandmaster of bands in Portsmouth and Dartmouth, until in 1998 becoming the Project Manager for the RM Band Service's successful bid to become 'Investors in People'. Retiring in 2000, Pat became Tour Manager for the Monteverdi Choir's 'Bach Cantata Pilgrimage', before moving to Birmingham as the CBSO Orchestra Manager.

Pat now splits his time between teaching Woodwind for Birmingham Music Service, as Administrator for Birmingham Early Music Festival and Director of Music of the West Midlands Fire Service Band. He lives in Bearwood with his wife Melanie.

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Please keep me informed of future concerts by the Harborne Orchestra.
(We will not pass on your information to any other organisation.)

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HARBORNE ORCHESTRA

Conductor: Pat Ryan LRSM ARCM

Leader: Cloe Hancox

Easter Concert

30 March 2007

7.30 pm

St Mary's Church, Harborne

Dear Concertgoer,

It is my pleasure to welcome you to this evening's performance by the Harborne Orchestra.

This concert marks the end of an era for the orchestra, in that due to circumstances beyond the control we have been forced to leave our long-term rehearsal venue, the Martineau Centre. This has been somewhat of a blow after so many years, however, we look forward to a new start on 20th April 2007 at the Queen Alexander College, Court Oak Road, Harborne.

This is a new beginning too for our young leader, Chloe Hancox who has been catapulted into the hotseat following her success leading the second violin section in previous concerts. Many of you will also remember her beautiful performance of Massenet's Meditation from Thais. We all wish her well in her new post and the violins have already promised to follow her to infinity and beyond!

As usual I would like to thank the orchestra committee for their continued support and the clergy and staff of St Mary's Church for allowing us to perform here. A very special thanks also to our friends at **Monitoring and Control Services Ltd** who have once again agreed to sponsor part of this concert. Long may they monitor and control!

Most of all I would like to thank you for taking the time to support us. I hope that you have a most enjoyable evening.

Pat Ryan

Your Community Orchestra Needs You!

We are always looking for new faces to swell our numbers, so if you play, or perhaps know someone who plays an instrument, get them to come along to one of our rehearsals. We now rehearse at the Queen Alexander College, Court Oak Road, Harborne, on Fridays during term time between 7:30 p.m. and 9:30 p.m.

For more information, visit our website:

www.harborneorchestra.com

Orchestra committee:

Richard Bridges (Chair)

Chris Quince (Treasurer)

Catriona Beattie & Teresa Lejeune (Librarians)

Caroline Marshall (Secretary).

Quotes on music from 'The Funniest Thing You Never Said'
collated by Rosemarie Jarski:

When a piece gets difficult, make faces. Vladimir Horowitz

The cello is not one of my favourite instruments. It has such lugubrious sound, like someone reading a will. Irene Thomas

When the batteries run down on my Walkman, Bob Dylan still sounds the same. Lance Crowther

The Symphony No. 94 was to establish itself as the most beloved of the lot, and so to remain until the middle of the last century.

The first and third movements exude a rather outdoorsy character, particularly the minuet, a particularly vigorous specimen suggesting the emphatic accents of the *Ländler*, the bucolic antecedent of the waltz. The "surprises," definitely in the plural, occur in the two even-numbered movements.

Haydn frequently cited popular tunes in his symphonies, particularly in the variation-type slow movements. He based the *Andante* of this Symphony in G major on a universally well known tune, the one we know as "Twinkle, twinkle, little star." Haydn's original intention in the second movement of this symphony was simply to write a set of variations on a tune known to everyone; the double-forte outburst with the big whack of the drum that gave the work its nickname was an afterthought, prompted *not* by his supposed wish to "wake the ladies and make them jump, but by the need, as he saw it, to be competitive with his former pupil Ignaz Pleyel, who had been brought to England by a rival of Salomon's. Pleyel had such devices in several of his works, having picked up the idea from some of Haydn's own earlier symphonies.

Whatever the motivation, the effect was successful enough to bring forth all sorts of fanciful interpretations in the press reports of the premiere. The writer in *The Oracle* wrote:

The surprise might not be inaptly likened to the situation of a beautiful Shepherdess who, lulled to slumber by the murmur of a distant Water-fall, starts alarmed by the unexpected firing of a fowling-piece.

In any event, that was the first appearance of the term "surprise."

Programme

Die Fledermous (The Bat) Overture Strauss

Movements from Dance Suite No. 3 Bach

1. Gavotte
2. Air
3. Bourée
4. Gigue

The Mikado Selection Sullivan

Interval

Symphony No. 6 in G major (The Surprise) Haydn

Date for your Diary:

The next concert by the Harborne Orchestra is on Friday, 13 July 2007 at St Mary's Church, Bearwood. The programme includes the immensely popular Double Violin Concerto by Bach.

Harborne Orchestra Programme

Die Fledermous (The Bat) Overture

Johann Strauss

Johann Strauss, Jr., "the Waltz King," was persuaded by Jacques Offenbach to turn his musical genius to the composition of operettas, the second of which, *Die Fledermaus* (The Bat - a reference to a costume worn at a party prior to the events depicted in the work) immediately became the great audience favourite.

The overture is firmly in the tradition established by Rossini. A loud start - to stop the audience talking, is succeeded by a veritable cascade of mouth-watering melodies. It does, though, make considerable demands on the performers, who must be alive to its many and extreme changes of pace.

Movements from Dance Suite no. 3

JS Bach

The term *suite* as we use it today carries several meanings: a unit of connected rooms, a matching set of furniture, even a collection of computer software. The same meaning refers to a composition comprising of movements in related keys with common musical ideas.

The earliest use of this was in dance. The slow and stately *pavane* and fast triple *galliard* date as far back as the 1400s. The *sarabande* (slow triple time) came later, eventually joined by the English *gigue* (or jig) to name but a few. The suite would become the mainstay of the Baroque until it was overtaken by the sonata form in the Classical era.

Bach's compositions in this field are regarded as the pinnacle of the form.

Overture to *The Mikado*

Arthur Sullivan

The Mikado (1885) was influenced by a craze for "all things Japanese." The complicated plot centers on what happens when the Emperor of Japan decrees that flirting is punishable by death. Because no one in the town of Titipu is willing to enforce this horrible law, a condemned tailor (Koko) is appointed Lord High Executioner - the reasoning being that he cannot behead anyone until he beheads himself. When it turns out he has to execute someone after all, he selects Nanki-Poo, a travelling minstrel. Nanki-Poo will only agree to the scheme if he can first marry the executioner's ward and finance, the lovely Yum-Yum. This will allow the minstrel a month of happiness and the Executioner can then behead the man and marry his ward as planned. An aged woman (Katisha) from the royal court appears, announcing that Nanki-poo is really the crown prince who has been in hiding since he toyed with her affections! The Mikado soon arrives to proclaim that his "object all sublime" is "to let the punishment fit the crime." After a series of deceptions and misunderstandings, everything is resolved.

- Interval -

Symphony No. 94 (The Surprise)

Joseph Haydn

Although Haydn's music had gone everywhere, the composer himself had not ventured more than a hundred miles from his birthplace in his 58 years. However, the request of Johann Peter Salomon proved too good to miss and he arrived in England on New Year's Day 1791. During this first of two visits, he introduced his Symphonies Nos. 93-98.