

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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HARBORNE ORCHESTRA

Conductor: Pat Ryan LRSM ARCM

Leader: Chloe Hancox

Summer Concert

13 July 2007
7.30 pm

St Mary's Church, Bearwood

Dear Concertgoer,

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

As many of you may know, we are a small but friendly group who enjoy making music in a relaxed and social environment. Our belief is that age or inexperience should not preclude anyone from taking part in music making.

Since our last performance here two years ago, due to circumstances beyond our control, we were forced to leave our long-term rehearsal venue, the Martineau Centre. This was somewhat daunting after so many years. However, we have now settled in at the Queen Alexander College, Court Oak Road, Harborne. We are very impressed with their facilities and thank them for their warm welcome and support.

I would like to take this opportunity to welcome several new players who have joined us in recent months. I hope that they enjoy the experience and come back for more. Together with our longer serving members, they enhance the cultural prosperity in the Bearwood and Harborne areas at this difficult time when much-needed funding for the Arts is being redirected towards the forthcoming Olympic Games. Thankfully we have friends in high places and these friends, at **Monitoring and Control Services Ltd**, have once again agreed to sponsor part of this concert. We are very grateful to them. Long may they monitor and control!

Thank you for taking the time to support us tonight. I hope that you have a most enjoyable evening.

Pat Ryan

Harborne Orchestra Needs You!

We are always looking for new talent with which to swell our numbers, so if you play, or perhaps know someone who plays an orchestral instrument, get them to come along to one of our rehearsals. We 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

Musical Anecdotes

Rossini often found himself imposed on by aspiring composers anxious for professional criticism of their work. One such uninvited 'colleague' was a young Italian who presented himself to Rossini with two compositions and asked the great man to tell him which he thought the better. Reluctantly Rossini agreed to listen and the composer took his seat at the piano and began the first piece. When he'd finished this, he reached for the score of the second, only to be told, "There is no need to play further. I much prefer the second."

"He is like a man who sits on a stove and then complains that his backside is burning" Gilbert on Sullivan

"Another weeks rehearsal with WSG and I should have gone raving mad. I had already ordered some straw for my hair." Sullivan on Gilbert

Famous last words: "I shall hear in heaven." Beethoven

Symphony No. 1 in C Major

Beethoven

This earliest of Beethoven's symphonies premiered at Vienna's Hofburgtheater on April 2, 1800. The concert, the composer's official Vienna debut, also featured his Septet, his Piano Concert, op. 15, a Mozart symphony, and selections from Haydn's *The Creation*. That juxtaposition of the young master's compositions against those of his immediate predecessors would have emphasized the similarities between their styles, yet the differences are also clear, and differences there are, for though Beethoven drew upon tradition, he also experimented with new ideas. He made greater use of wind instruments than was customary and introduced a surprising degree of vigor into what his audience members would have expected to be a courtly third movement minuet. In fact, from the very opening chord, which is not in the expected key, to the concluding march-like theme, which bore a marked resemblance to a German drinking song, Beethoven colored an established musical genre with his own wry wit. Although some conservative critics were no doubt caught by surprise, most observers responded positively to the new work. The authoritative *Allgemeine Musikalische Zeitung* was full of praise, saying the symphony showed "much art, novelty, and wealth of ideas," and Carl Maria von Weber lauded it as the "splendid, clear, fire-streaming *Symphony in C*." It was the first large-scale work Beethoven published.

Elizabeth Schwarm Glesner

Programme

The Barber of Seville Overture Rossini

The Pirates of Penzance Selection Sullivan

Interval

Symphony No. 1 in C major) Beethoven

Date for your Diary:

The next concert by the Harborne Orchestra is on Friday ??????? 2007 at St Mary's Church, Harborne. It is hoped that the programme will include the immensely popular Clarinet Concerto by Mozart.

Harborne Orchestra Programme Notes

The Barber of Seville Overture

Rossini

Rossini's gift for reaching wide audiences with his musical theatre gave him national celebrity and wide-ranging adulation. Nonetheless, at the tender age of 37, he simply stopped composing, for reasons that are not fully clear - although exhausted artistic inspiration must surely have been partly responsible. (His health was also an issue: he had always enjoyed life a bit too fully, and his excessive eating and drinking led to problems that plagued his last 30 years.) During his composing career, he avoided getting swept up in lofty issues, treating musical matters with unassuming practicality. Shortly before Barber was to be premiered, Rossini still had not written an overture for it. Rather than scramble to compose one at the last minute, he simply borrowed an overture that he had already used for two (!) previous operas, most recently the serious work Elizabeth, Queen of England. It is this overture that is now forever associated with The Barber of Seville. As an added curiosity, the Spanish composer Roman Carnicer, aware of the overture's somewhat arbitrary connection to the opera, composed his own for the first performance in his country. Rossini, upon hearing Carnicer's overture a few years later, commended it highly, endorsing its use as an occasional substitute for his own overture in further performances of the opera.

The Pirates of Penzance

Sullivan

One of Gilbert and Sullivan's finest, this Selection of The Pirates of Penzance shows off the wonderful hilarity of the music. Frederic, an honourable boy accidentally indentured to a pirate instead of a pilot, has fulfilled his term of servitude, and now wishes to "exterminate" his former friends. He falls in love with the silly Mabel, but when his old band of pirates comes to kidnap Mabel's sisters, her father tells a lie to save them. As Frederic raises a police force to attack the pirates, he learns a shocking secret that will force him to rejoin his enemies and give up Mabel forever! But through some highly unlikely plot contrivances, as usual, everything ends happily.

The entertaining selection that we play you tonight is arranged by George Cruikshank from authentic editions used by the D'Oyly Carte Opera Company. The exciting opening "I Am a Pirate King" gives way to a beautiful oboe solo "Ah, Leave Me Not to Pine Alone" played by Ian Roe, before the entrance of the 'Policemen's Chorus'. The waltz "Poor Wandering One" then takes us effectively into 'The Policeman's Song', played as a duet between Chris Quince on bassoon and Derek Benson on trombone. As in all good arrangements, there is something for everyone and a brief clarinet linking passage leads us into the violin solo 'Oh, Is There Not One Maiden?' played by our leader, Chloe Hancox. A short conversational linking passage by the brass heralds 'With Catlike Tread' before the rousing Finale of Act 1.

- Interval -