

Pallacio Productions
presents

Proms at the Palace

Introduced by Henry Kelly

AUGUST 2000



SOUVENIR PROGRAMME

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(David Berman for the Croydon Advertiser)

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THE PLEASURE PALACE OF THE PEOPLE

The environment of the Crystal Palace is steeped in history.

In 1851 the Great Exhibition was opened in Hyde Park by Queen Victoria. The building, a massive structure of steel and glass designed by architect Joseph Paxton, was nicknamed the Crystal Palace. The Exhibition was only temporary, and despite a good fight by Sir Joseph, as he became, the exhibition was pulled down.

However, Paxton had a contingency plan and had formed the Crystal Palace Company, and he purchased land called Penge Place near the tiny country villages of Sydenham, Penge and Norwood.

The 200-acre site had a railway station and at the top of Sydenham Heights overlooked the Kent and Surrey countryside. The new Crystal Palace took over two years to build, with the help of 5000 navigators or "navvies", and Norwood New Town was built especially to house them.

The opening was again by Queen Victoria on 10th June 1854 with prayers by the Archbishop of Canterbury. Apart from the magnificent exhibition building, the site housed 33 massive models of prehistoric animals, and fountains so large that water towers over two hundred feet high and weighing 1500 tons each were built to keep up the water pressure.

During the first 30 years over 2 million visitors a year enjoyed a wide variety of attractions and entertainments including sculptures, works of art, zoo animals, exotic plants and various "courts" housing an Egyptian area, an industrial exhibition with products from all over the world, and a Natural History court containing models and pictures of the development of the human race together with hundreds of stuffed birds, animals and fish. The Concert Room alone could accommodate an audience of over 4000.

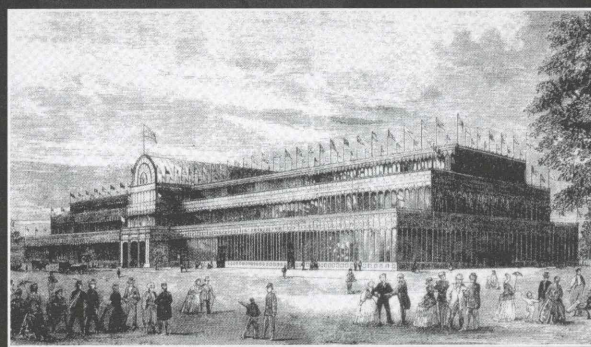
The courts were arranged around the outside of the building with the central part available for flower shows, dog shows, rabbit shows, electrical, aeronautical and photographic exhibitions. The Royal Horticultural Show and the Motor

Show were held there. The grounds were no less magnificent than the building with its Halian Terrace and the English landscaped garden, part of which you are seated in tonight. The FA Cup Final was played at the Crystal Palace on several occasions.

Many other attractions too numerous to mention made Crystal Palace the Disneyworld of its day, but all things come to an end, and the Crystal Palace was destroyed by fire in 1936, never to be reopened. The water towers were removed in 1942 as they were considered a landmark for German bombers.

The Crystal Palace had a great tradition for music for the people, having its own director of music performing daily concerts of popular music together with "Saturday Concerts" for the more serious music lover, and these attracted massive audiences with "new" music by Schumann, Schubert and Arthur Sullivan whose first piece was performed at the Crystal Palace in 1862 when he was 19. Handel was synonymous with the Crystal Palace with Handel Festivals held with over 2000 singers and 386 players. A massive organ was built combining 4 keyboards, 74 stops and 4568 pipes, and Queen Victoria attended these festivals.

In our own small way we hope that the series of summer concerts will herald a new beginning of concerts at Crystal Palace, and we hope that you all will attend these concerts in the knowledge that you are in a very special historic place.



SUNDAY 6TH AUGUST AT 7.30PM



KELLY'S CLASSICS
ORCHESTRA OF ST JOHN'S
CONDUCTOR JOHN LUBBOCK

Humperdinck - Hansel and Gretel Overture

Sibelius - Finlandia

Tchaikovsky - Suite from the Nutcracker

Bruch - Violin Concerto 2nd Movement

Grieg - Peer Gynt Suite No 1

Dvořák - Slavonic Dance No 8, Opus 46

Rossini - Barber of Seville Overture

Dvořák - Largo from the New World Symphony

Woolrich - Première

Bizet - Carmen Suite No 1

Mendelssohn - Midsummer Night's Dream Suite

Rossini - Overture William Tell



HENRY KELLY



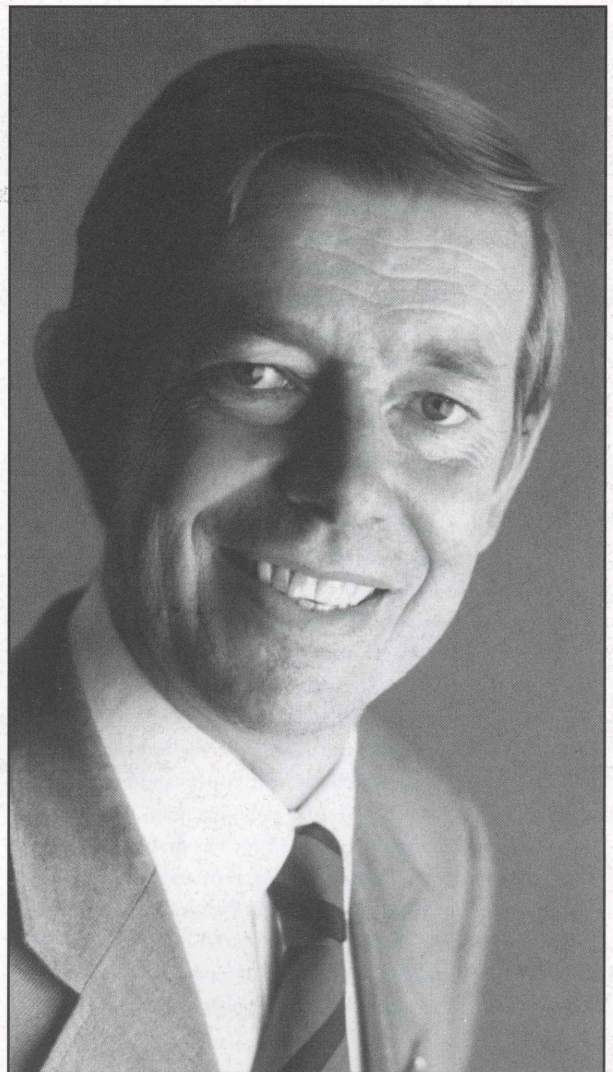
Henry Kelly, presenter, writer and television personality, broadcasts on the national independent classical music station, Classic fm from 8am to 12pm Monday to Friday, and for ten years presented *Going for Gold* on BBC1 Television.

His radio programme is Classic fm's highest rated daily programme - currently he has two and a half million listeners - and in 1994 he was voted the National Broadcaster of the Year in the prestigious Sony Radio Awards.

He attributes much of why he is where he is today to the rigorous education he received from the Jesuits of Belvedere College, in Dublin, where he was born. After reading economics and English at University College Dublin, he joined the Irish Times, becoming Northern Editor based in Belfast during the troubled and turbulent early 1970s. His book *How Stormont Fell* is still essential reading for an understanding of those times. In 1996 he came to England to join the BBC Radio Four current affairs programme *The World Tonight* as a reporter.

In 1981 came the television series *Game for a Laugh*, and numerous other television and radio programmes. He has always combined his broadcasting activities with writing. He has a monthly column on musical matters in The Classic fm Magazine and has also written for the Daily Telegraph, The Times (where for three years he wrote about sport on television), Daily Mail, Sporting Life, Racing Post and the Spectator. His historical, archaeological, and slightly foodie guide to Ireland's Atlantic coast, *Henry Kelly in the West of Ireland*, is published by Cadogan Guides. At the end of last year Hodder and Stoughton published his *Classic fm Musical Anecdotes*, a compilation of stories and quotes from and about the extraordinary characters of the classical music world.

If he loves golf and is fanatical about cricket, he is passionate about horse-racing, arguably his greatest pleasure - after classical music.



THE ORCHESTRA OF ST JOHNS

The Orchestra of St John's (OSJ) was founded in 1967 by its Artistic Director John Lubbock, since when it has made the joy, stimulation and passion of live classical music available to audiences and participants around the world. Established originally as a community orchestra, the OSJ has built its reputation on intimate music-making in community settings combined with world-class concerts at the finest festivals and concert halls in the UK and overseas. It produces regular recordings and broadcasts on radio and television.

To forge closer relationships with some of the communities with which it works, the OSJ has established residencies in London, Nottinghamshire, Oxfordshire and Reading which make up the Orchestra's "home base". For each of these residencies, year-round programmes of Adventures in Sound activities complement a season of evening and family concerts. Each September, it promotes its own festival, Music in the Abbey, in Dorchester-on-Thames. Since 1999 the Orchestra's management offices have been based within the grounds of one of the country's leading independent schools, Eltham College in South East London, in a unique partnership which unites the worlds of art and education.

The OSJ is a champion of new music, regularly commissioning and performing new works, and has two Associate Composers, Deirdre Gribbin and John Woolrich. Appointed in 1999, Deirdre Gribbin will be commissioned to write four new works during her association with the Orchestra, alongside which she will inspire and lead a number of Adventures in Sound activities. John Woolrich has been Associate Composer since 1994. His first commission from the Orchestra, *Speed the Going*, received seven performances in London and Italy in November 1998. His latest commission, *Accord*, was premièred in Newark on 9 October 1999 and will receive its London première later this year. A CD of music by John Woolrich was released in

October 1998. This includes the popular *Ulysses Awakes* with viola soloist Jane Atkins, and Four Concert Arias which the OSJ premièred in 1994.

Between June and August 2000 the OSJ has continued its Building Bridges from Crystal Palace project with a series of workshops for young people from the Crystal Palace SRB area, which culminates in a project performance tonight followed by the concert given by the OSJ.

During the summer, young people from the five boroughs of the Crystal Palace SRB area have had the opportunity to be part of a project dedicated to social and creative development, promoting practical involvement and learning through individual and group activities. Professional musicians from the OSJ have worked in collaboration with the local community across the Crystal Palace SRB area on a project combining classical music with ideas taken from contemporary popular culture.



JOHN LUBBOCK



John Lubbock is well known as the Artistic Director of the Orchestra of St John's, Smith Square (OSJ). He began his musical career as a chorister at St George's Chapel, Windsor and later went on to sing with the London Symphony Chorus, the John Alldis Choir and was a member of the Swingle Singers. John studied conducting under the great Rumanian, Sergio Celebidache, and has appeared as guest conductor with many leading UK orchestras including the City of Birmingham Symphony Orchestra, the London Philharmonic, BBC Scottish Symphony, Hallé, London Mozart Players, Manchester Camerata and Northern Sinfonia. International engagements have included orchestras in Ireland, throughout continental Europe and in Canada.

John founded the OSJ in 1967 whilst still a student at the Royal Academy of Music in London, with the aim of building an orchestra which would serve the community, not just add to the "music scene". This community bias has been the main drive behind his tireless enthusiasm and lifelong commitment to making music accessible to those who might otherwise have had little or no musical experience. He has

single-handedly gathered around him a group of distinguished musicians who are not only outstanding performers but share his ethos for making music of the highest quality, accessible to people of all ages, from all walks of life.

John has received wide recognition for his work with young people. He was Director of the IAPS Orchestra, started by Benjamin Britten, for children from British preparatory schools, and has also been Director of the National Youth Orchestra of Canada. John works with youth orchestras at the Royal Academy of Music, Oxford University and the Guildhall School of Music and Drama, and last year worked with the London Schools Symphony Orchestra during a highly-acclaimed tour of Argentina. John also plays an active part in Adventures in Sound, the OSJ's thriving programme of education and community activities.

John received an Honorary Fellowship from the Royal Academy of Music in July 1999.



ENGELBERT HUMPERDINCK 1854-1921

Hansel and Gretel Overture

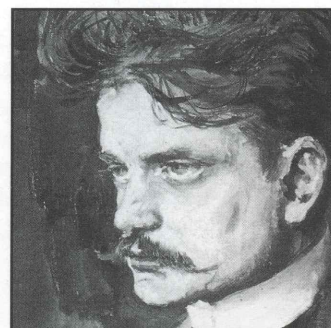
Hansel and Gretel, an opera based on the famous Grimms fairy tale, was first performed on 23rd December 1893 at the Hoftheater in Weimar. Engelbert Humperdinck is perhaps better known to us as the Anglo-Indian singer born Gerry Dorsey who picked out his new name from a music dictionary. This most famous of children's operas was, unfortunately, the composer's only real hit, but it certainly made Humperdinck a rich man, with the German public, getting bored with Wagner, flocking to see the opera with its great melodies inspired by folk tunes. This great overture is instantly recognisable and is a great start to our series of orchestral concerts at Crystal Palace.



JEAN SIBELIUS 1865 - 1957

Finlandia

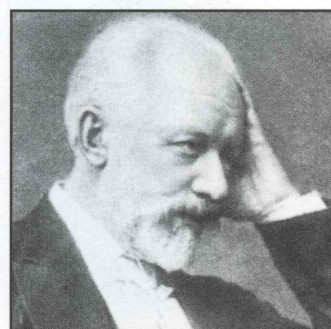
Like Grieg, Sibelius was a nationalistic composer, promoting the Scandinavian country of Finland. Nationalistic is probably too strong a word to describe Grieg and Sibelius; their nationalism came from the love of their respective countries in the same way that Edward Elgar and Vaughan Williams loved England. Like all the aforementioned composers, Sibelius took much of his inspiration from the folk tunes of his homeland. Famous among the music-loving public for his *Karelia Suite* and tonight's offering, Sibelius is far more than that, with his symphonic works achieving much acclaim. His tone poem *Finlandia* is the Finnish equivalent to our *Pomp and Circumstance March No 1*, particularly the section "Land of Hope and Glory", invoking national sentiments so strong that the Russians even banned the work for political reasons.

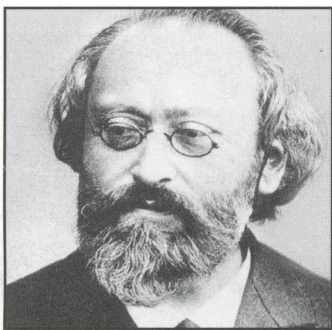


PETER ILYCH TCHAIKOVSKY 1840-1893

Nutcracker Suite

Tchaikovsky is up there with the greatest composers who ever lived. His whole life was a struggle, particularly with his many neuroses and latent homosexuality and his catastrophic marriage to neurotic groupie Antonina Milyukova. Despite his personal problems he has left us with a massive legacy of music, including tonight's offering of excerpts from the Ballet *The Nutcracker*. Whatever your taste in music, whatever your age, I guarantee that 85% of the population knows at least one of the great tunes from this ballet, including the Dance of the Sugar Plum Fairy, Chinese Dance, the haunting Waltz of the Flowers and the Dance of the Reed Flutes, the catchy tune used in the Cadbury's Fruit and Nut advert.

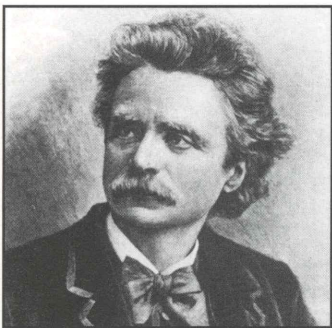




MAX BRUCH 1838-1920

Violin Concerto No 1 in G Minor, Opus 26, 2nd movement

This romantic violin concerto regularly appears in the top 5 of the annual Classic fm charts. Like Humperdinck, Bruch is known as a one-hit wonder, famous for this particular piece. He never realised his early potential; writing symphonies at the age of 14, he was considered a genius by his mid-twenties, being compared favourably to Brahms and Mendelssohn. Fortunately he enjoyed fame during his lifetime but he died an embittered man in 1920, depressed at the loss of his son in the Great War and by his failing reputation. Just sit back, close your eyes and enjoy this luxurious romantic movement from this great violin concerto.



EDVARD GRIEG 1843-1907

Peer Gynt Suite No 1

Born in Bergen, Grieg's great-grandfather was a Scot who emigrated to Norway after the Battle of Culloden and changed his name from the Scottish Greig to something sounding slightly more Scandinavian. The young Grieg, an up-and-coming pianist, was persuaded to take up a career in music rather than go into the priesthood. He contracted pleurisy as a young man and this left him with a legacy of ill health for the rest of his life. Much praised by his peers such as Brahms and Tchaikovsky, Grieg was a prolific composer and is well known for many works including the Piano Concerto, *Holberg Suite* and Lyric Pieces. Tonight we hear *Peer Gynt Suite No 1* which was written at the request of Ibsen as incidental music for his stage play of the same name.



ANTONIN DVOŘÁK 1841-1904

Slavonic Dance Opus 46 No 8

Dvořák was the greatest of all Czechoslovakian composers, using his music to bring his nationalistic belief to a country looking to reinforce its Bohemian identity. His early musical training and influences were from Smetana, his predecessor as the leading Czech composer of the day, and from Brahms who encouraged the young Dvořák to devote his musical life to composition. Dvořák was a great traveller and I will refer to his American period where he wrote his 9th Symphony, of which we will hear the *largo* after the interval. Tonight we hear possibly the best-known of his *Slavonic Dances*, the number 8, from his first set written in 1878, containing dance rhythms including the polka and dumka. This bright, lively, rumbustious and very loud piece will certainly keep you all awake.

GIOACHINO ROSSINI 1792-1868

Overture - Barber of Seville

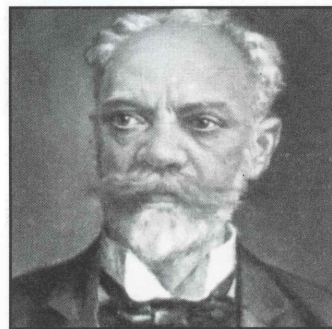
Rossini was a musical genius, and a rarity in that he was appreciated and revered in his own lifetime. Blessed with musical and technical gifts, he could transcribe whole arias from one hearing. He was truly popular, not only through his wonderful music, but because of his humanity and likeable personality, and was probably the most loved Italian composer of his lifetime. Rossini enjoyed a lifespan of 75 years, but gave up composing opera at the age of 36, preferring to enjoy the good life, particularly Italian cooking. *The Barber of Seville* opera was premièred on 20th February 1816 at the Teatro Argentina in Rome and was the precursor to the sequel *The Marriage of Figaro*. The opera itself is a romantic comedy in two acts with a plot which is pure Brian Rix farce. The central characters are Count Almaviva and Dr Bartolo, both vying for the hand of the beautiful rich Rosina in 18th-century Seville. Our hero Figaro (the demon barber) has a great comic role, plotting between the three characters, promoting the count as his favourite suitor. After much double dealing all ends well, with Rosina marrying the Count. It is rumoured that Rossini never actually wrote this great overture specifically for this opera, just rehashing an overture which was left over from a previous unsuccessful opera.



ANTONIN DVOŘÁK 1841-1904

Largo from Symphony No 9 in E minor, Opus 95- From the New World

Dvořák's American adventure began in 1892 when he took up an appointment in New York at the then massive salary of 15,000 dollars per annum. He was always homesick for his beloved homeland and he found a small Bohemian colony in Spillville in Iowa where he could be entirely at home with his wife and six children. Dvořák was fêted and revered in America and he reciprocated by writing the symphony *From the New World*. Although interested in folk and Negro music, the musical influences for this piece are strictly Bohemian. The *largo* is well known as the music for the Hovis advertisement.

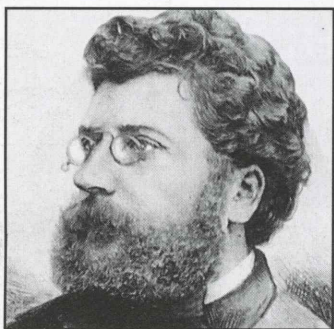


JOHN WOOLRICH

Première - Untitled

John Woolrich is an Associate Composer for the Orchestra of St John's who, as an orchestra, are champions of new music. His first commission *Speed the Going*, received much acclaim in 1998 after performances in London and Italy. A CD of John's work was released in October 1998 and includes the popular *Ulysses Awakes* and Four Concert Arias. Tonight we hear the world première of this as yet untitled piece which was commissioned by the London Borough of Bromley to celebrate the millennium.

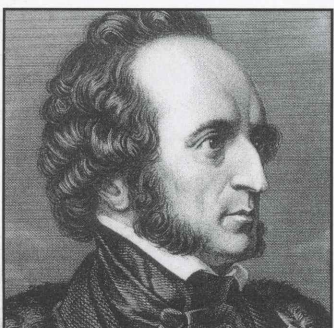




GEORGES BIZET 1838-1875

Carmen Suite No 1

The opera *Carmen* is synonymous with Georges Bizet, the Frenchman famous for his Spanish music, particularly *Carmen*. He was born into a musical family; his father was a singing teacher and his mother a pianist of concert status. Growing up in Paris, his native city, Bizet wrote his first symphony at the age of 17. Although massively talented, Bizet's early career was wayward, certainly in his choice of projects, and throughout the 1860s he wrote a series of unsuccessful operas. The first performance of *Carmen* was in 1875 and was not an instant success. The plot, containing murder, passion, gypsies, thieves plus the less than moral Carmen herself, horrified the puritanical middle-class opera-goer of the period, and Bizet himself pronounced the opera a disaster. However, great music will always come to the fore, and this opera is probably the most popular of all time. Unfortunately Bizet died on the eve of its 33rd performance at the age of 36, and he never experienced the acclaim that the opera received just a few months later.



FELIX MENDELSSOHN 1809-1847

Scherzo from A Midsummer Night's Dream

Felix, Latin for "happy man", was born into an extremely wealthy Jewish family, and led an idyllic life until his early death at the age of thirty-eight. A child prodigy as an accomplished pianist, he was favourably compared to Mozart, both as a musician and composer. Because of anti-Jewish feeling, his father, realising that the career of Felix would be hindered, converted to the Protestant faith. Mendelssohn was much travelled and he particularly liked Scotland, where he was inspired to write the *Hebrides Overture* or *Fingal's Cave* after a visit to the Isle of Mull when he was 20. Tonight's piece, the Suite to *A Midsummer Night's Dream*, the incidental music to Shakespeare's play, was written when Felix was 30, having written the overture 13 years earlier when he was only 17. The famous *Wedding March* also comes from this particular piece and has accompanied many walks down the aisle ever since it was popularised by the Princess Royal's wedding in 1858. Perhaps we'll feature the *Wedding March* in 2001.



GIOACCHINO ROSSINI 1792-1868

Overture, William Tell

The opera *Guillaume Tell* was premièred on 3rd August 1829 at the Opéra Paris at the beginning of the *bel canto* period when composers such as Hector Berlioz led a march to create a more serious and noble art form, in contrast to the spectacular showpieces, star performers etc of his immediate predecessors. *William Tell* was Rossini's last opera and his most famous after *The Barber of Seville*, mainly due to the fabulous overture. The opening is very soft and dreamy, giving no indication as to the powerful pulsating melody and crashing finale to follow. This great tune is commonly known as 'the Lone Ranger song', familiar to us 50-somethings brought up on black and white television with Kimbo Sabe, Tonto and HiHo Silver and of course the *William Tell* television series. Being slightly more serious, this great tune was probably the first introduction to classical music of many of us as children, although we were probably not aware of it at the time, possibly because of the strong visual image of Tell, Tonto *et al.*

SUNDAY 13TH AUGUST AT 7.30PM



MUSIC FROM THE MOVIES

INTRODUCED BY HENRY KELLY

THE BRANDENBURG SYMPHONY ORCHESTRA

CONDUCTOR AND SOLO PIANO PAUL BATEMAN

The Wild West

Jerome Moross - Theme - *The Big Country*

John Barry - *Dances With Wolves*

Maurice Jarre - *The Professionals*

The Great Directors

Hitchcock, Spielberg, Lean

Ron Goodwin - *Frenzy*

John Williams - *Schindler's List*

Maurice Jarre - *Lawrence of Arabia*

Love Stories

Maurice Jarre - *Doctor Zhivago*

Sergei Rachmaninov - *Brief Encounter*

Craig Armstrong - *Romeo and Juliet*

Michel Legrand - *Thomas Crown Affair*

The Great Epics

John Barry - *Zulu*

Jerome Moross - *The War Lord*

Miklos Rozsa - *El Cid & Ben Hur*

Bond - Shaken and Stirred

John Barry - *Goldfinger, 007,*

You Only Live Twice

The Ski Chase, Diamonds Are Forever

Love Stories 2

Max Steiner - *Casablanca*

Marvin Hamlisch - *The Way We Were*

James Horner - *Titanic*

Space and Beyond

John Williams - *Superman*

Jerry Goldsmith - *Star Trek*

John Williams - *ET*

John Williams - *Star Wars*



PAUL BATEMAN



Paul studied piano, organ, singing and cello at the Guildhall School of Music. He started his career as an accompanist, chamber musician and opera repetiteur — he was regular guest coach at the Opera de la Monnaie in Brussels and was for three years Head of Music Staff at the European Opera Centre. For ten years he was on the staff of the conductors' course at the Royal Academy of Music. During this time he started his conducting career in the West End with the shows *Barnum*, *Singin' in the Rain*, *Phantom of the Opera* and *Carmen Jones*.

Paul has conducted recordings with the Philharmonia, Royal Philharmonic, London Symphony, and City of Prague Philharmonic Orchestras and has given concerts with the BBC Concert Orchestra (Hampton Court Festival '99), the Malmo Symphony Orchestra in Sweden, the Seville Symphony in Spain, the Royal Liverpool Philharmonic, Royal Scottish National, the Dallas Symphony, and with the Ulster Orchestra he conducted the *Last Night at the Proms* in 1995.

For Silva Screen Records Paul conducted and orchestrated Lesley Garrett's album *A Soprano in Hollywood* with the BBC Concert Orchestra. His orchestrations also appear on many of Lesley Garrett's albums and he also orchestrated and conducted Sarah Brightman's last three albums *Timeless*, *Eden* and *La Luna*. For the 1996 BBC Proms he orchestrated five Gershwin songs for Sally Burgess.

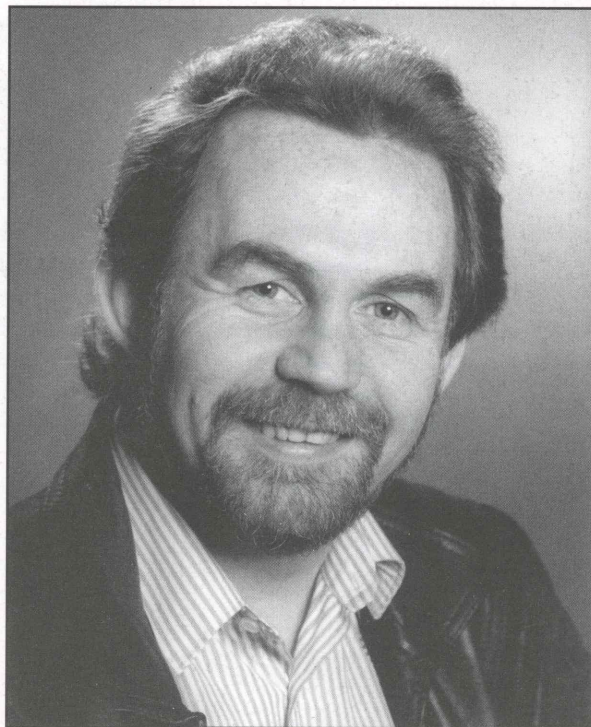
Paul conducted the highly acclaimed album *Tito Beltran — a Tenor at the Movies* which includes his re-creation of many of the orchestrations made for Mario Lanza that were lost in a fire at the Hollywood music library in the 60s. Most recently he conducted Welsh baritone Jason Howard's new album *Make Believe — the Hollywood Baritones*, a tribute to Howard

Keel and Gordon MacRae, and they have just completed a concert tour of Wales to launch the album. He also recently conducted a Gershwin album for Barbara Hendricks.

He regularly records for Silva Screen in Prague and has conducted over 20 albums of film music including two volumes of Hitchcock film scores, albums of the music of Bernard Herrman, Maurice Jarre, John Williams and Ennio Morricone, and collections of Korngold, Steiner and Tiomkin.

As a pianist Paul plays with the Kammermusik Piano Trio, who have two albums to their credit; he also gives solo recitals, and will be accompanying Anthony Rolfe Johnson in a lieder recital at the Flanders Opera, Ghent in September.

In two weeks' time he will be conducting a televised concert with Welsh baritone Bryn Terfel in Caernarvon.



THE BRANDENBURG SYMPHONY ORCHESTRA



The Brandenburg Symphony Orchestra is one of the most dynamically versatile musical organisations in the country. It is renowned for its special quality of sound and poised vivacity in performance.

In recent years the Orchestra has performed in the majority of the major venues across the country, and in London at the Barbican, Queen Elizabeth Hall, Fairfield Halls and St John's Smith Square. The Orchestra is at home in the open air as well as the concert hall, performing with Lesley Garrett last year at Kingston Maurward, Hatfield and Mottisfont Abbey, all to sell out crowds. In 1999 they made several appearances at the famous Crystal Palace Bowl in London, and have been invited back by the promoters to be the resident orchestra for the 2000 season.

In 1998 the Brandenburg Symphony Orchestra established a season of concerts at St Martin in the Fields. The Brandenburg Symphony Orchestra is in great demand

abroad. Future tours include France, Hong Kong, Germany and the USA.

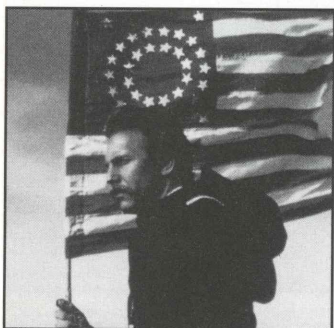
Along with selected freelance players, members of the Orchestra are also members of the Philharmonia, Royal Philharmonic, Royal Opera House and English Chamber Orchestra who choose to play with the Brandenburg Symphony Orchestra in order to make music with the finest of their peers in a more intimate and sympathetic setting. The Orchestra is extremely versatile, at home with movie scores, contemporary music, Baroque through its sister orchestra the Brandenburg Sinfonia, as well as the music from the popular classical repertoire.

The orchestras for a number of touring companies are formed from members of the Brandenburg Symphony Orchestra including Travelling Opera, Crystal Clear Opera, London Opera Players, Court Opera Productions and First Act Opera.

JEROME MOROSS 1913 - 1983

Theme from *The Big Country* 1958

Directed by William Wyler and starring Gregory Peck, Charlton Heston, Carroll Baker and Jean Simmons, this film contains probably the most popular and recognisable theme tune of any western movie. The film score, containing pulsating strings and big brass fanfares, conjures up beautiful images of the landscape of the American West. It is true to say that the theme music is actually more famous than the film itself.

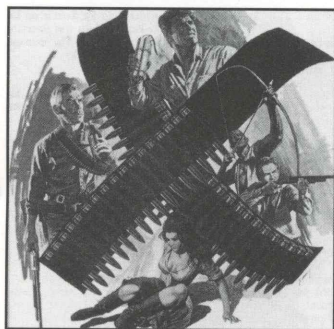


JOHN BARRY

Dances With Wolves 1991

John Dunbar Theme

Directed by and starring Kevin Costner, this great film tells the story of John Dunbar, a cavalry officer who goes native, making his home with the Indians and befriending a lone wolf, 'two socks'. The film itself won seven Academy Awards including Best Picture and Best Director, a triumph for Costner in his early directing years. John Barry had been seriously ill for some time and this theme was a rebirth both in his health and composition.



MAURICE JARRE

The Professionals 1966

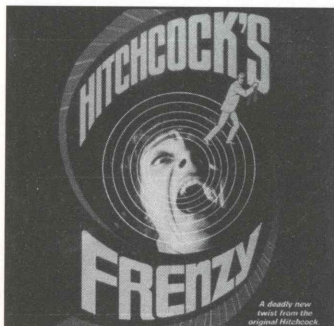
Maurice Jarre is probably France's best-loved modern composer. Originally from Lyon, Jarre studied at the Paris Conservatory of Music in Paris during the war years where he met and was hugely influenced by fellow composer Pierre Boulez. Jarre moved in the circles of "angry young men" Harold Pinter, Albert Camus and, perhaps most influential, film director Jean Cocteau. Like most 20th-century composers, Maurice looked to films for his music and of course income. The rest is history with scores from *Doctor Zhivago*, *Witness*, *Dead Poets Society*, *Passage to India*, *Ryan's Daughter*, *Gorillas in the Mist*, *Ghost*, *Fatal Attraction* and *Lawrence of Arabia*. Tonight we hear this lesser-known theme from *The Professionals*.

THE GREAT DIRECTORS HITCHCOCK, SPIELBERG, LEAN

RON GOODWIN

Frenzy 1972

Directed by Alfred Hitchcock



Sir Alfred Hitchcock was famous for making a cameo appearance in his films. Born in London, his education at St Ignatius College provided a solid foundation which led him into the motion picture industry in 1920. His skill was soon recognised as he took only five years to direct his first film, *The Pleasure Garden*. Films such as *39 Steps*, *The Lady Vanishes*, *Spellbound*, *Dial M for Murder*, *Rear Window*, *North by North West*, *Psycho*, *The Birds* and *Marnie* are some of his most famous. *Frenzy* is an example of one of the classic Hitchcock films, focussing on espionage, deception, mistaken identity and then the culmination of a chase sequence. Underlying subplots centre around his ability to manipulate the audience with elements of the macabre and wry touches of humour.

(Programme note - Tim Key)

JOHN WILLIAMS

Schindler's List - main theme 1994

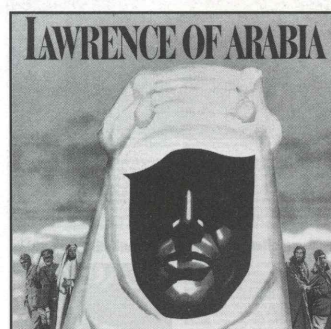
Directed by Steven Spielberg, based on the novel by Thomas Keneally and starring Liam Neeson and Ralph Fiennes, this great film caused a sensation when it was released in 1994. The story tells of Oskar Schindler (Liam Neeson) who sets up a factory to employ Jews and saves them from the concentration camps of World War II Germany. John Williams, the greatest of modern film and classical composers, reflects in his score the many moods of despair, hope, and tragedy in this wonderful film depicting one of the worst atrocities in history.



MAURICE JARRE

Lawrence of Arabia Overture 1962

Directed by David Lean, starring Peter O'Toole, Omar Sharif, Jack Hawkins and Alec Guinness, this classic film tells the story of Lawrence (Peter O'Toole), a young army officer in Cairo who unites the Arab tribes with the help of the British to overthrow the Turks. This lavish film won seven Academy Awards including Best Picture.



LOVE STORIES

MAURICE JARRE

Doctor Zhivago - Lara's Theme 1965

Directed by David Lean, this great film, set in Tzarist Russia, had an all-star cast including Omar Sharif, Julie Christie, Rod Steiger, Alec Guinness, Rita Tushingham, Ralph Richardson, Tom Courtenay and Geraldine Chaplin. The music, particularly Lara's Theme 'Somewhere My Love', spent over three years on the billboard charts. Considered rather sugary by the critics, this melodic piece is truly memorable when scored for full orchestra, as it is this evening.



SERGEI RACHMANINOV 1873-1943

Brief Encounter - Piano Concerto No 2 1945

The story was actually written by Noël Coward and transcribed to the large screen by David Lean, and tells the story of bored housewife (Celia Johnson) meeting dashing doctor (Trevor Howard) and their encounter in a British Rail café which eventually leads to love and a botched attempt at a sexual liaison. It all ends honourably when the doctor leaves for foreign climes, leaving Celia Johnson with her bored safe marriage. This wonderful slow movement from Rachmaninov's second piano concerto is perhaps the most famous piece of classical music used in the cinema.



CRAIG ARMSTRONG

Romeo and Juliet

Craig Armstrong studied composition and piano at the Royal Academy of Music in 1981. His composing career began in the late 80s in the classical vein but he soon diversified into electronic music with his music theatre group PERFORMANCE. Several TV commissions followed, and in 1998 he won the BAFTA and Ivor Novello awards for the music score of Baz Luhrmann's *Romeo and Juliet*, starring Leonardo DiCaprio and Clare Danes for 20th Century Fox. The film, set in modern-day Verona Beach, is an update on Shakespeare's tragic love story.

(Programme note - The Wilkins family)





MICHEL LEGRAND

Thomas Crown Affair - The Windmills of Your Mind 1968

Starring Steve McQueen, the original 1968 film was revived in 1999 with Pierce Brosnan in the lead role. 'The Windmills of Your Mind' was a vocal pop hit for Noel Harrison, but the orchestral version which we hear tonight gives full rein to the massive talent of Michel Legrand.



JOHN BARRY

Zulu 1964

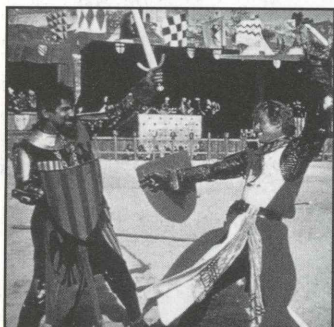
Directed by Cy Endfield, this great story, set in Southern Africa, tells the true story of Rourke's Drift, a settlement defended by a handful of guardsmen against the might of the Zulu army. The lead roles were played by Michael Caine, as a dashing young officer, Stanley Baker, and Jack Hawkins. John Barry's marvellous score conjures up great heroics and is a true match for this great film.

THE GREAT EPICS

JEROME MOROSS

The War Lord 1965

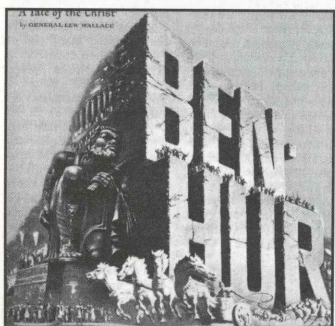
Starring Charlton Heston, Richard Boone and Rosemary Forsythe, *The War Lord* tells the story of a Monseigneur who fails in his duty to protect an isolated territory from foreign invaders when he loses the loyalty of his serfs by insulting ancient custom. Jerome Moross's score complements the heat of battle but still concentrates on the personal drama of the film.



MIKLOS ROZSA

El Cid - Love Theme 1963

Charlton Heston stars again with the magnificent Sophia Loren in this story of the banished knight who returns with his mercenary army to recapture Valencia from invading Moors. This beautiful melodic, soft and romantic theme is certainly my favourite tonight. I hope you enjoy it as much as I will.



MIKLOS ROZSA

Ben-Hur - Parade of the Charioteers 1959

I think we may have gone slightly over the top on Charlton Heston films when compiling this programme. This biblical epic directed by William Wyler is set in Jerusalem where Ben-Hur is sentenced to be a galley slave by his Roman friend Messala. Ben-Hur eventually gets his revenge by killing Messala in that famous chariot race. This stirring piece of music sets the scene for that wonderful race, a pivotal part of the film.

BOND - SHAKEN AND STIRRED

JOHN BARRY

James Bond Medley

Goldfinger, 007, You Only Live Twice, The Ski Chase, Diamonds Are Forever

I will not attempt to describe the James Bond pieces played tonight, only to say that among the many James Bond film composers, who include Marvin Hamlisch, Monty Norman, Lionel Bart, Paul McCartney and Anthony Newley, our chosen composer John Barry reigns supreme as THE James Bond composer. The James Bond phenomenon started with *Doctor No*, and everybody remembers the famous scene where Ursula Andress rises from the surf in that white bikini. Since then there has been a proliferation of films and James Bonds, including Sean Connery, Roger Moore, Timothy Dalton, George Lazenby and currently Pierce Brosnan. Each new James Bond film is updated to meet a film audience's thirst for special effects. However it should be said that the early Bond films were pioneers technically in their gadgetry, with Q providing 007 with new technology in each and every film. The James Bond music has been recorded by artists throughout the globe. Listen for Robbie Williams' 'Millennium' within *You Only Live Twice*.

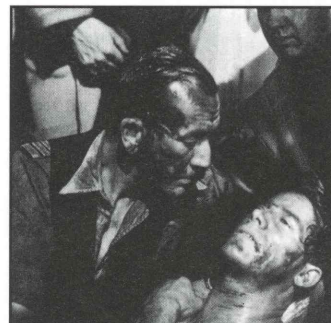


LOVE STORIES 2

MAX STEINER

Casablanca 1942

This is the classic film starring Humphrey Bogart and Ingrid Bergman, with Sidney Greenstreet and Peter Lorre co-starring. Set in wartime Africa, *Casablanca* was a sanctuary for refugees seeking entry to America. Bogart plays Rick Blaine, an American who nobly allows his ex-lover Ilsa, played by Bergman, to escape to Lisbon, leaving himself at the mercy of the authorities. *Casablanca* contains memorable dialogue including "You played it for her, play it for me" which is a prelude to one of the tunes in this suite, 'As time goes by'. The suite also contains the French national anthem and gives full rein to Paul Bateman's piano skills.



MARVIN HAMLISCH

The Way We Were

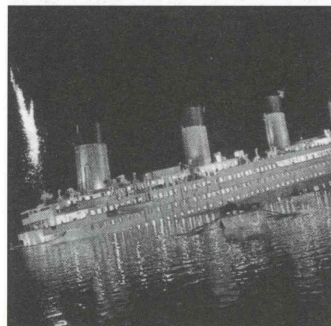
This theme music in its vocal form is probably the most performed and recorded song by female artists. I confess to hating this particular song in its vocal form, and just about tolerating it in its orchestral form. However I know I am in a minority of one because this music has retained its popularity for over 20 years.



JAMES HORNER

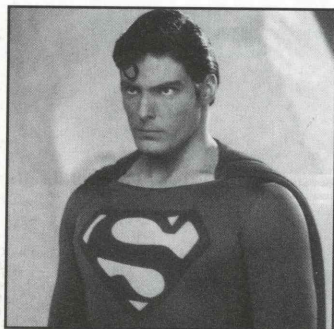
Titanic

Despite the gross miscasting of Leonardo DiCaprio and Kate Winslet and despite the weak dialogue, this film was a fantastic success, mainly due to the lavish sets and fantastic special effects. Not to be forgotten was the great song 'My Heart Will Go On.'



SPACE AND BEYOND

JOHN WILLIAMS



Superman 1978

John Williams is arguably the greatest film music composer of all time. I predict that John Williams will be fêted in far times as one of the great composers of the 20th and 21st centuries. His great talent lies in composing music for the cinema and his compositions include *The Towering Inferno*, *The Poseidon Adventure*, *Earthquake*, *The Empire Strikes Back*, *The English Patient*, *Arlington House*, *Close Encounters of the Third Kind*, *Star Wars*, *ET*, *Jaws*, *Indiana Jones and the Temple of Doom*, *Schindler's List*, *Jurassic Park*, *Raiders of the Lost Ark*, *1941*, *Indiana Jones and the Last Crusade*, *Saving Private Ryan* plus TV - *The Time Tunnel*, *London Space* and *Land of the Giants*. We feature four of his compositions tonight. Clark Kent/Superman epitomises the timeless American comic strip hero. The 1978 film starred Christopher Reeve as our hero, Gene Hackman as arch villain Lex Luther and the lovely Margot Kidder as the love interest Lois Lane. Superman's parents on earth were played by Glenn Ford and Phyllis Thaxter and on Krypton, Marlon Brando and the English actress Susannah York. There followed three sequels for the large screen and a TV series with Terri Hatcher as the modern Lois Lane.

JERRY GOLDSMITH

Star Trek - The Motion Picture 1979

The great television series became a cult lasting for several years. There was something of an outcry when *Star Trek* was transferred to the large screen, and many die-hard trekkies were disconcerted that the movie featured cowboys and indians in space rather than exploring moral and philosophical issues which the TV series could concentrate on over a number of episodes. However, with the advent of technology in films, pioneered by *2001: a Space Odyssey*, the first *Star Trek* film took technological realism much further, and the film was a resounding success.

Jerry Goldsmith, the composer, was born in Los Angeles in 1929 and has composed over 160 film scores including *The Omen*, *Capricorn One*, *Basic Instinct*, *The Blue Max*, *The Boys From Brazil*, *First Knight*, *Total Recall*, *Patton* and *First Blood*, and ultimately will be remembered as the composer of the era, certainly as a mentor to the great John Williams.

JOHN WILLIAMS

ET 1982

Here is another John Williams piece, *ET the Extra-Terrestrial*, another Steven Spielberg film, premièred in 1982. The film itself is timeless, repeated regularly on television, and the music recently via the British Telecom advertising campaign. The film tells the story of the extra-terrestrial, accidentally abandoned by its spacecraft, taking refuge with the children of a family. They try to communicate with the spacecraft to get ET, who is not surviving in our atmosphere, taken home. ET eventually dies, but is revived by a child's love. This wonderful uplifting piece, "the flying theme" takes place at the end of the film, when the children fly through the sky on their bikes with ET perched precariously in the handlebar basket, on their way to the spacecraft which will take ET home.

JOHN WILLIAMS

Star Wars 1977

This great pioneering film first hit the cinema screens in 1977, with Harrison Ford as Han Solo, Carrie Fisher as Princess Leia and Sir Alec Guinness as Ben Obi-Wan Kenobi. *Star Wars* was the first of the trilogy, followed by *The Empire Strikes Back* in 1980 and *Return of the Jedi* in 1983, and after a long gap the latest revival in 1999 with *The Phantom Menace*.

SUNDAY 20TH AUGUST AT 7.30PM



THE ELEGANCE OF THE BAROQUE

INTRODUCED BY HENRY KELLY
THE BRANDENBURG SINFONIA
WITH THE GUILDFORD PHILHARMONIC CHOIR
CONDUCTOR RICHARD BALCOMBE

Handel - Arrival of the Queen of Sheba

Bach - Brandenburg Concerto No 3

Albinoni - Oboe Concerto

Mozart - Eine Kleine Nachtmusik

Vivaldi - Spring from The Four Seasons

Clarke - Trumpet Voluntary Suite

Handel - Zadok the Priest

Handel - Suite from The Water Music

Vivaldi - Summer from The Four Seasons

Bach - Sleepers Awake

Albinoni - Adagio

Handel - Hallelujah Chorus from Messiah

Handel - Music for the Royal Fireworks



THE BRANDENBURG SINFONIA

The Brandenburg Sinfonia is one of the most dynamically versatile musical organisations in the country. It is renowned for its special quality of sound and poised vivacity in performance.

In recent years the orchestra has performed in the majority of the major venues across the country, and in London at the Barbican, Queen Elizabeth Hall, Fairfield Halls and St John's Smith Square.

In 1998 the Sinfonia established a season of concerts at St Martin in the Fields. The Brandenburg Sinfonia is in great demand abroad. Future tours include France, Hong Kong, Germany and the USA.

Along with selected freelance players, members of the orchestra are also members of the Philharmonia, Royal Philharmonic, Royal Opera House and English Chamber Orchestra who choose to play with the Brandenburg Sinfonia in order to make music with the finest of their peers in a more intimate and sympathetic setting.

The orchestras for a number of touring companies are formed from members of the Brandenburg Sinfonia including Travelling Opera, Crystal Clear Opera, London Opera Players, Court Opera Productions and First Act Opera.

THE GUILDFORD PHILHARMONIC CHOIR

The Guildford Philharmonic Choir was founded in 1947 by the Borough of Guildford to perform major works from the choral repertoire with the Guildford Philharmonic Orchestra. Since this time, the Choir has grown both in stature and reputation and can now rightly claim its place as one of the foremost Choruses in the country. The Choir is now independent from the Borough of Guildford but still maintains close links with the Borough and its orchestra.

The Choir grew to prominence under the batons of such eminent British musicians as Sir Charles Groves, Vernon Handley and Sir David Willcocks. Sir David remains in close contact with the Choir as its current President.

Notable achievements in recent years include Handel's *Israel in Egypt* with the Freiburger Bachchor in Freiburg in May 1998 and a rousing performance of Elgar's *Dream of Gerontius* at the Guildford Civic Hall in March 1998. In March 1999 the Choir gave a widely acclaimed performance of two works which must surely rank among the greatest choral

works of all time, Mahler's Second Symphony - *Resurrection* and Bruckner's Mass in E Minor.

The Choir has enjoyed a challenging and exciting concert programme for the 1999/2000 season. On 20 November 1999 it performed *The Creation* by Haydn with the Guildford Philharmonic Orchestra and in March 2000, it held a gala performance of Bach's *St Matthew Passion* with its twin choir, the Freiburger Bachchor to critical acclaim.

The Choir is always searching for new members to maintain its high standard and auditions are held throughout the year. For further details about joining the Choir or for any information about any of our future concerts, please contact Noreen Ayton telephone number 01932 221918.

Rehearsals are held on Monday evenings throughout term time in central Guildford and prospective members are most welcome to attend rehearsals on an informal basis before committing to an audition.

RICHARD BALCOMBE

Richard Balcombe is firmly established as one of the most versatile musicians of his generation. In opera he has conducted *Barber of Seville* (Castleward Opera), *Rigoletto* (English Touring Opera), *Madama Butterfly* (Central Festival Opera), *Falstaff*, *Tosca*, *Così fan Tutte*, *The Marriage of Figaro* (London Opera Players), *Die Fledermaus* (Carl Rosa), *La Bohème* (London City Opera) and *HMS Pinafore* (D'Oyly Carte Opera Company in the UK and America). He has been privileged to work with some of the world's leading orchestras including Gothenburg Symphony, Odense Symphony, Stavanger Symphony, Estonian National Symphony, Stockholm Sinfonietta, Sonderjyllands Symphony, Prague Chamber Orchestra and Orquesta Sinfonica Gran Mariscal (Venezuela), the Orchestra of New England; and in the UK the BBC Concert, Ulster, London

Pro Arte, East of England, London Musicians, Royal Philharmonic, Brandenburg Sinfonia and National Symphony Orchestras. In the West End he has been Music Director for *Phantom of the Opera*, *City of Angels*, *Aspects of Love*, *Carmen Jones*, *Cats*, *Once on This Island* and was Music Director for the star-studded production of *Divorce Me Darling* (Chichester Festival). Richard is also a prolific orchestrator and arranger and has provided orchestrations for the London Symphony, Royal Scottish National and BBC Orchestras and for Lesley Garrett, Willard White, Michael Ball and Gary Wilmot. He has created reduced orchestral versions of 15 complete operas which are now used worldwide. His recording credits include *The London Cello Sound*, three cast albums and an Irving Berlin compilation for TER.

GEORGE FRIDERIC HANDEL 1685-1759

Arrival of the Queen of Sheba

It is widely thought that we are moulded and inspired by our parents, and life's course is set by the age of 11. This is not true in Handel's case as his father, who incidentally was 65 when George was born, hated music, and actively discouraged his son from playing. To contradict my first sentence, his mother was probably the early driving force in his life, and smuggled a spinet into the attic in order that George could practise, albeit with the strings covered in cloth to fool his father. His talent blossomed and by the age of eight even his father had to admit his son's genius as an organist. From his very early years to his mid-twenties Handel travelled throughout Europe making his name as a musician. He moved to England in 1711 where he started composition and wrote his first opera, *Rinaldo*, which was a resounding success, and soon after received a royal patronage from George I. He later took up British citizenship in 1728. In his private life he was obese and a veritable glutton. He also had a volatile temper and had several arguments with musicians and fellow composers, particularly his great rival Bononcini, and the poet John Byrom wrote of this rivalry:

"Some say, compared to Bononcini
that Myneer Handel's but a ninny
Others aver that he to Handel
Is scarcely fit to hold a candle
Strange all this difference should be
Twixt' tweedledum and tweedledee."

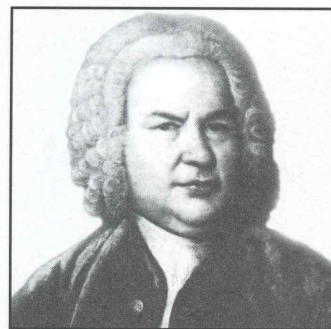
Handel's music had much freedom, he was not afraid to take the music of others and give it his own special touch. Tonight we feature five of Handel's compositions. Handel reintroduced the oratorio to England. These were biblical pieces in nature, in operatic form but with large choruses and bigger orchestra, and our first piece tonight, 'The Arrival of the Queen of Sheba', was taken from the oratorio *Solomon* written in 1749. This great bouncy tune is regularly used on ceremonial occasions, particularly popular now as a wedding piece.

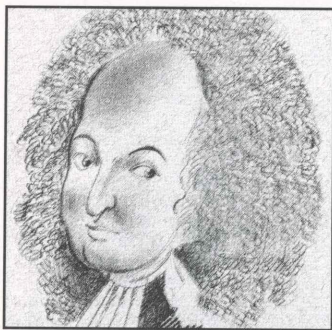


JOHANN SEBASTIAN BACH 1685-1750

Brandenburg Concerto No 3

Unlike Handel, Johann was born into a musical family which began 100 years before his birth and continued for many years after. His father was a gifted violinist but died early, along with Johann's mother, coincidentally in 1694 when Bach was nine. The young Bach was brought up by his older brother Johann Christoph who gave him lessons on the harpsichord and continued his links to the Lutheran Church. Bach was a musical fanatic, spending hours studying scores, practising the organ, violin and clavichord. In between he would walk miles to listen to organ recitals, particularly by his hero Buxtehude. Bach led an ordinary personal life, his roots in the Lutheran Church, and he was not interested in personal promotion, satisfied only by immersing himself in his playing and composition. At the age of 22 he married his cousin and he found the time to father seven children. A year after the death of his first wife he married Anna Magdalena Wilcken, who bore him 13 children. Bach never achieved real fame in his lifetime, although he was a well-respected composer and musician, and it was not until over a hundred years after his death that particularly the composers of the time paid reverential tribute to his work. Now Bach is arguably among the 10 best composers who ever lived. We feature two compositions by Bach tonight, the first of which is the *Brandenburg Concerto No 3*, one of six concertos commissioned by the Margrave of Brandenburg in 1720.





TOMASO GIOVANNI ALBINONI 1671-1751

Oboe Concerto in D Minor Opus 9 No 2

Albinoni had two big hits in his lifetime and tonight we feature both of them. He was born and died in Venice where he composed over 50 operas, none of which were successful or remembered. Albinoni was a pioneering type of composer, particularly his work with solo violin concertos and symphonic work. Listen to the great tune in the slow movement tonight.



WOLFGANG AMADEUS MOZART 1756-1791

Eine Kleine Nachtmusik - Serenade No 13 in G - K525

I am going to stick my neck out and say that Mozart is the greatest composer who ever lived and, along with Leonardo da Vinci, the greatest genius of the last millennium. As a child prodigy he could memorise a minuet in half an hour and then play it faultlessly. His first compositions were published when he was seven, and his first opera was written in 1763 when he was seven. It is a great shame that his life was so short; however, he has left us with a massive musical legacy covering every musical form. Such is the number of compositions that they were chronicled by Ludwig van Kochel, finally completed in 1862; therefore each composition has a K number which chronologically dates it. For instance *The Magic Flute* was composed in the year Mozart died and has a K number of 620, whereas his early opera, *Bastien and Bastienne*, composed when he was seven, has a K number of 50. Mozart was very keen on the composition of larger works such as piano concertos, symphonies and operas, giving him the opportunity to develop themes within the piece. Strictly speaking Mozart's music is not of the Baroque era, which ended in 1750 just before Mozart was born. However it is true to say that the style of the next piece certainly was in the Baroque style. He would certainly have been surprised at the popularity of tonight's piece, *Eine Kleine Nachtmusik* - "A Little Night Music" which was composed as a throwaway piece to accompany possibly a dance, or perhaps as background music, or possibly for the wedding of a friend. Instantly recognisable; just sit back and imagine you are in Salzburg or Old Vienna and listen to this timeless, wonderful music that the great genius Wolfgang Amadeus has given us.



ANTONIO VIVALDI 1678-1741

Spring from The Four Seasons

How can you follow Handel, Bach, Albinoni and Mozart? How about another great genius of the Baroque age, Antonio Vivaldi, who is probably perceived as "the Baroque composer" probably more than his contemporaries Bach and Handel, Purcell, Clarke, the Scarlattis and his predecessors Praetorius, and the godfather of the Baroque style Claudio Monteverdi. Composers of Vivaldi's era were generally employed by the princely courts or religious institutions and were expected to churn out music to order, either as background music to courtly occasions, or for weddings or church services, particularly in Vivaldi's Venice. From this background Vivaldi trained for the priesthood but also made his name as a violinist, becoming one of the great virtuosos of Europe. Receiving great popularity and acclaim during his lifetime, his career waned in his later life and he died a pauper. Tonight we hear the first of two Vivaldi pieces, the very famous 'Spring' from *The Four Seasons*, the first of four concertos in this set which is a part of the 12 concerti (*Il cimento dell'armonia e dell'invenzione*) (*The Contest Between Harmony and Invention*).

JEREMIAH CLARKE 1674-1707

Trumpet Voluntary

There is some doubt about the actual birthplace of Jeremiah Clarke. He certainly died in London at the age of 33, shooting himself in St Pauls Churchyard where he was the organist, after being refused in love. A prolific composer, he is remembered for this one hit, the *Trumpet Voluntary*, certainly played in my youth at grammar school speech days. The piece was originally penned for keyboard as 'The Prince of Denmark's March'.

GEORGE FRIDERIC HANDEL 1685-1759

Zadok the Priest

Our second Handel piece is in complete contrast to the light and breezy *Queen of Sheba*, and brings to the stage the Guildford Philharmonic Choir. *Zadok the Priest* was written in 1727 for the coronation of George II and has regularly been heard at almost every subsequent coronation. I would say that alongside 'O Fortuna' from *Carmina Burana*, it is currently the most popular choral piece, regularly requested on Classic fm.

GEORGE FRIDERIC HANDEL 1685-1759

Suite from *The Water Music*

This suite was written to accompany a royal procession along the Thames. In its original form it comprises 20 short pieces, and was later arranged in the modern orchestral form in five movements by Sir Hamilton Harty. Tonight's selection from the suite is still something of a secret but I am sure that it will contain the popular Minuet, Allegro, Bourree and Hornpipe.

ANTONIO VIVALDI 1678-1741

Summer from *The Four Seasons* RV315

Vivaldi was an extremely prolific composer, with over 770 works to his credit including 46 operas and over 400 concertos. However a criticism of Vivaldi is that his music is very samey, revolving around half a dozen tunes. This is most unfair as he was an extremely innovative composer, pioneering forms which eventually the 18th-century symphony developed. Apart from the serious aficionado there are few of us who could name three popular Vivaldi pieces. *I Quattro Stagioni - The Four Seasons* is overwhelmingly Vivaldi's signature composition, re-popularised in the 90s by Nigel Kennedy. This evening we hear our second offering, 'Summer', no 2 tonight and no 2 in the quartet.

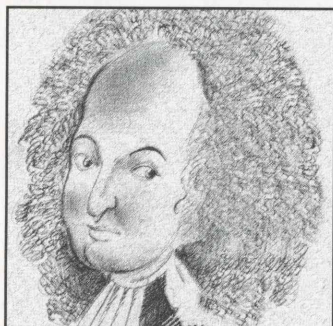




JOHANN SEBASTIAN BACH 1685-1750

Sleepers Awake - Wachet Auf BWV-140 Cantata

We have already heard the *Brandenburg Concerto* No 3 this evening, and Bach shows his versatility in the composition of this great choral work sung in its original German lyrics by the Guildford Philharmonic Choir. I must confess that this piece of music was my introduction to classical music at the tender age of 18, some xxx years ago. Having won an LP in a raffle, I was presented with *Bach's Greatest Hits* with Eugene Ormandy conducting the Philadelphia Orchestra. This particular track, in its larger orchestral form, had a profound effect on me. Latterly the tune was used for the Lloyds Bank television advert with the running black horse. I hope you enjoy this piece as much as I will.



TOMASO ALBINONI 1671-1751

Adagio for Strings in G Minor

The second of Albinoni's only two hits, the *Adagio*, is allegedly not written by the maestro. Apparently an Albinoni scholar, Remo Giazotto, discovered a fragment of the *Adagio* in 1945 and rewrote it himself, using the Albinoni name for credibility. The *Adagio*, much loved by the public and denigrated by the aficionados, is a wonderful piece of music, and I know that you will enjoy it this evening.



GEORGE FRIDERIC HANDEL 1685-1759

Hallelujah Chorus from *Messiah*

When Robert Porter, the manager of the Brandenburg Sinfonia, and myself compiled this programme we had several "discussions" about the content of tonight's programme. After much dialogue, never heated but certainly frank, tonight's programme was formed to emulate last year's fantastic success. One area in which we agreed without question was the proliferation of Handel pieces, five in all this evening. It is safe to say that England adopted Handel, and he loved our country so much that he became a British citizen in 1728. I previously said that the *Carmina Burana* and *Zadok the Priest* were currently the most popular choral pieces in the choral repertoire. That may be true, but *The Messiah*, with its grand 'Hallelujah Chorus', is surely the most famous choral piece of all time, mainly because of its religious significance. Incidentally, this piece was played at the opening of the Great Exhibition in 1851 in the presence of Queen Victoria. The Exhibition subsequently moved to a new site in Penge, the Crystal Palace, where you are enjoying this concert tonight.

GEORGE FRIDERIC HANDEL 1685-1759

Music for the Royal Fireworks

Our final Handel piece, and the fireworks finale to our 'Elegance of the Baroque' programme. You can only end a Baroque Fireworks programme with this fabulous piece, composed to celebrate the end of the War of the Austrian Succession and the Peace of Aix-la-Chapelle. This famous piece had its first performance in 1749 for the current king, with fifty wind instruments. Tonight we hear Handel's orchestral version for Baroque orchestra.

SUNDAY 27TH AUGUST AT 7.30PM



LAST NIGHT OF THE PROMS

INTRODUCED BY HENRY KELLY
THE BRANDENBURG SYMPHONY ORCHESTRA
CONDUCTOR NICHOLAS DODD
SOPRANO FIONA O'NEILL

Tchaikovsky - Romeo and Juliet Overture
Strauss - Waltz, Blue Danube
Mussorgsky - Great Gate of Kiev
Strauss - Laughing Song from Die Fledermaus
Holst - Jupiter from The Planets
Mascagni - Intermezzo, Cavalleria Rusticana
Tchaikovsky - 1812 Overture

Interval

Walton - Crown Imperial
Puccini - One Fine Day from Madama Butterfly
Elgar - Nimrod from Enigma Variations
Tchaikovsky - Waltz from Sleeping Beauty
Borodin - Polovtsian Dances from Prince Igor
Vaughan Williams - Fantasia on Greensleeves
Wood - Hornpipe from Fantasia on British Sea Songs
Arne - Rule, Britannia!
Parry - Jerusalem
Elgar - March, Pomp & Circumstance No 1



NICHOLAS DODD

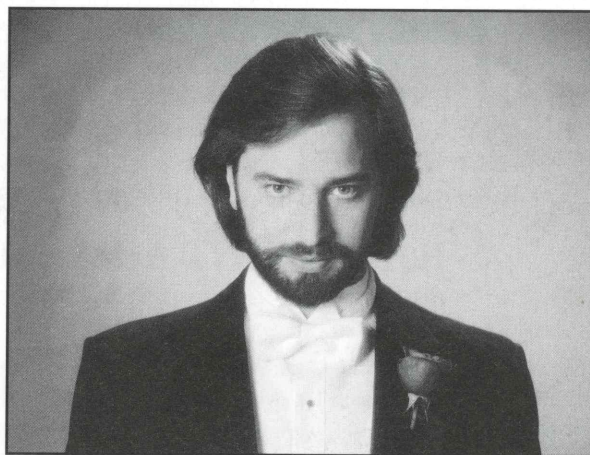


We are delighted and honoured to welcome Nicholas Dodd again, to the Crystal Palace tonight as our guest conductor. Nicholas is in great demand in the radio and TV commercials world, arranging and composing music for several advertisements.

He has worked with the pop group Pulp and orchestrated songs by Gary Brooker of Procul Harum with the London Symphony Orchestra.

Classically trained, graduating from the Royal College of Music, Nicholas has worked with major orchestras in Paris, Switzerland and in the States, in New York, Houston, Las Vegas and North Carolina. Last year Nicholas conducted our Music From The Movies programme and tonight he shows his versatility in conducting our Last Night Of The Proms.

Rest assured that the Brandenburg Symphony Orchestra, who are a great band in their own right, are in the safest and most skilful of hands.



FIONA O'NEILL



Fiona O'Neill studied at the Royal Northern College of Music. Her operatic roles include Gerda (*Fennimore and Gerda*), Frasquita (*Carmen*), Musetta (*La Bohème*), Adele (*Die Fledermaus*), and Papagena (*Magic Flute*), for English National Opera, Salome for Edinburgh Festival, Violetta (*La Traviata*), Antonia/Olympia/Giulietta (*Tales of Hoffman*) for Mid Wales Opera, Mimi (*La Bohème*), Castleward Opera, Nedda (*I Pagliacci*), Dhia (*Iris*) Holland Park Opera, Madam Butterfly (*Madam Butterfly*) Opera Box and Crystal Clear Opera, Donna Anna (*Don Giovanni*) for English Touring Opera, Lakmé (*Lakmé*) for University College Opera, Louise (*Louise*) for Morley College and Mimi (*La Bohème*) for Castleward Opera, Edna (*Tobias and the Angel*) for the Almeida Festival.



In concert she has appeared with the Philharmonia Orchestra, English Chamber Orchestra, London Sinfonietta, Bournemouth Symphony Orchestra, RPO and Israel Symphony Orchestra.

She has also appeared as Anna Freud in *Blue Vienna* at the Hampstead Theatre, Cathy in *Wuthering Heights* and as Baby Doll at the Royal National Theatre.

Film work includes Miranda in BBC TV's *Vampyr* which was awarded the Prix d'Italia and Classical Music Award.

Recordings include *Vampyr*, *Nine* and *Simply Opera*.

PETER ILYCH TCHAIKOVSKY 1840-1893

Romeo and Juliet Fantasy Overture

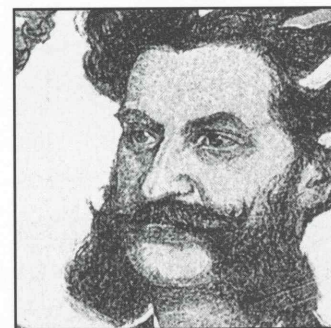
This work was written when Tchaikovsky was a very young man learning his musical trade. The freedom of the music is apparent and is free of the neuroses which developed in his later life. However, it was written immediately after he had been jilted by the singer Desiree Artot, and perhaps this incident in his young life gave him the opportunity to compose the music to Shakespeare's tragic love story. This piece is not an overture as such, but is a separate piece with fantasy emphasizing the freedom in which the work is written.



JOHANN STRAUSS THE YOUNGER 1825-1899

Waltz Blue Danube

The younger Johann Strauss, "the Waltz king", is the most famous and prolific of the Strauss family. Although his father, Johann 1st (who was a one-hit wonder, composing *The Radetsky March*), and his brothers, Eduard and Josef, were prolific, penning between them over 600 works, none of them come to mind. There was another truly great composer of the same name, Richard, born 39 years later than Johann II, but they were not related in any way. Incidentally, Richard was a great fan of Johann and was obviously influenced by him, and after writing his wonderful *Der Rosenkavalier* waltzes wrote of Johann, "how could I have composed those without thinking of the laughing genius of Vienna". *The Blue Danube* waltz is certainly the most played and popular of all waltzes and was featured as the theme music to *2001: a Space Odyssey*. This tune is the anthem of Vienna, being played incessantly in every bar and restaurant in the Austrian capital.



MODEST MUSSORGSKY 1839-1881

Great Gate of Kiev from *Pictures at an Exhibition*

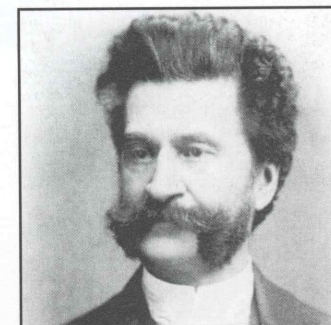
Mussorgsky led a troubled life cursed by ill health, mainly due to his alcoholism. A member of the 'group of five' (see notes to *Polovtsian Dances*), his four colleagues, particularly Rimsky-Korsakov, were instrumental in saving his career as a musical composer. Famous for three works, including the opera *Boris Godunov* and *Night on the Bare Mountain*, tonight we hear the third masterpiece, *The Great Gate of Kiev*, which ends a set of piano pieces written in 1874. The work commemorates an exhibition of the work of the artist Victor Hartmann, and tonight we hear the full orchestration by Maurice Ravel. This grand piece has been used many times in advertising and as the theme tune for television documentaries and more recently as the theme for *The New Statesman*, a comedy spoof where Rik Mayall plays B'stard, a totally unscrupulous, scheming and womanising Member of Parliament.

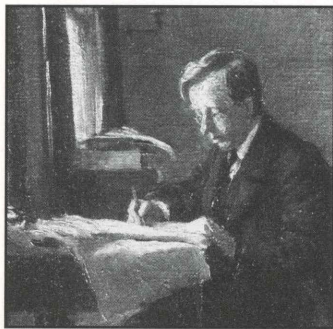


JOHANN STRAUSS 1825-1899

Laughing Song from *Die Fledermaus*

Die Fledermaus - *The Bat* was first performed in 1874 and remains the most popular of the operettas by Johann the Younger, "the Waltz King". His father, Johann the first, was famous for only one tune, *The Radetsky March*. His son was much more prolific, writing 400 waltzes alone, among them the famous *Blue Danube*. Tonight Fiona O'Neill performs the Laughing Song as Adele, the maid of Rosalinde, in a plot which would rival the most complicated of Brian Rix farces.





GUSTAV HOLST 1874-1934

Jupiter from *The Planets Suite*

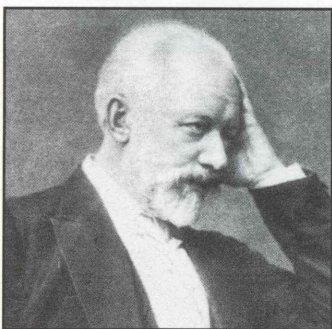
Despite his name, Holst was an Englishman born in this country, his great-grandfather leaving Sweden in 1807. He was a contemporary and lifelong friend of Vaughan Williams. He is synonymous with his work *The Planets Suite*, composed during the first world war, although he did write other notable music, including *The St Paul's Suite* and *A Somerset Rhapsody*. However, if you're going to be a one-hit wonder, one could do worse than *The Planets Suite*, a major work of some length. The most played are Mars, Venus and of course Jupiter, the "bringer of jollity" with the grand tune and strong orchestral sounds. In 1921 Holst added the words by Cecil Spring-Rice, "I vow to thee my country", which has become an alternative national anthem.



MASCAGNI

Intermezzo, *Cavalleria Rusticana*

Mascagni, like his fellow composer Leoncavallo was another one-hit wonder with *Cavalleria Rusticana* "Cav" and *Pagliacci* "Pag". These short operas are almost always played together as a double bill and known in the trade and among opera lovers as *Cav and Pag*. First performed in 1890, this fabulous one-act opera, with its romantic score and story of deceit and passion, places it firmly amongst the pop operas. The opera has some great tunes, including the Easter Hymn and the equally famous *Intermezzo*, widely used in TV commercials.



PETER ILYCH TCHAIKOVSKY 1840-1893

Overture 1812

Perhaps the most popular classical piece of music of all time, particularly suited to the open-air concert platform because of its melody and power. This great piece of music, probably because of its popularity, is sometimes denigrated by musical historians and aficionados. It was written by Tchaikovsky in 1881, the same year a cathedral was to be dedicated in Moscow in memory of Napoleon's withdrawal, and it was that event that he chose to commemorate in this wonderful piece of music which ends the first half.



WILLIAM WALTON 1902-1983

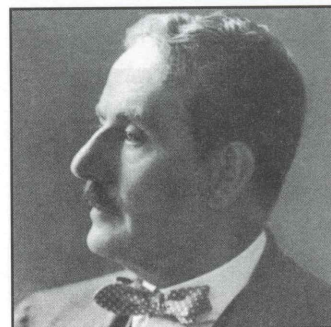
Coronation March - Crown Imperial

Sir William Turner Walton was knighted in 1947 for services to music and was probably the most important British composer of the 20th century behind Edward Elgar. Born in Oldham, Lancashire from a musical family, Walton at the age of ten became a chorister at Christ Church Oxford where probably his early musical influences began. As a young man he was taken in by the Sitwell family and lived with them for over 10 years. Walton married in 1948 and lived in Italy, where he composed the opera *Troilus and Cressida* in 1954. His musical style was extremely varied, from melodic to strident, combining pungent rhythms with melancholy and some jazz rhythms. This great piece was written for the 1937 coronation of George VI and Queen Elizabeth, now the Queen Mother.

GIACOMO PUCCINI 1858-1924

One Fine Day (Un Bel Di) - *Madama Butterfly*

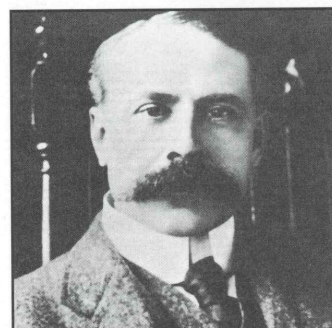
Madama Butterfly, one of the most popular operas of all time, was premièred at La Scala, Milan on 17th February 1904. The opera was heavily criticised, accusing Puccini of rehashing *La Bohème*. The composer revised the score, and the opera was performed some three months later in Brescia to some acclaim. The story is familiar to us all, with Pinkerton, an American, marrying Cio Cio San, nicknamed Butterfly, and returning home almost immediately, leaving Butterfly (unbeknown to Pinkerton) with child. Butterfly waits patiently, and Pinkerton eventually returns three years later with his American wife Kate. Butterfly commits suicide - "death with honour is better than life without it". The story has been adapted for the large screen as *Love Is a Many Splendoured Thing* with William Holden and of course the stage production of *Miss Saigon*. This beautiful aria 'Un Bel Di - One Fine Day', is one of the most popular love laments ever written.



EDWARD ELGAR 1857-1934

Nimrod from *Enigma Variations*

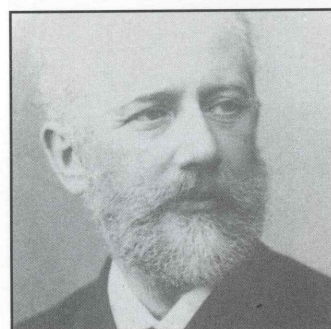
Elgar was born into a working-class family in Worcester in 1857. His early musical influences came from his father, who was a piano tuner and also an organist. It wasn't until his marriage to Caroline Alice Roberts in 1889 that he started composing seriously, and his best years were during the 31-year marriage; he did not compose anything of note after she died in 1920. The *Enigma Variations* are a set of nine pieces of music, each portraying his friends, and the last one, the ninth, himself. *Nimrod* is the popular piece from this set and was dedicated to his publisher and friend, August Jaeger.



PETER ILYCH TCHAIKOVSKY 1840-1893

Waltz from *Sleeping Beauty*

Tchaikovsky is up there with the greatest composers who ever lived. His whole life was a struggle, particularly with his many neuroses and latent homosexuality and his catastrophic marriage to neurotic groupie Antonina Milyukova. Despite his personal problems he has left us with a massive legacy of music. Tchaikovsky wrote three popular ballets, *The Nutcracker*, *Swan Lake* and tonight's offering, *The Sleeping Beauty*. The suite is full of glorious tunes, and we end with one of Tchaikovsky's great loves, the composition of the *Waltz*.

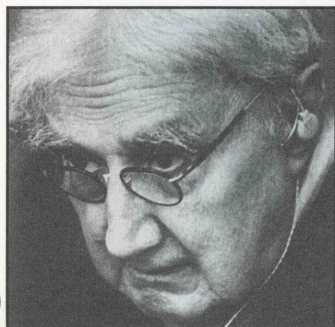


ALEXANDER BORODIN 1833-1887

Polovtsian Dances from *Prince Igor*

Borodin was one of "the five" nationalistic composers with contemporaries Cui, Balakirev, Mussorgsky and Rimsky-Korsakov. Borodin was actually a full-time eminent chemistry professor, and this was probably why he took so long to finish his compositions, regularly returning to the Bunsen burner between works of primarily Russian music. The famous *Polovtsian Dances* were taken from the opera *Prince Igor* which was started in 1869 but not completed until after his death in 1890 by his composer colleagues. However, the *Dances* were written much earlier, and were a regular on the concert stage from 1879 onwards. Look for the tune 'Stranger in Paradise' taken from this great work.

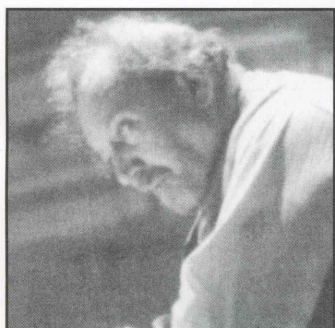




RALPH VAUGHAN WILLIAMS 1872-1958

Fantasia on Greensleeves

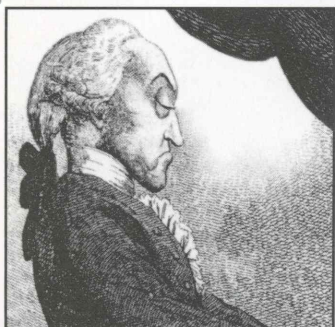
With the work of so many notable English composers featured tonight, it is difficult to make comparisons between Walton, Hubert Parry, Vaughan Williams, Thomas Arne, and Elgar. Possibly with William Walton second in the league table in popularity behind Elgar, Vaughan Williams takes much of the inspiration for his music from the English folk song. His symphonic works, particularly the 4th and 5th Symphonies, created the feeling of an English summer, together with *Greensleeves* and *The Lark Ascending*. *Greensleeves* is a combination of two folk songs, the original tune alleged to have been written by Henry VIII, plus "Lovely Joan", a folk tune discovered by Vaughan Williams in Norfolk in the early part of the 20th century. This haunting piece introduces our traditional English finale to the concert.



SIR HENRY WOOD 1869-1944

Hornpipe from Fantasia on British Sea Songs

Henry Wood is famous for creating the Promenade Concerts in 1895 at the Queen's Hall, although it must be said that the prom originated during the 17th century in London pleasure gardens such as Sadler's Wells and Marylebone Gardens. It wasn't until 1941 that the Proms moved to the Royal Albert Hall. As early as the 1890s Henry Wood was determined to bring music to the masses at a time when financial distinctions were much greater than they are today, and the proms were set up for those who could not afford admission to the more formal concerts. Today the Proms are classless, enjoyed by enthusiasts from all strata of society. Henry Kelly will invite the audience to participate and clap to the beat and try to keep up with the orchestra, who can play faster than we can clap. Let's see if we can keep up with the orchestra tonight.



THOMAS ARNE 1710-1778

Rule, Britannia!

It is amazing that this song was written over 260 years ago. The masque *Alfred* was written to commemorate the succession of the House of Hanover to the throne, and contained the patriotic "Ode in honour of Great Britain", *Rule, Britannia!* One of the alternative national anthems, it was once said by Wagner that the first eight notes sum up the whole British character. Tonight Fiona O'Neill takes centre stage and you are all invited to join in the choruses. *Rule, Britannia! Britannia, rule the waves! Britons never, never, never will be slaves.*

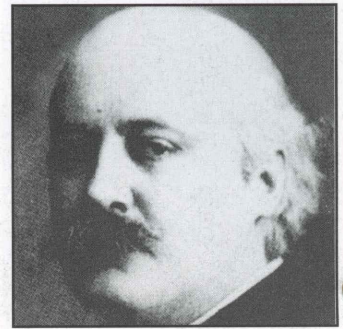
HUBERT PARRY 1848-1918

Jerusalem

Unfortunately Hubert Parry is known as a one-hit wonder for his beautiful *Jerusalem*, another alternative national anthem. This great piece was nearly lost to us when Parry, dissatisfied with it, threw it on the fire but fortunately for us it was rescued by a friend. The song was first performed at the Queen's Hall in 1916 and quickly became the song for 'votes for women' campaign, and latterly has been taken up as the theme tune for the Women's Institute. Again the audience are invited to join Fiona O'Neill in this great tune.

And did those feet in ancient time, walk upon England's mountains green?
And was the Holy Lamb of God on England's pleasant pastures seen?
And did the countenance divine shine forth upon our clouded hills?
And was Jerusalem builded here among those dark Satanic mills?

Bring me my bow of burning gold! Bring me my arrows of desire!
Bring me my spear! O clouds, unfold!
Bring me my chariot of fire!
I will not cease from mental fight, nor shall my sword sleep in my hand,
Till we have built Jerusalem in England's green and pleasant land.

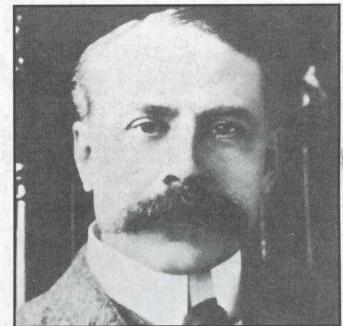


EDWARD ELGAR

March - Pomp and Circumstance No 1

If we continue the debate about alternative national anthems, this piece surely represents the hopes and fears of us all in the tune 'Land of Hope and Glory'. One of a series of five military marches, Elgar immediately knew he had a winner when he wrote out the score, exclaiming "I've got a tune that will knock 'em flat", but he later came to hate the lyrics. You cannot end a Last Night with any other tune, and if you applaud loudly enough Nicholas Dodd may well give us all an encore. Please join Fiona O'Neill with the choruses.

Land of Hope and Glory, Mother of the Free,
How shall we extol thee, who are born of thee?
Wider still and wider shall thy bounds be set;
God, who made thee mighty, make thee mightier yet-
God, who made thee mighty, make thee mightier yet.



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Dawn Joseph as M People

3.25 pm - 3.35 pm

Big Bopper

3.35 pm - 4.10 pm

Boyzlife

4.10 pm - 4.20 pm

Big Bopper

4.20 pm - 5.10 pm

Lorelei Lee as Madonna

5.10 pm - 5.20 pm

Big Bopper

5.20 pm - 6.00 pm

Step by Step

6.00 pm - 6.10 pm

Big Bopper

6.10 pm. - 6.50 pm

Totally All Saints

6.50 pm - 7.00 pm

Big Bopper

7.00 pm - 7.45 pm

Dolly James as Tina Turner

7.45 pm - 7.55 pm

Big Bopper

7.55 pm - 8.30 pm

Spicey Girls

8.30 pm - 8.40 pm

Big Bopper

8.40 pm - 9.25 pm

Be*Witched

9.25 pm - 9.35 pm

Big Bopper

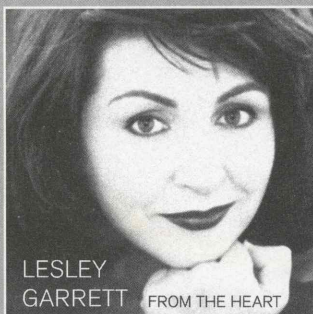
9.35 pm - 10.10 pm

Boyzonly



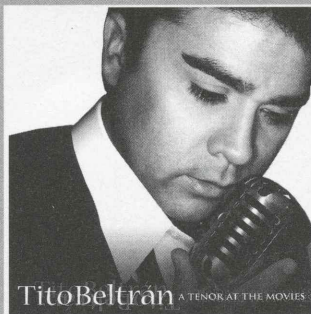


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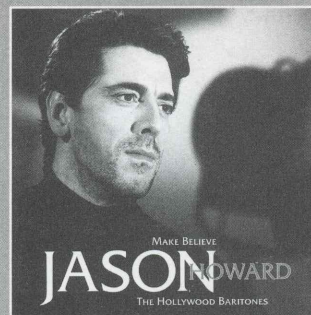


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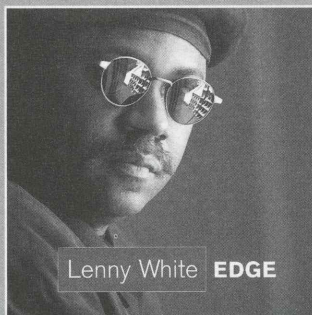
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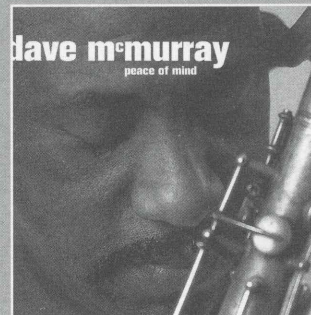
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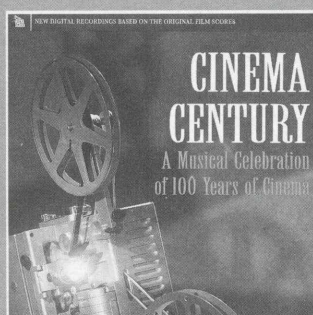
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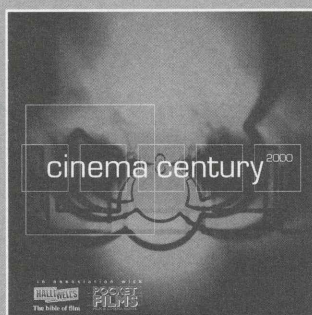
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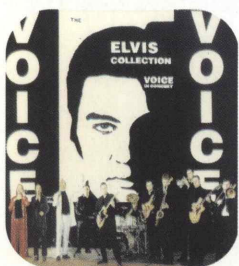
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