

King John Orchestra Concert, Sunday, 20th November 2016

PROGRAMME

Conductor – Chris Jessop

Franz Schubert (1897-1828), Symphony No. 9 in C Major, 'Great'

- 1. Andante – Allegro ma non troppo – Più moto*
- 2. Andante con moto*
- 3. Scherzo – Allegro vivace – Trio*
- 4. Allegro vivace*



Schubert began his 'Great' symphony in 1825, but it was not performed until after his death. Because none of his symphonies were performed during his lifetime, musicologists have been confused about the order of their composition, with this symphony being variously referred to as the Eighth, Seventh, or Tenth. It was in fact called the 'Great' Symphony simply to distinguish it from another of his symphonies in the same key, but can fairly be called 'Great' both in terms of its musical quality and its sheer length.

The symphony was discovered by Robert Schumann, but was slow to catch on, not only with the public, but also with musicians who were asked to play it – angry orchestra members in Paris and London refused to play it in 1840, and in London in 1844, violinists collapsed in laughter during rehearsals. George Bernard Shaw described it as 'an embarrassingly brainless composition', and it was often performed only in instalments, or with other pieces in between movements. However, Schumann was not to be deterred in his championing of the piece and its 'sheer musical mastery'. Eventually it was his assessment that prevailed.

The symphony opens with a beautiful melody for the French horns, which influences many of the themes in the subsequent Allegro, and returns in the powerful coda at the end of the movement.

The second movement opens with a march theme, and includes more lovely writing for the horns, and a yearning oboe solo. This intimate and lyrical mood develops into an emotional and violent climax before gradually coming back to life and ending with a resumption of the original march theme.

The wealth of dance and folk tunes in the Scherzo and Trio give way to the exuberant, driving rhythms of the final movement. It is in the last two movements that the inspiration and influence of Beethoven is most clearly audible, most noticeably in the direct quotation from the finale of Beethoven's Ninth Symphony in the woodwind.

As the symphony surges on to a joyous conclusion, it is clear that Schubert was more than equal to the challenge that Beethoven posed to all 19th century composers of symphonies.

--Interval--

Georges Bizet (1838-1875), Carmen Suite No. 2

1. *Marche des contrebandiers*
2. *Habañera*
3. *Nocturne*
4. *Chanson du toreador*
5. *La Garde Montante*
6. *Danse Bohême*



Bizet composed *Carmen*, one of his most popular operas, in 1873-4, and it received its première in Paris in 1875. Ernest Guirard, who composed the recitatives, assembled music from the opera into two orchestral suites after Bizet's death.

The suite begins with the Smuggler's March, a secretive yet cocky march depicting the night-time progress of a band of smugglers through the mountains. This is followed by the Habañera, Carmen's aria from Act 1 where she teasingly sings of love as a wild bird that can never be tamed.

By way of complete contrast, the Nocturne is a tender and soaring orchestration of one of the aria's sung by Michaela, José's former girlfriend, with the solo violin taking the yearning vocal line. After this, the solo trumpet takes the part of Escamillo the bullfighter, as he swaggers on his way to death or glory in the arena.

La Garde Montante depicts a group of street children imitating the changing of the guard and tagging along with the soldiers. The suite then comes to an end with an energetic gypsy dance, which starts quietly, and then builds to a wild conclusion.

Malcolm Arnold (1921-2006), Little Suite for Orchestra No. 2, Op. 78

1. *Overture: Allegro moderato*
2. *Ballad: Andantino*
3. *Dance: Vivace*



Malcolm Arnold was born into a large musical family, enjoyed improvising jazz with his siblings, taught himself the trumpet, and, after studying at the Royal College of Music, left in 1948 to devote himself to composition.

In the course of his composing life, he wrote, amongst others, over twenty concertos, seven ballets, two operas, and over one hundred and thirty film scores. Suite No. 2 was written when he was at the peak of his time writing music for films.

Arnold viewed music as "a social act of communication among people, a gesture of friendship, the strongest there is"; his music is notable for its directness and accessibility, and its dramatic scoring. The suite consists of a cheerful and confident overture, a lyrical but in some ways rather dark and haunting ballad, and a vigorous dance, in which we can see the influence that jazz had on the composer, particularly in the array of percussion, including a prominent part for the bongos!

THE KING JOHN ORCHESTRA – KJO

www.kingjohnorchestra.org.uk

Conductor - Chris Jessop

Chris Jessop has been Musical Director of the King John Orchestra since 2010. He has previously conducted the Orlando Singers of Cambridge, Swavesey Community Choir, St Ives Choral Society and the Addenbrooke's Musical Society, and has also been the Choral Director of the Huntingdonshire Philharmonic Society. Repertoire conducted includes Bach's *Mass in B Minor*, Vaughan Williams' *Sea Symphony*, Handel's *Samson*, *Messiah* and *Dixit Dominus*, and Elgar's *Spirit of England* and *The Music Makers*. He has been a GP partner at Cromwell Place Surgery, St Ives, since 1996.

Our Players

The KJO was founded in 2006 by parents of King's College School and quickly expanded to include parents from St John's and anyone else who would like to join us. We welcome anyone who would like the opportunity to play in an orchestra: no particular connection with the schools is necessary. There are no auditions and anyone is welcome to join until a section is full, but to enjoy it you will need to be (or have been at some point!) at least Grade 6 standard. We rehearse fortnightly on Monday evenings during term time. We have some vacancies in the strings and brass sections at the moment. If you are interested in playing, please use the contact form on the website at <http://www.kingjohnorchestra.org.uk/aboutjoining.html>, and we will get in touch.

Violin 1

Laurence Drake
(Leader)
Florence Allwood
David Cope
Rebecca de Rafael
Julian Edge-Partington
Alexandra Hayes
Joanne Newton
Andrew Tusa
Rosamund Williams

Violin 2

Bill Turnell
John Bungay
Lydia Hill
Sheila Hunter
Anthea Millar
Kit Stoner
Elizabeth Taylor
Ann Winterborn

Viola

Sarah Steed
Catriona Ball
Lloyd Fleming
Josh Healy
Mary Kasanicki
Ulrich Müller
Mary Reid
Heather Sutcliffe

Cello

Fiona Cornish
Mary Allwood
Giles Barton-Owen
David Carruthers
Jonathan Chapter
John Cheney
Jax Parsonson
Charlotte Sale
Ursula Wolff

Double Bass

Carol Patton

Flute

Robert Gardiner
Julia Smith

Oboe

Philippa Elloway
Alan Jackson
Mary Jane O'Sullivan

Clarinet

Penny Barton
Wendy Fray
James Loudon

Bassoon

Jonathan Gadsby
Jeremy Fairbrother

Horn

Chris Rogers
Sachiko Rocca
Holly Baker
Susan Fairley

Trumpet

Ian Streeter
Andrew Bennet
Claire Haskins

Trombone

Jim Rowley
Nigel Low
Robert Sansom

Bass Trombone

Liz White

Tuba

Nicholas Walker

Timpani

Kate Wishart

Percussion

Ben Pease-Barton
Emma Sansom

OUR CHARITY TONIGHT

"Sing Inside" is a team of students at Cambridge University which organises singing workshops for prisoners. We visit prisons roughly twice a term where we teach songs during the day, culminating in a concert at the end which other prisoners attend. The project successfully breaks down social barriers through music, and provides prisoners (many of whom are serving life) with musical respite.

Whilst the project has only been going for a couple of years, our legacy is already evident at some institutions where the musical life has greatly improved. As you can imagine, our work also has positive effects on the camaraderie between prisoners and prison staff, and between prisoners themselves. More broadly, studies within the criminology department at Cambridge suggest that our regular visits help reduce the rate of reoffending - so there are potentially wider social benefits of our work outside of prison.

While our costs are not great (they are mostly confined to travel expenses and printing music), we have very limited financial support. We have recently raised over £2000 as a result of a small group of us completing the Three Peaks Challenge at the beginning of October, but are of course still welcoming further donations. In the longer term, we hope that our work will spread further and similar groups will be able to go to other prisons in the UK and run similar workshops. Some recent graduates have already done this in London.

The committee are extremely grateful for any support! For more information, see <http://www.singinside.org> or contact Nicholas Walker at nghw2@cam.ac.uk.

Please support generously!

And finally, special thanks to:

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Robert Ziegler, our Patron for his continued enthusiasm and support