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# HARROGATE CHAMBER ORCHESTRA

## CONCERT PROGRAMME

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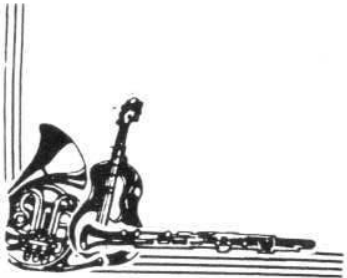
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HARROGATE CHAMBER ORCHESTRA  
ASHVILLE COLLEGE

2nd MARCH, 1985

Soloist  
BERYL PANKHURST (Pianoforte)

Conductor  
BRYAN WESTERN

BERYL PANKHURST studied Piano at the Royal Manchester College of Music. Her many years of experience both as soloist and accompanist include concertos in Manchester and London and accompanying a number of well-known singers and instrumentalists. She has appeared in concerts in the Harrogate Fringe Festival, and is currently the accompanist to the Harrogate Choral Society.

BRYAN WESTERN is joint Head of Music at Granby High School. An experienced conductor, this is his first concert with the Orchestra.

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NEXT CONCERT

St Wilfrid's Church Saturday, May 11

Soloist: Christine Butterworth (Flute)

Conductor: David Andrews

Programme includes Bach's Second Orchestral Suite, and music by Wagner, Mozart and Haydn.

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## PROGRAMME

Concerto Grosso in A, Op 6, No 11 George Frideric Handel (1685-1759)

Andante, Allegro, Largo, Andante, Allegro.

No composer has obtained such a variety of colour from a string orchestra as Handel in the 'Twelve Grand Concertos in Seven Parts', Opus 6. These, with the Brandenburg Concertos, are the twin peaks of the Baroque concerto. The music historian Hawkins, deceived perhaps by the spontaneity and euphony of the music, condemned opus 6 as 'destitute of art and contrivance', the very qualities in which they are pre-eminent. Tonight's work uses material from an earlier organ concerto (itself published in 1761). The scoring is for two solo violins and solo cello, with string accompaniment.

Piano Concerto No 3 in C minor, Op 37 Ludwig van Beethoven (1770-1827)

Allegro con brio, Largo, Allegro.

This concerto appeared in 1800, the same year as the first symphony, the first string quartets, and the septet. It is the time of Beethoven's first maturity. He had learned all his teachers could give him, and by now, he was expressing with absolute clarity and often with astonishing force and cogency a unique individuality. He was still the successful concert musician. In composing tonight's work, Beethoven remembered Mozart's concerto in the same key, but strongly imposed his own personality on his own concerto.

The opening phrase contains those elements on which the music of the first movement is to develop; an arpeggio, a scale, and the figuration of drum tap. After a lengthy orchestral introduction, the piano-forte enters and for the first time, the great opening theme is displayed in full strength in its own minor tonic. Meanwhile, the orchestra has introduced the second theme, and conversation between soloist and orchestra continues for the rest of the movement. In contrast, the soloist opens the second movement, with one of Beethoven's most splendid melodies, which develops into one of his most fecund inventions. The final movement is a rondo of ample proportions.

## INTERVAL

Symphony No 31 in D, K297, 'Paris' Wolfgang Amadeus Mozart (1756-1791)

Allegro assai, Andantino, Allegro.

Mozart's discontent with his situation in Salzburg culminated in his extended journey to Mannheim and Paris in 1777 and 1778. He was not happy in Paris, his letters making clear that he heartily despised French music and French taste. In these circumstances, it is perhaps surprising that the prevailing mood of the 'Paris' symphony is such a spirited one. The work was written for the Concert Spirituel and, following his father's advice, Mozart carefully tailored it to local taste. It begins with the obligatory coup d'archet, made more sharply effective by the piano phrase that follows. Marked dynamic contrasts, vivacious rhythms, powerful unison and octave passages, brilliant tuttis, and exposed writing (equally for strings and wind), characterise the first movement, obviously designed to dazzle (as it were) the Parisian ears. The slow andante movement seems to have been composed later to replace an original simpler movement. There is no minuet, and the work concludes with a lively movement which, in contrast to the first, opens quietly, but proceeds with great polyphonic skill towards a climax of fiery display for the full orchestra.

"English Folk Song" Suite

Ralph Vaughan Williams (1872-1958)

1. March, 'Seventeen Come Sunday',
2. Intermezzo, 'My Bonny Boy'
3. March, 'Folk Songs from Somerset'.

The interwar years were a period of immense vigour and variety in Vaughan Williams' music, with folk song arrangements and other occasional pieces side by side with some of his more penetrating masterpieces. There are a number of works from this period reflecting the composer's interest in English song, apart from tonight's work - one might single out 'Flos Campi' suite for viola and small orchestra, some of the movements of which are excellent examples of the composer's treatment of folksong-like material. Tonight's suite was composed in 1923 for military band. The arrangement for orchestra reflects this origin, with elaborate percussion parts, march rhythms, pizzicato passages for strings, and strong dynamic contrasts.

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Tony Betts

Flutes  
Christine Butterworth  
Catherine Geary

Oboes  
Caroline Pygott  
Jim Watts

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Sharon Wilkinson —  
Leslie Smith

Bassoons  
Christopher Busk  
Eric Kelsey

Second Violins  
Iain McGavin  
John Richards  
Elisabeth Beard  
Quentin Reynolds-Clarke

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Kelvin Gott  
Jennifer Moorhouse  
Timothy Cundy  
Timothy Atkinson  
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