

Salisbury Symphony Orchestra

Salisbury City Hall
Saturday 20th March
2010 at 7:30pm

Established 1917 –
formerly the Salisbury Orchestral Society

President: Dr Richard Seal
Vice President: Mr Graham Daniels



Crispian Steele-Perkins – trumpet

David Halls – Conductor

Rosamund Bromley – Leader

Elgar *Pomp & Circumstance
March No.5*

Hummel *Trumpet Concerto*

INTERVAL of about 20 minutes

**Mussorgsky (orch. Ravel) Pictures at an
Exhibition**

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~ Programme Notes ~

POMP & CIRCUMSTANCE MARCH NO. 5 IN C

Edward Elgar
(1857-1934)

The title *Pomp and Circumstance* comes from a line in Shakespeare's *Othello* when he decides to leave the military life. "Pride, pomp, and circumstance of glorious war!"

Elgar composed his first four Pomp & Circumstance Marches in 1901-07, but the brilliant fifth was not added until as late as 1930 and is felt by some to be the greatest of them all, with a lively introduction giving way to a soaring and memorable melody.

TRUMPET CONCERTO

Johann Nepomuk Hummel
(1778-1837)

Hummel composed his trumpet concerto for Anton Weidinger to play on the newly invented keyed trumpet. It was premiered on New Year's Day, 1804 at the court of the Esterhazy family. The Hummel concerto is very much in the style of Mozart with an opening statement similar to the beginning of the 'Haffner' symphony.

- I. **Allegro con spirito** - The opening movement is in sonata form with an energetic first and a more playful second subject. It is skilfully constructed, concluding with the first phrase given out again by the soloist.
- II. **Andante** - The middle movement is quite short but contains some delightful writing for the woodwind.
- III. **Rondo** – This is a joyful movement; technically demanding particularly in the succession of flourishes and trills after the central minor section. The work ends in triumph.

INTERVAL of about 20 minutes

PICTURES AT AN EXHIBITION

Modest Mussorgsky
(1839-1881)

Mussorgsky was a member of a group of highly talented Russian composers of the late 19th century known as the "Russian Five". By profession he was a military engineer and quite a rough character rather renowned for his over indulgence.

His colourful and ever-popular suite, *Pictures at an Exhibition* was composed as a tribute to his close friend, the architect and artist, Viktor Hartmann who died aged only 39. After his death the Architects' Society arranged an exhibition of some of Hartmann's paintings and sketches which gave Mussorgsky the idea for his composition in 1874.

Originally written for piano, the vivid nature of the composition has inspired orchestrations by a number of musicians ever since, of which by far the most performed is that by the French composer, Maurice Ravel (1875-1937) who produced his virtuosic interpretation in 1922 – that which we are performing this evening. Ravel's orchestration vividly captures the spirit of the piece. Mussorgsky

imagines himself making his way down the hallway that showcases his late friend's work, with his stroll represented by the Promenade that opens the piece and returns several times.

Promenade – The work opens with a trumpet fanfare which introduces the theme from which the whole work develops.

No.1 *Gnomus* – depicts a gnome clumsily running, represented by a xylophone, unusual string effects and menacing brass.

Promenade Interlude – a calm restatement of the theme featuring solo horn and woodwind as the composer walks from one display to the next.

No.2 *Il vecchio castello* – is inspired by Hartmann's sketch of an old Italian castle with a troubadour outside which is vividly portrayed by the alto saxophone - an instrument rarely heard with symphony orchestra.

Promenade Interlude – a dark restatement of the theme by trumpet and bass instruments takes the composer to the next painting.

No.3 *Tuileries* – is a scherzo capturing children playing in the Paris gardens.

No.4 *Bydlo* – shows a lumbering Polish oxcart, its strained progress portrayed by solo tuba playing in its upper register.

Promenade Interlude – the composer wanders on to the sound of high woodwind and celeste.

No.5 *Ballet of the Unhatched Chicks* – two canary chicks are depicted by high woodwinds and pizzicato strings.

No.6 *Samuel Goldenberg and Schmuyle* – shows two independent sketches of Polish Jewish men – one rich, shown by brash strings and the other poor, by a repetitive muted trumpet.

No.7 *Limoges* – depicts women gossiping in the French market place with the melody passed between the violins and the woodwind with much use of percussion.

No.8 *Catacombs* - Hartmann pictured himself down in the subterranean passages of Paris, an eerie place portrayed by menacing brass in slowly changing harmonies.

No.9 *Cum mortuis in lingua mortua* – leads onto skulls of the dead in the catacomb picture shown by a sinister transformation of the promenade melody.

No.10 *The Hut on Fowls' Legs* – the picture is actually of a rather strange clock but the music concerns the subtitle *Baba Yaga* which is a witch from Russian fairy tales who lives inside the "Hut" where lost children are lured and crushed to death. Mussorgsky's vivid music leads without a break into the finale.

No. 11 *The Great Gate of Kiev* – inspired by Hartmann's sketch for monumental city gates which were never built. Mussorgsky's work concludes on the grandest of scales using music redolent of Russian Orthodox chants combined with the promenade theme, ending in a blaze of glory.

CRISPIAN STEELE-PERKINS was described in 1993 by Continuo magazine (USA) as...

“Considered to be the world’s leading player of the Baroque Trumpet”. Indisputably, he is unique in performing regularly upon genuine antique trumpets.

During his early career as a symphonic musician (in the English National Opera and Royal Philharmonic orchestras) he was also active in London’s recording studios for films (James Bond, Ghandi, Jaws, Batman, The Two Towers - Lord of the Rings, etc.) television (The Antiques Roadshow, Highway, and Dr. Who) and the flourishing medium of “Early Music”.

The latter led him to collect, restore and learn to play more than 100 pre-1900 mechanised and “natural” trumpets. Upon these he has recorded with The King’s Consort, the Academy of Ancient Music, Collegium Musicum 90, the Taverner Players, Tafelmusik, the English Baroque Soloists, The Parley of Instruments and other eminent ensembles.

He has accompanied an extraordinarily wide variety of singers including Sir Harry Secombe, Sir Cliff Richard, Sir Bob Geldof, Kate Bush, Elaine Paige, Chris Rea and Lulu. In the classical field he has recorded solo trumpet “obligati” with Dame Kiri te Kanawa, Lynne Dawson, Sylvia McNair, Emma Kirkby, James Bowman, Bryn Terfel, Olaf Bar, Jeni Bern and Lesley Garrett.

Crispian is in great demand as a recitalist; he plays and introduces music by the great composers, using original instruments of the period. His repertoire is therefore of unusual quality, and acquaints audiences with the novel concept of “Musical Archaeology”.

During the 2006/7 season he toured Europe, the USA and the UK promoting recently released CDs and his authoritative new book on the trumpet published in the Yehudi Menuhin “Music Guides” series.

The CDs are:

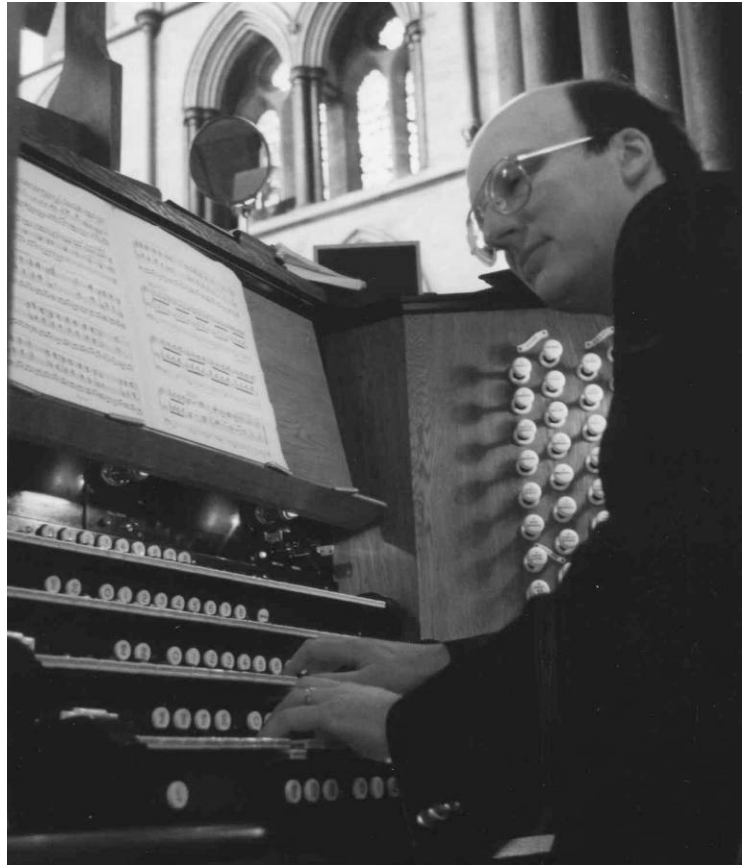
- (1) The English Trumpet (featuring Trumpets made in the 17th and 18th Centuries)
- (2) Trumpets Ancient and Modern (Herald Recordings –HAPCD 251)
- (3) Classical Trumpet Concertos by Hummel, Haydn, Leopold Mozart, Hertel and Michael Haydn. (Hyperion Records CDA 67266)
- (4) The Regent’s Bugle (featuring instruments & music of the early 19th Century)

Crispian Steele-Perkins will have a selection of CDs for sale in the foyer during the interval.



DAVID HALLS was born in 1963 and was taught the piano and cello from the age of four. Whilst a pupil at Harrogate Grammar School, he was Assistant Organist at St. Wilfrid's, Harrogate, studied the organ with Ronald Perrin at Ripon Cathedral and later with Thomas Trotter in London.

David won an Organ Scholarship to Worcester College, Oxford and graduated in 1984 with an Honours Degree in Music. He passed both the Associate and Fellowship Examinations of The Royal College of Organists in the same year, being awarded five prizes and the Silver Medal from the Worshipful Company of Musicians. He studied in Winchester for a post-graduate Certificate in Education and was Organ Scholar of Winchester Cathedral under the guidance of Martin Neary and James Lancelot.



In September 1985 he was appointed Assistant Organist of Salisbury Cathedral and Director of Music of Salisbury Cathedral School. In addition to his daily duties in the cathedral, he has toured France, Holland, Sweden and the USA with the cathedral choirs and has appeared as conductor, accompanist and soloist in many concerts and recordings. In demand as a recitalist, he has recorded two solo CDs on the Willis Organ in Salisbury Cathedral. He is also active as a composer and has choral works published in the UK and USA. In September 2005 David was appointed Director of Music of Salisbury Cathedral.

He is a member of the Salisbury Diocesan Choral Festival Group and regularly conducts the Diocesan Choir Festivals. David first guest conducted the Salisbury Orchestral Society in November 1994 and was appointed full time conductor in September 1995. He also conducts the Salisbury Musical Society.



SALISBURY SYMPHONY ORCHESTRA is a talented amateur orchestra based in the City of Salisbury. We promote two regular concerts a year in the City Hall (and occasionally Salisbury Cathedral), usually in March and November and also frequently perform jointly with the Salisbury Musical Society.

The Salisbury Symphony Orchestra's core repertoire are major works for full symphony orchestra from the Romantic era and 20th Century, although earlier works are often included in concert programmes. We are continually aspiring to the highest level of musical performance, led by our dynamic and popular conductor, David Halls.

The orchestra was founded as the Salisbury Orchestral Society on 16th October 1917 by Sir Walter Alcock, Organist of Salisbury Cathedral with Sir Edward Elgar as its first President. Originally comprising only string players, a number of joint concerts were held with the Salisbury Musical Society. In 1931, the string players decided to "go it alone", adding a small wind section a year later. In 1933, this was expanded to a full symphony orchestra, thanks to the work, amongst others, of Mr. C. P. Merry, father of Eileen, our Secretary for 50 years.

John Milne, Director of Music at Bishop Wordsworth's School, conducted the Society before and after the war until 1959 when Dr. Christopher Dearnley, Mr. Richard Lloyd, Dr. Richard Seal, and now Mr. David Halls — all Organists or Assistant Organists at the Cathedral — have successively been our conductors.

In 1963, our regular concert venue was changed from the Guildhall to the newly opened City Hall, and the orchestra expanded rapidly to its present membership of around about 75 players to which additional musicians are added as required for the works being performed.

On 3rd October 2003 the Orchestra voted to change its name from the Salisbury Orchestral Society to the Salisbury Symphony Orchestra as a better reflection of its true identity.

All members of the orchestra are accomplished amateur musicians, most from the Salisbury area, although some travel a considerable distance to play with us.

~ ***Patrons (up to time of printing)*** ~

Mr & Mrs D.S. Bament	Mrs J.M.E. Fletcher	Mrs G.M. Pattle
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Miss J.M. Brown	Mrs Margaret Hart	Lady Stewart
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Mr W.J. Collins	Mr J.B.D. Lovell	Dr & Mrs B.L. Waldman
Rev Prof & Mrs P. Curzen	Mr B. Makin	Mr & Mrs B.H.J. Webster
Mr & Mrs C.G. Daniels	Mrs O. Moody	Mr R. Wharton
Mr & Mrs J.A. Dickson	Mr B. Newman	

The Salisbury Symphony Orchestra would welcome new patrons. If you would like to support our work, please contact Mrs Polly Dickins (see back page for contact details)

Patrons receive the right to attend orchestral rehearsals and meetings.

~ Orchestra ~

1st Violins

Rosamund Bromley
(*leader*)
Mary Andrew
Alan Bett
Lyndy Bishop
Kirsty Brown
Colin Carnegie
Katrina Ellis
Marian Givens
Lizzie Lawson
Catherine Litherland
Jack Long
Lynn Menzies
Edward Rippier
Norman Savage
Nigel Wyatt

2nd Violins

Lyndy Bishop
Philippa Baldwin
Sarah Beard
Pat Corcoran
David Curzon
Andrew Fisher
Jane Fry
Janet Lehoucka
Gordon Lewis
Alisuin Pickvance
Sue Savage
John Shellabear
Rachel Stratton
Renee Tyers
Lindsay West

Violas

Martin Alford
Polly Dickins
Liz Flower
Brian Mould
Helen Picknett
Gillian Riley
Claire Rowntree
Melanie Strachan
Sue Wyatt

‘Cellos

Claire Makin
Jane Parsons
John Cann
Linsey Joint
Alison Larkham
Elizabeth Moore Bick
Susan Newby
Sally Reed
Helen Stamp

Double Basses

John Blake
Philip Baily
Clive Brown
Paul Gooderham
Adrain Osman

Flutes

Graham Daniels
Sharon Coates
Anne Newlin

Piccolo

Anne Newlin

Oboes

Sarah Cox
Ros Wiseman
Bob Montgomery

Clarinets

Elizabeth Poppleton
Amanda Creese

Bass Clarinet

Nigel Salmon

Bassoons

Helen Corlett
Alex Raws

Contra Bassoon

Graham Horner

Alto Saxophone

Joanna Hind

Horns

Jonathan Cox
Darrell Cox
Fiona Ross
Emily Markham
Ross Mallock
Patrick Jordan

Trumpets

Martin Ings
Judy Freeman
Marcus Adams

Trombones

Michael Lomas
Michèle Lomas
Robert Priestley

Tuba

Jonathan Hodgetts

Harp

Anneke Hodnett

Timpani

Graham Annetts

Celesta

Peter Grove

Percussion

Alexandra Andow
Florence Collyer-
Powell
James Gilbert
Peter Grove

The Orchestra appreciates the help and advice given by the Wiltshire Performing Arts Library in securing orchestral music from all parts of the country.

ROSAMUND BROMLEY was born on Jersey in the Channel Islands, but spent her childhood in Kent. She began violin lessons at 11 years of age – “I learned to please my father. He was a pianist and organist and wanted at least one of his children to accompany.”

Rosamund studied at the Royal Academy of Music. On leaving, she auditioned for the Bournemouth Symphony Orchestra and there began a long association, although she mainly played with the Bournemouth Sinfonietta. The work involved many foreign tours, recordings and seven years with Glyndebourne Touring Opera Company.

Rosamund was principle 2nd violin for English Touring Opera for several years and co-principle for the Scottish Ballet Company for ten years.

Rosamund has also played with the City of Birmingham Symphony Orchestra, BBC Northern Symphony Orchestra, the Northern Sinfonia and Covent Garden amongst others. She has taught at the Salisbury Cathedral School for over 16 years.

She is playing a violin by Benjamin Banks (1727-1795) on loan from Salisbury District Council. Banks was one of England’s outstanding violin-makers in the 18th century. He worked in Catherine Street, Salisbury and is buried in St Thomas’s churchyard, Salisbury.

Salisbury Symphony Orchestra

~ Forthcoming Concerts ~

formerly the Salisbury Orchestral Society

Saturday 20th November 2010 at 7:30pm – Salisbury City Hall

Dvorak – *Carnival Overture*

Strauss – *Oboe Concerto*

Andrew Knights – *oboe*

Berlioz – *Symphonie Fantastique*

Dvorak's joyful overture introduces one of Richard Strauss's last works, and the concert climaxes with the highly atmospheric symphony by Berlioz.

Saturday 2nd April 2011 at 7:30pm – Salisbury City Hall

Strauss – *Die Fledermaus Overture*

Mendelssohn – *Violin Concerto*

Brahms – *Symphony No. 1*

A charming Viennese overture precedes arguably the most beautiful violin concerto ever written. The concert ends stirringly with Brahms great symphony.

For the latest information on the orchestra, visit our website at:

www.SalisburySymphonyOrchestra.org.uk

Chairman: Ross Mallock; **Treasurer:** David Curzon;

Assistant Secretary: Fiona Ross; **Librarian:** Darrell Cox;

Publicity Officer: Jonathan Hodgetts (jonathan@SalisburySymphonyOrchestra.org.uk)

Contact – Secretary: Mrs Polly Dickins, Little Compton, Hindon Road, Tisbury, SP3 6QQ
(Tel: 01747 870226; email: polly@SalisburySymphonyOrchestra.org.uk)

David Halls – Conductor

~ Other Concerts ~

Get full details of concerts from **Music in Salisbury** - www.MusicinSalisbury.org

Saturday 27th March at 7:30pm – Salisbury Cathedral

Salisbury Musical Society conducted by David Halls

with the Chelsea Opera Group Orchestra and South Wilts Grammar School
A Cappella choir

Bach – Mass in B minor

Tickets £6-15 from Salisbury Playhouse (01722 320333)

The Orchestra is affiliated to Making Music, which represents and supports amateur vocal, instrumental and promoting societies throughout the UK.

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