

Vaughan Williams
1872-1958

Songs as the second movement. Its world premiere was given on July 4, 1923.

1: March - "Seventeen Come Sunday"

Seventeen Come Sunday opens after a four bar introduction with the principal melody - played by the woodwind. The melody is repeated, and the woodwind is joined by the violins. The phrasing is irregular - the melody lasts for thirteen bars. This melody is followed by Pretty Caroline as a quiet melody for solo clarinet, which is also repeated. A third tune, Dives and Lazarus then enters in the lower instruments. This third tune is notorious for having a gruelling 6/8 played by the upper woodwinds, against the straight 2/4 of the brasses. This third theme is repeated, then leads straight back to the second theme. Finally, the

first theme is repeated in a Da capo al Fine

2: Intermezzo - "My Bonny Boy"

My Bonny Boy opens with a solo for the oboe, which is repeated by the low-register instruments. Halfway through the movement, a Poco Allegro begins on Green Bushes, a typically English waltz, first sounded by a piccolo, E-flat clarinet, and oboe first in the minor context, then repeated in the major with the lower brass. The first melody is played again in fragmented form before the close of the movement. The appeal of this piece derives from its sheer simplicity.

3: March - "Folk Songs from Somerset"

Folk Songs from Somerset opens with a light introduction of four measures before the first melody, the folk song Blow Away the Morning Dew, played by the clarinet. This melody is then dovetailed around the orchestra before finishing with a fortissimo reprise. A second melody (High Germany) then takes over, being played by the lower register instruments, while the remainder takes over the on beat chordal structure. As this second melody dies away the original melody is heard once again with the tutti reprise. This then leads into the key change, time change (6/8) and the trio. The trio introduces a more delicate melody, Whistle, Daughter, Whistle, played by the woodwind with a light accompaniment. This continues until the time signature changes again, back to the original 2/4. Along with this time change a final heavy melody (John Barleycorn) enters in the lower instruments, trombones and double basses. This trio is then repeated in full before a DC is reached.

THE
Saturday
Morning
ORCHESTRA

Bulletin No 19 – May 2010

Chairman's Report

I have to start this bulletin with a big thank you to Patrick for organising a splendid weekend at Queen Anne's school. Those who managed to get there thoroughly enjoyed it, and I think we did reasonably well with the Sibelius.



For the rest of the term we enjoyed working on Brahms's 2nd symphony, and again I feel we did this justice at FALO. As we started this new term Tom asked for members' feelings about playing a complete work rather than performing only part of it and mixing in some other music.

There was general agreement that playing the whole work was something that most people preferred. However there were also one or two members who said they would prefer a mixture of music. At the meeting which followed the first rehearsal the committee agreed that in general we will follow Tom's lead and look to doing a complete work. However Tom recognises that sometimes it might be possible to have other pieces available for playing through during a term.

Raymond Jones – an appreciation

It was with sadness that I heard of the death of Raymond. For newer members of the orchestra his name may not be very familiar but for many people who have been in the orchestra for a long time he was well known. Raymond started SMO at Highdown School in 1971. It was originally known as the Reading Orchestral Workshop and it was run as a further education group which met on Saturday mornings. The orchestra started with only a handful of people but under Raymond's watchful eye it flourished and eventually moved to Beansheaf where the number of players continued to grow. Raymond ran the orchestra single handed for many years until a committee was formed to help him. He remained as conductor until the spring of 2004.



Raymond had a vision which, with the help of those who joined him, he realised. SMO's first and foremost ideal is to explore music for the benefit of its members. As the primary aim of the orchestra is not to play concerts it gives us the opportunity to play works which we might not otherwise consider.

Thank you Raymond for all you gave to SMO. I, for one, enjoyed playing for you when you were at the helm and am grateful for the legacy you left with SMO. You will be missed.

To left, an image of the celebrations at Ufton Court on 27th March 2004 to mark the retirement of Raymond.

Dates for your diary

Summer Term: Apr 17, 24,
May 8, 15, 22 Note: no rehearsal May 1 and 29
Jun 5, 12, 19 FALO

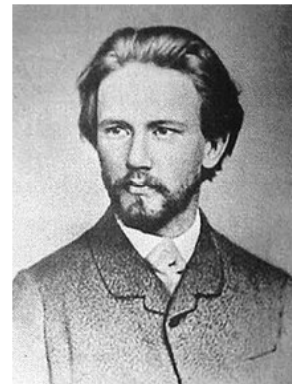
Summer BBQ/Garden Party will be held at Nancy and Mike's on Sunday June 20th. Details will be given later.

Autumn Term: Sep 11, 18, 25
Oct 2, 9, 16 Note: no rehearsal Oct 23 and 30
Nov 6, 13, 20, 27 Note: AGM Nov 6
Dec 4, 11 FALO

Programme notes for Summer Term

Tchaikovsky – Romeo and Juliet Overture

The first version of Romeo and Juliet contained an opening fugato and a confrontation of the two themes—exactly what an academically trained composer might be expected to produce. While Balakirev responded to the love theme by writing to Tchaikovsky, "I play it often, and I want very much to hug you for it", he also discarded many of the early drafts Tchaikovsky sent him and the piece was constantly in the mail between Moscow and St. Petersburg.



Tchaikovsky 1840
- 1893

Tchaikovsky accepted some, but not all, of Balakirev's criticisms, and completed the work, dedicating it to Balakirev. The first performance on March 16, 1870 was hindered by a sensational court case surrounding the conductor, Tchaikovsky's friend Nikolai Rubenstein, and a female student. The court had found against the eminent musician the previous day, and this incited a noisy demonstration in his favour when he appeared on the concert platform. This proved much more interesting to the audience than the new overture. The result was not encouraging as a premiere for Romeo and Juliet.

The initial failure induced Tchaikovsky to fully accept Balakirev's criticisms and rework the piece creating a second version. It also forced Tchaikovsky to reach beyond his musical training and rewrite much of the music into the form we know it today. This included the unacademic but dramatically brilliant choice of leaving the love theme out of the development section, saving its confrontation with the first theme (the conflict of the Capulets and Montagues) for the second half of the recapitulation. In the exposition, the love theme remains shielded from the violence of the first theme. In the recapitulation the first theme strongly influences the love theme and ultimately destroys it. By following this pattern, Tchaikovsky shifts the true musical conflict from the development section to the recapitulation, where it climaxes in dramatic catastrophe.

The second version was premiered in St. Petersburg on 17 February 1872. In 1880, ten years after his first reworking of the piece, Tchaikovsky rewrote the ending and gave the piece the subtitle "Overture-Fantasia". It was completed by 10 September 1880, but did not receive its premiere until 1 May 1886. This third and final version is the one that is now in the repertoire. The earlier versions are performed occasionally as historical curiosities.

Vaughan Williams – English Folk Song Suite

Written in 1923, the English Folk Song Suite is one of Vaughan Williams most famous works for military band. In 1924, the piece was arranged for full orchestra and brass band by Vaughan Williams' student Gordon Jacob. The suite consists of three movements: March, Intermezzo and another March, all of which are subtitled with English folk song names. The first march is based upon Seventeen Come Sunday, the Intermezzo upon My Bonny Boy and the final movement on Folk Songs from Somerset.

The suite was originally composed as a four-movement suite, including Sea