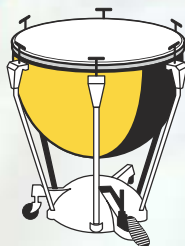


SOIRÉES MUSICALES

Autumn 2012 ~ Edition 46

The Other Diamond Jubilee



*The Magazine of the BBC
Concert Orchestra's Supporters Club*

President: Richard Baker OBE

Vice Presidents:

Nigel Blomiley, Cynthia Fleming & Martin Loveday

Editor / Chairman: Brian Crouch
57A Chilvers Bank, Baldock Herts. SG7 6HT
Tel : 01462 892 670

Other Ed and Photos: Jenny Thomas

Treasurer: James McLauchlan

Accounts: Jenny Thomas

Minute Secretary: James Connelly

Membership Secretary: Jenny Thomas

Tours & Visits: Douglas French.

Website: Stephen Greenhalgh

Constitution: Jan Mentha

Orchestra Representative: Marcus Broome

Soirées Musicales is the Magazine of the BBC Concert Orchestra's Supporters Club, which is an independent body set up in 1983 for the purpose of promoting and supporting the Members of the BBC Concert Orchestra. We are not affiliated to the BBC, neither do we receive any financial support from them.

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The views expressed by the contributors to this Magazine are not necessarily the views of the Chairman, the Orchestra or the BBC.

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ED LINES

THE BBC CONCERT ORCHESTRA 1952-2012



So now the Orchestra is 60 years old. They don't look it do they? There have been many programmes and press cuttings praising their ability and versatility, and rightly so.

It does leave me wondering why an Orchestra as superb as this is only used once a week by Radio2. I can well remember programmes such as “BBC Concert Orchestra Showcase”, “Gala Concert Hall” and “Saturday Gala” all of which featured the BBC Concert Orchestra.

I suppose it all boils down to money but I'm sure that you – like me can think of several ways the BBC could cut their outgoings – but I hadn't better go down that road.

©BAC

CHANGES IN THE ORCHESTRA & OTHER NEWS

A RETIREMENT!

Richard Watson, the longest serving member of the Orchestra. Richard was officially a Double Bass player, but also doubled up on guitar and musical saw.

A WEDDING!!

Congratulations to Lucy Hartley of the 1st violins who celebrated her wedding to Martin Ward on 14th April at Westoning Church in Bedfordshire and their reception was at the Bedford Swan Hotel.

Music was provided in the ceremony by John Crossman (Gabriel's Oboe), Chereene Allen and Marcus Broom (Bach's Double Violin Concerto, slow mvt) and Dave Mcallum (Charpentier's Prelude to Te Deum). In the evening they had a fabulous singer, Louise Marshall and her jazz band.

It was a great day and the weather held out thankfully!!







***The Orchestra now has a Facebook page.
Visit: www.facebook.com/bbcconcertorchestra***

POSTBAG

A selection of letters received.

Dear Brian & Jenny

Thank you for the brilliant Soirées Musicales, spring edition, indeed every time it appears to get better and better.

I like the wide coverage of the articles and wonderful photos, but I was left completely exhausted after reading about Daniel Mullin's challenges. Friday 9th March was my first time to hear the BBCCO playing at Watford Colosseum. What a great venue with sparkling acoustics. The Concert Orchestra was as usual in top form, and gave us a wonderful evening of Viennese music.

I must pay tribute to the person and soprano voice of Rebecca Bottone. She is in my opinion one of the finest sopranos to appreciate in this country I heard her singing Gounods "Ave Maria" on Songs of Praise at St Paul's Bedford in February 2011 in honour of the Italian community living there.

Here's to the next 60 Years!!

Best wishes

Ken Smith

Redbourn

To Jenny

I regret to cancel my subscription to BBC Concert Supporters Club I am now 91 years old and not able to go out to concerts. I have been a member for 26 years and have enjoyed the shows - but getting old is not easy.

Wishing the Club, you, and members all the very best.

With many thanks.

A (Molly) Moloney

Mill Hill.

Bless her, one of our original and very keen members.

Dear Jenny,

I am very pleased to be renewing my subscription to the BBC CO Club. I think it is very little to pay for the benefits that members receive. I am so glad that Brian reminded me to listen to last Friday's concert. It was very enjoyable. But what a lovely concert it was on May 25th from St David's Hall - memories of the good old days of Outside Broadcasts. My late husband & I travelled several times to BBC CO concerts at St David's Hall. On one occasion the only seats we could book were in the choir stalls. As there was very little leg room, Richard was suffering with the most terrible cramp during the last piece of the first half - the Adagio from "Spartacus". Luckily a steward found us some comfortable seats for the second half!!

Very sadly Richard died this February, but I have so many happy memories of all the concerts that we attended nation-wide.

It is also so good being in touch with all the orchestra's concerts & news of its members present & past, through the membership of the Club

Best wishes to you and Brian

Madeleine Burmingham

Stroud Glos

(So sorry to hear of your loss Madeleine, please accept our condolences)

Dear Brian & Jenny

Congratulations on the super edition of Soirées Musicales celebrating the Diamond Jubilee of the BBC CO.

I have read it from cover to cover whilst as a patient in Watford General Hospital! I was struck without warning in March by a severe bout of pneumonia that sent me to the ITU to try to stabilise the situation. It is an incident that I do not want to ever repeat again!

Fortunately I survived I was kept alive by oxygen being pumped into me at the rate of 160 litres/minute for 38 hours!

Still I am still here, but my participation in Club activities will be limited for a few weeks if not months, whilst I fully recover.

Best wishes to you both

Alan Cockram

Poor old Alan, well on the way to recovery now and we hope to see you back in circulation soon

Dear Jenny & Brian

Only too pleased to renew our membership of the Concert Orchestra's Supporters Club.

Thank you both for all the hours of work you must put in behind the scenes to keep everything running smoothly.

Best wishes

Joan Harper

Chadwell Heath

*(Thanks Joan, we enjoy it but it's nice to know we are appreciated...
Other Ed)*

Dear Brian and Jenny

Thank you so much for sending me Soirées Musicales (Spring edition) – its such an interesting magazine, particularly for me. I can no longer travel to London, although I am able to get about locally on my prosthetic leg and little car. I miss the programmes at the Mermaid, but of course I can hear them on the radio.

I enclose my subscription which will hopefully contribute towards the cost of the magazine

Yours sincerely

Margaret Heppenstall

Alton Hampshire.

Always pleased to hear from members we no longer see, but who like to keep in touch with the Club and Orchestra.

*Here's one to make you smile, letter dated 25th May.
The envelope addressed clearly and correctly to the
Baldock PO Box address.*

Dear Jenny & Brian.

*I originally posted the enclosed to you on the 30th
March. Today it came back from the post office in
Belfast. It looks as if it got wet! So sorry for the delay
better late than never!.*

Pat & Reg Scott

Lewisham.

Dear Brian & Jenny

I was so glad that we were able to go to FNIMN on 16th March. We always enjoy these concerts but that was really special and we are looking forward to hearing it again on 27th July. It was lovely to see Stuart Hall (he enjoyed it!), The Three Tenors and the pianist.

We were hoping to attend the AGM at Finchley, on 24th March, but unfortunately it coincided with a long standing holiday arrangement, our apologies.

We were so pleased to meet you on Friday Brian and look forward to an opportunity to talk to Jenny at some time.

Yours sincerely

Bob & Angela Hills

Wilmington

PS Nice to have Blackfriars station open again!

Sometimes it is good to have a repeat of a FNIMN, but there have been rather TOO many of late!

THANK YOU

To our correspondents, we love to hear from you,
keep the letters coming!



HAVE YOU VISITED OUR WEBSITE YET?

<http://www.cosc.co.uk>

PLEASE DO VISIT & CONTRIBUTE TO IT.

RICHARD WATSON REFLECTS ON HIS CAREER WITH THE BBC CO



38 Years and 17 days! That's how long I spent in the Concert Orchestra and it seems to have just flown past. I first came across the orchestra in about 1968 doing a Friday Night and thought it was a wonderful programme and the orchestra was one I wanted to play in, never thinking I would.

The first part of my career was spent in the Welsh Guards Band and it was there that I really got to experience all types of music and particularly light music which was just part of my growing up. I think my first broadcast was in 1966 at the old Farringdon Street studios and was a morning edition of Music While You Work. No rehearsal, just turn up, quick sound check at 10.45 and do the broadcast live at 11.00, Having just left the Royal Military School of Music at Kneller Hall this was the first time I had actually played in the Welsh Guards Band itself and it was, as you can imagine, a baptism of fire but very good training for the way the BBC Concert Orchestra worked when I joined.

My record collection in the late 60's and early 70's included a lot of light music including the works of Bob Farnon and Stanley Black so you can imagine the pleasure it gave me when I came to play those works with the great men themselves and to become friends with both of them. Bob Docker and Gordon Langford were also great favourites of mine and Bob's death at a too early age was a real loss. I am still in touch with Gordon who remains the same lovely character as ever but unfortunately his mobility is a bit restricted now. I have wonderful memories of playing with both of them.

What I loved about joining the Concert Orchestra was the amount and variety of music we played and the great fun we had doing it. Lots of good tunes were played to audiences with smiles on their faces, well, most of them anyway. The weekends away to places such as Bexhill, the Channel Islands and the North East of England were great fun and I think the

audience there were always pleased to hear live the orchestra and artists they knew so well from the radio.

The BBC strike in 1980 was a big event for us all and we were so encouraged by the tremendous support there was for the BBC Orchestras and of course it was shortly after that the Concert Orchestra Club was born. I think things began to take a turn for the worse when “needletime” was removed in 1988 thus giving the corporation the chance to play many more commercial recordings which, I think, often lack the spontaneity of the recordings made for broadcasting in those days. Shortly after that Classic FM was born and I know many Radio 2 listeners defected as the BBC began to see popular orchestral music as less of a priority. The recent retrospective of Friday Nights on Radio 2 has reminded us all of what tremendous programmes have been made over the years and great performances that still sound fresh today.

Not everything was getting worse in those days of course, as 1988 was the year of Aladdin and the Magic Trumpet at the school hall up the road from the Hippodrome. I don't know who had more fun, the orchestra or the audience, but as next year will be the 25th Anniversary I think we must find a way to mark that remarkable event.

When I joined the orchestra in 1974 (remember the three day week and all that?) the orchestra had only been at the Hippodrome for two years and were still moaning that the Camden Theatre was better. What would we all give for either of those venues now? One of the most underrated conductors in the world was Ashley Lawrence, the Principal Conductor. His work rate was second to none as Principal Conductor of the Concert Orchestra, the Royal Ballet and the Paris Ballet all at the same time. He often conducted a 10.00am recording of Melodies for You having just arrived from Paris and then straight off to Covent Garden to conduct the evening performance there. He was the most delightful person to work with, possessing a quiet sense of humour and an unerring feel for music.

I remember the Radio 2 concerts at the Royal Festival Hall with great affection and particularly the Festival of Light Music, played to packed houses and received always with such enthusiasm. Recording all the Gilbert & Sullivan operas for Radio 2 with Sir Charles Mackerras conducting most of them and the cast made up of some of the great British

singers of the time was a real experience.

The series of concerts celebrating the Orchestra's 40th anniversary was a staggering 27 concerts in 24 different venues, 14 different presenters including Ken Bruce (with hair!) and the legendary Robin Boyle and 13 different conductors over the summer of 1992. All were broadcast and looking back over the programmes I am sure those pieces, approximately 300, are enjoyed just as much today as then, its just a bit harder to find them on your radio.

They say life begins at 40 and the part that did begin to blossom was more TV coverage and shows like Showstoppers with Gary Wilmot, a great Concert Orchestra artist if ever there was one, and Maestro with celebrities trying their hand at conducting put the orchestra on prime time television. The Electric Proms was an interesting high profile event and it is a shame it has gone, but Proms in the Park carries on. I think in later years the Orchestra should have been renamed the BBC Epic Orchestra as one extravaganza followed another.

I will certainly remember the BBCTV tribute for the Queen's 40th Anniversary at Earls Court. We were on a stage built to the same dimension as the Fairfield Hall stage and it was capable of about 20mph from one end of Earls Court to the other. The show was produced by Major Parker of Royal Tournament fame and it was like a cross between that and the Royal Variety show. The live broadcast nearly came to an early end however as the stage retreated from its forward position after the orchestra had played the National Anthem to allow the Kings Troop of the Royal Artillery to fire a salute. There was a bit of bumping as we went along and the stage came to a halt some 100 yards short of its intended destination and far too close to the guns for comfort. There followed a lot of swearing and general panic from underneath the stage where it transpired that the wheels had run over a cable. Eventually, rather like a delayed British Rail train, the stage rumbled on its way leaving the centre of the arena, where a lot of the show was to take place, including a Harrier Jump jet descending from the ceiling, thankfully clear. So you can see, not everything has run smoothly through my BBC career.

It is a difficult time in the BBC at the present and I hope it and the Orchestra comes through intact, because at its best, it is the best in the world. Your

support for the Orchestra and the BBC is invaluable and all strength to your efforts. It certainly was a good time for me to leave as playing does not get any easier as you get older and many of the things I particularly enjoyed playing don't get performed so much and a lot of the things that I don't enjoy do. Having said that, I have some most wonderful memories of performances, fellow musicians, musical heroes (who would have thought the great George Shearing would have become a friend), technical staff and some wonderful audiences that made it all worthwhile. I'm looking forward to still doing a bit of playing, writing and recording some of my own music, improving my golf and hopefully taking some really good pictures of birds. So come rain or come shine I shall be busy and occasionally happily reminiscing.

© 2012 Richard Watson

**ON BEHALF OF ALL CLUB MEMBERS WE
WISH RICHARD A LONG & HAPPY
RETIREMENT AND HOPE TO SEE
HIM SOMETIME SOON**



Tour of Lords Cricket Ground

Doug French, our Trips & Tours specialist, is hoping to arrange one or two tours of this famous establishment in the near future. Tours are limited to 20, last approximately 1½ hours, and the anticipated cost will be £10 a head. If you would like to be added to the waiting list, please contact Brian (as above) as soon as possible.

DIAMOND JUBILEE CONCERT

By Royal Appointment

by Alex Walden I never cease to be amazed by the musicians we have in the Concert Orchestra. As Orchestra Manager there have been many moments where the pride I have in being part of this ensemble grows to new extremes. Most will measure an orchestra on their artistic achievements but when you're 'on the inside' there's so much more to it. The flexibility, durability and sheer determination to get stuck in from every single staff member (musician or management), ensures that the show goes on. This makes the Concert Orchestra a special place to work. The week of the Jubilee concert is a perfect example of what we do. The Jubilee was a once in a lifetime experience as you'll read later but what encapsulates the Concert Orchestra so well is that week we also played a stunning concert of English music live on Radio 3, in a beautiful part of Oxfordshire – Dorchester Abbey. Our versatility is nothing new but (and maybe I'm biased) we played so beautifully it was spell binding. It's even more remarkable that this performance was wedged in-between the 6 day commitment we had for the Jubilee celebration.

So what goes into making our contribution to this important British celebration such a success? We spent three days in a huge rehearsal space near Hanger Lane in West London. The stage was marked out onto the floor with coloured tape and we soon discovered that even with the huge platform that was to be built, we were squeezed into a space that simply wasn't big enough. Brian Grogan, our Production Manager, fought tirelessly for every inch but with an event so massive there are many people to persuade. Cameras need room to move, performers need space to walk on, some of the bigger name acts insisted on bringing in their own gear (drum kits etc) and all of this needed room to be stored.

Anyway, off we went. There was an air of excitement as we rehearsed with Kylie, Robbie Williams, Alfie Boe and others. Lack of space was becoming such an issue for us that I was having to consider sending some people home. As everyone was so keen to be part of this event, musicians huddled in together and still managed to play in what I'm sure was compromised circumstances. However, as is so often the case, the Orchestra made the best

of it. These events are unusual for us - as an orchestra we were one smaller part of a large production when we are normally the centrepiece. So we had a lot of waiting around during our three off-site rehearsal days – and playing the same piece of music many times. This was not for our benefit. It was so the director could decide what camera shots he scripted, for the sound crew to get used to the balance, for the Lighting Director to plot his lights and for the stage management to plan and solve the myriad of logistical problems.

Once our three days in Hanger Lane were over we went off to do our Radio 3 concert in a church in Oxfordshire. Brian, Mike and Scott then had to travel overnight to the Palace afterwards to unload the instruments, check they were safe and secure and check all of the orchestra staging. They did this in the early hours of the morning. Somehow they still managed to be there when we all arrived the next day for rehearsals. When our schedule is demanding it's those guys who keep us functioning, often sacrificing their own sleep.

So we then arrived for our first rehearsal on-site. The production and artist compound was huge. We were given nice dressing rooms and a comfortable green room to relax in. The stage was built over the Victoria Memorial, just in front of Buckingham Palace. It looked fantastic from a distance (and on the telly). It was shaped like a crown and looked the part.

However, once we got up there we realised we had next to no protection from the elements and after a while it was really quite chilly. So we started our rehearsals with the constant fear that it might rain and that instruments and players might get wet. We also realised that we were set just in front of the Royal Box. This meant that during the final concert we weren't allowed to leave the stage during the 3.5 hour performance as they didn't want empty seats in front of Her Majesty.

The second day was very tough. Everyone remembers the weather that day as the Royal Flotilla on the Thames had been so wet. We had to cover all of the seats and microphones in bin bags to try and keep them dry.

I told the players to congregate at the dressing rooms so we could sit tight and wait for the weather to ease. Once it did we shot up to the stage and rehearsed some more of the acts. However after 2 hours, and when Dame Shirley Bassey had finished, I asked the producer if we could stop. The players were freezing. They were wrapped up – some in winter coats, some in blankets. Scarves and gloves were clearly visible across the Orchestra. We decided that we would stop and the players had a three hour break to go and get some food, defrost and warm up. Luckily we had rehearsed Kylie Minogue previously and she could do without us for that run through. We got to 7pm and the rain started to come down. Again, we congregated in our Green Room and awaited news. We had a three hour rehearsal with Renee Fleming, Alfie Boe and Grace Jones. It got to 7.30pm and I suggested to the producer, as the rain had stopped we should have an intensive 30 minutes trying to get as much played as possible and then stop. There was a feeling that after seeing musicians on the Thames carrying on in the severest of circumstances that we shouldn't admit defeat just yet. This is one of the most bizarre situations I have encountered professionally and the musicians were fantastic – I will never forget it. We sat down and started to play. The rain started to come down again and we had cellos and basses starting to get wet. The whole management team stood alongside the orchestra with umbrellas and acoustic screens. I remember standing over the celli with one umbrella protecting Ben Hughes and the other over Matthew Lee whilst Renee Fleming sung Somewhere, with Alfie Boe, next to our Principal Conductor Keith Lockhart, facing the musicians. I bet she will never forget the amazing and unrelenting spirit of the Concert Orchestra. I'm sure she felt it surreal too. Anyway, we got everything done and we called it a night.

The threat of the weather still hung over us on the day of the concert. We did our final rehearsals even though occasional rain did still get in the way, not to mention having to stop for the changing of the guard. The Palace was not going to be thrown from its routine just because we were there. We finished and prepared for the concert. The audience was let in and pretty soon The Mall was full of people right up to Admiralty Arch. The sight was truly incredible. Just before the concert started a beautiful rainbow filled the sky. We took our places and the feeling of anticipation was tremendous. The Army musicians took to the stage and the concert started with full ceremony as Robbie Williams kicked us off.

We then went onto play with Cliff Richard, Kylie Minogue, Gary Barlow, Alfie Boe, Renee Fleming, Madness, Grace Jones, Will.i.am, Annie Lennox, Shirley Bassey, JLS, Jessie J, Andrew Lloyd Webber and Lang Lang. Due to artist availability and schedules we weren't able to rehearse (and therefore perform) with Tom Jones, Elton John, Stevie Wonder and Paul McCartney. As I've often said we like a good tune and groove in the Concert Orchestra and to play alongside such international superstars was special. Even if we weren't accompanying we had the best seats to watch. There were some wonderful TV shots of the CO players clapping and dancing along to Stevie Wonder.

We finished the concert with our National Anthem in front of Her Majesty on the stage. We've probably never played this in such significant circumstances. Keith Lockhart was then invited to meet the Queen alongside all of the soloists. Finally the management team, Leader - Cynthia, Keith and the Players Committee were invited to a reception in the Palace alongside all of the main performers. Members met many of the performers and Princes Andrew and William. Special prizes should go to our Leader Cynthia, and Chair of the Players Committee, Sarah, for flying the CO flag with so many VIPs. When it was discussed how much the orchestra like a good groove Prince William replied that he wasn't sure he could say the same for the Royal Box! Though I distinctly saw many younger members of the Royal Family bopping away and waving their flags.

What other orchestra could have fulfilled that role? Rhapsody in Blue, Somewhere, O Sole Mio, Let Me Entertain You, Mack the Knife – you hum it, we'll play it!

© 2012 Alex Walden

Orchestra Manager

Photos © 2012 Robin Del Mar.

Viola Section

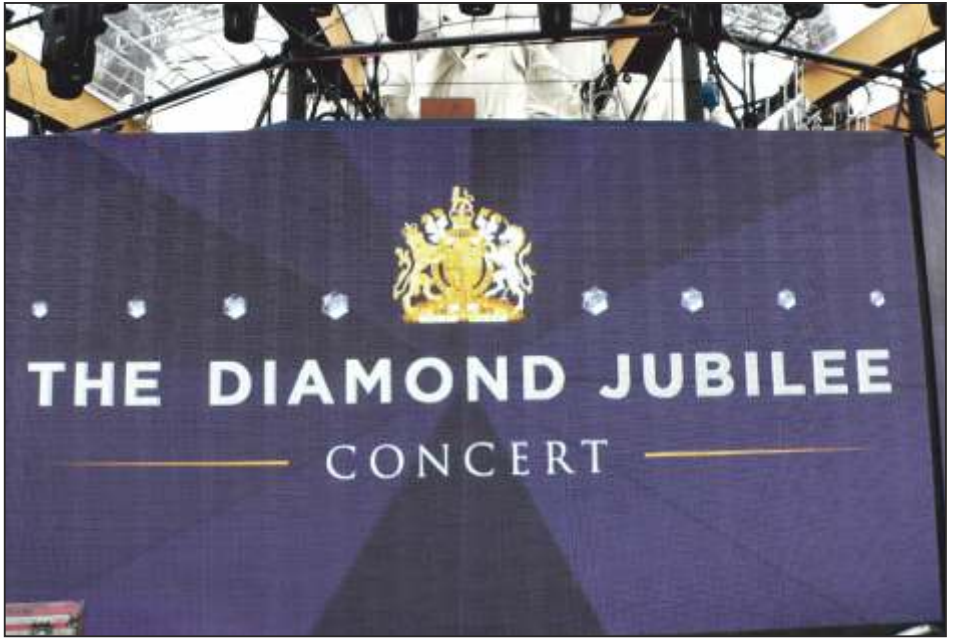
And a great time was had by all! Our grateful thanks to Alex and Robin for allowing us “backstage” at this memorable event.



The Stage On Concert Day



Three Days Of Cramped Rehearsals At Hanger Lane



Backdrop Screen On Stage



First Day Of Rehearsals On Stage



First Day Of Rehearsal On Stage



Covering Up On Awful Second Day Rehearsal



Concert Day Rehearsal



Rainbow Over Mall At Start Of Concert



Rain Stops Play - Covers On



Alex Protects Cellos From Rain



Horns On Concert Day



Last Minute Rehearsal With Keith



Buckingham Palace At The End Of The Concert

THE ANNUAL GENERAL MEETING IN BRIEF

The Club's 30th Annual General Meeting was held on Saturday March 24th at Finchley Methodist Church commencing at 7pm

Chairman Brian welcomed the 68 members, 2 guests and 1 guide dog in attendance, Apologies had been received from a further 19.

Minutes of the 29th AGM, which had been circulated were agreed as correct and signed.

Committee members were re-elected as follows

Chairman: Brian Crouch, Treasurer: James McLauchlan, Minutes Secretary: James Connelly, Membership, Accounts and Soirees: Jenny Thomas, Constitution: Jan Mentha, Trips & Visits: Douglas French Webmaster: Stephen Greenhalgh and Orchestra's representative: Marcus Broome.

CHAIRMAN'S REPORT

Brian said the year had been troubled by an insufficient ticket allocation, closure of Blackfriars, and later 8pm start time of concerts. Although Blackfriars had now reopened, members would still experience travelling difficulties with the later finish. He would continue to press for more tickets. Members were reminded to ensure envelopes for tickets were of a reasonable size with a 1st Class stamp.

MEMBERSHIP REPORT

Jenny said that 82 single and 186 joint members had paid during the Club's financial year (1st Jan - 31st Dec) a total of 454, which was an overall reduction of 157 on last year but not as many as previous years. Losses were attributed to death, removal or age and health preventing attendance at concerts and Club events. The Club had welcomed 26 new members. Now that Blackfriars station had reopened it was hoped to attract back members from Kent & Surrey who had experienced travel problems during its extended closure. Club activities arranged for members had been well attended and Jenny proposed a vote of thanks to Doug French for arranging these. Members were reminded to notify changes in contact details. Subscription rates would not be increased. The Club's computer was now 8 years old and malfunctioning. As it was essential for Club use it would need to be replaced

TREASURER'S REPORT

Jim reported the Club Account stood at £17,226.63 on 31.12.2011 a deficiency of £1,310.52 expenditure over income, the major expense being the printing of the Club Magazine.

WEBMASTER'S REPORT

Stephen again appealed for contributions from the membership, particularly memories of Golders Green Hippodrome days. There had been little development on the site due to domestic pressures however he still wished to set up a family page.

ORCHESTRAL REPORT

Marcus thanked members for their continuing support which was greatly appreciated by the Orchestra. He suggested interviews with key Orchestra members might be arranged for the website.

The newly refurbished Watford Colosseum now provided a base for the Orchestra's admin team as well as practice rooms. Some FNIMN would come from there but might be chargeable. The BBC had announced no increase in budget for 5 years a potential reduction of 20% for the period. Recordings and television work provided essential income. The Orchestra was looking forward to the Proms season and a production of Yeoman Of The Guard. A trip to Austria with a performance in Haydn Hall was planned.

Chairman Brian thanked Marcus for his continued support of the Club, serving on the Committee, arranging Club evenings and indeed the evenings Guest speaker,

There being no other business the meeting closed at 19.40

After the refreshment Interval the Guest of the evening – The Orchestra's Principal Guest Conductor Johannes Wildner was introduced by Marcus.

Johannes began by thanking the Club for inviting him. His Father started his violin tuition at an early age and his career had progressed from Violinist in the Vienna Philharmonic to Music Director of the Westphalia Philharmonic, then to First Permanent Conductor at Leipzig Opera followed by Chief Conductor of the Prague State Opera before being appointed by the BBC.

He considered live music to be very important and although live Orchestras are expensive they are essential for the enjoyment of music. No two performances are the same which is how it should be. It takes about 50 years for an Orchestra to attain their full potential.

Johannes is currently undertaking development work with many different orchestras in China, It was exciting introducing the masses to Beethoven! He applauded the BBC for bringing classical music to all. He would like to see concerts on the London Underground to expose commuters to live orchestras playing wonderful music.

Johannes Wildner

commuters to live orchestras playing wonderful music.

His view is that audiences must grow and develop with the orchestra and he aims to promote this during his time with the CO. His plans include a production of the “Merry Widow” and light Italian Opera music.



AGM - Marcus, Brian, Jenny & Johannes

Johannes and Marcus were presented with suitable tokens of appreciation and thanked by Chairman Brian for taking time out of their busy schedules to address the members.

CLUB OUTINGS

An afternoon at the Royal Albert Hall.

On the Thursday the 29th March twenty members of the BBC Concert Orchestra's Supporters Club were fortunate to be given a guided tour of this wonderful building. The date was in fact the anniversary of the opening in 1871 by Queen Victoria, 141 years ago to the day.

Our guide, Richard, led us around the corridors to view the pictures that hang on the walls to show a diverse selection of talented people that have used the RAH for concerts, charity events, tennis tournaments and boxing to name but a few. On the day of our visit the Hall was, in fact, being set up for a concert that evening by Sir Paul McCartney in aid of a

The Party

cancer charity and because of this we were unable to see behind the stage. This did not detract from our overall enjoyment.

Our next point of interest was upstairs to the boxes, known as loggias, to view the vast auditorium and the stage. We were able to sit next to the royal box and be advised by Richard of the protocol that takes place when royalty were present. (For instance no dancing is allowed in the box!) It was also interesting to learn that a large amount of the boxes in the Hall are owned by "Members of the Corporation", an organisation that was founded to raise some of the capital for the construction of the original building. At that time one could buy a seat in the auditorium for £100 on a 999 year lease. We are told these are now valued in the tens of thousands. The Queen, of course, has her own box that was originally provided for Queen Victoria and all future monarchs, their families and friends.

Other interesting facts are that the organ has 9,999 pipes; there are 12 staircases, some going nowhere and 85 upturned mushroom shapes hanging from the domed roof which has improved the acoustics from poor to excellent. The latter has meant that the Hall is now suitable for all forms of entertainment and musical events.

In conclusion the Royal Albert Hall is now regarded as one of the best entertainment venues in the world. At the end of the tour we enjoyed refreshments of tea or coffee and Danish pastries. A good time was had by all.

© 2012 Sylvia and Ken Sear

ALMOST A ROYAL VIEW

As we sat in the box in the Royal Albert Hall, memories came back to us from the past, my wife as a 5 year old with her bucket & spade performing in the arena at a Girl's Brigade event, myself at the organ centenary concert when the interval organist turned round to reveal the face of Sir Jimmy Saville.

We were part of the party from the Supporters Club who were in the middle of the excellent conducted tour of the Royal Albert Hall and were seated in the Box next to the Queen's Box and hence were seeing almost what the Queen sees when she makes a visit.

Today's rehearsal was for the Sir Paul McCartney concert in the evening and as the band started warming up we realised the amplified volume was going to be somewhat higher than the usual BBC Concert Orchestra's double forte, so we retired across the passage to the Royal Retiring Room (as one does) where the ladies were provided with soft seats & the gentlemen with somewhat harder seats (as in the Queen's Box apparently – poor Prince Philip!)

During the tour, our excellent guide regaled us with fascinating facts as we gradually made our way up through the various levels.

The Halls origins lie in the huge success of the great Exhibition of 1851, which attracted over 6,000,000 visitors and showed a profit equivalent to

£12,000,000 today. The public appetite for culture and world achievement created by the Exhibition (which was dismantled and moved to Crystal Palace) led Prince Albert and Henry Cole to buy the adjacent Gore Estate so that a complex of public buildings devoted to arts and science could be built, including a Central Hall.

Unfortunately as a result of the tragic early death of Prince Albert, Queen Victoria requested that the money should be channelled towards a memorial to her husband, now the Albert Memorial. However Cole insisted the work on the Hall should continue, and used the design of Roman amphitheatres of Nimes and Arles in Southern France as inspiration, and charged Royal Engineer Francis Fowke with its construction. Before construction began Cole sold over 1000 seats in advance for £100 each on a 999 year lease. Today there are some 1,275 privately owned seats all still on their original lease,

When Queen Victoria laid the foundation stone in 1867 she changed the name without warning to “The Royal Albert Hall of Arts and Sciences” in honour of her late husband. Only 4 years later the Hall was opened by the Prince of Wales, Queen Victoria being too overcome by grief to deliver the opening address.

Modifications to the structure of the Hall include 85 fibreglass mushrooms suspended from the ceiling in 1969 to absorb the famous echo (a similar arrangement is used in the Sydney Opera House) and more recently a 4 storey underground service area built under the south steps with room for 3 articulated trucks to simultaneously load/unload show equipment at any time.

The Hall has a maximum capacity of 5,900 e.g. when used for the Last Night of The Proms, with 1,400 standing and amazingly can be evacuated in 10 minutes,

Its versatility is shown by the use of the Arena as a seated area for concerts, adaptations for indoor tennis, flooding to create a water garden for Madam Butterfly and laid out with chairs and tables for a reception with dinner.

As for actual “firsts”, Verdi conducted a full rehearsal of his Requiem Mass in 1875, Wagner conducted the Wagner Festival in 1877, Rachmaninov played some of his compositions in 1914 and in 1929 a 13year old Yehudi Menuhin made his first appearance conducted by Sir Edward Elgar.

The Henry Wood Promenade Concerts were moved here in 1941 when the Queen’s Hall was destroyed during the blitz.

As all good tours should, after being fed all this information, we retired to the café for tea / coffee and pastries.

David Crouch

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Our thanks are extended for these two excellent contributions, though some members thought Jenny was joking when she said to pay attention as there would be a test at the end!! Yes it was a good tour, the superb acoustic was certainly demonstrated by the band on stage - we could hear them just as well in the Gallery as in the Lobby! Thank you Doug for arranging another very successful tour for members.



AFTERNOON OUT

The first Afternoon Out was held on Monday 16th April when 31 members assembled at the Broadway Hotel Letchworth for the delicious Carvery Lunch. As the Ballroom was hosting a conference, we were allocated a quiet section of the main dining room, seated at a variety of tables in both shape and size. The only drawback was a rather long queue as we mingled with the conference folk and other diners all waiting to be served, but everyone agreed it was well worth waiting for!

The balloon decked car cavalcade to Hitchin attracted the usual bemused looks from the locals and a honk from a passing bus!

The concert at Benslow featured Susan Clark, the pianist daughter of members Pat & Eric, who were both present. Members may remember Susan gave a recital for us at Finchley a while back, and it was good to hear her again. Her programme of Debussy, Fauré, Ravel, Poulenc and Camille Saint-Saëns, interspersed with interesting snippets of information given by Susan, enchanted the capacity audience. The afternoon rounded off with home made scones and chocolate cup cakes. Yet another successful day.

Susan Clark

**Our next Afternoon Out will be on
MONDAY 10th SEPTEMBER - See you there!**

**CHRISTMAS IS COMING!
FOR DETAILS OF THE CONCERT ORCHESTRA'S
TWO EXCITING CHRISTMAS
PERFORMANCES SEE BACK PAGE**

Brian was asked to address an informal house group, gathering at the home of Brian & Sheila Sieff in Ilford

Dear Jenny and Brian.

I am so sorry I couldn't make it on Thursday 12 April, Brian (Sieff) gave me quite a graphic picture of what happened and I was able to correlate this with listening to the programme on Friday evening. It really was most enjoyable, Brian also supplied the anecdotes etc, by Ken Bruce, and the orchestra. One piece in particular took me back to when I was 15, the overture to "Annie Get your Gun". I was working in Woolworths on a Saturday afternoon, right opposite the Savoy Cinema which was showing the film. I had already sat through the film three times (you could stay in the cinema all days in those days), but when I came out of work that particular day my parents were in the front of the queue and I joined them. They sat through one show and I stayed for another three. Six times - I think. I really enjoyed the show Betty Hutton particularly.

I said I would write a little piece to go in the magazine on our wonderful Saturday evening so here goes:

Thank you so much for coming to talk to our group about our wonderful BBC Concert Orchestra. You made the subject interesting and entertaining and really gave the group an insight into the Orchestra. The little quiz you arranged was really appreciated. We had almost a full compliment of people and it turned out to be one of the best evenings for a long time. The group have been going for many years and in the old days, when we were younger, the social part of the evening would go on to midnight, with more tea and coffee. Now we are all a little longer in the tooth meetings tend to break up much earlier. I am pleased to say that the evening was such a success that people didn't leave until 11.45.p.m. and our friends are still saying how lovely the evening was. Thank you once again, long may you and the Concert Orchestra continue.

Regards

Sheila & Brian Sieff

(Brian is an accomplished speaker and very knowledgeable about all things relating to Friday Night is Music Night – and so he should be after all these years! So if anyone is interested in having Brian to address their meeting – be it Rotary or Women's Institute, give him a ring on 01462 892670 (Other Ed)

CD REVIEWS

By Dave Daniels



I have been an avid collector of recorded music since the age of 5, My first disc still in the collection was “The Bee Song” by Arthur Askey!! My first LP was acquired in 1956, a 10” Columbia disc of dance from 4 operettas of Edward German in vintage performance by the LSO and George Weldon. I had hoped that Dutton would record these with the Concert Orchestra and either John Wilson or Gavin Sutherland, particularly in view of the 2 discs already issued of the music of German with John Wilson containing the 2 symphonies. CDLX7285 is indeed volume 3 of this series, but only contains

the dances from “Henry VIII” plus the overture and other incidental music – all splendid stuff!! Whilst we don't get music from the other 3 operettas (“Merrie England”, “Nell Gwynne” or “Tom Jones”) what we DO get are some rarities. The incidental music from “Much Ado About Nothing” from 1898, 2 movements from “The Tempest” of 1893 and excerpts from his music for “Romeo & Juliette”, (some of which John Wilson performed at last year's Light Fantastic Festival) and a stirring Coronation March written for the crowning of King George V in 1911. All who know German's music will know what to expect: memorable tunes in sparkling orchestrations for the most part “Light” music though some items, especially the Shakespearian titles are more serious. As you would expect the BBC CO under John Wilson give of their best. Highly recommended – now what about the music from the other 3 operettas?????

The music of EDWARD GREGSON to me has always been associated with brass or wind ensembles so I approached Chandos CHAN10627 with some curiosity as it featured orchestral music and major concertos for trombone and cello. The Trombone concerto was written in 1979 for Michael Hart, who had won the BBC Young Musician of The Year the previous year. We hear on this disc from the Young Musician of The Year 2008, Peter Moore. A sparkling and what sounds a fiendishly difficult work which, with its

exciting conclusion, leaves one slightly breathless! The Cello Concerto entitled “A Song For Chris”, is dedicated to Christopher Rowland (1946-2007) Director of chamber music at the RNCM and a dear friend of the composer. The soloist is another Young Musician of The Year this time from 2000 Guy Johnston. There are 2 pieces for string orchestra and my favourite on this disc “Music For Chamber Orchestra” a super work in 4 movements written in 1968 for the English Chamber Orchestra and their then Director, Daniel Barenboim, who apparently did not care for the piece! (Heaven knows why!!) As it was Gregson's first major orchestral work it caused him to lose confidence and he did not return to orchestral writing for 10 years , but we are glad that he did! I found it a really good listen, influences abound Ravel, Bartok, Shostakovich and a virtuoso performance by the BBC CO under Bramwell Tovey.

Lastly can I just mention 3 CDs from our old friend Gavin Sutherland, this time at the piano. All 3 are called “Piano Pastimes” and demonstrate his seemingly limitless arrangers imagination for harmony and colour. They are described as live piano recordings (i.e. no editing) improvised, arranged and performed by Gavin and those who have been lucky enough to see him live in recital (as we have in Doncaster) will know what to expect. The first 2 discs CAMPION 2033 & 2059 contain medleys of standards by Kern, Gershwin, Porter, Ellington, Ivor Novello etc, whilst the third CAMPION 2075 is a Christmas album. This is something a little different for the festive season, and if you get fed up with some of the tacky material at that time of year - here is the antidote! Just great piano playing. If you have any difficulty with your dealer just ring Campion Records on 0161 491 6655. That's it for now

© 2012 David Daniels

Our thanks to Dave for his regular and informative articles.....Other Ed

Calling all BIG BAND fans.

Join the BBC Big Band Club and get up to the minute details of all the BBC Big Band's appearances and recordings together with their interesting magazine. For full details contact the Honorary Secretary: Sylvia Ritchie, 5 Osborne Terrace, Crail, Fife KY10 3RR.
Telephone 0133 345 0941

TICKETS

If you receive tickets which you are unable to use please PHONE Brian on 01462 892 670, and you will be given the name & address of another member who would be delighted to attend in your place. Tickets returned in the post invariably arrive too late to be reissued.

HEARD IN THE ORCHESTRA PIT

“GOSH! I didn't realise cymbals were so heavy!!”

(A violinist helping out with percussion)

Have any of you noticed the new “**Green Wall**” by the Mermaid Theatre in Puddle Dock? The 200 sq m wall is in fact 15 varieties of emission-trapping plants selected for their ability to combat pollution. Those of us who have coughed and spluttered in the exhaust fumes from coaches dropping off the audience will be particularly grateful.

THE CONCERT GOERS.

We'll Meet Again - A Diamond Jubilee Special

Some of you may have caught this show which has been on tour from 5th March to 29th June. An all-star cast with Adam Daye, Andy Eastwood, Mervyn Francis and Marilyn Hill-Smith. This was an excellent performance, with wartime songs and entertainment, a brilliant ukulele performance by Andy and Marilyn singing her favourite Ivor Novello songs as well as “Climb Ev’ry Mountain” from her recent tour as Mother Superior in “The Sound Of Music”. We saw it at Stevenage on 19th June and were fortunate to have a chance to talk to Marilyn afterwards, looking and sounding as good as ever!. Radio 3 Producer Neil Varley and Josie Abbott from the orchestra, along with Club members Geoff Bowden and David Reed were in the audience.

Marilyn with Josie, Neil & Brian

Watch out for the new series starting in the Autumn produced as always by Duggie Chapman Associates.

CLASSICS BY THE SEA

Having been dragged into the 21st Century by virtue of having acquired my daughter-in-laws redundant computer, I was amazed to see on their website that the BBC was actually giving a concert in the North of England for the first time in many a year. The concert was billed as a “Diamond Jubilee Celebration”, that is for Her Majesty – not the Orchestra whose own Jubilee has been a strangely muted affair.

Like so many seaside towns Bridlington has the slightly faded air common to what were such popular resorts in Edwardian times, indeed the last time I stayed there on holiday was in 1949! However strenuous efforts are being made to rectify this and just one example is the splendid restoration of the quite magnificent Spa Cultural Centre with its Theatre and magnificent Concert Hall which sounded great and we were assured it was great to play in.

The concert was a charity event though I did wonder at £35 a ticket and programmes £5 just how much support it would attract – I need not have worried for although the 2000 plus seat Hall was not quite full the audience was a very respectable size – and enthusiastic too! The programme was a very popular one, a bit like a live “Your 100 Best Tunes” and none the worse for that. Under the baton of Owain Arwel Hughes “The Hebrides” Overture opened proceedings followed by Handel’s “Let The Bright Seraphim” the first of several popular arias through the evening sung by the excellent soprano Inger dam-Jensen. Needless to say Kate Moore attracted special cheers for her contribution in the Handel! “The Lark Ascending” was the highlight of part 1 I have always felt that this piece is best performed by an orchestral player as opposed to a solo artist. I think of Hugh Bean’s performance with the Philharmonia/Boult or Iona Brown with the ASMIF/Marriner, and so it proved again on this occasion with Cynthia Fleming’s magical performance (last heard by me at the National Railway Museum in 2003 on FNIMN)

Works with Royal association appeared, Eric Coates’ “Youth of Britain” from the “The 3 Elizabeths” and Handel’s “Water Music” among them and the concert ended with a rousing performance of Walton’s “Crown Imperial”, followed by the inevitable encore – more Coates in the “Dambusters” – which sent a quite excited audience home happy. Many of the audience I spoke to enjoyed the whole evening so much and expressed the hope that a visit by the CO might become a regular event – and so say all of us!!

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HANDS ACROSS THE SEA

This was the sub-title for FNIMN on July 6th and naturally we had to start the show with the march of the same name by the march-king John Philip Sousa. The programme was a combination of American and British music skilfully put together in true Friday Night fashion by long serving producer Alan Boyd. (he started very young!)

Apart from Sousa, American composers Gershwin, Bernstein and Richard Rogers featured whilst Coates, Walton and Sidney Torch represented the British.

James Pearson really demonstrated his keyboard expertise and FN regular Michael Dore sang with great feeling and confidence. Ken Bruce showed us how the show should be introduced – unlike many of the recent so called “celebrities” who seem to think the programme is built around them!!

But the stars of the evening were without doubt the BBC Concert Orchestra, who as always demonstrated their great skill and enthusiasm for anything put in front of them.

BAC

(Nice one Alan!!.....Other Ed)

SYMPHONIA ACADEMICA

Boasting the usual array of CO members, Symphonia Academica gave their first concert on Sunday March 18th in the University of Bedford's Theatre entitled “Impressions” The concert opened with Debussy's Syrinx followed by Vivaldi's Flute Concerto in D Il Gardellino featuring soloist Nicola Smedley, and a chamber version of Debussy's L'Après Midi d'un Faune arranged by Sachs. The first half concluded with a performance of The Ballad Of Charlotte Dymond written by Richard Sisson and featured dancers from the University.

After the interval another work by Richard Sisson entitled Poems in a box saw a return of the dancers. This was followed by Faure's Pavane and concluded with the Introduction and Allegro by Ravel.

Symphonia Academica

CAMERATA QUARTET

Peter Bussereau (1st violins CO) and his colleagues Juliet Kaufmann (violin) Paul Bennett (viola) and Peter Randall (cello) performed at St Nicholas Church in the village of Barton Le Clay on 23rd June. The theme for the concert, being close to summer holidays, was sunny and optimistic. Although one of the slightly warmer evenings it was very wet! However the weather did not dampen the enthusiasm of the audience.

Quartet Camerata At Barton

Peter as usual gave an enlightening introduction to the pieces opening with Haydn's chirpy "Lark" Quartet in D Major, dating from 1790. This was followed by Dimitri Shostakovich's Quartet No 1 written in 1938, the first of fifteen by this composer, its simplicity and charm belying the composer's mental turmoil at the time. *"Beginning with two slower paced movements but the last two "up the pace" considerably with the players dashing to the finishing line with arpeggios and chords in the key of C Major"*

After the interval the most famous and popular of all 20th Century quartets Ravel's F Major Quartet written in 1902/3. *"The harmonic colours, melodic contours and dynamic contrasts all paint a vivid picture of France and its beautiful countryside"*.

For us the highlight was definitely the "Lark" *"So called for its bird like chirping in the first few bars. After a lively 1st movement a delightful slow movement which increasingly develops the opening simple melody. The 3rd movement a minuet, and the 4th finishing with a flourish, lots of fast notes with just a hint of Haydn's love of gypsy rhythms thrown in!"*

(NOTE words in italics are extracts from Peter's own programme notes)

BARNET SYMPHONY ORCHESTRA

SUNDAY 17th June St JOHN'S CHURCH, FRIERN BARNET,

To celebrate the centenary of St John's Church, Barnet Symphony Orchestra were asked to devote the evening to English Light Music. What a delight this turned out to be too! "Lark Ascending", "Wasps Overture", "3 Bavarian Dances", "Shropshire Lad" and "Capriole Suite"

This was a complete change for the Orchestra, who are more accustomed to playing 2 or 3 major works and it taxed their ability to the limit, but they passed with flying colours

The soloist for "Lark Ascending" was 20 year old Katy Smith, who has been playing since aged 5. Won a competition in 2003 to play Lalo's "Symphony Espagnole" with Birmingham Orchestra. Joined Yehudi Menuhin School and in 2010 entered senior RCM. Her recent performances include Sibelius' Concerto with Cambridge Symphony Orchestra & Mozart's D Major Concerto with City of Peterborough Symphony Orchestra.

Katy Smith

Being Fathers Day, she dedicated her performance to her Dad.

No less that 8 former CO musicians took part:- Martin Loveday conducting, Philip Gibson Leader, Peter Beament, Pat Gault, Jayne & Andrew Ross, Clive Hobday and Liz Driscoll. It was great to see them all again and hear they were enjoying their "retirements"!

Don't forget Club members can claim a £2 reduction on the ticket price on production of membership cards. Programme & interval refreshments are included.

**The General Manager looks ahead...
...and warns that all details are subject to change**

The six months from October 2012 promises an exciting period for the Concert Orchestra as we demonstrate how well deserved is our legendary status as the most versatile orchestra around.

October – the month starts with a FNIMN alongside the latest intake of young professional musicians from the Southbank Sinfonia. Steve Bell will conduct the joint ensemble of this ongoing partnership in which both sets of players enjoy coming together and making high quality music.

On the 11th we welcome Principal Conductor Keith Lockhart to join us at the Queen Elizabeth Hall for the Southbank Centre's Ether Festival. The concert will be at the cutting edge of what we do and include a BBC Radio3 commission from USA composer Julia Wolfe for the British percussionist Colin Currie. More FNIMNs and a possible Radio 3 / 6 Music tie to complete the month.

November – Its London Jazz Festival time for us again this year and on the 13th we will be with Radio 3 New Generation Artist Shabaka Hutchings and his band The Sons of Kemet. Also taking centre stage will be Principal Cellist Ben Hughes in a wonderful discovery- Frederich Gulda's Cello Concerto. Keith conducts that concert and stays in the UK for our Exstatica concert at the QEH on 19th. Recording sessions for Radio 3 and the Dutton label complete the menu.

December – Former Principal Guest Conductor Charles Hazlewood joins us for a companion concert to Exstatica – Hysteria. Also not for the faint hearted, these concerts will be live on Radio 3 and show the orchestra unafraid to tackle contemporary and challenging music. Conductor Laureate Barry Wordsworth is scheduled to take us through a Live Afternoon on 3 from Cadogan Hall on December 5 and to complete the set, our current Principal Guest Conductor Johannes Wildner brings us A Classic Christmas with a European flavour to Watford Colosseum on December 11th. And it doesn't end there, more Christmas music on the 19th with the BBC Singers from Greenwich Royal Naval Chapel, FNIMNs and maybe a major TV show too

Plans for early January will see us preparing for our next USA tour - 13 concerts between Jan 31 to Feb 16 from the mid-West to Southern California. Radio 3 will be on hand to record the two programmes which both feature an exciting cellist – the American Sophie Shao. On our return we commence a very important series of 9 concerts at the Southbank Centre under their year long festival The Rest is Noise. Alex Ross's book of the same name has been taken as the basis of planning this exhaustive survey of 20th century music. Its not all crash, bang and squeaky gate as our concerts on Feb 24 (Death of Nostalgia) and March 3 (Berlin in the 30s) will prove.

March continues with concerts for both Radio 2 and Radio 3's Good Friday offerings, Film Music broadcast live across the European Broadcasting Union from Watford Colosseum and The Rest is Noise reaches the American Jazz era.

As always with the Concert Orchestra, other projects will come in and some of the things outlined will change in some way. We do plan later than most orchestras and this is born of our broadcasting role and that in particular Radio 2 like to make decisions quite late in the day about FNIMN.

Please keep an eye on the events page of the website for details as they become public! <http://www.bbc.co.uk/orchestras/events/>

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Dates for Your Diary

The Next
“Afternoon Out”
for this year will be on
Monday, September 10th

An unbeatable combination of a Carvery Lunch, Afternoon
Recital and home-made tea.

The all inclusive cost remains at £21.00 per head. Further
details from Brian on 01462 892670

The next “Saturday Spectacular”
will be on
Saturday October 6th at Finchley
Further details will be cascaded nearer the time

SYMPHONIA ACADEMICA

Monday 5th November 7.45pm: Luton Library Theatre, St George's
Square Luton LU1 3NG

Symphonia Academica, conducted by David Beaman, will be performing Handel's "Arrival of the Queen of Sheba", Debussy's "L'Après-Midi d'un Faune" in a chamber version, Ravel's "Introduction and Allegro" and works by Chopin arranged by Richard Sisson. The ensemble will also perform, with award winning Luton Youth Cantors, Faure's "Cantique de Jean Racine", Elgar's "The Snow" and Richard Sisson's "The Ballad of Charlotte Dymond"

QUARTET CAMERATA

Saturday 8th December 8pm: St Nicholas' Church Hall, Church Road,
Barton-le-Clay

Quartet Camerata will be performing a divertimento by Mozart, along with quartets by William Walton and Felix Mendelssohn (op 13)
For further details for either concert please phone 01582 882159

A Classic Christmas Watford Colosseum Tuesday 11th December.7.30

Johannes Wildner conducts the BBC Concert Orchestra for a completely different Christmas Concert.

Programme:

- 'Overture' 'Adendsegen' 'Dream Pantomime' **Humperdinck**
- Puppenfee **Waltz Bayer**
- Sheep May safely Graze **JS Bach** arr. Elms
- 'How Beautiful are the Feet' from Messiah **Handel**
- The Holy Boy **Ireland**
- Fantasy on Christmas Carols **Arnold** arr. Palmer
- Christmas Rush **Matthew Curtis**
- "Skaters Waltz" **Waldteufel**
- O Holy Night **Adam**
- 'Prelude and Polonaise' from Christmas Eve **Rimsky-Korsakov**
- Legend Op. 54, No. 5 **Tchaikovsky**
- 'Troika' from Lieutenant Kijé **Prokofiev**

No Christmas celebration would be complete without carols for all. So join us and fill Watford Colosseum with the sound of joyful voices in O Come all Ye Faithful, Silent Night, Once in Royal David's City and Hark the Herald Angels Sing.

Tickets: £25, £21 & £17 Box Office: 0845 074 3993

www.watfordcolosseum.co.uk

Group Discount: 20% off all ticket prices for groups of 8 or more quote and for maximum flexibility you don't need to pay until 6 weeks before the concert date. Offer code "BBC Christmas 2012".

To book call 0845 074 3993

**Christmas at Greenwich Wednesday 19 December,
7.30pm**

The Chapel at the Old Royal Naval College, Greenwich

The **BBC Concert Orchestra** are teaming-up with the **BBC Singers** for a one-off performance in the stunning surroundings of Christopher Wren's Old Royal Naval College Chapel in Greenwich.

Our **Christmas at Greenwich** concert has a gold star programme: David Hill conducts John Tavener's starkly beautiful God is With Us, Peter Warlock's haunting Bethlehem Down and Frank Bridge's lively Christmas dance. Nicky Spence is the soloist for Gerald Finzi's lyrical Christmas cantata Dies Natalis and the concert comes to a close with Vaughan Williams's glorious Fantasia on Christmas Carols.

To start your evening you are invited to enjoy a complimentary glass of wine or soft drink and a mince pie in the Queen Mary Undercroft, beneath the Chapel, from 6.15pm.

Doors to the Chapel will open at 7.00pm.

****On sale from Wednesday 25 July** Tickets: £25 & £22.50
Box Office: (Barbican Centre) 020 7638 8891**

Group Discount: 20% off all ticket prices for groups of 10 or more and for maximum flexibility you don't need to pay until 8 weeks before the concert date. To claim the group discount please call

The Barbican Centre Box Office on 020 7382 7211

