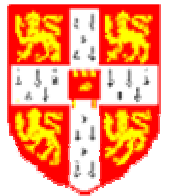




Oxford and Cambridge Musical Club



*Saturday 10th November 2001 at 6.30 pm
in the United Reformed Church, Pond Square, Highgate*

Music of Childhood (Concert No 1853)

1. Petite Suite : Jeux d'Enfants

BIZET
(1838 - 1875)

I: Marche (*Trumpet and drum*) - II: Berceuse (*The doll*) - III: Impromptu (*The top*)
IV: Duo (*Little husband, little wife*) - V: Galop (*The ball*)

2. L'Enfant et les Sortilèges

RAVEL
(1875 - 1937)

Fantaisie Lyrique en deux parties

Text by Colette

Cast in order of appearance

| | |
|----------------------------------------|---------------------------------------------------------------|
| <i>The Child</i> | Jo Parton |
| <i>Mama</i> | Oenone Forrester |
| <i>The Armchair</i> | William Emery |
| <i>The Bergère (Louis XV Chair)</i> | Christina Clarke |
| <i>The Comtoise Clock</i> | Michael Crowe |
| <i>The Black Wedgwood Teapot</i> | Alan Mayall |
| <i>The China Cup</i> | Christina Clarke |
| <i>The Fire</i> | Lyn Parkyns |
| <i>A Shepherd</i> | Jo Rodgers |
| <i>A Shepherdess</i> | Judith Barnes |
| <i>The Princess</i> | Evelyn Bercott |
| <i>The Little Old Man (Arithmetic)</i> | Donald Storer |
| <i>The Black Cat</i> | Michael Crowe |
| <i>The White Cat</i> | Oenone Forrester |
| <i>The Tree</i> | Christopher Reynolds |
| <i>The Dragonfly</i> | Oenone Forrester |
| <i>The Nightingale</i> | Lyn Parkyns |
| <i>The Bat</i> | Judith Barnes |
| <i>The Squirrel</i> | Ruth Pitman |
| <i>The Tree-frog</i> | Donald Storer |
| <i>An Owl</i> | Christina Clarke |
| <i>Four Beasts</i> | Alan Mayall, Jo Rodgers, Mary Storer, Christopher Reynolds |

Chorus of furniture, shepherds and shepherdesses, numbers, frogs, trees, beasts

Orchestra led by **Evelyn Chadwick**

Conducted by **Alan Reddish**

An illustrated programme

will be available, containing the full text and translation. The price of £1 will include the first glass of wine for the party which will follow the performance

Organiser : Alan Reddish and Kenneth Goodare

Chorus (in addition to soloists)

Margaret Bond
Rachel Goodkin
Myrtle Lesser
Norman Parkyns

Colin Myles
Clive Scott

Anthony Hardwicke
Michael Scott

Orchestra

| | | | | | |
|--------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------|--------------------------------------------------------------------------|------------|--------------------------------------------------------------|
| Violin | Evelyn Chadwick (leader) Robert Balchin Edmund Booth Michael Friess Richard Gullan Shirley Karney Anne Park* Donald Ray Peter Wall Judith Webster* Martin Young | Flute | Libby Summers Sue Morrell William Phipps (piccolo) | Horn | Peter Kaldor John Asher André Lipkin Adrian Rushton |
| | | Oboe | Clare Shanks Angela Escott | Trumpet | Frank Burgum* Neville Young* Lotte Young* |
| | | Cor anglais | Nicholas Murray | | |
| | | Clarinet | Ken Goodare (Eb) Barbara Wyllie David Edwards Edward Kay (bass) | Trombone | Alexia Konstantine* John Wells* Edward Salaman* |
| Viola | Robert Behrman Keith Daley Bernard Gilonis Carolyn Hayman Pamela Simpson | | | Tuba | Anthony George* |
| | | Bassoon | Elizabeth Trigg* Joanna Rushton Mark Flanders* (contra) | Timpani | Andrew Westlake |
| Cello | Libby Wilde Laura Forbes Helen Braverman Ruth Nash* | Harp | Maria Beattie* | Percussion | Tony Summers Eleanor Steinitz* |
| Bass | Phil Chandler* Peter Peacock | Celeste | Anthony Hardwicke | | |
| | | Piano | Nicholas Reading | | |

* guest

Scenes of Childhood

Musical evocations of childhood have been written by composers throughout Europe, from Schumann and Tchaikovsky to Elgar, Stravinsky and Walton. Some have been rather optimistically intended for children to play, others have, more or less wistfully, recalled a time we all remember. French composers in particular, including Fauré, Debussy and Ravel (in *Ma Mère l'Oye*), seem to have specialised in piano solos and duets, often later orchestrated. Bizet's set of 12 duets *Jeux d'Enfants* is a notable example, a delightful exception to that preoccupation with success in the theatre which so eluded him in his lifetime (even the timeless *Carmen* only being appreciated after his early death at 37). He wrote them a few years before *Carmen*, in 1871; in the same year he orchestrated five of them to form the *Petite Suite* for orchestra, showing all his characteristic elegance, vitality and orchestral mastery.

Illustrated programme

Illustrations by Evelyn Chadwick

Translation by Alan Reddish

www.ocmc.org.uk/programmes/2001/1853_libretto.pdf