



Conductor: Roselise Gentile

Leader: Edward Judge

Spring Concert

Saturday 21st March 2015, 7:30pm

St. Mary's Church
Marlborough

Roselise Gentile – our new conductor

After study for her piano diploma in Italy, Roselise has specialized in choral and orchestral conducting, initially developing her expertise through a two year international course held by Julius Kalmar for the Hans Swarowsky association. Subsequently she studied orchestral technique through orchestral master classes with Romolo Gessi and Donato Renzetti and followed this with a three year course of study at the European Academy in Vicenza. As assistant of George Pehlivanian she has collaborated with Slovenian Philharmonic Choir and Orchestra, in Slovenia and France.

Roselise has worked as coach at the Festival dei Due Mondi (Spoleto), and at the Festival of Contemporary Music for La Biennale (Venice). She has conducted a wide range of instrumental ensembles including, amongst others, the Regional Choir and Orchestra of Umbria and the chamber orchestra Cappella Musicale di Minerbio, which is composed of leading members of the Orchestra of Teatro Comunale in Bologna.

Lately Roselise has decided to live permanently in England where she is continuing her career as a choir and orchestra conductor although, as a freelance conductor, she regularly conducts the professional chamber orchestra Farnesiana in Italy, with a vast repertoire ranging from baroque to 20th century music.

Programme

Academic Festival Overture Brahms

Two movements from the Peer Gynt Suite Grieg

Three Slavonic Dances Dvořák

Interval

Symphony N° 8 Beethoven

Academic Festival Overture Opus 80

Brahms (1833 – 97)

Brahms wrote this in the summer of 1880 as a special ‘thank you’ to the University of Breslau, which had awarded him an honorary doctorate. The première took place in January 1881 in a celebratory performance with Brahms himself conducting.

The basic structure is simply a medley of four student drinking songs. Could it be that Brahms wishes to emphasise the jollity of student life rather than the academic functions of the university? After a bouncy introduction trumpets herald the first tune:

- 1 Wir hatten gebaut ein stattliches Haus (We have built a stately house) .
- 2 Der Landesvater (The father of our country) is led by the second violins, and
- 3 Fuchslied – Was kommt dort von der Höhe (What comes from on high) by the bassoons.
- 4 Gaudeamus igitur (So let us rejoice) is treated in that most sophisticated and academic of musical forms: counterpoint. It makes a satisfyingly triumphant finale.

Peer Gynt Suite

Grieg (1843 – 1907)

Ibsen’s five-act allegorical drama ‘Peer Gynt’ tells of the downfall and redemption of a Norwegian peasant anti-hero. Stage production of the lengthy poem took place only after the author had persuaded his friend and compatriot Grieg to provide the music. Peer’s travels called for multiple swift stage shifts. As Grieg complained to a friend, ‘It is a terribly unmanageable subject’. Eventually he completed a score in 26 movements, of which only eight were ever published in his lifetime, in two orchestral suites. The popularity of these short pieces has been phenomenal. They have been raided countless times to provide backing for films, TV, adverts, ring tones, computer games...

We have chosen to perform the first two of the published items.

Morning Mood

The sun rises above a grove in the Moroccan desert. While Peer slept his companions had taken his yacht and abandoned him. He is now up a tree, using a broken-off branch to protect himself from a pack of apes.

The Death of Åse

After many years Peer returns to the village where his mother Åse lies dying. He tells her stories to comfort her and when she dies he thanks her for all she has given him.

Slavonic Dances

Dvořák (1841 -1904)

Dvořák might have remained little known outside his birthplace near Prague had he not, in the 1870s, submitted entries to the Austrian State Prize for Composition, which he won several times. The leader of the jury was Brahms, and it was he who was instrumental in establishing Dvořák's international reputation. The relationship between the two lasted even when Dvořák visited the New World, and Brahms gallantly took on the task of proof-reading the scores which Dvořák sent back for publication.

The two composers shared an enthusiasm for exploring the wealth of local folk music, with Brahms' Hungarian Dances serving as a model for Dvořák's Slavonic. But whereas Brahms wrote variations on existing folk tunes, in the Slavonic Dances Dvořák used his own themes. The sixteen dances were published in two batches: Opus 46 in 1878; Opus 72 in 1888. We have chosen to play three of them:

Opus 46 No. 6 is a *sousedska*, a semi-slow waltz from Bohemia danced in 2/4 time.

Opus 46 No. 7 is a *skacna*, a Czech dance, normally in 2/4 time.

Opus 72 No. 2 is a *skarodavny*, an ancient dance from Moravia in which walking alternates with turning.

Symphony No.8 in F major

Beethoven (1770 – 1827)

Beethoven referred to this work affectionately as his 'little' Symphony in F. Begun in 1812, it was first performed in 1814, in a benefit concert for Beethoven, together with two major works: the Seventh Symphony and Wellington's Victory, both of which had received an enthusiastic response when premièred some months earlier. With Beethoven himself conducting and a huge orchestra this concert too was a great success, the audience estimated as between 3000 and 5000. The eighth symphony might have appeared to be a lightweight filler in the programme. It is certainly short and light-hearted, harking back to the symphonies of Mozart and Haydn, but with richer, fuller sound and the composer often teasing the listener by first raising then subsequently thwarting expectations as to the next phrase or chord. He enjoyed using dynamic contrast, an extreme example of which is the interruption, early in the gently flowing first movement, by the jarring blast of a C sharp minor chord - the most remote key from F major. This jest recurs more extensively in the fourth movement, so neatly binding together the whole work.

There are 4 movements

1. **Allegro vivace e con brio**

With two simple theme tunes, one a minuet and the other a waltz, all is cheerfully relaxed at first, but there is fury to come.

2. **Allegretto scherzando**

Beethoven was the first important composer to use metronome markings. In the summer of 1812 he made the acquaintance of Maazel, the inventor of the metronome. His fascination with the new toy must surely have inspired the relentless tick tock of this movement.

3. **Tempo di menuetto**

As the second movement was faster than usual., the third compensates by being more sedate than one might have expected - a minuet rather than a scherzo.

4. **Allegro vivace**

The speed set for this movement is breath-taking. The errant C sharp of the first movement returns with repeated rude blasts .It has been said that they ‘keep on blundering into the main theme like a drunken uncle at a party’. But at least the party is a merry one.

Programme notes: Janet Tanner

MCO Summer Concert

Overture Calm Sea and Prosperous Voyage Mendelssohn

Violin Concerto in D Major Brahms
Soloist: Matthew Taylor

Faust Ballet Music Gounod

A Night on the Bare Mountain Mussorgsky

St Mary's Church, Marlborough
Saturday 27th June, 7:30pm

About the Marlborough Concert Orchestra

Edward Judge - leader

A retired IT professional, Edward rediscovered the violin after 25 fallow years and took lessons with Diana Levitas in Hertfordshire. He moved to Ramsbury in 1988 and now plays violin or viola with several local orchestras. As well as being a keen chamber musician he also enjoys playing saxhorn with the Ramsbury Silver Band.

About the orchestra

The Marlborough Concert Orchestra (www.mco.org.uk) was formed in January 2006 and has since given regular concerts in the town. Marlborough Concert Orchestra is a registered charity (number: 1113775). If you would like to support the orchestra, please contact our treasurer Rob Napier (01672 512333, or email rob.napier@clara.net)

The orchestra also has a Facebook page [facebook.com/MarlboroughConcertOrchestra](https://www.facebook.com/MarlboroughConcertOrchestra)

There are vacancies in some sections, particularly for violins, violas, horns and brass. If you are interested in playing in the orchestra, please contact the secretary Sarah Till-Vattier (email mco_secretary@mco.org.uk)

Concert bar and raffle

MCO is a charity run by volunteers and most of its costs are covered by members' subscriptions. However, additional funds are required to meet the expenses involved in presenting concerts, each of which costs about £1000. We aim to make our concerts accessible to all by keeping our ticket prices low and we appreciate your generosity in supporting our raffle and concert bar.

Marlborough Concert Orchestra is pleased to
acknowledge the invaluable support of:

Christchurch Marlborough
St. Mary's Church
Sound Knowledge

St John's School Reprographics Department
The Performing Arts Service of the Wiltshire Library through
which the orchestra has been able to borrow music.

With special thanks to Janet Tanner for tonight's programme notes.

Our thanks go to Sue & David Birley for volunteering to
organise the bar for this evening's concert.

Marlborough Concert Orchestra

Violin 1

Edward Judge
Nicola Ashton
Emma Gardner
Laura Ingram Hill
Geoff Naylor
Karen Sancto
Rosemary Stanbury
Sarah Till-Vattier

Violin 2

Carol Irby
Kim Austen
Clare Cookson
Barbara Edwards
Richard Newman
Margaret Rowe
Janet Tanner
Ingrid Uden

Viola

Sue Birley
Roderich Heir
Liz Parker
Dave Richardson
Louise Stewart-Cox

Cello

David Edwards
Andrew Clark-Maxwell
David Cooper
Sarah Higgins
Rob Napier
Karen Smith

Bass

John Burgess
Anna Marsden

Flute

Sue Choules
Gillian Farkas-Blake

Oboe

Irene Pragnell
Ros Humphries

Clarinet

Helen Pysanczyn
Gráinne Lenehan

Bassoon

William Ingram Hill
Bridget Luke

Horn

Roger Kenyon
Andrew Potter
Laura Notton
Laura Childs

Trumpet

Clare Webber
Mike Rabbitt
Gordon Nelson

Trombone

Kevin Riley
Jonathan Rabbitt
Paul Holland (Bass Trombone)

Tuba

Kieran Potter

Timpani

Charles Giddings

Percussion

Kieran Potter