



Conductor: Roselise Gentile

Leader: Edward Judge

Summer Concert

Soloist: Matthew Taylor

Saturday 27th June 2015, 7:30pm

St. Mary's Church
Marlborough

Matthew Taylor – soloist

Matthew Taylor was born in Somerset and studied at the Royal Northern College of Music with Yossi Zivoni. After graduation he joined Yfrah Neaman's advanced solo studies class at the Guildhall School of Music and shortly after completion of this course became a member of the BBC Symphony Orchestra in London. After two years he decided to leave the orchestra to continue final studies under the tutelage of the eminent French virtuoso Maurice Hasson during which time he continued as a freelance player with the Royal Philharmonic Orchestra and London Symphony Orchestra.

In 1989 he left London to become the violinist of the Pump Room Trio in Bath but continued to work as a freelance orchestral violinist and soloist. During this time he performed with orchestra many of the major violin concertos and his performance of the Mendelssohn violin concerto was described by *The Times'* music critic Tim Bullamore as 'a performance of beauty and inspiration'.

He has recently played the concertos of Elgar and Sibelius with the North Wiltshire Orchestra and the Swindon Symphony Orchestra and is a violin tutor at Dauntsey's School.

Roselise Gentile – our conductor

After studying 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 to George Pehlivanian she has collaborated with the 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

Overture 'Calm Sea and Prosperous Voyage' Mendelssohn

Violin Concerto in D Major Brahms

Soloist: Matthew Taylor

Interval

Faust - Ballet Music Gounod

Night on Bare Mountain Mussorgsky

Overture ‘Calm Sea and Prosperous Voyage’

Felix Mendelssohn

A notable traveller for the rest of his life, Mendelssohn first saw the sea during a visit to the Baltic at the age of nineteen. The overture was completed four years later. Works such as this and Fingal’s Cave show how the sea fascinated him with its power, its immensity, its sheer beauty; with both the rhythmic patterns of the waves and yet the fickle changes in its mood.

The title points to the two distinct sections of the overture, based on a pair of short Goethe poems which Beethoven had subsequently set to music.

Adagio

The calm is ominous. In the early nineteenth century, before the general use of steam power, a totally calm sea could be more disastrous than the fiercest storm. Goethe’s poem speaks of a ‘Deathly, terrible stillness!’

Molto Allegro e Vivace

The sea begins to stir and a storm is unleashed but at last the relieved sailor can cry out triumphantly ‘I see land!’

Violin Concerto in D Major

Johannes Brahms

Unlike the other three works in tonight’s programme this concerto has no literary or legendary basis so might be called ‘pure’ music. Yet it is far from inhuman. Drama, passionate warmth and tender lyricism are sensed as the lone violinist dares to confront the massed forces of the orchestra (not to mention audience). Brahms’s friendship with the Hungarian virtuoso violinist Joseph Joachim will have helped him exploit to the full the expressive powers of the instrument.

1. Allegro non troppo

This movement is on a grand scale. It opens with calm restraint: lower woodwind and strings setting out a theme of the utmost simplicity. The full orchestra joins in vigorously in the presentation of motifs for later development. Then at last, at the peak of a dramatic crescendo, the soloist leaps in with a dazzling display of virtuoso technique. In what follows the rapid arpeggios lose their intensity and become little more than a decorative background to the melodic line which now passes to first the wind and then the strings. When the violin returns it is with sensuous beauty as it revisits the opening theme. Such an exchange of roles is characteristic of the rest of the movement in which ever changing material is explored and developed until the soloist, seemingly overwhelmed by the full force of the orchestra, takes a step back and then unleashes the cadenza. Brahms left the choice of cadenza to the soloist. Tonight Matthew Taylor will be playing Fritz Kreisler’s. It ends with the soloist gently guiding the orchestra in a seamless return to the hauntingly beautiful initial theme before hounding them to a furious finale.

2. Adagio

After so much drama this gently flowing serenade brings relief. The full orchestra gives way to a wind quintet, with the solo oboe pouring forth an exquisitely lyrical theme. As it ends the strings creep back in, and the solo violin which takes up the theme, elaborating it above the soft supporting orchestral accompaniment. No trumpets and drums here. The ending is dreamlike.

3 . Allegro giocoso, ma non troppo vivace

The violinist leaps straight into an energetic, intensely rhythmic dance which might well be, like Joachim himself, of Hungarian origin. This rollicking rondo includes a brief accompanied cadenza which leads to the coda, where the pace quickens and everything marches exultantly towards the three emphatically final chords.

Faust - Ballet Music

Charles Gounod

The ageing Dr Faust is doomed in his quest for eternal youth. The opera traces his downfall as Mephistopheles leads him, now transformed into an ardent young man, to seduce the fair Marguerite.

When first performed in Paris in 1850 the opera had a lukewarm reception, but when in 1869 a ballet suite was inserted into the final act at the request of the Paris Opera it took the audience by storm and its fame soon spread worldwide. The suite consists of seven brief seductive dance pieces, each characterising one of the greatest or most beautiful women of all time. Its catchy rhythms and hummable tunes make for delightful, easy listening, but as it adds a lot to the length and expense of an opera the ballet is now often omitted from stage performance.

At this point in Act Five Faust, still dominated by Mephistopheles, is spending Walpurgis night in a witches' cave in the Harz mountains. He finds himself in the midst of an irresistible group of at least seven women vying with each other to woo him.

The opera ends with Marguerite's soul rising to heaven, Faust on his knees in prayer and Mephistopheles turned away by an archangel.

Night on Bare Mountain

Modest Mussorgsky

Mussorgsky took his inspiration from a Russian legend which tells of a witches' sabbath taking place on St John's night (23-24 June) on the Bald Mountain (Lysa Hora) near Kiev. He claimed to have completed the work in twelve days, finishing it on St John's eve, 23 June 1867. The time link thus established between his composition and the event that evoked it may have spurred him to complete it, whereas alcohol and laziness undermined most of his other projects. It was not performed during his lifetime, but he did set out to adapt it for two works which both remained unfinished: *Mlada*, an opera-ballet now lost, and the opera *Sorochintsy Fair*. After his death his close friend Nicolai Rimsky-Korsakov arranged the manuscripts into a tone poem for orchestra based mainly on *Sorochintsy Fair*. It is this version which has achieved lasting fame ever since its première in 1886.

Rimsky-Korsakov's score notes include this narrative sequence:

Subterranean Noises of Supernatural Voices
Apparition of the Spirits of Darkness;
Arrival and celebration of the Black God
Black Service and Sabbath
Daybreak

'The witches used to assemble on the bare mountain...there to gossip, play lewd pranks, and await their superior, Satan. Upon his arrival they would form a circle around his throne where he sat in the guise of a he-goat and would sing his glory. When Satan became frenzied enough at the witches' glorification, he would order the start of the Sabbath.

At the height of the orgy the bell of the little village church is heard from afar. The Spirits of Darkness are dispersed. Daybreak.'

Programme notes: Janet Tanner

MCO Winter Concert

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| Tales of Hoffman Overture | Offenbach |
| Double Bass Concerto Soloist: David Hayes | Koussevitzky |
| Clog Dance | Herold |
| Christmas at the Movies | Krogstad |
| Troika | Prokofiev |

St Mary's Church, Marlborough
Saturday 5th December, 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. Edward lives in Hungerford 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 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)

You can follow MCO on [facebook.com/MarlboroughConcertOrchestra](https://www.facebook.com/MarlboroughConcertOrchestra) and at mco.org.uk

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

Mary Throup of 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
Sarah Till-Vattier
Laura Ingram Hill
Roderich Heir
Hamish Overend
Janet Young
Geoff Naylor
David Goldberg
Richard Glass

Violin 2

Carol Irby
Richard Newman
Barbara Edwards
Janet Tanner
Ingrid Uden
Kim Austen
Tabitha Bardsley

Viola

Sue Birley
Dave Richardson
Charles Brookes
Keith Young
Lalage Cochrane

Cello

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

Bass

John Burgess
Anna Marsden

Flute

Sue Choules
Gillian Farkas-Blake

Piccolo

Gillian Farkas-Blake

Oboe

Susan Ousby
Ros Humphries

Clarinet

Helen Pysanczyn
Gráinne Lenehan

Bassoon

William Ingram Hill
Bridget Luke

Horn

Mervyn Stephens
Richard Cowdy
Roger Kenyon
David Terrett

Trumpet

Clare Webber
Nathan Cooper

Trombone

Andrew Bracher
Kevin Riley

Bass Trombone

Paul Holland

Timpani

Charles Giddings

Percussion

Paul Berrow

Keyboard (Harp)

Charles Brookes