



Conductor: Roselise Gentile

Leader: Edward Judge

Winter Concert

Soloist: David Heyes

Saturday 5th December 2015, 7:30pm

St. Mary's Church
Marlborough

David Heyes - soloist

David Heyes studied double bass with Laurence Gray and Bronwen Naish, later at the Royal College of Music in London, and completed his post-graduate studies in Prague with Frantisek Posta (Principal Double Bass, Czech Philharmonic Orchestra).

He has given recitals and master classes in 13 countries over the past few years and has been a juror at a number of international competitions, twice as chairman.

David has been Specialist Double Bass Tutor at Wells Cathedral School for 19 years, for a year was Contemporary Performer-in-Residence at the Royal Northern College of Music in Manchester, and is a founder member of Ensemble Bassissimo, Basso Bravura! (with soprano Sarah Poole), Duetтино Basso (with Ben Groenevelt) and Artistic Director of Bass-Fest.

David's collaborative work gained him a prestigious award from the David Walter Charitable Trust of New York for his pioneering activities as a soloist, teacher, publisher and commissioner of new music for double bass. He works with composers throughout the world and is particularly interested to expand the double bass repertoire, by commissioning new works and by rediscovering forgotten ones. Since 1990 more than 500 works have been written for him – from one to twenty basses and from beginner to virtuoso – and he has premiered nine contemporary concertos with orchestra.

David has transcribed more than 200 works for double bass and in recent years has composed a number of original works which have been performed in America, Britain, Spain, Turkey and Czech Republic. Six works inspired by the centenary of the First World War have been particularly successful and his choral and vocal music has been performed in Britain and America. He was a Featured Composer at 2015 Galicia Graves International Double Bass Competition and composed 'Sahara' as an imposed work for the competition.

In 1986 David founded the publishing company Recital Music (www.recitalmusic.net), which now has the largest catalogue of double bass music in the world, and has written articles and reviews for the leading specialist magazines including The Strad, Bass News, Music Teacher, Double Bassist, ESTA News & Views and Classical Music.

David has given recitals, masterclasses and workshops throughout Britain and abroad including UK (Trinity College of Music, Royal Northern College of Music, Royal Welsh College of Music), USA (University of Montana, University of North Texas), France (Paris Conservatoire), China (Central Conservatory, Beijing), Norway (Norwegian Academy of Music), Netherlands (Rotterdam Conservatoire), Spain (Palma Conservatoire, Inca School of Music), Portugal (Escola Superior de Musica, Porto), Italy (Ancona University), Czech Republic (Janacek Academy of Music, Prague Conservatoire) and Denmark (Carl Nielsen Academy, Aarhus Academy of Music).

Programme

Hungarian Dances N^{os} 11 & 16 Brahms

Double Bass Concerto Koussevitsky

Soloist: David Heyes

Interval

Intermezzo & Barcarole Offenbach

Clog Dance Hérold

Troika Prokofiev

The Christmas Song Tormé & Wells
'Chestnuts Roasting On An Open Fire'

A Christmas Festival Anderson

Johannes Brahms (1833 - 1897)

Hungarian Dances

Brahms was not himself Hungarian. He was the son of an impecunious double bass player in the Hamburg Philharmonic Orchestra. A talented pianist from a very early age it is not surprising that he took to financing his teenage years by picking up gigs wherever he could, which meant often in smoky inns frequented by gypsy bands. Throughout his life he remained fascinated by the lively, improvisatory gypsy approach to music, so different from that of his own large-scale works writing twenty-one Hungarian dances.

N° 11 in D minor - Poco Andante

In this dance Brahms presents his artistic version of the gypsy 'hallgato' style. He describes the mood as 'struggente'. The 'hallgato' songs are mainly based on piteous laments describing abandonment, poverty etc.. A slow tempo is characteristic, corresponding to the sad or tragic contents of the texts. Traditionally women have been the main interpreters of these songs, performing with great emotional involvement.

N° 16 in F minor - Con moto - Presto

Dance 16 moves from 'struggente' to 'joyous'. Here Brahms gives his artistic version of the Verbunkos dating from the 18th century when the military used gypsy bands to attract recruits with their lively music. Verbunkos are usually in duple meter with a slow beginning, similar to the 'hallgato' style; gradually moving to a faster and more joyous section, defined sometimes as 'wild and frenzied'.

Serge Koussevitsky (1874 – 1951)

Concerto for Double Bass

Having studied double bass at the Moscow Conservatoire, Koussevitsky joined the Bolshoi Theatre Orchestra. He was a twenty-year old, already giving recitals and continuing to develop as a virtuoso soloist. He then moved to Berlin where, alongside his playing career, he studied conducting with Nikisch to such good effect that he was able to hire the Berlin Philharmonic Orchestra and to conduct a Rachmaninov concerto with the composer as pianist. Thereafter he set up a publishing firm for Russian music and travelled widely in Europe until 1924, when he became conductor of the prestigious Boston Symphony Orchestra, further building its strengths for the next twenty-five years.

Through his commissioning and publishing of new works and through his promotion of performances Koussevitsky has come to be recognised as an exceptionally influential champion of twentieth century classical music. There is, however, nothing avant-garde about his concerto for double bass, composed some time between 1902 and 1905. It stems rather from Russian romanticism. The score remained in manuscript and was put aside when Koussevitsky gave up playing in 1929. We are fortunate that it was eventually rediscovered and has joined the repertory of works for the instrument.

Jacques Offenbach (1819-1880)

Intermezzo & Barcarole from the Tales of Hoffmann

What Strauss was to the waltz in Vienna, Offenbach was to the cancan in Paris. His experience as a cellist at the Opéra Comique in Paris inspired him to compose operettas as

well as works for the cello. He went on to become conductor at the Théâtre Français but real success as a composer only came to him when he opened his own theatre to perform his own work. Under the name 'Bouffes Parisiens' this tiny theatre soon came to be known as THE place to be seen. Audiences relished the light-hearted, easy touch of the music but also the irreverence of the satire he directed at other composers, the social scene of the day and the world in general. By the 1870s he was the king of light opera, popular in England and America as well as putting on three simultaneous productions in Paris. Tonight we shall hear his 102nd piece for the theatre. It is rather more serious in nature, and based on stories by the German writer, caricaturist and music critic, ETA Hoffmann.

Ferdinand Hérold (1791 – 1831) Clog Dance from 'La Fille Mal Gardée'

This clog dance is included in a suite which Hérold composed for the ballet 'La Fille Mal Gardée'. It is one of the only two works by Hérold performed these days, the other being the overture to the lengthy opera 'Zampa' in which all interest has been lost.

It may come as a surprise that 'the Royal Ballet's production in recent years of 'La fille mal gardée' has been described as 'the Royal Ballet's most emphatically English work'. The explanation is that in 1960 John Lanchbery rearranged Hérold's original score and Frederick Ashton incorporated in his choreography features of national folk dance, such as a Lancashire clog dance and a maypole dance. Yet another surprise is that the clog dance included in Hérold's suite was in fact written by an obscure German composer – Peter Ludwig Hertel. Enjoy it anyway.

Sergei Prokofiev (1891 – 1953) 'Troika' from 'Lieutenant Kijé'

The comic film 'Lieutenant Kijé' tells of the adventures of a fictitious character who quite simply came into this world as the result of a clerical error. A life was invented for him in an attempt to cover-up the mistake. In 1933 Prokofiev composed music for the film and subsequently arranged it in a five-movement suite, the fourth movement of which is entitled 'Troika' (sleigh-ride). A troika is a Russian vehicle driven at exhilarating speed by three horses abreast and 'sleigh-ride' suggests 'snow'. Prokofiev's 'Troika' has proved immensely popular especially at Christmas time, when images of horses battling through the blizzards may enhance our feeling of well-being as we relax by the fireside.

Mel Tormé (1925 – 1999) & Robert Wells (1922 – 1998) The Christmas Song ('Chestnuts Roasting On An Open Fire')

Written on a blisteringly hot summer's day, the song was first recorded by the Nat King Cole Trio in 1946. Over the intervening years many cover versions have been produced including renditions by Barry Manilow, Des O'Connor (for a Tesco advert) and the Muppet characters Big Bird and The Swedish Chef. The version we are playing tonight has been arranged for orchestra by Bob Lowden.

Leroy Anderson (1908 - 1975)

A Christmas Festival

Leroy Anderson was an American composer whose speciality was composing short, light orchestral pieces. Whilst at university, Anderson studied double bass with the principal bass player of the Boston Symphony Orchestra at the same time as Koussevitsky conducted that orchestra. The Christmas Festival is a delightful medley of Christmas themes – see how many you can name...

Programme notes: Janet Tanner

MCO Spring Concert 2016

Overture from La Clemenza de Tito	Mozart
Péleas et Mélisande	Fauré
Serenade for 13 Winds Op.7	R Strauss
The Blue Danube	J Strauss
Symphony No. 4 in C Minor (Tragic)	Schubert

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Saturday 5th March, 7:30pm

About Marlborough Concert Orchestra

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.

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 tenor horn with the Ramsbury Silver Band.

About the orchestra

Marlborough Concert Orchestra (MCO) was formed in January 2006 and has since given regular concerts in the town. The Orchestra is a registered charity (number: 1113775). If you would like to support MCO, 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

Wiltshire Library's Performing Arts Service for its music hire service

Janet Tanner for tonight's programme notes

John Burgess for his generous donation that enabled us to obtain the concerto music

Tony Iles and Dorothy Goddard for their generous donations to the orchestra

Marlborough Concert Orchestra

Violin 1

Edward Judge
Sarah Till-Vattier
Laura Ingram Hill
Karen Sancto
Ingrid Uden
Geoff Naylor

Violin 2

Emma Gardner
Richard Newman
Barbara Edwards
Clare Cookson
Alison Morrell
Margaret Rowe

Viola

Sue Birley
Rosemary Stanbury
Dave Richardson
Win Eyles
Kieran Potter

Cello

David Edwards
Karen Smith
Rob Napier
Sarah Higgins
David Cooper

Double 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

Andrew Potter
Nicki Clark
Roger Kenyon
Phil Springate

Trumpet

Clare Webber
Gordon Nelson

Trombone

Joe Arkwright
Martin Holstead

Bass Trombone

Paul Holland

Timpani

Charles Giddings

Percussion

Tom Cayley

Keyboard (Harp/Piano)

Alison Morrell