

10th anniversary year

MCO MARLBOROUGH
C O N C E R T
O R C H E S T R A

Conductor: Roselise Gentile Leader: Edward Judge

Spring Concert

Saturday 5 March 2016 7.30pm

St. Mary's Church, Marlborough



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 saxhorn with the Ramsbury Silver Band.



Announcing MCO's 10th anniversary concert

Music, cocktails and cake to celebrate our first decade

Overture from Il signor Bruschino	Rossini
Symphony No 2 in D Major	Beethoven
Marche Slave	Tchaikovsky
Le roi s'amuse: 6 airs de danse	Delibes
Tahiti Trot (Tea for Two)	Shostakovich
Sinfonietta on Russian Themes	Rimsky-Korsakov

**We'd be delighted if you could join us on
Saturday 18 June 7.30pm
St Mary's Church Marlborough**

Programme

Overture: La Clemenza di Tito	<i>Mozart</i>
Symphony No. 4 in C Minor, "Tragic"	<i>Schubert</i>

Interval

Serenade for 13 Winds, Op 7	<i>Richard Strauss</i>
Pelléas et Mélisande	<i>Fauré</i>
The Blue Danube	<i>Johann Strauss</i>

Overture: La Clemenza di Tito

Mozart (1756–1791)

In August 1791, just a few months before his death, Mozart was commissioned to write an opera to celebrate the coronation of the Austrian Emperor as King of Bohemia in Prague on 6th September. The court authorities had rehashed an old libretto that showed absolute monarchy in the best possible light: in it, the Emperor Titus forgives members of his entourage who are caught in various amorous and political intrigues. Mozart travelled to Prague with his pupil Sussmayr, the two of them writing feverishly in the coach and at every other available moment, and the opera was finished in eighteen days. Mozart realised that his audience was likely to be in a state of torpor as a result of all the festivities, so he kept most parts of the opera short, with straightforward melodies, simple harmonies and clear orchestration – and that is certainly true of the overture. Sure enough, the premiere of the opera was a flop, the Empress describing the opera as “a piece of German swinishness”, but a repeat performance in Prague soon after was a success. It was the first of Mozart’s operas to be staged in London (in 1806).

Symphony No.4 in C Minor, “Tragic”

Schubert (1797–1828)

Schubert wrote this symphony in the early months of 1816. He was teaching at his father’s village school in Lichtental, just north of Vienna, and had hoped to escape to the post of Director of Music at a government school at Laibach, but his application for the job was rejected. This disappointment may account for Schubert’s decision to add the name “Tragic” to the symphony’s title though the mood of the work is restless rather than tragic. Schubert would have been much influenced by the great symphonists of his day – Beethoven’s 7th and 8th symphonies had only recently been premiered – and the chattering accompaniments to parts of the symphony may show the influence of Rossini, whose operas were all the rage in Vienna at the time.

There are four movements:

1. **Adagio molto, allegro vivace:** The opening prelude, with its unison C and its modulations reminiscent of Haydn, is followed by an energetic allegro. The theme begins with a rising four-note motif, which reappears elsewhere in the symphony and gives unity to the whole work.
2. **Andante:** A hymn-like melody alternates twice with a more urgent passage.
3. **Minuet (allegro vivace) and Trio:** The influence of Beethoven is very apparent here, for this is a forceful Scherzo with powerful syncopations. It is followed by a graceful trio in which the four-note motif is given a delicate character.
4. **Allegro:** The main theme has an air of entreaty, which becomes more mysterious in the development section, but the bustling accompaniment propels the music forward and the symphony ends, as it began, with a unison C for the whole orchestra.

Serenade for 13 Wind Instruments, Op.7

Richard Strauss (1864-1949)

Strauss wrote this in 1881, when he was only 17, and the work was premiered in Dresden in November 1882. It is scored for the usual woodwind, plus a contrabassoon, and four horns. Strauss's father was a horn player in the Munich court orchestra and this may account for his son's precocious talent in composing for this combination of instruments. The work is in sonata form, with an exposition led by the oboes, a second subject introduced by the clarinets, a development section, and then an evocative passage on the horns leading the music back to a recapitulation. The work bears the influence of Mendelssohn (one of Strauss senior's favourite composers) but also shows Strauss's extraordinary gift for lyrical melody, which was to flower in his operas.

Pelléas et Mélisande

Fauré (1845-1924)

During the 1890s, Gabriel Faure left his native Paris several times to make trips to London, and it was on one of these occasions that he was persuaded to write incidental music for an English translation of *Pelléas et Mélisande* by the Belgian dramatist Maurice Maeterlinck (1876-1949). The play is set in medieval times and relies heavily on atmosphere. Golaud discovers Mélisande by a stream in the forest and marries her, but she falls in love with Golaud's brother Pelléas; when the affair is discovered, Golaud kills Pelléas and wounds Mélisande, who dies with her child in her arms. Fauré had only a couple of months to write the music before the performance on 21 June 1898. He had to leave most of the orchestration to his pupil Charles Koechlin, but after the London run of the play, Fauré returned to his score and re-orchestrated four movements to form a short suite, adding extra woodwind. Some critics have described this work as his "symphonic masterpiece".

There are four movements:

1. **Prelude (Quasi adagio):** The opening theme is said to depict Mélisande in a mood of introspection when Golaud discovers her. The second theme – a romantic cello solo – conjures up Golaud's feelings for her. Horn calls evoke the forest.
2. **Fileuse (Andantino quasi allegretto):** The oboe melody is Mélisande's song as she sits at her spinning-wheel; the whirling of the wheel is depicted by the violins.
3. **Sicilienne (Allegro molto moderato):** A moment of happiness shared by the two lovers.
4. **Mort de Mélisande (Molto adagio):** A dotted rhythm emerges softly from clarinets and flutes and is taken up by the full orchestra in a lament that is both passionate and restrained, before dying gently away. This movement was played at Fauré's funeral.

Waltz: The Blue Danube

Johann Strauss (1825-1899)

This, the most famous waltz in all music, was never supposed to be an orchestral work at all. It was composed in 1866, having been commissioned by the choirmaster of the Vienna Men's Choral Society, who was looking for new music for his choir to sing. Words were added to Strauss's music by Joseph Weyl, a poet known to the Choral Society. Unfortunately Austria had just been humiliated in a seven-week war with Prussia and phrases like "Viennese, be happy" left a sour taste in the mouth. The first performance was not a success and fresh lyrics were written by someone else. In the meantime Strauss had added extra music and adapted the work for orchestra alone. In this form it won instant acclaim and within months it had been performed in Paris, New York and London and thousands of copies of the music had been printed.

The work starts quietly, with shimmering string sound, before the first waltz theme appears, a triad of notes on the cellos and horns. Altogether there are five related waltz episodes, each consisting of contrasting sections, sometimes in different keys, sometimes serene sometimes exuberant. The climax (marked with cymbals) comes in the second half of the fifth waltz. The music then moves into a lengthy coda which recalls the second and third waltzes before settling on the original theme and then rushing to a triumphant conclusion.

MCO is pleased to acknowledge the invaluable support of:

Christchurch, Marlborough

St. Mary's Church, Marlborough

Sound Knowledge, Marlborough

The Performing Arts Service of the Wiltshire Library through which the orchestra has been able to borrow music

With special thanks to:

Richard Newman for writing the programme notes

Sue and David Birley for organising the bar

Barbara Edwards for running the raffle

About the orchestra

The Marlborough Concert Orchestra was formed in January 2006 and has since given regular concerts in the town. This year marks our 10th anniversary. If you've played with the orchestra in the past or have any connection with us, then we'd love you to be involved in our 10th anniversary concert on **Saturday 18 June**. Please contact Sue Choules at mco_secretary@mco.org.uk for more details.

We are a friendly orchestra which warmly welcomes new players, particularly violins, violas, horns and brass players of a suitable standard. If you are interested in playing in the orchestra, or know anyone who might be, please contact the secretary Sue Choules at mco_secretary@mco.org.uk

Social media

You can follow MCO on Facebook (facebook.com/MarlboroughConcertOrchestra) and find out more information about past and future concerts by visiting our new website at www.mco.org.uk

Concert bar and raffle

MCO is a registered charity (number: 1113775) 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.

If you would like to support the orchestra further, please contact our treasurer Rob Napier on 01672 512333 or email rob.napier@clara.net

If you would like to offer support by helping out with front of house at concerts - selling raffle tickets, handing out interval drinks, and welcoming people at the door - then we would also love to hear from you. We offer a pair of free concert tickets to anyone who helps out in this way. Contact Anna Marsden at mcochairman@mco.org.uk if you are interested.

A note for your diary....

On **Saturday 3 December** our 10th anniversary celebrations will be rounded off with a special programme of music including Brahms Double Concerto in A minor, Op. 102 with young international soloists and MCO favourites **Irene Enzlin** ('cello) and **Mathieu van Bellen** (violin). This promises to be a wonderful concert - we hope you can join us.

Marlborough Concert Orchestra

Violin 1

Edward Judge
Hamish Overend
Geoff Naylor
Karen Sancto
Sarah Till-Vattier
Ingrid Uden
Janet Young

Violin 2

Emma Gardner
Kim Austen
Clare Cookson
Margaret Matthews
Richard Newman
Heather Vandamme

Viola

Rosemary Stanbury
Charles Brookes
Rowena Overend
Keith Young

Cello

David Edwards
Andrew Clark-Maxwell
Sarah Higgins
Robert Napier
Karen Smith

Double Bass

John Burgess
Anna Marsden

Flute

Sue Choules
Gillian Farkas-Blake

Piccolo

Gillian Farkas-Blake

Oboe

Susan Ousby
Niamh Potter

Clarinet

Helen Pysanczyn
Gráinne Lenehan

Bassoon

Mel Buckley
Bridget Luke

Contrabassoon

Emma Williams

Horn

Andrew Potter
Nicki Kinton
Phil Springate
Roger Kenyon

Trumpet

Clare Webber
Hannah Burkhardt

Timpani

Charles Giddings

Percussion

Tom Cayley

Harp

Edwina Astle

Keyboard

Charles Brookes