



**Conductor: Roselise Gentile Leader: Edward Judge**

# **Summer Concert**

**Saturday 18 June 2016 7.30pm**

**St. Mary's Church, Marlborough**



**10TH ANNIVERSARY**



## **Janet Tanner**

**18 June 1936 - 4 March 2016**

Today would have been Janet Tanner's 80th birthday. For that reason, and because she was a loyal and proud member of Marlborough Concert Orchestra, we would like to dedicate this concert to her.

Janet played for many years in both the North Wilts Orchestra and the Swindon Symphony Orchestra but shortly after Marlborough Concert Orchestra was formed, in 2006, Janet felt she must join it. She took on the role of leader of the Second violins which she carried out in a firm and organised way, only moving back in her last year. She kept going right until the end and was an inspiration to us all.

Janet also wrote the most interesting and useful programme notes which were demanded in advance by members of the orchestra so they could better understand the composers' intentions and interpret the music more effectively.

Christopher Joseph, a long-time colleague at Marlborough College and fellow musician, describes Janet's musical contribution thus:

*I think it typical of her self-effacing manner that she insisted on playing in the Second violins, although technically well able to join the Firsts. The Firsts may have the glamour of all the melodies and the top lines but the Seconds have a demanding role. There is the physical demand, with the bowing arm high to facilitate much playing on the lower strings. There is a mental demand of constant sensitivity to the needs of accompaniment and the reading of unfamiliar rhythmic patterns.*

*The most private part of Janet's musical life was her devotion to chamber music. The string player has the immense riches of a repertoire that includes some of the most sublime music ever written. But playing this music demands levels of virtuosity far beyond the average orchestral score. Janet however relished these challenges. The friendships that she formed lasted for decades and grew out of attendance at music courses, where she met people who were not part of local orchestras.*

Coming together to make music is a wonderful experience. Janet clearly thought so and we should do our best to follow in her footsteps.

**Anna Marsden, Chair, Marlborough Concert Orchestra**

## **Ten Years With Marlborough Concert Orchestra (MCO)**

Late in 2005, Gordon Nelson and Charles Knowles discussed the idea of forming a local orchestra. Both lived in Marlborough, Gordon an experienced conductor with Swindon Concert Band and Wootton Bassett Orchestra, and Charles an active violinist. They had the idea of involving and developing local musical talent, including both inexperienced and “lapsed” players. I was approached by them to be Leader, an honour and a challenge which I was delighted to accept.

The Orchestra was constituted formally under the Chairmanship of Sue Round and the first rehearsal was held in January 2006. Membership expanded rapidly, with nearly 40 permanent players available for the inaugural concert in June that year. The programme comprised light classical music, designed to attract a wide audience, and featured our first soloist, Julie Rowe, a flautist teaching at St. John’s School. Held in St. Mary’s Church, the concert was a great success with an enthusiastic audience who have continued to support us over the years.

During these early years, rehearsals were generally held in the old St. John’s School, later the new school, and the orchestra benefitted from a close relationship with many of the school staff. After two years, Gordon Nelson decided to step down as Conductor.

Early in 2007, retired cellist Christopher Irby and his wife Carol, both with a wealth of experience with major London orchestras, had joined MCO. Christopher expressed a keen interest in taking on the rôle of Conductor and in keeping with the spirit of developing latent talent, he was appointed. He quickly formed a close and sympathetic relationship with the players.

The orchestra has enjoyed playing with many soloists, some local players and some young aspiring professionals. Two young players in particular, cellist Irene Enzlin and violinist Mathieu van Bellen, have become close friends of the orchestra and have each appeared several times in concerts with us. We are looking forward very much to seeing them both in our December concert.

In October 2014, a “Family Concert” was held in Christchurch (our present rehearsal venue). It featured various groups within the orchestra playing short pieces and was designed to attract a younger audience and possible future players. We hope to hold similar events in the future. After many successful concerts, Christopher Irby had to retire through ill health and auditions were held for the vacancy. The person chosen, our present conductor Roselise Gentile, has enthusiastically pursued our philosophy of nurturing and developing our musical capabilities. We are encouraged to work hard to achieve a higher standard of concert performance whilst fully enjoying the rehearsals along the way.

**Edward Judge**

### **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.

# Programme

**Overture: Il Signor Bruschino**

*Rossini*

**Symphony No. 2 in D major, Op. 36**

*Beethoven*

## *Interval*

*Please join us for complimentary Rossini cocktails,*

*William Tell cake and brownies*

**Tahiti Trot (Tea for Two) Op.16**

*Shostakovich*

**Dance Suite, Le Roi S'Amuse**

*Delibes*

**Overture on Russian Themes, Op. 28**

*Rimsky-Korsakov*

**Marche Slav, Op.31**

*Tchaikovsky*

## Overture: *Il Signor Bruschino*

Rossini (1792–1868)

Rossini wrote three one-act operas between 1810 and 1813 for the theatre in Venice and *Il Signor Bruschino* is the last of them. It is a light-hearted piece, with a small cast, an improbable plot and much impromptu clowning on the stage. Rossini was on bad terms with the impresario who commissioned the work, so he deliberately wrote music that was at odds with the action: jolly tunes for the sadder moments, very high notes for the bass soloists and very low ones for the sopranos, and an aria for Bruschino's son, who had a stammer, which turned into a patter-song with a funeral march for an accompaniment. The overture has one of Rossini's famous crescendos and there are places where the second violins are instructed to tap the metal shades of their desk lamps.

## Symphony No.2 in D, Op.36

Beethoven (1770–1827)

Beethoven spent the summer of 1802 in Heiligenstadt, a village not far from Vienna. It was a very productive period for him as a composer – he wrote several sonatas and other works as well as this symphony – but it was also a time of despair as he realised that nothing could be done to prevent the loss of his hearing, “a sense which ought to be more perfect in me than in others”. This symphony, with its energy, good humour and moments of serenity, is part of the answer that Beethoven provided for himself: his creative life could go on, in spite of his deafness.

1. **Adagio molto; allegro con brio.** There is a slow introduction, as in the symphonies of Haydn and Mozart, with contrasting musical ideas creating a mood of suspense, which is released by the allegro. The first allegro theme has ornamental twirls from the violins; the second theme, announced by the woodwind, has a slightly military air.
2. **Larghetto.** Beethoven's sketchbooks show that he worked hard to get this movement into its final form, but you would never know it; the music unfolds naturally, spontaneously and serenely.
3. **Scherzo and Trio.** This follows the old form of minuet and trio but is now truly a scherzo (“a jest”), with sudden changes from loud to soft. In the trio a dainty tune on the woodwind is boisterously interrupted by the strings.
4. **Allegro molto.** The movement begins with a hiccup which is used throughout the movement to contrast with a flowing melody from the cellos and a gentle conversation among the woodwinds. There is an ethereal coda of great beauty; then the hiccup returns, Beethoven slaps us on the back and the symphony ends.



## Tahiti Trot, Op.16

Youmans (1898-1946) Shostakovich (1906-1900)

In 1927 Shostakovich was visiting his friend, the conductor Nicolai Malko, and told him of a recording he had recently heard of the hit song *Tea for Two* from the Broadway show *No, no, Nanette* by Vincent Youmans. Malko bet his friend 100 roubles that he could not reorchestrate the song from memory in less than an hour. Shostakovich did it in 45 minutes. Malko conducted this version in Moscow in 1928.

Youmans was one of the most successful composers of musicals for the American stage in the 1920s and *No, no, Nanette* ran on Broadway for two years. Its hit song was recorded almost immediately and this must have been the version heard by Shostakovich. The song is sung by the two lovers in the show as they imagine their future lives together: "Picture you upon my knee – just tea for two and two for tea – just me for you and you for me..." The song is better known today in a slightly different version sung by Doris Day and Gordon MacRae. Shostakovich later agreed to having the "Trot" used as an entr'acte before the third act of his ballet *The Golden Age* and audiences always applauded it and demanded a repeat. The Soviet authorities were less enthusiastic about "the music of the fat bourgeoisie" and Shostakovich conceded that giving in to Malko had been "a political mistake" but, in fact, he liked American jazz and used elements of it in his music.

## Dance Suite, Le Roi S'Amuse

Delibes (1836-1891)

Victor Hugo's play *Le Roi S'Amuse* was a satire on the morals and behaviour of the royal court during the reign of Francis I (1515-47) but the current king, Louis Philippe, was definitely not amused by it; the play was banned after one performance. When it was revived in 1882, the invitation to provide incidental music was given to Leo Delibes, the foremost composer of ballet music for the French theatre. Delibes consciously adopted a period style for the dances in the present suite. His information about dance steps – and even some of his musical ideas – came from a manual of dance by Thoinot Arbeau (1588), from which the following quotations have been taken.

**Gaillarde (moderato)** A dance which uses five steps to six beats and "one must be blithe and lively to dance it... Hold your head and body upright with a confident mien and do not spit or blow your nose much. And if necessity obliges you to do so, turn your head away and use a fair white handkerchief".

**Pavane (allegretto)** A stately dance in which the man is "walking decorously with studied gravity and the damsel with chaste demeanour and eyes cast down". Delibes got the musical theme from Arbeau's book, as did Peter Warlock, who used it in his *Capriol Suite*.

## Scene de Bouquet (andante).

**L'esquercarde (allegretto)** The name of this dance is derived from the Occitan language of Languedoc and suggests heart-rending emotions.

Dancing “is practised to make manifest whether lovers are in good health and sound in all their limbs, after which it is permitted to them to kiss their mistresses”.

**Madrigal (andante).**

**Passepied (allegro)** Originally a dance for sailors, this became popular at court. One foot taps against and crosses over the other.

**Finale - Gaillarde** a reprise of the first movement. The leaps in the dancing have to be modest lest “the damsels are made to jump in such a manner that they very often show their knees if they do not keep one hand on their dresses to prevent it”.

**Overture on Russian Themes, Op.28**

**Rimsky-Korsakov (1844-1908)**

Rimsky-Korsakov was one of a group of five composers (including Mussorgsky and Borodin) who incorporated Russian folk melodies into their works. In this overture the first of the tunes, *Slava*, emerges from a slow introduction. Another folk melody, *At the gates* (also used by Tchaikovsky in the *1812 Overture*) is developed together with a third, *Ivan is wearing a big coat* and, at the end, *Slava* reappears at a quicker pace and in full orchestra with brass. The overture was written in 1866, but the composer revised it in 1880 and this is the version used nowadays.

**Marche Slav, Op.31**

**Tchaikovsky (1840-1893)**

In 1876 Serbia and Montenegro declared war on Turkey to avenge the Turkish mistreatment of Christians in its Balkan provinces. The war caused much excitement in Russia and Tchaikovsky was persuaded to write a new piece for a charity concert to raise money for Balkan war victims and to equip Russian volunteers to fight on the Serbian side. Tchaikovsky incorporated three Serbian folk tunes into his march. The first, a rather soulful song, appears right at the beginning. The music then works up to a climax in which the two other songs are combined. The process is repeated and in the final peroration, parts of the Tsarist national anthem are included. The audience at the first performance was ecstatic; they leapt on their seats and shouted for an encore. Tchaikovsky himself was less sure about the piece and simply described it as “effective”.



**Saturday 3 December 2016 7.30pm**

**St Mary's Church Marlborough**

**The welcome return of internationally renowned soloists**

**Mathieu van Bellen (violin) & Irene Enzlin (cello)**

Double Concerto for Violin and Cello in A Minor

*Brahms*

Variations on a Theme by Haydn

*Brahms*

Vocalise for Orchestra

*Rachmaninov*

Invitation to the Dance

*Weber*



Mathieu van Bellen was born in the Netherlands and started studying the violin in Belgium with Nico Baltussen. He continued with Jan Repko, first at the Amsterdam Conservatoire and at Chetham's School of Music in Manchester, for which he was awarded a scholarship by The VandenEnde Foundation. He continued at the Royal College of Music in London with Itzhak Rashkovsky and at the Hochschule für Musik in Berlin, with Ulf Wallin.

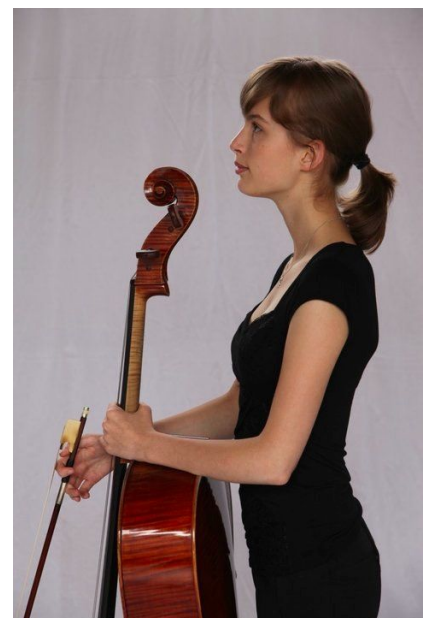
Full biography at [www.vanbellen.com](http://www.vanbellen.com)

Mathieu has performed Bruch's *Violin Concerto no 1* and Mendelssohn's *Violin Concerto in E minor* with MCO.

Irene Enzlin (1993) was born in Zutphen, Holland. She took up the cello when she was 4 years old, and was first taught by Miriam Mudde, Yke Viersen and later by Michael Stirling. In April 2008 Irene joined the renowned Yehudi Menuhin School in England, where she was taught by Pierre Doumenge before carrying on her studies with Charles Watt. Since October 2011 she studies at the Mozarteum University with Clemens Hagen.

Full biography at [irene-enzlin.com](http://irene-enzlin.com)

Irene has performed Tchaikovsky's *Variations on a Rococo Theme* and the Elgar *Cello Concerto* with MCO.



## **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.

## **About the orchestra**

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](mailto:mco_secretary@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 £1,000.

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](mailto: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](mailto:mcochairman@mco.org.uk) if you are interested.

# Marlborough Concert Orchestra

## **Violin 1**

Edward Judge\*  
Kim Austen  
Laura Ingram-Hill  
Hamish Overend  
Karen Sancto\*  
Sarah Till-Vattier  
Ingrid Uden

## **Violin 2**

Carol Irby  
Barbara Edwards\*  
David Goodwin  
Tony Jackson  
Alison Morrell  
Richard Newman  
Heather Vandamme

## **Viola**

Rosemary Stanbury  
Sue Birley\*  
Charles Brookes  
Rowena Overend

## **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)

## **Oboe**

Susan Ousby  
Steve Morris

## **Clarinet**

Helen Pysanczyn  
Gráinne Lenehan

## **Bassoon**

William Ingram-Hill  
Bridget Luke\*

## **Horn**

Mervyn Stephens  
Richard Cowdy  
Roger Kenyon\*  
Phil Springate

## **Trumpet**

Clare Webber  
Alex Arkwright

## **Trombones**

Kevin Riley  
Martin Holstead

## **Bass Trombone**

Phil Tarrant

## **Timpani**

Charles Giddings

## **Percussion**

Tom Cayley

## **Harp**

Edwina Astle

## **Keyboard**

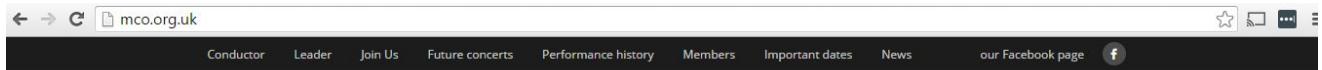
Alison Morrell

\* original members

## Want to know more about MCO?

### Visit our website

Go to [www.mco.org.uk](http://www.mco.org.uk) for lots of information on how to join the orchestra, our repertoire, past performances, biographies, future concerts, news and more.



MCO Marlborough Concert Orchestra



### Follow us on social media

Like our page on Facebook for photographs, updates and concert details.



We love to see familiar faces at our concerts but we're also always looking for ways to increase our audiences. Please do spread the word and encourage friends and family to come along too.

Tickets for our concerts are just £9 for adults and £2 for students and are available from orchestra members, at Sound Knowledge in Marlborough and on the door.

