



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

Spring Concert

Saturday 17 March 2018

St. Mary's Church, Marlborough

With Joe Arkwright



Roselise Gentile – 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 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. Roselise now lives in England where she is continuing her career as a choir and orchestra conductor. As a freelance conductor she regularly conducts the professional chamber orchestra Farnesiana, in Italy.

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 plays violin or viola with several local orchestras. As well as being a keen chamber musician he also enjoys playing cornet and tenor horn with two local brass bands.

Joe Arkwright - trombone

Joe was born in Marlborough in 1996 and, after attending Pinewood Prep School where he was Head Chorister, he was offered a Music Scholarship at Marlborough College, with trombone as his principal study. From the age of eleven he was taught by Dr Mike Lomas, who guided him to a Distinction in his ATCL at the age of 16 and nurtured him to become the Principal Trombone of the National Schools Symphony Orchestra. Joe is in his third year of the four year BMus course at the Royal Welsh College of Music and Drama in Cardiff, studying the trombone full time with Donal Bannister and sackbut with Emily White. Recent achievements include reaching the semi-final of the RWCMD Concerto Competition, performing at Dame Shirley Bassey's 80th Birthday Celebration and appearing as a finalist in the Philip Jones Brass Prize. He also appears regularly as Principal Trombone of the RWCMD Brass Band and in numerous concerts with the College Symphony Orchestra.

Joe tours regularly as a chamber musician, performing in some of the world's finest concert venues, such as Royal Festival Hall, Cadogan Hall, Notre Dame, Kensington Palace, St. Paul's Cathedral, Royal Overseas League and Windsor Castle. Joe plays a very rare and much sought after Conn Elkhart trombone built in the 1960s with recent refurbishments completed by Michael Rath.

Programme

In Flanders Fields

Kevin Riley

Pavane in F sharp minor, Op 50

Gabriel Fauré

Concertino in E flat major
for trombone and orchestra, Op 4

Ferdinand David

Soloist: Joe Arkwright

Interval

Symphony No.103 *The Drumroll*

Joseph Haydn

Our next concert

Saturday 30 June 2018 at 7.30pm

St Mary's Church, Marlborough

Vltava

Smetana

A selection from L'Arlésienne Suites No.1 & 2

Bizet

Symphony No.3 (Rhenish)

Schumann

In Flanders Fields

Kevin Riley

Kevin Riley is a multi-instrumentalist teacher and composer who resides in Andover, Hampshire and teaches at Thorngrove School in Highclere. He often plays with the MCO in our trombone section. This piece was written in commemoration of the end of World War I.

Kevin writes: 'In Flanders Fields begins cinematically, as the trumpet solo announces the percussion and strings section of the orchestra. This dialogue continues until the first theme is played. The minor theme is interwoven throughout the composition and it gives the piece a depth, a reminder of where it all began. The listener can feel the tension build as the drumrolls and contrapuntal lines dictate the inevitable: 'something' is going to happen.'

'The drama continues and at times the instrumental soundscape created almost sounds contradictory. Again, the melodic lines interweave alongside staccato bass lines, insinuating that the first theme is back to haunt us. However, this time the cymbals and percussion section anticipate the strings' octave jumps and the sound intensifies as the instruments play against each other. The strings' semi-quavers then dissipate the tension and they lead the orchestra back to the initial theme which is now developed and major-sounding. The piece has reached its climax, and the music is fortissimo, with grandeur and finality; the end is nigh. The musical features that gripped the listener throughout return. We are reminded of staccato bass lines, snare rolls, contrapuntal lines, until a long-held note fades into silence.'

'The composition In Flanders Fields is visual, detailed and full of drama. The music is opulent and its cinematic composition ensures that it appeals to a vast audience.'

Pavane in F sharp minor, Op 50

Gabriel Fauré (1845-1924)

During the 1880s Gabriel Fauré was living in Paris, giving piano lessons and organising the music for the Church of the Madeleine. It was an unhappy period of his life. He suffered from bouts of depression; he was jealous of his more successful contemporaries, such as Widor and Massenet; and he was irritated by the fickleness of the public, who seemed to be interested in only a handful of his works.

The Pavane was written in 1887 as a solo piano piece – 'elegant', said Fauré, 'but not otherwise important'. It was an instant success.

At the behest of his patron, Elizabeth Contesse Greffulhe, he made orchestral and choral versions in 1888, the choir singing words composed by the Contesse's cousin. In 1891 the choral version, now with the addition of dancers, was performed at one of the Contesse's garden parties. The Pavane later became a regular part of the repertoire of the Paris ballet.

The Pavane employs the rhythms of a courtly Spanish dance and is very restrained in mood and orchestration, apart from a more turbulent middle section, which uses modal harmonies.

Concertino in E flat major

Ferdinand David (1810-1873)

1. Allegro maestoso 2. Andante: Marcia funebre 3. Allegro maestoso

Ferdinand David was one of the leading violinists of his time. He first came to notice as a teenage prodigy when he made concert tours with his sister, a gifted pianist. In 1836 he became leader of the Leipzig Gewandhaus Orchestra, a position he held for the rest of his life. He was a close friend of Mendelssohn and gave the first performance of his violin concerto in 1845. As the author and editor of many books of violin studies, as the composer of five violin concertos and many other works, and as the pupil of Spohr and the teacher of Joachim, he helped to sustain the German traditions of violin playing throughout the nineteenth century.

How, then, did he come to write a concerto for trombone? The work was commissioned by Karl Tromgott Queisser, a trombonist in the Gewandhaus orchestra. It has been suggested that Queisser wanted Mendelssohn to write the piece, but Mendelssohn was busy and suggested David instead. David may have adapted a violin concerto that he was currently composing and it is possible that Mendelssohn gave advice about the adaptation and may even have made improvements to the score, since the concerto is a much more accomplished work than the other pieces that David was writing at the time. The concerto was composed in 1837 and given its first performance by Queisser in the same year, with Mendelssohn conducting.

The concerto is conventional in structure and re-uses much of the material from the first movement in the last. The second movement was played at David's funeral.

Interval

This symphony was a product of Haydn's last visit to London and was first performed at a concert in the King's Theatre on 2nd March 1795, with Haydn himself conducting. The impresario Salomon, who had been responsible for introducing Haydn to London earlier in the decade, had given up his sponsorship of the last concerts; nevertheless, the orchestra – of sixty players – was a very large one for the time. The Morning Chronicle reported that the programme had included a piece by 'the fertile and enchanting Haydn . . . which, as usual, had contained strokes of genius, both in air and harmony'.

1. Adagio; allegro con spirito. Like all the other London symphonies, this one begins with a slow introduction. A drumroll creates a sombre and mysterious atmosphere, from which the cellos and basses draw out an opening theme. One purpose of the introduction is to create a strong contrast with the lively allegro to follow, but there are also similarities between these two sections of the first movement: the metre changes only slightly (from 3/4 to 6/8) and the adagio contains the germs of ideas which develop during the allegro. The first subject is taken from a Croatian folk-tune and the second is a jaunty waltz. The drumroll and the sombre atmosphere reappear towards the end of the movement, only to be dispelled by a rousing coda.

2. Andante. This movement is a double set of variations based on Slavonic folk songs. The first theme is in C minor and is played by strings alone; the second is in C major, with woodwind and horns joining in. Each of these themes is varied twice with increasingly rich textures. In one of the C major episodes Haydn gives a variation to solo violin, which was played at the premiere by Wilhelm Cramer, a German virtuoso then resident in London, who was leader of the orchestra. The whole of this movement had to be encored at the first performance, with great appreciation being shown to Cramer's playing.

3. Minuet and Trio. This movement is entirely conventional in form but contains several original features, such as a hint of polyphony in the minuet, and a 'Scottish snap'; the latter may have been suggested to Haydn by the Scottish songs which he had been arranging while he was in London. The trio contains gentle arpeggio accompaniments from the strings.

4. Allegro con spirito. The opening bars, played by the horns, are a counterpoint to the main theme, which is played by the strings in overlapping groups. The movement is in rondo-sonata form, the theme reappearing three times and being answered in different ways.

MCO is pleased to acknowledge the invaluable support of

Christchurch, Marlborough

St. Mary's Church, Marlborough

Sound Knowledge, Marlborough

Making Music

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

Clare Cookson for organising the raffle

About the orchestra

The Marlborough Concert Orchestra was formed in January 2006 and has since given regular concerts in the town. We warmly welcome new players, particularly violins, violas, horns and brass players of a suitable standard. If you are interested, please contact us at mco_secretary@mco.org.uk

Social media

You can follow MCO on Facebook and find out more information about past and future concerts by visiting our 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 concert bar and raffle. The proceeds of the latter, this year, are being donated to **Home Start Kennet**. 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 then we would also love to hear from you. Contact Anna Marsden by email at mcochairman@mco.org.uk if you are interested and would like more details.

Marlborough Concert Orchestra

Violin 1

Edward Judge
Kim Austen
Wendy Clark
Laura Ingram Hill
Geoff Naylor
Karen Sancto

Violin 2

Sarah Till-Vattier
Clare Cookson
Barbara Edwards
Emma Gardner
Tony Jackson
Margaret Matthews
Richard Newman

Viola

Rosemary Stanbury
Sue Birley
Charles Brookes
Rowena Overend
David Richardson

Cello

David Edwards
Alexandra Knox
Robert Napier
Ruth Neale
Karen Smith

Double Bass

John Burgess
Anna Marsden

Flute

Sue Choules
Gillian Farkas-Blake

Oboe

Jenny Raggett
Christopher Joseph

Clarinet

Helen Pysanczyn
Gráinne Lenehan

Bassoon

Will Ingram Hill
Bridget Luke

Horn

Jason Hoult
Phil Springate
Richard Cowdy
Roger Kenyon

Trumpet

Clare Webber
Alex Arkwright

Trombone

Kevin Riley
Martin Holstead

Bass Trombone

Andrew Fielden

Timpani

Charles Giddings

Percussion

Jake Skittrall