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B r i x w o r t h M u s i c F e s t i v a l
Friday 10th to Sunday 19th May 2019

Saturday 11th May at 7:30pm
Brixworth Festival Orchestra

Conductor: Peter Dunkley
Violin Solo: Richard Roper

This concert is sponsored by Green Podiatry and Chiropody. A local and professional foot care service based within the Brixworth Osteopathic Clinic.



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Egmont Overture Beethoven

Violin Concerto in E Minor - 1) Allegro:2) Andante:3) Allegro Vivace..

Mendelssohn

INTERVAL

Symphony No 3 in Eb - the Eroica.....

Beethoven

1) Allegro Con Brio: 2) Marcia Funebre/Adagio assai: 3) Scherzo: 4)Presto

Beethoven: Egmont Overture

Written as incidental music to a play by Goethe, in its first stern notes Beethoven's Egmont Overture conveys a sense of deeply impassioned seriousness. The story of Egmont is a serious one for it's not just a tale of freedom and national liberation, but also of a hero who dies for his cause; a theme that prompted Beethoven to write some of his most powerful music. Count Egmont had led the Flemish resistance against the Spanish rule of the Netherlands and was beheaded in the Brussels marketplace in 1568. Whilst well before Beethoven's time, it was in many ways both personal and timely, recalling Beethoven's own Flemish ancestry and closely paralleling the political situation current in the Vienna of the day, having been occupied by the French since May 1809.

Mendelssohn: Violin Concerto in E minor

Mendelssohn's *Violin Concerto in E minor* was one of his final compositions, dating from the end of 1844, although much of the piece was sketched over the course of the previous decade. By 1835 he resolved to compose a work for his friend, the virtuoso violinist Ferdinand David. However, the composer's many conducting obligations and extensive travels forced him to shelve the project for nine years. The resulting work is a gem of the solo repertoire. Opening immediately with the soloist and completely foregoing the customary orchestral exposition, the piece begins with a charming melody that has become the signature of this concerto. Traditionally cast in sonata form, the movement shows Mendelssohn's expertise at paring down the orchestral fabric, allowing smaller groups of instruments to accompany the soloist. The first movement is fused to the second by a single sustained note in the bassoon, leading to a lyrical Andante theme. In this middle movement, Mendelssohn skillfully exploits the legato capabilities of the violin while accompanying these passages with multiple stops of considerable difficulty – all played simultaneously by the soloist. The finale is a brilliant and elegant romp – a clear gesture of homage to the virtuoso tradition of solo violinists.

Beethoven: Symphony No. 3 in E-flat Major, Op. 55 (Eroica)

Beethoven composed his third symphony in 1803 and conducted the first public performance on April 7, 1805, in Vienna. The story of how the Eroica Symphony got its title is nearly as famous as the music itself. We know that Beethoven intended to name

his third symphony for Napoleon Bonaparte, but that he tore up the title page in a fit of rage when he learned that Napoleon had appointed himself emperor. Beethoven had been contemplating a symphony inspired by General Bonaparte since 1798. Most of the music had been composed by the summer of 1803. However, in May 1804, when the news reached Vienna that Napoleon had declared himself emperor, Beethoven felt betrayed and in 1806, when it came time to publish, Beethoven suggested —Sinfonia Eroica, a composition to celebrate the memory of a great man.

The very opening of the Eroica consists of no more than two E-flat major chords, played forte, followed by the cellos jumping back and forth over the notes of an E-flat triad. The first exceptional event comes when the cellos stumble on C- sharp, a note we never expected to hear, and one that opens unforeseen vistas only seven bars into the piece. From there, Beethoven continues to spread his wings, even settling comfortably in the very remote key of E minor just moments before he whisks us back to the E-flat major chords with which he began. Beethoven's writing, in the most expansive piece he had yet composed, is tight and closely unified. The coda is as big and important as a movement in itself, but something of this stature is needed to bring us back to earth before we move on.

The Adagio is a funeral march of measured solemnity, pushed forward by the low rumble of the basses and Beethoven raised some eyebrows by placing the funeral music so early in the symphony. The two interludes are particularly moving—the first because it casts a sudden ray of sunlight on the grim proceedings; the second, because it carries the single thread of melody into a vast double fugue. The music ends with some consolation, but even more grief. The funeral music gives way to a brilliant scherzo so exciting that the third movement of a symphony would never be the same again. Beethoven's finale is a set of variations on a theme and is an unusually complex and multifaceted piece of music. It's not just the conclusion, but the culmination, of all that came before. Beethoven begins with a simple, unattached bass line before introducing the theme itself. The variety and range of style are extraordinary: a fugue on the bass line, a virtuoso showpiece for flute, a swinging dance in G minor, an expansive hymn. Beethoven moves from one event to the next, making their connections seem not only obvious, but inevitable. Some of it is splendid solemnity, some high humour, and Beethoven touches on much in between. A magnificent coda, which continues to stake out new territory even while wrapping things up, ends with bursts of joy from the horns.

The Gordon Robinson Trust: Proceeds from tonight's Concert will assist in raising funds for the Gordon Robinson Trust; an organisation that exists to support the work of the Northamptonshire Music and Performing Arts Trust, and advance the arts and culture in Northamptonshire. **A huge thank you to all the performers who have kindly donated their time and musical skills this evening! For more information about the Gordon Robinson Trust** please visit: www.nmpat.co.uk/information-and-resources/gordon-robinson

Tonight's concert is sponsored by Green Podiatry and Chiropody. A local and professional foot care service based within the Brixworth Osteopathic Clinic. "We treat the people of Brixworth and surrounding villages with their foot pains and problems. Approachable and friendly, we are a great first point of call for all your foot problems."

The Brixworth Festival Orchestra:

<p>1st Violins</p> <p>Stephen Hague Trevor Dyson Richard Smith Carolyn Nash Janet Gallagher Sonia Kelly Tom Smith Karen Bell</p> <p>2nd Violins</p> <p>Elliott Clark Mathew Turnock Ruth Rankin Carly Palmer</p>	<p>Emma Little Hannah Jeffrey Tim Fung Izzy Annadale</p> <p>Viola</p> <p>Jasmin Gibson Jane Leech Hannah Allen Ed Hall</p> <p>Cello</p> <p>Corinne Malitskie Mathew Sweet Casey Burgess Robert Jones</p>	<p>Bass</p> <p>Sarah Turnock Richard Woods</p> <p>Flute</p> <p>Graham Tear Pam Carter</p> <p>Oboe</p> <p>Kathy Roberts Jo Bell</p> <p>Clarinet</p> <p>Naomi Muller Sam Austin</p>	<p>Bassoon</p> <p>Karen Goss Lyndon Hilling</p> <p>French Horn</p> <p>Meghan Mc Crimmon Ian Jones Ruth Allen Georgia Wild</p> <p>Trumpet</p> <p>Ralph Tatum Peter Smalley</p> <p>Timpani</p> <p>Tim Green</p>
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Tonight's soloist: Richard Roper

As a former pupil of Leslaw Krystowski Richard spent his early music making years in Wakefield, West Yorkshire where he led the Wakefield Symphony Youth Orchestra and Wakefield Sinfionetta. Richard went on to study both Violin and Viola at the Royal Academy of Music in London under Jill Thoday and Ian Jewell after which he spent a further year at the National Centre of Orchestral Studies based at Goldsmiths University specialising in orchestral performance.

Since then Richard has performed with many local orchestras and ensembles as both orchestral member and soloist. Richard has a particular passion for chamber music where the Viola side of him often gets an outing!

Richard is currently Head of Strings at Northamptonshire Music and Performing Arts Trust and enjoys the opportunity this has given him to combine his love of both teaching and performing; working with talented young musicians throughout Northamptonshire.