

**ETON COLLEGE
MUSICAL SOCIETY**



SCHOOL HALL

SUNDAY 16th MARCH 2008

8.15pm

SCHOOL CONCERT

String Coaches:

Ralph Allwood, Sue Lowe, Matthew O'Donovan,
Claire Parkin, Jack Rozman

Wind Coach:

Thea Cramp

Brass Coach:

Jim Wortley

PLEASE DO NOT TAKE FLASH PHOTOGRAPHS DURING THE MUSIC

Rail

Wilfred Josephs (1927-1997)

The Symphonic Wind Band

Conductor: Jim Wortley

After the nationalisation of many areas of public transport in 1948, The British Transport Film Documentary Unit was set up during 1950. During the unit's 30-year existence hundreds of publicity and information films were made and shown on cinema and television. Ralph Vaughan Williams, Elisabeth Lutyens, William Matthias, Malcolm Arnold and Arnold Bax were amongst the distinguished composers from whom work was commissioned. Wilfred Josephs' only work for the film unit was *Rail*, a symphony in two movements to commemorate the age of steam and the subsequent age of electricity. The music evokes a journey through the English countryside: stations like mighty Gothic cathedrals loom out of gaslight and fog, the plume of a steam train crosses a distant viaduct, the powerful rhythm of a steam engine as it pulls away from the platform, and then the new age of electricity with images of power cables, the sleek streamlines of the new Inter-City Express and the steel and glass cityscape so characteristic of the mid-sixties. Unusually, the music was written first, before filming, in 1966, and the film completed in

1967 when the music was premiered by the Hallé Orchestra.

Wilfred Josephs was a prolific composer who almost always wrote to commission. His catalogue of work includes symphonies, concertos, overtures, operas, chamber music, vocal pieces and ballets. While Josephs continued to practise as a dentist until the 1950s when his reputation was sufficient for him to devote his whole time to music, he was, at the same time, studying composition with Dr. Arthur Milner and Alfred Nieman at the Guildhall, and a Leverhulme Scholarship then gave Josephs a year in Paris to study with Max Deutsch (a distinguished pupil of Schönberg). Josephs also wrote some hugely successful scores for film and television, among them: I Claudius, Swallows and Amazons, Cider with Rosie and All Creatures Great and Small.

Violin Concerto No 1 in G minor Op 26

Max Bruch (1838-1920)

Vorspiel: Allegro moderato

Adagio

Allegro energico

Soloist: Julian Gregory
Conductor: David Goode

Max Bruch first completed his G minor Violin Concerto in 1866, and the first performance was given on 24th April that year by Königsloew with the composer himself conducting. The concerto was then considerably revised with help from the celebrated violinist, Joseph Joachim, and completed in its present form in 1867. Bruch dedicated the score to Joachim, who gave the première of the revised concerto in Bremen on 5th January 1868, with Karl Martin Rheinthal conducting. Bruch actually wrote three concertos for violin and orchestra, but it is only the first one that most people play; in fact so little known are the others that the first one is usually known simply as 'the Bruch Violin Concerto'.

Bruch studied violin for several years, and he wrote for the instrument with enormous affection and skill. When his publisher once suggested that he try composing a work for cello and orchestra, Bruch replied, "I have more important things to do than write stupid cello concertos." Eugen d'Albert asked for a piano concerto in 1886, and Bruch fired back: "Me, write a piano concerto! That's the limit!" (Bruch eventually wrote beautifully for cello with orchestra, though he never composed a piano concerto.)

He planned to call the concerto a fantasy, which helps to explain the disposition of the three movements. Bruch labels the first movement, *Allegro moderato*, 'Vorspiel' (Prelude); the

movement doesn't simply contain an introductory section, which would be conventional, but instead, the entire movement serves as a prelude to the second. The glowing *Adagio* contains yet another introduction within itself: its song-like main theme is preceded by a lesser one. What develops is an archetypal Romantic slow movement, in which Bruch's infallible "sense of fitness," as H.C. Colles described it, keeps his apparently unrestrained outpouring of emotion from spilling over into mawkishness.

The finale, *Allegro energico*, opens with a few suspenseful subdued bars of orchestral introduction, giving way then to the soloist's statement – in double stops – of the exuberant theme. The second subject once again represents the broad-scaled, open-hearted lyricism of the Romantic Movement at its best in terms of both tastefulness and immediacy of appeal. Even the fiery brilliance of the concluding bars carries integrity and conviction. In this first concerto, virtually without precedent, Bruch declined either to provide cadenzas of his own or to allow for the insertion of any by the soloist.

Max Bruch preferred tuneful music with strong melodies and was particularly interested in folk music – he had little interest in structural and technical sophistication; instead he always aimed to produce music that was lucid to the audience's ear, and his music, therefore, was considered discrepant with other music of his time. It wasn't

until later on in his life that he became recognised as a major composer.

Julian Gregory

I N T E R V A L

Symphony No 3 in C Op 52

Jean Sibelius (1865-1957)

Allegro moderato

Andantino con moto, quasi allegretto

Moderato - Allegro ma non tanto

Conductor: Ralph Allwood

Jean Sibelius was the most significant Finnish composer - and one of the most important symphonists - of the late 19th and 20th century. His music has had many vehement detractors, most frequently amongst the proto-modernists of Austria, Germany and France, and often for political reasons as well as musical ones. For Adorno his compositional technique represented the 'originality of helplessness', while René Leibowitz described him as 'le plus mauvais compositeur du monde'. Criticism such as this was much to blame for the crisis of confidence the composer had in later life. Yet his music had just as many staunch advocates, particularly in England and the USA, where some hailed his work as the true continuation of the symphonic tradition of Beethoven and Brahms. Composers such as Vaughan Williams and Walton both owe him a good deal in terms of stylistic

influence, and since his death his music has gained greatly in popularity, and is now a staple of the symphonic repertoire. Indeed, his can be considered one of the most distinctive and original symphonic voices of the 20th century.

His third symphony was first performed under the composer's own baton in March 1906, and was published the following year. It represents a pivotal moment in the composer's musical development - the emergence of a voice in which diatonic and triadic elements are brought to the fore, almost liberated, as it were, from the prevailing chromaticism and dissonance which was taking over the modernist European mainstream tradition at the time. (By way of comparison, Strauss was on the verge of writing 'Elektra' - with its famously dissonant title chord, at the time of the symphony's composition). In some ways this musical language can be said to pre-empt the neoclassicism which was to emerge in the following decades - but this music is not Neoclassical in the truest sense; the language pioneered in this symphony has sometimes been described as 'Modern Classicism'.

Sibelius's music is certainly teleological - there is a compelling sense of direction towards a final goal - yet he by no means binds himself to traditional tonal forms in order to achieve this. As James Hepokoski has vividly described it, "the perceptual effect... is that of an elemental C-major-triad sonority gaining

cumulative heft and weight, maximising in presence and insistent self-assuredness, pulling itself free from distracting obstacles, until at the end one is confronted with something extraordinary: the reality of a heavier, more revelatory 'C major'." This process gains striking pace in the finale, which Sibelius himself described as "the crystallisation of ideas from chaos", an effect which he achieves by rolling, as it were, two movements into one - a tense scherzo theme is juxtaposed with a triumphant chorale-like theme, which dominates towards the end of the movement.

Matthew O'Donovan

SYMPHONIC WIND BAND

Flute/Piccolo:

Thomas Jackson

Flutes:

Ben-San Lau
Henry Seabright
Hector Miller-Bakewell

Oboes:

John Park
Preeyan Parmar

Cor Anglais:

Henry Vaughan

Clarinets:

Christopher Potts
Frederick Fuller
Samuel Cator
Alexander King
Joseph Armon-Jones
Hee-Won Cho

E flat Clarinet:

Benjamin Patel

Bass Clarinet:

Robert Jeffrey

Bassoons:

James MacNair
James Spicer
Thomas Harris

Alto Saxophones:

Luke Scarratt
Charles Phillips

Tenor Saxophone:

Henry Dunn

Baritone Saxophone:

Matthew Underhill

Horns:

Lorenzo Bassano
Cem Hurrell
Quintin Beer
Alexander Chance

Trumpets:

Alexander Dance
James Eager

Cornets:

James Prothero
Nicholas Lee
Alexander Eager
George Tetley

Trombones:

Joshua Cooter
Luke Birch
John Hewlett
Thomas Harley
Edmund Abel Smith

Euphoniums:

Archie Cornish
Christopher Lyle

Tubas:

Frederick Alliott
George Birch

Timpani:

Frederick Clark

Percussion:

Ashley Cooper
George Cooke
Keshav Dimri
Benjamin Cooper

Harp:

Tomós Xerri

String Bass:

Jonathan Astle

ETON COLLEGE SYMPHONY ORCHESTRA

1st Violins:

Julian Gregory (Leader)
Nicholas Daly
Samuel Sereda
Timothy Shields
Benjamin Durrant
Matthew Chambers
Alexander Koo
Yeachan Park
Matthew Hay
Thomas Norrington
Daniel Chaplin

2nd Violins:

Daryl Cheng
Samuel Landman
Oliver Rodigan
Alexander Blakeney
Charles Davis
Charles Parham
Ashley Cooper
Georgiy Grigorev
Maxime de Hennin
Simon Goldring
Malcolm Hamilton
Oscar Higgott
Alexander Robarts
Andrew Barakat

Violas:

Benjamin van Nieuwenhuizen
Samuel Ellison
Marcus Roberts
Hugh Cooper
Chang Park

Cellos:

Michael Heighway
Lawrence Koo
George Cooke
Fergus Thirlwell
Alasdair Russell
Alexander Ryan
Hugo Popplewell
Benjamin Fuller
Anatole Sloan
George Howard
James Sharp
Rubin Patel

Double Basses:

Benjamin Sheen
Jonathan Astle

Flutes:

Henry Seabright
Tomós Xerri
Ben-San Lau

Oboes:

John Park
Adam Berman
Thomas Norrington

Clarinets:

Christopher Potts
Robert Jeffrey
Frederick Fuller

Bassoons:

James Spicer
Dexter Leung
Thomas Harris

Horns:

Lorenzo Bassano
James Poston
Cem Hurrell
Quintin Beer
Alexander Chance

Trumpets:

Alexander Dance
James Eager
Alexander Eager

Trombones:

Joshua Cooter
Luke Birch
John Hewlett

Timpani:

Frederick Clark