

FULHAM MUNICIPAL ORCHESTRA

Leader:

JUDY HOLLIS

Conductor:

JOSEPH VANDERNOOT

RAYMOND COHEN - *Violin*

ROBERT COHEN - *Cello*

ANTHYA RAEI - *Piano*

SATURDAY,
3 NOVEMBER
1979

FULHAM TOWN HALL
Fulham Broadway SW6

7.30 p.m.



PROGRAMME 15p

Hammersmith & Fulham Entertainments



JOSEPH VANDROOOOT is a British conductor born in London. He received his musical training at the Guildhall School of Music and later at the Royal College of Music. After 5 years war service in the Royal Artillery rising to the rank of Captain, he resumed his career in 1946 conducting for opera and ballet companies in London and in extensive tours of the provinces and overseas. He also worked for various top theatre managements conducting for musical shows, plays and pantomime.

Vandroooot was for nearly 5 years Musical Director of Ballet Rambert and conducted orchestras in many parts of the world including the Orchestre National de Monte Carlo at the Aix-les-Bains Festival, Italian orchestras in Venice, Bologna and Perugia, and the Valencia Provincial Orchestra for an extensive tour of Spain. He has broadcast many times for the B.B.C. and has appeared on television both at home and abroad, including gala performances at the Monnaie Theatre, Brussels, and in Wiesbaden. Artists with whom he has worked include Lily Pons, Eileen Joyce, Margot Fonteyn, Alicia Markova, Beryl Grey, Antonio, Carmen Amaya and Roland Petit.

In 1957 Vandroooot conducted at the Old Stoll Theatre, Kingsway, with a visiting Italian opera company and the London Symphony Orchestra and many similar engagements and television broadcasts followed. He made his Royal Festival Hall debut with the London Philharmonic Orchestra in 1959. Vandroooot has been conductor of the Fulham Municipal Orchestra since 1961 and in 1967 was appointed Musical Director of the newly formed Hammersmith Municipal Opera with which company he has been instrumental in introducing many rare operas to the London stage. In 1968 he founded Beaufort Opera which in conjunction with the F.M.O. gives regular full-scale productions at Fulham Town Hall and other venues, as well as appearing regularly at Fulham Library in a popular "Nights at the Opera" concert series sponsored by the Borough.

The Cohen Trio is unique in that not only does it consist of father, mother and son, but each member is an internationally known solo and chamber music player. Since its formation in 1977 it has already gained an enviable reputation.

Raymond Cohen, the distinguished violinist, is a well known figure in the musical world both here and abroad. He was the first winner of the international Carl Flesch Competition and has since established an international reputation as a soloist, playing with eminent conductors all over the world. He also spent six years as leader of the Royal Philharmonic Orchestra, and then relinquished his position in order to concentrate on his solo career.

Anthya Rael made her name while still a child in her native South Africa and completed her studies in London with Ilona Kabos. She has played concertos and given chamber music recitals in Great Britain, Germany, Austria, Spain, U.S.S.R., Israel and South Africa.

Robert Cohen, born in 1959, has already made a name for himself as one of the leading 'cellists of his generation. He made his debut playing the Saint-Saens concerto when he was 8, and played a Boccherini concerto at the Royal Festival Hall when he was 12. Since then he has won many prizes including (in 1978) the "Young Concert Artists" international competition in New York which has resulted in regular concert tours in the U.S.A., and the "Piatigorsky prize" at the Tanglewood Festival. He has also given concerts and broadcasts and appeared on Television in Great Britain, Germany, Holland and Rumania. He will be recording the Elgar concerto with the London Philharmonic Orchestra for "Classics for Pleasure" in January.

The Trio will be touring Israel for 3 weeks next May in a mixed programme of Trios and Concertos.



Programme

TRAGIC OVERTURE *Brahms*

TRIPLE CONCERTO for Violin, Cello and Piano ... *Beethoven*

Interval

SYMPHONY No. 8 in G *Dvorak*

Programme Notes

by JOHN NICOLE

TRAGIC OVERTURE Op. 81

Brahms
(1833-1897)

In the summer of 1880, Brahms completed two overtures for orchestra, the 'Academic Festival' and the 'Tragic'. The former was dedicated to the University of Breslau, who had recently conferred on the composer the honorary degree of Doctor of Philosophy and despite its austere title, is in fact, convivial in spirit and based largely on student songs from the German 'Commersbuch'. The 'Tragic' Overture, although based on no 'programme' and in complete contrast to the 'Academic Festival', is as its title suggests, sombre and dramatic. The music represents an act of defiance in the face of adverse destiny and its themes are cast in a heroically dramatic mould. It is difficult to imagine how two such different works could have been conceived at the same period of time, yet the 'Academic Festival' Overture was clearly the direct result of Brahms's 'doctorate', whilst the 'Tragic' may well have been the answer to more profound and personal problems. Both Overtures were performed for the first time under the composer's direction at a concert of the Breslau Orchestral Society in January 1881.

Although the 'Tragic Overture' is cast in the traditional sonata form it has an exceptionally long exposition section, occupying some one hundred and eighty bars of music with three groups of themes. After two introductory chords which seem to set the scene for the drama to be unfolded, the foreboding first theme (*Allegro ma non troppo*) in D minor is heard on the strings, wood-wind and brass being added later. A number of important subsidiary themes appear before the second subject proper makes its appearance on the violins. The consolatory mood of this melody is soon interrupted however, and an agitated passage leads to a climax and the introduction of a new subject. After such a lengthy exposition, the development seems short by comparison and as it starts with the

first theme in the tonic key, it almost gives the impression that the recapitulation has already arrived. The working out is concerned with the third group of themes and is exceedingly complex and elaborate. The recapitulation is somewhat truncated and leads to a change of tempo to *Molto piu moderato* and a part of the first theme becomes the basis of a *fugato* section. The coda is short and dramatic and is based once again on the first theme.

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CONCERTO IN C MAJOR, Op 56 FOR PIANO, VIOLIN AND 'CELLO

Beethoven
(1770-1827)

Allegro

Largo

Finale: Rondo alla polacca

RAYMOND COHEN, Violin

ROBERT COHEN, Cello

ANTHYA RAEL Piano

The Triple Concerto was begun in the winter of 1803-4 when Beethoven was engaged in putting the finishing touches to the orchestration of the 'Eroica' symphony and also working on the 'Waldstein Sonata'. This was a period of great creative activity which marked the rising zenith of Beethoven's maturing genius. The first public performance of the work did not take place until May 1808, although it seems likely that the Concerto was played in private several times prior to its premiere. The reason for this speculation is based on the fact that the Concerto was the first of a number of works written by Beethoven for his young pupil, the Archduke Rudolph, who wanted it for performance by his private orchestra. The Archduke, who was one of the Emperor's sons, was an excellent pianist and was later to become one of the composer's staunchest patrons, and there can be little doubt that he played the piano part in the Concerto's first performance. The violinist was a man named Seidler and the cellist, Anton Kraft had been Haydn's leading cellist at Esterhaz. Beethoven must have admired Kraft's playing for he gives the 'cello special prominence in the Concerto.

The first movement is planned on a vast scale and plays for some seventeen minutes, a factor linking it to the corresponding movement of the 'Eroica' whose liberating force had transformed the music of Beethoven's early maturity. Unlike most of the concertos and symphonies written before the Triple Concerto, this one begins quietly with a mere wisp of sound from the 'cellos and basses. This forms the first theme in a double exposition – the first for orchestra, the second for the solo instruments. A second theme in G major soon follows, and a return to the tonic key paves the way for the second exposition the principal theme of which is given first to the solo 'cello, lightly accompanied by the strings. The solo violin enters nine bars later and both string soloists play a triplet passage which leads to the entry of the piano with the main theme. A short *tutti* follows and this is succeeded by a solo for the 'cello and piano which eventually gives way to a presentation of the second theme for all three solo instruments. The development starts with a *tutti*, then the 'cello enters with the first theme, joined shortly by the violin and the piano brings up the rear with its version of the working out of the material. This section occupies one hundred bars of music which sounds like chamber music for piano trio, but it should be remembered that Beethoven had had much experience in writing for this combination of instruments. The solo instruments enter with ascending triplets and the second theme, now in C major, is heard, first on the 'cello. To write a cadenza for three soloists would be a hazardous undertaking, so Beethoven wisely omitted it, supplying instead an extensive coda to round-off the movement.

In contrast to the opening movement, the second is brief, but exquisite. It begins with a three-bar introduction on the strings followed by the theme, *molto cantabile*, once again given to the solo 'cello. At the close of this melody, the piano enters with a quietly rippling accompaniment which it maintains against the theme later played by the clarinets and bassoons (with pizzicato strings). The coda leads without a break into the finale, which is marked *Rondo alla polacca*. The Polonaise, a Polish court dance, had been well-known in Europe since the 1790s and the ceremonial and festive nature of its energetic movement (with three slow beats to a bar), became a popular form with many composers. Beethoven, however, treated the Polonaise in this Concerto, more lyrically than energetically and its initial appearance is given to the 'cello, lightly accompanied by the strings. The other soloists take up the theme which is then passed to the orchestra. A new idea is given out by the first

violins and this is echoed by the wood-wind, the piano following with elaborate passage work. The second theme, in G major is again allotted to the 'cello, with a broken chord accompaniment for the piano and pizzicato strings. There is a development before the first theme returns in its original guise. The rhythmical figure peculiar to the Polonaise is much in evidence in the ensuing episode in A minor and it is followed by a more expressive idea given successively to the 'cello and violin. Energetic triplet passages ending with a trill for the piano leads to a return of the first theme on the violin and piano, which is then taken up by the orchestra, and after a repeat of the second theme, now in C major, a pause introduces a change of tempo to *Allegro*, and a time change to 2/4. The coda begins with a lightly running figure in semi-quavers, but at the close the original tempo returns, and with it a suggestion of the Polonaise subject.

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INTERVAL

Light refreshments are available in the Concert Hall upstairs at rear of balcony and there is a fully licensed bar adjacent to the auditorium

SYMPHONY No. 8 IN G MAJOR Op. 88

Dvorak
(1841-1904)

Allegro con brio
Adagio
Allegretto grazioso: molto vivace
Allegro ma non troppo

Dvorak began sketching his Eighth Symphony (formerly known as No. 4) in the summer of 1889 at his country house at Vysoka, a district of what was then Bohemia. He worked rapidly and with obvious enjoyment, completing the work and adding the final touches to the orchestration in the November of the same year. Dvorak himself conducted the Symphony's premiere at Prague in February 1890 and introduced it to London audiences two months later. Hans Richter, the great Wagnerian conductor and champion of Dvorak's music, gave the first performance in Vienna, and although Dvorak was not present on that occasion, Richter wrote to him in glowing terms, relating how he and Brahms had drunk the health 'of the unfortunately absent father of No. 4'. At the time of the Eighth Symphony's composition, Dvorak's relations with his friend and publisher, Fritz August Simrock, were somewhat strained, due in part to the former's reluctance to offer the composer more than 1000 marks for the work, and stressing his need for more small-scale pieces. Dvorak, ignoring the terms of his 1879 contract with the firm of Simrock, sold the new symphony to the English house of Novello, who had published a few years earlier, the cantata "St. Ludmilla". It may well be on account of the English associations connected with the publishing of this symphony, and the fact that the composer himself conducted the first London performance that has so endeared the work to English audiences. It is not difficult to see why the Eighth Symphony has become one of the most popular of Dvorak's works for not only does it abound with glorious melodic ideas, but it is also one of the most genial and joyful of his creations, reflecting something of the happiness he enjoyed during the period of its composition.

Although the G. major Symphony does not mark a new departure in Dvorak's symphonic career, it does display a far greater degree of formal experimentation and is the culmination of many years spent in mastering sonata form. The composer himself let it be known that his intention was to write a work 'different from the other symphonies, with individual thoughts worked out in a new way'. The listener is not likely to be concerned with the formal structure of the symphony as the proliferation of melody and the brilliant orchestration are as fascinating as the abundant flow of invention and the sheer warmhearted humanity of its themes will overshadow any academic approach.

The *first movement* begins with a brief introduction in G minor in which a sonorous theme of great eloquence and breadth is heard on the 'cellos. This motive is destined to play an important role in the thematic development of the movement for it links the exposition to the development section and re-appears in triumph at the commencement of the reprise; it also acts as a germ-cell to the first group of themes. This group begins with a delightfully innocent tune on the flute in G major, answered almost tentatively by the strings. There follows a surge of activity in which this theme is presented more positively and with sterner implications. A second element in this group is now heard on violas and 'cellos, growing out of a fragment of the introduction. Other ideas follow thick and fast, confirming the impression that this is the most richly endowed of all Dvorak's first movements. The development starts by reverting to the flute theme of the first group, but soon passes to the principal idea of the second group which becomes transformed with a magical counter-subject on the flute. There is a good deal of telescoping of the original material, which is a departure from strict sonata form, showing Dvorak's mastery of new paths in the direction of structure. All this is achieved with ease and a complete absence of self-consciousness.

Dvorak's ability as a tone-painter is nowhere exploited to greater effect than in the *slow movement*, which has been described as a portrayal of 'Bohemian village life'. There is a certain pathos in the opening bars and a hint of bird-calls (flute and oboe) and the section is rounded off with a short codetta on the G strings of the violins. There follows a passage in C major which can only be described as 'delightful' in the true sense of the word. Here we have music at its most genial; captivating in the lightness of its scoring, gracious in its melodic line and above all glowing with warmth and a wholesome awareness of the world of nature. Very soon the music grows in intensity and there is a festive quality in the sound of ringing brass fanfares and swirling strings, but this quickly subsides bringing a return of the opening theme, which leads with a growing sense of poignancy to a sombre climax casting a shadow over the pastoral scene. This temporary gloom is soon dispelled, however, when the C major theme re-appears in a slightly modified version, and the mood of pastoral serenity is maintained to the end of the movement.

In place of the usual Scherzo, Dvorak inserts an *Allegretto grazioso* which is full of grace and charm in which the themes soar lightly over the accompanying harmonies in lilting waltz-time. The main idea of the *trio* is a folk-like melody borrowed from Dvorak's one-act opera "The Stubborn Lovers", which was written in 1874, but withdrawn after its initial production in Prague in 1881. No doubt the composer thought the theme worth rescuing, and in the context of the Symphony it does not sound out of place. At the close of the movement the first theme appears in its original form, and later there is a rapid passage with staccato counterpoints from oboe and bassoon, recalling the mood of Dvorak's 'Slavonic Dances'.

The *fourth movement* is a theme and variations which opens with an imperious trumpet fanfare, which belies the stately and somewhat archaic theme heard on the 'cellos in two eight-bar phrases. After the processional character of the theme's initial statement, the ensuing, almost barbaric variation for full orchestra, complete with brazen horn trills, comes as something of a shock. The attentive listener will see the fairly obvious resemblance between this theme and the first subject (the flute theme) in the first movement. A solo flute then introduces a second idea and a third follows in which the clarinets play a duet against a sonorous bass accompaniment. There is a curiously grotesque march-like episode in the minor key which offsets the characteristically buoyant quality of the music and shortly before the end of the movement, a wonderfully serene version of the theme is presented on the strings. The vigorous return of the principal theme and a quickening of the tempo, heralds the coda which fulfills in its brilliance, the promise of the opening fanfare.

Dates for your Diary

Forthcoming Events November 1979 – March 1980

BEAUFORT OPERA **FULHAM MUNICIPAL ORCHESTRA**

Musical Director : Joseph Vandernoot

Thursday 13 December at 7.45 p.m.

BEAUFORT OPERA at Fulham Library, 598 Fulham Road, S.W.6.

'Nights at the Opera' series – "OPERA FOR THE FESTIVE SEASON"

A concert of operatic music with a seasonal flavour.

ADMISSION FREE

Wednesday to Saturday 12/15 March 1980 at 7.30 p.m.

BEAUFORT OPERA at Fulham Town Hall, Fulham Broadway, S.W.6.

"THE TALES OF HOFFMANN" by Offenbach

Full production with Fulham Municipal Orchestra Further details to be announced.

Saturday 29 March at 7.30 p.m.

FULHAM MUNICIPAL ORCHESTRA at Kingston Parish Church

Main Work Symphony No. 5 in E minor by Tchaikowsky

Full programme and details to be announced.

FULHAM MUNICIPAL ORCHESTRA

The Fulham Municipal Orchestra was founded in 1958 by Mr. Stephen T. Hunt then Principal of the Fulham and South Kensington Institute, and for seven years gave regular concerts in association with the Fulham Borough Council. When London Local Government was reorganised in 1965, the Orchestra came under the sponsorship of the London Borough of Hammersmith, who continue to present and support its regular series of concerts within the Borough.

The F.M.O. is affiliated to the Inner London Education Authority and meets during term time at the Bousfield School, a modern school in the South Kensington area attached to the Fulham and South Kensington Institute. Rehearsals are held four times a week, Mondays, Tuesdays, Wednesdays and Fridays, and activities include full symphony orchestra, symphonic wind band and chamber music groups.

The Orchestra is also associated with Hammersmith Municipal Opera and Beaufort Opera, both noted for their presentation of rare operas as well as works from the standard repertoire.

Membership applications are welcomed from amateur, student and professional musicians, who may enrol at any time subject to vacancies. All enquiries concerning the orchestra should be made to: Robert Norris, Orchestral Manager, F.M.O., 25 Gateside Road, London, S.W.17. Tel. No.: 01-672 1402.

In accordance with the requirements of the Greater London Council:—

1. The public may leave at the end of the performance by all the exit doors and such doors must at the time be open.
2. All gangways, corridors, staircases and external passages intended for exit shall be kept entirely free from obstruction whether permanent or temporary.
3. Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating or to sit in any of the other gangways. If standing be permitted in the gangways at the side and rear of the seating it shall be limited to the numbers indicated in the notice exhibited in these positions.

FULHAM MUNICIPAL ORCHESTRA

First Violins

Judy Hollis (Leader)
Sian Dulfer
Edward Vella
Rene de Lecq Marguerie
Rosalind Thompson
Lionel Wilson
John Wintle
Margaret Corpe
Herman Scott
Anthony Lucas-Smith

Cellos

Ruth East
Trevor Burley
Rose Miller
Kate Edge
Timothy Jones
Julia Lloyd

Clarinets

John Boyd
Bernard Stanton

Bassoons

Reginald Tritton
Joanna Rushton

Basses

Joy Campbell
Nigel Cavey
Jeremy Poole
Iain Millar

Horns

Arthur Campbell
Mervyn Stephens
Adrian Rushton
Martin Seth-Smith

Second Violins

Belle Davidson
Paula Dilger
Peter Scott
Claudie Jegouzo
Kim Robertson
Marian Wilson
Catherine Fowke
Henry Bishop
Lisa Percival
Christine Powell

Flutes

Carole Page
Vivienne Fields

Trumpets

Frank Burgum
Colin Stuart

Trombones

Alan Tomlinson
Stephen Seeds
Paul Hopper

Piccolo

Amanda Beckett

Tuba

Nicholas Hackett

Violas

Joy Tredennick
Diana Burrell
Vincent Smith
Jonathan Moore
Winifred Wainwright
Sarah Lupton

Oboes

Trudie Timlin
(and Cor Anglais)
Derek Leach

Timpani

Robert Maloney

Musical Director
Joseph Vandernoot

President
Stephen T. Hunt

Chairman
Mrs. J. K. Farrant

Hon. Secretary
Julia Lloyd

Orchestral Manager
Robert Norris

