



Look out for...

... soloist Julian Bliss, now coming to the fore from an emerging generation of clarinetists. He will be performing with Southbank Sinfonia in the concluding concert of our 71st season.

Julian, firmly established on the international concert circuit has appeared as soloist with many prominent UK and European orchestras. As a chamber musician, he has collaborated with distinguished musicians as diverse as pianists Elena Dmitrievna Bashkirova, Hélène Grimaud and Simon Trpčeski, cellists Mischa Maisky and Steven Isserlis, and violinists Joshua Bell and Julian Rachlin among others.

His recordings for EMI have received critical acclaim, particularly his most recent release in partnership with Sabine Meyer in which they play the Clarinet Concerto no.2 in C minor, by Spohr.

Julian has numerous UK television appearances to his credit, most notably for HRH Queen Elizabeth's 80th birthday

Robert Powell presents an evening with the London Mozart Players



LMP: [photo © Phil Hendy]

Expect pathos and passion in equal measure from a programme of opera highlights and chamber orchestral favourites

The visit to Marlborough by London Mozart Players (LMP) this Autumn is sure to be a joyful and happy reunion for one man at least – Philip Dukes, Artistic Director for the subscription series.

His first major musical appointment came in 1992 as Principal Viola with the orchestra. Since then he has performed with the ensemble as concerto soloist on numerous occasions, including a 'Prom' concerto during the 1995 season.

Philip will conduct the LMP in what will be a wonderful opportunity to renew old acquaintances and continue a long-standing musical collaboration.

The concert opens with *Adagio for Strings* by the American composer Samuel Barber – a moving piece much exploited in film and documentary productions.

Described as full of pathos and cathartic passion that rarely leaves a dry eye, the work was premièred in a radio broadcast from a New York studio on November 5th, 1938 before a carefully

selected guest audience.

The origins of the piece lay in the second movement of the composer's String Quartet (Op. 11), both of which were completed in 1936. Its inspiration comes from the *Georgics* – a text in four volumes by the Latin poet Virgil.

Barber began work on the adagio while enjoying a Summer in Europe with fellow composer Gian Carlo Menotti. In January 1938, he sent an orchestrated version of the score to the legendary conductor Toscanini who returned it without comment.

Toscanini later sent word via their mutual friend Menotti, that he had committed the score to memory for a future performance.

Noted as a perfectionist, renowned for his ear for orchestral detail and sonority, and fabled for his photographic memory, Toscanini did indeed conduct the first performance before taking it on tour to Europe and South America.



Julian Bliss [Photo © Thomas Rabtsch]

broadcast, a BBC 'Proms' production before a live audience, and a Channel 4 documentary about his life.

We welcome him to our own Memorial Hall, where he will perform Mozart's Clarinet Concerto. ■

Reviews

Full house for 70th season finale

It was such a delight to hear a full orchestra of such quality in this Marlborough College Concert Series. The acoustics of the building did not let us down and we could hear every nuance and detail with absolute clarity.

The programme opened with the 'Suite for Lady Caroline' – a film score which carried all the hallmarks of Richard Rodney Bennett's exquisite orchestration. Philip Dukes displayed his very best, rich sonorities and his playing was matched by some exceptional solos by the flute and cor anglais. The score wove a clever mix of irony, lovers' sighs, romance and passion and a wonderful moment was the delicate duet between harpsichord and harp, which took us back to the very late 18th century in style!

Schumann's Cello Concerto continues to receive mixed reactions from audiences but whatever your view on the quality of the music, Natalie Clein brought every moment to life. Her open romantic lyricism carried us through



Natalie Clein [photo © Ray Burmiston]

this whimsical score. Her duet with the lead cellist in the second movement was beautifully judged.

After the interval, you could feel the passion and energy of the orchestra moving up a notch! Dvořák's 8th Symphony is a potent mix of nationalism, folk and pastoral melodies and real earthy grit. Much of the work uses dark, rich, low tessitura strings, mixed with

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The programme continues with a series of songs from the *Threepenny Opera*, a musical collaboration conceived by German dramatist Bertolt Brecht and composer Kurt Weill, and adapted from the earlier, 18th century *Beggar's Opera* by John Gay.

Weill was born into a religious Jewish family in Dessau, Germany in 1900. He began taking piano lessons aged 12 and made his first attempts at composition soon after. His earliest known work is a Jewish wedding song "Mi Addir" dated 1913.

Active from the 1920s, and later in America, he became a leading composer for the stage. He believed music should fulfil a socially useful purpose and the *Threepenny Opera* is in fact a critique of capitalism from a Marxist perspective.

We will hear numerous excerpts from the opera, including –

- *Morgenchoral des Peachum* (Peachum's Morning Choral), *Hochzeitslied* (the Wedding Song), and *Der Kanonen Song* (Cannon Song) – all from the first act,
- *Ballade vom angenehmen Leben* ("Ballad of the Pleasant Life") and *Lied von der Unzulänglichkeit menschlichen Strebens* (a Song of the Insufficiency of Human Struggling) – from the second and third acts, respectively, and
- *Die Moritat von Mackie Messer* ("the Ballad of Mack the Knife") – from the prelude.

Actor Robert Powell will set the scene with contextual detail, and will introduce each song explaining its position in the overall narrative. The soloist will be baritone Ashley Riches.

After the interval, the orchestra will resume with the *Serenade for Strings* by Dvořák.

Czech composer Antonín Dvořák was born in 1841 in a little Bohemian village near Prague (then part of the Austrian Empire). During the 1860s, he played viola with the Bohemian Provisional Theatre Orchestra – the

demanding and exposed woodwind solos. The orchestra met the demands of this score in spades and you could see the sheer delight in the players' faces.

Let us hope that the success of this concert leads to more bookings of large orchestral concerts in the future.

Clare Toomer (Deputy Head of Music)

latter half of the decade under the direction of conductor-composer Bedřich Smetana.



LMP: [photo © Phil Hendy]

But a constant struggle to establish a secure income led him to offer piano lessons – and it was through these sessions that he met his wife. In 1873, he married Anna Čermáková, younger sister of Josefina – one of his pupils.

Soon after, he left the National Theatre Orchestra and took up the position of organist at St. Adalbert's Church in Prague. It was a move that granted higher social status and crucially, more time for composing.

Within two years, he was happily married with a young son, and steadily gaining recognition as a composer, while a stipend from a benefactor in Vienna gave him just the security he needed to devote his time to a series of new works.

1875 was a prolific year for Dvořák – a year in which he composed the *Symphony No. 5*, numerous chamber pieces and the *Serenade for Strings*. Allegedly, it took just 12 days in May to write the serenade, and the piece was premièred in Prague during December of the following year with the combined orchestras of the Czech and German theatres. ■

Season 71 at a glance

The King's Singers 16-Sept-2012 (7:30pm)
Marlborough College Chapel

Red Priest 07-Oct-2012 (7:30pm)
Marlborough College, Memorial Hall

London Mozart Players
04-Nov-2012 (7:30pm)
Marlborough College, Memorial Hall

Joanna MacGregor 13-Jan-2013 (3:00pm)
Marlborough College, Memorial Hall

Southbank Sinfonia 03-Feb-2013 (3:00pm)
Marlborough College, Memorial Hall