

Youthful soloist passes 'test'

With youth on his side, trumpeter Paul Marsden made a highly favourable impression when he was soloist last week at the concert given in Stanbridge Hall, Banbury School by Banbury Symphony Orchestra under conductor Donald Simpson.

Paul played in the Concerto for Trumpet and Orchestra in E Major, a work in three movements by the Hungarian pianist, Johan Nepomuka Hummel.

It would appear to be an exacting role for Paul, not only because of his youthfulness but also because he had in a sense "risen from the ranks" and was under test. He had been a player in the orchestra and left to study at the Royal Academy.

His performance would have done credit to anyone in an older age group and was enthusiastically received. If he did not exploit the whole gamut of the instrument he was not far from doing so, and one could predict for him some eminence with the passing years. With Biblical reflection, one could say the trumpet in his hands "had no uncertain sound."

There was, of course, underlying sympathy by both conductor and orchestra for Paul's aspirations, and although, as we say, under test he benefited by the knowledge of that sympathy.

PROMISE

One might add that there is promise for an orchestra which manages to recruit young players who must greatly benefit from the experience of seniors with proved ability. Changes we notice, but there is a core of players who maintain a high standard.

The programme opened with C. M. von Weber's Overture to Euryanthe. This, with its operatic link, gave quite nice musical fare, whetting the appetite for the further feast to follow.

An incident, almost unprecedented, one would think, occurred after a comparatively few bars had been played. A recording instrument, in the hands of an enthusiast, emitted discordant sounds and the conductor brought the piece to a sudden halt so that the sound interloper could be silenced. It was an unintentional disruption and with a few smiles the conductor called his players to a new start.

After the opening piece, came La Calinda (Frederick Delius) and the interval over, the players resumed with Edvard Grieg's well-known Holberg Suite Op 40. This gave the all-stringed instruments a good scope and, there was finesse in the presentation of the piece.

The programme came to a close with a full-blooded rendering of Symphony No 41 in C major K.B. 551 (The Jupiter) by W. A. Mozart.

With its several movements it tended to drag on. It was almost a meal in itself, musically speaking, and one can pay tribute to both conductor and players for the way they measured up to the demands. CRW