



brunelsinfonia
building bridges through music

Conductor
Mark Gateshill

Leader
Tina Mehta

Prokofiev

Symphony No.5

Tchaikovsky

Capriccio Italien

Rimsky-Korsakov

Capriccio Espagnol

Chabrier

España

Tickets: £15 adult

£12 concessions

£6 NUS/First Timer

£3 under 18s

Tickets available in advance from
www.brunelsinfonia.org.uk

Saturday 22nd June, 7.30pm

Trinity Academy, Romney Avenue,
Bristol BS7 9BY

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Design by Fei Yuan

Programme

Pyotr Ilyich Tchaikovsky
Capriccio Italien

Nikolai Rimsky-Korsakov
Capriccio Espagnol

Emmanuel Chabrier
España

~ **Interval** (20 mins) ~

Sergei Prokofiev
Symphony No. 5 in B-flat major

Pyotr Ilyich Tchaikovsky

Capriccio Italien

This piece is a 15 minute fantasy composed in 1880 and premiered on 18th December of that year. Its initial name had been Italian Fantasy, after Mikhail Glinka's Spanish pieces.

Tchaikovsky took a trip to Rome in 1880 with his brother Modest. It is a richly descriptive portrait of Rome, where he stayed for three months. Whilst in Rome he observed the Carnival in full flow, and soaked up the Italian folk music and street songs. He includes much of these in the piece - as well as the bugle call played by a cavalry regiment as he relaxed in his hotel.

The piece opens in sombre mood with the strings playing a stoic, heroic Melody, moving into music that should belong in an Italian street band, beginning with the wind but ending up with the whole orchestra. Next a lively march and then a Tarantella and the infectious and rapid rhythms that appear lift the spirits.

Despite calling the piece "A folly" the composer presents a vivacious picture of Italy with "some bright primary colours and uncomplicated tunefulness."

Nikolai Rimsky-Korsakov

Capriccio Espagnol

Capriccio Espagnol is the usual western title for this piece. The literal translation from the original Russian title would be Capriccio on Spanish Themes.

It is based on Spanish folk melodies and was written in 1887, 4 years after Chabrier's España.

Rimsky Korsakov originally intended the work to be for violin and orchestra and indeed still features solo violin (along with others) but later decided that a full orchestra was needed to do justice to the lively melodies. The piece is praised for its orchestration and it features a large percussion section and uses several specialist techniques both in the solo instrumental parts and the orchestral parts. In the fourth

movement the string section (except) basses) are required to imitate guitars.

Rimsky Korsakov was annoyed when he felt the piece did not gain the appreciation it deserved. He said, "The opinion formed by both critics and the public, that the Capriccio is a magnificently orchestrated piece - is wrong. The Capriccio is a brilliant composition for the orchestra."

Indeed it is.

The first movement, Alborada, is a festive and exciting dance, typically from traditional Asturian music to celebrate the rising of the sun. It features the clarinet with two solos, and later features a solo violin with a solo similar to the clarinet's.

The second movement, Variazioni, begins with a melody in the horn section. Variations of this melody are then repeated by other instruments and sections of the orchestra.

The third movement, Alborada, presents the same Asturian dance as the first movement. The two movements are nearly identical, in fact, except that this movement has a different instrumentation and key.

The fourth movement, Scena e canto gitano ("Scene and Gypsy song") opens with five cadenzas — first by the horns and trumpets, then solo violin, flute, clarinet, and harp — played over rolls on various percussion instruments. It is then followed by a dance in triple time leading attacca into the final movement.

The fifth and final movement, Fandango asturiano, is also an energetic dance from the Asturias region of northern Spain. The piece ends with an even more rousing statement of the Alborada theme.

A complete performance of the Capriccio takes approximately 16 minutes.

Emmanuel Chabrier **España**

España is the most famous orchestral piece by Chabrier. It was written in 1883 (just three years after Tchaikovsky's Capriccio) and is a Spanish Rhapsody. It was to have been called Jota (A Spanish dance in 3/8 time

originating in Aragon) but only a couple of months after composition it became España.

It was written after a long trip to Spain that Chabrier and his wife took in July to December 1882. On their return to Paris, Chabrier wrote to the conductor Lamoureux that he would compose “an extraordinary fantasia” which would incite the audience to a pitch of excitement, that even Lamoureux would be obliged to hug the orchestra leader in his arms, so voluptuous would be his melodies. Originally a work for a piano duet Chabrier soon worked it into the full orchestral piece we know today. It sealed Chabrier’s fame overnight and received much praise, though he himself called it “a piece in F and nothing more.”

After a short guitar-like introduction, the first theme appears low on muted trumpets, and recurs four times during the piece. This is followed by a flowing second theme (bassoons, horns, celli). Bassoons introduce another idea *ben giocoso*, *sempre con impeto* after which instrumental sections take up a dialogue with another highly rhythmic theme. After a return to the first theme, another flowing melody *dolce espressivo* on upper strings leads to a climax only broken by a *marcato* theme on trombones. Instrumental and thematic variants lead the piece to its ecstatic and joyous conclusion.

Sergei Prokofiev

Symphony No. 5 in B Flat Major

Sergei Prokofiev was born in 1891 in Sontsovka, Ukraine. As a graduate of the St Petersburg Conservatory, he began a career as a composer/pianist. Following the 1917 Revolution, he escaped the chaos and travelled to the United States where he toured as a pianist and composer. He also spent time in Paris. When the Great Depression caused the demand for new music to dry up, he increasingly turned to the USSR for commissions. The regime there had been increasing their contacts with Prokofiev to try and get him to return. Finally, when he was so reliant on funds from the USSR, and feeling home sick for Russia, he was ‘encouraged’ to return in order to keep receiving commissions. For some of the time, and for the period when he composed the 5th Symphony, he was sheltered from much of the discomforts of Soviet Russia, and the war, being housed in a special “House of Rest and Creativity” for composers. Here he was given the peace to compose.

The 5th Symphony was composed in piano score form in the period of one month (though it includes musical ideas explored in other works such as the 4th Symphony) against the background of the Second World War - or 'The Great Patriotic War' for the Russians.

He intended it as "a hymn to a free and happy man to his mighty powers, his pure and noble spirit." He added "I cannot say that I deliberately chose this theme. It was born in me and clamoured for expression. The music matured within me, It filled my soul."

Movement 1 - Andante

The symphony begins simply, with a lyrical melody shared by the flute and bassoon. Prokofiev was perhaps the greatest melodist of his time, and this symphony is full of his uniquely beautiful melodies. An upward surging figure in the basses and celli then leads to a soft, contrasting second theme in the flute and oboe. One last theme then appears in the violins and brass, followed by a skittering figure in the strings.

The opening melody then returns in the celli and double basses as these melodies are fragmented, recombined, and made to interact with each other. After a lyrical yet intense development, the opening melody returns in the trumpets. The other melodies return as well, leading to a grand but foreboding ending based on the opening melody.

Movement 2 - Allegro Marcato

The second movement is a fast, maniacal scherzo, full of Prokofiev's characteristically sardonic sense of humour. The music darts about unpredictably, as if the orchestra is engaged in an elaborate game of cat and mouse. A contrasting middle section appears with a more lyrical melody in the woodwind. The return to the scherzo is masterful: in a frighteningly gradual crescendo, the music slowly gets faster and louder.

Movement 3 - Adagio

The third movement is a slow and deeply felt meditation. It begins with a long, twisting melody passed among the woodwind before soaring in the strings. The sudden surges to the highest notes of the violins are particularly expressive. A new, urgent melody appears in the lower strings accompanied by a Morse code-like pulsing in the piano, leading to a more ominous melody in the trumpet and bassoon characterized

by drumroll-like trills which recall the style of a funeral march. The melodies conflict with each other, becoming increasingly tumultuous. After a violent outburst, a high, delicate version of the opening lyrical melody returns.

Movement 4 - Allegro Giocoso

The last movement begins with a dialogue between the sections of the orchestra that recalls the opening of the symphony. The solo clarinet then launches into a quick, vivacious theme. This melody alternates with contrasting sections, and many ideas from the previous movements reappear. The symphony climaxes in a wild and brilliant finale, in which strangely mechanistic figures repeatedly cut off the main theme. Prokofiev seems to end by asking, "But what comes after the victory?"

Programme notes
P Packwood

Mark Gateshill

Mark is a highly dedicated and motivated musician, with a passion for sharing and developing music within the community.

Having grown up in South London where he began studying the violin with Douglas and Helen Paterson - he went on to read music at the University of Exeter, it was whilst here that he was first given the opportunity to start conducting on a regular basis. After graduating, he studied conducting with Jonathan James from 2005 and from 2009 with Peter Stark (RCM). In 2014 he was given the opportunity to observe and assist Parvo Jaarvi and the Orchestre de Paris rehearsing Sibelius' Symphonies 6 and 7 for performance and recording.

His current conducting portfolio consists of Musical Director of Frome Symphony since 2009, conductor of the Brunel Sinfonia since 2011 and in 2014 he started working with Keynsham Orchestra. He has also had professional freelance experience with the Bath Philharmonia and the Bristol Ensemble.

Mark has toured extensively around Europe conducting concerts in France, Belgium, Germany, Poland and Estonia. He feels very privileged to work with the great, exciting musicians he collaborates with on a regular basis – but also the opportunities to work with prestigious soloists such as the pianist, Stephen Hough.

Working with young musicians is a core element to Mark's professional life. He is currently Head of Strings at Bristol Cathedral Choir School where he teaches violin and viola, coaches a variety of chamber ensembles as well as conducting the String Orchestra.

Mark is currently based in Bristol with his wife and daughter. He is a keen cyclist; coached by and racing for PDQ Cycle Coaching. Mark is also a keen collector of Pokemon Trading cards, and recently visited Japan to see a particularly rare version of Charizard on display in Tokyo.

For more information, please visit www.markgateshillmusic.com

Tina Mehta

Tina has been playing the violin since the age of six, and studied with Judith Young. She played with the Southampton Youth Orchestra and Musical Score. At university Tina played with the University of Bristol Orchestra, and led the University of Bristol Chamber Orchestra.

Tina has been playing with Brunel Sinfonia since the year of it's launch in 2004; she has been leading since 2009, and is a trustee, and chair of the orchestra. She led the Bristol Classical Players from their launch in 2008. Tina enjoys performing with many other local orchestras, and has led Bristol Concert Series since 2020. Alongside three Brunel friends, Tina enjoys performing with The Cotswold Quartet www.cotswoldquartet.com, and enjoys writing string quartet arrangements for weddings and other events.

Outside of music, Tina works as a Gastroenterology Consultant in the South West and is a Royal College of Physicians Tutor. She enjoys being a Mum, cooking, eating out, gardening, horse riding, and socialising with her family and friends. Tina has recently taken up BASE jumping and is currently training for her next jump off Cheddar Gorge.

Our next concerts

Saturday 19th October 2024 at 7.30PM

at Redland Hall

If you would like to know more about the Brunel Sinfonia, please visit our new website at **www.brunelsinfonia.org.uk**

We have a facebook page which can be found at **facebook.com/brunelsinfonia** and you can follow us on twitter at **twitter.com/brunelsinfonia**.

Please feel free to tweet during the concert, our twitter hashtag is **#brunelsinfonia**, but please remember to keep your phone on silent!

Having a Wedding or Event?

Members of the Brunel Sinfonia also play in various string ensembles. For more information, please contact:

The Cotswold Quartet (www.cotswoldquartet.com)

Violin 1

Tina Mehta
Tom Budden
Rachel Crawshaw
Francis Hopkins
Zac Kahn
Patrick Lane
Kasane Lida
Rosa Mumford-Turner
Richard Reader

Violin II

Paul Packwood
Tina Biggs
Lucy Galloway
Frances Gammie
Sarah Jennings
Catherine Streater
Katie Warner

Viola

Izzie Balmer
Greg Banks
Michael Collis
Jen Crossthwaite
Kate Crossthwaite
Robert King
Helen Lambourne
Jo Maimaris
Cami Shotton

Cello

Jo Hughes
Sophie Collet
Rachel Everington
Vanessa Hill
Marion James
Kate Leckie
Judith McMullen
Thomas Mitchell
Alex Murrell
Billy Quain

Double Bass

Shayle-Ann Baldwin
Robert Lillis
David Ritchie
Ioannis Tsagurnis

Flute

Michelle Krawiec
Laura Jeffery
Seraphim Leng

Clarinet

Catherine Zollman
Andrew Bond
Matthew Tanner

Bass Clarinet

David Dodd

Oboe

Hilary Oliver
Daniel Fawcett
Sarah Ridgeon

Bassoon

David Herrick
Katherine King
Peter Cleaves

Horns

Edward Kay
Martyn Ford
Maddie Shields
Rhodri Spearing

Trumpet

Matt Hildrew
Richard Matthews
Phil Thomas

Trombone

Vince Ford
Nathan Williams
Matt Davies

Tuba

Ben Moon
Daniel Pile

Harp

Hayley Wild

Percussion

Charlie Giddings
Paul Hemmings
Ceileigh Tiso
Ian Tiso
Katie England

Piano

Ana England

Harp

Hayley Wild