

## THE EUROPEAN UNION CHAMBER ORCHESTRA

HANS PETER HOFMANN, director

NATALIE CLEIN, cello

KATY SMITH, violin

7.30pm St Peter's Parish Church, Oundle

*A Moorside Suite**Allegro – Adagio – Allegro***Gustav Holst (1874-1934)**

Holst composed this suite in 1928 as a test piece for the National Brass Band Championships held at the Crystal Palace, London. The original manuscript is lost, but autographs survive of an incomplete arrangement for military band and this arrangement for string



Katy Smith

orchestra. This version of the work, made in the spring of 1932 while he was teaching composition at Harvard, was intended for the junior orchestra of St. Paul's Girls' School, London, where he had taught for many years. However, it proved a little too difficult, and Holst instead composed the Brook Green Suite the following year. The Moorside Suite arrangement remained

unperformed, although Holst's daughter Imogen edited the middle movement, 'Nocturne', for a recording by the English Chamber Orchestra in 1967. The only major difference between this string arrangement and the original brass band version is one of key: Holst transposed the whole score up a major third to make the work more suitable for strings.

*Cello Concerto in C major (Hob VIIb:1)***Joseph Haydn (1732-1809)***Moderato – Adagio – Allegro Molto*

Haydn composed at least two cello concertos. The C major was originally known only by virtue of a note in the composer's own catalogue of sketches, but a copy of the parts was found in 1961 in the National Museum in Prague. The concerto was written between 1762 and 1765, probably for Joseph Weigl, a close friend of Haydn who was

the principal cellist in the court orchestra of Prince Esterházy, Haydn's patron. Although it is said that Haydn's compositional techniques developed significantly after 1766, when he was appointed Kapellmeister and the court moved to the extravagant new castle at Eszterháza, his earlier works are nonetheless exceptional, and while the form and structure of this concerto is straightforward, each movement is well characterised and rich in melodic material. The final rondo, in particular, places demands of virtuosity on the soloist, and at the same time has a remarkable energy, built by the driving quavers of the orchestral accompaniment.



Natalie Klein

## Interval

*Adagio in E for Violin and Orchestra (K 261)***Wolfgang Amadeus Mozart (1756-1791)**

This Adagio was composed in 1776, probably as a substitute for the original slow movement of Mozart's Violin Concerto No.5 in A, K 219. The work is scored for solo violin, two flutes, two horns and strings. It is thought that Mozart wrote it specifically for violinist Antonio Brunetti, who had complained that the original slow movement was 'too artificial'. Brunetti was concertmaster of Salzburg from 1776 and 'a thoroughly ill-bred fellow' according to Mozart. Mozart himself was a skilled violinist - his father, Leopold, was the author of one of the most influential violin treatises of the 18th century and taught his son himself; however, one source of friction between them was Mozart's unwillingness to practise, for which Leopold was forever criticising him.

*Symphony No.43 in E flat ('Mercury')**Allegro – Adagio – Menuetto and Trio - Finale: Allegro***Joseph Haydn (1732-1809)**

This symphony, composed around 1771, belongs to Haydn's 'Sturm und Drang' period – he was influenced by this movement which emphasised the expression of profound emotion, abandoning the fine tracteries of Rococo sentimentality. It is not known how the symphony came by its name except perhaps because of the mercurial changes of mood in its first movement: the strongly punctuated but essentially gentle opening theme alternates with running semi-quavers. This opening theme is unusually long and keeps postponing the first tutti - as Haydn was to do even more effectively in the finale of the great 'Drumroll' Symphony more than twenty years later. The sheer inventiveness of the long quiet passages, where each phrase generates the next, is impressive.

The Adagio, in which the violins are muted, has a certain march-like quality, the implied rhythmic tread being hidden under the singing upper parts. The strings and horn texture is spare until the entry of the oboes brings a richness of colour that shows Haydn to be master of his small resources, as he is too of the long sentences which are also characteristic of this movement. The Minuet has the energy and steady tempo of an Austrian dance while the Trio has some unexpected yet perfectly logical key changes. The Finale starts with one of Haydn's favourite five-bar tunes, the oddness of which keeps the listener on his aural toes throughout the movement. It abounds with many little and even not so little surprises, to create music with a new sense of the unexpected.



The European Union Chamber Orchestra gave its first concerts in 1981 and has since gained a worldwide reputation as a musical ambassador for the European Union. Regular tours take it worldwide and performances have included those in the presence of Queen Noor of Jordan, the King and Queen of Belgium and its own Patron, Queen Sofia of Spain. In 1999 EUCO gave a concert to mark the 77th birthday of King Sihanouk of Cambodia in the Royal Palace at Phnom Penh and in 2000 performed for the birthday of Princess Galyani in Bangkok.

An annual schedule of some 60 concerts has included prestigious halls such as the Amsterdam Concertgebouw, Frankfurter Alte Oper, Brussels' Palais des Beaux Arts, Teatro Colón in Buenos Aires, the Hanoi Opera House in Vietnam and Symphony Hall in Birmingham. The Orchestra's regular European tours also include international festivals such as Flanders, Echternach, Bodensee, Mecklenburg-Vorpommern, both Prague Spring and Autumn Festivals and Estonia's Glasperlenspiel. With assistance from the European Commission, EUCO has performed to date in 72 countries worldwide. The Orchestra has performed with many legendary artists, including Yehudi Menuhin, James Galway, Lazar Berman, Mischa Maisky, Severino Gazzeloni and Igor Oistrakh. It regularly commissions works from leading European composers and has released 18 CDs. EUCO has received funds from the British Council, Goethe-Institut, the Ministry of Culture of Spain, the Ministry of Foreign Affairs of Italy and the Cultural Relations Committee of Ireland.

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