

## **Southwell u3a Music Lovers Group – 11 August 2020**

YouTube links are provided for each item or the playlist for all the pieces is at

<https://www.youtube.com/watch?v=9cD4IR7-Hd0&list=PLQHiO9b3DnluU1JhqdZbutwLJqwV2P25>

Or Search YouTube for John Tebbs and find my channel and this programme is under the Playlists tab as Southwell u3a Music 200811 along with other u3a Music Lovers programmes from January 2020.

For this programme I have mostly chosen music which has been either recorded or posted on YouTube during lockdown. Our favourite Frankfurt Radio Symphony Orchestra has been busy performing live with social distancing in a series “Stage@Seven” which I would encourage you to explore on YouTube as well as those offered here. The playlist of all 78 videos is at

[https://www.youtube.com/watch?v=dBTMaw1ega8&list=PL70QeIM3H\\_23szcfg8iCsPlyxleU5tvDn](https://www.youtube.com/watch?v=dBTMaw1ega8&list=PL70QeIM3H_23szcfg8iCsPlyxleU5tvDn)

I have also included pieces by Camerata Pacifica which has also been posting “weekly concerts at home” from their archives. The playlist includes 20 concerts which just shows how long this lockdown has been going on. All 20 concerts are in a playlist, but individual pieces can be found on their YouTube channel if you don’t want to listen to the complete concerts.

<https://www.youtube.com/playlist?list=PLq2eH2NoJcsBkgUVvb7T1F5W0xpRdQqOL>

### **Frankfurt Radio Symphony Orchestra “Stage@Seven” performances**

#### **Charity Concert for the Rheingau Music Festival Eberbach Monastery, 19 June 2020.**

**Conductor Andrés Orozco-Estrada**

**Beethoven (1770 – 1827) Egmont Overture Op 84**

**8:31**

<https://www.youtube.com/watch?v=9cD4IR7-Hd0>

**Felix Mendelssohn (1809 – 1847) Calm Sea and Prosperous Voyage**

**14:09**

<https://www.youtube.com/watch?v=HHAPB5X69cY>

#### **Programme Notes**

[https://en.wikipedia.org/wiki/Calm\\_Sea\\_and\\_Prosperous\\_Voyage\\_\(Mendelssohn\)](https://en.wikipedia.org/wiki/Calm_Sea_and_Prosperous_Voyage_(Mendelssohn))

It is also worth listening to **Beethoven’s Cantata Op 112** also based on Goethe’s two poems of the same name at <https://www.youtube.com/watch?v=89ka4DNHQiA>

With the Elisabeth University Orchestra conductor Jonathan Stockhammer

**7:35**

**Charles Ives (1874 – 1954) The Unanswered Question**

**5:46**

<https://www.youtube.com/watch?v=caMO7E9BzSk>

Against a background of slow, quiet strings representing "The Silence of the Druids", a solo trumpet poses "The Perennial Question of Existence", to which a woodwind quartet of "Fighting Answerers" tries vainly to provide an answer, growing more frustrated and dissonant until they give up. The three groups of instruments perform in independent tempos and are placed separately on the stage—the strings offstage.

**Sergei Prokofiev (1881 -1953) Symphony No 1 in D Major**

**15:56**

**Conductor Alondra de la Parra**

<https://www.youtube.com/watch?v=uOerZ-ewUcA>

I. Allegro II. Larghetto III. Gavotta. Non troppo allegro IV. Finale. Molto vivace

**Programme Notes**

<https://nyphil.org/~media/pdfs/program-notes/1920/Prokofiev-Symphony-No-1.pdf>

**Johann Baptist Georg Neruda (1708-1780) Trumpet Concerto E flat major 16:37**

**Andrés Orozco-Estrada, Conductor, Jürgen Ellensohn, Trumpet**

<https://www.youtube.com/watch?v=dDxwbwxeNXc>

Neruda is one of the less well-known composers of the classical period. One of the composer's more significant works is the Concerto in E-flat for Trumpet and Strings. Originally written for the "corno da caccia" or "natural horn" using only the high register, it is now rarely performed on anything other than an E-flat or B-flat trumpet. Incidentally, the Corno da Caccia for which Neruda wrote is not to be confused with the 4-valved hunting horn which has recently been given the same name

**Camerata Pacifica**

**Beethoven, Piano Trio in B-Flat Major, Op. 97, "Archduke" 40:33**

<https://www.youtube.com/watch?v=ezRNLXBbB8Q>

The most beautiful of all Beethoven's Piano Trios, and one that holds a poignant place in his life. At its first public performance Beethoven insisted on playing the piano part, although his hearing was now (1814) seriously defective. The composer and violinist Louis Spohr reported: It was not a good performance. In the first place the piano was badly out of tune, which was of little concern to Beethoven because he could not hear it. Secondly, on account of his deafness, there was scarcely anything left of the virtuosity of the artist which had formerly been so greatly admired. In forte passages the poor deaf man pounded on the keys till the strings jangled, and in piano he played so softly that whole groups of notes were omitted, so that the music was unintelligible. I was deeply saddened at so harsh a fate. It is a great misfortune for anyone to be deaf, but how can a musician endure it without giving way to despair? From now on Beethoven's continual melancholy was no longer a riddle to me. Beethoven knew it too. Apart from one more performance a few weeks later, he never performed in public again. Listen to the glorious slow movement of the Archduke Trio knowing that, and it will carry a whole new meaning.

**Programme Notes**

<https://vanrecital.com/tag/trio-in-b-flat-major-op-97-archduke/>

Now something more challenging but very hypnotic

**Somei Satoh (b 1947) Birds in Warped Time II — Kristin Lee, Molly Morkoski 12:53**

<https://www.youtube.com/watch?v=pLb7GSuhpc0>

Satō Sōmei, born January 19, 1947) is the most famous living Japanese composer of contemporary traditional music (gendai hōgaku). His compositions are a mix of Japanese court music with European romanticism and electronic music.

**W.A. Mozart (1756 – 1791) — Adagio in B Minor, K. 540, Warren Jones piano 9:48**

<https://www.youtube.com/watch?v=VfAiQzqjXXI>

Mozart was never so modern in his music as he was in K. 540, something which John Irving confirms in The Cambridge Mozart Encyclopedia: The B minor Adagio (Mozart's only single movement work in that key, for which a six-bar sketch survives in a copy of Alois Fuchs) is

most notable for its expressive harmonic progressions (in which diminished-seventh chords play a significant part).