

PROGRAMME NOTE

A few months ago, when I lived in *Eastbourne* (East Sussex, England), I remember what was my first visit to the British capital between a mixture of excitement and wonder. I was in the underground, from Victoria's terminal to Piccadilly Circus intersection (meeting point inside the pop culture of the city). Beauty of this intersection just was collapsed by a chaotic metropolitan traffic. Lights, shops, the 'Soho' atmosphere... dualism between chaos and beauty will be reflected through the whole work.

The overture begins with a huge noise in the trumpet section, accompanied by the color of a police whistle that trying to control the chaotic metropolitan traffic and move us into bustle of the intersection. After this brief but energetic introduction, first & second theme is present with a *Shostakovichian* hint in its accompanying and through the vigorous passages of the woodwinds. Middle section is a *comic gag* derived of atmospheric sounds from Piccadilly Circus. If you put attention, you can hear noises from road works, sirens of ambulances and fire engines, police whistles controlling metropolitan traffic, speeding motorbikes crossing the street... all mixed under the "Summertime Theme" by G. Gershwin, played from the opposite street by a busker clarinet. Third and last theme is written by contrast. It has a noble *Bersteinian* character and contrasts completely with the exposed themes. Followed of a general recapitulation, the overture ends with a *chorale* in D flat and the bells of Big Ben ringing through Westminster Abbey.

AA



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