



# Jonathan Dove

## Moonlight Revels Concerto for Trumpet, Alto Saxophone and Strings

Commissioned for Deborah Calland and Beverley Calland by the Hampstead and Highgate Festival  
First performed by Deborah Calland (Trumpet) and Beverley Calland (Saxophone) with the Britten Sinfonia, conducted by Nicholas Cleobury at the Church of St Jude on the Hill, Central Square, London NW11

### Instrumentation

Trumpet in B flat, E flat or C

Alto Saxophone

Strings (minimum 8.6.4.4.2\*)

\*at least one double bass must have low C.

PUCK The King doth keep his revels here tonight  
Take heed the Queen come not within his sight

\*\*\*\*

OBERON How long within this wood intend you stay?

TITANIA Perchance till after Theseus; wedding day.

If you will patiently dance in our round

And see our moonlight revels, go with us.

If not, shun me, and I will spare your haunts

William Shakespeare *A Midsummer Night's Dream*

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## Programme Note

Oberon and Titania's quarrel in Act II of *A Midsummer Night's Dream*, and its consequences for certain mortals, makes for a comedy that is not without darkness and malice. This concerto is a picture, not so much of the enchanted fairy kingdom, as of the intense, volatile relationship of these warring lovers.

The first movement starts amicably enough, as if Titania has called Oberon to dance: the soloists playfully pick up each other's motifs, Oberon's trumpet fanfares answered by more curvaceous saxophone phrases from Titania. Only gradually does discord creep in, building to a passionate outburst after which the movement subsides with a note of regret.

The second movement is a nocturne. Oberon has bewitched Titania, who swoons over Bottom, 'translated' into an ass (solo double bass). At first, Oberon looks on, amused at the spectacle; but eventually he repents his trick ("Her dotage now I do begin to pity"), takes off the spell, and, as the sun rises, is reunited with Titania.

On waking, they call each other to dance: a sequence of revels gets more lively, until 'the iron tongue of midnight hath told twelve', when, the music suggests, the cycle of play, quarrel and reconciliation will start again.

The idea for this concerto came to me while writing music for Richard Jones' production of *A Midsummer Night's Dream* for the RSC, and it develops some of the themes from that score.

*Jonathan Dove*

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