



ENFIELD CHAMBER ORCHESTRA

Conductor: Martin Smith

Leader: Sarah Colley

SATURDAY 10th March 2018

7.30 pm

**Enfield Baptist Church
Cecil Road, Enfield, EN2 6TG**

PROGRAMME

Gunning: Spring Winds

Mozart: Violin Concerto No.4 in D major, K. 218

Soloist: Gabriella Bavetta

INTERVAL

Dvořák: Three Legends, from Op.59
Nos. 5 in A flat major, 6 in C sharp minor,
7 in A major

Prokofiev: Symphony No.1 (Classical) Op.25

Admission by programme at the door: £12.00
Concessions: £10.00 Students (17-21): £5.00
Children under 16 free

www.enfieldchamberorch.org.uk
Registered Charity No. 1119097



Our soloist tonight, Gabriella Bavetta, is the second winner of the Enfield Young Musicians' Concerto audition, sponsored by the Enfield Music Service. 13 year old Gabriella is at Dame Alice Owen's school in Potters Bar, and studies with Eri Konii at the Royal College of Music Junior Department. She is greatly looking forward to the opportunity to show her musical talent as a soloist in this popular Mozart violin concerto.

Enfield Music Service

The Enfield Music Service provides inclusive instrumental lessons to thousands of children and young people, including those with Special Educational Needs. They also run a range of fun and exciting out-of-school music groups and choirs for children and young people of all ages and abilities. They offer inspiration and opportunities for children and young people throughout Enfield, working with schools and families to provide the best musical experiences in a range of settings, from instrumental tuition and whole class music lessons, to after-school choirs, bands and orchestras. They are proud to be the lead partner for Enfield Music Hub, for which they receive a substantial grant through Arts Council England.

Enfield Chamber Orchestra

1st Violins

Sarah Colley
(leader)

David Agudo

Linda Clarke

Nián Péng

Carolyn Kindberg

Michael Lovejoy

Kathy Bailey

2nd Violins

Ian Gibson

Chris Gundry

Janka Kalo

Maureen Molloy

Val Weddell

Amanda Ladell

Margaret Smith

Violas

Harriet Rayfield

Jane McNeill

Sonia Tuttiet

Sandra Sinclair

Cellos

Sally Hems

Sean Turpin

Jessica Yates

Julian Zerfahs

Jill Holiday

Elizabeth Tucker

Double Basses

Bill Yates

Flutes

Deborah Fether

Kim Hember

Oboes/Cor Anglais

Joel Wilson

Dee Thomas

Rebecca Scott

Clarinets

Adrienne Wilson

Monica Dobson

Bassoons

Lindsay Futter

Daria Philllips

Horns

Jordan Wilson

Ed Pringle

Trumpets

Peter Desmond

David Hooke

Harp

Jessie May Wilson

Timpani

Rhys Davies

Honorary Member

Margaret Carr

Please talk to us or email (info@enfieldchamberorch.org.uk) if you would like to join us. We are always looking for new players, especially strings (Grade 7 standard minimum). We rehearse on Monday evenings in Oakwood.

Spring Winds

Christopher Gunning
(b. 1944)

Born in Cheltenham, Christopher Gunning studied composition with Edmund Rubbra and Richard Rodney Bennett at the Guildhall School of Music and Drama. His concert music includes eleven symphonies, concertos for violin, cello, piano, flute, oboe, clarinet, saxophone and guitar, a Piano Sonata, a Piano Trio, *Wicken Fen* for brass band and *The Lobster* for speaker and ensemble. Most of these works are now recorded and a recent recording project includes the Violin and Cello concertos.

For his work in films and TV he has received four BAFTA awards, for Agatha Christie's *Poirot*, *La Vie en Rose*, *Middlemarch* and *Porterhouse Blue*, and three Ivor Novello Awards for *Rebecca*, *Under Suspicion*, and *Firelight*. His scores for *The Big Battalions*, *Wild Africa*, *Cold Lazarus* and *When the Whales Came* also received nominations for BAFTA and Ivor Novello Awards, and in 2011 he was presented with a Gold Badge Award by the British Academy of Songwriters, Composers and Authors (BASCA).

As a conductor, Christopher has worked with many orchestras and ensembles, including the LSO, RPO, BBC Concert Orchestra, Academy of St Martin in the Fields, Manchester Camerata, Central Band of the RAF and Band of the Royal Marines.

Spring Winds was commissioned by George Vass and the Bushey Symphony Orchestra to mark the opening of their 2017-18 season, and received its first performance on 19 November 2017. Christopher Gunning wrote at the time:

My aim was to write something directly appealing and mostly optimistic. Why? Well, we are bombarded with grim news day after day from almost everywhere in the world, and what prevents us from descending into abject depression is hope. Spring, with its green shoots and fresh winds is all about renewal – so you'll see how I came up with the title Spring Winds.

In a ten-minute span Mr Gunning succeeds marvellously in capturing Spring in all its capricious variety. Fresh life is evoked from the off in the lively woodwind rhythms and flowing violin motifs which open the work, which soon blossom into glory. Later there are moments of humour (often with bassoons involved), sudden moments of mystery and occasional passages of darkness, when the wind turns decidedly biting. The opening music returns, but this time opens out into a lyrical pastorate, basking in early spring warmth and perhaps looking forward to summer.

Martin Smith

Violin Concerto No. 4 in D major, K.218

Wolfgang Amadeus Mozart
(1756-1791)

Soloist: Gabriella Bavetta

Allegro

Andante cantabile

Rondeau: Andante grazioso – Allegro ma non troppo

Mozart was a violinist of reasonable skill, and his five violin concertos seem to have been originally composed for his own use. His father, Leopold, had a justifiably high opinion of his son's ability, and told him, "You have no idea how well you play the violin. If you would only do yourself justice, and play with boldness, spirit and fire, you would be the first violinist in Europe." Wolfgang was, however, more interested in the keyboard than in the violin, and he replied "When performing is necessary, I decidedly prefer the piano and I probably always shall." Even Leopold's argument that, since the violin was the most popular instrument of the time, he could gain greater financial success as a violinist-composer than as a pianist-composer did not sway Wolfgang. After he left Salzburg in 1781, Mozart never picked up the violin again, preferring to play the viola in his string quartet sessions in Vienna.

In 1775 Mozart was a teenager in the service of the Salzburg court when he composed his fourth violin concerto. However, when he relinquished his position with the court orchestra and was replaced by an altogether more skilled violinist named Antonio Brunetti, he revised the concertos. It would be interesting to know whether or not the final, difficult, and brilliantly-figured score of the fourth concerto lay within the grasp of Mozart the violinist, or if it was on account of Brunetti's greater mastery that Mozart made his last two violin concertos so technically demanding.

The opening movement begins with a mock-military fanfare on the notes of the D major chord, answered immediately by a balancing phrase full of grace and characteristic Mozartian suavity. The orchestral introduction continues with a sweetly lyrical contrasting theme presented by oboe and violins before the soloist enters. The spotlight is then very much on the soloist who has the opportunity to demonstrate her technical skills before we are reminded of the main themes. The traditional cadenza leads to the lively close of the movement.

The second movement, like so many slow concerto movements of the late 18th century, contains music that would not be out of place in an operatic love scene. The finale, in contrast, contains graceful dance music and a spirited jig, with an unexpected interruption of a folk-like gavotte, before returning to the main themes. Unlike many solo concertos, the ending does not bring a flash of brilliance to show off the soloist, but rather dies away quietly.

Sally Isaacs

INTERVAL - 20 minutes

Three Legends, from Op.59

Antonín Dvořák
(1841-1904)

- No. 5 in A flat major, *Allegro giusto*
- No. 6 in C sharp minor, *Allegro con moto*
- No. 7 in A major, *Allegretto grazioso*

The turning-point in Dvořák's career, the moment from which his road to success was all but assured, came at the end of 1877. He had already received several state grants through the recommendation of Brahms, only eight years older but firmly established at the centre of musical life in the Austro-Hungarian Empire. Now Brahms went further, recommending the younger man's music to his own publisher, Simrock. Simrock suggested that a set of piano duets along the line of Brahms's own *Hungarian Dances* might sell well. The result in 1878 was the first set of *Slavonic Dances*, and sell well they certainly did; so much so that for several years afterward Dvořák was continually pestered for more in the same vein. This was the origin of the ten *Legends*, which were written across the winter of 1880-81; like the *Slavonic Dances*, they were written originally for piano four hands, and subsequently orchestrated, each with a slightly different instrumentation.

Although the *Legends* do not refer openly to any particular tale, the musicologist Gerald Abraham noticed that the melodies of at least two could be linked to lines in ballads by the Czech poet and folklorist Karol Jaromír Erben, a leading collector of Slavic fairy-tales and stories. Certainly the sense of a story being told can be felt in each piece, though the ones we hear tonight have as yet no text attributed to them. Dvořák also drew on Erben's work for inspiration in later large orchestral works such as *The Golden Spinning-Wheel* and *the Noonday Witch*. The *Legends* are on a different scale; they are delicate miniatures, as intimate as a fireside chat, and very definitely Slavic in mood and colouration. Simrock must have been delighted.

© 2018 Martin Smith

Symphony No. 1 in D, Op.25 "Classical"

Sergei Prokofiev
(1891 – 1953)

- Allegro*
- Larghetto*
- Gavotta: Non troppo allegro*
- Finale: Molto Vivace*

The life of Sergei Prokofiev, one of the leading composers of the twentieth-century, and the equal of his peers Stravinsky and Shostakovich, falls into three sections. His childhood and training as a musician/conductor in Russia; his time in the West with the permission of the Soviet authorities, first in the USA and then in Paris where he wrote scores for the Diaghilev *Ballets Russes*, and his return to Moscow in 1936 where he remained for the rest of his life, composing a large body of work. He wrote *Peter and the Wolf* for a children's theatre in 1936, and completed the score for the ballet *Romeo*

and *Juliet* in 1940: these are two of his most popular works, along with the Classical Symphony itself. As well as concertos and symphonies, he composed the film music and cantata *Alexander Nevsky* and the opera *War and Peace*.

The Classical Symphony, nicknamed as such by the composer, was written after his study of Haydn and Mozart at the Saint Petersburg Conservatory, and was actually composed on holiday when he was away from his usual companion, the piano. Written for an early classical orchestra, and corresponding exactly to our own forces, it was premiered in April 1918, conducted by the composer, and has since then become enduringly popular with its fresh melodies and surprising changes of key to mark it as a neo-classical work. The Symphony is far from being mere pastiche of a classical model. As the American composer Jonathan Kramer put it, "Beneath the surface of the Classical Symphony lies an elegance and a humanity that go beyond the work's gentle mockery. Otherwise, how could we return to it again and again?"

The first movement opens with a rushing theme based on rising arpeggios, and alternates between strings and woodwind in the typical way. The bassoon, playing a "tick-tock" figure, accompanies the second theme, played first on the violins and answered by the woodwind. The movement follows the sonata form with exposition, development and recapitulation.

The second movement is traditionally slow and meditative, opening with a ravishing theme played by the first violins high up on the E string. Then the flute joins in. In the middle section the bassoon and *pizzicato* strings play a semiquaver passage, and then the beautiful melody returns.

For the third movement one would expect a minuet in triple time, but instead Prokofiev gives us a gavotte with four beats to the bar, starting on the third beat with an emphatic thump on the first beat of the next bar. The leaping tune may remind us of the Dance of the Knights in *Romeo and Juliet*. The middle section is played over a constant drone bass; when the main tune returns it is played on the flute to an unexpectedly quiet conclusion.

The finale is even faster than the first movement, and is also in sonata form. After the rushing first subject, which is rather like Juliet's theme from the ballet, the second subject is a chirpy tune for the flute, which may recall Peter's theme in *Peter and the Wolf*. The tune alternates between the violins and flute. In the development section this theme passes to the clarinet. The final section is a race to the finish, as to whether the strings can beat the woodwind or vice versa.

Jessica Yates

Enfield Chamber Orchestra

In 2007, after over 60 years as the Enfield String Players, we changed our focus and name to Enfield Chamber Orchestra (EChO), in order to incorporate a regular body of wind players and become Enfield's first chamber orchestra.



Enfield Strings Players was founded in 1942 by Jack Hickford and previous conductors included Stephen Bingham, Peter Broadbent, Amanda Denley, Stuart Donaldson, David Littaur, Andrew Meyers, Grace Rossiter and David Snell. The list of soloists who have performed with Enfield String Players is distinguished; amongst them Jack Brymer, Alfredo Campoli, Elena Duran, Stephen Isserlis, Philip Jones and Malcolm Messiter. The ensemble has introduced many new works to the public, including a number of compositions by local composer Frank Bayford (*pictured above*), who was President of Enfield String Players and who is Patron of Enfield Chamber Orchestra. Martin Smith, our current conductor, took over in January 2008 from Grace Rossiter and has made a huge impact on the playing style of the ensemble, with a varied and interesting repertoire that has kept players on their toes and audiences enraptured!

Please give us your contact details if you would like to be added to our email or postal mailing lists.

Email: info@enfieldchamberorch.org.uk

www.enfieldchamberorch.org.uk

Registered Charity No. 1119097



Find us on Facebook



Follow us on Twitter @EnfieldChOrch

Our next concert is on Saturday 16th June 2018

at Enfield Baptist Church 7.30pm

Programme will include

Delius: A Song before Sunrise

Glazunov: Saxophone Concerto

Soloist: Amelia Hale



Martin Smith was an Exhibitioner at the Royal College of Music Junior Department and a scholarship winner at the Royal Academy of Music, where he studied violin and conducting.

Martin has been active as a professional violinist for many years. He began as a member of the Duke String Quartet, with whom he appeared throughout Britain and Europe, and he has also appeared with the Allegri and Bridge Quartets. He currently performs with the Ellerdale Piano Trio, which he founded in 1992, and

with the Primavera Ensemble. Martin works with many of the country's foremost chamber orchestras, notably the Academy of St Martin in the fields, the English Chamber Orchestra and the London Mozart Players, of which he has been a member for over twenty years. He also leads the New London Sinfonia and Orchestra Nova, and has appeared as guest leader of the City of Birmingham Symphony Orchestra, Guildford Philharmonic Orchestra, Brunel Ensemble and London Concertante. He has made solo appearances around the UK and also in France, Germany, Holland and the United States, many as leader of the London Soloists Chamber Orchestra, which he led and directed for over ten years.

In recent years Martin has returned to conducting, buoyed by success in concerts for the London Mozart Players and London Soloists Chamber Orchestra in 2007. He conducted the LMP most recently in 2015, and has led orchestral workshops for them and for the European String Teachers' Association. Since 2008 he has been Artistic Director of Enfield Chamber Orchestra, and he has also worked with the Southgate and Bushey Symphony Orchestras. In 2016 he was appointed Artistic Director of the Richmond Orchestra.

Sarah Colley began learning the violin in Winchmore Hill with Peter Watmough before becoming a Junior Exhibitioner at Trinity College of Music. She then studied with the French violinist Maurice Hasson at the Royal Academy of Music, where she graduated on both the performers' and graduate courses.

In 1998 Sarah moved to Kuala Lumpur to play with the Malaysian Philharmonic Orchestra, made up of musicians from 23 different countries. There she played with guest conductors such as Sir Neville Marriner and Yan Pascal Tortelier and soloists including Rostropovich and Vadim Repin. Since returning to the UK she has continued her freelance work and is also a member of Sapphire Strings. She has given recitals in the UK, Japan and Malaysia with the classical guitarist Warren Alexander, to whom she is married. They have three children.