

**ENFIELD CHAMBER
ORCHESTRA**

Conductor: Martin Smith

Leader: Sarah Colley

SATURDAY 10th NOVEMBER 2018

7.30 pm

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

PROGRAMME

Humperdinck: Overture – *Hansel & Gretel*

Bizet: Music from *l'Arlésienne*

INTERVAL

Remembrance

Tchaikovsky: Nutcracker Suite

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

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!





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Overture to Hansel & Gretel

Engelbert Humperdinck
(1854 -1921)

The original Engelbert Humperdinck was a German composer best known for his fairy tale opera, Hansel and Gretel, which he wrote in the early 1890s. Humperdinck was strongly attracted to music from earliest childhood. He eventually succeeded in studying music, despite strong opposition from his father who had wanted his son to be an architect. At the age of twenty five, Humperdinck studied first in Cologne, and then in Munich, and was hugely influenced by Richard Wagner, whom he met in Italy.

The enchanting “fairy tale play” was originally a labour of love. Humperdinck’s sister had written some verses based on the famous Grimm’s fairy tale and she asked her brother to set them to music for a Christmas party for her children. He then enlarged it to 16 songs with piano accompaniment, called it a ‘Singspiel’, and presented it to his fiancée at Christmas in 1890 as an engagement present. Hardly had the holiday passed, when he began work orchestrating it. The Singspiel gradually became a fully-fledged three-act opera and was given its first performance on 23 December 1893, at Weimar. Richard Strauss conducted and – with its Wagnerian techniques and traditional German folk songs – the opera was an instant success.

Humperdinck himself considered the overture to be a prelude and is said privately to have called it ‘Children’s Life’. As with many overtures, it makes reference to songs and dances in the opera including the Witch’s spell *hocus pocus* and the final scene *The witch is dead*. It opens with a gentle hymn, ‘Evening Prayer’, which is one of the most beautiful chorales for the French horn section ever written. Humperdinck later returns to this theme for the ‘prayer and dream’ scene in the opera. A trumpet fanfare introduces a faster section and tension then starts to build. Towards the end of the overture, the composer weaves together the various themes in an elegant counterpoint worthy of Wagner’s *Meistersinger* prelude, leading to a stirring climax. Finally the opening horn chorale once again establishes the dreamy mood with which the opera begins.

John Isaacs

Music from *l'Arlésienne*

Georges Bizet (1838-1875)
Ernest Guiraud (1837-1892)

1. Prélude 2. Menuetto 3. Adagietto 4. Pastorale 6. Farandole

Alphonse Daudet's 1869 collection of short stories, *Lettres de mon Moulin*, included an affecting tale of a young peasant who kills himself when he finds that the young girl from the nearby town of Arles whom he expects to marry is in fact the acknowledged lover of another. In 1872 Daudet was persuaded by the director of the Théâtre du Vaudeville, Leon Carvalho, to adapt the story into a three-act play. Carvalho, who was known for supporting French composers, had previously commissioned two operas from the young Bizet; now he invited him to provide the music for the new drama.

The play opened on 1st October 1872. Regrettably (like Daudet's two previous theatrical efforts) it failed badly, running for only 21 performances. Critics complained of "too many overtures," meaning that the music overpowered the drama, and Daudet reportedly described the production as "a glittering flop with the loveliest music in the world." Bizet himself knew he had done good work; he extracted four numbers from the score, rescored them for full orchestra and presented the suite at a concert on 10th November, scoring an instant and massive success – one of the few he experienced in his short life. In 1879, four years after the composer's death, his friend Ernest Guiraud took a further three pieces from the score (together with one from the opera *The Fair Maid of Perth*) and fashioned a second suite. Tonight's selection presents the first three movements of the first suite, together with the opening and closing numbers of the second.

Bizet's pride in his score was not misplaced; the music for *l'Arlésienne* is among the finest he ever wrote. From the arresting opening, drawn from a Provençal folk song called *March of the Kings*, it spans drama in the Prelude, elegance in the Minuet, and tender affection in the Adagietto. Rustic good-humour appears in the Pastorale, the middle-section of which was originally a chorus of off-stage revellers, and sheer exhilaration in the Farandole. The highly effective framing of the whirling dance by the same

folk-song that opened the first suite was Guiraud's idea, and brings the music triumphantly full circle.

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INTERVAL - 20 minutes

REMEMBRANCE

Selection of movements from

The Nutcracker Suite No. 1 Op.71a

**Pyotr Ilych Tchaikovsky
(1840 - 1893)**

The Nutcracker, written in 1892, is universally popular, and one of the best known pieces of classical music. The suite of tunes was first performed in St Petersburg on 7th March 1892 as a sneak preview for the complete ballet and was a great success with the public. The complete ballet, an adaptation from E.T.A Hoffman's fairy tale, "The Nutcracker and the Mouse King", took much longer to become a regular in the ballet repertoire – 75 years. It tells the story of young Clara, her love for her "ugly" nutcracker, the growing Christmas tree, the battle between the toys and mice, Clara's role in the release of the enchanted prince from his spell, and the journey through the snow to the kingdom of sweets where the sugar plum fairy reigns as queen.

While the *Suite* does not include much of the music that carries the drama of the plot, it does present a sample of the wonderful melodies and distinctive tone colours that characterise all the music of the ballet. Perhaps the most dramatic example of the care that Tchaikovsky took with colour was his desire to use a new instrument, the celesta, to depict the lightness and grace of the Sugar Plum Fairy. Patented in Paris in 1886, the celesta (an instrument made of metal bars played from a keyboard) was not well known at the time. Tchaikovsky ordered an instrument for this piece, but asked that its purchase be kept a secret as he didn't want another composer – particularly Rimsky-Korsakov – to "steal" his idea. The strategy worked, the instrument has since become a regular member of orchestral keyboard instruments, but continues to be best known in its original role as the voice of the Sugar Plum Fairy.

In tonight's performance we begin with the *March* which introduces the Christmas party scene. The remaining pieces are all second act characteristic dances, which take place in the Kingdom of Sweets, illustrated by appropriate orchestral colours.

1) *Dance of the Sugar Plum Fairy*;

2) *Russian Dance* (Trepak);

3) *Arabian Dance* (Coffee);

4) *Chinese Dance* (Tea);

5) *Dance of the Mirlitons* (reedpipes, kazoo-like instruments, but actually played by flute duo);

6) *Waltz of the Flowers* brings the suite to a grand conclusion with woodwind and harp introduction, then the horns leading the way to the dance.

Kim Hember

**Our next concert will be on
Saturday 9th March 2019
Enfield Baptist Church, 7.30pm**

**Programme to include Beethoven's Pastoral Symphony
and**

Mozart Horn Concerto No.2

Soloist – Alice Warburton

winner of the Enfield Young Musicians' Concerto
Audition, sponsored by Enfield Music Service

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with some of our extra costs for music and room hire for
example, and would bring your business to the attention of
our audience. Please ask Sally Isaacs for more information.**

Enfield Chamber Orchestra

1st Violins

Sarah Colley
(leader)
David Agudo
Linda Clarke
Joan Bayliss
Michael Lovejoy
Kathy Bailey
Amanda Ladell

2nd Violins

Ian Gibson
Chris Gundry
Janka Kalo
Maureen Molloy
Val Weddell
Kate Atkinson
Margaret Smith

Violas

Ethan Rouse
Sonia Tuttiett
Jane McNeill
Sandra Sinclair

Cellos

Sally Hems
Sally Isaacs
Hugh Latson
Andrew Beale
Jessica Yates
Jill Holiday

Double Basses

Adrian Warrick
Miles Briggs

Harp

Jessie-May Wilson

Celesta

John Isaacs

Flutes

Debbie Fether
Kim Hember

Piccolo

Kim Hember
Jessie-May Wilson

Oboes

Vanessa Martin
Dee Thomas

Clarinets

Adrienne Wilson
Monica Dobson

Bassoons

Lindsay Futter
Christopher Bell

Horns

John Isaacs
Alex Brett
Christine Muskett
Ed Pringle

Trumpets

John Vernon
Karol Onderko

Trombones

Chris Brewster
Jordan Wilson
Angus Butt

Tuba

Johnny Mayers

Timpani

Tom Plumridge

Percussion

Eva Laverty

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.



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.



Our leader, **Sarah Colley** (pictured here with our Patron, **Frank Bayford**) joined the orchestra in 2002. She studied at the Royal Academy of Music under Maurice Hasson, and has played in many orchestras at home and abroad under the baton of conductors such

as Sir Neville Marriner and Jan Pascal Tortelier. She is also a member of the Belmont Ensemble of London and has given recitals in the UK, Japan and Malaysia with the classical guitarist Warren Alexander, to whom she is married. They have three children.