



# ENFIELD CHAMBER ORCHESTRA

Conductor: Martin Smith

Leader: Sarah Colley

**SATURDAY 11<sup>th</sup> March 2017**

**7.30 pm**

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

## PROGRAMME

**Schubert:** Overture, *Der Teufel als Hydraulicus*, D.4

**Glazunov:** Serenade No.2, Op.11

**Vivaldi:** Double mandolin concerto in G major,  
(transcribed for two guitars), RV 532

**Soloists:** *Warren Alexander & Andrew Scott*

## INTERVAL

**Fauré:** *Élégie*, Op.24

**Soloist:** *Danilo Dela Cruz*

**Mozart:** Symphony No.40 in G minor, K.550

Admission by programme at the door: £12.00

concessions £10.00

(children under 16 free)

[www.enfieldchamberorch.org.uk](http://www.enfieldchamberorch.org.uk)

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## TONIGHT'S SOLOISTS



**Andrew Scott and Warren Alexander** met whilst studying at Trinity College of Music with Gilbert Biberian. They have worked together ever since and Andrew has made a solo tour of the former USSR and produced his debut CD in 2003, "Andrew Scott - Classical Guitar". Andrew sailed around the world with Seabourn Cruise Line as Assistant Cruise Director/Guitarist and back on dry land he is working on a new recording. The EP

will be released on iTunes in April, "Laurindo Almeida - Arrangements", showcasing beautiful themes from the movies arranged by the Brazilian maestro.

Warren Alexander played his first Concerto with his wife Sarah Colley, the Leader of Enfield Chamber Orchestra, at St. Martin-in-the-Fields with the Belmont Ensemble of London. Soon after they moved to Malaysia, where Warren again played in his wife's orchestra - The Malaysian Philharmonic - on classical and electric guitar as well as mandolin and banjo. Warren and Sarah have played guitar and violin duets for many years performing in London, Malaysia and Japan. Warren plays in a Jazz trio "The Corcovado Project" with Andrew and a seven piece Jazz ensemble called "Old School Assembly" and has played with Enfield's ENJO Jazz Orchestras.

Andrew and Warren are delighted to be performing tonight with the Enfield Chamber Orchestra.



**Danilo Dela Cruz** is the first winner of the Enfield Young Musicians' Concerto audition, sponsored by the Enfield Music Service. The judges of this competition were bowled over by the stunning musicality of this 16 year old, who gained a distinction for his Grade 8 in November, having only started to learn the cello in September 2012. Danilo has received a National Youth Arts Trust bursary and the loan of a cello from the Benslow Music Trust. He is a member of the National Orchestra for All and the Enfield Young Symphony Orchestra, and has been awarded the Julian Lloyd Webber Foundation Music Scholarship for the sixth form at Eton, where he intends to study for five 'A' levels, including Maths, Physics, Chemistry and French.

**Overture, *Der Teufel als Hydraulicus*, D.4**

**Franz Schubert  
(1797-1828)**

The early numbering assigned by Deutsch gives the game away: Schubert was still at school when this piece was written, probably in 1812. From 1808 he had been a chorister at the Imperial and Royal Chapel in Vienna, and this carried with it free education at the Imperial and Royal seminary, the director of which was himself a keen musician. The young Schubert was thus not only involved in music-making at a high level from an early age, but was also being provided with all the ancillary training he would need in his future career; this included, from 1812, tuition from the Imperial Kapellmeister, Salieri.

Schubert may not have been a child prodigy, but as a teenager he developed surprisingly fast. A fascination with the theatre in all its forms came into play very early on, perhaps the result of attending the opera with his friend Josef von Spaun; he began work on his first operetta in 1811, and this overture, to a comic play by Johann Albrecht, followed shortly after. It seems likely, from the rather singular orchestration (no oboes, trumpets or drums) that it was written with a specific performance in mind; but no record of this has survived. It is a cheerful and energetic piece, with a rhythmic swing and more than a hint of the flowing melodic gift that was shortly to erupt into glorious life.

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**Serenade No.2 for small orchestra Op.11**

**Aleksandr Glazunov  
(1865-1936)**

Glazunov, who was born in St Petersburg, began studying piano at the age of nine and composing at 11. The composer Balakirev showed one of Glazunov's compositions to Rimsky-Korsakov who thought "the boy's talent was indubitably clear". After studying with Rimsky-Korsakov, Glazunov became a professor – and eventual director - of music at the St Petersburg School of Music, where he taught a number of musicians, including Shostakovich and Prokofiev. This charming serenade, written by the young Glazunov in 1884, is in one movement and received its premier performance in 1884 together with his first symphony.

Sally Isaacs

**Double Mandolin Concerto in G major  
(transcribed for two guitars), RV 532**

**Antonio Vivaldi  
(1678-1741)**

*Allegro*  
*Andante*  
*Allegro*

**Soloists: Warren Alexander and Andrew Scott**

Antonio Vivaldi was one of the foremost Baroque composers: Bach was inspired to transcribe some of his violin concertos for the keyboard and Vivaldi's influence is seen in Bach's sixth English Suite. It is this freedom of transcribing instrumentation that leads us to play this concerto on two guitars this evening. Vivaldi himself would change instrumentation of his pieces merely by writing the name of the instrument he wished to play the music in the score.

The Double Mandolin Concerto is presumed to be written around the 1720s as this was a particularly productive time in Vivaldi's life. The piece was either commissioned by a Patron, the Marquis - Guido Bentivoglio d' Aragona or was composed for the school at which Vivaldi taught - The Ospedale della Pietà. This was a convent, orphanage, and music school in Venice where Vivaldi was employed as an ordained priest.

The concerto is in the key of G major and has two fast outer movements - the last being dance-like in triple time. The beautiful slow movement has a brief modulation to E major and then E minor but predominantly the whole concerto stays centred around the key of G major with a few brief forays into G minor. The strings tend to mimic the style of the solo instruments rather than provide a contrast to it as in so many other Vivaldi concertos.

**Warren Alexander**

***INTERVAL - 20 minutes***

**Élégie, Op.24**

**Gabriel Fauré  
(1845-1924)**

**Soloist: Danilo Dela Cruz**

Fauré composed this lovely work in 1880 as the slow movement for a proposed cello sonata that never materialized. The composer was evidently quite pleased with the reception the cello/piano version received, but he recast it for cello and orchestra at the request of the conductor Edouard Colonne, calling the new piece *Élégie*. He dedicated it in tribute to cellist Jules Loeb, who had passed away in 1883.

The *Élégie* shows Fauré's ability to distil deep emotion into a short but touchingly effective musical statement of great beauty with the cello as a perfect voice of expression.

Charles Koechlin, a fine if neglected composer and a disciple of Fauré, wrote of this music: "Grief is not far from this essentially human work." The organist at Fauré's funeral used the *Élégie's* main theme as the subject for an improvisation.

**Sally Hems**

## Symphony No. 40 in G minor, K. 550

Wolfgang Amadeus Mozart  
(1756-1791)

*Allegro Molto*

*Andante*

*Minuetto e trio*

*Allegro Assai*

Many critics have commented on the opening gesture of the 40<sup>th</sup> symphony, where an inner voice from the violas is heard momentarily before the main theme of the movement is played by the violins. This simple but striking idea was to become a favourite with later composers. Notable examples are Mendelssohn's violin concerto, and Rachmaninov's third piano concerto. The inner voice launches the movement with a sense of urgency and anxiety. It is written in the style called " Sturm und Drang " and expresses intense emotion and longing. Mozart's use of irregular phrase lengths and dramatic contrasts of dynamics creates a feeling of uncertainty and of searching for something elusive, and propels the work forward with an unceasing frenetic energy. In the development section Mozart uses fast changing harmony to create a sense of excitement, but also tosses the opening theme between the higher and lower voices of the orchestra and introduces a fast moving counter subject. At the start of the recapitulation - the point where the opening material returns in the home key - he adds a touch of mystery by contrasting the busy main theme with a simple descending idea in long notes played by the bassoons.

The second movement is by contrast gentle and relaxed. The opening tune appears in canon, but the counterpoint is merely suggested here and never developed. The second half of the movement starts with a dramatic development of its first subject using the full orchestra and casting a dark shadow over the mood of calm. However, it is short lived and the gentle atmosphere returns to complete the movement.

The third movement is a Minuet and Trio. The triple time has an almost military insistence, but is contradicted by syncopations in the tune. In the second half contrapuntal ideas are introduced. A counter subject appears with the minuet tune, and canonic passages add to the drive and energy of the piece. The trio forms a strong contrast to the minuet, having long legato phrases and using the major mode.

The final movement of the symphony is perhaps the most original of all. In contrast to the first movement it has more regular phrases giving it a decisive character. Its mood is one of anger, accentuated by sudden strong contrasts of forte and piano. At the start of the development section Mozart writes a passage of extraordinary dissonance and disruption. In it he uses every note except G - the key note of the symphony - and with this remarkable idea seems to anticipate the serial music of the early twentieth century. Following this passage there is an extended contrapuntal section. It starts with well-spaced entries of the subject in the manner of a fugue, but as the section continues the entries appear faster, overlapping more insistently and exploring more distant harmonic areas. Mozart neatly integrates ideas from baroque counterpoint into his own ingenious development techniques. The movement drives on to its conclusion with seemingly limitless energy.

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**Our next concert is on Saturday 17<sup>th</sup> June 2017**

at Enfield Baptist Church

Programme will include

. Bach: Brandenburg Concerto No.4, with soloists

**Sarah Colley (violin), Jane McNeill and Adrienne Wilson (recorders),**

Beethoven: Overture to Prometheus

Haydn: Symphony No.99 in E flat major

**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

### 1<sup>st</sup> Violins

Sarah Colley  
(leader)  
David Agudo  
Linda Clarke  
Nián Péng  
Carolyn Kindberg  
Amanda Ladell

### 2<sup>nd</sup> Violins

Ian Gibson  
Michael Lovejoy  
Maureen Molloy  
Val Weddell  
Janka Kalo  
Tom Hingston  
Margaret Smith  
David Bloomberg

### Violas

Peter Banks  
Clare Scarff  
Jane McNeill  
Sandra Sinclair

### Cellos

Sally Hems  
Sally Isaacs  
Jessica Yates  
Julian Zerfahs  
Jill Holiday

### Double Basses

Bill Yates  
Elsbeth Marmoy

### Flutes

Deborah Fether  
Kim Hember

### Oboes

Rosalind Hodgson  
Rebecca Whitehouse

### Clarinets

Adrienne Wilson  
Monica Dobson

### Bassoons

Daria Phillips  
Paul Warburton

### Horns

Jordan Wilson  
Alex Brett  
John Isaacs

### Continuo

John Isaacs

### Honorary Member

Margaret Carr

**Please talk to us or email ([info@enfieldchamberorch.org.uk](mailto: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.**

## 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!





**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 Watnough 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.