



**ENFIELD
CHAMBER
ORCHESTRA**

Conductor: Martin Smith

Leader: Sarah Colley

SATURDAY 12th March 2016

7.30 pm

Enfield Baptist Church

Cecil Road, Enfield, EN2 6TG

PROGRAMME

Mozart: Overture - Idomeneo, K 366.

Beethoven: Piano Concerto No. 3 in C minor, Op 37

Soloist: YaYi Tian

INTERVAL

Mendelssohn: Symphony No.4 in A major, "Italian"

Admission by programme at the door:

£12.00 concessions £10.00

(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!



Tonight's Soloist



Born in 1996, YaYi Tian started studying the piano when she was five and began her intensive musical education at the Shenzhen Arts School when she was eleven. She was admitted to the Sichuan Conservatory of Music in 2011. In 2009, she was the winner of the Yamaha Asia Music Scholarship. In 2012, YaYi performed both her first solo concert and performed Rachmaninov's Rhapsody on a Theme of Paganini with the Symphony of the Sichuan Conservatory of Music.

Internationally she has won numerous competitions including First prize in the 3rd Public Piano Competition of Shenzhen (2013); Gold Medal in the 1st Rachmaninov International Competition for Young Pianists, China Region (2012); First Prize in the 3rd Kawai Asian Piano Competition, Shenzhen Region (2010); First Prize in the EPTA-Belgium International Piano Competition, Waterloo, Belgium (2008).

In 2013, YaYi was invited to take part in the Israeli-Chinese Piano Bridge in Jerusalem, Israel. She has appeared in public master classes with Arie Vardi and Murray Perahia, and she has performed four hands with Adi Newhaus at the Jerusalem Music Center. She is currently a first-year, half scholarship student working toward a Bachelor of Music in Piano at the Royal Academy of Music under the tutelage of Christopher Elton.

Overture – Idomeneo, K 366

Wolfgang Amadeus Mozart
(1756-1791)

Mozart's Idomeneo opera premiered in Munich in 1781. The opera tells the story of King Idomeneo of Crete, whose army helped to deliver a victory over the Trojans. On returning to Crete after ten years of war, the King's ship hits a terrible storm and Idomeneo promises to sacrifice the first person he meets back on land if Neptune, God of the sea, will save his ship and crew. Alas, the first person Idomeneo meets onshore is his son, Idamante. Idomeneo tries to spare his son's life by sending him away from Crete, however this angers the Gods, who send a raging torrent to the island to prevent Idamante's departure.

As the onslaught continues, the High Priest demands that Idomeneo name the person who must be sacrificed. The King duly confesses and prepares for the sacrifice of his son. However as they prepare for the deed, the Gods declare that they will spare Idamante if Idomeneo relinquishes the throne. Idomeneo complies with the request and the opera concludes with the throne passing to Idamante and his Trojan princess, Ilia.

The overture is written in D major and hints at the upcoming drama with striking chords and stirring cadences, closing with soft G minor chords to lead into the first Act.

Clare Scarff

Piano Concerto No 3 in C minor, Op 37

Ludwig van Beethoven
(1770-1827)

Allegro con brio

Largo

Rondo - Allegro

This concerto was written in the year that Beethoven realised he was becoming deaf and is the climax of his brilliant freedom of playing. There is a story that his page turner had no music to follow when Beethoven was performing the solo piano part as the dazzling invisible passages were in his head with just a few minimal signs on the page.

The orchestral introduction, the last time Beethoven used this traditional opening, establishes the key of C Minor with the second subject in E Flat Major. The solo piano affirms the C Minor scales as it enters and there are powerful and poetic passages until the exposition ends in E Flat Major. The development allows the piano full rein in its own exploration of the ideas with

the orchestra and in the recapitulation there is a joyful return of the second subject in C Major, before further explorations culminate in the cadenza and the coda after which the piano plays again the melodic C Minor scales before the final chords of bare octaves of a simple C.

The slow movement is in the surprising key of E Major. The solo piano introduces the theme, going through C Major before guiding the orchestra to its own introduction of the theme in E Major. The movement continues with subtle orchestral accompaniment of the glorious explorations on the piano before finally concluding very quietly in the home key of E Major.

The finale is an exciting and satisfying rondo. Between the rondo subjects are two subtle intermediate passages, totally different from each other. The first is a delicate tripping melody while the second is introduced by the orchestra moving into the key of A Flat Major, with a truly glorious melody, given full play by both piano and orchestra. The orchestra then pulls back to the original key of C Minor with the piano insisting it should be in E Major before it returns to C Minor. Finally, after a brief cadenza, the concerto ends triumphantly in C Major.

Elizabeth Tucker

INTERVAL - 20 minutes

Symphony No. 4 in A major, "Italian"

**Felix Mendelssohn Bartholdy
(1809-1847)**

Allegro vivace

Andante con moto

Con moto moderato

Saltarello: presto

"Italy at last! and what I have all my life considered the greatest possible felicity, is now begun, and I am basking in it." Thus the 21-year-old Mendelssohn, in a letter written from Venice in October 1830. He was at the start of a tour of Europe which also took in Bavaria, Switzerland, France and England; it lasted two years. Some of these places he had visited before; Italy, on the other hand, was wholly new. Mendelssohn went everywhere and seems to have tried his utmost to see (and hear) everything and everyone of interest. A recurring theme of his numerous letters was the glory of Italy's artistic past compared with the miserable and ignorant mediocrity of its present; he would go into raptures about the great paintings he saw, and some of the music he heard. Allegri's *Miserere* in the Sistine Chapel impressed him as much as it had Mozart sixty years previously ("No wonder that it should excite deep emotion

in every heart"). On the other hand, opera and orchestral performance he regarded as exceedingly mediocre: "The days when every Italian was a born musician, if indeed they ever existed, are long gone," he wrote tartly.

Nevertheless, the combination of the natural beauties of the landscape and the great art he did see was a potent stimulus to Mendelssohn's creativity. In December 1830 he completed the *Hebrides* overture that he had begun in Britain in 1829, and more music was stirring: "I must write...a symphony of some kind, for two have been haunting my brain." The two works referred to were to become the *Italian* and the *Scottish* symphonies, and he worked on both during his stay, though neither was finished quickly. In fact both were still incomplete when Mendelssohn eventually returned to Berlin in 1832, but a commission from the London Philharmonic Society for "a symphony, an overture and a vocal piece" was the final impetus he needed, and the *Italian* Symphony was completed by April 1833. Mendelssohn conducted the première in London on 13th May, in a concert in which he also performed Mozart's D minor Piano Concerto. He was not entirely satisfied with the work's finale, and revised it twice; the final version was not performed or published until after his death. For this reason – that it was published after the *Scottish* and before the *Reformation* Symphonies – the *Italian* appeared as Mendelssohn's number four, though it was in fact his third.

The *Italian* Symphony could lay claim to be Mendelssohn's most successful orchestral work: the piece in which his senses of classical restraint and boyish romantic exhilaration find their most perfect synthesis. He described it to his sisters as the "jolliest" work he had ever written, and on another occasion (thinking perhaps of the cloudless Mediterranean summer) as "blue sky in A major", an epithet which nicely encapsulates the sunny exuberance of the work's opening. The second movement by contrast is unusually austere, spare in both instrumentation and harmony; it may perhaps have been inspired by a religious procession Mendelssohn observed in Naples. The third movement harks back to the Classical minuet without ever actually being one; the first section is all restrained grace, but in the central trio the horns (who else?) introduce a note of Romantic yearning, which builds to high drama before dissolving back into the serenity of the beginning. The finale, unexpectedly in the minor, explodes into life with a bang. Based on a fiery folk-dance Mendelssohn saw during carnival season in Rome, it never once relaxes its momentum and builds subtly yet relentlessly to a blazing finish.

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Enfield Chamber Orchestra

1st Violins

Sarah Colley
(Leader)
David Agudo
Linda Clarke
Nián Péng
Michael Lovejoy
Carolyn Kindberg
Chris Gundry
Kathy Bailey

2nd Violins

Ian Gibson
David Bloomberg
Maureen Molloy
Val Weddell
Amanda Ladell

Violas

Peter Banks
Claire Scarff
Jane McNeill
Sandra Sinclair

Cellos

Sally Hems
Sally Isaacs
Tony Gammage
Jessica Yates
Elizabeth Tucker

Double Bass

Elsbeth Marmoy

Flutes

Deborah Fether
Kim Hember

Oboe

Joel Wilson
Rebecca
Whitehouse

Clarinets

Adrienne Wilson
Monica Dobson

Bassoons

Joshua Wilson
Paul Warburton

Horns

John Isaacs
Jordan Wilson

Trumpets

Peter Desmond
David Hooke

Timpani

Jenny Parker

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 VII standard minimum).

We rehearse on Monday evenings in Oakwood.

**Our next concert will be at 7.30 pm on
Saturday 18th June 2016 at Enfield Baptist Church**

Programme will include

Mozart: Sinfonia Concertante for Wind in E flat, K 297b

Ireland: Concertino Pastorale



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.