



**ENFIELD  
CHAMBER  
ORCHESTRA**

**Conductor: Martin Smith**

**Leader: Sarah Colley**

**SATURDAY 12<sup>th</sup> November 2016**

**7.30 pm**

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

**PROGRAMME**

Bayford: Symphony Op.109 (first performance)

Schumann: Cello Concerto in A minor, Op.129

**Soloist: Tim Posner**

INTERVAL

Beethoven: Symphony No.5 in C minor, Op.67

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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## 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!



**Tim Posner** was born in London in 1995 and began playing the cello at the age of seven, studying with his mother, Julia Desbruslais. He studied at the Junior Department of the Royal Academy of Music with Robert Max, and is a pupil of Leonid Gorokhov at the Hochschule für Musik und Theater in Hannover.

Tim made his debut concerto performance at the age of 14, and the following year he gave the world premiere of *Via Crucis*, a piece written for him and his mother by William McVicker. Later that year he performed Tchaikovsky's *Rococo Variations* at Cadogan Hall, with

the Royal Philharmonic Orchestra and Whitgift Chamber Orchestra, and was chosen to perform in a London Cello Society event, alongside eminent soloists. Recently he has given performances of CPE Bach's A major concerto and Sollima's 'Violoncelles Vibrez!' with the Crendon Chamber Orchestra, Haydn's C major concerto at the Oxford Arts Festival, Handel's Trio Sonata with Laura van der Heijden and the London Mozart Players and of Elgar's Concerto with the Portobello Orchestra. As a chamber musician, Tim regularly plays in various ensembles and has given recitals across Europe.

## Symphony, Op.109

Frank Bayford  
(b. 1941)

1. *Intrada*: - *Allegro agitato*
2. *Epitaphium I*: - *Adagio*
3. *Scherzo – a nocturne*: - *Allegro con malevolenza*
4. *Epitaphium II*: - *Adagio, molto tranquillo & semplice*
5. *Epilogue*: - *Allegro decisamente; Alla Marcia; Tempo primo*

This work was written over the past year, and was a 70<sup>th</sup> birthday gift to my old friend, fellow-pharmacist and fellow-composer, John Mitchell. It is in five linked movements, with an unusual structure. The opening *Intrada* and the final *Epilogue* form a single movement which is split in two by a slow movement which itself is divided by the *Scherzo*.

The speedy and edgy *Intrada* opens with a flourish on solo timpani, followed by a theme in octaves on the strings; this provides the basic material for the rest of the movement. Much of the *Intrada* is developed in the *Epilogue* as well as in the *Scherzo* although all three have their own characters. The side drum, which first appears halfway through the *Intrada*, has an important role in linking the first four movements.

The divided slow movement, *Epitaphium I* and *Epitaphium II*, was written as an 'In memoriam' to two other pharmacy colleagues from my time in the N.H.S. Hospital service, Mary Soulsby and John Stacey, both of whom passed away last year. *Epitaphium I* opens with rising chords on full strings and versions of these alternate with a melody played on lower woodwind and lower strings; this provides a quiet background to elegiac solos on oboe and other woodwind.

The *Scherzo's* subtitle - 'a nocturne' - refers to the disturbed sleep and bizarre dreams and nightmares that the composer had experienced in recent years and which were probably side effects caused by medication to control his cholesterol levels! The many percussion instruments have important passages and represent the scratchings, hisses and 'thumps in the night' made by the rodents, reptiles and other lurking menaces that populated his nightmares. The movement develops from an innocuous start into a manic 'danse macabre'. There are chiming bells and a trombone has a solo against a background of furtive low strings and high flutes. The *Scherzo* ends with a reference to its opening, then percussion and solo winds quietly scuttle away as night and the dreams fade.

*Epitaphium II* is contemplative with solos for clarinet and oboe. Halfway through, the tempo quickens a little and, against a background of pulsing timpani and pizzicato strings, the muted violins play a dance-like melody. This theme is borrowed, in part, from an early work of mine, 'An Essex Prelude', and represents, for the composer, 'memories of times past'. The timpani quietly hint at the very opening of the Symphony, then loudly state it in full to start the *Epilogue*.

Here ideas from the *Intrada* are re-introduced and developed. Later the tempo lessens a little to an 'alla marcia' section marked 'like a distant procession gradually shuffling nearer'. The work seems to edge towards a positive conclusion, but just before the end, four slow chords on tremolo strings are heard – the composer implies that this passage hints at 'an uneasy glimpse of eternity'. The timpani tap quietly then a loud orchestral uprush and a full stop on brass and strings seals the work with a typical Bayford 'no nonsense' ending.

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## Cello Concerto in A minor, Op.129

Robert Schumann  
(1810-1856)

Soloist: Tim Posner

*Nicht zu schnell – Langsam – Sehr lebhaft*

Robert Schumann composed his Concerto for Violoncello and Orchestra in 1850, shortly after moving with his wife Clara from Dresden to Dusseldorf where he had accepted the post of city music director. Less than four years later, his life took a tragic turn. After attempting suicide by jumping into the Rhine in February 1854, he was committed to the asylum in Endenich, where he died two years later.

The few months of relative happiness he had experienced upon his arrival in Dusseldorf allowed Schumann a renewed period of enormous creative energy. He composed the Concerto in just fifteen October days, the Rhenish Symphony later in the same year, revised his D minor Symphony No.4, wrote two violin sonatas, the *Marchenbilder* for viola and piano, two substantial cantatas and a number of overtures on literary themes.

The Concerto is composed of three interconnected movements performed without break. Marked *Nicht zu schnell*, the opening movement opens with three woodwind chords, immediately followed by the soloist's presentation of the first theme, a wonderful cello melody. Following a brief orchestral episode, a new and more animated theme appears.

The second movement, marked *Langsam*, is a very short, lyrical movement, poetically expressive throughout and including the use of a solo cello in the orchestra. Despite Schumann's aversion to empty virtuosity, he takes care to indulge the soloist in the playful and lively *Sehr lebhaft* finale, which has an accompanied cadenza.

Schumann had damaged his right hand when a young man, ending his career as a concert pianist. He taught himself to play the cello, not well enough to establish a career but certainly to gain great insight on how to write for the instrument. Clara Schumann was delighted by the new concerto, noting in her diary "it pleases me very much and seems to me to be written in true violoncello style", finding the work "wholly ravishing".

Sally Hems

## *INTERVAL - 20 minutes*

**Symphony No.5 in C Minor, Op.67**

**Ludwig van Beethoven  
(1770-1827)**

*Allegro con brio*

*Andante con moto*

*Allegro*

*Allegro*

Beethoven's most famous symphony could be said to reflect the drama in his personal life and the tension felt by Viennese citizens following the occupation of the city by Napoleon. In 1805 Beethoven was brimming with musical invention but hampered by his increasing deafness and perhaps this explains the loud, dramatic outbursts that characterize this symphony. As he wrote to his brother in the Heiligenstadt Testament he was determined to 'release' all the music that was in his head. Viewed as typical of his 'Heroic', middle period, this symphony was first performed in 1808 as part of a marathon concert of other symphonies, a piano concerto and the 'Choral Fantasia' in which the composer either conducted or performed as piano soloist in every piece!

The opening motif of the 'Fifth Symphony' comprising of three, short repeated notes followed by one which is lower and longer is the most famous in musical history and begins the first movement in dramatic fashion. For some commentators, this is 'fate knocking at the door' for the composer. In WWII allied operators in WWII would sign off messages with the Morse code version of this rhythm representing 'v' (for victory), ironic since Hitler was very keen to use the music of Germanic composers in his propaganda. Beethoven is recognised for developing ideas exhaustively and this opening motif is never far away as the movement progresses. Even in the seemingly more lyrical second idea in the major key, the motif is used as an accompaniment in the bass instruments. Despite the reliance on this motif, Beethoven still finds ways to surprise us, with sudden changes in dynamics, frequent pauses and an extended oboe cadenza. Even the closing coda, provides new-found dramatic impetus.

The second movement is a theme and variations but with two themes: one initially presented as a peaceful melody with dotted rhythms played legato in the lower strings and the second, announced by trumpets is more fanfare like. The cadence of the first theme always struggles to conclude as it is passed backwards and forwards between woodwind and strings; only towards the end is it concluded more assertively.

The third and final movements of the symphony are joined together in a typical stroke of Beethovenian innovation. The faster and more elusive 'scherzo' had replaced the 'minuet' as the normal starting point for the third movement. Its ghostly rising arpeggios contrast with a clear reference to the opening movement's motif, on this occasion played by the horns. The end of the movement appears shrouded in mystery and confusion as in a quiet dynamic over a held note in the bass, fragments of both themes return intermittently and the timpani is given a rare solo until a crescendo unleashes the final movement with a heroic theme now in C major. This victory of major over minor became a trademark move for symphonic composers in the Romantic period though for some this is seen as the composer's triumph over adversity. He emphasizes the point by including instruments that up until this point had been reserved for the theatre, most notably trombones and piccolo. The second melody makes further use of the motto theme in a joyous and life-affirming finale.

Ian Gibson

**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](mailto:info@enfieldchamberorch.org.uk)**

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### **Future dates for your diaries**

**Saturday 25<sup>th</sup> February 2017**

with Enfield Choral Society at St Mary Magdelene Church,  
Windmill Hill, Enfield - **Haydn: Mass in Time of War**

**Saturday 11<sup>th</sup> March 2017** at Enfield Baptist Church

Programme will include

**Vivaldi: Double Mandolin Concerto in G major,  
transcribed for two guitars**

**Soloists: Warren Alexander and Andrew Scott,  
Classical guitar**

**Mozart: Symphony No.40**

## Enfield Chamber Orchestra

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

Sarah Colley  
(leader)  
David Agudo  
Linda Clarke  
Nián Péng  
Carolyn Kindberg  
Hannah Croton  
Amanda Ladell  
Kathy Bailey

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

Ian Gibson  
Chris Gundry  
Janka Kalo  
Michael Lovejoy  
Maureen Molloy  
Val Weddell  
Robert Marmoy  
Margaret Smith

### Violas

Harriet Rayfield  
Urzsula Wilson  
Clare Scarff  
Jane McNeill  
Sandra Sinclair

### Cellos

Sally Hems  
Sally Isaacs  
Jessica Yates  
Sean Turpin  
Julian Zerfahs  
Elizabeth Tucker  
Jill Holiday

### Double Basses

Bill Yates  
Elspeth Marmoy

### Piccolo

Jessie-May Wilson

### Flutes

Deborah Fether  
Kim Hember

### Oboes

Joel Wilson  
Zacharias Wolfe

### Oboe/Cor Anglais

Rebecca Whitehouse

### Clarinets

Adrienne Wilson  
Monica Dobson

### Bassoons

William Gough  
Paul Warburton

### Horns

Jordan Wilson  
Alex Brett  
John Isaacs

### Trumpets

Emily Mitchell  
Avelia Moysey

### Trombones

Huw Evans  
Joshua Pennar  
Samuel Taber

### Timpani/Percussion

Kevin Brovina  
Joe Doyland  
Eva Laverty

**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 VII 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.

**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.