



**ENFIELD  
CHAMBER  
ORCHESTRA**

**Conductor: Martin Smith**

**Leader: Sarah Colley**

**SATURDAY 14<sup>th</sup> November 2015**

**7.30 pm**

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

**PROGRAMME**

**Elgar: Dream Children, Op.43**

**Brahms: Concerto for Violin, Cello and Orchestra in  
A minor, Op.102**

***Soloists: Paula Muldoon, violin***

***Alexander Rolton, cello***

**INTERVAL**

**Saint-Saëns: Symphony No.2 in A minor, Op.55**

**Admission by programme at the door:**

**£11.00 concessions £9.00**

**(children under 16 free)**

**[www.enfieldchamberorch.org.uk](http://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 Soloists



Irish-American violinist **Paula Muldoon** is currently based in London where she combines playing with the London Symphony Orchestra, the Philharmonia Orchestra, and the London Mozart Players with working as Operations Manager for early music ensemble Arcangelo. After studying at the Guildhall School in London, Paula spent a year in Liverpool as member of the Royal Liverpool Philharmonic Orchestra.

**Alex Rolton** is a highly versatile cellist who enjoys a lively and varied performing career alongside his studies at the Royal Academy of Music. He tours regularly across Europe playing in chamber ensembles and orchestras whilst also performing extensively in the UK. Recent highlights have included his first complete cycle of Bach's Solo Cello Suites and winning the prestigious Muriel Taylor Scholarship.



## Dream Children, op. 43

Edward Elgar  
(1857-1934)

*Andante*  
*Allegretto Piacevole*

These two short pieces were first heard in 1902, at a concert given by the Queen's Hall Orchestra under the baton of Arthur Payne (normally the orchestra's leader; he would go on to become the first leader of the London Symphony Orchestra). They date thus from the period in which the forty-five-year-old composer had finally and suddenly achieved national and international recognition, after the *Enigma Variations* and *The Dream of Gerontius*. There seems to have been no commission or external reason why Elgar should suddenly have produced these two charming and melancholy miniatures. The title comes from an essay by Charles Lamb, a short story on the theme of "what might have been". Elgar attached an excerpt to the frontispiece of the score:

And while I stood gazing, both the children gradually grew fainter to my view, receding, and still receding till nothing at last but two mournful features were seen in the uttermost distance, which, without speech, strangely impressed upon me the effects of speech: "We are not of Alice, nor of thee, nor are we children at all... We are nothing; less than nothing, and dreams. *We are only what might have been.*"

This vein of nostalgia is characteristic of Elgar, and it may therefore be that he was inspired to compose by the emotional resonance Lamb's words produced in him (to say nothing of the fact that Alice was the name of his wife). Whatever the truth, the music is among the tenderest and most intimate that he ever wrote for orchestra.

©Martin Smith 2015

## Concerto for Violin, Cello and Orchestra in A minor, Op 102     Johannes Brahms (1833 – 1897)

*Allegro*  
*Andante*  
*Vivace non troppo*

This concerto, along with Brahms's violin concerto, is as much an emblem of friendship as the fruit of a purely musical impulse. The Austro-Hungarian violinist Joseph Joachim (1831 – 1907), the virtuoso of central European violinists and a composer himself, was one of Brahms's dearest friends. Joachim was Brahms's musical confidant, sounding board and particularly his adviser on technical matters concerning the violin.

There had, however, been a falling out between the two men over Brahms's unwise attempt to reconcile Joachim with his estranged wife. Anxious to heal the breach and offer an olive branch Brahms took the initiative. He wrote to Joachim in 1887 "*I've a bit of a shock for you. I haven't been able to resist the notion of a concerto for violin and cello, however much I try to dissuade myself. It's a matter of total indifference to me, except what you think about it. All you have to do is send me a postcard with the one word 'I pass' and I won't need to know any more.*"

The positive response from both Joachim and cellist Robert Hausmann (also a friend), who had been asking Brahms for a concerto for some time, spurred him on. A first performance was arranged later in the year in Cologne with Joachim and Hausmann as soloists. Early in 1888 both the violin concerto and the double concerto were successfully received in England.

Concertos featuring more than one soloist were commonplace in the pre-classical era when the concerto grosso form allowed great flexibility in instrumentation. However this form was rarely attempted in the classical era and Brahms realized that he would have to approach his task with originality. Rather than giving each of the solo instruments a 'bravura' display part, he takes a purely symphonic approach. The violin and cello enrich the instrumental texture, blending into the overall sound picture and providing material for added contrast and expressivity.

The opening movement begins with a bold introduction for both the soloists. The orchestra's first attempt at announcing the main theme is brusquely interrupted by a recitative from the cello. The main theme is somber but majestic, mixing up duple and triple rhythms in Brahms's characteristic manner. The second theme, a tender sighing phrase, introduced by the woodwind is then elaborated by the soloists. The movement is deeply satisfying and richly expressive.

Two quiet summons from the horns and woodwind mark the beginning of the *Andante*. The principal theme of the movement's three-part form is a warmly lyrical melody for violin and cello in unison. In his biography of the composer, Walter Niemann called this movement "*most lovely ... a great ballade steeped in the rich, mysterious tone of a northern evening atmosphere.*"

The somber mood of the first movement makes way in the finale for a playful rondo, heavily influenced by the melodic leanings and vibrant rhythms of Gypsy music. The concerto leads up to wonderful tenderness in the last pages which finally break into joyful triumph, bringing the great work to an end.

Brahms dedicated the concerto to Joachim, proof if proof were needed that the rift between the two had finally been healed.

**Sally Hems**

*INTERVAL - 20 minutes*

**Symphony No.2 in A minor, Op. 55**

**Camille Saint-Saëns  
(1835-1921)**

*Allegro marcato, Allegro Appassionato*  
*Adagio*  
*Scherzo Presto*  
*Prestissimo*

Nineteenth-century French composers had a difficult time getting their symphonies performed in their own country, where the symphonic repertory was dominated by Austro-German music, particularly that of Beethoven. Indeed, when Saint-Saëns turned to the eminent French conductor Jules Padeloup for advice, he was told: "Write masterpieces like Beethoven's and I'll play them." No small challenge and not especially helpful! On the other hand, when Saint-Saëns presented the score of his First Symphony to Narcisse Girard, director of the Orchestre de la Société des Concerts du Conservatoire, Girard criticized its orchestration, saying that trombones didn't belong in symphonies. Saint-Saëns reminded him that Beethoven had used the trombone in his Fifth, Sixth, and Ninth Symphonies, to which Girard responded, "Yes, but it would have been better if he had not." Despite any reservations that he may have had,

Padeloup conducted the premiere of the Second Symphony on March 5, 1860, and Saint-Saëns rewarded him with the dedication of the score, which was not published until 1878.

The second symphony was completed in 1859 when Saint-Saëns was 24 and although there are echoes of Beethoven and Schumann there is much that is unusual and original. The first movement is built on a simple motif consisting of a chain of thirds falling and then rising. With the arrival of the main body of the movement this motif becomes the subject of a fugue – an unexpected and unusual departure for a symphony and which, according to Saint-Saëns "scandalized some listeners."

The second movement is a gentle adagio which is followed by a stormy scherzo with a slower, quieter second part. Saint-Saëns again departs from conventional use of form by not repeating the first section, creating in effect two short contrasted movements. The symphony ends with an energetic light-hearted finale.

**Sally Isaacs**

**Children's International Voices of Enfield  
Christmas Celebration 5th & 6th December  
3pm & 7pm**

**Dugdale Centre, 39 London Road, Enfield EN2 6DS**  
**Tickets | £12 | young person £6 | online £11 | young person**  
**£5 (booking fees may apply)**  
**Book | 0208 807 6680 [www.dugdalecentre.co.uk](http://www.dugdalecentre.co.uk)**

Celebrate the beginning of Christmas with Enfield's six top Choirs for Children and Young People, ages 4-24+, from more than 45 nations! They will be accompanied by members of the **Enfield Chamber Orchestra, conducted by Martin Smith.**

The music will include Christmas Day by Gustav Holst, Zadok the Priest and Handel's Hallelujah Chorus, and of course it wouldn't quite be Christmas without music by John Rutter! This is the 25th Anniversary Year of Children's International Voices of Enfield, who have completed tours to 12 countries as well as being featured in countless concerts over the years, including performances at the City of Birmingham Symphony Hall, the Royal Festival Hall, the Royal Academy of Music and the Royal Albert Hall. Fear not, there will be opportunities for the audience to participate in traditional carols!

**You could be advertising your  
business/company/services in this space!**  
**Please email us if you are interested. Your support  
would be much appreciated.**  
**[info@enfieldchamberorch.org.uk](mailto:info@enfieldchamberorch.org.uk)**

**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)**

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

**Registered Charity No. 1119097**



Find us on Facebook



Follow us on Twitter [@EnfieldChOrch](https://twitter.com/EnfieldChOrch)

## Enfield Chamber Orchestra

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

Sarah Colley  
(Leader)  
David Agudo  
Linda Clarke  
Níán Péng  
Amanda Ladell  
Kathy Bailey  
Michael Lovejoy  
Carolyn Kindberg

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

Chris Gundry  
Maureen Molloy  
Val Weddell  
Anne Keen  
Maire Buoncore  
Robert Marmoy

### Violas

Peter Banks  
Sandra Sinclair  
Claire Scarff  
Jane McNeill  
Emma Whitehouse

### Cellos

Sally Hems  
Sally Isaacs  
Elizabeth Tucker  
Siân Holt  
Julian Zerfahs

### Double Basses

Sara Dixon  
Elspeith Marmoy

### Flutes

Deborah Fether  
Kim Hember  
**Piccolo**  
Jessie May Wilson

### Oboe

Joel Wilson  
**Oboe/Cor Anglais**  
Rebecca  
Whitehouse

### Clarinets

Adrienne Wilson  
Monica Dobson

### Bassoons

Joshua Wilson  
Paul Warburton

### Horns

John Isaacs  
Jordan Wilson  
Christine Muskett  
Richard Slater

### Trumpets

Peter Desmond  
David Hooke

### Timpani

Andy Thompson

### Harp

Jessie May Wilson

**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.**

**Our next concert will be at 7.30 pm on  
Saturday 12<sup>th</sup> March 2016 at Enfield Baptist Church**

Programme will include

Mendelssohn: Piano Concerto No.2 in G minor

Beethoven: Symphony No. 6 (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.

As a violinist Martin works with many of the country's foremost chamber orchestras, notably the Academy of St Martin in the Fields, 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, the Brunel Ensemble and London Concertante. He has made solo appearances around the country 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 2007 Martin was asked to deputise as conductor in concerts with the London Soloists Chamber Orchestra and the London Mozart Players. The success of these appearances has encouraged him to return to this aspect of his career. Enfield Chamber Orchestra is his first appointment as conductor and music director.

Martin's hobbies include Roman roads, the outdoors in general, and the avoidance of housework. He lives in St. Albans with his solicitor wife Margaret and their two daughters, whom he hopes one day to understand.

**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 Hason 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.