



ENFIELD CHAMBER ORCHESTRA

Conductor: Martin Smith

Leader: Sarah Colley

SATURDAY 16th JUNE 2018

7.30 pm

Enfield Baptist Church
Cecil Road, Enfield, EN2 6TG

PROGRAMME

Delius: A Song Before Sunrise
Glazunov: Concerto for Alto Saxophone
Soloist: Amelia Hale
Mackenzie: Benedictus

INTERVAL

Svendsen: Romance for Violin and Orchestra,
Soloist: Sarah Colley

Arriaga: Symphony in D

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



Amelia Hale is currently a third year Music student at Royal Holloway, University of London, where she specialises in performance with the renowned Saxophonist, Kyle Horch. Last year, Amelia returned from Massachusetts, completing an international exchange year, studying at Boston College. Whilst there, she joined the University Wind Ensemble as a scholar on the Saxophone and Clarinet, under the tutelage of Dr. Jennifer Bill. Next year, Amelia hopes to stay at Royal Holloway to

complete her master's degree in Musicology, exploring mythological parables and aspects, seeing how they have influenced music throughout the ages whilst maintaining elements of performance.

In 2013, Amelia was runner-up in the Woodard Young Musician of the Year Competition held at St. John Smith's Square in London. The following year she completed her Dip.ABRSM, achieving a high merit. She also volunteers her skills in performances for charities and local events, playing at a range of venues around South Yorkshire, including playing the piano at Doncaster Priory for the Art group's annual Carol singing.

After a successful performance with the Royal Holloway Chamber Orchestra and the London Mozart Players in November 2017, Amelia is thrilled to be playing the concerto once again for you tonight.

A Song Before Sunrise

Frederick Delius
(1862-1934)

Born in Bradford to parents who had come from Germany, Delius grew up in a musically cultured home within the surroundings of the prosperous Victorian wool industry. He attended Bradford Grammar School, learnt the violin and piano and was apprenticed in his father's business. However, after spending a short time cultivating oranges in Florida, where he also had some music lessons with a local organist, he persuaded his father to send him to the Leipzig Conservatorium for a full musical education and he subsequently moved to Paris and spent the rest of his life in France.

Written in the summer of 1918 towards the end of the First World War, *A Song Before Sunrise* was dedicated to Philip Heseltine – known as Peter Warlock to all lovers of English song – and the piece was given its first performance by Sir Henry Wood at a Promenade Concert in September 1923. Close your eyes, relax, picture a peaceful dawn and hear the bird song and a breeze stirring the trees before the sun rises at the start of the new day.

Sally Isaacs

Concerto for Saxophone and string orchestra, op. 109

Aleksandr Glazunov
(1865-1936)

Soloist: Amelia Hale

Glazunov's music is little played today, with perhaps the exception of his Violin Concerto, but in the Russia of the turn of the twentieth century he was a major figure. A musical prodigy, he was accepted as a private pupil at the age of only fourteen by Rimsky-Korsakov, who commented that his talent did not develop by the day but by the hour; Balakirev conducted the première of the sixteen-year-old's First Symphony in 1882, and there was a sensation when the composer came on stage to take the applause in his school uniform. He went on to assist Rimsky in the preparation of the uncompleted works of Borodin, reportedly reconstructing the overture to *Prince Igor* from memory having heard it played once on the piano by the composer. From 1905 until 1928 he was Director of the St Petersburg Conservatory, where he was instrumental in supporting the young Shostakovich. After the Russian Revolution he became disillusioned with the political demands of the new *regime* and the increasingly experimental styles of composition then finding favour, and took advantage of an invitation to Vienna in 1928 to leave the Soviet Union, eventually settling in Paris, where he died

The Saxophone Concerto was one of Glazunov's last works, being written in 1934 in response to the pestering of the German saxophonist Sigurd Raschèr, who gave the première in the Swedish town of Nyköping on the 25th of November that year. It is unlikely Glazunov was present, as his health by that time was very poor; the concerto's Paris première did not take place until after his death.

Like the earlier Violin Concerto, the Saxophone Concerto is in one continuous movement, though the normal three-movement shape for a concerto is contained within it. The expansive opening builds almost to a frenzy before being succeeded by a more reflective section, ending in a cadenza; coming out of this the soloist introduces a lively fugue in jig-rhythm, into which the themes of the earlier sections are skilfully woven, and the concerto ends on a note of exuberant triumph.

©Martin Smith 2018

Benedictus for small orchestra, op. 37

**Sir Alexander Mackenzie
(1847-1935)**

Sir Alexander Mackenzie might be said to occupy a very similar position in British musical life to that occupied in Russia by Glazunov. Born into a musical family, he showed such early promise that his parents sent him to study in Germany from the age of 10; he continued his studies at the Royal Academy of Music from the age of 15. Starting professional life as a violinist, he was active as composer for twenty years, and was noted as a conductor, before taking on the position of Principal at the Royal Academy of Music in 1887; he was to remain there for over thirty-five years, and is credited with restoring the reputation of that institution. Together with Stanford and Parry he was regarded as a leading figure in the British musical renaissance at the end of the nineteenth century, before the advent of Elgar.

Benedictus began life as one of six pieces for violin and piano, published together as op. 37; it dates from the early 1880s, when Mackenzie was living in Italy. It was destined to become probably his best-known work; among other distinctions it was at one time regularly performed twice a week by the Hong Kong Police band. The noble melody, played in unison by both violin sections, unfolds in unhurried serenity against a gently sensual accompaniment, and clearly demonstrates Mackenzie's deep affection for his own instrument.

©Martin Smith 2018

INTERVAL - 20 minutes

Romance for violin and orchestra, Op. 26

Johan Svendsen
(1841-1904)

Johan Svendsen (1840-1911) was born in Christiania (now Oslo) but lived most of his life in Denmark. His father taught him to play the violin and clarinet and after joining the army at the age of fifteen as a soldier he soon moved to the army band. Later he was granted a royal stipend to study the violin at Leipzig Conservatory but following injury to his left hand he turned to composition and conducting. Svendsen was extremely well respected as a conductor during his lifetime and received many national honours and awards. He was the conductor of the Royal Danish Theatre Orchestra for 25 years and actually turned down offers of musical directorship of the New York Philharmonic and the Metropolitan Opera.

The Romance for violin and orchestra is probably Svendsen's most well-known work. It was written after his return to Norway whilst he was still married to his first wife Sarah. They separated just a few years later after she threw the manuscript of his third symphony in the fireplace! The Romance is a short piece of two contrasting ideas, scored for small orchestra and solo violin.

Sarah Colley

Symphony in D

Juan Crisóstomo Arriaga
(1806-1826)

1. *Adagio - Allegro vivace - Presto*
2. *Andante*
3. *Minuetto: Allegro - Trio*
4. *Allegro con moto*

A little-known Basque composer, Arriaga was born in 1806, exactly 50 years after Mozart, and died in 1826. He is often referred to as the "Spanish Mozart" as he was both a child prodigy and an accomplished composer who died young. This symphony, composed in the year before his death, when he was only 19, and already an assistant professor at the Paris Conservatoire, shows no trace of youthful immaturity and is full of life and vigour and hints of the original harmonic style which he might well have developed had he lived longer. The slow introduction is almost Beethovenian in style, leading to a faster section that continues the serious mood. The slow movement has much expressive writing for the woodwind, and the flute also has an important part to play in the syncopated Minuet and Trio. Melodic and rhythmic drive returns in the final Scherzo, with dramatic passages in minor keys casting their shadows and showing Arriaga's composition as a forerunner for so much of the music of the early Romantic period ahead.

Sally Isaacs

Enfield Chamber Orchestra

1st Violins

Sarah Colley
(leader)

David Agudo

Linda Clarke

Nián Péng

Michael Lovejoy

Kathy Bailey

Amanda Ladell

2nd Violins

Ian Gibson

Chris Gundry

Janka Kalo

Tom Hingston

Val Weddell

Margaret Smith

Violas

Harriet Rayfield

Sandra Sinclair

Jane McNeill

Emma Whitehouse

Cellos

Sally Hems

Sally Isaacs

Jessica Yates

Julian Zerfahs

Jill Holiday

Double Basses

Bill Yates

Flutes

Kim Hember

Jessie May Wilson

Oboes

Rebecca Whitehouse

Dee Thomas

Clarinets

Adrienne Wilson

Monica Dobson

Bassoons

Lindsay Futter

Paul Warburton

Horns

Alice Warburton

Trumpets

John Haslam

Marjorie Dey

Timpani

Connor Chambers

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.

**Our next concert is on Saturday 10th November 2018
at Enfield Baptist Church 7.30pm**

**Programme to include
Tchaikovsky: Suite No.1**

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!

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

www.enfieldchamberorch.org.uk

Registered Charity No. 1119097



Find us on Facebook



Follow us on Twitter @EnfieldChOrch



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 studied at the Royal Academy of Music with the French violinist Maurice Hasson. After free-lancing with various orchestras including City of Birmingham Symphony Orchestra, London Philharmonic and Belmont Ensemble of London she became a full-time member of the Malaysian Philharmonic Orchestra. Whilst living in Asia she gave several recitals in Japan and Malaysia with her husband, classical guitarist Warren Alexander. On returning to the UK she became the leader of EChO, then known as Enfield String Players and continued her work with the Belmont Ensemble alongside raising her three children. She has recently joined the Hammig String Quartet, giving recitals in South London and further afield.