



ENFIELD CHAMBER ORCHESTRA

Conductor: Martin Smith

Leader: Sarah Colley

SATURDAY 17th June 2017

7.30 pm

Enfield Baptist Church

Cecil Road, Enfield, EN2 6TG

PROGRAMME

Beethoven: Overture, *Prometheus*

Jadassohn: Serenade for Winds, Op.104

Bach: Brandenburg Concerto No.4

Soloists: *Sarah Colley (violin),*

Jane McNeill & Adrienne Wilson (recorders)

INTERVAL

Haydn: Symphony No.99 in E flat major

Admission by programme at the door: £12.00

concessions £10.00

(children under 16 free)

www.enfieldchamberorch.org.uk

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TONIGHT'S SOLOISTS

Sarah Colley (violin) has led Enfield Chamber Orchestra since 2002 and teaches the violin locally. She studied at the Royal Academy of Music under Maurice Hasson, and has played in many orchestras at home and abroad under the baton of conductors such as Sir Neville Marriner and Jan Pascal Tortelier. She is also a member of the Belmont Ensemble of London and has given recitals in the UK, Japan and Malaysia with the classical guitarist Warren Alexander, to whom she is married. They have three children.

Jane McNeill (recorder) started playing the recorder and piano when she was six, and the flute when she was nine. She was awarded a Junior Exhibitioner's place at the Royal Academy of Music Junior Department before studying music at King's College, London. In 1996 she qualified as a Chartered Accountant. She teaches the flute, recorder and music theory, both privately and at various schools in and around Enfield, although she usually plays the viola with us. Her two musical daughters also often play with the orchestra.

Adrienne Wilson (recorder) studied at the Royal Academy of Music both as a Junior Exhibitioner and for her degree. She is currently Director of Music at Mount Grace School in Potters Bar. In addition to teaching wind instruments, she is mother of four very talented young musicians, all of whom have played, or are currently playing, with Enfield Chamber Orchestra.

Sarah, Jane and Adrienne were all pupils at The Latymer School at the same time as each other.

Overture, *The Creatures of Prometheus*, Op.43

Ludwig van Beethoven
(1770-1827)

First performed in 1801 as his opus 43 after the 1st Symphony and the 3rd Piano Concerto in 1800, when Beethoven was starting to suffer with his hearing, the Overture is the best known portion of the ballet "The Creatures of Prometheus".

In Greek mythology, Prometheus, whose name means 'Forethought', is the Titan who is known as the fire-bringer. He had also created humankind out of clay and taught them tool-making, number and the arts. When Zeus, with help from Prometheus, became chief god by overthrowing his own father, fearing humankind he took fire from them. Prometheus restored it. Zeus was furious. Prometheus also refused to tell him which mother would have a son by him who would overthrow him. In his anger Zeus had Prometheus chained to a rock where his liver was repeatedly devoured by an eagle and constantly restored until Prometheus should reveal the secret.

The overture is in C major, beginning with an adagio alternately loud and soft, leading into a cheerful allegro showing Prometheus as a giver to humankind. There are passages going through many modulations, showing Prometheus's sufferings, and the overture ends positively in C major, asserting Prometheus's defiance of tyranny and his benevolence to humankind.

Elizabeth Tucker

Serenade in C, Op.104

Salomon Jadassohn
(1831-1902)

Allegro di Marcia

Andante non troppo sostenuto

Scherzo: allegretto

Tempo di Bolero

Jadassohn was born in the Prussian city of Breslau (now Wrocław, Poland) and from 1848 studied piano and composition at the Leipzig Conservatory, recently founded by Mendelssohn. He also studied privately in Weimar with Liszt, who thought highly enough of him to promote him as a piano soloist. As a Jew Jadassohn was excluded from the many Church organist positions available to most other pianist composers, and for a time he taught privately as well as playing for the Leipzig synagogue and local choral societies. In 1871 he returned to the Conservatory as a teacher of piano and composition and became a renowned pedagogue, numbering among his pupils Albeniz, Busoni, Delius and Grieg.

Jadassohn's music has perhaps been unfairly overlooked: a Jewish composer writing in a fairly conservative idiom in the wake of Wagner was unlikely to receive the most favourable of hearings. Nevertheless his work is now receiving more attention, and several recordings of his larger-scale orchestral pieces are now available. This Serenade for winds dates from 1889/90. Light-hearted and cheerful, it is beautifully written for the instruments and displays all Jadassohn's gift for flowing melody.

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**Brandenburg Concerto No.4
in G major, BWV 1049**

**Johann Sebastian Bach
(1685-1750)**

Allegro

Andante

Presto

Soloists:

Sarah Colley (violin), Jane McNeill & Adrienne Wilson (recorders)

The six Brandenburg Concerti were presented by Bach to the Margrave of Brandenburg-Schwedt in 1721, although they were composed earlier. The combinations of solo instruments in the concerti are amongst the most diverse and unusual of the baroque era - for example the soloists in Brandenburg Concerto No 2 are trumpet, recorder (or flute), oboe and violin. The autograph score of Brandenburg Concerto no 4 states that the solo instruments are *Violino Principale* and *due Fiauti d'Echo*. It is not clear exactly which instruments Bach intended to play alongside the solo violin – suggestions have included either flutes or flageolet, although nowadays alto recorders are usually used.

The movements of the concerto follow the standard format of fast – slow – fast. Not so standard is the virtuosity of the solo violin part in the first and third movements! It is not known which violinist Bach had in mind when he wrote the concerto, but the solo violin part is more virtuosic than many of Bach's violin concerti! **Jane McNeill**

INTERVAL - 20 minutes

DATE FOR YOUR DIARIES!

**We shall be celebrating our 75th anniversary with
our next concert on Saturday 11th November 2017**

at Enfield Baptist Church

Programme will include

Mendelssohn: Overture, Ruy Blas

Songs by Mozart and Mahler (soloist: Giulia Laudano)

Dvorak: Symphony No.8

Symphony No. 99 in E flat major

Franz Joseph Haydn
(1732-1809)

Adagio, vivace assai
Adagio cantabile
Menuetto Allegretto
Vivace

For nearly 30 years Haydn was in the employment of the Esterhazy family during which time he composed symphonies and orchestral works, much chamber music, operas for the court theatre and sacred works for the family chapel. For all its beauty and palatial splendour, the Esterhaza estate was isolated and Haydn was barely known outside its walls. Except for a commission from Paris to write a group of symphonies, his music was rarely performed in the capital cities of music, and when Haydn was given a generous pension in 1790 on the death of Prince Nikolaus, he relished the opportunity to have his works performed at last to a wider audience.

The composer accepted an invitation from the British impresario and violinist Johann Salomon to come to London for a series of concerts in 1791 and Haydn wrote his first set of London symphonies for that highly successful engagement. Overnight he was discovered by the wider artistic world, and celebrated as a genius and musical icon. Revelling in the larger orchestral forces Salomon provided, Haydn wrote his last six symphonies for his second London engagement in 1794-95 and the Symphony No.99 is the first of these. It is the first symphony in which Haydn's usual forces are augmented by a pair of clarinets, which contribute to the overall mellow tone colour of the entire piece which received its first performance on February 1794 in Hanover Square, conducted by Haydn himself.

A slow introduction leads to the *Vivace assai* in which the violins introduce the sprightly theme, repeated by the wind, and leading to an adventurous development of the musical ideas, which are subsequently re-presented in a new light. The *Adagio* second movement contains music of unusual depth and intimacy, and particularly beautiful and expressive wind writing. It has been suggested that the movement is an elegy on the death of Haydn's dear friend Marianne von Genzinger. An unusual feature is the use of trumpets and drums in a slow movement

Haydn's typical humour abounds in the *Menuet* which features sudden contrasts of dynamics while the Trio section provides a rustic contrast. The *Vivace* finale features two principal themes and elaborate fugal counterpoint, the recapitulation section providing several Haydn-esque surprises before the high spirited conclusion.

Sally Isaacs

It costs a lot of money to put on a concert!

Expenses include rehearsal room and venue fees,
purchase or hire of music, postage, printing etc.
We would be so grateful if you or your business could
sponsor us.

In return we would give you advertising and promotion in
our publicity and programmes.

We would be equally happy with a donation, anonymous
or otherwise if you prefer!

We are a registered charity (No. 1119097)
and would love to hear from you.
Please contact Sally Isaacs (020 8886 6315)

Enfield Chamber Orchestra

1st Violins

Sarah Colley
(leader)
David Agudo
Linda Clarke
Nián Pég
Carolyn Kindberg
Michael Lovejoy
Amanda Ladell

2nd Violins

Ian Gibson
Chris Gundry
Val Weddell
Tom Hingston
Kathy Bailey
Janka Kalo

Violas

Peter Banks
Clare Scarff
Jane McNeill
Sandra Sinclair

Cellos

Sally Hems
Sally Isaacs
Jessica Yates
Jill Holiday
Elizabeth Tucker

Double Basses

Bill Yates

Flutes

Deborah Fether
Kim Hember

Oboes

Rosalind Hodgson
Dee Thomas

Clarinets

Adrienne Wilson
Monica Dobson

Bassoons

Joshua Wilson
Daria Phillips

Horns

Jordan Wilson
Alex Brett
John Isaacs

Trumpets

Peter Desmond
David Hooke

Timpani

Eva Lavery

Continuo

John Isaacs

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.

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

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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.

Enfield Chamber Orchestra

Enfield Chamber Orchestra (EChO) is the successor to Enfield String Players which was founded in 1942 by Jack Hickford. Previous conductors of this group include Stephen Bingham, Peter Broadbent, Amanda Denley, Stuart Donaldson, David Littaur, Andrew Meyers, Grace Rossiter and David Snell. The list of soloists who performed with Enfield String Players is distinguished; amongst them Jack Brymer, Alfredo Campoli, Elena Duran, Stephen Isserlis, Philip Jones and Malcolm Messiter and EChO continues to encourage local soloists, and young students. The ensemble has introduced many new works to the public, including a number of compositions by local composer Frank Bayford (*pictured above*), who is our patron. Martin Smith, our current conductor, took over in January 2008 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!

