

ENFIELD CHAMBER ORCHESTRA

Conductor: Martin Smith

Leader: Sarah Colley

SATURDAY 18th June 2016

7.30 pm

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

PROGRAMME

Ireland: Concerto Pastorale

Mozart: Sinfonia Concertante in E flat, K 297b

Soloists:

***Rebecca Whitehouse (oboe),
James Gilbert (clarinet), Daria Phillips (bassoon),
Jordan Wilson (horn)***

INTERVAL

Bailey: Concerto for 10 wind instruments

Debussy (arr. Bailey): Sarabande from "Pour le Piano"

Wagner: Siegfried Idyll

Admission by programme at the door:

£12.00 concessions £10.00

(children under 16 free)

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!

Tonight's Soloists



Rebecca Whitehouse (oboe), Jordan Wilson (horn), Daria Phillips (bassoon) and James Gilbert (clarinet). All of them are either students or former students of Latymer School in Edmonton; Rebecca is currently on a gap year before starting at the Royal College of Music, and James is going to the Royal Academy of Music in September. They are also all members of the Enfield Young Symphony Orchestra.

Concertino Pastorale for String Orchestra (1939)

John Ireland
(1879-1962)

Eclogue
Threnody
Toccata

The music of John Ireland has in recent years been eclipsed by that of his contemporaries Holst and Vaughan Williams, and of his sometime pupil Benjamin Britten, but deserves a wider audience. Severely self-critical, partly by nature and partly as a result of his studies with the exacting Charles Villiers Stanford, he destroyed all his music written before the age of 29. Nevertheless in the first part of the twentieth century he was highly regarded, initially mostly as a composer of songs and chamber music; writing for larger forces came later.

The *Concertino* was the result of a commission from the Boyd Neel String Orchestra, an elite group that in 1937 had premièred Britten's *Variations on a theme of Frank Bridge*. War was on the horizon, and Ireland's letters of the time show that he was affected by it and was having difficulty composing; but he completed the work on time for the première in Canterbury on the 14th of June 1939.

The dark mood of the time is perhaps reflected in the sombre opening of the first movement, and in frequent moments of unease and anguish as it progresses; but this is countered by Ireland's gift for flowing melody, which had won him renown as a songwriter. The central *Threnody*, though also not without a feeling of looming tragedy, is suffused with a noble tenderness reminiscent of Elgar. In both movements the melodic line seems to flow seamlessly from beginning to end, a mark of Ireland's skill and fastidious craftsmanship. The final *Toccata* is a change of mood; febrile yet bracing, it might almost be a call to arms.

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Sinfonia Concertante in E flat, K297b

Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Adagio
Andantino con Variazioni

In 1778, Mozart was seeking employment in Mannheim, where he was charmed by the playing of the orchestra's principal flautist, oboist and bassoonist. When the players went to Paris to perform chamber music with Giovanni Punto, a world-renowned horn player, Mozart went with them with a view to gaining some new commissions.

Shortly after Mozart's arrival in Paris, the director of the Concert Spirituel, Joseph Legros, commissioned a Concertante for the four wind players, to be performed on April 12, 1778. The parts were sent by Mozart to Legros for copying in time for the concert; however they were never copied and perhaps lost. It's unclear how this occurred, but Mozart was convinced that Giuseppe Cambini was involved, whose own Concertante rather conveniently took the place of Mozart's using the same players.

Mozart was keen to reproduce the lost Sinfonia Concertante when he returned to Salzburg. Whether or not this happened is still unknown and there is no further mention of the work until 1870, when a Mozart biographer found the score. The score found used clarinet instead of the flute, and was published in 1886, despite not being authenticated. This is the version most commonly performed, as you will hear today, although there have been many "restoration" versions created for what is thought to be the original instrument of flute, oboe, bassoon and horn.

In 1960, the status of the Sinfonia Concertante was changed by scholars to an "attributed work", and in 1988, Robert Levin, a Mozart scholar, wrote a book of nearly 500 pages entitled *Who Wrote the Mozart Four-Wind Concertante?*

Despite the mystery surrounding its composition, it is generally agreed that the work shows many features typical of Mozart's Paris style. The three movements are, unusually, all in the same key of E flat major and give ample opportunity for the soloists to shine.

Rebecca Whitehouse

INTERVAL - 20 minutes

Concerto for Ten Wind Instruments

Judith Bailey
(b.1941)

1. *Prelude*
2. *March*
3. *Cantilena*
4. *Scherzo*
5. *Postlude*

Judith Bailey was born in Camborne, Cornwall, in 1941. After training at the Royal Academy of Music she became a peripatetic woodwind teacher and then a freelance musician. Since 1971 she has been active as conductor, composer and clarinetist, as well as teaching in further and adult education. For around 30 years she conducted the Petersfield Orchestra and the Southampton Concert Orchestra.

The Concerto for Ten Wind Instruments was composed in 1979 for the Southampton Concert Orchestra Wind Ensemble. In 1981 the work was chosen for performance in Rome at the International Festival of Women in Music, who produced the following review: "...we were impressed by the Concerto for Ten Wind Instruments by Judith Bailey, an artist who does not forget Britten's and Hindemith's lessons, and who offers, within a few minutes, a full, superb and stimulating choral image."

Sarabande (*Pour le Piano*)

Avec une élégance grave et lente

Debussy arr. Bailey

In 2001 Judith Bailey returned to her native Cornwall. The following year she became Artistic Director of the Cornwall Chamber Orchestra and in 2003 of the Penzance Symphony Orchestra, both positions she continues to hold.

Bailey's arrangement of Debussy's haunting *Sarabande*, written in 1896 and originally subtitled *Memory of the Louvre*, was premièred by the CCO in 2011. This is its first performance outside Cornwall.

For her work with these groups, and for her many compositions celebrating her native county, Judith was named a Bard of the Cornish Gorseth in 2005.

Siegfried-Idyll

**Richard Wagner
(1813-1883)**

Wagner's Siegfried Idyll, originally named Tribschener Idyll, reflects the gentle, tender side of the composer. It was composed as a birthday present to his second wife Cosima, after the birth of their son Siegfried in 1869. Although her birthday was actually on 24 December, she chose to celebrate on the twenty-fifth and Cosima awoke on Christmas morning, 1870, to its opening melody performed by a small ensemble on the stairs of their villa at Tribschen, Switzerland. On this memorable event, Cosima wrote in her diaries, "As I awoke, my ear caught a sound, which swelled fuller and fuller; no longer could I imagine myself to be dreaming: music was sounding, and such music! When it died away, Richard came into my room with the five children and offered me the score of the symphonic birthday poem. I was in tears, but so were all the rest of the household. Richard had arranged his orchestra on the staircase and thus was our Tribschen consecrated forever." Two of the five children were from Cosima's previous marriage to Hans von Bülow, a talented pianist and conductor. The other three were Issolde, 5, Eva, 3 and Siegfried, eight months old, all born before Richard and Cosima's marriage on August 25, 1870. Wagner originally intended the piece to remain a private piece. However, due to financial pressures, he decided to sell the score in 1878. In doing so, Wagner expanded the orchestration to make the piece more marketable. **Níán Péng**

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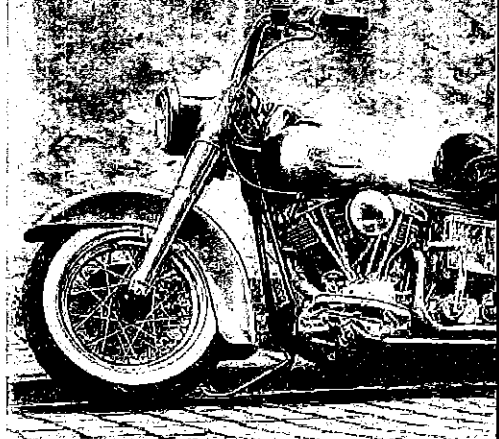
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Enfield Chamber Orchestra

1st Violins

Sarah Colley
(Leader)
Carolyn Kindberg
Linda Clarke
Nián Péng
Chris Gundry
Kathy Bailey

2nd Violins

Ian Gibson
Maureen Molloy
Val Weddell
Amanda Ladell
Robert Marmoy

Violas

Peter Banks
Liz Ryan
Clare Scarff
Jane McNeill
Sandra Sinclair

Cellos

Sally Hems
Sally Isaacs
Julian Zerfahs
Jessica Yates

Double Basses

Elspeith Marmoy
Sara Dixon

Flutes

Deborah Fether
Kim Hember

Oboes

Rebecca Whitehouse
Jane Mace

Clarinets

Adrienne Wilson
Monica Dobson

Bassoons

Joshua Wilson
Daria Phillips

Horns

John Isaacs
Jordan Wilson

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 12th November 2016 at Enfield Baptist Church**
Programme will include
Schumann: Cello Concerto
Soloist: Timothy Posner
Beethoven: Symphony No.5

Please give us your contact details if you would like to be added to our email or postal mailing lists.

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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.

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.