



# ENFIELD CHAMBER ORCHESTRA

**Conductor: Martin Smith**

**Leader: Sarah Colley**

**SATURDAY 7<sup>th</sup> MARCH 2015**

**7.30 pm**

**Enfield Baptist Church**

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

## **PROGRAMME**

Bayford: Aubades, with Cloudscapes, Op.108  
(first performance)

Krommer: Oboe Concerto No.2

***Soloist: Joel Wilson***

## **INTERVAL**

Butterworth: Rhapsody on A Shropshire Lad

Tchaikovsky: Symphony No. 2, Op.17 ("Little Russian")

Admission by programme at the door:

£11.00 concessions £9.00

(children under 16 free)

Email: [info@enfieldchamberorch.org.uk](mailto:info@enfieldchamberorch.org.uk)

[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!



Tonight's soloist, **Joel Wilson** has been playing the oboe for ten years and studying with Sarah Francis at the junior department of the Royal College of Music where he is Principal Oboe. Currently on a gap year, he is preparing to continue his studies at the Royal College and is looking forward to stepping out of Enfield Chamber Orchestra's ranks to perform the rarely-heard Krommer concerto.

We are grateful for the receipt of a number of donations which have enabled us to hire music and to obtain the services of some extra players for this concert.

## **Aubades, with Cloudscapes (Op.108)**

**Frank Bayford (b. 1941)**

This piece was written in the last year or so as a 70<sup>th</sup> birthday gift for my old friend and fellow composer, Derek Foster. It falls into five short, linked sections, three 'Aubades' separated by two 'Cloud Ritornellos'. My trusty Chambers Dictionary has the following: 'Aubade' – a sunrise song; 'Ritornello' – either a short instrumental passage in a vocal work, or a passage for the whole orchestra in a concerto

The Aubades here are 'wordless songs' with solo woodwind frequently taking what might have been vocal lines; the Cloud Ritornellos act as linking passages and they are meant to be invocations of clouds processing across the sky.

Aubade I is a prelude and its themes and motifs are developed in later sections. Cloud Ritornello I – Percussion instruments (side and tenor drums, wood blocks and tamtam) quietly but relentlessly tick in the background, like a clock passing away time; brass fanfares alternate with string flourishes and a quiet drum roll leads into

Aubade II - trumpet and horn calls, then strings and woodwind, are followed by a melody on solo oboe, which is taken up by a trio of flute, clarinet and cello. The section ends with oboe and cor anglais reprising the opening calls.

Cloud Ritornello II is blustery, like a sudden winter gale, but it quickly blasts itself to calm in the final

Aubade III where ideas from all the previous sections are metamorphosed. A coda has fragments of themes scattered across the woodwind and trumpet; a quiet phrase on cor anglais leads a final 'rustle of falling autumn leaves' in the strings; percussion and harp, then distant trumpet calls, introduce a short memory of the oboe tune from Aubade II. Strings hold a widespread octave G and drum taps and harp close the work peacefully – a cloudless sky at last.

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## **Oboe Concerto No. 2 in F major, Op. 52**

**Franz Krommer  
(1759-1831)**

As the Viennese Imperial court composer, Franz Krommer wrote over 300 works, his compositions for solo wind considered to be amongst the most innovative. The oboe concerto you will hear (the second of two concertos he wrote for the instrument, both in F major) is, sadly, rarely performed today with full orchestra.

As expected, the first movement is in Sonata form, the lyrical melody initially presented by the violins, later elaborated by the oboe creating a dialogue between solo and orchestra. The following passage directly contrasts the lively style of the exposition as the oboe explores a more contemplative landscape.

The second movement, the most inventive of the three, is a set of contrasting episodes or variants on a simple melody. It begins with a dramatic orchestral introduction in C minor, the oboe then joining with a fragmentary tune in long notes. As each episode unfolds, the solo part becomes more decorated, until the end - which settles reassuringly in C major.

The final movement is a rather short, cheeky piece, in a playful rondo form. The contrasting sections of spirited melodies and devilish finger passages present us with an entertaining and impressive finale.

**Joel Wilson**

### *INTERVAL - 20 minutes*

#### **Orchestral Rhapsody, "A Shropshire Lad" (1911) George Butterworth (1885-1916)**

"A brilliant musician in times of peace, and an equally brilliant soldier in times of stress." So said George Butterworth's commanding officer after he had been killed in action. He seems to have been admired by everyone who knew him. He won two Military Crosses; Vaughan Williams thought he was the best English composer of their generation, and when he taught at Radley one of his colleagues remarked that "few men can have been worse at making an acquaintance, or better at keeping a friend." Alongside his other accomplishments he was also closely involved with the English folk-song revival, and turned himself in the process into the world's first "professional" morris-dancer, as can still be seen on film (check out YouTube).

*A Shropshire Lad* is Butterworth's masterpiece. It took him roughly two years to write; the habitually fastidious composer spent a good deal of time revising the work even prior to its completion in 1911. Its première did not take place until 2 October 1913, during the Leeds Festival, with the LSO conducted by Nikisch. The work was an immediate success with both audience and critics, and has remained a staple of the British orchestral repertoire.

The elegiac opening, one of the most haunting you will ever hear, immediately conjures the spirit of the "land of lost content" evoked in the Housman cycle on which the Rhapsody is based; Butterworth was working on setting some of the

poems at the same time, and a number of the themes in the Rhapsody are shared with one particular setting, *Loveliest of Trees*. The work is in arch form, building gently but inexorably to a passionate and tragic climax before ultimately dying away into the same melancholy in which it began; at the end Butterworth quotes hauntingly on the flute from another of his Housman settings, *With rue my heart is laden*. One of the most remarkable effects of the composer's mastery of structure is the fact that the work, though relatively short, "feels" to both performer and listener as though it is built on a massive scale; this is certainly true of its emotional range. One cannot help but speculate as to what Butterworth might have gone on to achieve, and regret that he did not.

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**Symphony No.2, Op. 17 ("Little Russian")**

**Pyotr Ilych Tchaikovsky  
(1840-1893)**

1. *Andante sostenuto-Allegro vivo*
2. *Andantino marziale quasi Moderato*
3. *Scherzo. Allegro molto vivace*
4. *Finale. Moderato assai – Allegro vivo*

Tchaikovsky completed his 2<sup>nd</sup> Symphony in December 1872 and described it, in a letter to his brother Modest, as "my best work with respect to perfection of form, a quality in which I have not shined before now."

The Symphony uses three authentic folksongs originating in what the Russians called Little Russia but called by the local inhabitants (and everyone else) The Ukraine (now, of course, a separate nation). Tchaikovsky spent the summer of 1872 at his sister's estate near Kiev where he heard the local songs in the streets of the small town. The title "Little Russian" was not coined by the composer but by a friend, although Tchaikovsky approved of it. The Symphony premiered in January 1873 to tremendous success. As with many of his works, Tchaikovsky revised it extensively some years later, premiering the new version in 1881.

In the first movement, a folk tune ("Down by Mother Volga") is announced at the start by a solo horn and expounded in a lengthy slow introduction. It reappears in the middle of the movement and in the coda. Other themes (one terse and agitated, another poignantly lyrical) are the main themes in the first movement, yet at the very end the slow tempo of the introduction returns, the folk tune is hauntingly reprised (horn, again), and the music dwindles into silence.

The short second movement is a moderately paced, unpretentious rondo, its main theme a light-hearted little march that Tchaikovsky rescued from his opera *Undine*, which he composed in 1869 but destroyed. There are other themes, the most expressive being a folk tune (“Spin, O My Spinner”) in a minor key, but there is no real drama or musical development, though Tchaikovsky exercises his imagination as an orchestrator to work delectable variations on his march, and appends a charming coda. The Scherzo that follows is brisk and mercurial. There is not much melody to speak of but a good deal of playful banter, with short motifs tossed about the orchestra, and irregular phrases and frequent syncopations that create considerable rhythmic tension. There is no genuine folk music here, though the curious Trio section in the middle has a folkish demeanour. The witty coda combines the triple rhythm of the Scherzo and the duple rhythm of the Trio.

The vivid finale is the most overtly Russian movement. In the grandiose introduction a folk melody (“The Crane”) is gradually revealed, and in the *Allegro vivo* that follows it is the subject of a long series of variations in a boisterous dance-like setting. “The Crane” was in fact a *gopak*, a kind of robust Ukrainian dance. The variations form the first part of a sonata-form structure; a more elegant, lilting melody is eventually introduced in the violins. Tchaikovsky brings the two themes together in a raucous development section in the middle of the movement, developing them first in dialogue, then, brashly, piling them up in counterpoint. In the last part of the finale, including the *Presto* coda, he offers more and more variations on “The Crane” as Tchaikovsky shows off his gifts for thematic manipulation and orchestration with dazzling effect.

Sally Isaacs

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## Enfield Chamber Orchestra

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

Sarah Colley (Leader)  
David Agudo  
Linda Clarke  
Nián Péng  
Carolyn Kindberg  
Michael Lovejoy  
Chris Gundry  
Kathy Bailey  
Amy Furfaro

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

Ian Gibson  
Naim Sen  
Maureen Molloy  
Amanda Ladell  
Val Weddell  
Anne Keen  
Robert Marmoy

### Harp

Jessie May Wilson

### Violas

Peter Banks  
Liz Ryan  
Claire Scarff  
Jane McNeill  
Sandra Sinclair  
Emma Whitehouse

### Cellos

Sally Hems  
Sally Isaacs  
Elizabeth Tucker  
Irena Cholij

### Double Basses

Bill Yates  
Sara Dixon  
Elspeth Marmoy

### Flutes

Deborah Fether  
Kim Hember

### Piccolo

Jessie May Wilson

### Oboes

Joel Wilson  
Helen Cockcroft

### Oboe/Cor

Rebecca  
Whitehouse

### Clarinets

Adrienne Wilson  
Monica Dobson

### Bassoons

Joshua Wilson  
Paul Warburton

### Horns

John Isaacs  
Jordan Wilson  
Christine Muskett  
Jeremy Rayment

### Trumpets

Peter Desmond  
David Hooke  
Dan Hooke

### Trombones

Sam Ricketts  
Hywell Jones  
Kevin White

### Tuba

Josh James

### Timpani

Richard  
Stoneman

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  
An Evening of Summer Music  
at 7.30 pm on  
Saturday 27<sup>th</sup> June 2015 at  
Enfield Baptist Church**

**Part of the 2015 Enfield Festival of  
Choral and Orchestral Music**



**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 Watnough before becoming a Junior Exhibitioner at Trinity College of Music. She then studied with the French violinist Maurice Haddon 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.