



Enfield Chamber Orchestra
Conductor: Martin Smith
Leader: Sarah Colley



Saturday 11th March 2023
Enfield Baptist Church, Cecil Road, EN2 6TG
7.30 pm

Weber Oberon Overture
Fauré Pavane
Saint-Saëns Introduction and Rondo Capriccioso
Soloist *Caitlyn Lee*
Brahms Symphony no.1

Admission

Adults £15 Concessions £13
Students (17-21) £6, Children under 16 free
Tickets available online* and at the door
Email: info@enfieldchamberorch.org.uk



Find us on Facebook, Follow us on
Twitter @EnfieldChOrch,
Instagram: @enfieldchamberorchestra
www.enfieldchamberorch.co.uk

***£ booking fee applies**
Reg. Charity no. 111907



Oberon Overture

Carl Maria von Weber
(1786 - 1826)

Oberon, the last of Weber's ten operas was written to a commission by the Royal Opera House, Covent Garden and given its first performance in 1826. The Overture was in fact, written just three days before the premiere and Weber was to die just a few months later aged 40. Based on Wieland's epic poem of 1780, the story centres on Oberon, the elf king who argues with his wife as to whether men or women are less faithful in marriage; selfishly he says he won't reconcile with her until humans that remain in love throughout their life are located. Enlightenment themes of trial and perseverance are prevalent whilst the use of a horn with magic powers has parallels with Mozart's *Magic Flute*. The juxtaposition between heroic and comic in *Oberon* had previously attracted Shakespeare and subsequently Mendelssohn in *Midsummer Night's Dream*.

Though much of the drama centres around non-singing roles, the overture is rich in melodies. Its introduction is slow and sustained, beginning with the three-note horn motif interspersed with light flute fragments representing the world of the fairies. Faster music signals the start of a major key, sonata form structure in which the upward-rushing violin semiquaver passage representing our hero soon give way to Roiza's love melody played first on the clarinet. A leaping and syncopated theme is used for a spirited folk dance associated with mischievous elves, Puck and Droll. The dramatic development section explores minor keys and begins with repeated notes on the timpani. The recapitulation ends in a blaze of orchestral colour. The music of this overture never settles for long, containing bold contrasts, springing surprises and taking adventurous chromatic detours in keeping with the early Romantic period and the drama of the opera.

© Ian Gibson

Pavane

Gabriel Fauré
(1845 - 1924)

Born in 1845, Fauré was the sixth son of an impoverished schoolteacher in France, and lived with a foster family for several years. However at the age of ten he was offered a place at the Ecole Niedermeyer in Paris, and thus began his musical education, including a period spent studying with Saint Saens (also in tonight's programme). His skill was in composition and playing the organ, and in later life he became first Professor of Composition at the Paris Conservatoire and then its Director, teaching Ravel among many others. The Pavane Op. 50 in f sharp minor dates from 1887, following the death of his father, the same year in which he wrote his famed Requiem, performed not long ago by this orchestra. A pavane is a dance form derived from a solemn courtly dance of early 16th-century Spain... a dance imitating the haughty gait of a peacock (pavo). Originally written for piano and chorus, his orchestral version was first performed in 1888 and has become one of his most popular works, with the opening flute theme not easily forgotten.

Fauré wrote the following in a letter to his wife :

"While I was thinking about a thousand different things of no importance whatsoever, a kind of rhythmical theme in the style of a Spanish dance took form in my brain. This theme developed by itself, became harmonised in different ways, changes and modulated; in effect it germinated by itself."

Fauré's gift for melody shines through the Pavane, with each instrument delicately developing the lilting motif. The woodwinds bring colour to the piece, with Fauré's pairing of the winds and two horns bringing a selection of vibrant timbres to the music. The melody lines gently sway, but are always heading forwards until the music comes to a gentle close.

© Andrew Beale

A note from Tonight's soloist – Caitlin Lee Xiu Ying



Saint-Saen's Introduction and Rondo Capriccioso is a wonderfully exhilarating and technically challenging piece that brings out the virtuosic side of me. It is incredibly fun to perform this piece which is full of energy and Spanish influence. I love every part of it - from the tragic exposition to the excitingly fast finale. I hope to convey the effortless charm and beauty that Saint- Saens had in mind when he composed this vibrant piece.

About our soloist

Caitlyn Lee Xiu Ying, 16 years old is currently studying her GCSEs at Dame Alice Owens. She started learning violin at 7 years old and remains learning the instrument from Mrs Hazel J Pace. She has also received instructions in solo violin performance from Mr Gonzalo Acosta.

She was an active solo performer in primary school concerts and successfully auditioned to join the National Children's Orchestra for a number of years. This fired up her passion for music which continues in Dame Alice Owens School in musical groups notably the Symphony Orchestra, Chamber Orchestra, Senior String, Jazz ensembles and Contemporary Music Group.

Caitlyn has used her orchestral experiences since Year 8 to mentor younger students to encourage and inspire her younger peers to perform their best. Annually, Caitlyn represents the school in music competitions in various chamber groups such as string quartets and octets, consistently placing top three in these competitions. She continues to enjoy performing in various concerts and as a soloist on string platforms in Dame Alice Owens.

Outside school, Caitlyn has attended the Barnet Education Arts Trust orchestras from age 8 to 14 and performed in various concerts including at Royal Albert Hall (2015) and a summer trip to Germany, Cologne, performing in various locations (2019). She was lead violinist for the Barnet Youth Symphony Orchestra before leaving to join the Enfield Youth Symphony Orchestra in 2022 in pursuit of greater challenges in the range of repertoire of music performed.

Caitlyn participated in her first English School Orchestra (ESO) in autumn 2022. Despite being new to the group, she was selected to lead the second violins. As recently as 16th January 2023, Caitlyn performed the Introduction and Rondo Capriccioso of Saint-Saens for the Raglan Violin School Project to inspire 120 young violinists there.

In the last year, Caitlyn has been learning a few large-scale works – Bruch violin concerto, Mendelssohn violin concerto and the Introduction and Rondo Capriccioso by Saint-Saens. Her hobbies include playing the piano (favourite composer Chopin) to exploring jazz music and improvisation. Her other passions include drawing, painting, sewing, cooking and crochet.

Introduction and Rondo Capriccioso

Camille Saint-Saëns
(1835 – 1921)

Soloist – Caitlin Lee Xiu Ying

The French composer, Camille Saint-Saens (1835 - 1921) was a musical child prodigy. He began composing aged 5, gave a piano recital in 1846, entered the Paris Conservatoire in 1848 studying organ and composition, and became Professor of piano at Ecole Niedermeyer in 1861. He was always in demand as an organist and a piano soloist, and became friends with Liszt, who influenced him. He was a prolific composer of all kinds of music including operas, symphonies, and works featuring a range of instruments.

The violin may have offered him a musical outlet which the piano and organ could not - a romantic and passionate style, which might be described as "gypsy violin" music. Its roots lie in folk music, wild, emotional, passionate, often melancholy, and played with freedom by a virtuoso. The relationship between a stringed instrument and its player can be intimate and emotional, as the player, through touch and movement, has to coax, cajole or command the instrument into responding. This offers a wide colour palette of sound, and the violin, being the smallest and nippiest of this family of instruments, is rather like the sports car equivalent in a range of motor vehicles - versatile, flexible and quick to respond, with all the notes lying close under the fingers, The possibilities offered are enticing!

Saint-Saens' Introduction et Rondo Capriccioso was written in 1863 and dedicated to the Spanish virtuoso violinist, conductor and composer Pablo de Sarasate, who gave the first performance in 1868. Sarasate was the perfect example of a "gypsy violinist"; his most famous and popular composition is Zigeunerweisen ("Gypsy Airs") for violin and orchestra, written and premiered in 1878. The Introduction et Rondo Capriccioso, which was written earlier, is perhaps a little more formal and restrained than Zigeunerweisen, but it takes the solo violin through a sequence of moods, musical colours and techniques with directions such as Andante (malinconico) ie "melancholy", an animato followed by tranquillo, and con morbidezza meaning "gentleness, delicacy." Throughout, the violin presents a series of melodies, sad, or perhaps skittish, each one eventually dissolving into a run of semiquavers, each cascade being longer than the one before, until the final run which lasts 31 bars up to the end of the piece. Meanwhile the orchestra throughout gives the violin its restrained support. © Jill Holiday

– INTERVAL –



Enfield Chamber Orchestra

We are looking for new members

Particularly in the string section

We rehearse during term time on
Monday evenings, 7.30-9.45pm

at the spectacular

West Lodge Park Hotel

Cockfosters Rd, EN4 0PY

If you are interested please contact

info@enfieldchamberorch.org.uk



Music SHOP

Instruments
Accessories
Books/Sheet Music
Studio Equipment

AKG YAMAHA *guitars* PAISE



Music LESSONS



Guitars/Bass/Ukelele
Piano
Drums
Saxophone/Clarinet/Flute
Vocals
Violin/Cello

Instrument SERVICES



enquiries@northlondonmusiccentre.co.uk

NORTH LONDON
Music Centre

www.northlondonmusiccentre.co.uk

Call us & quote "ECO"
for a free 30-minute
trial lesson!

020-8342-0807

Call us & quote "ECO"
for a free 30-minute
trial lesson!

Symphony no. 1

Johannes Brahms (1833 – 1897)

- I. Un poco sostenuto — Allegro – Meno allegro
- II. Andante sostenuto
- III. Un poco allegretto e grazioso
- IV. Adagio — Più andante — Allegro non troppo, ma con brio – Più allegro

Born in 1833, Johannes Brahms was tutored in music by his father, who had earned himself a career as a double bassist in the Hamburg Philharmonic Society, but even then, the family did not have a lot of money to its name. He and his siblings were forced to work at a young age to help their father keep the family afloat, and Brahms would both compose popular songs under a pseudonym and play piano at a local brothel. This latter experience quite possibly contributed to his being unable to forge meaningful relationships with women for the rest of his life, and this, coupled with his rather impecunious upbringing, undoubtedly led to a lifelong struggle with personal insecurity.

Despite this, however, Brahms became a first-rate composer by just his early twenties. Robert Schumann, who, together with his wife Clara, would become an extremely close friend of Brahms, wrote in an 1853 article that Brahms should be regarded as Beethoven's natural successor, christening him "a chosen one". However, this comparison at such a young age undoubtedly put an almost crippling weight of public expectation on Brahms' shoulders, especially for one suffering from self-doubt. Brahms would respond to Schumann by telling him that he "would never write a symphony! You have no idea how it feels to hear a giant marching behind you." The giant he was referring to was, of course, Beethoven, who had completely revolutionised how a symphony could be constructed and approached during his lifetime, including the giant leap forward with his choral Symphony No. 9 in D minor with its cosmic scope and its epic depiction of hope and unity amongst all peoples. But Brahms, having heard this work for the first time just a year after Schumann's article, went back on his words and resolved to write a symphony of his own in the same key. However, although his friend and renowned violinist Joseph Joachim thought the three movements of material he'd come up with had great merit, they did not turn out as a symphony: the first two movements were recast in what would become part of his Sonata for Two Pianos (which he would then discard) and the third movement would be used in his extraordinary German Requiem. The symphony was put on hold.

But in 1862, some eight years later, Brahms decided that the time was ripe for him to try again. Unfortunately, he was still clearly plagued by both his lack of self-confidence and the lingering shadow of Beethoven over his shoulder; it would take a further 14 years before the premiere of the work, and then a further year of revisions before he was finally happy with it. This was not the work of an obsessive tinkerer, however. This was the composition of a man who had striven for years to overcome both societal and personal pressure, and someone who would not settle for 'that will do'. He clearly wanted to create something that would stand up both to his idol, Beethoven, and his own personal high standards, and it is no exaggeration to say that what he came up with was truly spectacular. There are undeniable allusions to Beethoven in the work, and these are perhaps what led conductor Hans von Bülow to dub the piece at its premiere "Beethoven's Tenth" symphony. But,

although it is clearly a work descended from Beethoven, it is Brahms' personal voice that shines through.

The work begins with an extraordinary representation of Brahms' desperate attempts to escape the shackles of his self-doubt, with the woodwind and string lines moving in opposite directions, almost pulling the fabric of the music apart, underscored by the brooding power of the timpani. This entire introduction is constantly unsettled, both harmonically and in terms of pulse, and when the Allegro finally arrives, the tremendous struggle only persists. Unlike symphonies by his contemporaries such as Dvořák or Tchaikovsky, this music is not 'romantic' in any sense; the music is filled with grief, despair and defiance. Indeed, the recapitulation of the main theme is heralded by one of the most thrilling build-ups in all symphonic literature, begun in the depths of the orchestra by the basses and contrabassoon before eventually exploding into a terrible outcry of anguish. Although the movement ends in C major, it is more in relief than any genuine sense of accomplishment or fulfilment.

After such a gripping opening, the second movement beginning in E major is a moment of blissful release. It is here that Brahms' undeniable expertise in writing songs shines through, as does his love of chamber music. Woodwind solos, particularly the oboe, feature prominently, before a solo violin eases our hearts even further away from our (and Brahms') earlier torment.

The comparatively short third movement is wonderfully delicate and sweet. However, even here Brahms' ambiguity is present. The opening theme is in duplets, the second theme in triplets; it is almost as though Brahms cannot decide on which side he should fall. Indeed, the return of the opening theme (still in duplets) is punctuated by triplet figures, showing that Brahms' search for answers is still unresolved.

The demons that dogged Brahms in the first movement return in the finale's extended introduction, before a radiant alpine horn call finally pierces the darkness, and a chorale given by the trombones (whom Brahms has not used at any prior point in the symphony!) gives hope of something that might banish those demons completely. Finally, that something arrives in the form of the famous hymn. Clearly inspired by the melody of Beethoven's Ode to Joy from his Symphony No. 9, Brahms' hymn sounds similarly universal in scope and meaning. What follows is one of Brahms' most remarkable musical developments, as this and other themes are subjected to both highly intellectual and profoundly emotional transformations and fragmentations that leave us in great anticipation for how this remarkable symphony will be concluded. Brahms even reimagines Beethoven's accelerando transition from the end his Symphony No. 5 to bring us into a coda, but we still feel left wanting something else. It is here that Brahms produces a genuinely miraculous musical moment, and the soft chorale heard in the trombones during this movement's introduction now returns in an almost unparalleled blaze of glory. For someone who had struggled with this symphony for nearly 20 years, and had striven for answers, personal and musical, for so long, one can only imagine the sense of catharsis he must have felt at putting this moment to paper. It is simultaneously a profound thanksgiving to God (Brahms being a devoutly religious person) and a personal triumph: he has not merely emulated Beethoven, but he has well and truly emerged from the shadow of the 'giant' marching behind him.

Program Notes ☞ Alex Mackinder, March 2023



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, the Cirrus String Quartet and the Primavera Ensemble. Martin has worked with many of the country's foremost chamber orchestras, such as the Academy of St Martin in the Fields and the English Chamber Orchestra; he has been a member of the London Mozart Players for many years, and is currently one of the Directors of the orchestra. He also leads New London Sinfonia and Orchestra Nova, and has appeared as guest leader with the City of Birmingham Symphony Orchestra, Guildford Philharmonic Orchestra, Brunel Ensemble and London Concertante. With Orchestra Nova he has led many premières and première recordings of music by British composers. He has made solo appearances around the UK and 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 has conducted the LMP on a number of occasions and has led orchestral workshops for them and for the European String Teachers' Association. He has been Artistic Director of Enfield Chamber Orchestra since 2008, and of The Richmond Orchestra since 2016, and is in increasing demand as a guest conductor.

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

© Martin Smith

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 Payers 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, Elna Duran, Stephen Isserlis, Philip Jones and Malcolm Messiter. The ensemble has introduced a number of compositions by local composer Frank Bayford (*pictured here*), who was president of Enfield String Players and who is Patron on 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!

Enfield Chamber Orchestra

1st Violins

Sarah Colley
(leader)
David Agudo
Linda Clarke
Peng Nian
Kathy Bailey
Mary Kotrofis

2nd Violins

Ian Gibson
Val Wedell
Chris Gundry
Maureen Malloy
Margaret Smith

Violas

Lynne Baker
Thomas Guerin
Celia Desmond
Dominic Skingle
Jane McNeill

Cellos

Sally Hems
Jill Holiday
Andrew Beale
Hugh Larsen
Jessica Yates
Sean Turpin
Elizabeth Tucker

Double Basses

Bill Yates
Nicholas Watt

Flutes

Debbie Fether
Kim Hember

Oboes

Vanessa Martin
Mary Triddon

Clarinets

Adrienne Wilson
Monica Dobson

Bassoons

Christopher Bell
Anna Kochan

Contra Bassoon

Richard Vincent

Horns

John Isaacs
Ed Pringle
Steve Thomas
Tim Egan

Trumpets

Peter Desmond
Alan Duguid

Trombones

Chris Hoepelman
Maud Hodson
Nathaneil Dye

Timpani/ Percussion

Guozhi Long

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

Email: info@enfieldchamberorch.org.uk

www.enfieldchamberorch.co.uk

Registered charity no. 111909

2023 Enfield Chamber Orchestra concerts



Saturday 24th June 2023

Beethoven – Overture “Egmont”

Bach - Brandenburg Concerto No. 2 in F

Dvořák - Legends arr. for wind ensemble

Bizet - Symphony in C

Enfield Baptist Church, Cecil Rd, Enfield EN2 6TG



Saturday 11th November 2023

to include:

Jules Conus Violin concerto in E minor

With violin soloist Laura Muurisepp

Tchaikovsky - Symphony No. 1 “Winter Daydreams”

Enfield Baptist Church, Cecil Rd, Enfield EN2 6TG

To keep up to date with future concerts, join our mailing list

Email: info@enfieldchamberorch.org.uk

Charity no. 111907



Find us on Facebook,

Follow us on Twitter @EnfieldChOrch

Instagram: @enfieldchamberorchestra

www.enfieldchamberorch.co.uk