



Enfield Chamber Orchestra

Conductor: Martin Smith
Leader: Sarah Colley

Saturday 24th June 2023
Enfield Baptist Church,
Cecil Road, EN2 6TG 7.30 pm

Beethoven Overture "Egmont"
Bach Brandenburg Concerto No. 2 in F
Strauss Serenade for winds
Bizet Symphony in C

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

*£ booking fee applies Reg.



Find us online

@EnfieldChOrch,

@enfieldchamberorchestra

www.enfieldchamberorch.co.uk



Charity no. 111907

Overture, *Egmont*, op. 84

Ludwig van Beethoven
(1770-1827)

Goethe's play *Egmont*, written in 1788, dealt with the events that led to the outbreak of the Eighty Years' War and the eventual independence of the Netherlands from Spanish rule. Lamoral, Count of Egmont, was a major historical figure who tried hard to mediate between the Dutch and their Spanish overlords; his execution on trumped-up heresy charges was a major catalyst of the Dutch uprising. In the play he is an upright and noble man, set against a despotic Spanish viceroy, who accepts his fate and calls his people to resist tyranny even as he stands to lose his own life.

In 1809 the director of the Viennese Court Theatre, von Hartl, decided to mount Goethe's play, and asked Beethoven to supply incidental music. Beethoven was on good terms with Hartl; he performed twice in the latter's charity concerts on behalf of the theatrical poor, and had been given access in to the theatre in return to mount a benefit for himself. Moreover both the play's author and its subject matter commanded his enthusiasm. In the end he composed nine numbers and an overture, and the play was given with his music for the first time on June 15th, 1810.

The incidental music, though fine, is seldom heard today, but the overture has become one of the staples of the concert platform. The stark and solemn opening immediately lets us know that we are dealing with weighty and fateful issues, and the rhythmic figure of the second bar, recurring throughout the work, brings with it a feeling of inevitable tragedy. A possibility of better things is suggested by the gentle wind motif which follows, but as the introduction is succeeded by the main Allegro this is transformed into a figure of nervous agitation which becomes the conflict-ridden main theme. This drives the overture remorselessly forward, though there are moments of optimism often associated with a passionate falling figure which evokes the name of Egmont's mistress Clärchen. Towards the end the rhythm of doom eventually becomes impossible to overcome, and with one last cry to his beloved Egmont's voice is silenced. But his end is not in vain; after a moment's uncertainty the music (drawn from the "victory symphony" at the end of the play) explodes in optimism, predicting the eventual freedom of his people.

Brandenburg Concerto No. 2 in F major BWV 1047

Johann Sebastian Bach
(1685 – 1750)

Pete Desmond *Trumpet*
Jane McNeill *Recorder*

Sarah Colley *violin*
Mary Triddon *oboe*

- i. Allegro*
- ii. Andante (in D minor)*
- iii. Allegro assai*

JS Bach presented the six Brandenburg concertos to Christian Ludwig, Margrave of Brandenburg-Schwedt in 1721, although they would have been written earlier. Bach attached the following inscription which sounds ingratiating to modern ears, but he was constantly aware of patronage and where his next commission would come from, as he had many mouths to feed at home!

As I had the good fortune a few years ago to be heard by Your Royal Highness, at Your Highness's commands, and as I noticed then that Your Highness took some pleasure in the little talents which Heaven has given me for Music, and as in taking Leave of Your Royal Highness, Your Highness deigned to honour me with the command to send Your Highness some pieces of my Composition: I have in accordance with Your Highness's most gracious orders taken the liberty of rendering my most humble duty to Your Royal Highness with the present Concertos, which I have adapted to several instruments; begging Your Highness most humbly not to judge their imperfection with the rigour of that discriminating and sensitive taste, which everyone knows Him to have for musical works, but rather to take into benign Consideration the profound respect and the most humble obedience which I thus attempt to show Him

The Margrave never thanked Bach for his miraculous compositions, no commissions came Bach's way, but the miserable Margrave's loss is our gain. The solo instruments are trumpet, recorder or flute, oboe and violin, and the trumpet part in the first and third major key movements is particularly difficult, playing very high in the register by modern day standards.

In the first movement, the orchestra (ripieno) announce the themes in the traditional Italian style, which are then picked up by the soloists (concertino) with both groups alternating and combining in ever changing textures. The second movement gives the trumpet a well deserved rest and the continuo instruments are accompanied by a walking bass line which never relents. The last movement opens with the concertino instruments only, the larger group not coming in until much later. The trumpet announces the tune which is a full fugue, answered by violin, oboe and flute in turn. One is left with an impression of an economical work, making the most of little, and Bach was a master of this technique. While not as famous as the third and fifth Brandenburg concertos, number 2 remains a masterpiece in the Baroque repertoire.

Serenade in E-flat major, op.7

Richard Strauss
(1864 – 1949)

This piece for 13 wind instruments was first performed in 1882, in Dresden. Richard Strauss was just 17 when he wrote it! He was a real child prodigy, having already published a string quartet, a piano sonata, other piano pieces and an orchestra march. He had also written a full length symphony. The Serenade was promoted by the renowned conductor Hans von Bulow and played in several German cities including Munich where it was performed by the Meiningen State Orchestra.

Richard was the son of Franz Strauss, principal horn of the Munich court orchestra. Franz himself was against 'new' music and had clashed with Wagner, but was undoubtedly a fine horn player.

The Serenade uses four of his father's instrument as well as double woodwinds plus double bass or contra bassoon. He incorporates influences of Mozart and Mendelssohn into something that is highly original. It is short and sweet.(9 minutes) It is in single movement sonata form (exposition, development and recapitulation of themes). Between the exposition and reprise there is an independent middle section in B minor. The development section begins with the oboes playing over sustained notes of horns and double bass. The recapitulation begins with a lovely passage by the horns which must have put a smile on Richard's father's face. The work ends with flutes pointing the way to future operatic soprano passages. The piece is melodic and lyrical. The young Strauss displays great expertise in his handling of the timbres of the wind instruments. It is an impressive study of instrumentation. The various instruments are cleverly employed according to their sound and individual characteristics.

The lush harmonies and exquisite writing for wind instruments have made this a much loved staple of the wind repertoire.

© Monica Dobson

– INTERVAL –

Symphony in C

**Georges Bizet
(1838 – 1875)**

- I. *Allegro vivo*
- II. *Andante. Adagio*
- III. *Allegro vivace*
- IV. *Finale. Allegro vivace*

The composer Georges Bizet was born in Paris in 1838 and died in 1873. He was precociously talented musically and studied at the Paris Conservatoire as a pupil of Zimmermann, Gounod and Bizet. In 1857 he won the Grand Prix de Rome for composition. In the years that followed he composed several operas including Carmen, which were not particularly well received at first but later achieved great popularity. He had more success with his non-operatic works such as the Jeux d'Enfants suite and the incidental music for L'Arlesienne. He was a brilliant pianist and composed songs, music for the piano, and Church music.

In 1855 he composed his only symphony, Symphony in C, possibly as a student assignment. It is a joyful work, awash with youthful vigour, and, in my opinion, looks ahead to La Belle Epoque era with its exuberant art and architecture, a cafe society, lively city night-life with bars and cabarets, which flourished in the period of peace between the end of the Franco-Prussian War in the 1870s and the start of World War 1 in 1914. The first movement of the symphony, Allegro Vivo, is full of this joy and excitement. The second movement, Adagio, is quieter with a plaintive theme shared between the upper wind instruments and the violins, but it still contains a livelier and more dynamic passage in the middle. The third movement is Allegro Vivace. Technically the movement's format is that of a traditional minuet and trio, with two sections of minuet, each repeated, followed by a trio in two sections, each repeated, ending in a return to the minuet without repeats, but Bizet's Allegro Vivace is not as restrained and formal as a conventional minuet and trio. The main introductory section reminds me of a hunting gallop in which less able riders may well fall off and break a bone! Even the trio has a dynamism driving it back to the exuberance of the beginning section. The excitement continues throughout the last movement, Allegro Vivace, carrying us onward to the symphony's breathless conclusion.

The symphony was not performed in Bizet's lifetime. It remained hidden and forgotten until the musicologist Jean Chantavoine found it in the Conservatoire library and it received its first performance in Basel, Switzerland, in 1935. So questions remain. Why did Bizet write no more symphonies? Did he find the format boring, constricting and possibly sterile compared with the excitement of writing for voices and portraying emotions and real people? It contains many references to Gounod's Symphony no 1 which premiered in 1855 - was there some teacher-pupil friction? Did he consider it incomplete and planned to return to it and polish it up? It is not "unfinished" in the sense that there is a movement or a section missing. It has all the right movements all in the correct format. You are invited to listen, enjoy a whiff of life in late 18th century France, and ponder what might have made Bizet so dissatisfied while everyone else is having such fun.



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

Brandenburg Concerto No. 2 soloists

Pete Desmond *Trumpet*

Peter studied music at Leeds University before moving to Birmingham to train as a secondary school music teacher. He began teaching in 1981, moving to Haringey in January 1986, whilst keeping active outside of work as a performer, composer and arranger.

In 2001 Peter was appointed Head of Haringey Music Service, a job which gave him the opportunity to work with many young people and adults, sharing his passion for music. He has travelled the world with Haringey Young Musicians and also as a performer with a wide variety of Christian groups.

Peter took early retirement in December 2021, rounding off a span of 36 years working with young people in Haringey. He has since spent much of his time performing, composing, teaching and conducting.

Jane McNeill *Recorder*

Jane was a Junior Exhibitioner at The Royal Academy of Music, and then went on to study music at King's College, London. She studied modern flute with Ingrid Culliford and baroque flute with Rachel Brown, and I won the Martin Beer prize for performance. She has been a flute, recorder and music theory teacher in and around Enfield for many years, as well as running a small accountancy practice.

Sarah Colley *violin*

Our leader, Sarah Colley joined the orchestra in 2002. 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 Yan Pascal Tortelier. She is also a member of the Belmont Ensemble of London and the Hammig Quartet, 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.

Mary Triddon *oboe*

Mary studied music at the University of Chichester before working as an oboe teacher in Brighton. With a passion for education, Mary then pursued teacher training in 2016, settling in Enfield where she now currently teaches and leads music within her Primary School. Alongside EChO, Mary performs with the English Jazz Orchestra, teaches Saxophone and keeps busy with her 2-year old daughter.

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, 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 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!

1st Violins

Sarah Colley
(leader)
David Agudo
Linda Clarke
Jessica Hember
Chris Gundry
Mary Kotrofis

2nd Violins

Ian Gibson
Val Wedell
Jacobus Viljoen
Maureen Malloy
Kate Atkinson
Margaret Smith

Violas

Jane Tyler
Thomas Guerin
Celia Desmond
Jane McNeill

Cellos

Sally Hems
Jill Holiday
Andrew Beale
Julian Zerbahs
Jessica Yates
Elizabeth Tucker

Double Basses

Bill Yates
Cole Morrison

Flutes

Debbie Fether
Kim Hember

Oboes

Vanessa Martin
Mary Triddon

Clarinets

Adrienne Wilson
Monica Dobson

Bassoons

Christopher Bell
Anna Kochan

Horns

John Isaacs
Armen Boldy
David Cropper
John Parker

Trumpets

Peter Desmond
Neville Young

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

Our next concert is on Saturday 11th November at Enfield Baptist Church