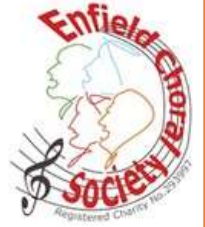


**A joint concert with
Enfield Choral Society**



**to celebrate 80 years of
Enfield Chamber Orchestra**

Conductors: Martin Smith & Mark Sproson

Leader: Sarah Colley

Saturday 12th November 2022

St Lukes Church, Enfield EN2 0HL

7.30 pm

**Mel Bonis Cantique de Jean Racine
Vaughan Williams Serenade to Music
Beethoven Symphony No.9**

Admission

Adults £18 Concessions £16

Students (17-21) £5.50, Children under 16 free

Tel: 020 8360 4980

Tickets available online* and at the door

Email: info@enfieldchamberorch.org.uk

Charity no. 111907



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***booking fee applies**

Message from our Patron

I was delighted to be asked to write an introductory paragraph for tonight's 80th Anniversary concert. EChO and its earlier incarnation, the Enfield String Players, have over the years provided Enfield's music lovers with a goodly procession of fine concerts. I remember starting to attend them as a schoolboy in the 1950s and being totally enthralled by those magical sounds made by real players on real instruments in live concerts. At times, distinguished soloists were engaged, adding extra lustre to the events, and I can recall amongst them musicians such as 'cellist Florence Hooton, violinist Alfredo Campoli and horn player Barry Tuckwell. In recent years, as a worthy gesture by EChO, soloists have included young players at the very start of their careers.

In 2007, a wise and marvellous transition took place when wind players became part of the ensemble and ESP became EChO. Suddenly the repertory expanded enormously, and thankfully included not just standard fare but rarities and more new works (here I add my personal grateful thanks!). At one concert, I was thrilled when Holst's infrequently heard but evocative masterpiece Egdon Heath made a surprise appearance on the programme.

I have always found the members of the orchestra to be friendly and welcoming; it is for me a bonus to arrive in good time before a concert and exchange pleasantries. How fortunate it is to have Martin as Conductor, a musician of unbounded enthusiasm, experience and expertise and with an uncanny ability to tease out from obscurity a real gem of a piece - remember W.H. Reed's Two Somerset Idylls in last June's concert? Sarah, our wonderful Leader, has frequently featured as a soloist, as have several other orchestra members, and those occasions have effectively spotlighted the real qualities within the group.

Last year, I also became an octogenarian, with the attendant 'delights' of an ever-present walking stick and the increasing ministrations of sweet people 'seeing me across the road'. Happily, no such wear-and-tear affects EChO, which sails healthily ever onward giving much joy to its many supporters. Thank you all so much! Tonight, in joyful collaboration with the Enfield Choral Society, Beethoven Nine - surely, that says it all.

Frank Bayford
Patron, Enfield Chamber Orchestra

Welcome from Martin Smith

A warm welcome to this very special concert in which Enfield Chamber Orchestra celebrates 80 years since its foundation as Enfield String Players, back in 1942.

An orchestra is an expression of community; and especially a non-professional, community-based orchestra such as this one. We are not distant professionals, we are your friends and neighbours, joining in a shared endeavour that frequently lifts us all to achieve what we might never dream of doing as individuals. As the recent years of COVID and lockdown have shown us, community is a very precious thing; the threat of the loss of it can be devastating; it is worth fighting for with everything we have. And so tonight we are proud to mark the survival of our musical community for 80 years, by mounting one of our most challenging and ambitious concerts to date.

Vaughan Williams' beautiful Serenade proclaims the power of music to uplift the soul. Beethoven's mighty 9th Symphony, one of the towering works of all art, celebrates the human spirit itself. What better works could we choose to mark such an anniversary?

We are delighted to be able to share this occasion with friends, our fellow musical community of Enfield Choral Society, and are grateful to them and their distinguished conductor Mark Sproson for agreeing to celebrate with us tonight. And we are delighted to be sharing it with all of you.

Martin Smith

Musical Director, Enfield Chamber Orchestra

Programme



A Moment for Remembrance



Mel Bonis Cantique de Jean Racine

Vaughan Williams Serenade to Music

- INTERVAL -

Beethoven Symphony No.9

Cantique de Jean Racine

**Mel (Mélanie Hélène) Bonis
(1858 –1937)**

orchestrated Mark Sproson

Nicholas Bowater *Tenor*

Born in 1858, Mélanie Bonis showed early musical talent and gained a place at the prestigious Paris Conservatoire, at a time when music was not considered a suitable pursuit for women. She composed under the androgynous name “Mel” to avoid controversy, but was nevertheless forced by her family to abandon her studies at the age of 22, and married off to a businessman almost twice her age. For a while she abandoned composition, but returned to her musical activity some years later. She wrote and published a large body of compositions over the next 30 years.

Her Cantique de Jean Racine was written in 1934 and sets a poem from the Cantiques Spirituels by the 17th century poet and playwright Jean Racine. The piece is set for choir and organ, with interludes adding harp and solo tenor. The piece is dedicated “to the memory of my dear Édouard”, her third child who had died two years earlier at the age of just 39. Bonis herself died shortly after in 1937, and the work remained unpublished for a further 40 years.

Enfield Choral Society first performed this piece earlier in the year, in a concert dedicated to lesser-known works by female composers. For tonight’s performance it has been arranged by our musical director Mark Sproson, retaining the original harp and vocal lines, but transferring the organ part to full orchestra.

© Mark Sproson 2022

*Par quelle erreur, âmes vaines,
Du plus pur sang de vos veines
Achetez-vous si souvent,
Non un pain qui vous repaisse,
Mais une ombre qui vous laisse
Plus affamés que devant?*

*Le pain que je vous propose
Sert aux anges d'aliment;
Dieu lui-même le compose
De la fleur de son froment:
C'est ce pain si délectable
Que ne sert point à sa table
Le monde que vous suivez.
Je l'offre à qui me veut suivre.
Approchez. Voulez-vous vivre?
Prenez, mangez, et vivez.*

*Ô Sagesse! ta parole
Fit éclore l'Univers,
Posa sur un double pôle
La terre au milieu des airs.
Tu dis; et les cieux parurent,
Et tous les astres coururent
Dans leur ordre se placer.
Avant les siècles tu règnes.
Mais que suis-je pour que tu daignes
Vers moi te rabaisser?*

*L'âme enfin captive,
Sous ton joug trouve la paix,
Et s'abreuve d'une eau vive
Qui ne s'épuise jamais.*

*Through what error, vain souls,
With the purest blood of your veins
Do you so often purchase,
Not a bread that replenishes you,
But a shadow that leaves you
More famished than before?*

*The bread that I offer to you
Serves the angels as food;
God himself makes it
From the flower of his wheat:
It is this bread, so delectable,
Which is not served at the table
Of the world which you follow.
I offer it to all who wish to follow me.
Approach! Would you live?
Take, eat, and live!*

*O wisdom! At your word
The universe was brought to life,
And upon a double pole was placed
The earth amid the aether.
You spoke; and the heavens appeared,
And all the stars ran
to place themselves in order.
Before the centuries you reign.
Yet what am I, that you deign
To lower yourself unto me?*

*The soul, captive at last
Beneath your yoke, finds peace,
And drinks from the living water
Which never runs dry.*

Serenade to Music

Ralph Vaughan Williams
(1872 - 1958)

Louisa Petais *Soprano*

Flora McIntosh *Mezzo-soprano*

Paul Norcross-King *Tenor*

Robert Rice *Baritone*

This year we celebrate the 150th anniversary of Vaughan Williams' birth. His output was broad, encompassing nine symphonies, songs, chamber works and compositions for stage and screen. The influence of his teachers Ravel and Bruch can be heard in his music, but he is often associated with a Twentieth-Century revival of English music.

The Serenade to Music was written in 1938 for an Albert Hall gala concert to celebrate the 50th anniversary of Henry Wood's first concert as a conductor. (Henry Wood had done much to promote Vaughan Williams' music and that of other British composers.) Composed for 16 internationally-acclaimed vocal soloists and symphony orchestra (the composer later reworked the vocal parts for chorus and 4 soloists), Vaughan Williams drew on text from Act V of Shakespeare's Merchant of Venice which, given the occasion of its première, aptly celebrates the power of music. In this romantic scene, the lovers, Lorenzo and Jessica, are waiting for Portia to return from Venice, and are enchanted by the moonlight and the music of the spheres.

The piece opens with a lengthy orchestral introduction; its sensuous scoring featuring soaring violin solos, relaxed tempo and radiant D major tonality immediately evokes Shakespeare's setting.

The vocal writing interchanges lush and divisi chorus sections with passages for soloists. The opening lines of text draw strongly on the opening theme of the introduction, which itself is strongly reminiscent of the serene finale to the composer's Fifth Symphony. The climax on the word "harmonies" is quickly replaced by an air of mysteriousness and wonder for the text of the second section: "Look how the floor of heaven is laid with the patinas of bright gold." Here, the vocal solos are introduced by a syncopated and chromatically descending melody over an insistent descending triplet ostinato.

Darkness in the form of the minor key and some unusual orchestral effects accompany the text “I am never merry when I hear sweet music” – a put down for those untouched by music’s powers. Either side of this, a trumpet fanfare summons Diana, the immortal patroness of the hunt. On both occasions, these sections conclude with glorious climaxes in praise of music using the full available forces. The piece ends with a sense of satisfied calm.

Not only was Vaughan Williams a great English composer but his “...praise for amateur music-making was not mere lip service, as he spent a considerable portion of his career promoting, preserving, and producing music for and by non-professionals.” Thus, this seems the perfect piece and occasion to celebrate a collaboration between two of Enfield’s long-standing amateur music ensembles.

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How sweet the moonlight sleeps upon this bank!	The man that hath no music in himself,
Here will we sit and let the sound of music	Nor is not mov’d with concord of sweet sounds,
Creep in our ears: soft stillness and the night	Is fit for treasons, stratagems and spoils;
Become the touches of sweet harmony.	The motions of his spirit are dull as night,
Look how the floor of heaven	And his affections dark as Erebus:
Is thick inlaid with patines of bright gold:	Let no such man be trusted.
There’s not the smallest orb that thou behold’st	Music! Hark!
But in his motion like an angel sings,	It is your music of the house.
Still quiring to the young-eyed cherubins;	Methinks it sounds much sweeter than by day.
Such harmony is in immortal souls;	Silence bestows that virtue on it.
But whilst this muddy vesture of decay	How many things by season season’d are
Doth grossly close it in, we cannot hear it.	To their right praise and true perfection!
Come, ho! And wake Diana with a hymn:	Peace, ho! The moon sleeps with Endymion
With sweetest touches pierce your mistress’ ear,	And would not be awak’d.
And draw her home with music.	Soft stillness and the night
I am never merry when I hear sweet music.	Become the touches of sweet harmony.
The reason is, your spirits are attentive:	

– *INTERVAL* –

**Don’t forget to enter our prize draw, for the chance to win
Champagne Afternoon Tea For Two at West Lodge Park Hotel!
Head to the refreshment table to find the entry forms.
The winner will be announced after the interval.**

A message from our leader, Sarah Colley

I joined the orchestra when it was Enfield Strings back in 2002. Playing with the orchestra for 20 years means I must have taken part in around 60 concerts and over 400 rehearsals but there are members of the orchestra who have played for many more years than that!

Over that time I've enjoyed working with three great conductors, Amanda, Grace and our brilliant maestro, Martin. I've loved getting to know the repertoire I hadn't come across before and I've appreciated the opportunity to play solos with the orchestra too. I especially enjoyed playing Brandenburg 4 with Adrienne and Jane. They're known in EChO as a clarinetist and a viola player but in fact they are both fantastic recorder players too!

During the pandemic, whilst we weren't able to play together, it made me realise that we are a lot more than just a group of musicians who meet on a Monday night. I will always remember our first rehearsal in 2021, all masked and spaced out and possibly a little rusty, but it was wonderful to finally play together again after a year of silence.

Beethoven 9 is the perfect way for us to celebrate our big milestone. Happy 80th Birthday EChO!

A message from Linda Clarke

I joined the Enfield String Players in 1967 with Susan my twin sister. My Father was already a member and had been part of the orchestra from the very early days. Even as a child I attended the concerts, but in those days the highlight was when the music of the cellos got knocked off the stand by an over enthusiastic conductor! When I first joined the orchestra the conductor was David Littaur who was excellent. I am amazed at the commitment conductors have shown to the orchestra over the years, and not least that of our present conductor Martin Smith who has really helped the orchestra to develop into what it is today.

Messages from past conductors

Grace Rossiter

Happy 80th Birthday Enfield Chamber Orchestra! When I had the pleasure of working with Enfield String Players, as the ensemble then was, there was an increasing desire to include more repertoire for larger forces in our programming. The transition from Enfield Strings to Enfield Chamber Orchestra was seamless, and the orchestra has clearly gone from strength to strength since this time. I am very sorry not to be with everyone this evening to enjoy this fabulous anniversary concert. Congratulations to everyone at EChO on reaching this significant milestone!

Andy Meyers

Congratulations to the Enfield Chamber Orchestra on the occasion of their 80th anniversary. As a young conductor in the 1980s I really enjoyed making music with the then-named 'Enfield String Players' ably led by John Pound. We performed major works from the string repertoire such as the Tchaikovsky, Dvorak and Elgar Serenades alongside many less well known works such as Debussy's "Danse sacrée et danse profane" and we gave some premieres - notably, Frank Bayford's - Elegia Atlantica. I have very fond memories of all the players from that time and I wish the Enfield Chamber Orchestra great success for the future.

Peter Broadbent MBE

Many congratulations to the Enfield Chamber Orchestra for its 80th Anniversary. I have very happy memories of the seven years I spent as conductor of the Enfield String Players as it was then, and learned much wonderful repertoire working with such lovely and committed players. We had some fine soloists too – Jack Brymer played the Finzi Clarinet Concerto at my first concert, and others included the young Steven Isserlis and the distinguished violinist Alfredo Campoli. It is good to know that the Orchestra continues to flourish in its new formation, and I wish all involved the very best for the future.

EChO Archive images

1. Returning from the pandemic, rehearsing in masks and socially distanced, 2020
2. Jane McNeill, Adrienne Wilson and Sarah Colley, rehearsing Bach Brandenburg Concerto no. 4 in June 2017
3. Rebecca Whitehouse (oboe), Jordan Wilson (horn), Daria Phillips (bassoon) and James Gilbert (clarinet), soloists in Mozart's Sinfonia Concertante for winds, performed in June 2016.
4. EChO rehearsal



EChO Archive images

1. A concert day rehearsal at Enfield Baptist Church
2. "The two Sallys", Sally Isaacs and Sally Hems rehearsing with Enfield String Players at Holy Trinity Church, 1983
3. Sally Isaacs, Frank Bayford, Andy Meyers and John Clarke, 1988
4. EChO performing with Children's International Voices of Enfield, July 2015



Symphony No.9

Ludwig van Beethoven
(1770 – 1827)

Enfield première

Louisa Petais *Soprano*

Flora McIntosh *Mezzo-soprano*

Paul Norcross-King *Tenor*

Robert Rice *Baritone*

1. *Allegro ma non troppo, un poco maestoso*
2. *Molto vivace – Presto*
3. *Adagio molto e cantabile – Andante moderato*
4. *Finale: Presto – Allegro assai – Alla marcia: Allegro vivace assai – Andante maestoso – Adagio non troppo, ma divoto – Allegro energico, sempre ben marcato – Allegro ma non tanto – Poco adagio – Poco allegro, stringendo il tempo – Prestissimo*

Seen by many as the culmination of his innovative creativity, Beethoven's ninth symphony was premièred in 1824, by which time he was completely deaf, three years before his death at the age of 56. Beethoven was on stage with the orchestra and conductor, wildly gesticulating to the players. The symphony received rapturous applause when it finished but the composer was unaware, as he had not reached the end in his inner sound world. He had to be physically turned around to witness the audience reaction.

Movement 1 begins enigmatically with a gradual crescendo of descending open fifths over shimmering lower strings potentially depicting a beautiful sunrise, but this image is quickly dispelled by the menacing fortissimo of the orchestra in unison revealing a dramatic D minor version of the opening. This is then developed, taking the music into major tonalities but never far from the dark, tense and unsettling mood. The music sporadically wanders away on an apparently more optimistic journey as the melodic fragments extend and develop, with sometimes unexpected key changes. Beethoven seems to use the often prominent timpani, along with his familiar extended dominant pedal points, to suggest a sinister, dark inspiration for the movement and herald the

unrelenting pre-eminence of the overarching fatalistic mood. A brief moment of lighter, dancing woodwinds towards the end of the movement is gradually overwhelmed until the full orchestra emphatically restates the doom-laden main theme for a final time.

Movement 2 is a frenetic scherzo, again based on a descending arpeggio in D, with solo timpani fiercely leaving no doubt that this is still D minor. The mood perhaps suggests lively folk dancing, though the sense of menace is never far away, timpani again being used in blatantly threatening gestures at certain points.

A gently contrasting second theme in D major is played by woodwinds, invoking a lighter, pastoral mood. Beethoven's hallmark development of melodic fragments, misdirection in unusual modulations and extended pedal points, give a constant sense of unrest and onward momentum. The rhythmic energy gradually eases and reaches a moment of complete calm before the opening section is repeated. At the very end of the movement, the wind instruments attempt to reintroduce their optimistic second theme, only to be shouted down by full orchestra with the dramatic descending D minor of the opening.

Having perhaps portrayed troubled times and international unrest in movement 1, then lighter communal interactions overshadowed by trauma in movement 2, the Adagio of **movement 3** seems to be much more introspective. Perhaps suggesting an individual's peaceful respite, an almost Mozartian Classical mood reminds the listener that Beethoven was equally capable of portraying beauty and calm. The violin melody again begins with a descending D minor arpeggio but within a few notes the music has arrived in a warm B flat major and the ensuing melody has a passing resemblance to the beautiful slow movement theme from his Pathétique piano sonata. Via a cunning misdirection, in which he suggests moving to the relative minor key, a second, lighter but equally beautiful theme is introduced in D major. The rest of the movement is a series of increasingly inventive variations on these two themes.

Movement 4 is the radical moment. Some listeners assumed that Beethoven's deafness had led him to write a cacophonous opening that did not work musically. However, we can safely assume that the master knew exactly what he was doing and could hear it all in his head. The grand plan begins to unfold and

the composer is now trailblazing into the Romantic tradition of dramatic storytelling through music. Lower strings assume the role of a cantor, similar to the evangelist roles in Bach's settings of The Passion. Music and images from each of the previous three movements are reintroduced, only to be cast aside in search of the true meaning of life. After a hint from woodwinds, lower strings tentatively introduce the D major *Ode to Joy* melody which is gradually picked up by the full ensemble, building to a triumphant climax.

Beethoven could just have done his thing and skilfully developed this to finish the work in a grand manner, but he clearly wanted to ram the point home and break new ground. The opening cacophony is repeated, but this time a baritone soloist interrupts and leaves us in no doubt as to his message [Beethoven's own words]:

*O Freunde, nicht diese Töne!
Sondern laßt uns angenehmere
anstimmen und freudenvollere!*

*Oh friends, no more of these sounds!
Let us sing more cheerful songs,
More full of joy!*

The baritone soloist is gradually joined by the chorus as the words of Friedrich Schiller's *Ode to Joy* are set to the familiar melody:

*Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder,
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.*

*Joy, bright spark of divinity,
Daughter of Elysium,
Fire-inspired we tread
Thy sanctuary!
Thy magic power reunites
All that custom has divided;
All men become brothers
Under the sway of Thy gentle wings.*

The next two stanzas are then sung by a quartet, followed by full chorus repeating the last four lines:

*Wem der große Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.*

*Whoever has created
An abiding friendship,
Or has won
A true and loving wife,
All who can call at least one soul theirs,
Join in our song of praise!
But any who cannot must creep tearfully
Away from our circle.*

*Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott!*

*All creatures drink of joy
At nature's breast.
Just and unjust
Alike taste of her gift;
She gave us kisses and the fruit of the vine,
A tried friend to the end.
Even the worm can feel contentment,
And the cherub stands before God!*

The melodic lines soar, stretching the comfortable range of sopranos in particular, until the music reaches a moment of reverence in a grand fortissimo pause at the mention of standing before God. This is followed by an instrumental variation on the theme, in the style of a Turkish march in compound time, which becomes the accompaniment to the next stanzas of the poem (including some suitably heroic long notes for the tenor soloist):

*Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.*

*Gladly, like the heavenly bodies fly
Through Heaven's magnificent plan,
Thus, brothers, you should run your race,
As a hero going to conquest.*

A fugal orchestral passage, racing through several keys, forms the transition back to common time in D major. An F# dominant pedal in B minor played by horns, is adopted as the 3rd in the key of D major for the re-entry of the choir, triumphantly repeating the first stanza of Schiller's poem. Many composers would have seen fit to finish the symphony at this point but Beethoven chooses to abruptly interrupt the joyful mood with the majestically serious message of the final stanza, prominently accompanied by bass trombone and lower strings, before becoming a tranquil hymn of praise evoking mankind's search for God in the heavenly heights:

*Seid umschlungen, Millionen.
Diesen Kuß der ganzen Welt!
Brüder! Über'm Sternenzelt
Muß ein lieber Vater wohnen.
Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt!
Über Sternen muß er wohnen.*

*You millions, I embrace you.
This kiss is for all the world!
Brothers, above the starry canopy
There must dwell a loving Father.
Do you fall in worship, you millions?
World, do you know your Creator?
Seek Him in the heavens!
Above the stars must He dwell.*

The compound-time fugal mood returns, in which the chorus celebrates and reiterates the central theme of embracing the universal joy and brotherhood of mankind before God. The sopranos' extended high As were seen by some as evidence that Beethoven's deafness had caused him to overstretch the singers. However, it is generally agreed he deliberately wanted to reflect mankind's reaching out for the heights of adulation as the chorus reiterates the message of the final stanza, this time culminating in a worshipful pianissimo pause.

The coda then ensues with a joyfully triumphant reprise of the first and last stanzas, including serene interruptions to emphasise the text; All men become brothers under the sway of Thy gentle wings.

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Enfield Choral Society

Enfield Choral Society is a well-established, non-auditioned choir that aims to achieve high performance standards. For a number of years the choir has been based at St Stephen's Church, Bush Hill Park. We rehearse in the church hall on Tuesday evenings during term-time.

We aim to present four concerts each year, performing in different venues in the Borough of Enfield. We sing a wide range of music, predominantly classical. Our autumn and spring concerts typically include religious choral works by well-known composers, whereas the summer concert is generally lighter music, such as songs from musicals or from Gilbert & Sullivan operettas. Our Christmas concert, through which we support a chosen (usually local) charity, includes readings as well as carols and other festive music.

As a result of the pandemic the choir is currently smaller than for many years, with between 50 and 60 members. For the present concert we are pleased to have been able to welcome a number of guest singers. We would like to build up to our previous strength of 70-80 singers and places are available in all voice parts. Enthusiasm and the ability to sing in tune are more important than previous choral experience, while being able to read music is helpful but not essential.

If you are interested in joining us, please contact membership@enfieldchoralsociety.org.uk.

Enfield Choral Society

First sopranos

Emma Bec
Jan Champion
Elaine Childs
Therese Conway
Sue Jeffreys
Stephanie Lane
Susan Layzell
Justine Marlowe
Wendy Michaelson
Sandra Mortimer
Stephanie Ratnage

Second sopranos

Noelle Bailey
Sarah Bowen
Catherine Caleno
Marion George
Cheryl Humphreys
Caroline James
Jan Metcalfe
Anne Rehahn
Margret Twinn

Jane Waller
Claudette Woolfson
Katty Zwicky

Altos

Susan Craig
Clare Davies
Margery Dey
Lilian Gibbens
Lesley Jordan
Hilary Luckcock
Brid McGregor
Geraldine Orfeur
Liz Pallace
Margaret Pateman
Teresa Place
Josepha Scotney
Vivien Taylor
Heather Webster
Tenors
Nicholas Bowater
Graham Davis
Roger Dean

Philip Elmer
Roderick Elmer
Michael Laurie
Andrew Marven
David Norfolk
Simon Tweedy
Christopher Willett

Basses

John Abbott
Pat Birchall
David Cater
David Luckcock
Ian Mackenzie
Colin Milburn
Philip Mountford
David Nash
Robert Newman
Andrew Place

Guest singers

Sopranos

Vivian Agbeve
Maire Buonocore
Carole Cameron
Catherine MacLeod
Izsis Salvador
Mxine Shearer

Altos

Alison Grant
Judy Hunt
Hilary King
Ruth Mackay
Kitty Malleson
Ruth Marshall

Basses

Paul Bodiam
Julian Fitzell
David Kent
Paul Ready

Forthcoming Enfield Choral Society Concerts

Christmas Concert 2022

Saturday 17th December at 7.30pm

St Stephen's Church, Bush Hill Park, EN1 2EU

A selection of seasonal carols, songs and readings

Spring Concert 2023

Saturday 18th March at 7.30pm

St Paul's Church, Winchmore Hill, N21 1JA

Joseph Haydn: The Creation

Summer Concert 2023

Saturday 17th June at 7.30pm

St Paul's Church, Winchmore Hill, N21 1JA

<http://www.enfieldchoralsociety.org.uk>



Mark Sproson

Mark is a renowned choral conductor, arranger, composer and music technology specialist. He has been Musical Director of ECS since 2004, and also conducts a wide range of other choirs and ensembles. He has formed and worked with numerous workplace and community choirs over the last decade, and is a trustee of the Association of British Choral Directors, with whom he was instrumental in assisting many choirs in the UK to adapt to rehearsing online during the Covid-19 pandemic.

Mark is an accomplished arranger, orchestrator and composer. His choral arrangements of pop and jazz have been performed by dozens of choirs around the world. Enfield Choral Society premiered his composition for choir and big band *A Crowd of Stars* in 2019.



Louisa Petais

Born in London of Greek-Cypriot heritage, Louisa Petais attended Trinity College of Music where she graduated with a BMus (Hons) degree in 2007. In the same year Louisa was accepted onto the L.T.L (Laboratorio Toscano per la Lirica) Opera Studio programme in Italy and performed as a soloist in their production of *Paride ed Elena* by Gluck at Teatro Verdi (Pisa) and at the Opéra Royal de Wallonie (Liège, Belgium). Louisa has performed in operas and concerts throughout the UK, Europe and the USA. Operatic engagements have included the role of Emone (*Antigona – Traetta*) at the International Festival of Greek Theatre in Cyprus, the role of Carmen (Bizet) for St Albans Chamber Opera, Melpomene (*Il Parnaso Confuso – Gluck*) for Les Bougies Baroque, *Lady Macbeth* (*Macbeth – Verdi*) for Opera at Bearwood, *The Mother* in the premiere of Sebastiano Dessanay's opera *The Cry of the Double Bass* at the Tête à Tête Opera Festival and most recently the role of Santuzza (*Cavalleria Rusticana – Mascagni*). Louisa studies with American voice teacher Pamela Kuhn in New York and is coached by Kelvin Lim in London. In addition to performing she is also herself an experienced voice and piano teacher.



Flora McIntosh

Flora is a highly experienced performer, teacher & facilitator of singing. In demand on both the stage & concert platform, she is the Artistic Director of award-winning OperaUpClose and has sung multiple roles with the company, most recently Donizetti's Maria Stuarda, to wide critical acclaim. Other notable performances include, for Longborough Festival Opera: Waltraute (Die Walkure), Wellgunde (Das Rheingold), Dryad Ariadne auf Naxos & Brangane (Tristan und Isolde - cover); Das Lied von Der Erde (English National Ballet, tour/London Coliseum), Pauline Gounod's Polyeucte (UK premiere UCOpera) & Romeo I Capuleti e i Montecchi. Future plans include a national tour with London Concertante & Maurya in Vaughan Williams Riders to the Sea with OperaUpClose. www.flora-mcintosh.com



Paul Norcross-King

Paul left a career in the City to study under Hazel Wood at Trinity College of Music, where he gained both Bachelor's and Master's degrees and was a prizewinner - the first recipient of the TCM silver medal for voice. In 1998/9, he was awarded the first Drapers' Company scholarship.

Operatic roles include: Don Ottavio, Don Giovanni; M. Vögelsang, Schauspieldirektor; Pastore I, L'Orfeo; Gaoler, Dialogue des Carmélites; Henry B., Mother of Us All (UK Premiere); 4th Fisherman, Albatross (World Premiere); Nettuno, Vistolo Fiume, & Astolfo, La Liberazione di Ruggiero dall'Isola d'Alcina (UK Premiere). Oratorio includes: Bach, Johannes Passion (Evangelist); Beethoven, Christus am Olberge (Jesus); Britten, St. Nicolas; Händel, Messiah; Haydn, Complete Masses and Creation; Mozart, Complete Masses; Schütz, Weihnachts Oratorium (Evangelist); Puccini Messa di Gloria; Stainer, Crucifixion.

Paul has toured both nationally and internationally both as one of Ireland's Three Tenors and of Twelve Irish Tenors, for which he was both Vocal Captain and Dance Captain, and also was MD in Reno. He has also appeared as a lead in

Broadway: A Star-Spangled Celebration in Branson, Missouri. He appeared as Ebenezer Scrooge in A Christmas Carol at the Palace Theatre, Myrtle Beach SC. Most recently, he has toured Scandinavia and the Netherlands as one of The Tenors as Vocal Captain and Assistant Director. He has given recitals and concerts in the U.K., Europe, Africa and America. His recordings include the critically acclaimed Cantique des Cantiques of Daniel-Lesur on ASV and contemporary works. He made his Wigmore Hall debut in 1998 in a concert of contemporary songs with Rebecca Smith. He also sings for Edgware & Hendon Reform Synagogue, where he was recently MD for High Holy Days. Most recently, he has appeared as Jim Priddy/trombonist in the national tour of Bugle Boy: the Life Story of Glenn Miller. Future plans include a recital including premieres of songs by Jeffrey Joseph with mezzo Lindsay Richardson, with whom he can regularly be heard singing at the Church of St. Saviour, Warwick Avenue in Little Venice. He is a singing teacher for Mountview Academy of Theatre Arts.

Paul has sung for Enfield Choral Society on many occasions over the decades, and he is always delighted to appear on stage alongside such a friendly and welcoming group of artists.

(Image credit: Core Focus Photography)



Robert Rice

One of the UK's most versatile baritones, Robert Rice was a choral scholar at King's College, Cambridge before gaining a DipRAM under Mark Wildman. His concert repertoire is extensive and varied: in recent years he has performed Humperdinck at the Berlin Konzerthaus, Bach's St John Passion at the Southern Cathedrals Festival and Howard Goodall at St Paul's Cathedral in London. His main specialism is in works of the twentieth and twenty-first centuries and he has been involved in premières of diverse new pieces throughout his career, those by Jacques Cohen, Paul Drayton, Errollyn Wallen and Hayley Jenkins being notable recent examples. His experience in performing contemporary music led to the creation of roles in stage works by Paul Clark, Judith Bingham and Nigel Osborne. He made his debut at London's South Bank in a staging of Maxwell Davies' Eight Songs for a Mad King. Robert's most recent

collaboration, with pianist Elizabeth Mucha, began with the staged recital *Art Sung: Alma Mahler* (Wilton's Music Hall), and continued in April 2019 with a 20th- and 21st-century English Song recital for York's Late Music series. He also collaborates with guitarist Erich Schachtner in Germany and the UK on programmes of lieder and lute songs.

Robert's solo recordings include Judas in Elgar's *The Apostles* with Canterbury Choral Society and the Philharmonia Orchestra, and his version of Cornelius' *Die Drei Könige* (The Three Kings), with the choir Polyphony, is a Christmas radio favourite. His CD of 29 Songs by David Power with Pianist William Vann is shortly to be released. When not performing or recording, he leads workshops, adjudicates, and teaches widely, including for the National Youth Choir, Rodolfus Foundation Choral Courses, King's, Clare and Jesus College Choirs in Cambridge, the choir of King's College, London, and the London Symphony Chorus. Novello have published many of his vocal arrangements, while others are sung worldwide, and have been recorded, by the King's Singers. His nickname, Berty, has confused countless acquaintances, and he often tries to arrange his singing engagements around skiing trips to the Alps, while well aware that it should be the other way around.

(Image credit: Ben McKee)

Sarah Colley

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.



Martin Smith

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 String 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 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
Michael Lovejoy
Amanda Ladell
Kathy Bailey
Juliet Balch

2nd Violins

Ian Gibson
Val Wedell
Maureen Malloy
Kate Atkinson
Janka Kalo
Louise Izatt
Joshua Moore
Deborah Elliott

Violas

Lynne Baker
Celia Desmond
Alvin Huang
Jane McNeill
Dominic Skingle

Cellos

Sally Hems
Matthew Cain
Andrew Beale
Anthony Gamage

Jessica Yates
Elizabeth Tucker

Double Basses

Bill Yates
Juliet Wood

Flutes

Debbie Fether
Kim Hember

Piccolo

Jessie-May Wilson

Oboes

Vanessa Martin
Mary Triddon

Clarinets

Adrienne Wilson
Monica Dobson

Bassoons

Christopher Bell
Anna Kochan

Contra Bassoon

Harry Small

Horns

John Isaacs
Ed Pringle
Steve Thomas
Armen Bodly

Trumpets

Peter Desmond
Nicolas Garman

Trombones

Jordan Wilson
Nathaniel Dye
Hannah Roberts

Harp

Mared Pugh-Evans

Timpani/

Percussion

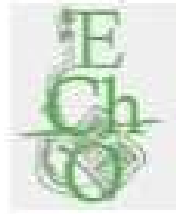
Riccardo Fabisiak
Guozhi Long
Murray Sedgewick
Kian Hsu

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Enfield Chamber Orchestra

We are looking for new members

Particularly in the string section

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Monday evenings, 7.30-9.45pm
at the spectacular
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Cockfosters Rd, EN4 0PY

If you are interested please contact
info@enfieldchamberorch.org.uk



2023 Enfield Chamber Orchestra concerts



Saturday 11th March 2023

Brahms 1st Symphony

EMS Concert Competition winner TBC

Enfield Baptist Church, Cecil Rd, Enfield EN2 6TG



Saturday 24th June 2023

Weber Oberon Overture

Bizet Symphony in C

Enfield Baptist Church, Cecil Rd, Enfield EN2 6TG

Saturday 11th November 2023

Enfield Baptist Church, Cecil Rd, Enfield EN2 6TG

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