

South East London Orchestra



**Sunday 23 November 2013,
at 4pm**

**Soloist: Charlotte Bettle
Conductor: David Smith**

Conductor: David Smith



David enjoys working with a number of ensembles in London, programming pieces from unusual corners of the repertoire, alongside the great classics. In addition to his work with SELO, he is also Music Director of the City of London Symphonic Winds.

He also regularly conducts London Repertoire Orchestra and has worked as guest conductor with many orchestras in London and across the South of England, including Brent Symphony Orchestra, Kingston Philharmonic, Sidcup Symphony and South Bank Symphony (now Sinfonia Tamesa). Concert venues have included Trinity College of Music, Hampton Hill Playhouse, the Landmark

Arts Centre, Teddington, and St James's Park, as part of The Royal Parks series.

Work abroad has involved concerts at the Chopin Academy in Warsaw, Poland, and in Italy as part of the International Festival of European Youth Orchestras.

David studied Music, and subsequently Musicology, at the University of Southampton, where his tutors included David Owen Norris and Michael Finnissy. He studied conducting with Robin Browning and Denise Ham. Alongside his conducting career and trombone playing, David works as a marketing director in the music industry.

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Leader: Alan Titherington

Alan studied music in Huddersfield in the 1980s, where he was taught by Herbert Whone, immersing himself in as much contemporary music as possible, and over the years has worked closely with composers such as Witold Lutoslawski, Harrison Birtwistle, Peter Maxwell Davies, John Cage and Michael Tippett.

He began freelancing following a year at The National Centre for Orchestral Studies (based at Goldsmith's College) and early engagements included extra work with the Royal Philharmonic Orchestra and a short stint in the original Miss Saigon production in the West End. Playing mostly around the South East, other career moves such as joining the army, classroom music teaching and testing financial software have always been flexible enough in allowing time to continue musical pursuits.



After 23 years, Alan is also the second longest-serving member of the Dartington Festival Orchestra and has been privileged to have worked with some of the most respected and influential orchestral conductors, including Diego Masson, Charles Groves, Vernon Handley, Edward Downes, Richard Hickox, Ilan Volkov and Jiří Bělohlávek. A recent highlight of the Dartington years was a performance of Haydn's 'Creation' with Sir Charles Mackerras on his first visit to the Summer School in almost 40 years.

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Flute Soloist: Charlotte Bettle

Born into a musical family, Charlotte soon developed an interest in the flute and began taking lessons at the age of six. Through her teenage years she played with Bedfordshire Youth Orchestras and appeared as a soloist performing Mozart's Flute and Harp Concerto and Bach's Brandenburg Concerto No.5, and on the television series Howard Goodall's Big Bangs, playing the piccolo. She also received the accolade of being invited to perform with the International Millennium Youth Orchestra as their principal flautist.

Charlotte studied for a BA (Hons) in music at the University of Southampton and graduated with first class performance marks. Charlotte went on to complete a Masters degree in Performance, for which she gained a distinction. At Southampton, Charlotte studied flute with Kathryn Thomas and piccolo with Barbara Brown, together with performance guidance from David Owen Norris. Most recently she has studied with Michael Cox. As a soloist Charlotte enjoys exploring a range of material for the flute. She particularly enjoys chamber music and is a founder member of The Britannic Ensemble (flute, oboe and piano). Charlotte dedicates much of her time to education work, teaching from beginner to postgraduate level, and is the founder of Primo Music, an independent music practice working with young children from birth to eight years old.

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Programme:

Mozart – 'The Magic Flute' Overture

Taverner - Mother of God, Here I Stand

Nielsen - Concerto for Flute

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Interval

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Beethoven - Symphony No. 7 in A major

Join us at the interval for tea and cakes, for a donation. On this occasion, we will be collecting donations specifically for the Philippines Typhoon Appeal in the wake of Typhoon Haiyan which hit the Philippines on Friday, 9th November, with strong winds and gusts of up to 275 kph (170 mph).



All proceeds from today's refreshments will be sent to the DEC. The DEC urgently need funds so that member agencies can respond and help those affected. The main aid priorities are food, water and emergency shelter.

- £25 can pay for water purification tablets for 10 families for a month.
- £50 will feed a family for two weeks
- £100 will help to provide emergency shelter and bedding for one family.

Please give generously if you can.

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Wolfgang Amadeus Mozart (1756-91)
'The Magic Flute' Overture (1791)

Mozart's final opera is also considered his strangest, complete with a bizarre libretto and Masonic connections. Take the overture and consider the mystical number three: it is written in the key of E flat (the key of three flats) and begins with three chords. Later in the opera there are three ladies, three boys and three priests. Tamino (the romantic lead) undergoes three trials, similar to Masonic rituals.

But this was never confirmed by the composer or librettist, so all we are left with is musicological speculation. The music itself is wonderful, with contrasting themes and terrific invention. Enjoy the sparkling writing and picture in your mind the young couple, the birdcatcher Papageno, and the Queen of the Night in all their theatrical splendour.

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John Tavener (1944-2013)
Mother of God, Here I Stand (2003, 2006)

Sir John Tavener, who died last week, was one of the most well-known British composers of the 20th and 21st centuries, most famous for his *Song for Athene* (performed at the funeral of Diana, Princess of Wales), choral work *The Lamb*, and cello concerto *The Protecting Veil*.

In 2003 Tavener completed *The Veil of the Temple*, an all-night vigil lasting over seven hours. This short work for strings is a transcription of a choral item from this enormous work, and we perform it today as tribute to a unique and much-loved composer.

Carl Nielsen (1865-1931)
Concerto for Flute (1926)

- I Allegro moderato
- II Allegretto – Adagio ma non troppo – Allegretto – Tempo di Marcia

There are not many flute concertos in the standard repertoire, and even this work, whilst being in that list, is not overly well-known. But it is a remarkable work that sets drama, introversion and playfulness alongside one another, and takes advantage of the flute's agility and lyricism.

Written for the flautist of the Copenhagen Wind Quintet, for whom he had written a quintet in 1921, the concerto had a well-travelled history, being written in Germany and Italy for a premiere in France.

The first movement includes solo passages, interaction between soloist and orchestra and notable moments for the clarinettist and bass trombonist of the orchestra. Nielsen devotees will recognise his signature harmonies and orchestration. The second and final movement is much more playful, on the whole, but contains a miniature slow section offering real contrast. The final section (a short march in 6/8) is immensely characterful - a suitable description for the entire work.

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Ludwig van Beethoven (1770-1827)
Symphony No. 7 in A major (1811-12)

- I Poco sostenuto – Vivace
- II Allegretto
- III Presto – Assai meno presto
- IV Allegro con brio

Entire books can be written about this Symphony – about its rhythmic invention, dance forms and daring harmonic structure. Each of these elements plays an astonishing part in the elemental outpouring that is Beethoven's Seventh. The great musicologist Donald Tovey described it as 'untranslatable' – it simply 'is'.

Taking Tovey's observation and considering the sheer excitement that this music generates, instead of a blow-by-blow guide to what happens when, you have here some thoughts on the bigger picture of this remarkable piece.

The symphony is famous for its unflagging rhythmic energy, beginning with the first movement and its remarkable transition from slow introduction to the dance in 6/8 introduced by flute and oboe, but continuing through the 'slow' second

movement, the fast third movement and the joyous finale. Wagner rightly described the piece as ‘the apotheosis of the dance’ – it moves so effortlessly.

Harmonically, symphonies of the time would be expected to stay close to the ‘home’ key – in this case, A major. So, if one were going by the book, one might expect the first and last movements of this piece to be in A major, and the other movements to be in ‘related’ keys such as the dominant (E major) or relative minor (F sharp minor). Beethoven takes his own path, and instead begins the development section of the first movement in C major *and* roots his second movement in A *minor* (closely related to C major). The third movement is unambiguously written in F major. These are *distant* keys from A major.

Listen closely to the very first moments of the piece – the slow introduction – and feel how the music moves in unexpected harmonic directions. In little over 50 bars, Beethoven takes us from A major to C major to F major and back to A major in microcosm – he is preparing our ears for the same tonal centres to appear on different levels over the next 40 minutes.

And at various points throughout the piece there is an urgent, insistent and repeated moving semitone motif. It appears in various guises, for example in the low horn in the middle sections of the third movement, or in the low strings towards the very end of the finale, generating incredible momentum from the harmony (to match that of the rhythm) and a desire for the music to *move on*, to get where it’s going. Beethoven’s extraordinary control of the combination of harmony and rhythm changed what could be considered possible for the symphony, yet again.

Programme notes © South East London Orchestra

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Next Concert Details:

Date & Time: Sunday 9 March 2014 at 4:00pm
Programme: *Schubert:* Overture in D major, in the Italian style
Berkeley: Four Poems of St Teresa of Avila
Soloist: Sarah Denbee
Mendelssohn: Symphony No. 3, ‘Scottish’
Venue: St Barnabas Church, Beckenham

Orchestra members:

Violin I:

Alan Titherington
Lise Retat
Robert McIlveen
Heather Hall
Elsa Tatevossian
Bonnie Pal

Violin II:

Sara Trepte
Penny Davies
Fi Woodworth
Maggie Houlgate
Robin White

Viola:

Jane McLauchlin
Stephen Cadywold
Gemma Rickwood
Naamah Dust

Cello:

Hilary Wood
Sue Ardley
Ed Langford
Rachel Allen
John Alderson

Double Bass:

Morven Main
Marisa Alcock

Flute:

Hanna Barriga
Sarah Harington Hawes

Clarinet:

Steve Clark
Charlotte Woolley

Oboe:

Michael Clegg-Butt
Catherine Smale

Bassoon:

Peter Harris
Val Currie

Horn:

Natalie Cole
Matthew Sackman

Trumpet:

Nathaniel Rodwell
Ben Wong

Trombone:

Ross Lumbard
Mark Douse
Matt Gray

Timpani:

Oliver Patrick

Thanks must be given to the committee (David Smith, Charlotte Woolley, Hanna Barriga, Sarah Harington Hawes, Natalie Cole and Michael Clegg-Butt) and Tim Hide, for their ongoing support and excellent organisational skills.

Thanks additionally to the Parishes of St Barnabas and St Edmund, Christ Church and St George, for allowing us to use their wonderful churches and halls.

If you would like to help the orchestra, but are not sure how, please speak to Natalie Cole.

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Dates for your Christmas diaries, at St. Barnabas Church & St. Peter's Hall, Beckenham:



15 December, 19:00 - A Traditional Musical Christmas: Carols and Church Orchestra with the Park Langley Plant Church

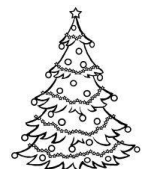
21 December, 19:30 - A Celebration of Christmas: Festive Music and Readings with the Beckenham Concert Band

24 December, 17:00 - Children's Messy Crib Service: Games, Crafts, Mince Pies and Mulled Wine wrapping up the Christmas Story (St. Peter's Hall, Malmains Way BR3 6SB)

24 December, 23:30 - Midnight Mass

25 December, 10:00 - Christmas Day Service

29 December, 10:00 - Parish Mass



For more information please visit their website at www.stbarnabasbeckenham.org