

A photograph of a misty forest. The ground is covered in vibrant orange ferns. Several tall, thin trees with dark trunks stand in the foreground and middle ground. The background is a dense forest of similar trees, shrouded in a thick, white mist. The overall atmosphere is serene and ethereal.

**SOUTH EAST LONDON ORCHESTRA**

**Sunday 30 November 2014 at 4 pm**

**Conductor: David Smith**  
**Soloist: Victoria Small**

## Welcome

There are many elements that go into creating music. Melody, harmony, rhythm and tempo are some of the more well-known, but perhaps *form* – the overall structure or plan of a piece – is sometimes less obvious than these more surface-level ingredients.

This afternoon's concert is therefore a celebration of musical form and the inventiveness of three composers who have used form (or lack of) in unusual ways – no straightforward overture/concerto/symphony programme here!

A fantasia is a blank sheet of paper for a composer, who can then fill it with different sections in whatever order they like, and flow from one to the other however they choose – Joseph Horowitz's wind ensemble work is an unusual example in an orchestral concert. In place of a traditional concerto today we have a Sinfonia Concertante – a mixture of concerto and symphony – by Lennox Berkeley, performed by oboist Victoria Small and SELO. And whilst we finish with a symphony, Mozart is pushing with all his might at the formal boundaries to conclude with a dazzling sonata/fugue – hold on to your hats.

We will be back in early spring on 29 March with a programme not to be missed – Sibelius' fabulous Violin Concerto in his 150<sup>th</sup> anniversary year, with marvellous soloist Fenella Humphreys who performed Bruch's first concerto with us in July this year to great acclaim, and then Beethoven's Fifth Symphony – an absolute pinnacle of the Classical era. Do put it in your diaries now and join us for a spectacular concert.

David Smith  
Music Director

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### Programme:

*Joseph Horowitz ~ Fantasia on a theme of Couperin*

*Lennox Berkeley ~ Sinfonia Concertante*

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Interval

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*Wolfgang Amadeus Mozart ~ Symphony No 41 in C major, 'Jupiter'*



## **Music Director: 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 regularly conducts the 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, 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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## Oboe Soloist: Victoria Small

Victoria began playing the oboe at the age of nine. Having achieved her Advanced Certificate at an early age, she decided to take music to a higher level, studying for a Bachelors Degree at the University of Southampton. After completing her degree, she undertook a Masters Degree course at the Guildhall School of Music and Drama, studying with Gordon Hunt, Richard Simpson and Andrew Knights.

An enthusiastic performer both in orchestral and chamber music ensembles, Victoria has toured extensively, visiting France, Germany, Holland, Spain, Italy, Norway, Ireland and the Czech Republic. She has performed in many prestigious venues throughout Europe, including the Barbican, the Royal Festival Hall, Cadogan Hall, St David's Hall Cardiff, St Paul's Cathedral, St Mark's Basilica Venice, St John's Smith Square and Her Majesty's Theatre, London. Victoria has participated in performances broadcast on Italian Radio. She was also part of the London premiere of two chamber works by the Scottish composer, James MacMillan, which were broadcast live on BBC Radio 3. She has worked alongside acclaimed musicians including, José Cura, Jonathan Lemalu, Hayley Westenra, The Priests, Jennifer Pike, David Owen Norris and James Bowman.

Victoria has also worked as a member of The Works, a project directed by David Owen Norris with whom she recorded a CD of both Mozart and original compositions by David Owen Norris; part of which was broadcast on BBC Radio 3 and later performed at the Edinburgh Fringe Festival. Victoria is a founder member of The Britannic Ensemble, a chamber ensemble which performs a diverse range of repertoire across a wide musical spectrum and is particularly interested in encouraging an appreciation of the music of British composers.

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This project is supported by a grant from the  
Lennox Berkeley Society

[www.lennoxberkeley.org.uk](http://www.lennoxberkeley.org.uk)

**Joseph Horovitz (born 1926)**  
**Fantasia on a theme of Couperin (1958/88)**

Joseph Horovitz was born in Vienna in 1926 and emigrated to England in 1938. After reading music and literature at Oxford University, he studied with Gordon Jacob at the Royal College of Music in London (where he has taught since 1961) and in Paris with the composer, conductor and noted teacher Nadia Boulanger. His music is widely performed and he has a notable reputation for his works for wind and brass.

A fantasia is a free-form composition that normally does not follow any formal musical structure, and this one is written for flute, oboe, cor anglais and pairs of clarinets, bassoons and horns. Horovitz writes in the score of this piece:

*'The origin of the Fantasia was a commission by the London Wind Society in 1958 to compose a wind octet. In 1962 I revised this substantially to produce a new version for eleven solo strings. This latest reworking adds a cor anglais to my original wind octet and includes several metric and harmonic alterations of both previous versions.'*

*'The theme is taken from the chromatic rising bass of Couperin's famous keyboard 'Passacaille' in B minor. It is quoted in the middle section of my Fantasia in its original harmonisation. My own opening theme undergoes a gradual change towards this central point; then Couperin's theme is developed and eventually brought back to a recapitulation of the opening statement.'*

The Fantasia lasts almost 15 minutes in a continuous stretch, consisting of six main sections – the opening theme Horovitz describes, immediately heard twice and then developed; a light, faster passage mixing 3/4 and 4/4 time; a slower passage that leads on to an extended moderately fast section which pits the various instruments against one another; the Couperin chromatic rising bass itself in a moderately slow section is the heart of the piece; and finally the swift final section and coda that brings us back to Horovitz's own theme to conclude.

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**Lennox Berkeley (1903–89)**  
**Sinfonia Concertante (1972–73)**

I – Lento  
II – Allegro vivace – Meno vivo – Tempo I – Un poco meno vivo  
III – Aria: Adagio  
IV – Canzonetta: Andantino  
V – Allegro – Meno vivo – Tempo I – Meno vivo – Tempo I

Pieces for solo oboe and orchestra are not completely unheard of – concertos by Mozart and Strauss perhaps the best known – but in the 20th and 21st centuries the genre began to develop more readily.

Lennox Berkeley's education shared a couple of major similarities with that of Joseph Horovitz, above, given that he studied at Oxford University (modern languages) and was then another British composer who studied composition with Nadia Boulanger in Paris. There he met and was influenced by Ravel, Poulenc and Stravinsky, and much of his work has a refinement and precision that is distinctly French in flavour. His later works – and this Sinfonia Concertante is definitely on the way to his later period – exhibit darker, more brooding characters.

A sinfonia concertante is a musical form that emerged during the Classical period as a mixture of the symphony and concerto. As for a concerto, there is a prominent part for a soloist, but the influence of the symphony means that the soloist must be part of the ensemble and not wholly preeminent. This example was commissioned by the BBC for the 1973 Proms, and first performed by the legendary British oboist Janet Craxton and the BBC Northern Symphony Orchestra (now BBC Philharmonic) for Berkeley's 70th birthday concert.

The first two of the five movements form a pair based on related musical material. The third and fourth movements are lighter, working as a pair of short lyrical interludes. The slower Aria unfolds gradually, line by line, with delicate echoing between orchestra and soloist, whereas the more moving Canzonetta presents a graceful main tune and maintains a positive flow. The finale returns to a more dramatic feel, offers an oboe cadenza and concludes in a whirling 5/8 frenzy.

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Interval  
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**Wolfgang Amadeus Mozart (1756–91)**  
**Symphony No. 41 in C major, 'Jupiter' (1788)**

- I – Allegro vivace
- II – Andante cantabile
- III – Menuetto: Allegro
- IV – Molto allegro

In the summer of 1788 all was not well with Mozart. Forced to move to the Viennese suburbs due to his financial woes, he suffered from 'black thoughts', pleaded to his friends for loans, pawned several valuables and tried to sell his manuscripts – all with little result. But still, in this low period, his musical inspiration remained undimmed and he produced what became his final three symphonies, superb works all, and two of his finest piano trios. The subtitle 'Jupiter' was not added by Mozart (debate continues as to who was responsible) but the Olympian connotations seem to fit the crowning achievement of Mozart's symphonic output.

The music of this final symphony is incredibly polished and precise, remarkable given the speed in which it was written. There is immense poise and wit running through it, from the treatment of the opening phrase, through the nocturnal slow movement and idiosyncratic minuet that stomps around the dance-hall. In the central trio section of the third movement there is a pre-hearing of the four-note theme that begins the finale.

This last movement is a contrapuntal marvel in which Mozart adds more and more layers of complexity to the mix – described by some as a juggling act, and perhaps also thought of as the ultimate plate-spinning routine. Mozart is pushing symphonic form as far as he can by seeing how much he can cram into it, and fusing sonata form with fugue in this movement takes us all to the edge of musical coherence. The breaking up of the music into more and more independent parts is a thrilling intellectual effort which is also incredibly satisfying musically – not just complex for its own sake. The pressure builds and the moment when the orchestra comes together for the final few seconds is a glorious release to an exhilarating display of mastery of pace, drama and – above all – form.

*Programme notes © South East London Orchestra*

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## Next Concert Details:

*Date & Time:* **Sunday 29<sup>th</sup> March 2015 at 4 pm**

*Programme:* **Beethoven: Fidelio Overture  
Sibelius: Violin Concerto  
Beethoven: Symphony No. 5**

*Venue:* **St Barnabas Church, Beckenham**

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### *Orchestra members:*

#### **Violin I**

Alan Titherington  
Lise Retat  
Naomi Fenton  
Sarah Trepte  
Claudia Fuller

#### **Violin II**

Claire Rutland  
Penny Davies  
Fiona Woodworth  
Maggie Houlgate  
Kathryn Spencer

#### **Viola**

Eleanor Beamond-Pepler  
Jane McLaughlin  
Gemma Rickwood  
Catriona Taylor

#### **Cello**

Hilary Wood  
Ed Langford  
Rachel Allen  
Katie Halley  
Olivia West  
John Alderson

#### **Double bass**

Jack Cherry  
Mimi Poon

#### **Flute**

Hanna Barriga  
Sarah Harington Hawes

#### **Oboe**

Catherine Smale  
Tom Wood (Cor Anglais)

#### **Clarinet**

Charlotte Woolley  
Sarah Shipton

#### **Bassoon**

Clare Goddard  
Val Currie

#### **Horn**

Natalie Church  
Sabrina Pullen

#### **Trumpet**

Vicky Boyle  
Deborah Sewell

#### **Timpani**

Oliver Patrick

#### **Piano**

Tau Wey

Dates for your Christmas diaries at St. Barnabas Church, Beckenham:



14 DECEMBER 19:00 ~

A Traditional Musical Christmas  
Traditional Carols and Church Orchestra  
with the Park Langley Church

24 DECEMBER 16:00 ~

Family Christmas Service  
The Christmas Story, Mince Pies &  
Mulled Wine Wrapping up Christmas Eve  
with the Park Langley Church

24 DECEMBER 23:30 ~

Midnight Mass

25 DECEMBER 10:00 ~

Christmas Day Parish Mass

28 DECEMBER 10:00 ~

Parish Mass



For more information please visit their website at [www.stbarnabasbeckenham.org](http://www.stbarnabasbeckenham.org)

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Thanks must be given to the committee (David Smith, Charlotte Woolley, Hanna Barriga, Sarah Harington Hawes and Natalie Church) 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.

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SELO wishes you a very Merry Christmas, and we look forward to seeing you in the New Year.