



SUNDAY 9 DECEMBER 2018

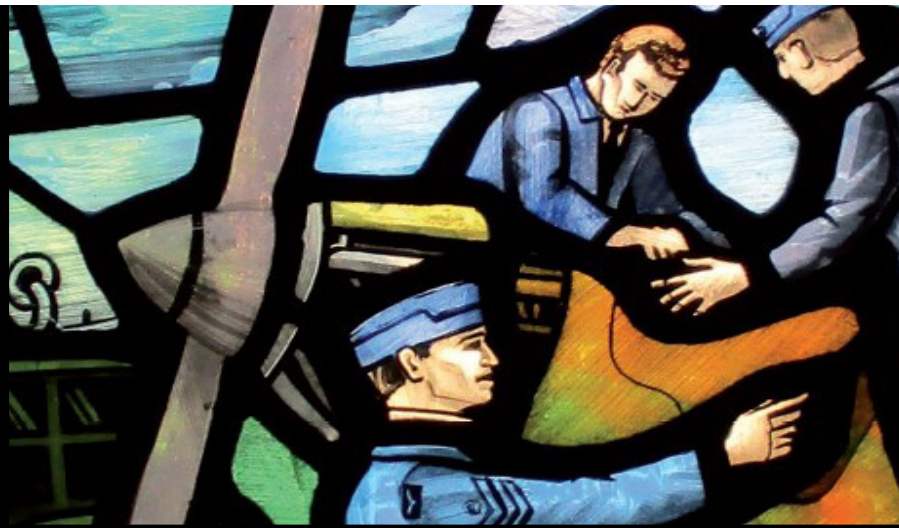
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WELCOME

David Smith, Music Director

After six years of making music in Beckenham we felt it was high time to actually celebrate Christmas together! We're delighted to have you with us for SELO's first Christmas concert.

Russian composers have the landscape and folk tales to tell the wintry story of Christmas better than those of almost any other nationality. Tchaikovsky needs no introduction with his outstanding concert hall and ballet scores. Rimsky-Korsakov was a master of writing for the orchestra; he literally wrote the book on it (seek out his extraordinary *Scheherazade* and *Capriccio Espagnol* for his finest examples). In this concert we present two of their most seasonal offerings – full of snow, ice and magic.

In keeping with our aim to programme unusual repertoire alongside the most popular and worthy works for orchestra, we are performing two English works based on carols that will be much less familiar. Both Hely-Hutchinson's *Carol Symphony* and Arnold's *Fantasy* are inventive adaptations of multiple Christmas carols. And then no Christmas concert would be complete without a little something from Leroy Anderson, that twentieth-century master of American light music. It's been so interesting to work on these imaginative re-workings of classic melodies, and we hope you enjoy them!

I hope you have the happiest of Christmases, and a peaceful new year. We look forward to welcoming you back in 2019!

Mike Bradburn, Chairman

It's hard to believe that Christmas is nearly upon us; we had barely recovered from October's "double concert", before we were thrown into the joy of rehearsing carols, nutcrackers and snow maidens.

But what joy these pieces bring! The idea of an unashamedly festive concert was initially met with a little cynicism, but I think we're all firmly in SELO Christmas spirit now. This has been helped by a number of new joiners; Their enthusiasm and passion for music-making fits really well with that of our existing members and it's great to have them onboard - the only thing left on my Christmas list is a viola player or two...!

Talking of which, if you're staring at your Christmas lists and wondering whether there's a way of shopping online whilst helping SELO (or any other charity), then you're in luck: EasyFundraising is the answer. Set-up is painless (www.easyfundraising.org.uk/causes/selo) and there are no costs involved. If you prefer more traditional methods of showing your support, then attending and spreading the word about our concerts remains the best (and most enjoyable!) thing you can do. However, donations – either for our interval refreshments or one-off donations (now gift-aid eligible) – remain important and hugely appreciated parts of SELO's fundraising.

Finally, a very warm welcome to audience members who have come with our charity partner, Croydon Vision. It's our considerable pleasure and honour to help them with their efforts supporting the blind and partially-sighted community in and around South London.

A very merry Christmas to you all.

THE ORCHESTRA

Violin 1

Alan Titherington
Lucia Sanchez
Mike Bradburn
Philip Curry
Peter Hoyes
Heather Hall
James Langridge
Katherine Savage
Corinne Shepherd

Violin 2

Claire Rutland
Penny Davies
Louise Esaias
Keith Hide
Geraldine Lowery
Tracey Duncan
Fi Woodworth
Rosamund Sykes
Rachel Ambrose Evans
Emma Mooney

Viola

Lucy Stephenson
Zoe Wildsmith
Nim DiRicci
Calum Moulton
Hannah Gostling
Martin Ash

Cello

Hilary Wood
Ed Langford
Anna Gillespie
Charlotte Davidson
Richard Thorn
Philippa Bradburn
Sue Ardley
Daniella Abounassar

Double bass

David Wright
Owen Harris
Morven Main
Martin Gulliford

Flute

Jennifer Raven
Sarah Harington Hawes
Lizzie Grayson

Oboe

Catherine Smale
Alice Hardy
Catherine Underhill
(cor anglais)

Clarinet

Charlotte Woolley
Philip Broadey
Chris Jeffrey
(bass clarinet)

Bassoon

Claire Goddard
Val Currie
Ethel Livermore
(contrabassoon)

Horn

Andy Currie
Stephanie Jeffrey
James Allen
Lottie Orr

Trumpet

Ben Reeve
Kat Mason
Colin Craft

Trombone

Thomas Woodcock
Richard Tighe
Kieran O'Neill

Tuba

Dan MacKintosh

Timpani

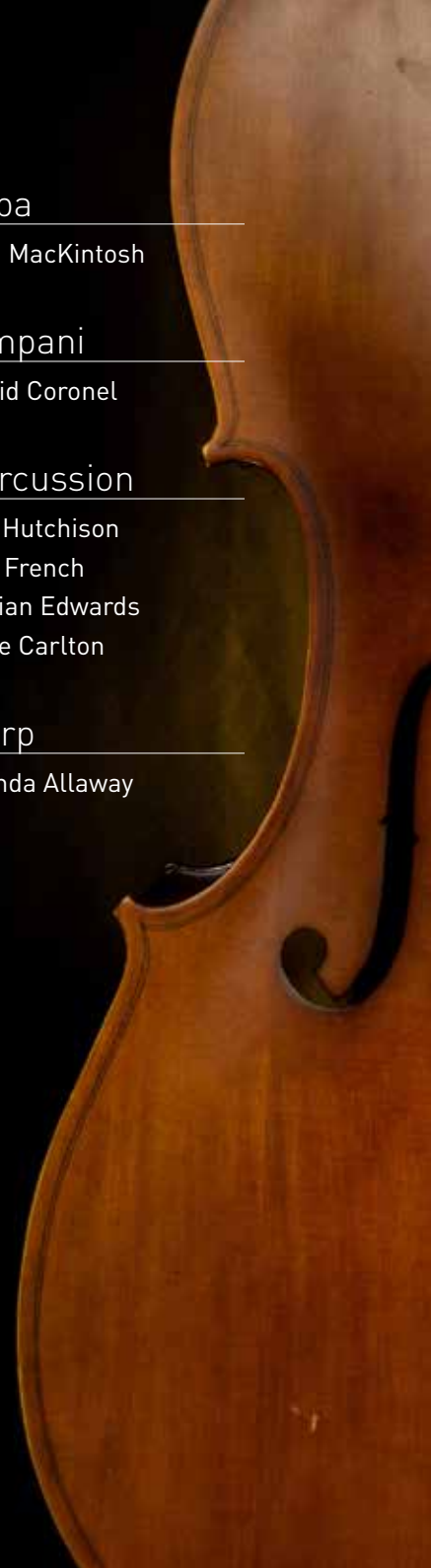
David Coronel

Percussion

Hal Hutchison
Jon French
Fabian Edwards
Jude Carlton

Harp

Glenda Allaway



BIOGRAPHIES



David Smith, Conductor

David is passionate about conducting contemporary music alongside the more recent 20th-century music and the great masterpieces of the classical repertoire. Highlights from the 2018/19 season include his first performances of Ethel Smyth's *Serenade*, Stravinsky's *Firebird Suite* and Mahler's *Fourth Symphony*.

David is the founding Music Director of South East London Orchestra. He was Music Director of City of London Symphonic Winds (2011-2017) and has been a regular guest conductor with London Repertoire Orchestra and many orchestras across the south of England and in London. As an instrumentalist David has extensive experience as an orchestral trombonist and timpanist, with rare forays into the world of the double bass.

He read Music and a Masters in Musicology at the University of Southampton, where his tutors included David Owen Norris and Michael Finnissy. He studies conducting with Robin Browning, and previously studied with Denise Ham.

When not conducting, David is a senior manager at ABRSM (the exam board of the Royal Schools of Music), overseeing all of the support for their music examiners. Away from all this, he supports the England cricket team, bakes strictly to the recipe, and enjoys debating small details with his two young children.



Alan Titherington, Leader

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 Jirí Belohlávek. 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.


NIKOLAI RIMSKY-KORSAKOV

(1844–1908)

The Snow Maiden: Suite (1880-81)

- I Introduction**
- II Dance of the Birds**
- III Cortège**
- IV Dance of the Tumblers**





Fairy-tale figures and real people intermingle in this Russian folk tale. The Snow Maiden herself is a teenage girl with a heart of ice, who wants to live with the people in the nearby village. The tale is of her rite of passage to adulthood but also to her death; when she can love another, her heart will melt, a fifteen-year winter will end, and she will die.

In the *Introduction*, a full moon illuminates the snow-capped landscape that has remained unchanged for 15 years – mountains and forests, snow and ice – and a cock crows to herald a weakly sunlit morning. Snow Maiden's parents, Bonny Spring and Grandfather Frost, enter with an entourage of birds: cranes, geese, ducks, rooks, magpies and more, who warm themselves to the *Dance of the Birds*.

Later in the opera, the villagers process (to this *Cortège*) to gather to listen to a decree from the Tsar to banish one of their number. The decree is interrupted by the arrival of the Snow Maiden herself. In the opera's third act, the *Dance of the Tumblers* (jesters) is the encore for a festival in the forest – and is one of Rimsky-Korsakov's best-known numbers.

VICTOR HELY-HUTCHINSON

(1901–1947)

Carol Symphony (1927)

I Allegro energico –

II Allegro molto moderato –

III Andante quasi lento e cantabile –

IV Allegro energico come prima

Victor Hely-Hutchinson was a British composer with a small number of published works – this *Carol Symphony* and his song settings being the best known. He had a distinguished career as a musician with the BBC (rising to Director of Music) and as Professor at the University of Birmingham. He died very young, of pneumonia, during the cold winter and fuel rationing.

His *Carol Symphony* is not a symphony of the classical sense, and works better when thought of as a suite of preludes. It is intended as a single span (lasting about 25 minutes) without breaks between movements, each of which has at its heart a single carol, though there are clear allusions to others.

Beginning in the style of a Bach chorale prelude, the first movement is a tightly wrought and impressive re-working of *Adeste Fideles* (“*O Come, All Ye Faithful*”). The second movement – which could be considered the scherzo of the symphony/suite – plays with “*God Rest Ye, Merry Gentlemen*”, giving it an energetic character and moments in 5/4 time to throw off the expected rhythmic shape.

The heart of the piece is the third movement, using the themes of the Coventry Carol and “*The First Nowell*” as a truly beautiful central section. The haunting harp introduction to “*The First Nowell*” is one of the most memorable moments of the piece.

This section of the symphony was used as the theme music for both the 1943 BBC radio Children’s Hour adaptation and the 1984 BBC television adaptation of John Masefield’s *The Box of Delights*.

The final movement blends both “*Here We Come A-Wassailing*” and a reprise of *Adeste Fideles* from the first movement. There are impressive compositional techniques at play, with lines written in counterpoint to one another (i.e. with independent rhythms and melodic shapes at the same time).

Overall, Hely-Hutchinson’s *Carol Symphony* is an impressive example of a highly skilled, formal compositional style that was prevalent in significant parts of British musical life in the early twentieth-century. But it is elevated by the quality of the source carols and the way Hely-Hutchinson cleverly shapes the structure, providing high points of excitement, beauty and enjoyment along the way.

MALCOLM ARNOLD

(1921 – 2006)

The Holly and the Ivy: Fantasy on Christmas Carols

(arr. Christopher Palmer, 1991)



Sir Malcolm Arnold was a fantastically versatile musician who began his professional life as an orchestral trumpeter. By the time he was 30 he was composing full-time, writing for both the concert hall and for the screen. His music carries an unmistakable stamp in character and in how he uses the orchestra – with more prominent writing for woodwind, brass and percussion than many.

This *Fantasy* was assembled by the composer, arranger and writer Christopher Palmer (1946 – 1995), drawing on multiple sources. Palmer built a significant strand of his career by creating concert suites from the film scores of leading composers including Arnold, William Walton and Sergei Prokofiev.

The core of this work comes from the 1952 film *The Holly and the Ivy* (that carol, and “*The First Nowell*”), in which a family reunites under its patriarch in a small village during the yuletide season.

Other sections come from the music for a television documentary *Christmas Roundup* (“*I Saw Three Ships*”), and carol arrangements contributed to the Save the Children Fund 1960 (“*The First Nowell*” and “*Away in a Manger*”). The entire *Fantasy* is truly worthy of the name, with gloriously confident orchestration and treatment of these well-loved carols.

PIOTR ILYICH TCHAIKOVSKY

(1840–1893)

The Nutcracker: Suite

(1892)

I Miniature Overture

II Danses

caractéristiques:

- a. Marche
- b. Dance of the Sugar-Plum Fairy
- c. Russian Dance (Trepak)
- d. Arabian Dance
- e. Chinese Dance
- f. Reed-Flutes

III Waltz of the Flowers

Now a staple of Christmas ballet programmes the world over, *The Nutcracker* has achieved iconic status – thanks, in no small part, to Disney’s legendary *Fantasia*. The ballet is set in a household full of children at Christmas time.

This shortened suite of numbers was the only suite Tchaikovsky himself arranged from any of his ballet scores, and was – quite unusually – finished and first performed before the full ballet itself (so that Tchaikovsky could beat his colleagues to introducing the sound of the celesta to audiences in his home country).

Each item of the suite is so familiar, but there are still elements within that dazzle – the intensely bright, high sounds of the *Miniature Overture*, the detailed characterisation of each of the dances that follows, and the stunning *Waltz of the Flowers* – Tchaikovsky’s finest achievement of the form.



LEROY ANDERSON

(1908 – 1975)

A Christmas Festival

(1950, 1952)

Long associated with the Boston Pops orchestra, composer/arranger Leroy Anderson was asked for a special work for a Christmas recording – and *A Christmas Festival* was born! Anderson selected the carols, songs and other Christmas music that was best known, and created what he described as: “not a medley ... [!] built you might say a concert overture.” The items are too numerous to list here – you will know them all, no doubt! – and suffice to say, it is a true festival of the greatest Christmas music from one of the greatest creators of entertaining light music.



CROYDON VISION

This season, SELO has committed to doing more for the local community to ensure that the orchestra's music can be enjoyed by as many people as possible. Since our last concert we have been busy getting our new charity partnership with Croydon Vision underway, and it is a pleasure to have a group of almost 20 people from the charity here with us for today's concert. We were able support members of the Croydon Vision community to attend by funding the cost of a minibus with proceeds from previous SELO concerts.

We are also providing chamber music at two Croydon Vision events later this month: their AGM and Christmas party.

SELO spoke with Susanette Mansour, Croydon Vision's Director, and she told us more about what they do, who they work with, and what they are aiming to achieve:

"Croydon Vision is dedicated to providing individuals with sight-loss a safe space and community. We provide a range of services such as information and advice, counselling, transport and various social groups. We help those who are blind or partially sighted to live as independent, confident and fulfilled lives as possible.

The Children and Young People Service offers young visually impaired and blind people the opportunity to take part in a range of fun activities from sport and drama to art, craft and days out. Their aim is to encourage children and young people to make friends with their peers, develop independence, learn new skills and gain confidence.

The Working Age Service aims to give adults of working age encouragement, to help them get involved in activities, and to enhance their physical and emotional wellbeing. This could include a regular social meeting, sporting activities, volunteering and employment opportunities, or days out. This group is vital to help combat isolation and social exclusion, maintain people's independence.

The Tuesday Touch - one of many social groups at Croydon Vision - welcomes those who are struggling with sight loss, aiming to develop their tactile skills, their sense of smell and ability to visualise. To achieve this, the group use a variety of tools including "Living Paintings" in which pictures are appreciated by touch. They share each other's concerns and attempt to restore confidence where needed. We also have a Talking Newspaper with all the news from the past week in Croydon.

Croydon Vision relies on a team of 48 volunteers who play a significant part in office administration, leading group activities, preparing and serving lunches and accompanying outings. We are always looking for new volunteers."



020 8688 2486

www.croydonvision.org.uk

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Goodgym is a community of runners that combine getting fit with doing good.

We stop off on our runs to do physical tasks for community organisations and to support isolated older people with social visits and one-off tasks they can't do on their own.

As well as welcoming new runners, we would be delighted to hear about any local community projects we could get involved with.

www.goodgym.org

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"I really enjoy my lessons with Rachel. She makes them fun, interesting, and interactive, gives me great revision strategies, and I come away feeling confident and happy!"

WE ARE RECRUITING!

If you play (or have played in the past...!) the violin, viola, trumpet or trombone to approximately grade 8 standard, then we'd love to hear from you.

There's no audition process, just let us know if you'd like to come to a rehearsal and we'd be delighted to have you along.

We have five concerts each year and subscriptions are £35 per concert or £140 for the whole season.

We rehearse and perform primarily in Beckenham but have members from all over London. If you'd like to come and try us out for free at our January repertoire evenings on 17 & 24 January, just drop us a line - we'd be delighted to have you along

ACKNOWLEDGMENTS

SELO wishes to extend our sincere thanks to the following people:

- Terry Davis for the design, production and printing of the programme, fliers and season leaflets.
- Father Tim Hide and David Bishop for continuing to make St Barnabas such a great home.

NEXT CONCERT

Sunday 17th March at 4pm
St Barnabas Church, Beckenham

Bach-Elgar: Fantasia and Fugue in C minor

Hindemith: Symphonic Metamorphosis of Themes by Carl Maria von Weber

Walton: Spitfire Prelude & Fugue

Stravinsky: Suite from the Firebird

WHERE WE ARE

Concerts

St. Barnabas

Perth Road, Beckenham, BR3 6PP

Rehearsals

Christ Church

1A Christ Church Road, Beckenham, BR3 3LE

More details about the orchestra, our concerts, how to buy tickets and much more can be found at our website, or via our social media links.

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