

## Supporting SELO:

We would like to thank Peter Main and two anonymous donors for their financial support of the Orchestra this season. We're also very grateful to the Parishes of St Barnabas and Christ Church, where we perform and rehearse.

If you would like to support our activities, there are several ways help:

- **Attend our concerts**

We're fortunate to play to friendly audiences at St Barnabas, receiving a warm welcome whenever we're here. We have a mailing list if you'd like to keep up to date on our concerts and activities - fill in a feedback slip or email us ([seorchestra@gmail.com](mailto:seorchestra@gmail.com)) to join.

- **Play with us**

If you play an instrument and have experience of playing in orchestras, we'd love to hear from you. We're particularly keen to recruit some more violins and violas - more details on our website:

[southeastlondonorchestra.com/contact-us/joining/](http://southeastlondonorchestra.com/contact-us/joining/)

- **Eat Cake!**

The interval "indoor picnic" has become a fixture of our concerts, enjoyed by audience and orchestra members alike. Many thanks to all who share their bakes, we're always very grateful for these contributions and for any donations given.

- **Easyfundraising**

If you shop online, you can help good causes at the same time through donations from many retailers. It's very easy to do and we have a page set up to support SELO here: [www.easyfundraising.org.uk/causes/selo/](http://www.easyfundraising.org.uk/causes/selo/)

Do get in touch at [seorchestra@gmail.com](mailto:seorchestra@gmail.com) for any further information.

## Remaining Concert Dates for the 2017/18 Season:

**Sunday 20th May 2018**

**Debussy:** Prelude a L'apres-midi d'un faune

**Wagner:** Prelude and Liebestod from Tristan und Isolde

**Ives:** The Unanswered Question

**Strauss:** Death and Transfiguration

**Sunday 8th July 2018**

**Bizet:** Carmen Suite No. 1

**Bernstein:** Symphonic Dances from West Side Story

**Shostakovich:** Symphony No. 5 in D minor

# South East London Orchestra

**Conductor: David Smith**



**Sunday 11th March 2018**

**St. Barnabas Church, Beckenham**

Welcome to our first concert of 2018 – and we extend you a very warm welcome, particularly after the not-so-warm start to spring this year!

Today's programme may not appear at first glance to have too many connections, but look a little deeper and a number of links emerge. Dvořák and Martinů both emigrated from Czechoslovakia to America and forged successful musical careers; their overture and symphony performed today share a little national musical DNA, if separated by a couple of generations.

Copland's Rodeo and Martinů's First Symphony were written in the same year in wartime America. Copland's 'vernacular' style of the 1930s and 40s was very popular during this turbulent period; Martinů had fled Paris to avoid persecution.

All three works share a liveliness, a rhythmic energy, along with influences from different folk music traditions. Even behind each composer's personal harmonic and rhythmic styles, there are aural connections to be found, in part due to these folk music influences.

We hope that you enjoy today's concert and are able to join us in May for Debussy, Wagner and Strauss, and then again in July for Bizet, Bernstein and Shostakovich.

**David Smith**  
Music Director

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### **Antonín Dvořák – Overture 'Carnival'**

### **Aaron Copland - Four Dance Episodes from Rodeo**

\* Interval \*

### **Bohuslav Martinů – Symphony No. 1**

#### **The Orchestra**

##### **Violin I**

Alan Titherington  
Katherine Savage  
Mike Bradburn  
Phillip Curry  
Robert McIlveen  
Heather Hall  
Matthew Burgess

##### **Violin II**

Claire Rutland  
Penny Davies  
Louise Esaias  
Peter Hoyes  
Rosamund Sykes  
Keith Hide  
Fiona Woodworth  
Lucía Sánchez

##### **Viola**

Lucy Stephenson  
Eleanor Beamond-Pepler  
Tina Taylor  
Catarina Silva

##### **Cello**

Hilary Wood  
Ed Langford  
Tony Albuquerque  
Charlotte Wright  
Richard Thorn  
Philippa Bradburn  
Anna Gillespie  
Sue Ardley

##### **Double bass**

David Wright  
Morven Leese  
Mimi Poon

##### **Percussion**

Jon French  
Tom Hollister  
Fabian Edwards

##### **Flute**

Jennifer Raven  
Sarah Harrington Hawes  
Jennifer Sutton

##### **Oboe**

Catherine Smale  
Catherine Parkinson  
Juliette Murray-Topham (**Cor anglais**)

##### **Clarinet**

Charlotte Woolley  
Philip Broadey  
Jake Muffet (**Bass clarinet**)

##### **Bassoon**

Claire Goddard  
Val Currie  
Grace Watts (**Contrabassoon**)

##### **Horn**

Rosie Merriman  
Andy Currie  
Stephanie Jeffrey  
James Allen

##### **Trumpet**

Ben Reeve  
Richard Knights  
Matt McLavy

##### **Trombone**

Thomas Woodcock  
Richard Tighe  
Ben Dowsett

##### **Tuba**

Dan MacKintosh

##### **Harp**

Tamara Young

##### **Timpani**

David Coronel

## 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 in the music education sector.

## 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 to allow time to continue musical pursuits.

After 23 years, Alan is 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.

## Antonín Dvorák (1841 – 1904)

### Overture 'Carnival' (1891)

The second of a cycle of three overtures, Carnival is a tone-poem in all but name. The cycle – provisionally titled Nature, Life and Love – is linked by a shared theme; in each case it makes its first appearance on the clarinets.

Carnival is an apt title for this delirious, merry music; it's full of joy and youthful excitement. We are flung headfirst into the vigorous initial theme, and from there quickly into two secondary themes. There is such invention in this tone-poem/overture that all this takes place before the main second subject itself, which is a passionately swelling motif led off by the violins. The second subject itself dies away and is succeeded by a subsidiary theme, with light accompaniment from winds, strings and tambourine.

The energy gradually subsides, as if we are tearing ourselves away from the party to gather our thoughts. Dvorak gives us a clue that it is the world of nature from where this happiness comes; the main melody from the flute in this lyrical interlude is answered by the gentle motif of Nature from the first overture, intoned by the clarinet.

The calm is short-lived; Dvorak returns to the original themes once more for development, and then a concentrated recapitulation powers through to the coda at an even faster speed; this Carnival reaches a swirling, riotous conclusion.

## Aaron Copland (1900 – 1990)

### Four Dance Episodes from Rodeo (1942)

- I Buckaroo Holiday
- II Corral Nocturne
- III Saturday Night Waltz
- IV Hoe-Down

The idea for the ballet that became Rodeo was devised by its choreographer Agnes de Mille: "Throughout the American Southwest, the Saturday afternoon rodeo is a tradition. On the remote ranches, as well as in the trading centres and the towns, the 'hands' get together to show off their skill in roping, riding, branding and throwing. Often, on the more isolated ranches, the rodeo is done for an audience that consists only of a handful of fellow-workers, women-folk, and those nearest neighbours who can make the eighty or so mile run-over. The afternoon's exhibition is usually followed by a Saturday night dance at the Ranch House."

The ballet had its first performance at the Metropolitan Opera House in 1942. The first movement of this suite, Buckaroo Holiday, is the longest and most substantial of the set, with an unrelenting, urgent energy. The Nocturne and the Waltz play their parts as interludes, before the famous Hoe-Down rounds off the suite. A variety of folk melodies help to place our ears in the American West, and help Copland in his creation of his 'vernacular' style – the archetypal sound of American music.

**\* Interval \***

**Bohuslav Martinů (1890 – 1959)**  
**Symphony No. 1 (1942)**

- I Moderato – Poco piu mosso
- II Scherzo: Allegro – Trio: Poco moderato
- III Largo
- IV Allegro non troppo

From the composer's perspective, this symphony was written under the greatest pressure. Brahms's friends and colleagues knew he had been working on a symphony of some description since the early 1860s – they had been shown a first-movement Allegro in 1862 – and continued to push him to produce the full work. His publisher, Fritz Simrock, wrote regularly to ask for a symphony to add to the catalogue.

Brahms was building up to offering the world this statement and emerge from under the shadow of Beethoven – “You can't have any idea what it's always like to hear such a giant marching behind you” is the famous quote. He worked on large-scale pieces for orchestra: the First Piano Concerto, two Serenades, and the substantial orchestral accompaniment to A German Requiem. His final warm-up had been the Variations on a Theme by Haydn in 1873, and then he finally felt ready to offer his first symphony.

The time taken to learn his craft and refine his music under this pressure was about to pay off in spectacular style. Like Beethoven, Brahms had a gift for building symphonic structures out of musical motifs, and he puts this skill to exceptional use here. Two particular links to Beethoven's symphonic legacy are apparent here: first, the journey across the piece from C minor to major (as in the Fifth Symphony); second, the main theme from the finale, which echoes the Ode to Joy from Beethoven's Ninth (“Any ass can see that,” said the composer...)

The outer movements carry the main weight of the symphonic structure, both employing slow introductions. The first movement's introduction is richly chromatic (pushing on from Beethoven's use of harmony) and interweaves a network of interrelated lines, grinding and churning against one another before bursting forth into a tumultuous Allegro.

The middle movements are concise, and whilst they might equally suit a lighter work such as a Suite or Serenade, here they serve as episodes of respite and repose between the two monumental outer movements. The second movement is an intimate jewel, and the third a warm and delicate intermezzo.

The extensive introduction to the finale outlines in slow-motion the main theme of the allegro, and there are unforgettable moments to follow: the horn call that breaks through the clouds and leads to C major (transcribed from Swiss alphorn calls); the trombone chorales; and the exhilarating coda that represents the culmination of a hard-won personal triumph for the composer, whose bright sunlit finale casts aside shadows of all kinds.

Programme notes © South East London Orchestra 2017