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SELO
SOUTH EAST LONDON
Orchestra

MUSIC DIRECTOR: DAVID SMITH
SUNDAY 9 OCTOBER 2022
www.southeastlondonorchestra.com

WELCOME

David Smith, Music Director

Cast your mind back ten years. In 2012, the country was basking in the glow of a home Olympics, Queen Elizabeth II had celebrated a mere diamond jubilee, and Prime Minister David Cameron managed to leave one of his children in a pub.

Meanwhile, in Beckenham, a small group of musicians gave the very first concert of the South East London Orchestra on 23 September, and the rest, as they say, is history.

A lot has happened in the intervening decade, and not just to SELO! Today's concert gives us the chance to mark the orchestra's 10th anniversary with a wonderful celebration of music that shows how we have developed in that time.

The programme for that first concert bears all the hallmarks of a group being set up with no funding and needing to put together a concert on a shoestring. Familiar and easily-obtainable pieces by Mozart, Weber and Beethoven made up the bulk of the music, though an unfamiliar piece by Anatoly Lyadov hinted at a more adventurous future ahead.

Since then, SELO has performed music by 60 different composers from throughout the history of orchestral composition. We have a particularly strong track record with British music, performing pieces by Arnold, Sally Beamish, Richard Rodney Bennett, Lennox Berkeley, Boyce, Britten, Elgar, Finzi, Hely-Hutchinson, Joseph Horowitz, Hannah Kendall, Fung Lam, Ethel Smyth, Vaughan Williams and Walton. Today, Samuel Coleridge-Taylor joins that list. While we love the core classics, more and more music from the twentieth century and by living composers has made its way onto our programmes as we have grown.

Tireless work by the membership and successive dedicated committees has brought social events and community development programmes into our work. SELO has grown beyond my most optimistic dreams of a decade ago, and it is thanks to its members and hugely supportive audiences that we are still here, doing what we love!

Today's programme is a celebration of the use of folk music in the concert hall. Be they from West Africa, Bohemia, Finland or Ireland, traditional melodies from particular places are threaded throughout these four works, and there are interesting historical-political issues to consider in how composers view this material – read on for more! The programme also reflects our overall aim to take on less familiar music and blend it with well-known classics. The Dvořák and Sibelius are well-known from the concert hall and radio alike, but the other two works are just now re-emerging into the repertoire.

Thank you for being here today to enjoy our birthday celebration, and we hope you can join us on 26 November as we explore a new venue (All Saints West Dulwich) on a Saturday, no less, for another fantastic programme of thrilling music!

THE ORCHESTRA

Flute

Linda Penn
Gemma Zufolo
Jenny Sutton
(piccolo)

Oboe

Catherine Smale
Alice Hardy
Andrew Koval-Radley
(cor anglais)

Clarinet

Charlotte Woolley
Phil Broadey
Chris Jeffery
(bass clarinet)

Bassoon

Claire Goddard
Val Currie

Horn

Andy Currie
Steph Jeffery
Rosie Merriman
Lottie Orr

Trumpet

Ben Whalley
Kat Mason
Ben Reeve

Trombone

Tom Woodcock
Matt Gray
Ben Dowsett

Tuba

Dan Mackintosh

Violin I

Tina Bowles
Claire Rutland
Mike Bradburn
Pam Orchard
Philip Curry
Russ Anderson

Violin II

Louise Esaias
Penny Davies
Wendy Albuquerque
Tracey Duncan
Rosamund Sykes

Viola

Maeve Lynch
Lucy Mackintosh
Stephen Blows
Frances Daley
Sam Bambert
Calum Moulton

Cello

Hilary Wood
Tony Albuquerque
Richard Thorn
Philippa Bradburn
Tom Player
Sue Ardley

Double bass

Martin Gulliford
Jack Cherry
Callum Yule

Timpani and Percussion

David Coronel
Gosia Kepa
Johan Smith



BIOGRAPHIES



David Smith

Music Director

David is passionate about conducting contemporary music alongside the more recent 20th-century music and the great masterpieces of the classical repertoire.

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, 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.



Tina Bowles

Leader

Tina learned to open and close a music stand correctly at the age of 4 before being allowed to play the recorder and then the piano.

Doing the same thing in both hands simultaneously being a problem, she then started the violin aged ten, adding the viola as well a few years later. She won a scholarship to junior department of the Guildhall School of Music and Drama and studied at the Purcell school before attending the Trinity College of Music.

Tina now is a busy freelance player, leading the London Medical Orchestra, and The London Repertoire Orchestra as well as many choral society concerts and regularly plays with the London Novello Ensemble, Swansea City Opera, British Sinfonietta, The Cinematic Sinfonia and other freelance orchestras.

She also runs a function quartet and trio. Tina plays on a violin made in 1987 by Roger Hansell and appears with the kind permission of her cats Goldie and Jemima.

Bromley,
Lewisham
& Greenwich



Bromley, Lewisham & Greenwich Mind are delighted to be partnering with South East London Orchestra to commemorate their 10 years of existence.

As our name suggests we provide mental health services to people across the three boroughs of Bromley, Lewisham & Greenwich. It is important to note that we are a local Mind and not the Mind that everyone knows, we are a separate registered charity and responsible for our own financial management. National Mind carry out research into mental health, provide information about it and lobby government around mental health issues. Local Minds provide mental health services to local people. We work with people to aid their recovery and to improve their quality of life.

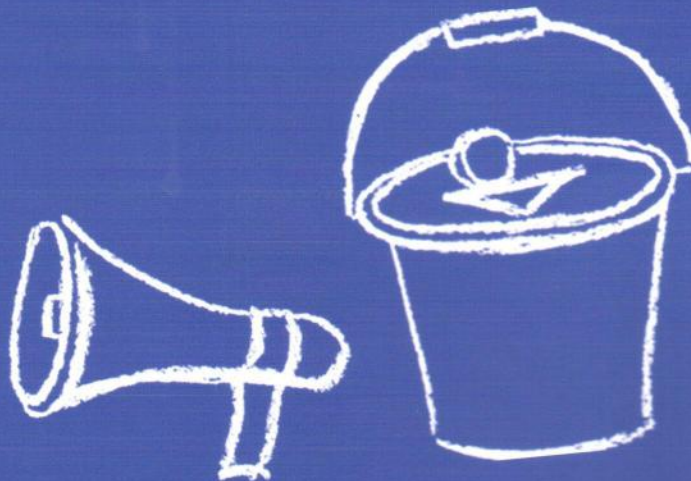
We also have a role in early intervention and the prevention of mental health issues through our wellbeing services. We provide wellbeing services to new mums and dads, to people bereaved by suicide and to secondary school pupils. We also offer a wide range of awareness raising training and workplace wellbeing advice.

For people with more moderate to severe mental health problems, we offer counselling, mental health advice and help with more practical issues such as filling out benefits forms or getting back into employment. We also run a Recovery College, peer support groups of all kinds and we have staff who are based in Doctors Surgeries and other healthcare establishments.

In addition we provide a range of services to people with dementia and their families. Last year, we supported over 7,500 people across our three boroughs and this number increases every year.

We need your support to make this happen. Please consider making a donation to BLG Mind. You can donate via our website (www.blgmind.org.uk/donate) or by popping something into our collectors at one of the orchestra's concerts in 2023.

Thanks in advance for helping us to help your communities.



A black and white portrait of Samuel Coleridge-Taylor, a Black man with short, dark hair, wearing a dark suit jacket, a white shirt, and a dark tie. He is looking slightly to the right of the camera with a neutral expression. The background is dark and out of focus.

SAMUEL COLERIDGE-TAYLOR

(1875–1912)

**The Bamboula – Rhapsodic Dance for Orchestra
(1910)**

Samuel Coleridge-Taylor was celebrated internationally in his lifetime and greatly admired by fellow musicians, including Elgar and Dvořák. He was the son of Daniel Taylor, a doctor from Sierra Leone, and Croydon resident Alice Martin; it was she who added Coleridge to his name, after the poet. Daniel Taylor returned to Africa and Samuel grew up in Croydon with Alice. Showing early promise, he studied violin at the Royal College of Music in 1890.

Coleridge-Taylor quickly came to prominence, Elgar recommending him to the Three Choirs Festival, where his *Ballade for Orchestra* was premiered in 1898. Academic appointments followed, and he developed his range of compositions, from salon pieces and songs to major works such as a violin concerto and the cantata *Hiawatha's Wedding Feast*. The latter was immensely popular and has never been out of the repertoire. The composer died in relative poverty in 1912, perhaps before his full potential could be reached; some say his premature death came from overwork fulfilling the huge demand for his works.

His music fell out of fashion in the years after his death, but his accomplished style and melodic inventiveness have become increasingly appreciated in recent years, as has his inclusion of traditional music from his father's heritage. In many of his works he developed African and Caribbean melodic and rhythmic features within a late romantic idiom. He had many fruitful interactions with African American musicians in the United States. Like many contemporary composers from nationalist schools he had political interests and became something of an activist, including as a delegate to the 1900 Pan African Conference which was aimed at raising awareness of the African peoples of the British Empire.

The term *Bamboula* refers to a ritualistic dance with a distinctive rhythm, named after a drum made from a rum barrel. The dance was brought via the slave trade from West Africa to the Caribbean Islands where it was, and has remained, well-known. It had arrived in Louisiana from Haiti by the 18th century and a bamboula melody was used in 1848 in a virtuoso piano piece by Louis Gottschalk. Coleridge-Taylor's version of the same melody is very different in mood from Gottschalk's, being free flowing and lushly orchestrated. Its three overarching sections are all based on the same melody and derive their individual character and interest through variations in tempo, key and orchestral texture and by contraction and expansion of the thematic material. After a stately introduction, a fast version of the theme is introduced and developed before the slow middle section which starts with a wistful version of the theme on clarinet and then oboe over syncopated strings. The reprise of the fast music of the opening, with further development in the full orchestra, then brings the piece to an exhilarating close.

ANTONIN DVOŘÁK



(1841–1904)

Slavonic Dance in E minor, Op. 72, No. 2 (1886)

Dvořák spent his childhood in the Bohemian (now Czech) village of Nelahozeves, on the Vltava river north of Prague, where he developed a love of folk music. He began composing in late teens, worked as a freelance musician on graduation, and in 1875 received a grant from the Austrian government, enabling him to devote himself to composition.

On seeing some of his work, Brahms recommended Dvořák to his own publisher, leading to the publication of the Moravian Duets and the first set of Slavonic Dances, op. 46. Bohemia and Moravia were the major Czech regions of Austria-Hungary, where Czech, one of many Slavonic languages, was spoken. While Brahms had used existing folk music in his Hungarian Dances, Dvořák composed attractive new tunes for the Slavonic Dances and complemented them with folk rhythms from his beloved Bohemia. By 1879, the Slavonic Dances, initially composed as piano duets before being orchestrated, had been enthusiastically received in all the major European capitals of music as well as in New York, bringing Dvořák fame both at home and abroad.

Dvořák completed a second set of Slavonic Dances, op. 72 in 1886. Like the first set, there are eight dances,

initially scored for piano duets and then orchestrated.

He had informed his publisher beforehand that he was "not at all in the mood to deal with such humorous music" and that it was "difficult to do the same thing twice!"

Indeed, the later set of dances are more diverse in character, ranging from the reflective to the ecstatic. The second dance of this set – Starodávny (a type of Moravian folk dance) – falls into the former category. It has three melodies of different character: the first is full of longing while the second is much brighter, with both being introduced by the strings.

The third, initially played by the winds and developed by the strings, is gentle and rhythmically reminiscent of a mazurka. The first, wistful melody makes a reappearance before the happier second brings the dance to a peaceful conclusion.

JEAN SIBELIUS

(1865–1957)

Karelia Suite (1893)

I Intermezzo

II Ballade

III Alla marcia

In 1893, students from the Viipuri Students' Association in Karelia commissioned Sibelius to compose music to accompany a series of patriotic tableaux incorporating folk legends from the Kalevala, the Finnish epic poem which inspired much of his programmatic music.

The proceeds of the tableaux were to benefit education in the Finnish language, as a counter to Russian cultural influence which was seen by Finns as a threat, especially in Karelia which was on the border with Russia.

The Karelia Music was partially lost (although it was later reconstructed) but shortly after its composition Sibelius used three movements, with minor rearrangements, to create the Karelia Suite, which was premiered at Helsinki University in 1893.

Sibelius often visited Karelia and studied its folk music, including the ancient practice of semi-improvisatory 'rune-singing', the medium through which the Kalevala was transmitted. He was proud of Finland's determination in the face of potential invasion; for centuries it had been the subject of tussles between nearby countries and Russia was a constant threat. Through his music Sibelius was to become a champion of Finnish autonomy and the first performance of the Karelia Music in 1893 was almost drowned out by cheering and clapping. Its quasi-political role now over, the straightforward tunefulness of the Karelia Suite has made it a favourite in concert halls across the world.

The Intermezzo was composed especially for the suite, but with a brass theme taken from the longer tableaux music. It depicts Karelian woodsmen travelling to pay taxes to a Lithuanian Prince, representing the historical oppression that Finland had suffered.

A horn fanfare over forest murmurs on strings builds up towards a four-square march-like theme which is gradually taken up by the whole orchestra, eventually fading away while the horns sound again in the distance.

The Ballade concerns Karl Knutsson, ruler variously of Finland, Sweden and Denmark, who reminisces to the sound of a minstrel. A sombre bardic theme, which was a song in the original tableaux music, is first played on clarinets and bassoon then strings over a running cello accompaniment. A slower hymn-like passage for full orchestra follows before a plangent restatement of the 'song' on cor anglais and oboe with harp-like pizzicato accompaniment.

The Alla Marcia depicts preparations for a battle. A jaunty dotted-rhythm tune is interrupted by a bombastic brass fanfare, and the tune then recurs in various orchestral combinations. The mood of determined optimism rises to a crescendo and culminates in final triumphant chords.

AMY BEACH

(1867–1944)

Symphony in E minor, 'Gaelic' (1894)

- I **Allegro con fuoco**
- II **Alla siciliana – Allegro vivace – Andante**
- III **Lento con molto espressione**
- IV **Allegro di molto**

Amy Beach was a remarkable musician, born in a time when the career that would be available to her today was not an option for a woman in American society.

As a child, Amy Marcy Cheney was an utterly prodigious talent, singing multiple songs from memory, improvising harmonies, playing the piano from the age of four and replicating back by ear what her mother played to her.

She later studied the compositions of the major mainstream composers, along with harmony and counterpoint, but did not receive advanced training in composition itself – her achievements were made through her own drive and gifts.

At the age of 16 she made her debut as a piano concerto soloist with Boston Symphony Orchestra, and had around two years of the 'career' a young soloist would expect, but her parents wanted her to keep music as a hobby, and live a private life at home.

She married in 1885 to Dr Henry Harris Aubrey Beach, a widower 25 years her senior. The agreement then was that she would abandon her professional concert career, and only play in charity recitals. In place of performing, she focused on composing, which could be done in private, and was unpaid. Her husband actually wanted to support her creative work, in certain limited ways. Restrictions such as this were common for middle- and upper-class women.



Years passed, and a new phase of her life began from 1910. Her husband died that year, and her mother the next. Beach was now in her early 40s, and began travelling through Europe to perform recitals. She kept her husband's name and signed all her compositions "Mrs H.H.A. Beach", leaving a repertoire of more than 300 works. She remains most well-known for her songs (150+), a Mass in E flat (1892), this Symphony and a Piano Concerto (1900).

The Gaelic Symphony was composed between 1894-96, and is thought to be the first symphony by an American woman. It's also the first American work to quote folk songs as thematic material, by way of response to the challenge laid down by Dvořák when he was working and writing in America – most famously, the New World Symphony.

Dvořák strongly stated that native American and African-American music were legitimate source material for American composers to use in their compositions. This was not a universally popular view, and Beach was amongst those who wrote in opposition to this, stating: "we of the North should be far more likely to be influenced by the old English, Scotch or Irish songs, inherited with our literature from our ancestors."

She felt that Dvořák only saw the peaceful, sunny side of African-American character and life, not the suffering and heartbreak of slavery.

So Beach's main source of folk material for the symphony was Irish folk tunes, in particular a set of melodies from a folk-song collection published in Dublin in 1841. As well as following Dvořák's lead by incorporating folk material, she used a very similar line-up of players to Dvořák's Ninth Symphony, including a prominent solo for cor anglais in the slow movement.

The Gaelic Symphony has a program: it is a musical representation of the struggles and sufferings of the Irish people, "their laments...their romance, and their dreams". The first movement uses two of Beach's own original themes, from a song depicting a stormy sea, but the effect and connection to the authentic folk melodies is remarkable.

It's with the second movement – actually written first – where we hear the first Irish folk song, "The Little Field of Barley", used repeatedly across the orchestra. In the third movement, she incorporates two folk melodies, the first a lullaby "The lively child", and the second a folk tune

titled "Which way did she go?" – a woman in grief. The two themes are developed independently of each other, and then combined in the central development section. The fourth movement is built from a mere fragment of the music from the first. Through her own material she was still aiming to express the passionate character of the Celtic people.

The premiere of the Gaelic Symphony took place on October 30, 1896, with Emil Paur (the dedicatee) conducting the Boston Symphony Orchestra in Boston's Music Hall. Boston performed it four more times in next two years, and in her lifetime it was performed by several US and European orchestras. The famous "Hatch Shell" outdoor concert venue in Boston, home to the Boston Pops' outdoor concerts, features the names of prominent composers, those deemed famous during its construction. The names include Bach, Beethoven, Mendelssohn, Dvořák and Sibelius, familiar from today's concert. Only two composers have been added since its construction, due to their association with the music of the city – John Williams (long-time conductor of the Boston Pops Orchestra), and Amy Beach.

WE ARE RECRUITING!

We are always on the look out for new members and have specific vacancies in upper strings and brass. There is no audition process, so if you're roughly around Grade 8 standard (even if you haven't played for a while...!) and are interested in getting involved, we'd love to hear from you.

ACKNOWLEDGMENTS

SELO wishes to extend our sincere thanks to Terry Davis for the design, production and printing of the programme, fliers and season leaflets.

Programme notes by Tony Albuquerque (Dvořák), Morven Main (Coleridge-Taylor, Sibelius) and David Smith (Beach). Programme notes © 2022: South East London Orchestra

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.

www.southeastlondonorchestra.com

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 [SELOrchestra](https://twitter.com/SELOrchestra)

NEXT CONCERT

Saturday 26 November 2022 at 4pm

All Saints West Dulwich

Ethel Smyth, The Wreckers Overture

Debussy, La Mer

Elgar, Symphony No. 1 in A flat

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