

SUNDAY 21 MAY 2023
MUSIC DIRECTOR: DAVID SMITH

iji
SELO
SOUTH EAST LONDON
Orchestra

WELCOME

David Smith, Music Director

The joy of programming concerts is that they can be constructed in so many different ways!

There's the classic "overture – concerto – symphony" where the pieces generally increase in size and weight from beginning to end. Symmetrical programmes. Single-composer focuses. And then there's today, with two heavyweight masterpieces balancing out the concert (with the possibility of cake in the middle).

And what masterpieces they are! Beethoven's astounding Violin Concerto, where soloist and orchestra work in harmony rather than opposition, and Dvořák's Seventh Symphony (for me, his greatest, but I'll concede the 'New World' is pretty good too!) I can remember discovering both works for the first time as a teenager and they've lost none of their impact, each and every time I hear them. I hope the same goes for you too! Today we're joined by a new musical collaborator, the fabulous violinist Charlie Lovell-Jones, who has been a joy to work with for this concert.

After today we have one more concert left in our season, and we hope you can make the trip to join us at All Saints, West Dulwich on Saturday 22 July, when we'll conclude our year with Shostakovich's mighty Tenth Symphony.

PROGRAMME

Beethoven, Concerto in D major for Violin and Orchestra

Dvořák, Symphony No. 7 in D minor

THE ORCHESTRA

Violin I

Daniel Pukach
Claire Rutland
Mike Bradburn
Russ Anderson
Matthew Burgess
Heather Hall
Vikki Thomas
Chris Rutland

Violin II

Louise Esaias
Penny Davies
Wendy Albuquerque
Keith Hide
Tracey Duncan
Catherine Parkinson
Ros Sykes
Geraldine Lowery

Viola

Maeve Lynch
Hywel Williams
Stephen Blows
Kate Lymer

Cello

Hilary Wood
Tony Albuquerque
Debbi Steele
Charlotte Davidson
Ed Langford
Sue Ardley
Richard Thorn
Philippa Bradburn

Double bass

David Wright
Morven Main
Martin Gulliford

Flute

Jenny Sutton
Sarah Harington Hawes

Oboe

Catherine Smale
Alice Hardy

Clarinet

Charlotte Woolley
Phil Broadey

Bassoon

Claire Goddard
Val Currie

Horn

Andy Currie
Steph Jeffery
Lottie Orr
Frank Cottee

Trumpet

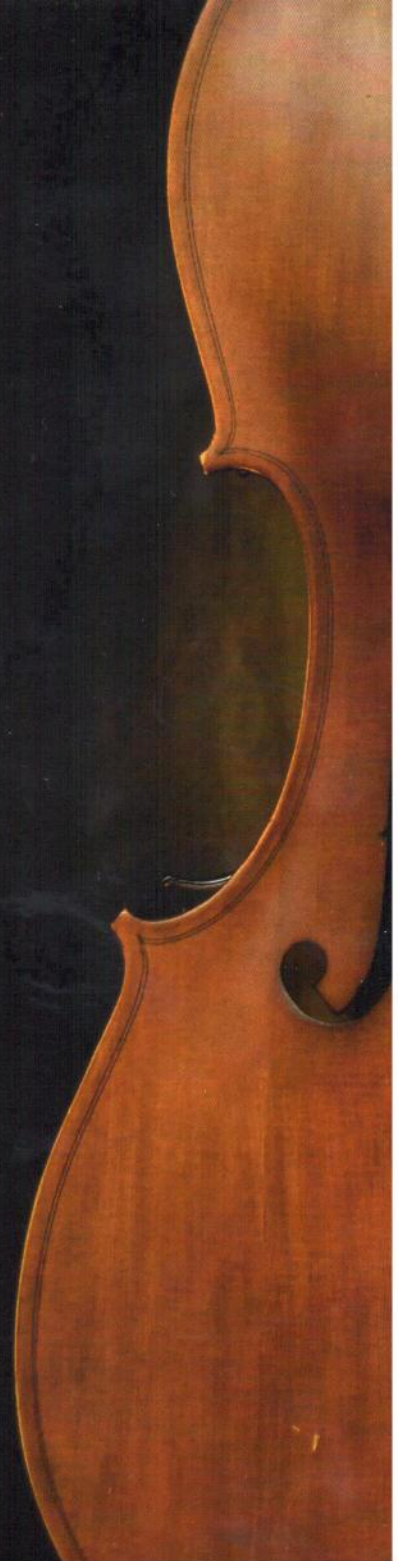
Ben Reeve
Ben Whalley

Trombone

Tom Woodcock
Richard Tighe
Matthew Gray

Timpani

David Coronel



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 Head of Assessment Services at ABRSM (the Associated Board of the Royal Schools of Music, inspiring musical achievement around the world), coaches junior age group cricket, and enjoys debating small details with his two young children.



Daniel Pukach | Leader

Daniel is a freelance orchestral violinist, chamber musician, soloist and a sought-after teacher. He has played in top orchestras in the UK and Israel such as BBC Concert Orchestra, English Chamber Orchestra, London Philharmonic, Israel Symphony, Israeli Opera, Israel Chamber Orchestra, Israel NK orchestra and the Galilee Chamber Orchestra. He is also founding member and violinist in the Waldstein Quartet.

He is a tutor at Junior Guildhall's string training program, and also taught at leading conservatories in Israel. He is currently continuing his work on implementing his one-of-a-kind teaching method and pedagogical system which has been transformative to students of all levels and will be published and distributed in the next few years.

Daniel has gained his BMus at The Aaron Copland School of Music under Burton Kaplan and his MMus from Trinity Laban Conservatoire of Music and Dance with Ofer Falk. He won the Vera Kanterovich Competition for solo Bach, Barbirolli competition for a classical string quartet and won second prize with the Waldstein Quartet in the Carne Trust Chamber Music Competition.



Charlie Lovell-Jones | Soloist

Charlie Lovell-Jones debuted at a sold-out Royal Festival Hall aged 15. He has since soloed with major orchestras internationally, broadcasting on radio and television. As concertmaster of the multi-award-winning Sinfonia of London (SoL) he has performed at the BBC Proms and recorded several CDs, garnering critical acclaim from Classic FM and Gramophone Magazine. He found success in several international competitions, including the Sendai 2019, Shanghai Isaac Stern 2020, and Joachim 2021 Competitions.

In 2020, Charlie graduated from Oxford University with a Gibbs Prize in Music and received a Bicentenary Scholarship at the Royal Academy of Music on the spot, graduating in 2022 with the Strings Postgraduate Prize. Charlie studied for over ten years with Rodney Friend MBE, and now studies at the Yale School of Music with Augustin Hadelich. He won the Hattori Foundation, Harriet Cohen, John Fussell, Drake Calleja and Countess of Munster Trusts' awards, and has enjoyed masterclasses with Ida Haendel, Anne-Sophie Mutter, Vadim Repin, Menahem Praessler, Pinchas Zukerman, James Ehnes, Leonidas Kavakos, Tai Murray, and most recently, Ida Kavafian at the Lincoln Center.

Charlie's 2021-22 season featured multiple concerto performances, world premieres from Colin Matthews, Deborah Pritchard and Tod Machover, recitals nationally and internationally, his Wigmore Hall debut and, as a RAM Bicentenary Scholar, his debut album recording with Linn Records. His 2022-23 season includes leading more SoL recordings and concerts, performances of Sibelius, Britten, Beethoven, Glazunov, Berg, Brahms and Bruch Concertos, a world premiere by Aaron Kernis, and many recitals.

As a J&A Beare Violin Society Artist, he plays a fine 1777 G.B. Guadagnini violin, generously loaned by a benefactor.



LUDWIG VAN BEETHOVEN (1770–1827)

Concerto in D major for Violin and Orchestra (1806)

- I Allegro ma non troppo**
- II Larghetto**
- III Rondo. Allegro**

Beethoven composed his violin concerto in 1806 during one of his most creative periods, between the Fourth and Fifth Symphonies. It was his only violin concerto, although there may have been an earlier work which is now lost, and he had previously composed two Romances for solo violin and orchestra.

The first performance of the concerto by his friend Franz Clement was less than ideal: Beethoven's late delivery of the parts gave him little time to prepare, and the story goes that, midway, he played a novelty piece on upside-down violin to show his true performing ability.

The work was neglected for over 30 years until its revival in London by Mendelssohn as conductor with the 12-year-old Joseph Joachim as soloist. The slow acceptance of the concerto might be explained by the problems at its premiere and the disappearance from the musical scene of its champion Clement, who fled from Vienna after being accused of espionage. Some contemporary critics felt that the piece was too repetitive, while its novel features may have disconcerted some listeners. One such is the unconventional repeated-notes motif of the opening which recurs as an important linking element throughout the first movement. Another key feature is the cooperative interaction

of solo violin and orchestra, neither subordinated to, nor pitted against, the other. This reflects Beethoven's genius in creating a forward-looking, almost symphonic approach to the violin concerto. It has since attained its place as one of the greatest violin concerti, forming a bridge between Classical examples, such as those by Mozart, and later Romantic offerings by Brahms, Tchaikovsky and others.

After the initial repeated timpani notes, the first of two main melodic themes, in D major, is presented by woodwind, with an arresting dissonant repeated-notes intervention on strings. After modulation through B flat major, the more expansive second theme is introduced by the woodwind and repeated in the minor by strings. These ideas are first presented orchestrally, until the violin enters with arpeggios and scale passages in its own version of the exposition.

The 'timpani' motif reappears throughout the orchestra, at various speeds, from crochets to semiquavers, and ranging from aggressive and rasping to calm and heartbeat-like as the violin and orchestra continue to develop the main themes, the minor key version of theme two becoming more prominent. A mysterious passage with timpani and trumpets in the background merges into a dramatic solo violin ascent in triplets and the triumphant beginning of the

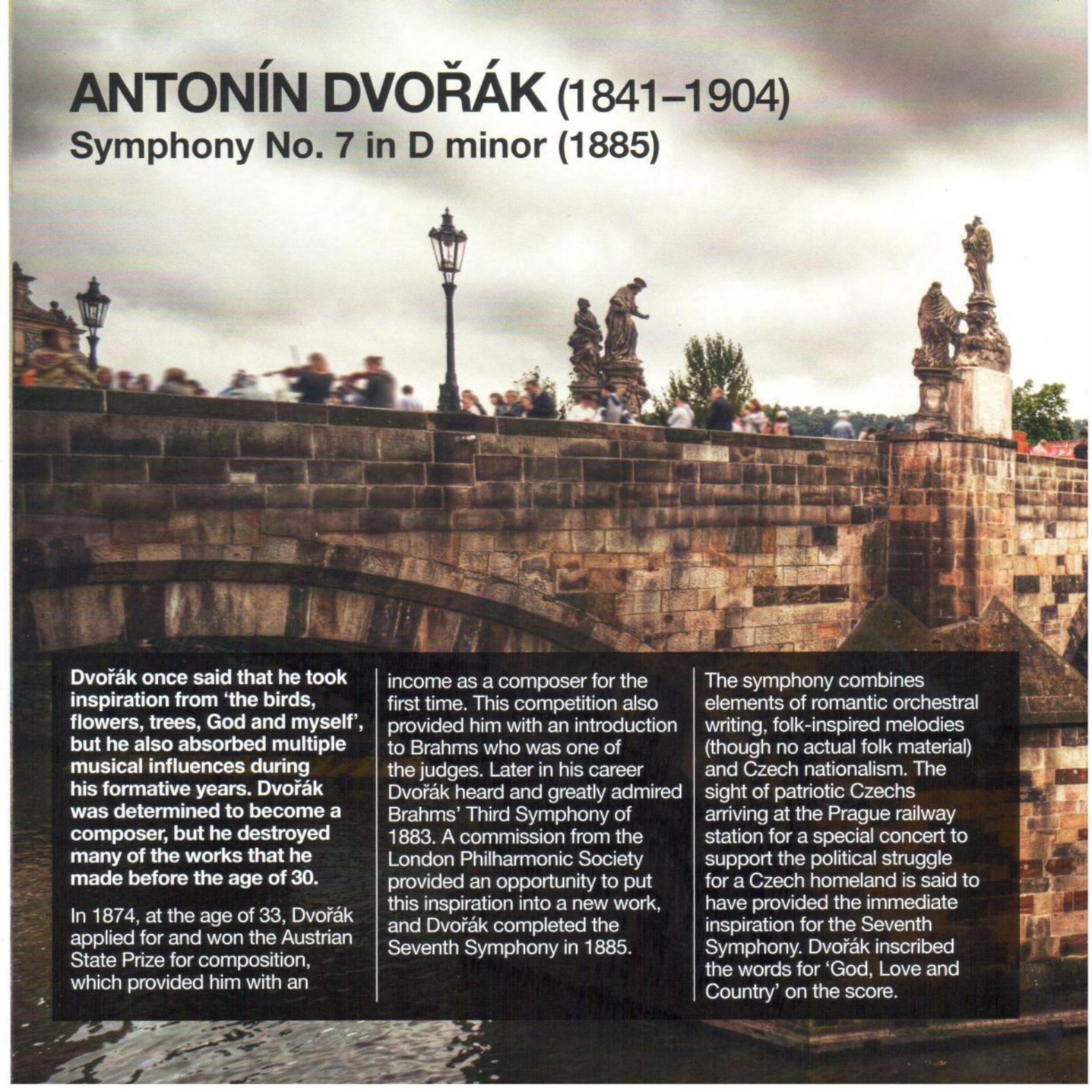
recapitulation by the orchestra. After the cadenza the violin restates theme two in D major, this time in quiet, unadorned form, and the movement ends with a decisive cadence.

The serene, pastoral second movement is in variation form, with solo violin above a soft, reduced orchestra (clarinets, bassoons, horns and muted strings). The opening consists of a chorale-like dotted rhythm melody on orchestra; a first variation has solo ornamentation over horns and clarinet, a second has added bassoon, and a third is for orchestra. The violin then introduces a new, expressive, *cantabile* theme on violin. These melodies are varied via changes in orchestral colour and violin elaboration with only occasional harmonic diversions. A short orchestral crescendo and violin cadenza transition directly into the final movement.

The introductory passage of the finale features a cheerful *rondo* main theme reminiscent of rural merrymaking, played twice on the violin and once by the orchestra. In the first contrasting passage horns suggest hunting, before the return of the introductory material. A central episode is more lyrical, with the solo violin mirrored by bassoon. After a cadenza, fragments of the various themes are recombined in various keys which gradually move towards D major, before syncopated orchestral scales impel the violin towards the exuberant conclusion.

ANTONÍN DVOŘÁK (1841–1904)

Symphony No. 7 in D minor (1885)



Dvořák once said that he took inspiration from ‘the birds, flowers, trees, God and myself’, but he also absorbed multiple musical influences during his formative years. Dvořák was determined to become a composer, but he destroyed many of the works that he made before the age of 30.

In 1874, at the age of 33, Dvořák applied for and won the Austrian State Prize for composition, which provided him with an

income as a composer for the first time. This competition also provided him with an introduction to Brahms who was one of the judges. Later in his career Dvořák heard and greatly admired Brahms’ Third Symphony of 1883. A commission from the London Philharmonic Society provided an opportunity to put this inspiration into a new work, and Dvořák completed the Seventh Symphony in 1885.

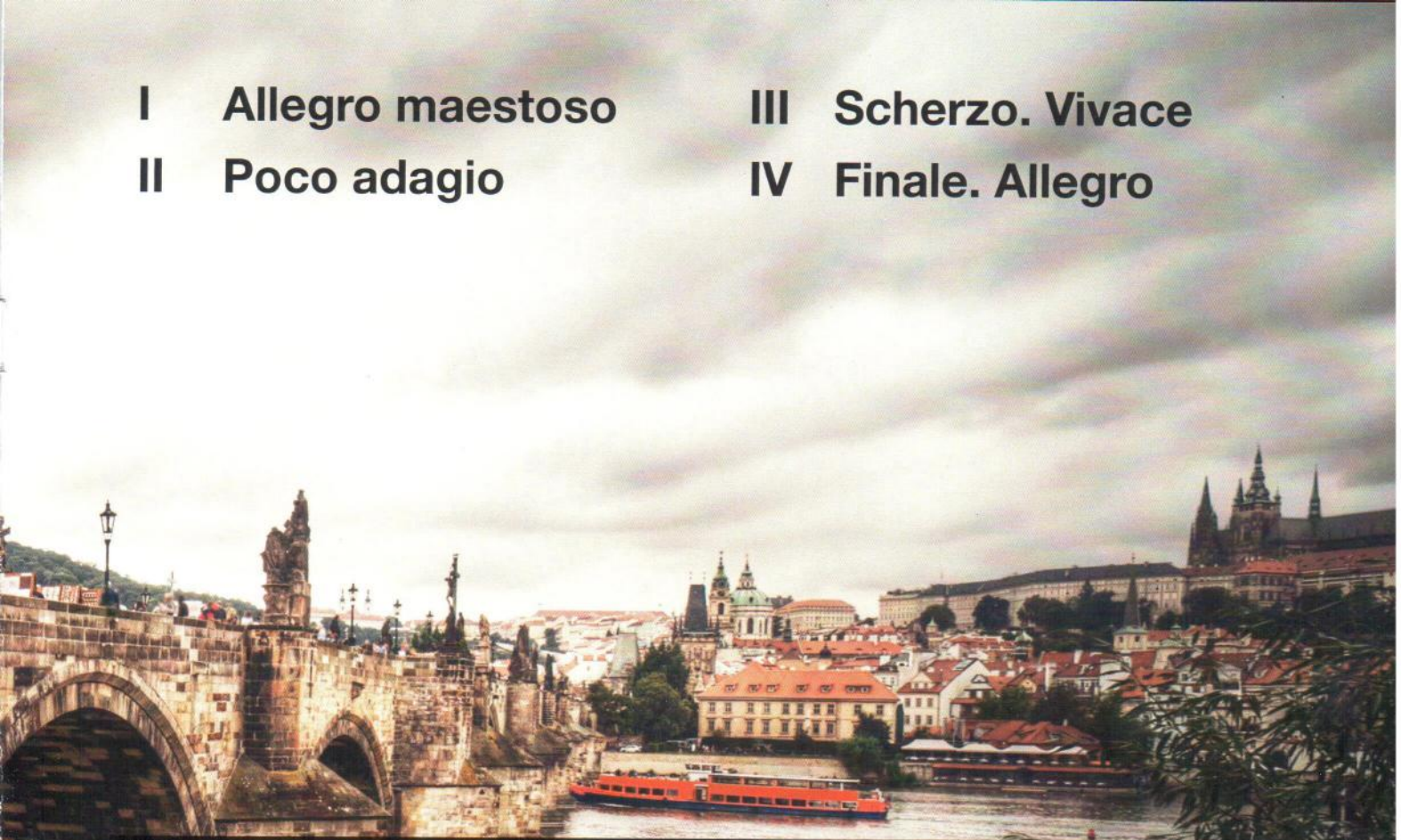
The symphony combines elements of romantic orchestral writing, folk-inspired melodies (though no actual folk material) and Czech nationalism. The sight of patriotic Czechs arriving at the Prague railway station for a special concert to support the political struggle for a Czech homeland is said to have provided the immediate inspiration for the Seventh Symphony. Dvořák inscribed the words for ‘God, Love and Country’ on the score.

I Allegro maestoso

II Poco adagio

III Scherzo. Vivace

IV Finale. Allegro



The first movement (*Allegro maestoso*) opens with low notes from the basses, timpani and horns. The first theme is then introduced by the violas and cellos, this is punctuated by a dotted three-note rhythm that is developed throughout the movement. The dark tones of this opening passage are contrasted with a lighter and more lyrical second theme introduced by the horns. As the movement develops, these two ideas are passed between the sections

of the orchestra, expressing a breadth of emotions, at times peaceful and expressive, at others agitated and tempestuous. The music subsides and the opening theme returns on the cellos and horns.

The slow movement (*Poco adagio*) is characterised by sadness and regret. Dvořák wrote under the slow movement 'From the sad years', referring to the deaths of his mother and his first-born son. The movement

opens with a chorale-like theme played by the clarinet. The violins enter and the flute now plays an extended melody. The violins and cellos play a questioning passage that receives a sinister reply from the orchestra. The horn then introduces a new theme that leads into a dramatic passage of Wagnerian intensity. Finally, as the music dies away, the solo oboe plays the chorale theme first heard in the introduction.



The *Scherzo (vivace)* brings a change of mood. The violins enter playing a folk-inspired Bohemian dance with shifting accents known as a *Furiant*. In the background, the cellos and bassoons simultaneously play a Viennese waltz. The dance is repeated with different sections of the orchestra taking up the dual themes in turn. In the central trio section, the strings provide a rustling accompaniment, while the flute, oboe and clarinet play bird-song-like fragments.

A dramatic crescendo leads to the return of the opening theme.

The final movement (*Allegro*) begins with passionate and dark music from the lower strings. The trumpet then heralds strident chords that lead into a more lyrical section with the strings presenting themes that are then taken up by the brass and winds. The music has a sense of anticipation with successive phrases growing in intensity. When the orchestra seems to

have developed unstoppable momentum, the music transitions into the major key for the final bars, with the orchestra affirming the concluding D major chords.

The Seventh Symphony was first performed in London in 1885, with Dvořák conducting. This Symphony together with his Cello Concerto, which SELO performed in 2021, are considered to be among his finest works.

Bromley,
Lewisham
& Greenwich

Mind



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.

Thanks in advance for helping us to help your communities.



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 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.

ACKNOWLEDGEMENTS

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

Programme notes by Martin Gulliford (Dvořák) and Morven Main (Beethoven).

Programme notes © 2023:
South East London Orchestra

Image credits

Beethoven: Joseph Mähler
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Dvořák: Charles Bridge in Prague
- Freepik; Portrait - Wikimedia

NEXT CONCERTS

Saturday 22 July 2023 at 4pm

All Saints, West Dulwich

Kabalevsky, Colas Breugnon Overture

Mussorgsky, Khovantchina: Prelude and Dance of the Persian Maidens

Shostakovich, Symphony No. 10 in E minor

Next season's concert dates and highlights:

15 October 2023 – including Sibelius Symphony No. 2

10 December 2023 – a family Christmas concert!

24 March 2024 – Holst and Hindemith

25 May 2024 – Berlioz Les nuits d'été with Jess Gillingwater

7 July 2024 – an Italian tour

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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TICKETS

