



SELO

SOUTH EAST LONDON
Orchestra



SUNDAY 17TH MAY 2026

WELCOME

David Smith, Music Director

Welcome to our late spring concert.

A Beethoven symphony is always a special event, and the Fifth Symphony is all the more so given its justified fame and impact. We have enjoyed getting under the skin of this very well-known masterwork and finding a few surprising ways of doing things in the process!

We've paired the symphony with *A Fist Full of Fives* by Adrian Sutton. It's specifically designed to be played with the Beethoven as it uses exactly the same size of orchestra, achieving a real attractiveness and excitement without recourse to the special effects (percussion!) department or massive extra forces.

Sutton's use of the number 5 throughout - in the time signature, groups of instruments, intervals between notes - inspired me to find another way to bring "5" into the programme. What better than 55 - and if you want a composer with a large number of symphonies to choose from, Haydn's the choice. This is a typically charming and amusing early Classical work.

I hope you can join us in the summer for our celebration of English music - Elgar's *The Music Makers* and Vaughan Williams's Second Symphony, in what will be my final concert with SELO a whole fourteen years after we started together. I look forward to seeing you again there, for one last time!

PROGRAMME

Adrian Sutton, A Fist Full of Fives

Haydn, Symphony No. 55

Interval

Beethoven, Symphony No. 5

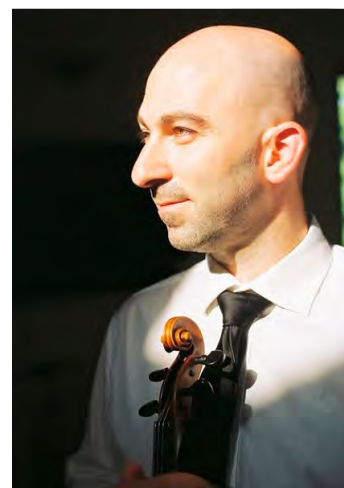
BIOGRAPHIES



David Smith | Music Director

David is passionate about performing contemporary music alongside great masterpieces of the classical repertoire and the 20th century. He is Music Director of South East London Orchestra, Abbots Langley Orchestra and Oxford Reunion Wind Orchestra, and Conductor of Hemel Symphony Orchestra. David has worked with many orchestras in London and the south of England as a guest conductor. As an instrumentalist, he has extensive experience as a trombonist, percussionist 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 has studied conducting with Robin Browning and Denise Ham. Away from conducting, David is Director of Assessment Services at ABRSM (the Associated Board of the Royal Schools of Music) and coaches junior cricket teams. In summer 2026 he will step down from his role with SELO after 14 years as its founding Music Director.

davidsmithconductor.wordpress.com



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.

ADRIAN SUTTON (1967 - 2025)

A Fist Full of Fives (2016)

Adrian Sutton was born in Tenterden, Kent and spent much of his childhood in Zimbabwe and South Africa before returning to the UK to study music at Goldsmiths, University of London. He is most renowned for his soundtrack on National Theatre productions, including *War Horse* and *The Curious Incident of the Dog in the Night-Time*, both of which later transferred to the West End. After being diagnosed with terminal cancer in 2022, Sutton focussed solely on orchestral compositions, notably completing a violin concerto dedicated to Fenella Humphreys, one of SELO's favourite collaborators. He died peacefully at his home in Blackheath in October 2025.

Unsurprisingly, the number five features prominently in *A Fist Full of Fives*: apart from the number of words in the title, there are

five beats per bar and five main themes, full of fifths in both the melody and harmony. Sutton directs the orchestra to play the piece with "huge fire and rhythmic energy" and describes the spiky strings and brass fanfares in the opening theme as "jousting in a tournament." A chamber quintet introduces the next theme, a dance-like tune built on fifths and scales, which is then developed joyfully by the orchestra in the third theme before the music is brought to a temporary pause by the timpani. The syncopated fourth theme is ushered in by a wind and brass quintet in the quietest section of the work before the sweeping melody of the final theme is heard in the strings. Sutton uses the timpani to preface the final section which brings together all the themes in an epic conclusion and showcases his trademark flair for attractive orchestration.



JOSEPH HAYDN (1732-1809)

Symphony No. 55 in E flat major

('The Schoolmaster') Hob. I/55

- I Allegro di molto
- II Adagio ma semplicemente
- III Menuetto e trio
- IV Finale: Presto

Joseph Haydn rose from humble origins in Rohrau, Austria leaving home for good aged six to embark on musical training, first locally and later as a chorister at St Stephen's Cathedral, Vienna. His early experiences shaped a career which led to service for nearly 30 years at the immensely wealthy Esterházy court, a musical hub of the Austro-Hungarian empire. There he refined his orchestral technique, eventually to become the most celebrated symphonic composer of his era, not only in his native Austria but also in London which he visited twice and where his last symphonies were premiered.

Composed in 1774 during Haydn's Esterházy period, Symphony No. 55 reflects a shift towards a lighter, more playful "galant" style than in his previous works. This approach favoured elegance and wit, appealing directly to his aristocratic patrons. Haydn's characteristic musical humour

emerges in the symphony, especially in the second movement whose theme has an apparently bumbling, self-important character which later inspired the symphony's nickname "The Schoolmaster". The first movement of the symphony has a cheerful, energetic character with rhythmic contrasts and unexpected interruptions of soft string passages by the full orchestra. The slow movement consists of variations of the initial simple, plodding "Schoolmaster" theme which become increasingly complex in rhythm and harmony, alternating dry *staccato* and more flowing *legato* passages. The folk-like third movement includes a trio featuring two solo violins and solo cello, instrumentalists that Haydn could call on from his highly skilled orchestra at Esterházy. The final exuberant movement of this appealing and sophisticated symphony displays Haydn's trademark wit, giving all orchestral sections a chance to shine.



LUDWIG VAN BEETHOVEN (1770 - 1827)

Symphony No. 5 in C minor, op. 67 (1808)

- I **Allegro con brio**
- II **Andante con moto**
- III **Allegro**
- IV **Allegro**

Beethoven began composing his fifth symphony in 1804, soon after completing the monumental *Eroica*, his third symphony. Work on the fifth symphony progressed alongside other significant compositions of Beethoven's "middle" period – his fourth symphony, violin concerto, fourth piano concerto and opera *Fidelio* to name a few – against the backdrop of the Napoleonic wars and as his hearing deteriorated. He was almost completely deaf by the time the symphony was finished in 1808.

The opening four-note motif – which recurs in all the other movements as a unifying theme – is one of the most recognisable of musical introductions. It is often thought to signify "Fate knocking at the door" as Beethoven contemplated his tragic disability. Combined with the symphony's key of C minor – which he associated with struggle, emotional intensity and heroism – the music strongly reflects the composer's personal turmoil as a result of losing his hearing.

While the first movement is built around the energy of its opening motif, the second movement alternates between a graceful melody, played by the violas and celli, and an uplifting anthem in the wind and brass. The four-note motif is a prominent feature in the third movement, which provides a glimmer of positivity amid the uncertainty and darkness of the music. The timpani is used to provide a link from the darkness into the majestic light of the finale, where the foreboding four-note motif of the opening is transformed into musical patterns that are used to convey the composer's triumph over adversity.

The symphony was not an instant success at its premiere in Vienna in 1808 but it has become one of the most iconic compositions of all time. During World War II, the four-note motif became a powerful symbol for the Allied Forces' war effort through the "V for Victory" slogan, as the rhythm of those four notes corresponded to the letter "V" in Morse code.



THE ORCHESTRA

Violin I

Daniel Pukach (Leader)
Claire Rutland
Mike Bradburn
Philip Curry
Russ Anderson
Heather Hall
Noura Sanatian
Rachel Ambrose Evans

Violin II

Louise Esaias
Penny Davies
Keith Hide
Wendy Albuquerque
Geraldine Lowery
Rosamund Sykes
Laura Derain
Soraya Sanatian
Tracey Duncan
Catherine Parkinson

Viola

Maeve Lynch
Lucy Mackintosh
Anna Ferrarese
Johan Hoglind

Cello

Hilary Wood
Tony Albuquerque
Ed Langford
Sue Ardley
Tim Barrow
Charlotte Davidson
Poppy Smith

Double bass

David Wright
Stephen Davies
Marianna Bakewell

Flute

Pauline Savage
Sarah Harrington Hawes
Gemma Zufolo

Oboe

Catherine Smale
Frances Slack

Clarinet

Charlotte Woolley
Phil Broadey

Bassoon

Claire Goddard
Val Currie
Elizabeth Boyden

Horn

Andy Currie
Steph Jeffery

Trumpet

Ben Whalley
Issac Thomas

Trombone

Michael Hews
Graham Winter
Matt Gray

Timpani

David Coronel

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ABOUT US

South East London Orchestra is one of South London's leading amateur orchestras with a reputation for exciting, high quality concerts and a genuine connection with our community.

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 Morven Leese (Haydn) and Tony Albuquerque (Sutton and Beethoven).

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Image credits

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NEXT CONCERTS

Saturday 4th July 2026, 4pm

All Saints, West Dulwich

Elgar, The Music Makers, *in collaboration with the London Concert Chorus*

Vaughan Williams, Symphony No. 2, A London Symphony



Sunday 11th October 2026, 4.30pm

St Michael and All Angels Beckenham

Brahms, Tragic Overture

Grieg, In Autumn

Tchaikovsky, Symphony No. 4 in F minor

Sunday 6th December 2026, 4.30pm

St Michael and All Angels Beckenham

Wagner, Tannhauser Overture

Sibelius, King Kristian II: Suite

Elgar, Enigma Variations

WE ARE RECRUITING!

We are looking for new members, specifically in upper strings and brass. If you're around Grade 8 standard and interested, we'd love to hear from you.



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