

An impressionistic painting of a London skyline at sunset. The sky is a mix of warm colors like orange, pink, and yellow, with cooler blue and purple tones near the horizon. The water in the foreground is textured with brushstrokes in shades of blue, green, and orange. In the background, the silhouettes of several tall buildings, including the Houses of Parliament and Big Ben, are visible against the colorful sky.

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SELO
SOUTH EAST LONDON
Orchestra

SATURDAY 4TH JULY 2026

PROGRAMME

Elgar, The Music Makers

Interval

Vaughan Williams, A London Symphony

WELCOME – AND FAREWELL

This is the point where I traditionally wish you a warm welcome to the concert, and today is no exception! It is so good to have you here with us for one of our most ambitious concerts. We are thrilled to partner with London Concert Chorus and welcome back Jessica Gillingwater as our star soloist.

But today is also my chance to say goodbye, on the occasion of my 61st and final concert with the orchestra I founded in 2012. I had no idea of what it would become when we started, but I am elated to leave SELO in such a strong position, playing so well, filled with wonderful people and led by a dedicated committee of trustees who will ensure its continued growth and development. Thank you to all the players for the music we've made together, and the lessons you've all helped me to learn.

To you, our audience, thank you for all the support and appreciation for the music – we love performing to you! I've been given the chance to share my reflections on SELO below, but I will always keep an eye on how things are going in the future as I continue my conducting life a little closer to home in Buckinghamshire! For one last time, I hope you enjoy the concert.

SELO REFLECTIONS

In the beginning

It's remarkable to think that something as involved and labour-intensive as starting a new orchestra began from a position of laziness. After a few discussions with my co-founder, horn player Natalie Cole, about how we'd both had enough of travelling 60-90 minutes across London for all our rehearsals, the idea of creating a new, high-quality group closer to our respective homes came into being.

So we had the 'why', now we needed all the other questions to be answered. We started with a repertoire day in April 2012 in Beckenham Public Hall, just around the corner from where SELO rehearses today. Three woodwind players from that day are *still* with us today!

Building blocks

We continued straight away with concerts in autumn 2012, and Nat recruited our first Leader, Alan Titherington. The second concert we gave was in St Barnabas, Beckenham, and these twin pillars of Leader and venue then stayed constant until the spring of 2020. A third pillar – orchestra-made cakes at the interval right from concert one – shows an early focus on the audience experience too!

Being a musician with a passion for British music since 1900 can be an expensive way to run an orchestra. Over time this music started to find its way into our programmes as SELO became more established. This began in 2014 with a first work by Lennox Berkeley, and the list grew from there, including Malcolm Arnold, Sally Beamish, Richard Rodney Bennett, Benjamin Britten, Doreen Carwithen, Gerald Finzi, Ruth Gipps, Joseph Horowitz, Hannah Kendall, Thea Musgrave, Roxanna Panufnik, Ethel Smyth, Adrian Sutton, Grace Williams, and (of course) Elgar and Vaughan Williams.

We also began to work with professional soloists, and our most significant relationship has been with violinist Fenella Humphreys, who joined us for the first of seven performances (to date!) in 2014 with Bruch's first concerto.

Special people and change

In 2015 we bade farewell to Nat who returned home to Australia. She played her way out with performance of Saint-Saens' *Morceau de Concert* featuring her as horn soloist. Other members have featured as soloists too, including our current Chair, Charlotte Woolley with Finzi's Clarinet Concerto.

We appointed an Assistant Conductor, Emily Singh, in 2019, as a development position for an aspiring conductor – it's been great to see her progression since then. After the Covid break we looked to appoint a new Leader and in 2023 Daniel Pukach joined us as our second permanent Leader, and continues to bring his professional experience and guidance to our music-making today.

Inspired by our members and their interests we've also pushed our concert format boundaries with family events – *Peter and the Wolf*, *Paddington's First Concert* – along with Christmas concerts, relaxed concerts and collaborations with charity partner organisations.

Highlights reel

Over the years, some concerts stand out as great achievements, and the first of these for me was spring 2015 when we performed the Sibelius Violin Concerto (with Fenella) and Beethoven's Fifth Symphony – a spectacular day.

In summer 2016 we joined a touring American youth orchestra in a performance at St John's, Smith Square, repeating music from one of our own Beckenham concerts. Having set 'adventurousness' as one of the orchestra's values, playing lesser-known repertoire has been key, and one of the most satisfying was the journey to learn and perform Martinu's First Symphony in 2018, a stunning piece we loved getting to know.

One of our most ambitious programmes came in 2019 by when SELO was absolutely flying. Stravinsky's Firebird Suite was paired with music by Walton, Hindemith and a Bach/Elgar collaboration! Later that same season we tackled our first Mahler symphony, his fourth, to great acclaim.

Following the Covid pandemic we took some time to grow our strength again, establishing a new home in St Michael and All Angels, Beckenham. In 2022 we stretched our ambitions once more and gave our first concert here at All Saints of Elgar's First Symphony and Debussy's *La Mer*. Some members remembered that Elgar 1 had been on my wish-list from day one – listen out for Elgar quoting some of it in *The Music Makers* today, in a fitting musical full stop.

David Smith, Music Director

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.



**Jessica Gillingwater
Mezzo-soprano**

London-born mezzo-soprano Jessica Gillingwater enjoys a diverse career as a soloist, consort singer, and ensemble performer across the UK and Europe. She studies with David Pollard and Antonio Lemmo. Recent operatic highlights include Eve in A Kind Man by Jonathan Finney, the Sorceress in Dido and Aeneas with the BBC Singers, and Lavinia in Dido's Ghost with Dunedin Consort at the Buxton International Festival. On the concert platform, recent performances include Mahler's *Lieder eines fahrenden Gesellen* with the Hertford Chamber Orchestra; Berlioz's *Les Nuits d'été* and Berg's *Sieben frühe Lieder* with the South East London Orchestra; Elgar's *Sea Pictures* with the London Gay Symphony Orchestra; and Bernstein's *Jeremiah Symphony* with the BBC Symphony Orchestra at Saffron Hall. Other notable appearances include Duruflé's *Requiem* with Andrew Nethsinga and the choir of Westminster Abbey and Stephen Cleobury and the BBC Concert Orchestra at King's College Cambridge, Copland's *In the Beginning* with the Hugo-Distler-Chor Berlin, and Mrs Noye in Britten's *Noye's Fludde* conducted by Martyn Brabbins at Southwark Cathedral. Jessica is a member of EXAUDI, where she also serves as Finance Director on the executive team. She was a member of the BBC Singers for more than seven years until early 2025, and regularly performs with ensembles including RIAS Kammerchor, Dunedin Consort, Solomon's Knot, The Carice Singers, London Choral Sinfonia, and The Marian Consort.



Georg Tormann | London Concert Chorus Music Director

Georg Tormann is a highly versatile conductor, vocalist, and vocal coach with over 30 years of professional experience in the music industry. He gained a BMus degree from Goldsmiths, University of London, and studied advanced vocal technique privately with Eduardo Asquez and Jeffrey Talbot. In 2001, Georg founded the London Concert Chorus, guiding the ensemble through dynamic performances at prestigious venues, including the Royal Albert Hall, Birmingham Symphony Hall, the Barbican, and Bromley's Churchill Theatre. A passionate educator, he has served as a vocal coach at the world-renowned BRIT School since 2001. Georg also reached national audiences as an expert judge on BBC One's *All Together Now*.

THE ORCHESTRA

Violin I

Daniel Pukach (Leader)
Claire Rutland
Mike Bradburn
Philip Curry
Nicole Teszke
Harriet Bill
Russ Anderson
Heather Hall
Ying Keilo
Rose Bullen

Violin II

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

Viola

Maeve Lynch
Lucy Mackintosh
Darci Sprengel
Kate Lymer

Cello

Hilary Wood
Tony Albuquerque
Richard Thorn
Philippa Bradburn
Dionne Roach
Charlotte Davidson
Ed Langford
Gillian Wood

Double bass

David Wright
Stephen Davies
Mariana Bakewell

Flute

Pauline Savage
Sarah Harrington Hawes
Nim DiRicci

Oboe

Catherine Smale
Alice Hardy
Frances Slack

Clarinet

Charlotte Woolley
Phil Broadey
Chris Jeffery

Bassoon

Claire Goddard
Alex Moss
Val Currie
Caroline Whitehead

Horn

Andy Currie
Steph Jeffery
Brian Newman
Stuart Lynn
Lottie Orr

Trumpet

Ben Whalley
Katherine Mason
Nick Robinson
Ben Wong

Trombone

Richard Tighe
Graham Winter
Matt Gray

Tuba

Dan Mackintosh

Timpani

David Coronel

Harp

Keziah Thomas
Eleanor Medcalf

Organ

Norman Harper

LONDON CONCERT CHORUS

Soprano

Annette Fenner
Fran Boto
Gill Manner
Lesley Hayes
Monica Cahill
Nicky Howard
Rita McKay

Second soprano

Helen Tyler
Jane Kerfoot
Liz Fiorini
Lucy Hole-Thomas
Rose Walker
Ruby Tomes

Alto

Carol Gaskell
Caroline Studd
Diana Quinn
Jenny Bahari
Jo Addison
Katia Coletto

Tenor

Barry White
Chris Cahill
David Watchorn
Gareth Saunders
Nicholas Thorn
Peter Hazzard
Vincent Quinn

Baritone

Alberto Pambira
David Wada
Georg Tormann
Jeremy Gauntlett

Bass

Alan Longhurst
John Moore
Philip Hatch

EDWARD ELGAR (1857 - 1934)

The Music Makers, Op. 69 (1912)

in collaboration with London Concert Chorus

– soloist Jessica Gillingwater

Edward Elgar's *The Music Makers*, Op. 69, is a deeply personal masterpiece that explores the isolation, responsibility, and eternal impact of the creative artist. Completed in 1912, this choral work sets Arthur O'Shaughnessy's famous 1873 ode of the same name. The text celebrates artists—poets, musicians, and painters—as the true, unrecognized architects of human history and empire.

Unlike Elgar's grand, celebratory ceremonial works, *The Music Makers* is introspective and tinged with melancholy. Written during a period of profound self-doubt and shifting musical landscapes, Elgar used the score to reflect on his own legacy. Audiences will hear a rich tapestry of self-quotations woven

throughout the music. Fragments from *The Dream of Gerontius*, the *Enigma Variations* (notably the noble *Nimrod* theme), his Violin Concerto, and *Sea Pictures* emerge from the texture, serving as emotional landmarks of his creative life.

The music moves from hushed, mysterious contemplation to soaring, ecstatic climaxes, demanding great versatility from both the choir and the orchestra. A solitary mezzo-soprano soloist cuts through the massed choral textures, emphasising the inherent loneliness of the visionary creator. Yet, despite its bittersweet tone, the work ends with a glimmer of hope for the future, acknowledging that while individual creators pass away, their art shapes the world forever.

Ode

Arthur O'Shaughnessy (1844–81)

We are the music makers,
And we are the dreamers of dreams,
Wandering by lone sea-breakers,
And sitting by desolate streams;
World-losers and world-forsakers,
On whom the pale moon gleams:
Yet we are the movers and shakers
Of the world for ever, it seems.

With wonderful deathless ditties
We build up the world's great cities,
And out of a fabulous story
We fashion an empire's glory:
One man with a dream, at pleasure,
Shall go forth and conquer a crown;
And three with a new song's measure
Can trample a kingdom down.

We, in the ages lying
In the buried past of the earth
Built Nineveh with our sighing,
And Babel itself in our mirth;
And o'erthrew them with prophesying
To the old of the new world's worth
For each age is a dream that is dying,
Or one that is coming to birth.

A breath of our inspiration
Is the life of each generation
A wondrous thing of our dreaming
Unearthly, impossible seeming...
The soldier, the king, and the peasant
Are working together in one,
Till our dream shall become their present,
And their work in the world be done.

They had no vision amazing
Of the goodly house they are raising;
They had no divine foreshowing
Of the land to which they are going:

But on one man's soul it hath broken,
A light that doth not depart;
And his look, or a word he hath spoken,
Wrought flame in another man's heart.

And therefore to-day is thrilling
With a past day's late fulfilling;
And the multitudes are enlisted
In the faith that their fathers resisted,
And, scorning the dream of to-morrow,
Are bringing to pass, as they may,
In the world, for its joy or its sorrow,
The dream that was scorned yesterday.

But we, with our dreaming and singing,
Ceaseless and sorrowless wel
The glory about us clinging
Of the glorious futures we see,
Our souls with high music ringing;
O men! It must ever be
That we dwell in our dreaming and singing,
A little apart from ye.

For we are afar with the dawning
And the suns that are not yet high,
And out of the infinite morning
Intrepid you hear us cry ...
How, spite of your human scorning,
Once more God's future draws nigh,
And already goes forth the warning
That ye of the past must die.

Great hail! we cry to the comers
From the dazzling unknown shore;
Bring us hither your sun and your summers;
And renew our world as of yore;
You shall teach us your song's new numbers,
And things that we dreamed not before:
Yea, in spite of a dreamer who slumbers,
And a singer who sings no more.

RALPH VAUGHAN WILLIAMS (1872 - 1958)

Symphony No. 2, "A London Symphony" (1920 version)

- I Lento – Allegro risoluto
- II Lento
- III Scherzo (Nocturne) – Allegro vivace
- IV Andante con moto – Maestoso alla marcia – Allegro – Epilogue

Vaughan Williams studied composition with Charles Stanford and Hubert Parry at the Royal College of Music before becoming an enthusiastic champion of English folk songs. His love of folk songs combined with an intensive period studying orchestration with Ravel in the winter of 1907 deeply influenced his compositional style from then on.

Following the success of his first symphony – *A Sea Symphony* – in 1910, Vaughan Williams completed *A London Symphony* in 1914. The work's full score was lost in the turmoil of World War I and, when reconstructing it from the individual instrument parts, the composer made significant

revisions to achieve a more organic work, dedicating it to his friend and fellow composer, George Butterworth, who had perished in the war. Further revisions were made in the 1930s, with the composer later confessing that the symphony was 'past mending, though indeed with all its faults I love it still.'

The sights and sounds of pre-war London provided Vaughan Williams with the inspiration for the symphony, with its serene opening depicting dawn on the river Thames near Westminster Bridge. The chimes of Big Ben are soon followed by the noise and energy of the bustling city.

There is gentle lull before the urgency returns to bring the movement to an buoyant close.

The lyrical second movement, originally titled 'Bloomsbury Square on a November afternoon,' includes a modified version of the folk song 'Lavender Cry' – first heard as a viola solo – which was sung by street sellers of fresh lavender outside the composer's London residence. A languid atmosphere is maintained throughout, occasionally punctuated by jingling bells of the city's horse-drawn Hansom cabs.

In the Scherzo, Vaughan Williams suggested that listeners should imagine themselves standing

on Westminster Embankment at night, with the distant sounds of the Strand with its hotels on one side and the Cut in Waterloo (then, a boisterous street filled with market stalls) on the other. The music evokes high-spirited revelling, with a busking accordion (mimicked by muted strings and horns) thrown in, before melting away into an eerie silence.

The impassioned opening of the finale gives way to march theme which underpins the movement. Towards the end, themes from the first movement, including Big Ben, are recalled, as calm is restored in the symphony's epilogue.

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

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Programme notes by Tony Albuquerque and Georg Tormann (Elgar and Vaughan Williams).
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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.

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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NEXT CONCERTS

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

Sunday 14th March 2027, 4.30pm

St Michael and All Angels, Beckenham

Programme to include **Florence Price**
– Symphony No. 1

Saturday 15th May 2027, 4.00pm

All Saints, West Dulwich

Programme to include **Schubert**
– Symphony No. 9, 'The Great'

Saturday 3rd July 2027, 4.00pm

All Saints, West Dulwich

Programme to include **Bartok**
– Concerto for Orchestra

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