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SUNDAY 24th NOVEMBER 2019

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Conductor MATTHEW ANDREWS
Leader STEPHEN CALDER



Soloist
PHILIPPA BARTON

PETER ILLYCH Violin Concerto in D Major
TCHAIKOVSKY Opus 35

INTERVAL

Wine and soft drinks available

JOHANNES Serenade No 1 in D Major
BRAHMS Opus 11



This orchestra is affiliated to Making Music, which represents and supports amateur performing and promoting societies throughout the UK.

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Violin Concerto in D Major Opus 35 **Peter Illych Tchaikovsky (1840-1893)**

Allegro moderato , moderato assai

Canzonetta: Andante

Finale: Allegro vivacissimo

The year before this concerto was written was the most traumatic and distressing of Tchaikovsky's life. In July 1877 he abruptly married Antonina Milioukov, an unstable former pupil who had decided she was hopelessly in love with him, rather than risk ruining her reputation. The marriage was a disaster. Tchaikovsky was desperate to escape and he hastily departed on an extended journey to Germany, Switzerland and Italy.

When in March 1878 he returned , Tchaikovsky began work on a new piano sonata. Tchaikovsky was visited by the violinist Yosif Kotek, a former student of his of whom he was immensely fond. Tchaikovsky immediately set aside the sonata and began composing a violin concerto

The first movement opens with a brief orchestral introduction, before the soloist ushers in a flowing melody. The melody is contrasted with the vigorous orchestral tutti, reminiscent of the dances in *Eugene Onegin*.

The woodwind introduction of the *Canzonetta* provides the only hint of melancholy in the concerto; the main theme has the character of a folk melody and is passed between soloist and woodwind. When the violin finally recalls it, the woodwind provide graceful decoration; the movement flows without a break into the *Finale* whose opening explodes as a great surprise, yet has been carefully prepared for.

This brilliant movement is the most Russian in character, a vigorous dance in the rhythm of the Trepak. In the second of his two themes, Tchaikovsky alludes to an orchestral work of Glinka's, *Kamarinskaya*, which he called "the acorn of all Russian music". The opening finally returns to sweep all before it in an exhilarating conclusion.

INTERVAL

Wine and soft drinks available
Facilities in Gaol Lane are open.
Facilities also available in the Prado Lounge



Serenade No. 1 in D major, Opus 11

Johannes Brahms (1833-1897)

Allegro Molto, Scherzo, Adagio, Minuetti 1 and 2, Scherzo, Rondo

Johannes Brahms composed the Serenade No. 1 in 1857 and 1858 group of nine instruments but in 1859, Brahms scored the piece for full orchestra.

Brahms begins with country matters—drones in the bass, and a perfect horn theme on top. It is homage to a favorite work by a favorite composer, Haydn. Even after the drone stops, the basses are leisurely about moving from one note to another; this produces a sense of relaxation that makes the gait feel non-symphonic.

That first movement ending is a kind of reverse preparation for the beginning of the slightly sinister second movement. The main body of the movement is dark. The middle section is bright, outdoorsy, and provides warming contrast.

The slow movement is spacious with the bassoons and low strings densely bunched in the middle and low registers. This movement is the heart of the Serenade. Like the first movement, it is unexpectedly prodigal in the amount of material it offers.

Next, a pair of minuets. Brahms begins with a trio for two clarinets and bassoon, with flute and pizzicato cello joining in for the second strain. The middle section, which he calls Menuetto II, goes into the darker world of G minor, though the mood is no more than wistful, a little sad.

Then another scherzo in robust D major, and full of Brahms's love of Beethoven. The finale continues that energetic spirit. It is a rondo whose main theme, bouncing cheerfully in the saddle, beautifully sets off the rich variety of the other episodes..

PHILIPPA BARTON - TONIGHT'S SOLOIST



Philippa was a student at the Royal College of Music, studying with Dona Lee Croft and Trevor Williams. Shortly after leaving college, she spent several years playing with Bournemouth Symphony Orchestra, before returning to London to continue with her freelance career.

Philippa leads a busy and varied life as a freelance violinist, leading a number of ensembles, such as the Kings Chamber Orchestra, and Essex, Colchester and St Albans Symphony Orchestras. She plays all around the country and further afield with various other orchestras, such as English Touring Opera, the BBC Symphony Orchestra, the London Mozart Players and the City of London Sinfonia.

As a soloist, Philippa has a growing repertoire, including concerti by Beethoven, Tchaikovsky, Brahms, Bruch, Mozart, Bach and Vivaldi. She has also collaborated with the pianist, Alisdair Hogarth, in several recitals, playing programmes including sonatas by Franck, Elgar and Debussy.

Philippa is passionate about working with young people, leading educational workshops, chamber music groups, coaching for Essex Youth Orchestra, and teaching individuals, privately and at Felsted School.



Conductor: Matthew Andrews
Leader: Stephen Calder

Dates for your Diary

Sunday 29th March 2020 at St Peters
Elgar Cello Concerto (Soloist Tom Isaacs)
Dvorak Symphony No 4

MATTHEW ANDREWS - CONDUCTOR



Matthew is a graduate of the Guildhall School of Music & Drama, where he studied composition with Professor Robert Saxton, piano, and conducting technique with Alan Hazeldine. He has received further tuition with conductors Christopher Adey and Peter Stark.

In demand as an orchestral trainer, Matt is a visiting conductor to the Guildhall School of Music (Junior Dept.), Wells Cathedral School Symphony Orchestra and was recently appointed Musical Director of Essex Young People's Orchestra. He directs many courses, tours and workshops, most recently with Norfolk County Youth Orchestra.

In 2019, Matt will become the Principal Conductor of Sinfonia Tamesa in London.

His debut with Norwich Philharmonic Orchestra in 2010 performing Mahler's *Resurrection* Symphony led to Matt's immediate appointment as Principal Conductor. In celebration of their 175th anniversary, Matt conducted a special performance of Mahler's *Symphony of a Thousand* in front of a two thousand-strong audience at the 2016 Norfolk & Norwich Festival. Matt is also Principal Conductor of both the Sudbury and Southend Symphony Orchestras, and a regular guest conductor with the Academy of St Thomas. He has been de facto Artistic Director of the McKinsey Music Festival at the Alpine University in Kitzbühel since its inception twelve years ago.

Sought after for leading complex musical projects, Matt gave the première of Neil Yates's *Surroundings* for antiphonal Big Band (Manchester Jazz Festival). He has also conducted the Northern Sinfonia, Amadeus Orchestra, North London Chorus and Opera Lab, and taught orchestral conducting technique at the Guildhall School Music.

(Cont)

(Cont) Matt was assistant to composer Geoffrey Burgon, recording *Merciless Beauty* with the Academy of St Martin in the Fields and the BAFTA award-winning soundtrack of *Longitude* with the Philharmonia Orchestra.

Matt is also an award-winning consultant in the creative industries. He has managed more than sixty projects in education, broadcasting and the performing arts, working with the BBC, Danish Business Council, University of Liverpool, Royal Liverpool Philharmonic Orchestra and Performing Arts Labs.

www.matthewandrews.net

STEPHEN CALDER - LEADER

Stephen has been playing the violin from a young age and music was a huge part of his childhood, as both of his parents were professional musicians/teachers.

During his teenage years he was taught by Martin Milner, who led the Hallé Orchestra from 1958-1987. After leaving school, Stephen studied at the Kneller Hall Army School of Music under Barrie Townsend and spent seven years as a musician in the army. He performed in concerts and displays worldwide and led the Orchestra of the Royal Electrical and Mechanical Engineers in venues such as St. James' Palace and the British Embassy in Washington D.C.



Stephen left the army to study at Birmingham Conservatoire under Jim Sleight, and gained a BMus (Hons) degree. During his time at the Conservatoire he spent two seasons as a member of the Young Musicians Symphony Orchestra, which selects its members from music colleges nationwide.

Stephen has been a very active member of local Folk and Classical communities in Suffolk. He has performed at Folk Clubs and Festivals as well as playing in the Suffolk Sinfonia, Wolsey Orchestra, and Churchgate Sinfonia.



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Conductor: Matt Andrews

First Violins

Stephen Calder (Leader)
Lydia Crawford
Katrina Dalgleish
Jack Culpin
Rhianwen Gold
Chris Herbert
Stuart McQuaker
Rachel Simnett
Tom Wells

Second Violins

Jill Davison
Martin Alexander
Ray Burn
Uschi Grounds
Louise Halfpenny*
Charles Jamieson
Lucy Jarvis
Barbara Milligan
Tanya Pitman
Sue Thomas

Violas

Sue Tyrrell
Rob Bradbury
Hannah Fraser
Michael George
Jane Hadlow
Toni Wainwright

Cellos

Lesley Balaam
Roy Collins*
Ed Gold
Katie Green*
Tabitha Mathers
Helen Moxey
Chris Samuel
Gillian Sanderstrom
Steve Thompson*

Basses

Duncan Young
Nathan Colman
Adam Churchyard

Flutes and Piccolo

Becky Mair
Sue Heaton

Oboes

David Farnworth
Inge Mitchell

Clarinets

Sara Whymark
Clare Calder

Bassoons

Felicity Gore
Hilary Spivey

Horns

Robert Spivey
Michael Shallow
Sophie Newton
Sara Rae

Trumpets

Martin Gore
David Ellis

Timpani

Emma Taggart

* Not playing this concert

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