

The Northwood String Orchestra is one of Southampton's longest running ensembles with its origins going back to entertaining injured WW1 servicemen at Netley Hospital in the early '20s. 'Northwood' was the house on The Avenue where the players met regularly on the lawns.

The orchestra is known for its friendly and welcoming nature and plays a variety of music from the string orchestra repertoire.

We practise weekly during term time:

**Mondays 7.30—9.30pm at the Friends Meeting House**

New players welcome, please contact us through:

[www.northwoodorchestra.co.uk](http://www.northwoodorchestra.co.uk)

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*We look forward to seeing you at our next concert:*

***3pm on Saturday 26th January 2019***

*at St James' Church, West End, SO30 3LA*

*Keep in touch through our website!*

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Find us on



<b>Northwood String Orchestra</b> Southampton	
Conductor	
Malcolm Porter	
Violin Soloist	
Kath Roberts	
<i>Summer Concert</i>	
<i>23<sup>rd</sup> June 2018</i>	
<i>St Alban's Church</i> <i>Swaythling</i>	

## Refreshments



We warmly invite you to join us for **strawberries and cream** in the interval.  
We are asking for donations to support the work of the Liver and Pancreatic Cancer Charity, based locally at Southampton General Hospital.



Liver and  
Pancreatic R&D  
**CANCER CHARITY**  
Results through research

[www.lapcancercharity.com](http://www.lapcancercharity.com)

**Raffle** Prizes to be won!



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*Strawberries and Cream sponsored by*

Wayne Mayor

**Bow Rehairing**

Violin Viola Cello Bass

02380 773700 07733 328933  
waynemayor@btinternet.com

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**Malcolm Porter** After graduating from the Guildhall School, Malcolm played viola in the Bournemouth Symphony Orchestra and then pursued a career in high school and sixth form college class music teaching. Now mainly working as a viola maker, Malcolm enjoys the occasional outing as a viola player and conductor.

Monday evenings have become a highlight of his week, rehearsing with the Northwood Orchestra - exploring the delights of an ever-expanding repertoire, and relishing the dedication and exhilaration of the players as they venture into expanding worlds of musical expression whilst the aroma of frying beef burgers wafts into the rehearsal hall from the café next door.

**Kath Roberts** Kath graduated from the University of Southampton with First-class Honours in music, gaining awards for 'Best performer in a music society' and the Peter Evans prize for 'Outstanding musical performance'. She began learning violin at the age of 6, and is currently studying privately with Caroline Balding. Kath has performed with a variety of musicians, including Daniel Herskedal, Ivo Neame, David Owen Norris and Pei-Jee Ng.

Employed by Southampton Music Services and Hub this year, Kath has been teaching violin, viola, recorder, and keyboard skills, as well as running 'Introduction to Music' classes for children aged 3-5 at Questors Young Musicians Club in London. She is looking forward to studying at the Royal Academy of Music in September for her MA in Performance. We are very grateful for Kath's leadership and wish her every success in the coming year.

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## Players

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### *First Violins*

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<b>Kath Roberts</b>	Jill Jenkins	* <i>Pearl Mace</i>
Mark Ashley	Helen Taylor	* <i>Catherine Porter</i>
Alan Fitch	Katy Trout	
Michelle Green	(Bernadette O'Sullivan)	
Louise Hunt		

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### *Second Violins*

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<b>Alison Hopper</b>	Vivien Kemp	* <i>Christa Porter</i>
Jim Bailey	Shahnaz Lambert	
Sarah Benke	Andrea Madigan	
Margaret Hamilton	(Terry Bristow)	
Enid Heritage		

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### *Violas*

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<b>Robert Pill</b>	Lois Popplestone
Rosie Bertram	Mary Wells
Joy McLaggan	Steve White

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### *'Cellos*

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<b>Anita Doyle</b>	Marguerite Johnson
Jenny Brennan	John Miller
Lynda Carr	Simon Richardson

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### *Double Bass*

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\**Polly Falvey*

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### *Keyboard*

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\**Anna Thompsett*

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*\* Many thanks to our guest players for completing our orchestra this afternoon*

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## Programme

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<b>Little Suite for Strings</b>	Präludium Intermezzo Finale	Carl Nielsen
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<b>Concerto in Am, Op 3 No 4</b> <i>Violin Soloist: Kath Roberts</i>	Allegro Largo Presto	Antonio Vivaldi
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<b>Bickleigh Idyll</b>		John Jeffreys
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<b>Concerto Grosso in D, Op 6 No 4</b> <i>Violin Soloists: Kath Roberts, Alison Hopper</i> <i>Cello Soloist: Anita Doyle</i>	Adagio; Allegro Adagio; Vivace Allegro; Allegro	Arcangelo Corelli
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### *INTERVAL*

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<b>Viola Concerto in D, No 4</b> <i>Viola Soloist: Malcolm Porter</i>	Allegro Romance Rondo	Anton Stamitz
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<b>Serenade for Strings in Em, Op 20</b>	Allegro piacevole Larghetto Allegretto	Edward Elgar
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<b>Rumanian Folk Dances</b> <i>Violin Soloist: Kath Roberts</i>	Jocul cu Bătă Brăul Pe Loc Buciumeana Poarga Românească Măruntel	Béla Bartók <i>Arr Arthur Willner</i>
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**Little Suite for Strings:** Carl Nielsen gives us a Danish take on the rich nineteenth century Romantic style of Brahms and Tchaikovsky, conjuring a journey from the pensive foreboding of the first movement, through the whirling waltz of the second, and on to a third movement which at first re-invokes the opening mood, and then dismisses it in a soaring affirmation of life. His glorious harmonic palette twists and turns with drama and wit, and his dark opening cello theme reappears in the last movement only to be transformed into light and joy.

**Concerto in Am:** Stepping back 180 years, and into the Venetian sun, Vivaldi brings us the brilliance of the solo violin concerto. The ritornello form of the first and third movements features the soloist emerging from the texture with adventurous ideas, whilst the tutti violins return periodically with reminders of the main theme. The second movement simply sets the violin's lovely song in a halo of beautiful harmony.

**Bickleigh Idyll:** John Jeffreys, writing in England in the mid twentieth century, dismisses the more turbulent musical developments of his many contemporaries, ranging from Britten and Bartok to Schostakovitch and Stravinsky. Instead we are drawn into a heart-felt meditation on the glory of the English countryside, specifically the River Exe between Up Exe and Bickleigh Bridge, rather in the Romantic manner of Delius.

*"It is almost impossible for me to sit by a river, pond or lake without music flowing into my mind and imagination. Thus, I hope a profound love of nature is conveyed by these works."* (John Jeffreys).

**Concerto Grosso in D:** Corelli's twelve Concerti Grossi written in Rome in the 1680s distil the Italian Baroque style into its most classic form. Independent instrumental music was still at an early stage in its development, so the six movements are still relatively short, and dependent on binary form dance structures. Being intended to be available for church performance, Corelli does not admit to including dance music, but a perceptive listener will recognise in the fourth and fifth movements the unmistakable characters of the Courante and the Gigue.

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**Viola Concerto in D:** The Stamitz family, brothers Anton and Karl, and father Johann, were all employed by the Elector of Bavaria to produce music for his court at Mannheim, during the second half of the eighteenth century. They established new standards in orchestral writing and playing, and made a deep impression on the young Mozart. Anton's fourth concerto for viola is a fully-fledged Classical work in three movements: sonata form, da capo aria, and rondo finale. The soloist is now set apart from the orchestra, rather than emerging from within as had been the Baroque practice.

**Serenade for Strings:** Back to sumptuous Romantic sounds for the 1892 Elgar Serenade, a small-scale favourite which constantly ebbs and flows, but never quite brims over. Like Nielsen, Elgar reprises his opening music at the end, but here it is the reassurance of the familiar, rather than a dramatic transformation.

And now for something completely different ...

**Rumanian Folk Dances:** At the beginning of the twentieth century Bartok wanted to find his own authentic voice as a Hungarian musician. He looked for inspiration into the world of eastern European folk music, and made many settings of the songs and dances he discovered. The elements of this music seeped into all his mature composition, much of which exhibits a wonder of complexity. However, it is these deliberately very simple settings of seven dance tunes which we leave you with this afternoon: a procession of contrasting moods conjuring colourful rural scenes.

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