

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. Last week we had a wonderful 'return visit', playing in the Netley Chapel.

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

We look forward to seeing you at our next concert:

3pm on Saturday 25th January 2020

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

Keep in touch through our website!

Find us on



Northwood String Orchestra Southampton
Conductor
Malcolm Porter
Violin Soloist
Ellabeth Little
<i>Summer Concert</i>
<i>15th June 2019</i> <i>St Alban's Church</i> <i>Swaythling</i>



Refreshments

We warmly invite you to join us for cake and juice in the interval.

We are asking for donations to support the work of the Hamble Lifeboat, an Independent Lifeboat service, funded entirely by good will donations and crewed by volunteers.

www.hamblelifeboat.co.uk

Charity No. 265661



**Hamble
Lifeboat**
Saving lives since 1968

Raffle Prizes to be won!

Many thanks for your donations at our Winter Concert.

We raised a magnificent **£472.51**

for the Madagascar Internet Mobile School Project

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.

Northwood Orchestra has provided him with plenty of challenge and entertainment this season: the players have tackled an ambitious repertoire with their usual relish and esprit de corps. In particular Malcolm has been impressed by the orchestra's ever-widening palette of musical colour and character, ranging from the youthful exuberance of Mendelssohn and Mozart to the chilly winter winds of Vivaldi.

Ellabeth Little

Ellabeth took the Specialist Music Course at Peter Symonds College, played in the National Youth Chamber Orchestra, and led the Hampshire Chamber Orchestra. She studied with Chris Hiron (who led the Northern Sinfonia and taught at the Royal College), Daniel Bhattacharya (who played with the Royal Philharmonic) and Peter Davis (Winchester College).

Ellabeth plays a violin made by David Munro, a local violin maker.

Currently teaching locally both privately and at Mountbatten School, Ellabeth gives regular recitals and has a particular passion for enthusing young people in their love for music.

Players

First Violins

Ellabeth Little

Mark Ashley

Alan Fitch

Louise Hunt

Jill Jenkins

Katy McGrath

Bernadette O'Sullivan

Helen Taylor

Second Violins

Alison Hopper

Jim Bailey

Sarah Benke

Terry Bristow

Margaret Hamilton

Enid Heritage

Vivien Kemp

Shahnaz Lambert

Andrea Madigan

Violas

Robert Pill

Rosie Bertram

Michelle Green

Liz Gulliver

Joy McLaggan

Lois Popplestone

(Mary Wells)

'Cellos

Anita Doyle

Jenny Brennan

Lynda Carr

Marguerite Johnson

John Miller

Simon Richardson

Double Bass

**Polly Falvey*

Keyboard

**Anna Thompsett*

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

Programme

Sinfonia VI in Eb

I Allegro

Felix Mendelssohn

II Menuetto

III Prestissimo

Simple Symphony

I Boisterous Bourrée

Benjamin Britten

II Playful Pizzicato

III Sentimental Saraband

IV Frolicsome Finale

**The Four Seasons, Winter
Op 8 No 4***Violin Soloist: Ellabeth Little*

I Allegro non molto

II Largo

III Allegro

Antonio Vivaldi

INTERVAL

**Divertimento No 1 in D
for Strings KV 136**

I Allegro

W A Mozart

II Andante

III Presto

**Brandenburg Concerto
No 3 in D BWV 1048**

I Allegro

J S Bach

II Passepied

III Allegro

We have something of a youthful theme for our concert this afternoon:

Sinfonia VI in Eb

Mendelssohn was a mere twelve to fourteen years old when he penned his twelve string Sinfonias. They were intended as exercises in a Bachian style, and in this afternoon's performance of No. VI you can enjoy plenty of intricate counterpoint, but also frequent slips into the era of Beethoven and Schubert. Even at this early age Mendelssohn's distinctive voice can be detected in the lively sparkle of the textures, the extended hushed sections, the dramatic contrasts, and the mercurial passagework.

Simple Symphony

Britten looks back on his on his own youth in the Simple Symphony. At the grand age of twenty-one, he created this delightful work from fragments he had penned between the ages of nine and twelve. It is wonderfully intelligent music, with every detail meticulously written; the clear intention is to entertain players and audience alike.

The Four Seasons, Winter

It may well have been the orphans of the Ospedale della Pieta in Venice who first accompanied their teacher Vivaldi performing his Four Seasons. It must have been a wonderful experience for young musicians to be exposed to playing which extended the expressive possibilities of the violin so excitingly. It is clear Vivaldi intended us to feel the cold chill of winter: he wrote the following verse into the score to make clear what he was illustrating:

To shiver, frozen, amid icy snows,
at the harsh wind's chill breath;
to run, stamping one's feet at every moment;
with one's teeth chattering on account of the excessive cold;

to pass the days of calm and contentment by the fireside
while the rain outside drenched a hundred others;

to walk on the ice, and with slow steps
to move about cautiously for fear of falling;
to go fast, slip, fall to the ground;
to go on the ice again and run fast
until the ice cracks and breaks open;
to hear, as they sally forth through the iron-clad gates,
Sirocco, Boreas, and all the winds at war.
This is winter, but of a kind to bring joy.

Divertimento No 1 in D

Mozart produced his three Divertimenti at the age of sixteen, and whilst No.1 in D is generally the epitome of youthful joyful optimism, it would not be Mozart without its darker moments. The yearning D minor section prior to the recapitulation in the first movement comes out of nowhere, and in an instant is dismissed by the return of the opening material. The grace of the second movement is sublime in its simplicity, and the finale is pure fun and games.

Brandenburg Concerto

Even at the end of a busy Monday evening rehearsal, the music of Bach rejuvenates the orchestra: they rise to the occasion every time, buoyed up by the driving dancing rhythm, the intricate deployment of solo surprises, and the wonderful sense of human community. Bach would probably have improvised something at the harpsichord in between the two fast movements, and never wrote anything out for it. We are fortunate this afternoon to hear from our harpsichordist the Passepied from Bach's G major Partita in the place of the missing second movement.
