

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
	Summer Concert
	15th June 2019 St Alban's Church Swaythling



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 Hirons (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	Jill Jenkins	Bernadette O'Sullivan
Alan Fitch	Katy McGrath	Helen Taylor
Louise Hunt		
Second Violins		
Alison Hopper		
Jim Bailey	Margaret Hamilton	Shahnaz Lambert
Sarah Benke	Enid Heritage	Andrea Madigan
Terry Bristow	Vivien Kemp	
Violas		
Robert Pill		
Rosie Bertram	Liz Gulliver	Lois Popplestone
Michelle Green	Joy McLaggan	(Mary Wells)
'Cellos		
Anita Doyle		
Jenny Brennan	Marguerite Johnson	Simon Richardson
Lynda Carr	John Miller	
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 <i>Violin Soloist: Ellabeth Little</i>	I Allegro non molto	Antonio Vivaldi
	II Largo	
	III Allegro	
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.
