

# HELIX

## ENSEMBLE

www.helixensemble.co.uk

### Gill Sibley Memorial Concert

Conductor and Soloist: David Greed

All Saints Church  
Cotgrave

Saturday 24th September 2005  
7.30 pm



### Programme

**Vivaldi: Autumn (Four Seasons)**

Soloist: David Greed

**Elgar: Elegy**

**Bartok: Divertimento for Strings**

----- Interval -----

**Spohr: Nonet**

This concert is dedicated to Gillian Eva Sibley 1942-2002. Gill taught maths at Mundella School and High Pavement College, and was clerk to school Governors in the City of Nottingham. She sang in the choir at St Giles, Cropwell Bishop and All Saints, Cotgrave. She was active in both communities. Much loved and greatly missed.

### Helix Ensemble

Formed in 1992, the Helix Ensemble is a flexible group of experienced players from the East Midlands. Programmes aim to explore rarely performed chamber or small orchestral works alongside more traditional items for this combination. The Helix Ensemble also aims to introduce a variety of contemporary works and has given a number of first performances by composers in the region. In recognition of their innovative programming policy, the Performing Right Society has twice awarded Helix an Enterprise Award.

The Helix Ensemble is grateful for the continued support of Arts Council England East Midlands, and Making Music who have made it possible to work in rehearsal with a variety of internationally renowned soloists and conductors, including David Greed on this occasion. Thanks are also due to David Sibley and Cotgrave Church.

## DAVID GREED – Musical Director



David studied at the Royal College of Music in London. In 1978, he was appointed leader of the newly formed Orchestra of Opera North, becoming the youngest leader in the country.

He has appeared regularly as a soloist, both with this and with other orchestras throughout the region. David's repertoire is extensive, including the concertos of Brahms, Elgar, Sibelius, Beethoven, Mendelssohn, Tchaikovsky, Prokofiev, Bruch, Barber, Mozart, Bach and Vivaldi, as well as other smaller works. He performed the Sibelius concerto with the Orchestra of Opera North for the Leeds Conductor's Competition, and he also performed the Barber Concerto with the orchestra's former principal conductor, Steven Sloane.

He has appeared as guest Leader with many orchestras – The Philharmonia, City of Birmingham, National Orchestra of Wales, Halle, Royal Liverpool Philharmonic, Northern Sinfonia, Bournemouth Sinfonietta, Royal Opera House, Irish Chamber, Guildford Philharmonic, Manchester Camerata and English National Ballet. He led the Orchestra of the Royal Opera on a concert tour of the U.S.A.

He has recorded The Lark Ascending (Vaughan-Williams) for Naxos with David Lloyd-Jones and the Orchestra of Opera North. He has also recorded the Elgar Concerto with Hertfordshire Youth Orchestra.

In his position of Music Director of the Sinfonia of Leeds David has completed recordings of the piano concertos of Bartok, Lutoslawski Chopin and Rachmaninov's 3rd concerto. David has also conducted the Cleveland Philharmonic and Chamber Orchestras (Middlesbrough), Helix Ensemble (Loughborough), the City of Leeds Youth Orchestra, and at the Royal Northern College and Chetham's School, Manchester.

David has also made visits to the State of Kazakhstan and has held the position of Principal Guest Conductor with its National Symphony Orchestra. He has also conducted masterclasses with the National Youth Orchestra violin section.

David plays on a violin by Giacomo Zanoli of Verona made in c.1740

### Autumn (from The Four Seasons)

Antonio Vivaldi (1678 – 1741)

Allegro (Peasant Dance and Song), Adagio molto (Sleeping Drunkards), Allegro (The Hunt)

'A master of the concerto and a virtuoso violinist', Vivaldi wrote more than 500 concertos, the majority for the violin, and helped to create the classical, standard three movement concerto. The Four Seasons was written in 1725 at the beginning of Vivaldi's major, three year period, of concerto writing.

A piece of 'programme music', music describing a certain event or emotion, Autumn is one of four concertos, based on four sonnets inspired by the seasons of the year believed to be written by Vivaldi himself. Phrases in the poem are directly represented by passages in the music.

#### *Allegro*

*The peasant celebrates with song and dance the harvest safely gathered in.  
The cup of Bacchus flows freely, and many find their relief in deep slumber.*

#### *Adagio molto*

*The singing and the dancing die away  
as cooling breezes fan the pleasant air,  
inviting all to sleep  
without a care.*

#### *Allegro*

*The hunters emerge at dawn,  
ready for the chase,  
with horns and dogs and cries.  
Their quarry flees while they give chase.  
Terrified and wounded, the prey struggles on,  
but, harried, dies.*

## **Elegy (op 58)**

**Edward Elgar (1857- 1934)**

A work for strings only the Elegy was written in London after Elgar's close friend August Jaeger, the printing office manager of Novello publishers, died in 1909. The work was commissioned by another employee of Novello as a memorial to Jaeger; however there is no formal dedication to Jaeger on the work. Nimrod of the Enigma Variations was an earlier tribute to the same friend.

The work is short and tranquil with equality of the melodies and counter melodies between the voices.

## **Divertimento for Strings**

**Bela Bartok (1881-1945)**

i. Allegro non troppo ii. Molto adagio iii. Allegro assai

Bartok's Divertimento for Strings was written in the peaceful surroundings of Paul Sacher's chalet in Switzerland for the Basle Chamber Orchestra during the summer of 1939. The last of Bartok's major European compositions, it is one of his most approachable and, in the outer movements, joyful work. Bartok was attracted by the idea of employing the eighteenth century idea of alternating a concerto grosso with groups of solo instruments (usually a solo string quartet). He created the spirit of this work out of the fusion of the Baroque concerto, Hungarian verbunkos and the Mozart divertimento. It is dominated by the dance, and has a symmetrical structure with the themes of the first and third movements being close variants of each other. The first movement, in sonata-form, is the longest. The second, intense movement consists of a string of four sections, and the final movement has a high-spirited rondo. The following year, he moved to America, where he spent the remainder of his life.

INTERVAL

## **Nonet in F major Op. 31**

**Louis Spohr**

Allegro, Scherzo Allegro Trios I and II, Adagio, Finale - Vivace

Louis Spohr was born in Brunswick in 1784. He was an accomplished violinist and conductor and was credited with the introduction of the baton. There was a time when he was considered to be an even greater composer than Beethoven and, although few of his works form part of popular repertoire these days, he was a prolific composer with nine symphonies, eleven operas and fifteen violin concertos to his name.

He wrote a great deal of chamber music, and the Nonet was part of a group of pieces commissioned by Johann von Tost, a wealthy Viennese cloth manufacturer to whom Haydn dedicated a series of string quartets. The conditions of Spohr's contract with Tost meant that everything Spohr composed in Vienna was the property of Tost for three years and during that time could only be played in his presence. The Nonet was the first of Spohr's works for Tost and once it had been 'released' by Tost it was well received both in Vienna and abroad, and was included in the programme for one of Spohr's first concerts in England in 1820.

The work is written for wind quintet plus string quartet, with the double bass replacing the second violin, and underpinning the whole Nonet. Spohr wrote it 'in such a way that each instrument would appear in its true character'. It is in four movements – the first, an allegro, opens with a motif from the violin – for the first few bars it seems as if Spohr is writing for the winds and strings separately, but the theme is then picked up by the bassoon and woven throughout the first movement with wind and strings seamlessly integrated.

Then follows a scherzo with two trios and coda where the mood shifts between light and dark. The adagio uses a variation on the opening motif from the first movement in singing phrases first heard again in the violin and then given to solo winds and strings in turn. The finale, a cheerful vivace, is in sonata rather than the more traditional rondo form and is full of Viennese humour concluding with virtuoso violin flourishes – most likely played by Spohr himself – and triumphant tutti chords.

# HELIX Ensemble

Conductor and Soloist: David Greed

<b>Violin</b>	Jon Barwell Andrew Chadwick Jayne Cooper Sarah Cresswell Karen Eveson Pete Johnston Sarah Mozley Claire Seedhouse Merri Williams	<b>Flute</b>	Jo Conquest
		<b>Oboe</b>	Anne Allcock
		<b>Clarinet</b>	Susan Lansdale
		<b>Bassoon</b>	Sarah Brookman
		<b>Horn</b>	Roger Swann
<b>Viola</b>	Elsbeth Brien Mark Lansdale Elin Roddy		
<b>Cello</b>	Margaret Chadwick Eileen Jensen Vivian Williams		
<b>Bass</b>	David Walker		

## Forthcoming Helix Ensemble Concerts:

Saturday 12th November 2005  
St Andrew's Church,  
Kegworth  
7.30pm

Sunday 13th November 2005  
Beth Shalom  
Holocaust Centre, Laxton  
2.30pm

### 'Words and Music to Remember'

Cohen	Serenata Malinconica
Elgar	Elegy
Schoenberg	Chamber Symphony No 2

Conductor: Jacques Harry Cohen



If you would like any further information about the Helix Ensemble, and future concerts, please visit our regularly updated website at:

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