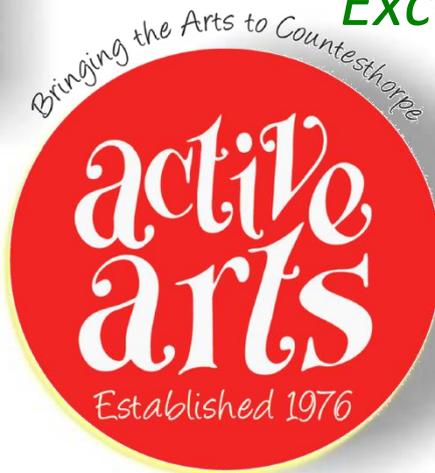


HELIX
ENSEMBLE
www.helixensemble.co.uk

Innovative Concerts
Inspiring Directors
Exceptional Musicians



Musical Director:

Adam Summerhayes

St Andrew's Church
Countesthorpe
Saturday 4th March 2017

“Heady stuff - thrilling” wrote Gramophone Magazine of Adam Summerhayes in one of the many rave reviews that the internationally acclaimed violinist has enjoyed. Adam’s grandfather studied the violin with Joachim’s last pupil and with Adolf Brodsky, the violinist who premiered the Tchaikovsky concerto. Adam learnt first from him and then from Yfrah Neaman, one of the twentieth century’s greatest pedagogues. He has been very highly acclaimed as a chamber musician, particularly for a number of discs featuring first recordings of previously unknown repertoire, including works by Aaron Copland. He has also given many concerto performances and has performed in Russia, Germany, France, Spain, the Czech Republic and the USA. Adam has recorded over 20 CDs - duo, trio, larger chamber music, ZUM and other interesting projects - for Harmonia Mundi, Chandos, ASV, Meridian, Sargasso and others. He has broadcast live for BBC Radio 3



- including on the Early Music Show - and his recordings and compositions have been broadcast throughout the world.

An unexpected diversion saw Adam spent the autumn and winter of 2014 touring with the Dutch superstar Caro Emerald as solo violinist in her eight-piece band. This highly enjoyable interlude saw him playing to over 80,000 people in total in the UK’s largest arenas, including the O2 - even singing backing vocals from the front of stage.

He now tours the world as the violinist for the innovative baroque ‘super-group’ Red Priest - an early music quartet that has been compared in the press to the Rolling Stones, Jackson Pollock, the Marx Brothers, Spike Jones and the Cirque du Soleil. His two other favourite projects are Deadmen’s Folk, a fiddle and accordion duo, and a remarkable new group which has created the new style of ‘Celtic Gypsy Klezmer’ - the Ostrich Street Band.

J C Bach: Symphony op 18 no.2 W G9 B flat major - known as Grand Overture "Lucio Silla"

Schubert: Deutscher Tanze d 820 (orchestrated by Webern)

Raff: Sinfonietta op 188 F major

Vaughan Williams: Concerto Accademico for violin and strings

Vaughan Williams: Harnham Down

Romero: Fuga con Pajarillo

Summerhayes: Slow road

Summerhayes: Put out your cigarettes and dance

HELIX
ENSEMBLE
www.helixensemble.co.uk

Symphony in B flat major. Op. 18 No. 2
1. Allegro assai 2. Andante 3. Presto

Johann Christian Bach (1735 - 1782)

Johann Christian Bach, born in Leipzig, was the eleventh surviving child and youngest son of the distinguished composer Johann Sebastian Bach. His first music teacher was his father, but after his death, J C Bach moved to Berlin and lived with Carl Phillip Emmanuel Bach, his second-oldest half-brother who was twenty-one years his senior and considered at the time to be the most musically gifted of Bach's sons.

J C Bach is sometimes referred to as 'the London Bach' because he moved to London from Italy in 1762, initially to compose opera, but soon becoming music master to Queen Sophie Charlotte of England. From February 1764, Bach set up and managed a concert series together with the composer and viola da gamba player Carl Friedrich Abel. From being a composer mainly of operas, he turned to the composition of instrumental music. The London audience admired his symphonies, concertos, overtures and popular operatic arias. Mozart at the age of 8 met Johann Christian Bach in London and became an admirer of his music.

Symphony Op 18 No. 2 was originally written as the overture to Bach's opera Lucio Silla which was performed in Mannheim in 1774. It is one of his most well-known and often played symphonies. The first movement with repeated chords at the beginning like an Italianate 'call to order' is a wonderful prelude to an evening's dramatic entertainment. The andante contains a happy oboe solo. The finale then whips up the sense of expectation at the music drama shortly to be unfolded. *Elspeth Brien*

6 German Dances

Franz Schubert (1797–1828)
arr for Orchestra by Anton Webern (1883-1945)

The original German Dances D820, by Schubert were written for piano in 1824 for Caroline Esterhazy, whose family were well-known patrons of music, to whom Schubert was giving piano lessons to eke out his meagre income. Much of Schubert's music was unpublished in his lifetime and these dances were no exception, not even coming to light when Schubert's music was being championed by Mendelssohn, Schumann and Brahms. They surfaced in 1930, having been in private hands, and on their publication the Viennese Publishers, Universal Edition, commissioned Anton Webern in 1931 to write an orchestral arrangement of them.

Anton Webern's own compositions were firmly rooted in the atonal and 12 tone music of the 2nd Viennese School of Arnold Schoenberg but he arranged and transcribed a considerable number of other people's works. These 6 German Dances are an exact transcription from piano to orchestra, Webern remaining faithful to Schubert's music through the medium of a small classical orchestra, the size of which Schubert would have recognised. The dances are divided into two sets of three and the repetition of the first and fourth dances at the end of their respective groups keeps each set neatly self-contained. With the variety of orchestral colours and textures, Webern has been able to give these lovely dances a second life. *Anne Allcock*

Concerto Accademico for violin and strings

Harnham Down

Ralph Vaughan Williams (RVW) 1872 - 1958)

Born in 1872 in the Cotswolds, Vaughan Williams (RVW) studied composition at Trinity College, Cambridge. One tutor, Henry Wood, thought that he wouldn't make it as a composer and others talked of how "that foolish young man goes on working when he is so hopelessly bad at it". Later he was a pupil of Max Bruch, in Berlin, and Maurice Ravel. He was second cousin to Sir Ralph Lewis Wedgwood of Stoke-on-Trent to whom he dedicated two of his works, "In the Fen Country" and "A Sea Symphony". Wedgwood was the Chief Officer of the London and North Eastern Railway for sixteen years and A4 Pacific locomotive no. 4469 was named after him. It having been destroyed in the bombing of York, his name was later given to no. 4466. RVW's first interest was regenerating native folk music (with Victoriana weeded out) rather than imitating foreign models. He had accumulated eight hundred pieces by 1910, although he didn't generally use them in orchestral or instrumental works. By then he had enthusiastic critics but general acclaim took a lot longer. His composing covered all genres which were mixed up throughout his sixty active years.

His first key publishing relationship started 1924 with Oxford University Press. This was the beginning of an unusually fertile time involving operas and concertos for solo instruments. His inspiration was summer holidays with his wife Adeline at a cottage in Oare, Wiltshire. The most highly regarded work was 'Flos Campi'. Many forms of art at the time were retrenching from experimentation before the war to established forms. 'Concerto Accademico', a violin concerto has a bounding opening movement in high spirits disturbed by the soloist's counter melody, followed by a thoughtful adagio, then a romp of a reel and a jig (borrowed from the opera 'Hugh the Drover'). The soloist for whom it was composed, Jelly d'Aranyi, was disappointed as it wasn't as good as 'Flos Campi' and Vaughan Williams said "I gave her six months run of my concerto, not that she made much of it".

'Harnham Down' was written between 1904 and 1907 just before the 'Sea Symphony'. It is a place in Wiltshire and is one of three impressions for orchestra, along with 'Burley Heath' and 'The Solent'. The latter has a special place in his early music because one of its melodies was incorporated much later in his Ninth Symphony. *George Fletcher*

Sinfonietta in Fmajor, op188

Joachim Raff (1822-1882)

1. Allegro 2. Allegro molto 3. Larghetto 4. Vivace

The "Complete Method for French Horn" by Oscar Franz (1843-1886) has a short section of orchestral excerpts which includes a quotation from Raff's third symphony ("Im Wald"). When I first started learning the horn (aged 11) I knew only a few of the composers represented in this section of the study but over the years all the excerpts have become familiar to me apart from this one. Forty-six years, and for the first time, I get to hear a work by this composer and volunteer to offer this programme note.

Raff was born in Lachen in Switzerland to German parents. He was mentored by Franz Liszt and Felix Mendelssohn and became a prolific composer, producing eleven Symphonies, six Operas and eight String Quartets as well as other works.

His “Sinfonietta” was written in Wiesbaden in Spring 1873 when he was at the peak of his compositional powers. There was an earlier, shorter, piece for wind band but the Sinfonietta was his last work for a “wind only” ensemble. He also produced his own arrangement of the work for Piano, four hands. Dvorak’s much more well-known wind serenade came five years after Raff’s piece.

It seems as if Raff was the very first composer to use the term “Sinfonietta” to describe a work. The popularity of the piece was such that other composers adopted this name for works that they might consider a “little” symphony. In fact Raff’s own composition is conceived on a symphonic scale (lasting around 25 minutes, there is nothing “little” about it) and uses the double woodwind (including two horns) ensemble very much as a source of orchestral colour rather than as individual lines in a chamber work.

Throughout, Raff employs his trademarks of counterpoint and classic musical forms but these never interfere with the work’s pervading atmosphere of *joi de vivre*. The influences of Mendelssohn can be heard and his love of the sound of two flutes playing as a duet may remind some listeners of some of the Tchaikovsky ballets.

Very popular in his day (popular enough to be included as a representative work in a horn study book) Raff’s music seems to have disappeared completely from modern concert programmes. It is one of the trademarks of the Helix Ensemble to perform works that, through no fault of their own, have fallen into neglect. *Roger Swann*

Fuga con Pajarillo

Aldemaro Romero (1928-2007)

Aldemaro Romero was a self-taught Venezuelan pianist, composer, arranger and conductor working in a wide range of musical styles. These included Caribbean, Jazz, Venezuelan dances, and various classical genres: works for large orchestral works, solo and chorus and orchestra, and chamber music. He is credited with the creation of a new form of Venezuelan music *Onda Nueva* (New Wave) which was derived from the traditional dance *Joropo* and influenced by Brazilian *Bossa Nova* style. During the 50s and 60s he collaborated with various artists such as Charlie Byrd, Dean Martin, Stan Kenton, Tito Puente, touring, recording, and promoting Latin American music abroad. He was awarded the Moscow Cinema Festival’s Peace Prize in 1969 for his film score, *Simón Bolívar*. In 1979 he acquired government funding to found a second major orchestra in the Venezuelan capital, the Caracas Philharmonic Orchestra to promote the music of Romero and other Latin American composers as well as classical repertoire. The *Fuga con Pajarillo para Cuerdas* (Fugue on a Pajarillo for String Orchestra) is built on the popular Venezuelan/Columbian dance *pajarillo* (a dance in 3/4 time), contrasting the dance with a classical fugue. Venezuelan conductor Gustavo Dudamel describes the piece, “The *pajarillo* pervading the melody gives a sense of improvisation and contrast with the predetermined fugal form.” The version of the *Fuga* that will be heard tonight is the original version for strings. Later versions have been made for larger orchestral forces, and improvised sections with folk instruments are inserted in some performances.

Helix programmes

These two pieces were conceived as part of a project for Chandos records with the chamber orchestra that Adam directed for many years - London Concertante. The disc was written for two virtuoso solo gypsy violins and strings and was a great critical success - also leading to Adam's cameo role as a gypsy violinist in *Sherlock Holmes: A Game of Shadows* and the use of one of his tracks in the film.

The music has been rearranged specially for the Helix Ensemble for one solo violin and the full band. 'Slow Road' is an original number of Adam's mixing south-eastern European rhythms with melodies inspired by Czech folk music which bring a hint of Dvorak along with them. 'Put out your cigarettes and dance' is largely based on one of several melodies called 'Cigarettes' - this one probably of Russian Jewish origin. As this melody comes to a close two fast gypsy dances kick in to bring things to a wild conclusion.

Adam Summerhayes

Violin	Alison Axton Jill Barker Sarah Cresswell Karen Eveson George Fletcher Catharine Lester Karen Silverwood George Sutcliff Morag Thomson Rachel Whalley	Flute	Jo Conquest Annette Negus
		Oboe	Molly Bright Sophie Hebden
		Clarinet	Liz Dixon Kate Fox
Viola	Elspeth Brien Rein Ove Sikveland Sally Smith	Bassoon	Sarah Brookman Shelagh Thompson
'Cello	Margaret Chadwick Esther Turner Christina Warner	Horn	Simon Locke Julian Haslam
Bass	Matt Barks Andy Knight		

The Helix Ensemble is an experienced group of musicians based in the East Midlands who enjoy performing chamber or small orchestral music. The group aims to introduce a variety of contemporary works, to be performed alongside more familiar pieces, and has given the first performances of more than 20 new compositions since its foundation in 1992.

Helix enjoys returning to Countesthope and would like to thank Active Arts for their ongoing support.

Find out more about the Helix Ensemble, and future concerts, on our website www.helixensemble.co.uk and join our mailing list by leaving your details with any of the members of the Helix Ensemble.

Come and meet Helix again at *St Mary's Church, Clifton, Nottingham*

*15th July 2017,
An evening of Norwegian music*

Helix welcomes Musical Director, Lars Thomas Holm (Principal Conductor and Artistic Leader at the Ålesund Symphony Orchestra, and Assistant Conductor of the Bergen Philharmonic Orchestra) together with Violin Soloist, Emily Davis (Associate Concertmaster of the Bergen Philharmonic Orchestra for the 2016-17 season). Works to be performed will include Johan Svendsen's Romance and Ole Bull's 'Et sæterbesøk (A Mountain Vision), both for solo violin and orchestra), Grieg's symphony in C Minor, Delius 'On hearing the first cuckoo in spring and Lars Erik Larsson's Lyrical Fantasy.

25th November 2017

A visit by Helix and their good friend, David Greed from Opera North, to perform Mozart's Sinfonia Concertante, Symphony no. 29 and Haydn's Philosopher symphony.

#####

Might you be interested in sponsoring the performance of a favourite work or even sponsoring part of, or a whole, Helix concert? We would love to hear from you with your ideas. Please contact Anne on 0115 972 6377 or email Helix at helixensemble@btinternet.com