



Fleet Concert
Orchestra
performs a



Concert for All Saints

Saturday 7 May 2022 at 7.30 pm

Church on the Heath

Mendelssohn - *Hebrides Overture*

(Fingal's Cave)

Reinecke - *Flute Concerto*

soloist Nick Cartledge

Beethoven - *Symphony No 4*

Conductor Andrew Gray, Leader Juliet Balch

All Saints a place for
everyone

Overture 'The Hebrides' – Felix Mendelssohn Op. 26

Mendelssohn was lucky in having cultured, wealthy parents who were interested in music, enabling him, at age 15, to compose his first symphony and conduct a private orchestra. He matured into an excellent pianist, violist, and conductor. In 1829 Mendelssohn visited Scotland for a vacation; the trip inspired some of his best music – the “*Scottish*” *Symphony* and this *Overture*. The Hebrides islands are sparsely populated for life is hard. Their barren splendour is relieved by occasional tiny farms and wild, craggy coastlines, against which the Atlantic Ocean pounds unceasingly. Mendelssohn's music depicts beautifully the sea's ever-changing nature – now tranquil, now agitated. From the initial idea grows a theme for lower strings and bassoon. The melody is enlarged extensively with much variety in orchestration and harmony. Cellos and bassoons also present the second theme. The mood lightens as the idea is extended to the upper orchestral register. The overture ends, as it begins, with the ceaseless murmur of the sea.

Flute Concerto in D – Carl Heinrich Reinecke Op. 283

Allegro moderato - *Lento a molto* - *Finale (moderato)*

Though a prolific composer, Reinecke was better known as an academic, teacher and conductor. He first studied in Leipzig, at a time when Mendelssohn was Director of Music there. He made his debut as a violinist aged eleven, but later switched to piano and built a considerable reputation. He held teaching posts in Cologne, Bremen and Breslau, was conductor of the Gewandhaus concerts and professor of piano and composition at the Leipzig Academy of Music.

This *Flute Concerto* was composed in 1908 at a time when the flute had fallen out of fashion as a solo instrument; with the increasing size of orchestras, many composers were preferring instruments that could withstand the larger orchestral sound. The first movement opens with a slow introduction, in which the flute has a prominent role. Reinecke carefully uses the full orchestra only when the flute is silent. The second movement has a nocturnal air; the flute is frequently accompanied by *pizzicato* lower strings and the mood is subdued except for one central passage, like a brief storm passing during the night. The *Finale*, is sprightly but not fast and opens with a clarinet solo. A vigorous orchestral interpolation leads to a central section where the flute displays considerable agility in runs of fast quavers. The earlier music is reprised and the concerto ends with a brief but loud orchestral coda.

----- INTERVAL – Drinks (included in ticket price) will be served in the Hall -----

Symphony No 4 in B flat – Ludwig van Beethoven Op. 60

Adagio, Allegro vivace - *Adagio* - *Allegro vivace* - *Allegro ma non troppo*

Beethoven's *Fourth Symphony* was commissioned by Count Oppensdorf to be in the style of the *Second Symphony*. Although already engaged in writing his *Fifth*,

Beethoven put that aside in order to earn a fee of 350 florins. It was first performed in 1807 at the home of his patron Prince Lobkowitz, in Vienna.

The symphony opens with a dark, mysterious, slow introduction in B flat minor, and a sudden move to the dominant seventh heralds the main *Allegro*. Swift detached notes on the strings alternate with a smooth *legato* phrase on the woodwind to form the main theme. The timpani have an important role in the harmonic structure of the development until the recapitulation arrives with an exciting crescendo.

Music of tenderness and happiness comes with the main theme of the *Adagio* set against an accompanying rhythmic figure which suggests an underlying strength. A second theme is introduced by the clarinet and taken up by the remainder of the wind. The closing pages of the movement contain music of unsurpassed beauty.

For the first time in the symphonies, the third movement scherzo is repeated twice, latterly in an abridged form, and so the intervening trio appears twice. Cross rhythms alternate with unison phrases in the scherzo sections, while the elegance of the two trio sections brings lyrical, playful exchanges between wind and strings.

The final movement is a sort of *perpetuum mobile*, starting with the opening semiquaver subject and later taxing the bassoon in the recapitulation, and the double basses in the coda. High spirits and good humour mark the whole movement.

Programme notes abridged from Making Music notes by Ted Wilks, Dominic Nudd and John Dalton.

Andrew Gray – Conductor

Andrew is currently Head of Music at the Holt School, Wokingham. He studied Music at St Edmund Hall, Oxford where he conducted the Oxford University Symphonic Band, founded the Gatehouse Appeal Orchestra and was a finalist in the Oxford University conducting competition. Andrew conducted the Burford Orchestra from 2012 to 2020 and is a regular guest conductor with the Radcliffe Orchestra. He is also an oboist, pianist and singer: he currently plays oboe with Reading Symphony Orchestra and Quintessentially Wind, and sings with the choir of Reading Minster and the New English Singers.

Nick Cartledge – Flute

Nick Cartledge is regarded as one of the most versatile flute players of his generation, having won outstanding reviews of his solo performances in classical, jazz, pop and commercial music. He studied the flute at the Royal College of Music in London with Susan Milan, winning a dozen awards in his time there. In 1996, he graduated with first class honours, having made his Wigmore Hall debut with the guitarists John Williams and Carlos Bonell. The same year he became

the first ever flautist to win the Royal Over-Seas League music competition. He was also awarded the Tagore Gold Medal (the Royal College's highest honour).

Since then, Nick's career has developed in several different directions. He works widely as a freelance orchestral musician. He has appeared as soloist and chamber musician across the world, including performances at London's Royal Festival Hall, Purcell Room and Queen Elizabeth Hall and the North Sea Jazz Festival in Holland as well as in the US, the Caribbean, Russia, Canada and Europe. He has also broadcast several times on BBC Radio 3 and Classic FM as well as on BBC World Service Radio. His festival appearances in Britain include the Edinburgh Fringe, Windsor, Beaumaris, Winchfield, Thaxted, Sherborne and Brighton. Nick is also in demand as a session flautist for films, TV and albums. He has worked with Ed Sheeran on the Divide album, as well as with Marcella Detroit, the Divine Comedy, Guy Chambers and Sheena Easton. He has appeared on the soundtracks of many films, including music composed and conducted by the Oscar-winning composer Dario Marianelli. He has also recently featured on the new album by tenor and Britain's Got Talent winner, Jonathan Antoine, and as solo flautist on British guitarist Graham Young's album Polymorph

Nick is also in demand as a composer/arranger. His works have been heard on TV and Radio across the world. His commission for the VIDA Guitar Quartet was acclaimed in their recent US tour. Most recently, Nick collaborated with the Russian composer Alexander Shulgín on the composition of the score for the short film "Checkmate", starring Sian Phillips and Ornella Muti. The score has just won two awards for best soundtrack at two film festivals, in Japan and in Russia.

Fleet Concert Orchestra

(www.FleetConcertOrchestra.uk)

1st Violins: Juliet Balch, David White, Viv Taylor, Susie Haynes, Suzy Thompson, David Amos, Harold Kershaw, Angela Jessopp.

2nd Violins: Christine Meers, Nadine Farris, Dayl Wallace, Amelia Evans, Jane Williams, Marianne Cook, Kim Dyos.

Violas: Lalage Cochrane, Robert Spencer, Tony Smith, Charles Bockett-Pugh, Pippa Cuckson, John Nicholls.

'Cellos: Suzanne Coates, Sally-Anne Swift, Clare Spencer, Marianne Gaspar, Dorina Latawska

Double Bass: David Barnes.

Flutes: Louise Webb, Sandra Ball.

Oboes: Claire Manning, Helen Norris.

Clarinets: Anne Smith, Ann Clausen.

Bassoons: Robert Smith, Vikta Harvey.

Trumpets: John Castle, Steve Meers.

French Horns: Katie Smith, Simon Haynes, Alison Wyld, Sarah Noble.

Timpani: Neil Streeter.

Percussion: John Nicholls

Acknowledgements: Church on the Heath for use of the venue, Hampshire County Library for supply of the sheet music, and Angela and Alan Turnbull for Front of House and Chief Steward duties.