

SATURDAY 5 NOVEMBER 7.30PM
THE KING'S SCHOOL, MACCLESFIELD

NØRTHERN
CHAMBER ORCHESTRA

NORTHERN CHAMBER ORCHESTRA WITH ELIZABETH JORDAN CLARINET CONDUCTED BY JAMIE PHILLIPS



Elizabeth Jordan is the Northern Chamber Orchestra's principal clarinet. She studied as a Junior at the Royal College of Music and then at the Royal Northern College of Music, assisted by a Countess of Munster scholarship.

Alongside playing principal guest clarinet with the Northern Chamber Orchestra she has pursued a busy freelance career involving solo performances, chamber music and orchestral playing including guest principal with the Halle, Royal Liverpool Philharmonic and B.B.C. Philharmonic orchestras as well as opera and ballet work. This has involved travel around Europe, Japan, U.S.A and South America. She has always enjoyed exploring the different members of the clarinet family, specializing in piccolo clarinets, basset clarinet and basset horn.

Away from music, she has travelled extensively in the Himalayas and enjoys exploring our coastal regions by sea kayak.

Jamie Phillips' penetrating insight and innate musicality convey an infectious joy in his music-making. Praised for his "ability to pick up a familiar piece by the scruff of its neck and shake invigorating new life into it" (Bachtrack), Phillips is a natural storyteller whose clear and expressive hands deliver his ardent vision.

Jamie Phillips has developed a strong guest conducting profile across Europe, recently conducting the Philharmonia, London Philharmonic Orchestra, Royal Philharmonic Orchestra, Vienna Tonkünstler Orchestra, Antwerp Symphony Orchestra, Deutsche Radio Philharmonie, NDR Radiophilharmonie, Munich Chamber Orchestra, and the Philharmonie Zuidnederland, Het Gelders Orkest, Oslo Philharmonic, Polish National Radio Symphony Orchestra, Orchestre de Chambre de Lausanne, Opera de Lyon, Camerata Salzburg, Odense Symphony and Orchestre National d'Ile de France.

Phillips enjoys a close association with the Hallé Orchestra. Following his successful appointment as Assistant Conductor (aged 20) the orchestra created the title of Associate Conductor for him and he regularly returns to conduct subscription concerts. During the 22/23 season he returns to the Bournemouth Symphony Orchestra, Royal Philharmonic Orchestra, Ulster Orchestra, Deutsche Radio Philharmonie, Sinfonieorchester St Gallen, Orchestre de Chambre de Lausanne and conducts the Aalborg Symphony, Norwegian Radio Orchestra and Ulster Orchestra in works by Delius and Joseph Tawadros.

His repertoire ranges from baroque to the present day with the current programmes including works by Haydn, Mozart, Mendelssohn, Schubert, Dvořák, Elgar, Copland, Shostakovich, Ravel, Saint-Saëns, Stravinsky, Vaughan Williams, Walton, Tippett, Ades and Kari Beate Tandberg. It is contemporary works he has so far committed to disc. With the Hallé his recordings of works by Tarik O'Regan and Helen Grime for the NMC label were "spot-on" (Classical Music magazine). His October 2020 release of 11 commissioned works inspired by JS Bach's Goldberg Variations with the NDR Radio Philharmonie and violinist Niklas Liepe for Sony won an Opus Klassik Award.

During his studies at the Royal Northern College of Music Jamie Phillips was a semi-finalist in the 2011 Besançon Competition and came second in the 2012 Nestlé Salzburg Young Conductors Award. In 2016 was awarded a Dudamel Fellowship with the Los Angeles Philharmonic.

The **Northern Chamber Orchestra** (NCO) has come a long way since it was set up in 1967. It now presents an annual series of eight concerts at The King's School in Macclesfield, which attracts top-flight soloists. The 2022-23 season features violinist Sophie Rosa, cellist Guy Johnston, and oboist John Roberts among many others.

The NCO players perform annually at Buxton Festival, playing for its main opera productions, and the NCO regularly gives orchestral concerts at St John's Church in Buxton. The orchestra also performs across the North of England and is regularly included in Orchestras Live programmes across rural areas, including the Lake District.

The members of the orchestra (twenty five in total) are distinguished chamber musicians who regularly appear as soloists.

The orchestra delivers an extensive learning and development programme with schools, colleges and music groups in many of the orchestra's concert locations. The orchestra's ethos is to provide young people and adults with opportunities to engage with enjoyable and inspiring projects, which are tailor-made to meet specific needs. The orchestra is always keen to give emerging new artists performance opportunities, including a fourteen-year-old Jennifer Pike back in 2003. Collaborations with Chetham's School of Music have enabled talented music students to rehearse with, then share the stage with, NCO's musicians as part of an ongoing learning and performance partnership.

It has over thirty, critically-acclaimed recordings to its name and is known in every continent. While excelling in performing a wide range of repertoire, the NCO enjoys opportunities to premiere new works by contemporary composers, such as Adam Gorb, Anthony Gilbert and David Ellis, and in house composer James Manson.

NORTHERN CHAMBER ORCHESTRA

ELIZABETH JORDAN CLARINET

CONDUCTED BY JAMIE PHILLIPS

Aaron Copland (1900 - 1990)

Quiet City

Gerald Finzi (1901 - 1956)

Clarinet Concerto, Op. 31

I Allegro vigoroso II Adagio ma senza rigore III Allegro giocoso

Wolfgang Amadeus Mozart (1756 - 1791)

Symphony No.41 in C major, K.551 'Jupiter'

I Allegro vivace II Andante cantabile III Menuetto: Allegretto Molto allegro

A native of New York, **Aaron Copland** wrote his beguiling *Quiet City* for a stage play in 1939, later re-working it into a concert version. This meditative music evokes New York at night. The two protagonists, trumpet and cor anglais, offset by the strings' commentary, conjure dimly-lit street corners and dusky skyscrapers. The repeated trumpet notes, marked 'nervous, mysterious' in the score, perhaps recall both Jewish chant and jazz improvisation.

Gerald Finzi's friends and colleagues included many British composers of the first half of the 20th century, Vaughan Williams, Holst, Bliss, Rubbra, and Howells among them. Like them, Finzi endured the disruption and losses of the Second World War. His works are lyrical, often subtly understated, elegiac or rhapsodic in character. Poetry was a key catalyst for Finzi; he amassed a library of some 3000 volumes of English poetry, philosophy and literature, and about two thirds of his music is vocal. Through his fine collection and editions of 18th century English music, coupled with his work with the Newbury String Players, Finzi revived the music of, among others, John Stanley, Charles Wesley, John Garth and William Boyce. His drive to conserve extended beyond music and poetry to apple-growing; he saved a number of rare English apple varieties from extinction.

Frederick Thurston, Britain's leading clarinetist at the time, gave the première of Finzi's *Clarinet Concerto* at the 1949 Three Choirs Festival. Underpinned by rich and varied strings textures, sometimes impassioned, sometimes anguished, the clarinet soars freely and lyrically in the opening movement. In the Adagio, the clarinet's flowing arabesques respond to the fragility of the strings' music. The final last movement's rondo-theme is surely among the most joyful in British 20th century music.

Symphony No. 41, nicknamed 'Jupiter', is one of a set of three that **Mozart** composed in rapid succession during the summer of 1788. Jupiter was, of course, the Roman Empire's chief of the Gods, but it is thought that it was Saloman, a London-based impresario, who gave the symphony its title. Saloman certainly had strong marketing instinct, and this divine reference is apt, since many regard this last and longest of Mozart's symphonies as the pinnacle of his instrumental compositions.

From its grand, arresting beginning to the contrapuntal tour de force of its ending, this is a symphony on a monumental scale. The way in which the ceremonial opening crescendos into brass and timpani fanfares before an expectant pause creates great expectations. Energy and building harmonic tensions mark the first movement, but there are also moments of contrast, even pathos.

Muted strings begin the second movement with a warm, singing phrase, suddenly contradicted by a loud, offbeat chord. These interruptions become more insistent as the movement progresses, with a move into a minor key and more dissonant harmonies, but any sense of unease recedes as the movement draws to a close.

The third movement minuet is graceful and stately. A quiet shadow of uncertainty emerges for a time, with the woodwinds' descending chromatic lines near the end of the minuet. The middle, Trio, section has a playful start, followed by a dramatic interruption in the minor key, with the first appearance of a melodic motive that will form the main theme of the finale.

There seems no room for uncertainties in the exuberant opening section of the Finale, where Mozart weaves together six themes, and yet more minor key shadows enter at the start of the development section. Even the C major certitudes of the recapitulation are temporarily threatened by some turbulent chromatic passages in the lower strings and woodwinds, but order is restored as we return to C major and conclude the recapitulation. In the coda, Mozart combines five of the finale's themes in fabulous contrapuntal invention, and rounds the movement off with an exuberant restatement of the sixth.

Mozart's mastery of pace, and judicious contrasts of joy and pathos, fused into a magnificent symphonic argument do indeed make this a work fit for the gods.

TONIGHT'S ORCHESTRA

Violin 1

Sarah Brandwood-Spencer
Sarah Whittingham
Paula Smart
Liz Rossi
Catherine Studman
Marino Capulli

Violin 2

Simon Gilks
Rebecca Thompson
Helen Brackley-Jones
James Pattinson
Rosy Williams

Viola

Alistair Vennart
Michael Dale
Aimee Johnson
Amy Hark

Cello

Jennifer Langridge
Barbara Grunthal
Amanda Turner
Elliott Bailey

Double bass

James Manson
Diane Clark

Flute

Conrad Marshall

Oboe

Kenny Sturgeon
Jane Evans #

Clarinet

Elizabeth Jordan

Bassoon

Helen Peller
Rachel Whibley

French Horn

Naomi Atherton
Jenny Cox

Trumpet

Tracey Redfern #
Graham South

Timpani

John Melbourne

Soloist in Copland's Quiet City

UPCOMING CONCERTS

Christmas Concerts

Friday 9 December, 3.30pm & 7.00pm
Tatton Park, Knutsford

Shostakovich and the music of war

Saturday 17 December 7.30pm
The King's School in Macclesfield
Magnus Johnston director & violin
Guy Johnston cello

Music and the Holocaust

Saturday 14 January 7.30pm
St Michael's Church, Macclesfield
Sarah Brandwood-Spencer director & violin

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We gratefully acknowledge that our Macclesfield season and associated education programme is additionally supported by The Scops Arts Trust and the Ashley Family Foundation.

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