

# SYMPHONIC DANCES – ORCHESTRAL CONCERT IN AID OF SANKTUS

Æolian Sinfonia of North London - Thursday 26th March 2026, 8pm

Our Lady's Hall, Our Lady Help of Christians Parish Centre, Falkland Road, Kentish Town, London NW5 2XT

## **Carl Maria von Weber (1786-1826): *Jubilee (Jubel) Overture, Op 59***

As royal kapellmeister at the Dresden court and director of the opera at Dresden in 1818, Weber was commissioned to compose a 'cantata' to celebrate the 50th anniversary of Frederick August III becoming Elector of Saxony. However, owing to Italian cabals against him it was not performed on that occasion. Weber wrote his 'Jubilee' overture in August that year and it was first performed at the Court Theatre in September. Structurally it is similar to overtures he composed for his operas.

The work begins with a solemn, processional introduction, clearly establishing the tonality. A passage for the basses leads to the principal movement. The first theme is developed *fortissimo* by the full orchestra. This is followed by a faster section full of scalar passages. The sonata-like form includes a slower, softer passage, a free fantasia and a reprise of earlier themes. The violins finally lead to a triumphant conclusion, 'Heil dir im Siegerkranz', played *fortissimo* by the wind instruments with string accompaniment. It was the royal anthem of Prussia from 1795 to 1918 and of the German Empire from 1871 to 1918. It is also the UK national anthem.

## **Vittorio Monti (1868-1922): *Czárdás***

*i. Andante – Largo; ii. Allegro vivo; iii. Molto meno; iv. Meno, quasi lento; v. Allegro vivace; vi. Allegretto; vii. Molto più vivo*

This is a rhapsodical piece written in 1904, based on a traditional Hungarian folk dance. The dancers are both male and female, with the women dressed in traditional wide skirts, forming a distinctive shape when they whirl. It was originally composed for violin, mandolin or piano. It has seven sections, changing in tempo and dynamics, with plenty of *rubato*.

The first half of the piece is in D minor; it modulates to D major, then back to D minor, finally concluding in D major. In the *Meno, quasi lento* section, the violin plays artificial harmonics; this technique involves the musician placing a finger very lightly over a string five semitones higher than the one being played, which results in the latter sounding two octaves higher than it otherwise would.

Tonight's violin soloist **Elizabeth Ann Binks** studied at the Guildhall School of Music and was awarded the AGSM and the Salzmänn Scholarship. She has worked with many top UK professional orchestras, and has led the Virtuosi of London. She regularly plays violin concertos at Morley College.

## **Edvard Grieg (1843-1907) *Symphonic Dances, Op 64***

*1. Allegro moderato e marcato; 2. Allegretto grazioso; 3. Allegro giocoso; 4. Andante - Allegro risoluto*

Grieg's 'Symphonic Dances' were composed between 1896 and 1898, inspired by folk songs collected by the Norwegian composer Ludvig Lindemann earlier in the century. They helped Norway to establish a national identity and gain international recognition musically. (Compare Liszt's 'Hungarian Rhapsodies' and Dvořák's 'Slavonic Dances'.) These dazzlingly orchestrated pieces feature a compelling selection of regional melodies and jaunty rhythms. Each includes a contrasting middle section.

The lively opening movement in G major is based upon a 'halling', an acrobatic dance from the Hallingdal region of Norway, in which the men perform plenty of leaps, kicks, and other stunts.

The more subdued, unhurried second movement in A major, also derived from a 'halling', commences with a pastoral oboe theme.

The third movement, in D major, based on a 'springar' dance, is exciting and celebratory before calming down. Accents shift between the first and second beats.

The final movement in A minor is more substantial and serious but contains a serene middle section (*Più tranquillo*) in the major key, based on a traditional wedding song from the Valdres region.

This evening's music should finish before 9.15pm. At the end of the concert, please stay for refreshments and to meet the performers. We are very grateful to Father Allan, Liliana and Our Lady Help of Christians Church for hosting us, to Richard and Rose from SankTus for publicity and refreshments, to Nigel Brockmann for managing the orchestra's finances, to Liz Valentine for writing the programme notes, to Tristan Boldy for gallantly switching between trumpet and trombone parts during the Grieg, to Tristan's grandmother Donna Chapman and her friend Pamela White for leading the orchestra during Monti's *Czárdás*, to Charlotte for conducting the Weber and organising extra publicity and to various members of this and other local orchestras and the wider music community for their help in putting on this concert.

Please, please, before you leave, give a generous **paper** donation to **SankTus**, which provides essential help to homeless and vulnerable people, the elderly and those with support needs in the local community. The cost of providing these valuable services has recently risen sharply. You can make a cash donation in the hall before you leave, or send a donation using the instructions found on the website [sanktus.org](http://sanktus.org)

**Aeolian Sinfonia of North London**, active for many years, was conducted for most of these by the late Roy Budden, who founded the orchestra at least sixty years ago as the Kensington Sinfonia. Known as one of North London's friendliest orchestras, we rehearse on Thursday evenings during school term time. If you know of anyone who would like to join us, we always need string players, and often extra woodwind and brass. Future concerts will be listed at [aeoliansinfonia.com](http://aeoliansinfonia.com) - send us a message via the site and ask to be added to our mailing list.

**Violin 1**

Elizabeth Ann Binks  
(leader)  
Donna Chapman  
Margot Hodgkinson  
Chrissie Potter  
Pamela White  
Mariko Yamamoto  
Kennith Yumi

**Violin 2**

Malcolm Allison  
Rohan Arambepola  
Gita Croft  
Fumiko Mihara

**Viola**

Segun Adetunji  
John Rokos  
Richard Stanley  
Bronwen Taylor  
Henry Walker

**Cello**

Dave Jenkinson  
Jude Olabanji  
Rose Russell  
Ruth Williams

**Bass**

Emmanuel Adeshina  
Michael Ray

**Flute / Piccolo**

Katri Yates  
Lauren Bingham  
Liz Valentine

**Oboe**

David Williamson

**Clarinet**

Nick Charles  
Nigel Brockmann

**Bassoon**

Bryan Ogilvie  
Dan Sowood

**Horn**

Anna Wood  
Daniel Davis

**Trumpet**

Tristan Boldy  
Ben Wong

**Timpani**

Ankie Postma

**Conductors /  
Percussion**

Keith Bramich  
Charlotte Harber