

# Chineke! Junior Orchestra

**REUNION  
CONCERT**

ROYAL FESTIVAL HALL  
28 AUGUST 2021, 18.30



**SOUTHBANK  
CENTRE**  
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## Repertoire

**Beethoven**

Overture, Coriolan

**Bologne (Chevalier de Saint-Georges)**

Sinfonie Concertante in G for 2 violins, Op.13

**Vaughan Williams**

Concerto in F minor for tuba & orchestra

**Dvořák**

Allegro ma non troppo (4th movement) from Symphony No.8

**S Coleridge-Taylor**

Othello Suite, Op.79

**Tchaikovsky**

1812 Overture

**Chineke! Junior Orchestra**

**Jose Luis Gomez, conductor**

**Shona Beecham, violin**

**Aseye Olympio, violin**

**Morro Barry, tuba**



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### Ludwig van Beethoven

Overture, Coriolan Op. 62

Ludwig van Beethoven's **Coriolan Overture** was completed in 1807. It is based on the life of a Roman leader called **Coriolanus**. The story was first popularized by Shakespeare's play **Coriolanus** though Beethoven was inspired by Heinrich Joseph Collin's drama **Coriolan**.

In Collin's tragedy, Roman aristocrat **Coriolanus** is banned from entering Rome and is indicted as a traitor by his own people because of political enmity. **Coriolanus**, enraged, joins the **Volscians**, the enemies of Rome, and prepares to lead their armies against his native city. But Romans send **Coriolanus'** mother **Volumnia** and his wife to plead for mercy. After seeing his mother he realizes that he no longer wants revenge, and to restore his honor he falls on his sword.

The two main musical ideas in this beautiful overture depict the characters of the story. The key of **C minor** for **Coriolan**; the "impassioned rebellion". The opening portrays **Coriolanus'** aggression and anger. The strings in a rhythmic motif display **Coriolanus'** defiance and impenetrable character. The second part of this theme is lyrical, depicting **Volumnia**; the coda is the last pleading, her despair turning into a minor key. The final theme moves back to the **C minor** of the opening where the **Coriolan** gives in with regret. The quiet ending represents the death of our hero.

H. Kutay Kayabinar, Violinist, Chineke! Junior Orchestra

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### Joseph Bologne (Chevalier de Saint-Georges)

Sinfonie Concertante in G for 2 violins, Op.13

Joseph Bologne was a French composer from the classical period. He was a talented violinist and conductor of the Concert de Amateurs. Alongside his work as a musician and composer he also enjoyed fencing and dancing. Bologne because he was a Black composer whose mother was an African slave, and in an industry which is heavily dominated by white composers and musicians, he still managed to become the successful composer we see him as today. Unfortunately, he did not have the easiest of lives as he was wrongfully imprisoned when he returned from Haiti on military duties. However, this event made him cherish his violin even more as he spent so much time away from it. He even stated 'Never did I play it so well' which is something many musicians can relate to - sometimes we take practicing our instruments for granted.

Bologne wrote Sinfonie Concertante for two violins. The allegro movement starts with a playful and youthful melody, with repeated quavers on the second violin driving the piece along and supporting the first violin melody. Immediately, the listener is immersed in the piece as the allegro movement starts off tutti, creating a thick polyphonic texture. The piece is in G major and is an indicates a cheerful and lively piece. It could have been influenced by Bologne's love for dancing at balls. Bologne's use of dynamics creates contrast between the different characters of this piece. The first character seems organised and powerful which can be sensed in the crescendo. Then we hear a completely different character through the use of slurs and a change in dynamic to piano, evoking a calmer and more carefree character.

Olivia Padmore, Violinist, Chineke! Junior Orchestra

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### Ralph Vaughan Williams

Concerto in F minor for tuba & orchestra

**Prelude: Allegro moderato**

**Romanza: Andante sostenuto**

**Finale - Rondo alla tedesca: Allegro**

The Concerto in F minor for Bass Tuba and Orchestra was written in 1954 by Ralph Vaughan Williams for Philip Catelinet, the principal tubist for the London Symphony Orchestra, who gave the premiere on 13th June 1954 with Sir John Barbirolli conducting, on the very stage the Chineke! Juniors are playing it today.

The piece was written for solo tuba, along with two flutes with one doubling on piccolo, oboe, two clarinets in B $\flat$ , bassoon, two horns in F, two trumpets in B $\flat$ , two trombones, timpani, triangle, side drum, cymbals and strings. This was the first concerto ever written for tuba, and the lyrical and virtuosic nature of the piece contradicts the initially defined role of the instrument in the orchestra.

The first movement, Prelude: Allegro moderato, is a lively march with numerous scalic passages, ending with a cadenza. Romanza: Andante sostenuto showcases the higher register and the vocal qualities of the tuba, incorporating Vaughan Williams' personal folk-song style, whilst the finale is a traditional rondo, ornate with agile trills and soaring arpeggios and ending with another virtuosic cadenza.

Deborah Adio, Tuba, Chineke! Junior Orchestra

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### Antonin Dvořák

#### Symphony No. 8 - Movement IV

Dvořák's Symphony No. 8, composed in 1889, is his penultimate Symphony. It stands apart from his other works in the form, much like with Brahms' Second and Mahler's Fourth Symphonies. Dvořák diverged considerably from both the classical symphonic structure and from the influence of Brahms, despite his openly expressed admiration for him. This particular work of Dvořák's was written in the seclusion of the countryside, 'it is in this intimacy that came his musical ideas', wrote biographer Otakar Šourek.

The symphony consists of four contrasting movements, the last of which begins with a trumpet fanfare and continues with a theme and several variations. The theme, introduced initially by the cellos is deceptively simple. Many variations follow incorporating everything from an uplifting flute solo to a grand march in the minor key. Following this rather tempestuous section is a return to the slow, lyrical theme. The symphony ends on a chromatic coda, in which the brass and timpani are very prominent.

Symphony No. 8, lyrical and cheery, is a great contrast to Symphony No. 7, which is rather stormy and romantic in nature. The Eighth Symphony draws its inspiration more from the Bohemian folk music that Dvořák loved.

Rianna Henriques, Flautist, Chineke! Junior Orchestra



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### Samuel Coleridge-Taylor

#### Othello Suite, Op.79

Samuel Coleridge-Taylor was a mixed-race English conductor and composer. He began playing the violin in the Presbyterian church in Croydon and he also joined the choir there. In 1890, Coleridge-Taylor began studying at the Royal College of music and in 1896 he became a conductor of an orchestra in Croydon. To support his family financially, he began teaching and playing at various festivals. His work was inspired by composers like Tchaikovsky and Dvořák of the Romantic period.

The Othello Suite is based on William Shakespeare's tragedy 'Othello', a play exploring themes of envy, revenge, love and prejudice. The character of Othello is faced with prejudice and racism and is alienated in white Venetian society. Shakespeare constantly compares Othello to animals throughout the play, which reflects the dehumanisation that many black people would have experienced during this period of history. Coleridge-Taylor may have found it easy to relate to Othello because he himself experienced racial injustice.

The Othello Suite begins with a movement entitled 'Dance' depicting the chaotic and lively atmosphere of a ballroom, with a glissando in the string section followed quickly by the clash of cymbals. The 'Children's Intermezzo' is tranquil; the opening pizzicato evokes raindrops or children skimming pebbles in a pond. 'Funeral March' features a stern brass fanfare. The fourth movement - 'The Willow Song' - is in a minor key. Willow trees are often referred to as 'weeping' willows, and the violin vibrato and glissandos give the impression that the instrument is crying. The final 'Military March' involves heavy use of the brass section to create a triumphant timbre.

Olivia Padmore, Violinist, Chineke! Junior Orchestra

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### Pyotr Ilyich Tchaikovsky

1812 Overture, Op. 49

The finale to our programme is a majestic piece narrating Napoleon's defeat following his attempted invasion of Russia. While it was commissioned for the opening of the Cathedral of Christ the Saviour in 1880, it did not premiere until the Moscow Exhibition in 1882.

The music starts with a Russian melody called O Lord, Save Thy People, portraying Russian hopes for a short battle. Then, the familiar La Marseillaise illustrates Napoleon and the French army. The two themes interplay representing the war raging on. La Marseillaise becomes prominent as the French near Moscow. However, the hymn refrains as the invaders run out of food in the harsh winter and are forced to retreat. The music climaxes as God Save the Tsar is blasted by the brass section interspersed with celebratory cannons and chimes from the Bells of Moscow.

Surprisingly Tchaikovsky did not like his opus as he thought it very loud and noisy and without artistic merit. Nonetheless, modern audiences love this piece.

Do you remember us playing this as the finale to our Britain's Got Talent semi-final mash-up last year?

Nayan Shah, Trumpet, Chineke! Junior Orchestra



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Names marked with a \* are Chineke! Orchestra mentors

## Violin 1

Shona Beecham [Soloist, violin 1]  
Tamara Redmond  
Sophia Kannathasan  
Ella Richardson  
Chloe Bowers-Soriano  
Elijah Tolefe  
Olivia Padmore  
Kian Conti  
Amelia Hasindi Whitfield  
Alicia Vaz McKenzie  
Sapphire Houston-Ball  
Obasemilore Obanubi  
Hakki [Kutay] Kayabinar  
Laura Ayoub \*  
Helena Logah \*

## Violin 2

Aanuoluwapo (Aanu) Sodipe  
Aseye Olympio [Soloist, Violin 2]  
Maanya Devi Patel  
Simon Button  
Mayle Velasco  
Shivani Jansari  
Darcy Lamb  
Eva Al-Shimmeri  
Rhia Thomas  
Kikuko Kato  
Ayah-Isabelle (Izzy) Al-Shimmeri  
Jaden Odofin  
Steven Crichlow \*

## Viola

Danya Jayasinghe Rushton  
Genevieve Namazzi  
Nimat Awoyemi  
Theadora Griffiths  
Noli Tebe  
Georgina Emmanuel  
Nikki Hicks \*

## Cello

Lilah Forde  
Megan Deniran  
Daniel Jurado Hoshino  
Aakash Jansari  
Amara Buckeridge  
Desmond Neysmith \*  
Ariane Zandi \*

## Double bass

Charles Campbell-Peek  
Aiyana Rennie  
Brooke Simpson  
Chi-chi Nwanoku OBE \*

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## Flute/Piccolo

Rianna Henriques  
Elise Furber  
Diego Jurado-Hoshino

## Oboe

Lorraine Hart  
Banita Wheatley-Holmes  
(Cor-Anglais)  
Esther Williams \*

## Clarinet

Mebrakh Haughton-Johnson  
Siena Barr  
Edward Esiri-Bloom

## Bassoon

Eva Serksnaite  
Anjeli Valydon

## Horn

Niara Fell  
Derryck Nasib \*  
Benjamin Garalnick  
Isaac Shieh

## Trumpet

Nayan Shah  
Benjamin Inman  
Eashan Shah  
Mejedi Owusu

## Trombone

Yaa Boamah Asare  
Michaias Berlouis (bass)  
Richard Henry \*

## Tuba

Morro Barry [Soloist]  
Deborah Adio

## Timpani

Sehyogue Aulakh

## Percussion

Renata Soleri  
Cameron White  
Andre Camacho\*