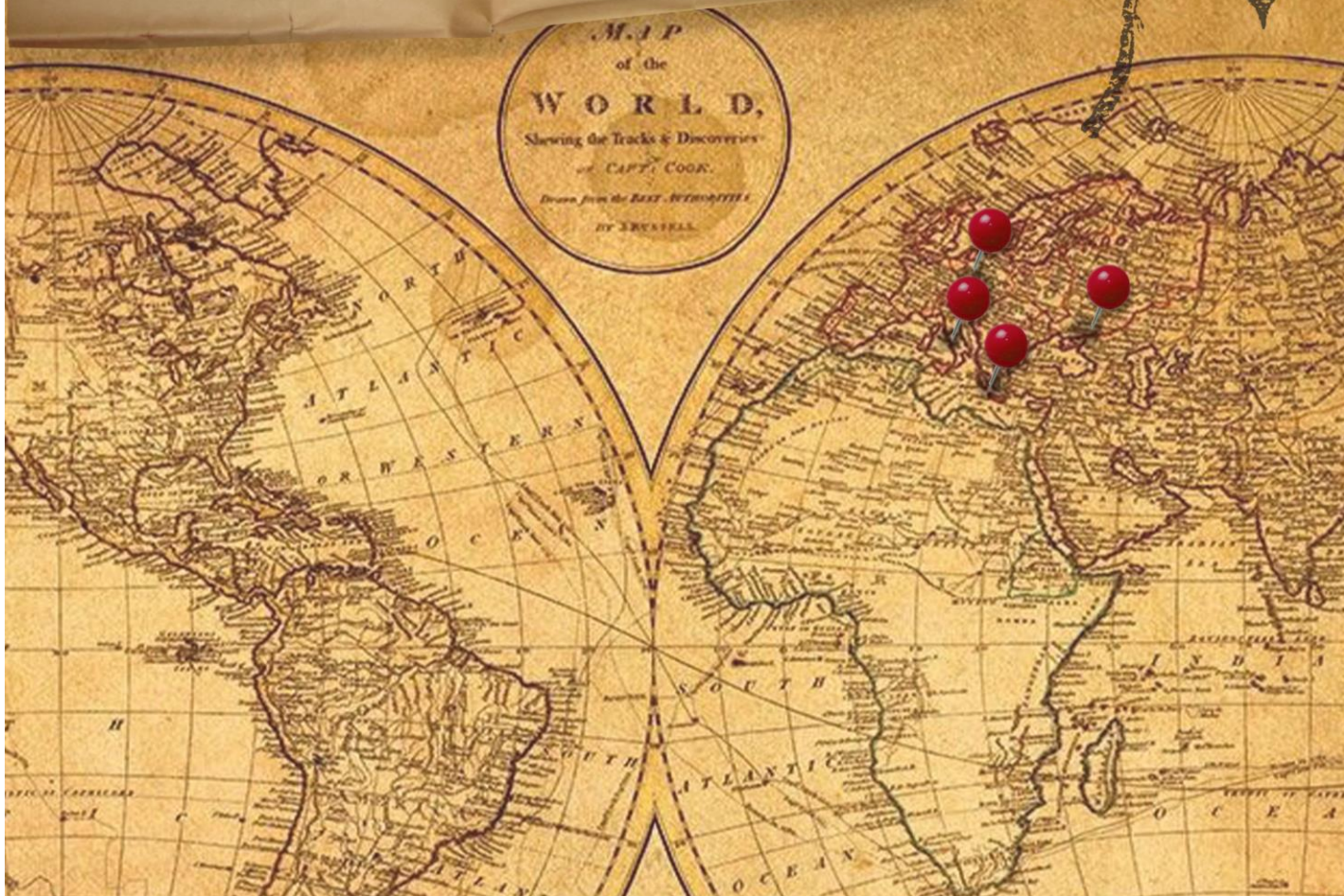


HAVERING CONCERT ORCHESTRA

SATURDAY 23RD JUNE 2018

Programme £1



OUR CONDUCTOR

Our conductor for the last 13 years, Bill Brooks, has decided that he would like to retire after our next concert in November. The Havering Concert Orchestra has thrived throughout Bill's tenure as conductor.

He has made rehearsals and concerts enjoyable for musicians and audience alike, and is justifiably immensely popular. Bill has also made an enormous contribution to the musical life of Havering, as you can read below, across several decades. Bill is looking forward to travelling and spending more time with his family.

So, our concert on Saturday 24th November will be the last under Bill's conductorship. It promises to be a very special occasion, one that we are sure you will not want to miss:

SATURDAY 24th NOVEMBER 2018

Frances Bardsley Academy, Brentwood Road, Romford, RM1 2RR at 7.30 pm

Butterworth - A Shropshire Lad: Rhapsody for Orchestra

Grieg - Piano Concerto

Tchaikovsky - Symphony No. 5

Advance tickets: £8 (under 18 £4) available from www.hcoweb.co.uk

Tickets on the door: £10 (Family £20)



BILL BROOKS was born in Hornchurch, making his early conducting debut at the age of 7 when he conducted the Suttons Infant School Percussion Band at the Hornchurch Infant Schools Music Festival. After primary school he attended Hornchurch Grammar School and the Royal College of Music, where he studied under Joan Dickson and Anna Shuttleworth. Graduating in 1970, after a postgraduate teaching course at Bretton

Hall he had a lengthy teaching career in Oxford, Havering and Essex. He conducted the Havering Youth Training Orchestra for 5 years, and from 1981-92 conducted the Upminster Bach Society, performing many of the major works of the choral repertoire, including Verdi's Requiem and The Dream of Gerontius. He was Musical Director of St Andrew's Church, Hornchurch for 12 years, and has been conductor of the Havering Concert Orchestra for the last 13 years, having previously been a member of the Cello section and also serving as our Chairman.



Leader

Madelaine Chitty began playing the violin at the age of seven, as a pupil at Havering Music School. Throughout school and college she knew that music was her main passion and pursued this greatly, by involving herself in orchestras, choirs and string ensembles. At the age of 19 Madelaine went to Bangor University to complete a Bachelor of Music Degree with Honours and a Master of Arts in Musicology. She studied both solo and ensemble performance with violinist Rosemary Skelton, and played in many ensembles around North Wales. Madelaine is currently pursuing her career in Arts Management, but her main passion is Italian Baroque music composed for the violin. Away from work she has many hobbies and interests which include going to concerts and the theatre, going to the gym and spending time with friends and family.

This evening's programme

JOHANNES BRAHMS (1833-97)

Symphony No. 1 in C Minor

**I. Sostenuto - Allegro; II. Andante;
III. Un poco allegretto; IV. Adagio - Andante - Allegro non troppo**

As a young man Brahms came to the attention of Robert Schumann, who praised him in an article, predicting a great future for him as a composer. His relationship with Schumann and his wife Clara was quite complex: he admired Robert and his music greatly, and was distressed by the elder composer's mental illness and early death. It is often held that Brahms had strong romantic feelings for Clara, but these never moved beyond their lifelong friendship. Apart from a brief engagement, Brahms's emotions were channelled through his music.

Brahms had begun sketching a symphony in D minor after first hearing Beethoven's ninth symphony when he was 21. After much effort, however, most of this material evolved into the First Piano Concerto, while some surfaced in the German Requiem. His awe of Beethoven, and fear of being compared with the great master, meant that his first published symphony had to wait another 20 years for completion, when he was 43. It was first performed in Karlsruhe in November 1876. After attending the Vienna premiere the following month, the critic Hanslick said that "the symphony is so earnest and complex that it hardly lends itself to quick understanding", adding that "it is one of the most individual and magnificent works of the symphonic literature". Both statements indicate the stature of the work, but it is nevertheless a work that can be admired for its musical significance, and enjoyed for its rich and dramatic themes.

The symphony opens with a powerful slow introduction, in which several thematic fragments are presented, which must wait for the arrival of the Allegro proper to be fully exposed. There the main themes stand out hard and stark, like jagged mountain peaks. Their development is complex and subtle, passionate and stormy, but there is a surprise at the end: the movement closes with a coda in the comfortable key of C major, resolving the turbulence that has gone before.

The slow movement is in the distant key of E major, and begins with a long placid melody, led by the violins and later taken over by the oboe. This movement rises to several soaring climaxes, where both strings and woodwind offer new interpretations on the melody. After a mildly syncopated middle section, the bittersweet melody returns in a splendid scoring for oboe, horn and solo violin.

The brief third movement, with its prevailing woodwind colours, is reminiscent of the pastoral serenity of Brahms's earlier Serenades. It is in the form of an allegretto, followed by the trio, a reprise of the allegretto and a coda.

The drama is resolved in the magnificent finale which, like the first movement, begins with a slow introduction which presents shadows of the themes which are to form the real argument. After a stormy C minor section, we reach C major with a glorious horn melody, echoed by the flute. A solemn chorale on the trombones (Brahms has kept them in reserve for this moment) leads into the main allegro section, whose noble melody bears a passing, and probably deliberate, resemblance to the "Ode to Joy" theme from Beethoven's ninth symphony. The material is developed richly and with power and energy. Towards the end the tempo accelerates, and is only interrupted by a reprise of the trombone chorale - this time fortissimo in the full orchestra - in its drive to an exultant conclusion.

INTERVAL (20 minutes)

PYOTR ILYICH TCHAIKOVSKY (1840-93)

Capriccio Italien

Suffering from the collapse of his ill-fated marriage and a series of critical attacks on his music, Tchaikovsky embarked upon a European vacation in the latter part of 1879. Reaching the relative warmth of Rome in the second week of December the composer soon felt the stirring of his creative impulse. He was drawn to Italian folk music in much the same way that his own traditional Russian music appealed to him. We learn from a letter that he wrote to his patron, Madame von Meck, that he drew some of the themes for the *Capriccio Italien* from those he heard in the streets of Rome, and others from study of music collections.

While in Rome, Tchaikovsky stayed at the Hotel Constanzi in a room overlooking the barracks yard of the Royal Cuirassiers, from where the nightly bugle call found its way into the introduction of the *Capriccio*. Returning to Russia with the sketch of his work, Tchaikovsky completed it during the following summer. The work was an enormous popular success when Nicholas Rubinstein conducted the first performance in Moscow in December 1880. The *Capriccio Italien* continues to be successful with audiences owing to the charm of its melodies and the brilliance of its orchestration.

ALEXANDER BORODIN (1833-87)

In the Steppes of Central Asia

Several celebrated Russian composers of the 19th century set out in professions other than music. Rimsky Korsakov started as a naval officer, while Tchaikovsky began his career as a lawyer. But only Borodin held a non-musical post throughout his career. He was born the illegitimate son of a minor Russian prince, was well cared for and educated by his mother, and trained as a doctor and chemist. At the age of 31 he was appointed a professor of chemistry at the St Petersburg Medical School, where he published important research papers on the group of organic chemicals called aldehydes and helped to found a medical school for women. He considered this his life's greatest achievement, and between his medical work and family responsibilities it is not surprising that his musical output was slow to materialize.

He wrote the symphonic sketch *In the Steppes of Central Asia* in 1880 for an event to mark the 25th anniversary of the reign of Tsar Alexander II. It is one of his most popular works, giving a convincing picture of the approach and disappearance of a camel train in the empty desert wastes of central Asia - even though he never witnessed such a scene himself, and never went within 1,000 miles of the region he depicted so well!

RALPH VAUGHAN WILLIAMS (1872-1958)

Wasps Overture

Ralph Vaughan Williams is best known for compositions that reflect British musical traditions – particularly the English folk song. Yet there is far more to him than that. His works span orchestral, choral, ballet, opera and incidental music for theatre and film. They range from the accessible and popular evocations of English rural life, such as *The Lark Ascending* or the *English Folk Song Suite*, to rigorous, almost brutal works, such as the fourth and sixth of his nine symphonies. So his populist “English” works are set aside modernist compositions the equal of some of the finest works of the 20th century by such as Prokofiev and Sibelius.

Vaughan Williams came from a wealthy family that included among its branches the Darwins and the Wedgwoods. His chosen career path as a composer proved a difficult one, until his discovery of England’s folk and Tudor-era music ignited his creativity. He engaged in a wide variety of musical activities: composing for school orchestras, collecting and arranging folk songs, conducting, editing and writing. In 1909, the Greek Play Committee of Trinity College, Cambridge chose for its annual undergraduate production *The Wasps*, a satirical stage work by Aristophanes, one of the most highly esteemed playwrights of classical Greece. Dating from 422 BC, the play is a pointed satire of the Athenian legal system, especially of the litigiousness of the citizens against each other, and of the officials who rendered judgments in those proceedings. These judges are the “wasps” of the title. They frequently took far longer to render their verdicts than was necessary: the longer they deliberated, the more they were paid! Vaughan Williams was invited to compose incidental music to accompany the Cambridge production. It proved to be his first significant theatrical composition, and he later wrote music for several of Shakespeare’s plays. The extensive score for *The Wasps* lasts about an hour and 45 minutes and requires tenor and baritone soloists, a male chorus and full orchestra. Orchestral selections included an overture, entr’actes and ballet music. In 1912, he prepared a five-movement concert suite for orchestra alone.

The Overture is regularly performed on its own. It is a collection of attractive melodies, some humorous, some lyrical, arranged in a polished orchestral style that shows the influence of his recent studies with Maurice Ravel. The warm theme heard in the central section of the Overture is associated, in the full play, with the reconciliation between the character Anticleon and his father, Procleon. This, and the early and intermittent buzzing to remind us of the irritating judges, aside, the music is not directly descriptive, and Vaughan Williams made no attempt to recreate the atmosphere of ancient Greece. What he did succeed in doing was to give his audience appropriately light-hearted music to launch or conclude an orchestral concert.

HAVING CONCERT ORCHESTRA

VIOLIN 1

Maddie Chitty
Diana Lynch
Edward Lubbock
Colin Foan
Aytan Ruskowska
Henry Webster

VIOLIN 2

Paul Kelly
Janet Baldacci
Margaret Drummond
Colin Drummond
Silvia Crispin
Joanne Cull
Rebecca Yeboah
Kathryn Turl

VIOLA

John Hawkins
Sue Yeomans
Jenny Reckless

CELLO

Graeme Wright
Malcolm Inman
Jane Shingles
Mark Rallis
Alan Musgrove
Brendan O'Connor
Viv Sandford

DOUBLE BASS

Lesley Street
Tom Marshall

FLUTE

Gillian Foan
Elizabeth Withnall

PICCOLO

Elizabeth Withnall

OBOE

Leigh Thomas
Rita Finnis

COR ANGLAIS

Rita Finnis

CLARINET

Jacky Howlett
Margaret Cull
Elise Curran

BASSOON

Jane Chivers
Catherine Kelly

HORN

Brian Jack
Jamie Merrick
Jonathan West
Jeremy Lewin

TRUMPET

Eric Forder
Andy Pearson

TROMBONE

Andy Bearman
Joe Hammond
Sam Shiell

TUBA

Les Shadrake

TIMPANI

Amanda Coverdale

PERCUSSION

Georgina Thomas
Maria Thomas

HARP

Hilary Barkwith

About the Havering Concert Orchestra

Are you a keen musician?

Under the direction of our conductor, Bill Brooks, we continue to expand our membership and our repertoire. We always look forward to welcoming new members. Rehearsals are held on Wednesday evenings at 7.30 pm, at North Street Halls, Hornchurch, during term time.

The orchestra is a member of, and is grateful for support received from, the Havering Arts Council.



How to contact the HCO

If you are interested in being added to the mailing list, or joining the orchestra:

- Contact Karen Williams on 0208 950 5742 or karenjwilliams@ntlworld.com
- Speak to any member of the orchestra during the interval, or
- Visit our website at www.hcoweb.co.uk

We look forward to seeing you at our next concert:

SATURDAY 24th NOVEMBER 2018

Frances Bardsley Academy, Brentwood Road, Romford, RM1 2RR at 7.30 pm

**Butterworth - A Shropshire Lad: Rhapsody for Orchestra
Grieg - Piano Concerto
Tchaikovsky - Symphony No. 5**

Advance tickets (£8.00) are available from orchestra members or can also be ordered online by going to our website (www.hcoweb.co.uk) and clicking on the We Got Tickets link. Subject to availability, tickets can also be bought at the door (£10). Reduced price tickets are available for under-18s and for families (£4 and £20 respectively).