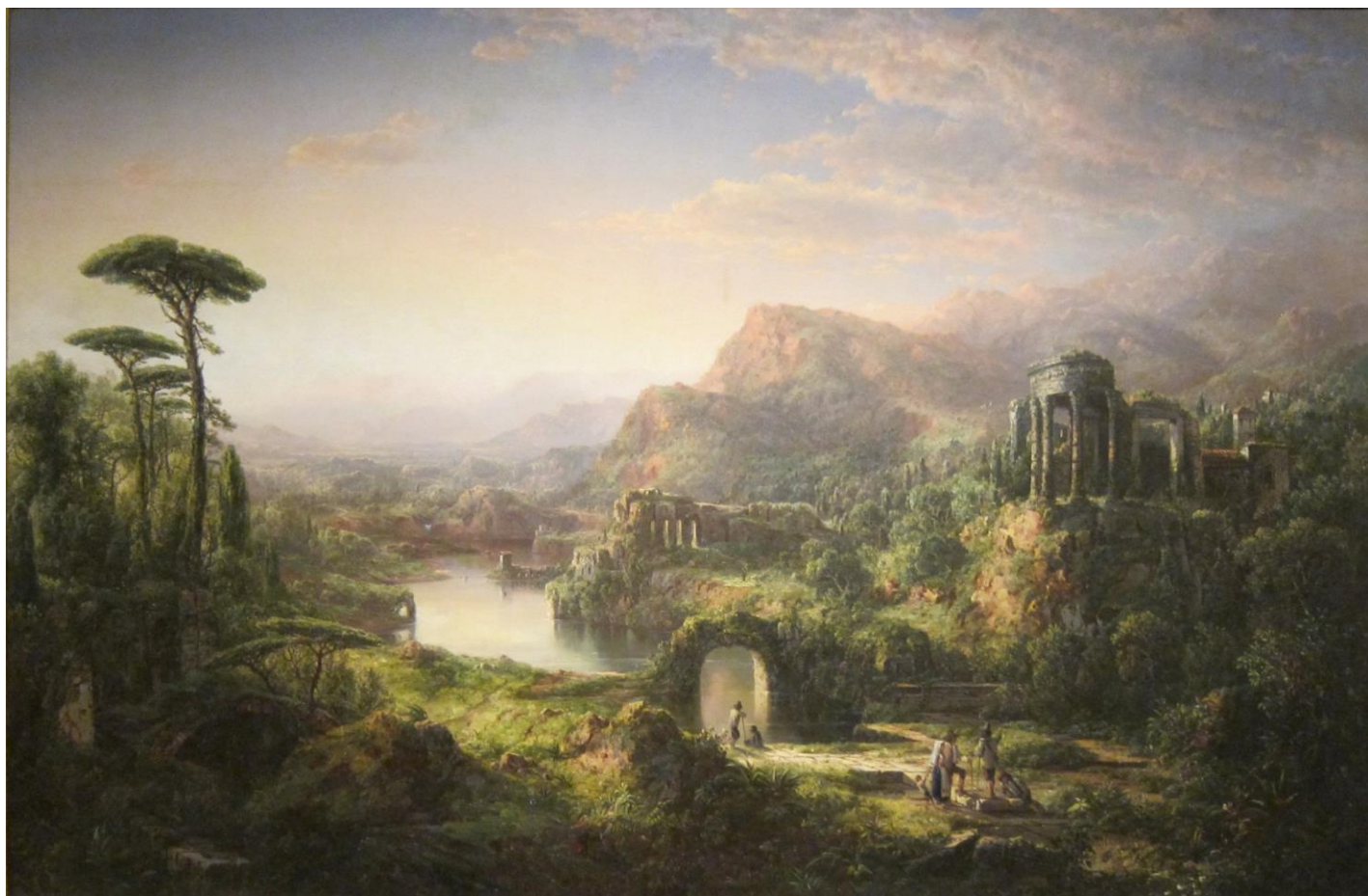


HAVERING CONCERT ORCHESTRA



SATURDAY 24th JUNE 2017

£1

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The Havering Concert Orchestra is a registered charity (No. 1076663). We are most grateful to the Friends of the Havering Concert Orchestra, who help to support the orchestra and its activities.

Become a Friend of the Havering Concert Orchestra and get closer to the orchestra. You will receive exclusive benefits such as: advance notice of concerts and ticket availability; your tickets mailed to you; complimentary programme; and termly newsletters keeping you up-to-date with the orchestra's activities and social events. For a small contribution each year, you can play your part in keeping Havering Concert Orchestra making music. Annual subscriptions are £10 (joint) and £7 (single).

If you would like to become a Friend of the Orchestra, please e-mail haveringconcertorchestra@gmail.com or speak to any member of the orchestra.

Our conductor



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 over 10 years, having previously been a member of the Cello section and also serving as our Chairman.

Leader



Jane-May has been playing the violin since the age of three, first learning with the Suzuki method. She was accepted to the Royal College of Music Junior Department, as a Leverhulme Trust Scholar, studying the violin under Erica Dearing and piano with Jennifer Stern. During Jane-May's time at junior college, she was selected to take the role of leader in the String Orchestra and Sinfonia Orchestra. Jane-May was also the recipient of many prestigious awards, including the Ian Stoutzker Memorial Prize for the highest marks for Grade 7 Violin and the Sheila Mossman

Memorial Prizes for the highest marks in the country for Grade 6 and Grade 7 Piano. Jane-May was also crowned Oxford Young Musician of the Year in 1998. These days, Jane-May enjoys living in Upminster with her husband and two young daughters. She works for international corporate Thomson Reuters as an editor for the Practical Law China product, having qualified as a lawyer in 2008. Jane-May's favourite pastimes include going to the theatre, fine dining with family and friends, and of course, playing the violin.

This evening's programme

LUDWIG VAN BEETHOVEN (1770-1827)

Overture – Egmont

Beethoven was fascinated with the concept of individual freedom. He was born into the height of the Classical period, which set very formal boundaries for musical styles, so faced a struggle against the demands of patrons and audiences to compose what he wanted, when he wanted. Nevertheless, Beethoven found unique, innovative ways to escape these constraints. As a body of music, his works expanded form, harmony and instrumentation, continuously broadening the scope of his very personal musical expression.

When a commission to provide a musical score for *Egmont* was offered in 1809 for the first Viennese performance of Goethe's play, Beethoven leapt at the opportunity. The composer and writer were mutual admirers of each other's work, though Beethoven was more of a radical than the older Goethe. The latter said of Beethoven: 'I have never met an artist so self-contained, so energetic and so fervent.' While Beethoven wrote of meeting Goethe: 'How patient the great man was with me! ... How happy he made me then! I would have gone to death, yes, ten times to death for Goethe.'

Beethoven was particularly drawn by *Egmont's* subject: the struggle for freedom. It depicts the Spanish persecution of the Dutch during the inquisition of 1567–68. Count Egmont, a Catholic who is loyal to the Spanish, nevertheless sees the injustice of their actions and pleads for tolerance from the Spanish King. Greatly displeased, the King sends the cruel Duke of Alva to command the Spanish forces in the Netherlands to enforce the King's will. Egmont is arrested and sentenced to death, although he knows that rebellion is in progress and firmly believes that soon the people will be free.

The complete incidental music for *Egmont* would last about 45 minutes. It is seldom heard today in its entirety, but the Overture is a staple in the orchestral repertoire because of its strength, nobility and triumphal character. It begins in a sombre and serious mood. Marked *Sostenuto ma non troppo* (sustained, without hurry), the dark music of the opening conveys profound oppression of the spirit, and the opening motif itself clearly represents the tyrannous Duke. Soon the tempo picks up, with a vigorous *Allegro* featuring the cellos. We hear the hero's confidence and defiance as he descends into the depths of battle. The tyrant's motif evolves throughout the overture, becoming increasingly rhythmic and dark until at last Egmont's execution can be heard. Immediately the mood of the work turns triumphant and celebratory, featuring the strings in the highest register, embodying Egmont's conviction that death is not an end when hope thrives and ideals remain intact.

GEORGE BUTTERWORTH (1885-1916)

The Banks of Green Willow

Butterworth was one of the most promising musicians of his time and worked with the older Vaughan Williams to collect hundreds of folk songs in the English countryside. He also had a keen interest in folk dance, especially Morris Dancing. Butterworth wrote *The Banks of Green Willow* in 1913, basing the music on two folk songs, "The Banks of Green Willow" and "Green Bushes". Butterworth himself referred to the work as an "idyll for small orchestra", but it has also been described as "rhapsodic", and is alternately lyrical and rousing. Like Butterworth's other well-known compositions, *Six Songs from (Housman's) A Shropshire Lad* and *Bredon Hill and Other Songs*, alongside folk evocations of the English countryside can be detected a melancholic sense of foreboding.

The work was first performed in February 1914, with Sir Adrian Boult conducting at his first public concert. The London premiere three weeks later was almost certainly the last time Butterworth heard his music performed publicly. Butterworth enlisted in the army in August 1914, serving with the Durham Light Infantry. He was killed by a sniper on 5th August 1916 during the Battle of the Somme. At the age of 31, it is worth reflecting upon the music that George Butterworth might have composed.

RICHARD STRAUSS (1864-1949)

Suite in B-Flat Major for Thirteen Wind Instruments

I. Praeludium: Allegretto; II. Romanze: Andante; III. Gavotte: Allegro; IV. Introduction und Fuge: Andante cantabile; Allegro con brio

How did a work of such maturity emerge from the young Richard Strauss at the age of barely 20? Firstly, Strauss's father was an eminent French Horn player, perhaps the most respected in Europe at the time. Secondly, a leading conductor, Hans von Bülow, took an interest in the young Strauss, describing him as "by far the most interesting personality since Brahms". The first performances of Strauss' music outside his native Munich occurred when he was only 18. One of these, the *Serenade in E-flat Major for Thirteen Wind Instruments*, was sent by the publisher to Bülow, who promptly put it into the programmes of his renowned Meiningen Court Orchestra. Soon Bülow asked the young composer for a similar piece for his Orchestra, and the resulting commission, the *Suite in B-flat Major for Thirteen Wind Instruments*, was completed in 1884. The B-flat-major Suite reflects the gentler side of Strauss, along with his considerable mastery of classical structures, although there are hints, particularly in the scoring for the horns, of the tone poems and symphonies to come.

Though Brahmsian in character, it met Bülow's specification that it contain a classical dance, the lively Gavotte, and culminates in a grand fugue. After the premiere in Munich, the conductor invited Strauss to conduct the work at a matinee concert—with no rehearsal. Despite this being his conducting debut, the impromptu audition was successful enough to earn Strauss an invitation to become Bülow's assistant in Meiningen, launching a great conducting career that continued for over 60 years.

The Praeludium progresses from a brisk subject, energized by a persistent triplet figure, to a contrasting oboe subject, tinged with melancholy. The mellow resonance of the horns imparts warmth and depth to the texture. A graceful clarinet opens the Romance. Nocturnal in mood, the wistful opening makes way for a striking horn solo, boldly striving upwards. In the reprise, this tune moves to the bassoon, while a flowing clarinet theme that had developed out of the horn solo passes to the oboe. Using the playful duple time of a Baroque Gavotte, the third movement is driven on by a three-note chromatic, descending motif. A contrasting and sinuous theme is introduced by solo oboe, above a drone of open fifths in the bassoons, the imagery darkly evocative. The return of the opening confirms the witty charm of this music. The final movement opens with a mysterious Introduction from the low winds, but a broad and passionate crescendo and accelerando suddenly leads directly into an accomplished, and at times subtly humorous, fugue.

We hope you enjoy this opportunity to listen to our talented wind section, unobstructed by the strings, and undeaftened by the brass.

INTERVAL (20 minutes)

FELIX MENDELSSOHN (1809-47)

Italian Symphony No. 4

**I. Allegro vivace; II. Andante con moto; III. Con moto moderato;
IV. Saltarello: Presto**

Between 1829 and 1831, Mendelssohn embarked on a tour of Europe. Northwards he found inspiration for the *Fingal's Cave Overture* and the *Scottish Symphony*; further south, for the *Fourth Symphony*, which we perform this evening.

Mendelssohn made sketches of the work while in Italy, but didn't complete it. In February 1831 he wrote to his sister Fanny: 'The "Italian" symphony is making great progress. It will be the jolliest piece I have ever done, especially the last movement. I have not found anything for the slow movement yet, and I think that I will save that for Naples.'

When the symphony was eventually finished, in Berlin in 1833, it was in response to an invitation from the London (now Royal) Philharmonic Society. Mendelssohn himself conducted the first performance in London on 13th May 1833. Although it is one of Mendelssohn's most perfect and popular works, he was dissatisfied with it. He revised it in 1837, spoke of it with resentment and withheld it from publication. It only appeared in print in 1851 after his death.

The work is in four movements, following the form and orchestration of the late 18th-century symphonies of Mozart and Beethoven. The sparkling first movement is in sonata form, with subtle rhythms and fugato in the development, building through a huge crescendo to the return of the opening section. The subsequent Andante enters the dark key of D minor, with the sound of footsteps and a wailing melody, apparently inspired by Mendelssohn seeing a religious procession winding through the streets of Naples. It is sometimes referred to as the Pilgrim's March. Serenity returns in the third movement, a minuet and trio, while the finale incorporates dance figurations from the Roman Saltarello and Neapolitan Tarantella. One of the more adventurous aspects of the symphony, and one that veers away from Classicism towards Romanticism, is that this movement concludes the work in A minor, rather than returning to the initial A major.

SATURDAY 25th NOVEMBER 2017

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

Wagner - Overture Meistersingers

Sibelius - Violin Concerto (Soloist: Iain Gibbs)

Mozart - Overture Don Giovanni

Beethoven - Symphony No. 1

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

Tickets on the door: £10 (Family £20)

HAVING CONCERT ORCHESTRA

VIOLIN 1

Jane-May Cross
Ed Caines
Diana Lynch
Maddie Chitty
Edward Lubbock
Colin Foan
Joan Luck
Kizi Scott

VIOLIN 2

Paul Kelly
Janet Baldacci
Margaret Drummond
Katee Partridge
Silvia Crispin
Hui Ying Yan
Joanne Cull
Kathryn Turl
Jenny Robinson

VIOLA

John Hawkins
Jenny Reckless
Jenny Meakin
Sue Yeomans
Karen Williams

CELLO

Graeme Wright
Andrew Crichton
Catherine Irving
Mark Rallis
Alan Musgrove
Malcolm Inman

DOUBLE BASS

Robert Veale
Eugene Lewis

FLUTE

Gillian Foan
Elizabeth Withnall

PICCOLO

Elizabeth Withnall

OBOE

Leigh Thomas
Rita Finnis
David Cross

CLARINET

Jacky Howlett
Margaret Cull

BASSOON

Jane Chivers
Catherine Kelly

CONTRABASSOON

Eugene Lewis

HORN

Jonathan West
Jamie Merrick
Brian Jack
David Claydon

TRUMPET

Andy Pearson
Eric Forder

TIMPANI

Helen Sheehan

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 25th November 2017

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

Wagner - Overture Meistersingers

Sibelius - Violin Concerto (Soloist Iain Gibbs)

Mozart - Overture Don Giovanni

Beethoven - Symphony No. 1

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).