

 **HAVING**  
CONCERT ORCHESTRA



**SATURDAY 25<sup>th</sup> NOVEMBER 2017**

**£1**

# Friends of the Havering Concert Orchestra

Mr P Brown  
Mrs M Dennis  
Mrs I M Hall  
Mr R Harvey  
Mrs M C Hider  
Mr and Mrs B Luck  
Mr R Ratnage

Mrs B Soar  
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Mrs D Todd  
Mrs K Turl  
Mr P Winger  
Mr D E Woods  
Mrs M D Wright

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.

If you would like to become a Friend of the Orchestra, please e-mail [haveringconcertorchestra@gmail.com](mailto: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.



## This evening's soloist



**IAIN GIBBS** began playing the violin at the age of six and went on to study with Erik Houston at the Royal College of Music, Junior Department from 2001–09. He studied with John Crawford at Trinity Laban Conservatoire before completing the Masters Course at the Royal College of Music, studying with Detlef Hahn. In August 2016 Iain became a member of the Orchestra of Welsh National Opera. He regularly works with the John Wilson Orchestra and has also worked with the Orchestra of the Royal Opera House, the Royal Northern Sinfonia and the BBC Symphony Orchestra. Iain has also performed at the BBC Proms, recorded for Seth McFarlane and performed with Lady Gaga and Tony Bennett at the Royal Albert Hall as part of a gala evening in support of WellChild. Iain has previously performed with the Havering Concert Orchestra in June 2012 (Vaughan-Williams' *Lark Ascending*) and June 2014 (Beethoven's *Violin Concerto*). He plays a 1928 William Hill violin, generously lent to him.

## Leader



Karen Tweddle started learning the violin in Newham with Kathy College at the age of seven. At 18 Karen studied violin for 4 years with Erica Klemperer at the Guildhall School of Music and Drama, completing her PGCE at Middlesex University. She has many years' experience as a freelance violinist (playing for string quartets and orchestras including the New Mozart Orchestra), and has also been an instrumental teacher for over 30 years and a class teacher in both primary and secondary schools. Karen is Manager for Standards at Havering Music School and has established valued links with the London Symphony Orchestra for the borough. She also conducts an adult orchestra at the YMCA Romford. Away from work she has many hobbies and interests which include spending time with her husband and two children, and walking her dog Max. She also loves cooking, entertaining family and friends, going to concerts and the theatre, and also does ballet and tap. To relax she likes to draw or do Sudoku.

# This evening's programme

## RICHARD WAGNER (1813-83)

### *Overture – Die Meistersingers*

Wagner liked to plan his operas, or 'music dramas', meticulously. So, with *Die Meistersingers* first came the idea, or subject matter, then the libretto, by early 1862. By the end of the year the overture had been composed, and performed, complete with the major themes and leitmotifs - but it took until 1867 for Wagner to complete the full opera (it does take 4½ hours to perform!).

Wagner uses short, significant themes ('leitmotifs') in his operas to represent persons or ideas. He uses many of them in *Die Meistersingers*, often combined with longer themes such as Walther's 'Prize Song'. The overture opens with a magnificent statement of the 'Mastersingers' main theme, heard in different guises throughout the piece. The second theme is known as the 'Lyric Motive'. This leads to two march tunes (one of which Wagner found in a book published in Nuremberg in 1697). Another theme, the 'Longing Motive', leads to the other main theme in the work, the 'Prize Song'. After a succession of other motives the 'Prize Song', the 'Mastersingers' theme and one of the 'March' themes interweave, and build to a tremendous finale in which all the vast orchestration is exploited. *Die Meistersingers* was Wagner's penultimate music drama, and his only excursion into the realms of comedy.

## JEAN SIBELIUS (1865-1957)

### *Violin Concerto in D Minor*

#### **I. Allegro moderato; II. Adagio di molto; III. Allegro ma non tanto**

Sibelius began work on his violin concerto in 1902. In September he wrote to his wife that he had just conceived "a marvellous opening idea" for a violin concerto. With the soloist's opening note, off the beat and dissonant against a murmuring string background, we are immediately into the Sibelian landscape of his native Finland – still over a decade from achieving its national independence. The concerto was completed in early 1904, the intention being for it to be premiered by the German violinist, Willy Burmester. However, owing to a financial crisis (maybe the cost of building his new country home, maybe his legendary wining and dining bills), the work was rushed to performance with a lesser violinist, Viktor Novaček, as soloist, and Sibelius himself conducting. The work was not well received, proving to be beyond both soloist and orchestra. Sibelius withdrew the work for revision. In its present form, it had its premiere in Berlin in October 1905, with Karl Halir as soloist and Richard Strauss on the podium.

Sibelius gives unprecedented importance to his first-movement cadenza (in the original version there had been two). His own dreams of becoming a violin virtuoso

were abandoned in failure as a young man. The movement presents a daring sequence of disparate ideas, the unity behind them often elusive. A minor peak is reached with what we might call a mini-cadenza, starting with a flurry of notes marked *veloce* (rapid). From this the violin emerges with an impassioned recitation. Then the orchestra joins in music that slowly subsides from furious march music to wistful pastoral to darkness. It is out of this darkness that the cadenza erupts.

The Adagio is among the most moving of Sibelius's compositions. A gentle opening with pairs of clarinets and oboes leads to the entry of the solo violin with a melody of vast breadth and beauty. Later in the movement the melody (now in clarinet and bassoon) is paired with scales, all *pianissimo*, moving up in the violin, and with a delicate rain of slowly descending notes in flutes and soft strings.

The energetic main theme of the third and final movement was an old one, going back to a string quartet from 1890. The enlivening accompaniment in the timpani against the figure in the strings is one of the fruits of revision. As the movement goes on, the rhythm becomes more and more giddily inventive, especially in the matter of the recklessly across-the-beat bravura embellishment the soloist fires across the themes. It builds to the drama which ends in utmost and syncopated brilliance.

(The Orchestra would like to thank Charles Clark for his support during the rehearsal of this work.)

## **INTERVAL (20 minutes)**

### **WOLFGANG AMADEUS MOZART (1756-91)**

#### *Overture – Don Giovanni*

The setting is Seville and the opera's libretto, by Da Ponte, is a free adaptation of an old Spanish legend telling of the exploits of the libertine Don Juan (Don Giovanni). In Act 1, the Don has murdered the Commendatore, whose statue comes to life in the final act, and whose ice cold hand casts an unrepentant Don Giovanni into the Flames of Hell. These opening and closing events are dramatically portrayed by the diminished chords and D minor scale passage in the Overture's opening Andante. The ensuing Allegro attempts to be buoyant and effervescent, but running through the lighter passages that portray the Don's licentious lifestyle are ominous and heavy chords suggestive of his ultimate fate.

### **LUDWIG VAN BEETHOVEN (1770-1827)**

#### *Symphony No. 1*

**I. Adagio Molto – Allegro con brio; II. Andante cantabile con moto;  
III. Allegro molto e vivace; IV. Adagio – Allegro molto vivace**

Beethoven was already an established pianist when he moved to Vienna in 1792 to study under Haydn, and he soon established a reputation as a piano virtuoso and

improviser in the salons of the nobility. Recognizing the genius and potential of his pupil, Haydn requested that Beethoven publicly call himself “student of Haydn”. Although the two men clashed on various personal levels, including politics and religion, the musical relationship was more successful, and Haydn’s influence on the first symphony is clear. The first symphony rapidly gained popularity with the public and established Beethoven’s reputation as a major orchestral composer in Vienna. It is an important landmark in Beethoven’s compositional output: his first major orchestral work, yet his use of the orchestra is both assured and highly original, and foreshadows the achievements that are so obvious in his later symphonies.

A conventional symphony of the time would have announced the key tonality clearly at the start of the work. Instead of starting out with a C major chord, Beethoven teases the listener by suggesting first that the key is F major, and then G major. To modern listeners the opening sounds perfectly innocent, but to contemporary audiences this was audacious and innovative. Beethoven clearly liked the device, as he used it again almost immediately in his Prometheus overture. After the teasing of the slow introduction there are few surprises in the rest of the first movement. It follows the sonata form model of Haydn and Mozart, but with a liveliness and exhilaration that is completely characteristic of Beethoven.

The Andante has a prevailing dotted rhythm motif which, more than the melodic developments, is the essence of the movement. The third movement, entitled ‘Minuet’, is much more like a scherzo than a classical minuet in its speed, swift key changes and character, another trait of Beethoven. Like the first movement, the finale opens with a brief slow introduction, where the violins meander through scale passages which increase in speed to introduce the main subject of the movement – full of energy. The movement then unfurls in classical sonata form – exposition, development and recapitulation – and concludes with an emphatic coda.

## **SUNDAY 18<sup>th</sup> MARCH 2018**

*New Windmill Hall, St Mary’s Lane, Upminster, RM14 2QH at 3 pm*

**Elgar - Cockaigne Overture and Nursery Suite**

**Coates - By the Sleepy Lagoon, The Three Elizabeths Suite**

**and The Knightsbridge March**

**Binge - Elizabethan Serenade**

**Farnon - Westminster Waltz**

**Advance tickets: £8 (under 18 £4) available from [www.hcoweb.co.uk](http://www.hcoweb.co.uk)**

**Tickets on the door: £10 (Family £20)**

# HAVERING CONCERT ORCHESTRA

## **VIOLIN 1**

Karen Tweddle  
Maddie Chitty  
Edward Lubbock  
Colin Foan  
Ed Caines  
Joan Luck  
Henry Webster  
Daniel Borg  
Diana Lynch  
Cecilia Maude

## **VIOLIN 2**

Paul Kelly  
Janet Baldacci  
Margaret Drummond  
Colin Drummond  
Jenny Reckless  
Hui Ying Yan  
Silvia Crispin  
Joanne Cull

## **VIOLA**

John Hawkins  
Christian Beck  
Jenny Meakin  
Sue Yeomans  
Karen Williams

## **CELLO**

Graeme Wright  
Viv Sandford  
Malcolm Inman  
Mark Rallis  
Alan Musgrove

## **DOUBLE BASS**

Sarah Rowe  
Angelo Tsocos

## **FLUTE**

Gillian Foan  
Elizabeth Withnall  
Hannah Dunstan

## **PICCOLO**

Elizabeth Withnall

## **OBOE**

Leigh Thomas  
Rita Finnis

## **CLARINET**

Jacky Howlett  
Margaret Cull

## **BASSOON**

Jane Chivers  
Catherine Kelly

## **HORN**

Brian Jack  
Jamie Merrick  
Stephanie Bowden  
Jeremy Lewin

## **TRUMPET**

Andy Pearson  
Eric Forder

## **TROMBONE**

Joe Hammond  
Sam Shiell

## **TUBA**

Les Shadrake

## **TIMPANI**

Janice Flanders

## **PERCUSSION**

Georgina Thomas  
Hilary Barkwith

## **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](mailto:karenjwilliams@ntlworld.com)
- Speak to any member of the orchestra during the interval, or
- Visit our website at [www.hcoweb.co.uk](http://www.hcoweb.co.uk)

We look forward to seeing you at our next concert:

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Advance tickets (£8.00) are available from orchestra members or can also be ordered online by going to our website ([www.hcoweb.co.uk](http://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).