

 **HAVING**
CONCERT ORCHESTRA



SUNDAY 18th MARCH 2018

£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
Ms Dal Strutt
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 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



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 afternoon's programme

SIR EDWARD ELGAR (1857-1934)

Cockaigne Overture

Dispirited by the perceived failure of the first performance of *The Dream of Gerontius*, Elgar quickly set to work on this overture. To the extent that Elgar wrote a programme for it, the work is as much a tone poem (albeit one in sonata form) as an overture. It is supposed to present a musical portrait of life in turn-of-the-century London - its subtitle is 'In London Town'. Admittedly it is a somewhat romanticized portrait, for Cockaigne is a medieval term describing a mythical land full of pleasures and delight. The opening theme, often perceived as an expression of the bustling city of London itself, quickly gives way to the nobile theme evoking the historical and charitable role of the Guildhall. The key and mood then change, and we hear a cantabile second subject in E-flat major, which is commonly associated with a pair of lovers in a London park. The exposition closes with a diminution of the "citizen" theme, generally held to represent a cheeky cockney (indeed, some maintain that "Cockaigne" is the derivation for "cockney"), and a reprise of the city theme. The development begins with a pianissimo rendition of the citizen theme, followed by a series of episodes: a military band marches by with a new theme, heard first faintly and then fortissimo; an off-key echo of that march is then heard as if

depicting a Salvation Army band; and an episode in a church follows, in which new material is combined with phrases from both the cockney and lovers' themes. The recapitulation includes a reprise in the tonic not only of the lovers' theme but also of the military march. A short coda, consisting of the citizen theme and the city theme brings the piece to a close. The general brightness of the work is in contrast to Elgar's disenchantment with the musical establishment at the time. His true mood is betrayed by a reference appended to the score to his beloved Malvern Hills from the medieval poem Piers Plowman: "Meteless and moneless on Malverne hulles".

SIR EDWARD ELGAR (1857-1934)

Nursery Suite

I. Aubade (Awake); II. The Serious Doll; III. Busy-Ness!; IV. The Sad Doll; V. The Wagon Passes; VI. The Merry Doll; VII. Dreaming

In 1924 Elgar had been appointed Master of the King's Musick, a post with few official duties other than to write the occasional piece in response to a royal occasion. A combination of Elgar having largely stopped composing by this time, and the relative lack of major royal landmarks, meant that he only wrote two, one of them the Nursery Suite. This was written in response to the birth of Princess Margaret, and was dedicated to "The Duchess of York and the Princesses Elizabeth and Margaret Rose". Appropriately given the dedication, Elgar returned to several unpublished themes written in his own youth. An alternative explanation is that this was a device to overcome the composer's writer's block.

The movements loosely follow a programme of the progress of a day in childhood. The first of the seven movements, "Aubade", recalls memories of peaceful awakening and is written in the composer's most characteristic pastoral idiom. The next, the first of three contrasting "doll" movements, "The Serious Doll", is dominated by an active yet fragile flute solo. The frenetic "Busy-ness" is followed by "The Sad Doll", a glum waltz featuring solo violin. A transitional movement, "The Wagon Passes", depicts the approach, passing and vanishing of a horse-drawn cart in a single dynamic curve, but with darker undertones. The happy mood resumes with "The Merry Doll", suffused with sounds of laughter in the upper registers. The final movement, "Dreaming", begins with a calm sleepy passage, but is followed by a Coda, the Envoy (or better, envoi, which is a poetic and literary term referring to an author's final comments) in the form of a vigorous violin cadenza. Through this, snippets from the previous movements are recalled, much in the way that the day's business is recalled on the point of sleep and in the dream world. The final music heard is from the "Aubade", signalling the start of a new day.

INTERVAL (20 minutes)

ERIC COATES (1886-1957)

The Three Elizabeths Suite

I. Halcyon Days (Elizabeth Tudor); II. Springtime in Angus (Elizabeth of Glamis); III. March - Youth of Britain (The Princess Elizabeth)

Eric Coates started his career in music as a viola player, having studied with Lionel Tertis at the Royal Academy of Music, and was principal viola with the Queen's Hall Orchestra from 1913–19. In the latter year he left the orchestra, having decided to devote himself to composing music, and he went on to become the foremost composer of light music.

The Three Elizabeths Suite is Coates's last of 13 orchestral suites, and it is the most symphonic amongst them. His light music had been largely neglected by the BBC, and by Sir Henry Wood in the Promenade concerts, in favour of more symphonic works. The somewhat grander scale of this suite, written in the Vale of Evesham during the final years of the Second World War, was rewarded with a first performance by the BBC Symphony Orchestra on Christmas Eve 1944. Halcyon Days evokes the sense of adventure of the first Elizabethan age, and the military and overseas successes that led eventually to the establishment of a British empire. This movement was used as the theme tune of the BBC's serialization of Galsworthy's *The Forsyte Saga*. The more stately Springtime in Angus was dedicated to Queen Elizabeth, mother of the present Queen Elizabeth, who was herself taken as representative of the Youth of Britain in the jolly march of the final movement.

RONALD BINGE (1910-79)

Elizabethan Serenade

Ronald Binge was born in Derby and worked his way from cinema organist, orchestral pianist and piano-accordionist to being arranger for the Mantovani Orchestra, before embarking on an independent career as a composer of light music. If we ask which Elizabeth he had in mind when composing this work, the answer is almost certainly "none". When it was first played by the Mantovani Orchestra in 1951, it was called simply titled *Andante Cantabile*, although the original orchestral manuscript parts in Binge's own hand show the title as *The Man In The Street*. It was only renamed *Elizabethan Serenade* after the accession of the present queen in 1952. The work is introduced by the counter melody of two semiquavers followed by two quavers, in the flutes, before the main melody appears in the strings. The music is simple, repetitive and highly memorable - an archetypal example of light music.

ROBERT FARNON (1917-2005)

The Westminster Waltz

Canadian by birth, Robert Farnon had an active career in broadcast music in his native country in the years up to the Second World War, before military service took

him to England as conductor of the Canadian Band of the Allied Expeditionary Forces. Here he won immediate popularity for his compositions, arrangements and performances, much in demand as a musical director and as an exponent of light music. Probably the best-known of all Farnon's compositions, the Westminster Waltz dates from 1956, and was the recipient of that year's coveted Ivor Novello Award for light music. The lilting tune is introduced by the quarter bells of the bell tower (now known as the Elizabeth Tower) of the Palace of Westminster, and occasional chimes appear during the rest of the work.

ERIC COATES (1886-1957)

By the Sleepy Lagoon

The tune of Coates's *By the Sleepy Lagoon*, a valse serenade written in 1930, is instantly recognizable as the theme tune for the BBC radio programme Desert Island Discs. But the lagoon in question which inspired the composition was no desert island, but the view from Selsey Bill towards Bognor Regis.

ERIC COATES (1886-1957)

The London Suite

**I. Covent Garden (Tarantelle); II. Westminster (Meditation);
III. Knightsbridge (March - In Town Tonight)**

The London Suite, originally known as London Every Day, was written in 1932, and Coates was inspired by the views from his apartment in Baker Street. The final movement, Knightsbridge, was used by the BBC as the theme for its long-running show, In Town Tonight, and its popularity laid the foundation for Coates's future success. Covent Garden refers to the flower and vegetable market, not the opera house, as evidenced by the introduction of the folk tune *Cherry Ripe*. In the more contemplative Westminster, we have a further appearance of the bells of the clock tower. The Knightsbridge march has two cleverly orchestrated main themes, one a strong fanfare figure of street cries and the second representing traffic noise.

SATURDAY 23rd JUNE 2018

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

**Borodin - In the Steppes of Central Asia
Vaughan Williams - The Wasps Overture
Tchaikovsky - Capriccio Italien
Brahms - Symphony No. 1**

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

Tickets on the door: £10 (Family £20)

HAVING CONCERT ORCHESTRA

VIOLIN 1

Karen Tweddle
Maddie Chitty
Diana Lynch
Edward Lubbock
Henry Webster
Jenny Reckless

VIOLIN 2

Paul Kelly
Janet Baldacci
Margaret Drummond
Colin Drummond
Silvia Crispin
Joanne Cull
Rebecca Yeboah
Jenny Robinson

VIOLA

Sue Yeomans
Karen Williams
Sue Norris

CELLO

Graeme Wright
Malcolm Inman
Jane Shingles
Mark Rallis
Alan Musgrove

DOUBLE BASS

Robert Veale

FLUTE

Gillian Foan
Elizabeth Withnall
Hannah Dunstan

PICCOLO

Elizabeth Withnall

OBOE

Leigh Thomas
Rita Finnis

CLARINET

Jacky Howlett
Margaret Cull
Elise Curran

BASSOON

Catherine Kelly
Jane Chivers

HORN

Brian Jack
Jamie Merrick
Jonathan West
Jeremy Lewin

TRUMPET

Andy Pearson
Eric Forder

TROMBONE

Andy Bearman
Sam Shiell
Joe Hammond

TUBA

Les Shadrake

TIMPANI

Amanda Coverdale

PERCUSSION

Georgina Thomas
Maria Thomas
Cecilia Maude

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 23rd JUNE 2018

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

Borodin - In the Steppes of Central Asia
Vaughan Williams - The Wasps Overture
Tchaikovsky - Capriccio Italien
Brahms - 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).