



# Spring Concert

16<sup>th</sup> MARCH 2013

Frances Bardsley School, Romford

## **Friends of the Havering Concert Orchestra**

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We are most grateful to the Friends of the Havering Concert Orchestra who help to support the orchestra and its activities. Friends of the HCO receive advance notice of concert booking periods, priority seating and regular newsletters. Annual subscriptions are £10 (joint) and £7 (single). If you would like to become a Friend please e-mail: [haveringconcertorchestra@gmail.com](mailto:haveringconcertorchestra@gmail.com).

## **Havering Arts Council**

The Havering Concert Orchestra is a member of, and is grateful for the support it receives from, Havering Arts Council.

Havering Arts Council exists to promote participation in and development of the Arts in the London Borough of Havering.

Member societies are active in the fields of Dance, Drama, Music, Visual Arts and various others. Havering Arts Council assists its members by supporting their activities in many ways, including financial assistance, publicity and supplying and sharing information.

An important part of its work involves co-operating and collaborating with Havering Council's Culture and Leisure services team.

If you wish to know more about the Havering Arts Council and the Arts in Havering, you can visit the website [www.haveringartscouncil.org.uk](http://www.haveringartscouncil.org.uk), e-mail the Secretary at [haveringartscouncil@live.co.uk](mailto:haveringartscouncil@live.co.uk), or speak to our Chairman, Paul Kelly, this evening, who is also Chairman of Havering Arts Council.

## **Our Conductor**

**BILL BROOKS** was born in Hornchurch and made his early conducting debut at the age of seven 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. He graduated in 1970 and, after a postgraduate teaching course at Bretton Hall, had a lengthy teaching career in Oxford, Havering and Essex.

He conducted the Havering Youth Training Orchestra for five 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 has conducted the Havering Concert Orchestra since 2005 and was Musical Director of St Andrew's Church, Hornchurch for 12 years.

## **Our Leader and tonight's Soloist**

Donna started playing the violin at the age of seven, and has been playing ever since! Donna has always been heavily involved in making music in Havering through her involvement and leadership in Havering Youth Training Orchestra (under the baton of Bill Brooks), Havering Youth Orchestra and Havering Concert Orchestra. Since becoming leader in 1999 Donna has taken on various challenging solos, including Danse Macabre and Scheherazade.

Outside of orchestral playing Donna is a founding member of the Calissanne String Quartet playing pop, jazz and classical music for weddings, functions or just for fun.

When not playing music Donna is a Project Manager and when she gets any free time she enjoys going to the theatre, cinema or exhibitions in London.

# Tonight's Programme

**ANTONIO VIVALDI (1678-1741)**

*Concerto No. 1 in E Major Op.8, "La Primavera" (Spring)*

**I. Allegro; II. Largo; III. Allegro**

Antonio Vivaldi was an Italian Baroque composer, virtuoso violinist and Catholic priest, born in Venice. Vivaldi is known mainly for composing instrumental concertos, especially for the violin, as well as sacred choral music and over 40 operas. His best known work is a series of violin concertos known as *The Four Seasons*, composed in 1723. The four concertos were written to accompany four sonnets. Today we are performing the first concerto, No. 1 in E major, known as "Spring". The first of the cycle, the arrival of spring is greeted with the twittering of birds and the gentle murmuring of streams, until tremolos herald a thunderous storm. The pastoral tone is soon restored, with the barking of a sheep-dog in the slow movement, and the sound of rustic bagpipes as shepherds disport themselves in the concluding *Allegro*.

**ROBERT SCHUMANN (1810-1856)**

*Symphony No. 1, Spring*

**I. Andante un poco maestoso: Allegro molto vivace;**

**II. Larghetto;**

**III. Scherzo: molto vivace; Trio I: molto piu vivace; Trio II;**

**IV. Allegro animato e grazioso**

Robert Schumann was a German composer and influential music critic. He is widely regarded as one of the greatest and most representative composers of the Romantic era. Schumann left the study of law to return to music intending to pursue a career as a virtuoso pianist. But a hand injury ended his dream and so he focused his attentions and energies on composing.

His first symphony was, as he put it, "born in one fiery hour", sketched in a single burst over four days in January 1841 and finished in full score on 20<sup>th</sup> February, giving him, he noted in his diary, "So many hours of sheer bliss". Schumann associated "a longing for Spring" with the composition, and it has since always been known as the *Spring Symphony*. The horns sound a summons to Spring in the introduction,

which almost brought the work to grief by initial mis-scoring on Schuman's part for the valve-less horns of the time, until it was pitched a major third higher. The rhythmic and melodic character of this introduction acts as a unifying feature through the work, with a more lyrical idea as the second theme in a sonata-form movement after the change of tempo. Development is more in the nature of repeated phrases modulating to other keys, and prominence is given to the continuing rhythmic figure from the introduction until this is eventually replaced by a new and rapturous string theme for the coda.

Trumpets and trombones are silenced in the second movement as Schumann the song-writer lets romantic melody take wing, with divided first violins for a richer texture. It comes to rest on the oboe, after which trombones return to lead into G minor for the Scherzo to follow without a break. Its robust character is twice interrupted by different Trio-sections, pastoral and assertive in turn. The finale is another sonata movement, but certainly overflowing with a dance-like spirit of contentment. Mendelssohn conducted the symphony's first performance on 31<sup>st</sup> March 1841, and the work was a success from the outset.

## INTERVAL

### FREDERICK DELIUS (1862-1934)

#### *On Hearing the First Cuckoo in Spring*

Frederick Delius was an English composer, born in the north of England to a prosperous mercantile family. In 1884 he was sent to America, to manage an orange plantation in Florida. He became influenced by African-American music and began composing. After a brief period of formal study in Germany, in 1886 he embarked upon a full-time career as a composer in Paris and then lived nearby with his wife. Delius' first successes were in Germany. But it was in 1907 that his music became popular, after Thomas Beecham took it up. *On Hearing the First Cuckoo in Spring* is a tone poem composed in 1912 and was first performed in October 1913.

## AARON COPLAND (1900-1990)

### *Appalachian Spring*

Aaron Copland was an American composer, writer, composition teacher and, later in his career, conductor of his own and other American music. Copland's compositions are typical of the musical melting pot of America in the 20th century. They use folk and jazz idioms, percussive orchestration, changing meter, polyrhythms, polychords, and the tone rows of Schoenberg.

*Appalachian Spring* was premiered as a ballet commissioned for choreographer and dancer Martha Graham in 1944, and has received widespread popularity as an orchestral suite. It was only shortly before the premiere that the work acquired the name "*Appalachian Spring*", inspired by a phrase from a Hart Crane poem, *The Dance*:

*Appalachian Spring! I gained the ledge;  
Steep, inaccessible smile that eastwards bends  
And northward reaches in that violet wedge  
of Adirondacks!*

The spring in question is, in fact, of the watery variety, though often mistaken for the season – a joke which amused the composer himself!

This orchestral suite describes a newlywed couple in 18<sup>th</sup> century Pennsylvania, their neighbours, a revivalist preacher and his followers. It is divided into eight sections:

1. Very slowly: Introduction of the characters, one by one, in a suffused light.
2. Allegro: A sudden burst of unison strings in A major evokes a scene of religious elation.
3. Moderato: A dance for the bride and her fiancée full of tenderness and passion.
4. Quite fast: A description of the revivalist and his congregation in a country folk idiom.
5. Presto: A solo dance for the bride expressing extremes of joy, fear and wonder.
6. Very slowly: A brief reminder of the opening section.
7. Calm and flowing: Scenes of daily activity for the bride and her farmer husband. This is a set of five variations on a Shaker song called "Simple Gifts". The melody has become highly popular and is widely recognised as the hymn tune *Lord of the Dance*.
8. Moderato: The newlyweds are seen "quiet and strong in their new house". Muted strings intone a hushed prayer-like chorale passage.

# HAVERING CONCERT ORCHESTRA

## **VIOLIN 1**

Donna Schooling  
Sharon Durant  
Ed Caines  
Jenny Reckless  
Colin Foan  
Edward Lubbock  
Gabrielle Scott

## **VIOLIN 2**

Paul Kelly  
Jane-May Cross  
Sophie Doherty  
Josephine Amosquerido  
Stan VanLint  
Kathryn Andrews  
Silvia Crispin

## **VIOLA**

Karen Williams  
Jenny Meakin  
Sue Rowley

## **CELLO**

Graeme Wright  
Catherine Hill  
Alan Musgrove  
Mark Rallis  
Brendan O'Connor  
Malcolm Inman

## **DOUBLE BASS**

Robert Veale  
Angelo Tsocos

## **FLUTE**

Gillian Foan  
Hannah Gosling

## **PICCOLO**

Hannah Gosling

## **OBOE**

Leigh Thomas  
Angelina Chapman

## **CLARINET**

Jacky Howlett  
Liz Piper  
Sarah Deller

## **BASSOON**

Jane Chivers  
Katy Kelly

## **HORN**

Jamie Merrick  
Vicky Jones  
Brian Jack  
Andy Coombe

## **TRUMPET**

Paul Hollingsworth  
Tom Hammond

## **TROMBONE**

Stuart Cannon  
Andy Bearman  
Andy McKay

## **PERCUSSION**

Suzanne Michalkiewicz  
Georgina Thomas

## **TIMPANI**

Cecilia Maude

## **HARP**

Hilary Barkwith

## **PIANO**

Diana Irving

# About the HCO

## *Are you a keen musician?*

Under the direction of our conductor Bill Brooks, we continue to expand our membership and repertoire. We always look forward to welcoming new members. Rehearsals are held on Wednesdays at 7.30 p.m., 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](http://www.hcoweb.co.uk)

We look forward to seeing you at our next concert on:

**SATURDAY 22<sup>nd</sup> June 2013**

*Frances Bardsley School, Brentwood Rd, Romford*  
7.30 p.m.

**Offenbach - Overture Orpheus in the Underworld**

**Kleinsinger - Tubby the Tuba**

**Gershwin - Porgy and Bess (Extracts)**

**Beethoven - Symphony No. 6 (Pastoral)**

For advance ticket orders please telephone 0208 220 5147, or contact any member of the orchestra. You may be interested to note that tickets can now 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.