

HAVERING CONCERT ORCHESTRA

Midsummer Tales



22nd JUNE 2013

Frances Bardsley School, Romford

Friends of the Havering Concert Orchestra

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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. 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 of the Orchestra, please e-mail: haveringconcertorchestra@gmail.com.

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

Tonight's Soloists



HILARY BARKWITH was born in Ilford to an English mother and a Norwegian father. She began piano lessons aged 8½ with a local teacher Mimi Robertson. After leaving school she worked as a laboratory technician at the Royal London Hospital and continued with piano tuition, gaining her diplomas in 1974 and 1976. After raising a family, taking an Open University degree, and completing the ABRSM's Certificate of Teaching course, she built up a teaching practice and resumed piano performing. In addition, Hilary also plays the harp and performs regularly with the Brentwood Philharmonic and Havering Concert Orchestras. She is also a member of the Cappella Singers of Upminster.



LESLIE SHADRAKE began playing tuba in the 1960s taught by Christian Surtees and Victor Brightmore, attending the East Ham (Newham) Music Academy, playing in its youth orchestra and other groups, including the staff orchestra. When deciding on a career in music or his other specialism, mathematics, for better or worse he chose the latter, getting a BSc in mathematics and an engineering PhD in materials science, then working in industry as a theoretical analyst, mostly of infrared and visual-band video cameras. He's now a self-employed mathematician/chartered physicist finding occasional work in optics and was lately an Open University associate lecturer in mathematics. However, through all this he continued prolific tuba-playing, being a founder member around 1970 of the quintet Renaissance Brass, still active until quite recently. He is also a member of the nationally-contesting Becontree Brass Band, and has played with several orchestras in south-west Essex and London.



JOHN MORRIS began singing in St Andrew's church choir at the age of 7. He has always been greatly involved in choral work, conducting choirs of young people and adults in Havering for many years. One of his great passions is the importance of singing, both for its

educational value to children and its contribution to the wellbeing of adults. He still sings regularly with the church choir (now being its oldest member!). John has sung baritone solos for the Cappella Singers, Upminster Bach Society and the Havering Singers. He is a member of the London Philharmonic Choir, which is proving to be a most enjoyable and fulfilling pastime. John was the Musical Director of Sound Company for many years, and at present conducts the St Francis Hospice Choir and the Can't Sing Choir.

Tonight's Programme

JACQUES OFFENBACH (1819-1880)

Overture to Orpheus in the Underworld

The Offenbach family name was acquired from the German town of that name where the composer's father had been cantor in the synagogue. Jacques, originally Jakob, changed his name to ease entry to the Paris Conservatoire. Throughout his life the ambiguity of his religion and nationality returned to trouble him with the political fluctuations in his adopted French homeland. He soon left the Conservatoire, but played the cello in the orchestra at the Opera-Comique, became conductor at the Theatre Français, and later opened a theatre of his own, the Bouffes Parisiens. *Orpheus in the Underworld* was the first of his full-length operettas and remains the best known. It was first performed in 1858 and ran for an initial 228 performances. The overture, as was the tradition for this genre, is not Offenbach's but written by Carl Binder, for the Vienna production of 1860, based on themes in the operetta. The dramatic opening soon slows and softens to a solo for clarinet. The oboe joins in (allegretto) followed by the flute (lento) and cello. Soon the harp and viola are prominent, and the clarinet brings this section to a close. Then comes the (allegro vivace) with brass, strings and percussion, followed by bleating woodwind. The famous violin solo (allegretto), not in the original overture but added in Vienna, follows. The third and last section has the most famous melody of the work, which we know as "The Can-Can".

GERALD FINZI (1901-1956)

Eclogue for piano and Strings

Gerald Finzi never wrote a piece of music called "Eclogue". He did however work throughout his life on a piano concerto. In August 1928,

he completed a first movement, and by the following May he had written the second. It was then put away until just after the Second World War, when he rewrote these two movements. The slow movement remained unheard until a year after Finzi's death, when Boosey & Hawkes publishers issued it under the name of "Eclogue", which means "a poem in classical style on a pastoral subject". Finzi was a modest and intensely self-critical man. He loved the idea of taking something from the past and nurturing it for future generations. He planted 300 different varieties of old English apple tree around his home on the downs above Newbury. He was diagnosed with Hodgkin's Lymphoma and sadly died at a young age.

We are grateful to Hilary Barkwith for recommending this work and performing the piano solo this evening.

GEORGE KLEINSINGER (1914-1982)

Tubby the Tuba

Tubby the Tuba is the title of a 1945 song; lyrics were written by Paul Tripp and music composed by George Kleinsinger. The original recording on the Decca label was sung by Danny Kaye, and will be familiar to many people from their childhoods. Tubby the tuba is the main character in this children's story arranged for orchestra and narrator. A young tuba named Tubby sets off on a quest to find a song of his own. He encounters various orchestral characters, including Peepo the piccolo, the conductor, Signor Pizzicato, and some rather unpleasant violins. He is befriended by a bullfrog and eventually discovers and performs his tune.

It is a great pleasure to welcome Les Shadrake as our tuba soloist, and narrator John Morris, this evening.

(Tubby the Tuba is performed with permission from, and due acknowledgement to, Chester Music and Novello & Co.)

MODEST MUSSORGSKY (1839-1881)

A Night on the Bare Mountain

Modest Mussorgsky was a Russian composer and an innovator of Russian music in the romantic period. Many of his works were inspired by Russian history and folklore, including *A Night on the Bare Mountain*, first composed in 1867. It was inspired by Russian literary works and legend, and is based on a theme of a witches' Sabbath on the eve of the feast of St John, which in fact falls around midsummer.

Although Mussorgsky was proud of his youthful effort, his mentor Balakirev refused to perform it. Mussorgsky attempted to insert his Bare Mountain music into two subsequent projects, the opera-ballet *Mlada* in 1872 and the Opera *Sorochintsi Fair* in 1880. *A Night on the Bare Mountain* was never performed in his lifetime. Five years after his death it was reworked by his friend Rimsky-Korsakov, and it is this version which is universally known and is performed this evening. This piece depicts, under cover of darkness, evil spirits revelling upon a foreboding mountaintop. They await the arrival of Chernobog, a dark devil (sometimes portrayed as a goat). He is glorified and a black mass is celebrated in the witches' Sabbath. At the height of the hedonistic gathering the far off toll of a bell can clearly be heard (tubular bells), signifying daybreak and the ghosts and ghouls are then forced back into their pits.

INTERVAL (20 minutes)

LUDWIG VAN BEETHOVEN (1770-1827)

Symphony No. 6 in F major Op. 68 'Pastoral'

**I. Allegro ma non troppo; II. Andante molto moto; III. Allegro;
IV. Allegro; V. Allegretto**

The sixth symphony received its first performance in December 1808 in Vienna, along with the premiere of the fifth symphony, in an epic four hour concert. There is clear evidence from Beethoven's friends and biographers that he had a deep love of nature, and when he lived in Vienna he often went for long walks through the woods and fields surrounding the city, absorbing the sights and sounds of the countryside. It is a ground-breaking symphony in at least two ways: it has five movements; and it is programmatic. Beethoven described it as "more an expression of feeling than painting". The first movement is entitled "pleasant feelings which awaken in men arriving in the countryside". The second movement is called "scenes by the brook". The third is a "merry gathering of country people"; this is then interrupted and leads straight into the fourth movement, which represents thunder and a storm. The fifth movement evokes solitary feelings combined with thanks to God that the storm has passed.

HAVERING CONCERT ORCHESTRA

VIOLIN 1

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

VIOLIN 2

Paul Kelly
Josephine Amos
Jenny Reckless
Stan Vanlint
Kathryn Andrews
Silvia Crispin

VIOLA

John Hawkins
Karen Williams
Jenny Meakin
Sue Rowley
Bruno Handel

CELLO

Graeme Wright
Catherine Hill
Alan Musgrove
Mark Rallis
Malcolm Inman

DOUBLE BASS

Angelo Tsocos
Tom Marshall

FLUTE

Gillian Foan
Jacqueline McLarens

PICCOLO

Hannah Gosling

OBOE

Leigh Thomas
Rita Finnis

CLARINET

Jacky Howlett
Liz Piper

BASSOON

Jane Chivers
Sarah Head

HORN

Jamie Merrick
Vicky Jones
Lee Travers

TRUMPET

Paul Hollingsworth
Andy Pearson

TROMBONE

Martyn Bowden
Andy Bearman
Andy Mckay

TUBA

Les Shadrake

PERCUSSION

Suzanne Michalkiewicz
Georgina Thomas
Judith Brooks

TIMPANI

Amanda Foan

HARP

Hilary Barkwith

PIANO

Hilary Barkwith

About the HCO

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 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

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

SATURDAY 23rd November 2013

Frances Bardsley School, Brentwood Rd, Romford

7.30 p.m.

Programme to include:

Dvorak - Symphony No. 8

Wagner - Meistersinger Overture

Verdi - Overture to I Vespri Siciliani

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) and clicking on the We Got Tickets link.