

HAVERING CONCERT ORCHESTRA



Sunday 23rd March 2014



Havering
LONDON BOROUGH

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

This afternoon's soloists



DEAN FOLEY studied French horn under Jeffrey Bryant at The Guildhall School of Music & Drama from 1986–89. He went on to freelance predominantly with the Royal Philharmonic, Philharmonia and Covent Garden Royal Opera orchestras. He also appeared as a guest player with the London Symphony Orchestra, London Mozart Players, the BBC Symphony and Concert Orchestras, as well as the BBC National Orchestra of Wales, and the Royal Liverpool Philharmonic and Bournemouth Symphony orchestras.

His freelance career reflected Dean's eclectic taste in music, being at first the horn player for the National Youth Jazz Orchestra and later the resident horn player at the National Theatre. Several West End shows and numerous commercial and film recordings meant a busy schedule in and around London. He also appeared in the 1990 final of Les Dawson's Opportunity Knocks on the BBC, along with his quintet Thames Brass.

Dean taught French horn at the prestigious music school The Centre for Young Musicians in Morley College and conducted the Senior Brass Ensemble in repertoire classes and performances. He also coached the London Schools Symphony Orchestra and Wind Band during half-term and summer courses.

Dean retired from professional horn playing in 2004 and took a four-year break before taking the instrument up again as an amateur. He joined the Brentwood Philharmonic Orchestra's horn section in 2010.



LEE TRAVERS started learning the French horn, with Mike Magee, when he was 5. He studied with Jeff Bryant before and through Trinity College of Music, and with Roger Montgomery on natural horn. He took a sabbatical year after graduation in 2002. Unfortunately he forgot to end it for 4 years.

In the meantime Lee retrained as an Accountant and has enjoyed a far less colourful career working in financial audit. Since 2007 however, he has enjoyed playing for the love of the instrument and the music that he plays. In 2011 he started playing with the Brentwood Philharmonic and Havering Concert orchestras, as well as with a number of other orchestras and in musicals throughout the East of England region.

Lee is treasurer of the Brentwood Horn Club, and says that his enjoyment of playing the instrument has really been boosted by his camaraderie with Dean and the other horn players in the area. He has also recently become treasurer of the British Horn Society. Lee has voiced his enjoyment for the Haydn double horn concerto, and is thoroughly looking forward to this afternoon's performance.



MATTHEW STROVER, 23, began learning the cello at an early age at Havering Music School and then at the Coopers' Company and Coborn School, progressing to the Junior Royal Academy of Music at 15. While at JRAM he was a member of the Symphony Orchestra under Peter Stark. As a junior cellist, Matthew had much success in local

competitions, winning many prizes as well as the titles of Havering Young Musician of the Year (2008) and Romford Rotary Young Musician of the Year (2007).

An experienced orchestral player, Matthew has appeared as principal cellist of various orchestras, including the University of London, Trinity Laban and Ernest Read orchestras. Recently he has performed in the Royal College of Music Symphony Orchestra under John Wilson and Sir Roger Norrington. He has enjoyed performing in many prestigious London venues such as the Wigmore Hall, St Martin in the Fields and the Southbank Centre, and has toured Europe with orchestras on a number of occasions.

Matthew's soloist appearances have included concerti by Elgar (2010), Haydn (2011) and Dvorak (2012) with the Havering Concert Orchestra. He has also performed in many chamber ensembles, most recently with the Rumore Quartet in a Chopin Piano Concerto project in venues across London. He has received coaching from the Chilingirian Quartet on a number of occasions, and work with a London-based string sextet has resulted in recitals in Cheltenham, Eastbourne and London.

Matthew studied for four years with Natalia Pavlutsкая at Trinity Laban Conservatoire of Music and Dance and, in 2013, graduated with First Class Honours and the Silver Medal for string playing. Since September 2013 he has been at the Royal College of Music, under H el ene Dautry, studying for a Master's degree specialising in Orchestral Performance.

This afternoon's programme

JOHANN STRAUSS (1825-1899)

Overture die Fledermaus

Die Fledermaus (The Bat) was Johann Strauss' first excursion into operetta, and was welcomed in Vienna as an alternative to the imported works of Offenbach. The plot of the operetta is in turns far-fetched and farcical, and features much mistaken identity and infidelity, framed by anticipation of and attendance at a grand ball, and finally an explanation of all the confusion which has gone before. All of the principal themes of the operetta are present in the overture, from the strident three-note opening (a signal to the audience to stop talking – not the kind of thing which is ever necessary in Upminster!) to a sumptuous and sweeping waltz. *Die Fledermaus* and its overture have continued to this day as perhaps the most popular representatives of operetta in the repertoire.

JOSEPH HAYDN (1732-1809)

Concerto in E flat major for Two Horns and Orchestra

I Allegro maestoso; II Romance – Adagio; III Rondo – Allegretto

The Double Horn Concerto in E flat major is commonly attributed to Joseph Haydn, but may in fact be the work of his younger brother Michael (1737-1806). The work opens with a long orchestral introduction, which from the outset states the horn soloists' theme. When the soloists enter, they do so playing in octaves. The second subject is a cantabile excursion into the minor key. Shifting harmonic accompaniment leads back to the major key for a more boisterous development section. Following a further short minor passage, the soloists return in more flamboyant mood, and the orchestra brings the movement to a close, recapitulating the soloists' opening theme.

The second movement is a slower accompanied duet for the two soloists. The lively Rondo finale, in compound duple time, features bold motifs in the solo instruments, reminiscent of the instrument's hunting and long-distance communications ancestry.

WIND DECETS

The standard wind section of a classical orchestra was used as a wind decet consisting of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, and 2 French horns. This combination of instruments is also known as a double wind quintet. Decets were used from the 18th century as a convenient way of introducing the public to new music. Composers arranged their compositions, or got a pupil to do it, so that it could be played in the streets and squares to make people familiar with their latest compositions. They were the buskers of the day.

For this afternoon's concert I have made arrangements of two popular works to be performed by the Havering Concert Orchestra's very own wind decet.

WOLFGANG AMADEUS MOZART (1756-91), arr. THOMAS

Overture to the Marriage of Figaro

The *Marriage of Figaro Overture* is one of Mozart's best known compositions. Written in a matter of hours just before the opera's first performance, Mozart's main concern appears to have been to give his audience an immediate indication of the opera's pace.

JULIUS FUČÍK (1872-1916), arr. THOMAS

Entry of the Gladiators

The *Entry of the Gladiators* is a military march composed in 1897 by the Czech composer Julius Fučík. The music gained lasting popularity as a march for circuses, often used to introduce clowns.

Programme note by Leigh Thomas

INTERVAL (20 minutes)

EDVARD GRIEG (1843-1907)

Peer Gynt Suite No. 1

I Morning: Allegretto pastorale;

II The Death of Åse: Andante doloroso;

III Anitra's Dance: Tempo di mazurka;

IV In the Hall of the Mountain King: Alla marcia e molto marcato

Peer Gynt is the eponymous central figure of Henrik Ibsen's dramatic poem. Ibsen took his inspiration from Norwegian peasant folklore, and tales of a legendary character; but Peer Gynt was an adventurer, rather than a hero, selfish, unable to give emotional commitment, and constantly getting into scrapes. Grieg agreed to provide incidental music for the first stage performance of Peer Gynt in Oslo in 1876, movements from which were subsequently collected into two orchestral suites, the first of which we perform today. The schema of the suites, however, does not follow the dramatic sense of the literary work.

To listen to the first movement, *Morning*, it is easy to picture the rising sun reflected in ice-cold fjords and glinting on snow-covered mountains. In fact Peer is travelling in North Africa, and the scene is a grove of palms in coastal Morocco.

The Death of Åse is an isolated episode where Peer acts unselfishly in putting himself in danger by returning home to his dying mother. The scoring is for muted strings, using minor harmonies. The piece rises to a central climax then the falling phrases die away to nothing.

Anitra is a voluptuous Bedouin princess, and in *Anitra's Dance* she is attempting to enthrall Peer, who has set himself up as a prophet. The dance, in the form of a mazurka, is scored for muted strings and discreet triangle.

In the Hall of the Mountain King depicts a Norwegian scene where Peer has ventured into a subterranean palace in pursuit of the troll Mountain King's daughter. There he is taunted and tormented by the grotesque and supernatural inhabitants of the mountain, who want to kill him. The repeated theme of the taunt becomes louder and louder, and faster and faster, ending with horrific chords.

MAX BRUCH (1838-1920)

Kol Nidrei

(Adagio on two Hebrew Melodies for Cello and Orchestra with Harp)

Bruch completed *Kol Nidrei* in England, where he was conductor of the Liverpool Philharmonic Orchestra; it was published in Berlin in 1881. The beautiful and haunting theme with which the soloist enters is taken from the service for the eve of Yom Kippur (Day of Atonement), the most solemn in the Jewish calendar. The main theme of the second half of the piece, though, is more conventionally mid-19th century in its romanticism. It is borrowed from the English composer (of Jewish origin) Isaac Nathan's setting of a verse by Lord Byron, *O Weep for those that wept on Babel's stream*, from an 1815 collection known as *Hebrew Melodies*. Despite this interest in Jewish themes, Bruch himself was a German Lutheran.

This afternoon the Havering Concert Orchestra is delighted to welcome back as our cello soloist the ever-popular Matthew Strover, who has performed with us on a number of previous occasions.

CAMILLE SAINT-SAËNS (1835-1921)

Danse Macabre

Solo violin: Donna Schooling

Originally composed in 1872 as an art song for voice and piano, two years later *Danse Macabre* was reworked and expanded into a tone poem, the vocal line being replaced by a solo violin. It is a spooky piece that depicts an old superstition: on Halloween night skeletons rise from their graves and dance to the music of the violin. Saint-Saëns uses the xylophone to imitate the sound of rattling bones! The piece opens with twelve single notes from the harp signifying the twelve strikes of midnight. The solo violin enters, with the E string tuned down a semitone, creating a dissonant sound (a technique known as *scordatura*). The first theme is heard on a solo flute, followed by a second theme consisting of a descending scale on the violin accompanied by soft chords from the string section. The skeletons dance all night until dawn, when a cockerel is heard crowing (played on the oboe). Saint-Saëns' depiction of his eerie subject matter is largely whimsical rather than truly sinister, thus making fitting its choice as the theme for TV's Jonathan Creek.

HAVERING CONCERT ORCHESTRA

VIOLIN 1

Donna Schooling
Sharon Durant
Ed Caines
Colin Foan
Edward Lubbock
Megan Hill

VIOLIN 2

Paul Kelly
Jane-May Cross
Jenny Reckless
Sylvia Crispin
Kathryn Andrews
Jenny Sheppard

VIOLA

Jenny Meakin
Karen Williams
Sue Yeomans

CELLO

Graeme Wright
Catherine Hill
Alan Musgrove
Mark Rallis
Malcolm Inman
Dionne Stracuzzi

DOUBLE BASS

Angelo Tsocos

FLUTE

Gillian Foan
Jacqueline McLarens

OBOE

Leigh Thomas
Rita Finnis

CLARINET

Jacky Howlett
Margaret Cull

BASSOON

Catherine Kelly
Jane Chivers

HORN

Brian Jack
Andy Coombe
Victoria Jones
Paul Cott

TRUMPET

Paul Hollingsworth
Eric Forder

TROMBONE

Sam Shiell
Andy Bearman

BASS TROMBONE

Andy McKay

TUBA

Les Shadrake

PERCUSSION

Suzanne Michalkiewicz
Georgina Thomas

TIMPANI

Amanda Foan

HARP

Hilary Barkwith

The Havering Concert Orchestra is grateful to Havering Council for inviting us to perform in its New Windmill in Winter series of concerts.

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.

SATURDAY 21st June 2014

*Frances Bardsley School, Brentwood Road, Romford RM1 2RR
7.30pm*

**Mendelssohn - Hebrides Overture
Beethoven - Violin Concerto (Soloist Iain Gibbs)
Mendelssohn - Scottish Symphony**

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).