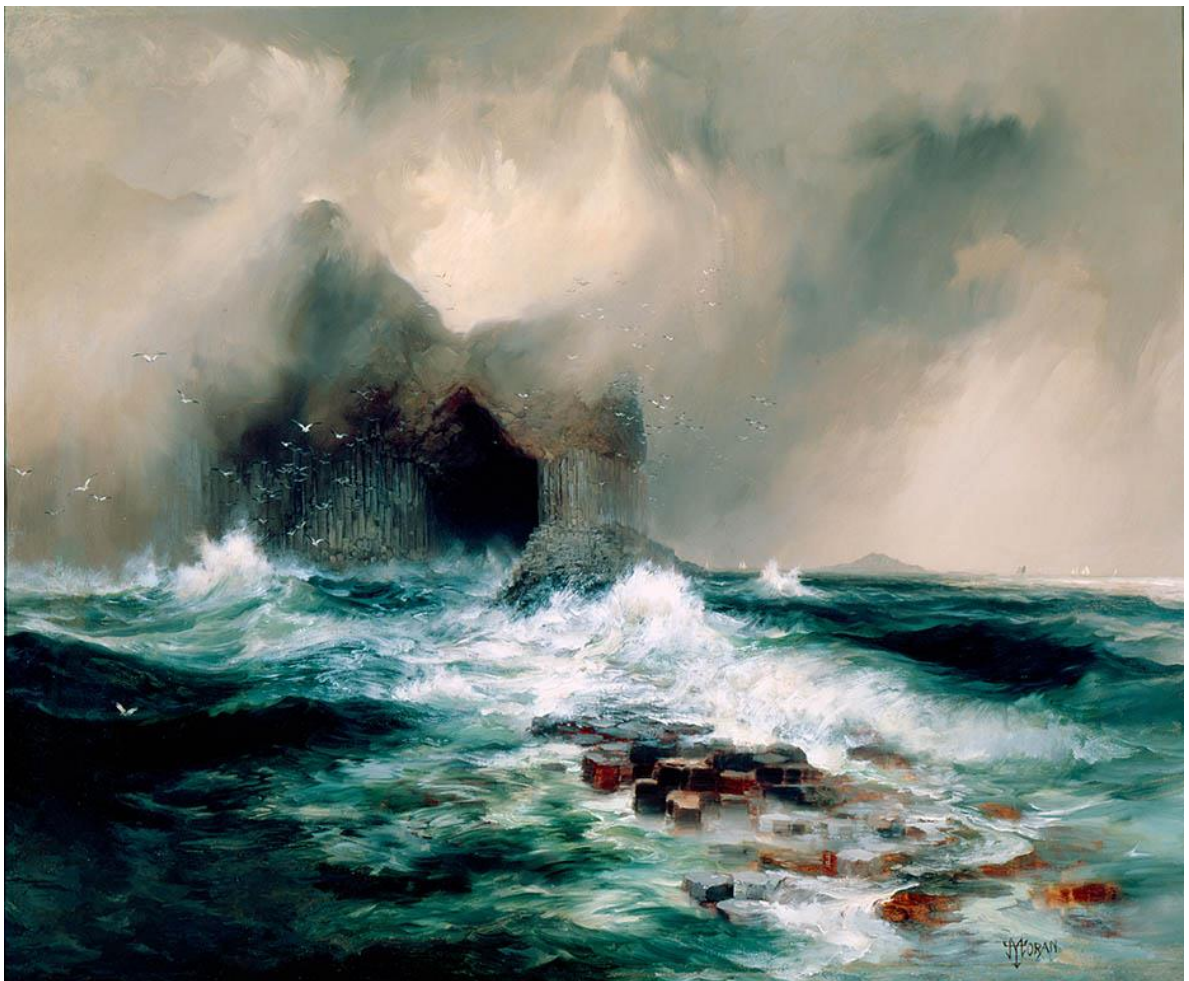


HAVERING CONCERT ORCHESTRA



Saturday 21st June 2014

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.

Become a Friend of the Havering Concert Orchestra and get closer to the orchestra. You will receive exclusive benefits such as advance notice of concerts and ticket availability, and termly newsletters keeping you up-to-date with the orchestra. For a small contribution each year, you can play your part in keeping Havering Concert Orchestra making music. 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 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 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. In 2003 he won the Hugh Bean Violin Competition, adjudicated by the late Hugh Bean. He was highly commended in various other competitions at the College and co-led the String, Chamber and Symphony Orchestras in his final year.

Currently on the first year of the Masters' Course at the Royal College of Music, Iain studies with Detlef Hahn. He was awarded a place on the RCM/BBC Symphony Orchestra Orchestral Pathway, which has led to work with the BBC Symphony Orchestra, including with Chief Conductor Sakari Oramo. While studying at Trinity College of Music with John Crawford, Iain performed in masterclasses with Alexander Sitkovetsky, Stephanie Gonley, Michael Bochmann and Walter Reiter, and received a week's intensive tuition from Australian violinist Simon Fordham.

Iain has led the Young Musicians Symphony Orchestra since January 2011. This has led to a number of solo performances, including two of John Williams' theme from *Schindler's List*, with the orchestra. He is frequently asked to lead orchestral projects in and around London, recently with Orchestra Vitae, the Portobello Orchestra and Trinity Laban's Wren Ensemble and Symphony Orchestra. He has appeared at venues across London, including the Royal Opera House, King's Place, Royal Festival Hall and the House of Lords.

Iain performed Vaughan-Williams' *The Lark Ascending* with the Havering Concert Orchestra in June 2012. He also played the role of Nero – Emperor and Violinist, in the Efthymious' contemporary opera *Fragments of Sun*, which premiered at the Tête à Tête Opera Festival in

Hammersmith in August 2012. Recent engagements have included Mozart's *Sinfonia Concertante* with Ensemble Lunaire, concerts with Solistes de Musique Ancienne and work in France with Westminster Opera Company. Iain plays a 1928 William Hill violin, generously lent to him for his studies at music college.

Orchestra news

KATHRYN ANDREWS, violinist, a member for almost 20 years, and a former Chairman of the Orchestra, is getting married in the summer. As she is moving from the area, sadly Kathryn will no longer be able to play with us on a regular basis. We take this opportunity to wish her and her future husband, Graham, every happiness.

Meanwhile, stalwart of the cello section **GRAEME WRIGHT** this evening plays in his 100th concert with the Orchestra. Many congratulations to Graeme; we look forward to his double century.

This evening's programme

FELIX MENDELSSOHN (1809-1847)

Hebrides Overture

In 1829 Mendelssohn, aged just 20 and from a wealthy background, came to Great Britain as part of a three-year European tour. He went to Edinburgh, then on to the island of Mull in the Inner Hebrides, west of the Scottish mainland. He took a boat to the tiny island of Staffa to see what was then one of Europe's great tourist attractions, Fingal's Cave. The cavern is formed out of hexagonal basalt columns, created from cooling volcanic lava (the same geological phenomenon seen at the Devil's Causeway in Northern Ireland). Its great height, and depth beneath the water, combine to create unusual acoustic effects. During his visit, Mendelssohn wrote down and sent home the theme which was to become the opening subject of the *Hebrides Overture* (which has the alternative title of *Fingal's Cave*). The scenery of sea, birds, landscape and fish made a lasting impression on him, and the overture took shape over the next three years. During the very same years, J.M.W. Turner was painting *Staffa, Fingal's Cave*.

It is a Concert Overture, that is, it does not accompany an opera or dramatic work. Neither does it have a programme; rather it depicts a mood or sets a scene. The opening arpeggio-based theme is introduced

by the lower strings and bassoons. The second more lyrical theme, in the relative minor, depicts the rolling movement of the sea. It builds to a climax, resonant of rough weather and crashing waves.

LUDWIG VAN BEETHOVEN (1770-1827)

Violin Concerto in D major

I Allegro ma non troppo; II Larghetto; III Rondo: Allegro

The violin concerto was written in 1806 for Beethoven's colleague Franz Clement (a leading violinist of his day), and was premiered in Vienna. Initially the work was not a popular success, and the concerto was rarely performed in the following decades. However, it was revived in 1844, in London, with the soloist Joseph Joachim (aged only 12) and Mendelssohn conducting. It has now become one of the most important works in the violin repertoire. While in no way lacking in opportunities for the soloist to demonstrate their virtuosity (and Iain will play the Kreisler cadenzas this evening), the character of the Violin Concerto is unusually lyrical, and even restrained, for Beethoven. This is sometimes ascribed to the particular playing style of Clement.

The first movement begins with five soft beats in the timpani. The whole movement is hinged around this pattern of four knocks, sometimes with or without a resolving fifth note, in a way not dissimilar to the familiar motif at the beginning of the Fifth Symphony. The woodwind continue with the stately opening chordal melody. The second subject, which rises and falls, is also introduced by the woodwind, and the themes are developed and passed around the orchestra before, eventually, the soloist enters. The *Larghetto*, in G major, is a theme-and-variation movement. Muted strings present the theme, and the soloist begins to embellish that simple melody, which becomes increasingly ornate as the movement continues. A brief cadenza leads directly into the finale, a rondo based on the sturdy rhythmic idea announced immediately by the solo violinist. This is an unusual rondo, as its various episodes begin to develop and take on their own identities (for this reason the movement is sometimes classified as a sonata-rondo). One of these episodes, in G minor and marked *dolce*, is exceptionally haunting: Beethoven develops this theme just briefly, and then it vanishes, never to return. The movement drives to a huge climax, with the violin soaring high above the turbulent orchestra, and the music subsides and comes to its close when Beethoven – almost as an afterthought, it seems – turns the rondo theme into a graceful concluding gesture.

INTERVAL (20 minutes)

FELIX MENDELSSOHN (1809-1847)

Symphony No. 3 (The Scottish)

**I Andante con moto - Allegro un poco agitato; II Vivace;
III Adagio; IV Allegro vivacissimo - Allegro maestoso assai**

Mendelssohn wrote five orchestral symphonies, but they are numbered by order of publication. Thus only the First Symphony has the correct chronological numbering, the Third being the last to be composed. Its inspiration, like that of the *Hebrides Overture*, is to be found in the composer's trip to Scotland in 1829. Even though the symphony was not completed until 1842, Mendelssohn first thought of writing a "Scottish" symphony in 1829, when he wrote down a 16-bar sketch, apparently in response to his visit to Holyrood Palace in Edinburgh and his romantic, if not entirely historically accurate, impressions of its association with Mary Queen of Scots.

There are four movements, but they flow into each other with almost imperceptible breaks (marked *attaca* for the orchestra), and the Scherzo and Adagio are reversed compared to the standard Classical and early Romantic pattern. The opening Andante of the first movement is from the 1829 sketch, first appearing sombrely in the more sonorous instruments of the orchestra (clarinets, oboes, bassoons, horns and violas), before being joined by the violins and then the rest of the orchestra. This introduction fades away, giving over to a faster theme, which gradually builds in volume towards a fortissimo, before the slow opening theme returns in the wind.

Though "Scottish", there are no identifiable folk tunes. Maybe the various jagged rhythmic figures convey Mendelssohn's impression of music typical north of the border. However, the fluid principal theme in the clarinet of the second movement Adagio is unmistakably Scottish in character, and even features the so-called "Scotch snap," a rhythmic figure consisting of a quick note on an accented beat followed by a longer note on an unaccented one.

The Adagio features one of Mendelssohn's signature "song without words" melodies, blended with darker passages. The finale is energetic, and even militaristic, with jagged dissonances and contrapuntal strife, before surrendering to a chorale which is again introduced by the low woodwind and violas, before it is taken up, triumphantly, by the full orchestra.

HAVERING CONCERT ORCHESTRA

VIOLIN 1

Donna Schooling
Sharon Durant
Ed Caines
Edward Lubbock
Colin Foan
Josephine Amos
Joan Luck

VIOLIN 2

Paul Kelly
Jane-May Cross
Jenny Reckless
Stan VanLint
Henry Webster
Jenny Sheppard
Sylvia Crispin
Jenny Robinson

VIOLA

John Hawkins
Bruno Handel
Jenny Meakin
Karen Williams

CELLO

Graeme Wright
Catherine Hill
Alan Musgrove
Mark Rallis
Malcolm Inman

DOUBLE BASS

Robert Veale

FLUTE

Gillian Foan
Jacqueline McLarens

OBOE

Leigh Thomas
Rita Finnis

CLARINET

Jacky Howlett
Margaret Cull

BASSOON

Jane Chivers
Catherine Kelly

HORN

Jamie Merrick
Victoria Jones
Brian Jack
Andy Coombe

TRUMPET

Sue Yeomans
Colin Handley

TIMPANI

Amanda Foan

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 22nd November 2014

Frances Bardsley School, Brentwood Road, Romford RM1 2RR

7.30pm

Debussy - Prélude à l'après-midi d'un faune

**Bach - Double violin concerto (soloists Donna Schooling
& Sharon Durant)**

Mussorgsky (arr. Ravel) - Pictures at an Exhibition

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).