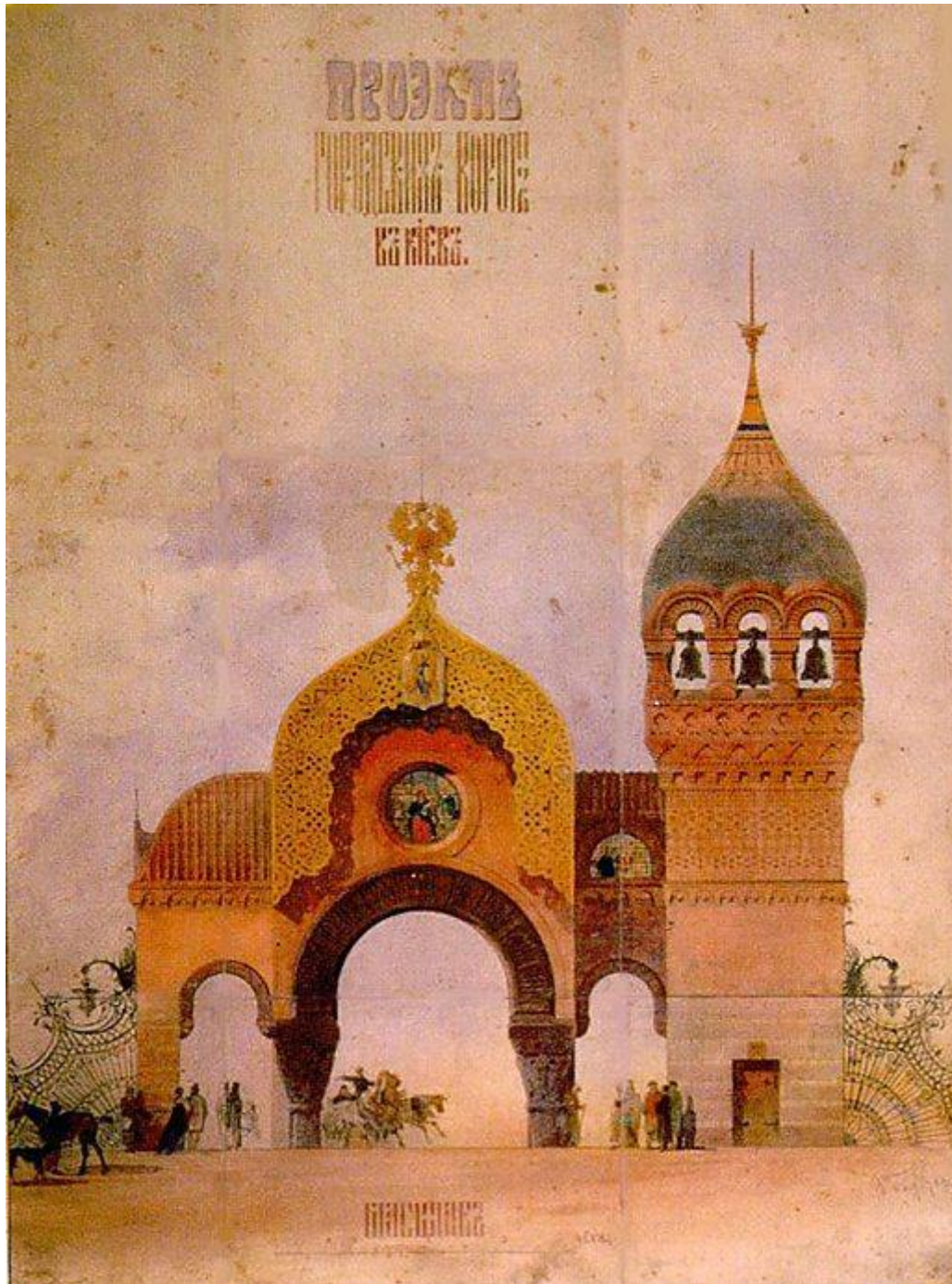


# HAVERING CONCERT ORCHESTRA



**Saturday 22nd November 2014**

**£1**

# 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](mailto: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 soloists

**DONNA SCHOOLING** started playing the violin at the age of seven, and has been playing ever since!

She has always been heavily involved in making music in Havering through her involvement in and leadership of Havering Youth Training Orchestra, Havering Youth Orchestra and Havering Concert Orchestra. Since becoming leader of Havering Concert Orchestra in 1999, Donna has taken on various challenging solos including *Spring*



from the Vivaldi's *Four Seasons*, *Scheherazade* and, most recently, *Danse Macabre*. Playing the Bach Double is the cherry on the cake, as it's one of her favourite pieces.

Donna is a founding member of the Calissanne String Quartet, which also includes Sharon Durant and Cath Hill.

Donna also sometimes plays with Ernest Read Symphony Orchestra and the Arioso Orchestra, as well as other chamber groups.

Sadly, after 15 years, tonight is Donna's last concert as leader of the Havering Concert Orchestra. We thank her for her musical leadership and inspiration, and look forward to her joining us at future concerts.

**SHARON DURANT** started learning the violin at the age of eight, and has always loved listening to and playing a wide variety of music. As a young musician, Sharon was co-leader of the West Wiltshire Youth Orchestra, and later joined the Wiltshire Youth Orchestra, touring Europe. As a music scholar at Sherborne School for Girls, she

discovered a love of chamber music and performed several solo movements of Vivaldi's *Four Seasons*. Her particular favourite was the final 'thunderstorm' movement of *Summer*. At present, Sharon is co-leader of the Havering Concert Orchestra and also plays second violin in the Calissanne String Quartet.

## **This evening's programme**

### **CLAUDE DEBUSSY (1862-1918)**

#### *Prélude à l'après-midi d'un faune*

Claude Debussy was one of the most prominent French composers associated with Impressionist music. This work was completed in 1894 and was inspired by the poem *L'après-midi d'un faun* (afternoon of a faun) by the symbolist poet, Stéphane Mallarmé. A faun is a mythical creature consisting of half-man and half-goat. The scene is set on a warm afternoon where woodland nymphs are playing; he is trying to caress and kiss them, but they are slipping away from him. The title character is playing a flute, which is evident in the opening theme. The flute is prominent throughout the piece, establishing a sense of musical uncertainty which permeates and parallels the ambiguity of the poem. The flute melody subtly subverts conventional harmonic progressions and in the orchestra chords rarely form or resolve as expected. Pierre Boulez (the composer and conductor) said that "the sound of Debussy's flute awakened music into the modern era".

### **JOHANN SEBASTIAN BACH (1685-1750)**

#### *Double Violin Concerto BWV 1043 in D Minor*

#### **I Vivace; II Largo ma non tanto; III Allegro**

This concerto for two violins was written between 1717 and 1723 at Cöthen, whilst Bach was in the service of Prince Leopold of Anhalt-Cöthen. As Kappelmeister, Bach had 18 talented musicians at his disposal. The Double Concerto, written during a very happy time in the life of J. S. Bach, exemplifies Bach's refined baroque style. It is scored for two solo violins, continuo and orchestral strings. Rather than being a virtuoso violinist's showpiece, it displays the skills of the two soloists equally. The first movement opens with a four-voice fugal exposition for the entire ensemble, granting centre stage to the solo violins. The second movement consists of tightly interlocking solo violin parts which are graceful and harmonically adventurous. The last

movement is rhythmically incisive and more challenging for both soloists and ensemble.

## INTERVAL (20 minutes)

### MODEST MUSSORGSKY (1839–81)

*Pictures at an Exhibition* (orchestration MAURICE RAVEL, 1922)

Mussorgsky composed *Pictures at an Exhibition* as piano pieces in June 1874 in response to the death at the age of 39 of a dear friend, Victor Hartmann, an artist and architect. Vladimir Stassov (an influential critic) organised a show of his artwork in St Petersburg. This then gave Mussorgsky the idea to set the pictures to music. The work was not published in Mussorgsky's lifetime; it was left to Rimsky-Korsakov to edit the manuscript and bring the *Pictures* to public knowledge. In 1915 Sir Henry Wood produced an orchestrated version that was popular until 1922, when Maurice Ravel unveiled his orchestration which is the version that we hear this evening.

Mussorgsky chose 11 of Hartmann's works, few of which have survived to this day. The piece depicts the composer walking (promenading) through the exhibition, sometimes slowly, sometimes quickly, in order to come closer to a painting of interest. The Promenade itself has a musical theme, which opens the work and reappears between several of the movements, reflecting a change in mood from one picture to another. The picture movements are:

1. *Gnomus*. Hartmann's drawing was for a Christmas tree ornament: "a kind of nutcracker, a gnome into which you put a nut to crack".

(Promenade)

2. *The Old Castle*. Two drawings of medieval castles were listed in the exhibition, both sketched while Hartmann was in France. The main theme is of a troubadour standing in front of the castle, and is played on the alto saxophone.

(Promenade)

3. *Tuileries*. Hartmann lived for a time in Paris and would often see children and their nurses walking in this famous park.

4. *Bydlo*. "Bydlo" is Polish for a cart drawn by oxen. The piece begins quietly and builds, giving the illusion of an approaching cart and the tread of hooves.

(Promenade)

5. *Ballet of the Chicks in their Shells*. Hartmann designed costumes for a ballet, *Trilbi*, in 1871. The music depicts groups of small boys and girls dressed as canaries scampering about on stage. Some of the little birds were wearing big eggshells.



6. *Samuel Goldenberg and Schmuyle*. Mussorgsky owned two Hartmann drawings entitled "A Rich Jew in a Fur Hat", and "A Poor Jew". Goldenberg is very commanding and Schmuyle is portrayed as a whining and grating character.

7. *The Market Place at Limoges*. Hartmann did more than 150 watercolours of Limoges in 1866. Mussorgsky brings the bustling scene to life.

8. *Catacombs*. This piece is based on a picture of Hartmann and a guide with a lamp exploring underground Paris. They discover a pile of skulls. The first part of the movement is deep and sonorous, in the brass and wind. Then the promenade makes a first appearance within a movement, in a mournful rendition entitled "*Cum mortuis in lingua morta*" (with the dead in a dead language).

9. *The Hut on Hen's Legs (Baba-Yaga)*. Hartmann sketched a clock of bronze and enamel in the shape of the hut of the ferocious witch Baba-Yaga. According to Russian folklore Baba-Yaga lived deep in the woods and ate children. This scherzo movement, with a slower middle section, ends in a whirlwind and leads without a break into the final movement.



10. *The Great Gate of Kiev*. Go to the Ukrainian capital and search for the Great Gate, and you will do so in vain. It was never built. Hartmann's award-winning design (see cover image) to celebrate Tsar Alexander II's narrow escape from an assassination attempt was modelled on the traditional headdress of Russian women, with the belfry shaped like the helmet of Slavonic warriors. The main theme is a development of the Promenade itself, and contrasts with a Russian Orthodox hymn tune. Ravel stuck closely to Mussorgsky's score, his orchestration creating magnificent climaxes and adding pealing bells to bring the piece to a magnificent majestic conclusion.

# HAVERING CONCERT ORCHESTRA

## **VIOLIN 1**

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

## **VIOLIN 2**

Paul Kelly  
Jane-May Cross  
Jenny Reckless  
Stan VanLint  
Henry Webster  
Jenny Sheppard  
Sylvia Crispin  
Daniel Borg  
Karen Williams  
Jenny Robinson  
Catherine Kelly

## **VIOLA**

John Hawkins  
Bruno Handel  
Jenny Meakin  
Sue Rowley

## **CELLO**

Graeme Wright  
Catherine Hill  
Andrew Crichton  
Mark Rallis  
Malcolm Inman  
Eugene Lewis

## **DOUBLE BASS**

Angelo Tsocos

## **FLUTE**

Gillian Foan  
Jacqueline McLarens  
Laura Duke

## **OBOE**

Leigh Thomas  
Hannah Gosling

## **COR ANGLAIS**

Rita Finnis

## **CLARINET**

Jacky Howlett  
Margaret Cull

## **BASSOON**

Jane Chivers  
Catherine Kelly

## **CONTRABASSOON**

Eugene Lewis

## **ALTO SAXOPHONE**

Peter Carver

## **HORNS**

Jamie Merrick  
Victoria Jones  
Brian Jack  
Johnathon West

## **TRUMPET**

Paul Hollingsworth  
Eric Forder

## **TROMBONE**

Sam Shiell  
Andy Bearman

## **BASS TROMBONE**

Jeremy Lewis

## **TUBA**

Les Shadrake

## **PERCUSSION**

Georgina Thomas  
Judith Brooks  
Lindsay Hollingsworth  
Amy Hollingsworth  
Brian Luck  
Dave Reckless

## **TIMPANI**

Amanda Foan

## **HARP & KEYBOARD**

Hilary Barkwith

## **CELESTE**

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 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](http://www.hcoweb.co.uk)

We look forward to seeing you at our next concert.

## SUNDAY 22<sup>nd</sup> MARCH 2015

*New Windmill Hall, St. Marys Lane, Upminster, RM14 2QH  
3.00pm*

**Wagner - Ride of the Valkyries**  
**Vaughan Williams - Dives and Lazarus**  
**Telemann - Oboe d'Amore Concerto**  
**Sibelius - Karelia Suite**  
**Dukas - The Sorcerer's Apprentice**  
**Bizet - Carmen Suite**

Advance tickets (£8.00) are available from orchestra members or can also 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. Subject to availability, tickets can also be bought at the door (£10).