

 **HAVING**
CONCERT ORCHESTRA



Spring Fantasy

Sunday 22nd March 2015

£1

Friends of the Havering Concert Orchestra

Mr P Brown
Mrs M Dennis
Mr R Durant
Mrs I M Hall
Mr R Harvey
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Mr and Mrs B Luck
Mr R Ratnage

Mrs B Soar
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Mr D E Woods
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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 afternoon's soloist



LEIGH THOMAS has enjoyed playing oboe as a member of HCO for over 25 years and hopes to continue for many more! He has been known to diversify and play, when needed, saxophone, contrabassoon, cor anglais, Eb and bass clarinets, and percussion. This afternoon, we are pleased and proud to welcome Leigh as our soloist, playing the oboe d'amore.

Leigh was born in Neath, South Wales and has been playing woodwind (recorder, flute and clarinet) and percussion from an early age. He began learning oboe and bassoon aged 11 and played in many Youth Orchestras including Glamorgan Youth, National Youth Orchestra of Wales and Franco-Welsh Students Orchestra.

Graduating from UCW Aberystwyth with a B.Sc he moved to East London teaching Economics, Geography, Music and assorted other subjects in all the East London boroughs. Continued study added an M.Ed and LTCL before finally ending up as Deputy Head of Music Service in Waltham Forest.

Over the years Leigh has played with many of the leading amateur orchestras in the London area, and also some of the smaller professional orchestras, including the Aminta Chamber Orchestra, London Cantamus Bach and Welsh Chamber Orchestra. For many years he played in a big band and led a semi-professional saxophone quartet.

Leigh has also conducted orchestras, operas, musicals, and wind and brass bands.

This afternoon's programme

RICHARD WAGNER (1813-83)

Ride of the Valkyries

Die Walküre is the second opera in Wagner's cycle Der Ring des Nibelungen. Wagner had been working on parts of the Ring as far back as 1848. The libretto for the four operas was completed in 1853, but Wagner spent the next 21 years crafting the music. At the start of Act III of Die Walküre, the scene is set on a rocky mountain top with stormy clouds overhead. Four of Brünnhilde's Valkyrie sisters are waiting in full armour to transport fallen heroes to Valhalla. Wagner originally did not approve of the Ride of the Valkyries being performed as a standalone work, but the tide of interest was so strong that he managed only to hold it back until the full Ring cycle had been performed in 1876. Since then it has become one of the most recognisable pieces of classical music. It has been used as film music, memorably in *Apocalypse Now* by the US Air Cavalry as psychological warfare. By contrast, it was recently heard by a member of the orchestra as an ice cream van chime!

GEORGE PHILIPP TELEMANN (1681-1767)

Concerto for Oboe d'amore, strings and continuo in A (TWV 51:A2)

I Siciliano; II Allegro; III Largo; IV Vivace

Telemann was a leading composer of his time; although self-taught, he was celebrated both critically and popularly. He is reputed as one of the most prolific composers of all time, with over 3,000 known works, but also as very diverse, sometimes to the chagrin of the churches that employed him: his operas and other secular projects were sometimes regarded as unseemly. Still, composers of the stature of Handel and J. S. Bach were students of his works.

Telemann's music incorporates several national styles (French, Italian) and is even at times influenced by Polish popular music. He remained at the forefront of all new musical tendencies and his music is an important link between the late Baroque and early Classical styles.

His Concerto in A Major for oboe d'amore features the alto-range version of the oboe, characterized not only by its lower pitch, but also by its onion-shaped bell, like that of the Cor Anglais. This gives it a covered, more mellow (or even mournful) tone-colour, which was also a great favourite of Bach.

The oboe d'amore was invented in the 18th century and was first used by Christoph Graupner in *Wie wunderbar ist Gottes Güte* (1717). Its popularity waned in the late 18th century and the oboe d'amore fell into disuse for about 100 years.

Telemann's oboe d'amore concerto is, like many of his concertos in four movements which are grouped in two pairs, each consisting of a slow movement leading into a fast one.

GEORGES BIZET (1838-75)

Carmen Suites No. 1 and 2

The *Carmen Suites* are two collections of orchestral music drawn from Bizet's 1875 Opera *Carmen*. Although extremely popular these days, the opera was criticised at the time for the "indelicacy" of its subject. It was in fact performed 33 times from its premiere to Bizet's untimely death at the early age of just 37. In *Carmen*, based on a novella by Prosper Mérimée, Don José abandons his duty as a soldier, and his true love Micaëla, to follow an exotic sensual gypsy called Carmen, only for Carmen to abandon him for the toreador Escamillo. Finally, Don José kills Carmen in a jealous rage.

This afternoon we open with the Fate theme of the Prelude to Act 1, and continue with eight other numbers, including the March of the Toreadors, the Habanera, the Toreador's Song and the Danse Bohème.

INTERVAL (20 minutes)

The Cappella Singers of Upminster

Friday 27th March 2015, 8.00 pm

The Old Chapel, St Mary's Lane, Upminster, RM14 2QR

Spring Concert: faith, love, hope

Incl. music by Bach, Brahms, Reger, Pearsall

Entry £10 incl. refreshments; call 01708 64178 to reserve

JEAN SIBELIUS (1865-1957)

Karelia Suite op.11

I Intermezzo; II Ballade; III Alla marcia

Jean Sibelius was a Finnish composer of the late Romantic period. His music played an important role in the formation of the Finnish national identity. The *Karelia Suite* is formed of three movements written originally as incidental music for a pageant. Intensely nationalistic, this music draws from the resistance to the threatened Russification of eastern Finland in the late 19th century. The atmospheric and exciting Intermezzo depicts 14th-century Karelian woodsmen passing in procession, proudly and defiantly, on their way to pay taxes to a Lithuanian duke. The melancholy Ballade, originally a vocal piece, is on the subject of a king listening to a singing bard in his palace. The march-like finale accompanies a violent city siege.

RALPH VAUGHAN WILLIAMS (1872-1958)

Five Variants of Dives and Lazarus

This is a work for harp and string orchestra, based on the folk tune *Dives and Lazarus*, one of the folk songs quoted in Vaughan Williams' *English Folk Song Suite* (which we will perform at our next concert). It is a folk song which occurs widely in various locations, known as *The Star of County Down* in Ireland, and *Gilderay* in Scotland, among many others. As *Dives and Lazarus* it belongs to a Christmas carol telling the New Testament story of a rich man and a beggar. Vaughan Williams also arranged it as the hymn tune *Kingsfold*, and it was sung at his funeral. As the composer himself explained, "Variants are not exact replicas of traditional tunes but rather reminiscences of various versions in my own collection and those of others." The hauntingly beautiful theme, with rich harmonies, is stated at the outset. Then Variant 1 is in triple time, with the harp giving an antiphonal commentary; Variant 2 is faster, organized in three-bar phrases; the third has a new modal version of the tune in D minor, followed by a variation in F minor and a violin solo. Variant 4 is a lively 2/4, and the final Variant is driven to a great climax which diminishes to a cello solo and a rising arpeggio, bringing the theme full circle.

PAUL DUKAS (1865-1935)

The Sorcerer's Apprentice

Dukas was a French composer, critic, scholar and teacher. The fame of *The Sorcerer's Apprentice* has eclipsed that of his other works. While composing he also worked as a music critic, contributing regular reviews to French journals. Later in life he was appointed professor of composition at the Conservatoire de Paris. While Dukas was highly-gifted as a man, he was also hugely self-critical as a composer; he only allowed a small number of his works to be published. *The Sorcerer's Apprentice* won him immediate success around the world. One of his pupils, Olivier Messiaen, wrote that Dukas had intended the piece to be a joke, a send-up of the excessive level of descriptiveness that composers were putting into their symphonic poems.

Paul Dukas' composition was inspired by a ballad by Goethe published in 1797, which itself is based on an earlier tale, *The Lie-Fancier*, written in ancient Greek by Lucian (c. 120-200 AD). The story is about a young man, who learns the art of magic from an ageing sorcerer. Unfortunately he tries to use these spells while his master is away. Things go horribly wrong. The young man commands the broom to bear water to a nearby well. Unfortunately the well becomes filled and he cannot stop the broom. He then chops the broom in two, but this only makes matters worse raising the water levels. When the sorcerer returns things return to normal. The story comes to an abrupt end when the apprentice is finally sent away.

Dukas' *The Sorcerer's Apprentice*, scored for a large orchestra, has a strong gift for evoking a fanciful atmosphere. From the start there is a supernatural atmosphere, with a quiet "magic" theme played by muted violins, fluttering flutes and dryly-plucked harp. After the silence that follows the casting of the apprentices' spell, there are grunts of a tune which eventually turns into an amusing theme of the spellbound broom. This is played on a trio of bassoons. After the broom has split in two, its theme regroups with the addition of a much deeper sound, that of the double bassoon. When the sorcerer returns, order is restored, but there is a threat that the broom's theme is returning once again, only for the music to return to the quiet opening magical theme where order is finally restored.

Five years after Dukas' death *The Sorcerer's Apprentice* achieved guaranteed immortality when it was used to great effect in the 1940 Walt Disney concert film *Fantasia*, with Mickey Mouse cast as the disaster-prone sorcerer's apprentice.

HAVERING CONCERT ORCHESTRA

VIOLIN 1

Jane-May Cross
Daniel Borg
Ed Caines
Colin Foan
Edward Lubbock
Joan Luck
Sharon Durant
Donna Schooling
Catherine Kelly

VIOLIN 2

Paul Kelly
Karen Williams
Jenny Reckless
Stan VanLint
Henry Webster
Jenny Sheppard
Sylvia Crispin
Andy Losq

VIOLA

Jenny Meakin
Bruno Handel
Sue Rowley
Christian Beck

CELLO

Graeme Wright
Catherine Hill
Andrew Crichton
Mark Rallis
Alan Musgrove
Eugene Lewis
Emily Irvine
Malcolm Inman

DOUBLE BASS

Robert Veale

FLUTE/PICCOLO

Gillian Foan
Jacqueline McLarens
Laura Duke

OBOE/COR ANGLAIS

Leigh Thomas
Rita Finnis
Maria Thomas

CLARINET

Jacky Howlett
Margaret Cull

BASSOON

Jane Chivers
Catherine Kelly
Mark Flanders

CONTRABASSOON

Eugene Lewis

HORNS

Jamie Merrick
Jonathan West
Brian Jack
Jeremy Lewin

TRUMPET

Eric Forder
Andy Pearson

TROMBONE

Steph Waite
Andy Bearman

BASS TROMBONE

Andy Mckay

TUBA

Les Shadrake

PERCUSSION

Suzanne Michalkiewicz
Georgina Thomas
Judith Brooks
Dave Reckless

TIMPANI

Amanda Foan

HARP & KEYBOARD

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:

SATURDAY 22ND JUNE 2015

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

Elgar - Pomp and Circumstance No. 1
Vaughan Williams - English Folk Song Suite
Borodin - Polovtsian Dances
Wood - Fantasia on British Sea Songs
Coates - Dam Busters March
Delius - Irmelin Prelude, La Calinda
Mozart - Symphony No. 39

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).

Havering Arts Festival 2015

Havering Arts Council members have combined with the London Borough of Havering's Arts Team, and others active in the Arts, to present the Havering Arts Festival 2015.

We are celebrating 50 years since the creation of the London Borough of Havering, and of Havering Arts Council, through the exciting range of creative activities which take place throughout our borough.

There are over 50 events, running from April to July; some of the early ones are listed below. We hope that you will be able to join us - you will be welcome!

Pottery Painting Café

The Old Chapel Upminster

Thursday 2nd April, 10.00 am – 2.00 pm

Come to the Old Chapel to have a cuppa and get creative! There are lots of items to paint and prices start at £3. Refreshments are available.

Admission: free; entrance on a first come, first served basis.

Venue: The Old Chapel, St Mary's Lane, Upminster, RM14 2QR.

Contact: Gemma Smith: tel. 01708 222660; e-mail

gsmith@mary.havering.sch.uk; web

www.theoldchapelupminster.co.uk.

Admission: free.

Venue: The Old Chapel, St Mary's Lane, Upminster, RM14 2QR.

Contact: Gemma Smith: tel. 01708 222660; e-mail

gsmith@mary.havering.sch.uk; web

www.theoldchapelupminster.co.uk.

Land, Sea and Sky: The Art of Robert Bryan

Havering Museum

Saturday 4th April – Saturday 27th May (please telephone for opening times)

Romford artist Robert Bryan is a member of the National Maritime Museum Art Club, Greenwich, and his work ranges from maritime and aviation to landscapes and the natural world. Exhibition features over 40 paintings and sketches, some of which have never been displayed before.

Admission: standard museum admission (£2.50, £2 concessions, under 17s free) includes entry to the exhibition.

Venue: Havering Museum, The Brewery Gate, 19-21 High Street, Romford, RM1 1JU.

Contact: Matthew Abel: tel. 01708 766571; e-mail

exhibitions@haveringmuseum.org.uk; web

www.haveringmuseum.org.uk.

The Magic of the Musicals Workshop comes to Havering!

Guildonian Players/Havering Arts Council

Saturday 11th April, 10.00 am – 5.00 pm

Do you love performing in musical theatre – or would you like to have a go, but never had the chance? Well now opportunity knocks! Book this one day musical theatre workshop and have a crack at scenes from Les Mis, Oklahoma and a dance routine from Footloose! Three very different genres – all great fun to try. Workshop will be run by Becky Oliver, professional singer, musical theatre performer and teacher, and Kate Tozer, professional dancer and dance teacher. Generously sponsored by Havering Arts Council, the workshop is hosted by the Guildonian Players.

Admission: £15.

Venue: Harold Wood Methodist Church Hall, The Drive, Harold Wood, RM3 0DU.

Contact: Chrissie O'Connor: tel. 01708 476534; e-mail

Chrissieact1@hotmail.co.uk.

Great British Building Stones

Essex Rock and Mineral Society

Tuesday 14th April, 7.30 for 8.00 pm

Join Essex Rock and Mineral Society for their monthly talk. This month Barry Hunt talks about Great British Building Stones.

Admission: £4 (members free).

Venue: HOPWA House, Inskip Drive, Hornchurch, RM11 3UR.

Spring Craft Fair

The Old Chapel Upminster

Saturday 4th April, 10.00 am – 5.00 pm

Come to the Old Chapel for a Spring Craft Fair. Pick up a unique gift or treat yourself. Refreshments available all day.

Contact: Ian Mercer: tel. 01245 441201; e-mail sherb1ian@yahoo.co.uk; web www.erms.org.

Havering Heritage Day
The Old Chapel Upminster
Sunday 19th April, 2.00 – 5.00 pm

Havering's fantastic and varied heritage organisations will be here to tell you about their upcoming events and activities. Come along and plan a day out in Havering!

Admission: free.

Venue: The Old Chapel, St Mary's Lane, Upminster, RM14 2QR.

Contact: Gemma Smith: tel. 01708 222660; e-mail gsmith@mary.havering.sch.uk; web www.theoldchapelupminster.co.uk.

Coin Identification and Valuation Day
Havering Numismatic Society

Saturday 25th April, 2.00 – 4.00 pm

Come along and have those old coins and tokens identified and valued. See a selection of coins and tokens for sale, displays of coins and tokens, and hear about the interesting talks at the Havering Numismatic Society monthly meetings (first Tuesday of the month, 7.30 – 10.00 pm).

Admission: free.

Venue: Fairkytes Arts Centre, Billet Lane, Hornchurch, RM11 1AX.

Contact: Pam Williams: tel. 020 8554 5486; e-mail Pambob2@ntlworld.com.

Verdi's Requiem
Havering Singers
Saturday 2nd May, 7.30 – 9.45 pm

The *Messa da Requiem* is a musical setting of the Roman Catholic funeral mass (requiem) for four soloists, double choir and orchestra by Giuseppe Verdi. For this performance Havering Singers (a local choir with 100 members) will be joined by other local choirs, soloists and full orchestra.

Admission: £12 until 29th April (£14 thereafter), children 5 – 15 £5.

Venue: Drapers Academy, Settle Road, Harold Hill, RM3 9XR.

Contact: tel. 01708 341265; e-mail tickets@haveringsingers.org.uk; web www.haveringsingers.org.uk.

Wolves and Wildcats
Essex Rock and Mineral Society
Tuesday 12th May, 7.30 for 8.00 pm

Join Essex Rock and Mineral Society for their monthly talk. This month Danielle Shreve talks about Wolves and Wildcats - surviving the end of the last Ice Age in Somerset.

Admission: £4 (members free).

Venue: HOPWA House, Inskip Drive, Hornchurch, RM11 3UR.

Contact: Ian Mercer: tel. 01245 441201; e-mail sherb1ian@yahoo.co.uk; web www.erms.org.

Ding Dong
Wesley Players

Thursday 14th to Saturday 16th May, 8.00 pm

In Marc Camoletti's farce Bernard discovers that his wife, Jacqueline, is having an affair with Robert. Bernard gives Robert two options to compensate for the affair: either he will sleep with Robert's wife in order to keep things even, or he will have him killed. As the evening progresses at the ensuing dinner party, the situation becomes more hilarious and confusing.

Admission: £7 adults, £5.50 concessions, £3.50 under 16s (senior citizens free on Thursday evening).

Venue: Wesley Hall, Upminster Methodist Church, Hall Lane, Upminster, RM14 1AE.

Contact: tel. 07708 214742; e-mail tickets@wesley-players.co.uk; web www.wesley-players.com.

Where There's a Will
All Saints Players

Thursday 14th to Saturday 16th May, 8.00 to 10.30 pm

Dry-eyed mourners turn up for Edie Puddiphat's funeral, each carrying a will naming themselves as sole heir to her millions. But the old lady outwitted them all by leaving her final will in the hands of her godchild. When a fatal accident befalls the heiress, a plan is hatched for the others to get their hands on the cash.

Admission: £5.

Venue: All Saints Church Hall, Ardleigh Green Road, Hornchurch, RM11 2LG.

Contact: Michael Webb: tel. 01708 725077; e-mail Michael.webb15@bopenworld.com; web www.allsaintsplayers.org.uk.

The Old Chapel Upminster
Friday 15th May, 7.30 – 9.00 pm

Tired? Stressed? Leave the real world for a few hours and lose yourself in the magic of storytelling. Join Vanessa Woolf and the Gentlefolk for an eerie and enchanted evening by candlelight.

Admission: Free, but booking is required.

Venue: The Old Chapel, St Mary's Lane, Upminster, RM14 2QR.

Contact: Gemma Smith: tel. 01708 222660; e-mail gsmith@mary.havering.sch.uk; web www.theoldchapelupminster.co.uk.