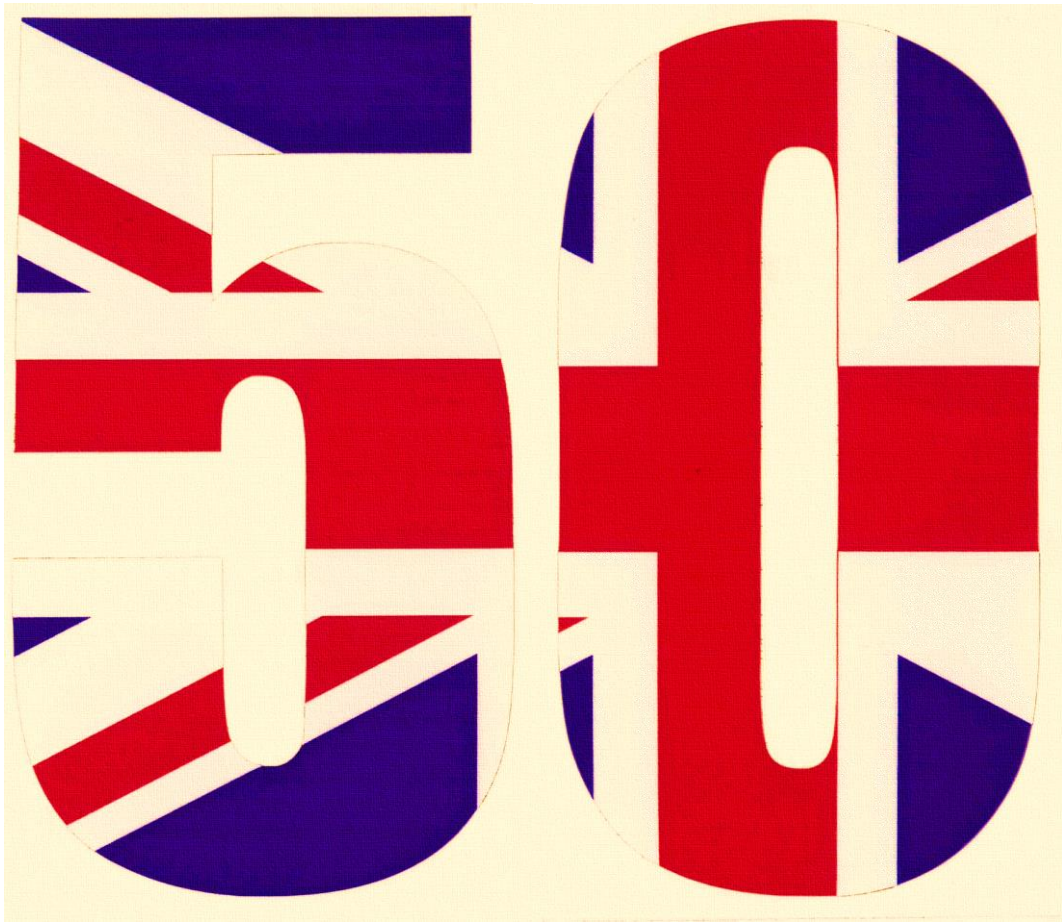


 **HAVING**
CONCERT ORCHESTRA



Saturday 27 June 2015

£1

This orchestra became the Havering Concert Orchestra in 1965 with the creation of the London Borough of Havering. Previously known by various names since the formation of the Upminster and District Philharmonic Society in 1937, the name Havering Concert Orchestra has stuck, so this evening we are able to celebrate our 50th anniversary. And what better way to celebrate than with a selection of music including patriotic favourites from the Last Night of the Proms.

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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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 programme

ERIC COATES (1886-1957)

Dambusters March

We start in patriotic mood. The theme to the 1955 film *The Dambusters* was actually written by Eric Coates as a study based on the structure of Elgar's *Pomp and Circumstance* marches, one of which will be heard later in the programme. As well as a composer, Coates was also a viola player, and for a time section principal in the Henry Wood Queen's Hall Orchestra. The Queen's Hall, in Langham Place, was the home of the Proms until it was destroyed during the blitz in 1941. The main achievement, some say purpose, of the Dambusters raid two years later was to raise the morale of a British people after four years of wartime hardships. Sixty years on from its composition, this theme still has the capacity to lift spirits.

FREDERICK DELIUS

(1862-1934)

Irmelin Prelude; La Calinda

This *Prelude* is a short presentation of sensuously flowing themes from Delius' first opera, *Irmelin*. Though the opera was written in 1890-92, the *Prelude* dates from 1931, by which time the composer was paralyzed and blind. It was first performed as an interlude during a performance of the opera *Koanga* at Covent Garden. The story of Princess Irmelin, who spurned 100 suitors before finding her ideal husband, comes from a Scandinavian legend.

La Calinda is taken from *Koanga* itself, Delius' third opera written between 1895 and 1897. *Koanga* is based on a novel by George Washington Cable, *The Grandissimes*, telling the story of an African prince sold into slavery and the slave girl he falls in love with. *La Calinda* is the dance performed to celebrate their wedding. The subject and music reflect Delius' experiences of managing an orange plantation in Florida from 1884, and his subsequent interest in the African-American music he heard.

WOLFGANG AMADEUS MOZART (1756-91)

Symphony No. 39 in E flat major KV 543

1. Adagio. 2. Andante con moto. 3. Menuetto (Allegretto). 4. Allegro

Mozart's final three symphonies, 39 to 41, were completed in a few weeks over the summer of 1788. The composer's financial situation was dire by this time, and they must have been intended for a subscription series which he was planning for that year. As far as is known, however, these never took place. However, Mozart would

have had opportunities to perform them on his visits to Leipzig in 1789 and Frankfurt in 1790, in charity concerts in Vienna in 1791 and probably on other occasions as well. After an imposing introduction, with some startling discords, the first movement is in triple time. The slow movement is in the unusual key of A flat major, and features some delightful counterpoint for the wind before a stormy middle section. The stately Minuet highlights Mozart's new favourite instrument in the Trio – the first clarinet plays an Austrian Ländler against burbling accompaniment from the second, in its low (chalumeau) register. The bustling Finale is worthy of Haydn in its wit and inventiveness.

INTERVAL (20 minutes)

ALEXANDER BORODIN (1833-87)

Polovtsian Dances

The *Polovtsian Dances* are taken from Borodin's opera *Prince Igor*, but are now one of Borodin's best known stand-alone concert pieces. The opera is dated 1890 as it was left unfinished at Borodin's death and completed by Nikolai Rimsky-Korsakov and Alexander Glazunov. The first dance, drawn from Act I, is entitled "Dance of the Polovtsian Maidens". This is a presto in 6/8 time in the key of F major. There are notable instrumental solos for the clarinet. This is followed by a sequence of "Polovtsian Dances with Chorus" from Act II, the first of which, Gliding Dance of the Maidens, features oboe and cor anglais solos, and the tune which found fame as the number "Stranger in Paradise" in the musical *Kismet*.

EDWARD ELGAR (1857-1934)

Pomp and Circumstance March No. 1 in D

Pomp and Circumstance March No. 1 was composed in 1901 and dedicated to a friend, Alfred E. Rodewald, and the members of the *Liverpool Orchestral Society*. It is part of a set of six marches, all dedicated to Elgar's friends. March No. 1 is the most well-known of the set and was premiered in Liverpool in October 1901, with Elgar conducting. It was then played again two days later in London, conducted by Henry Wood to much acclaim, and was encored twice. The trio contains the well-known tune *Land of Hope and Glory*, which is a regular feature on the BBC's *Last Night of the Proms* and culminates with the singing of:

*Land of hope and glory, mother of the free,
How shall we extol thee, who are born of thee?
Wider still and wider shall thy bounds be set.
God, who made thee mighty, make thee mightier yet.
God, who made thee mighty, make thee mightier yet.*

RALPH VAUGHAN WILLIAMS

Suite – English Folk Songs

1. March “Seventeen Come Sunday”. 2. Intermezzo “My Bonny Boy”.
3. March “Folk Songs from Somerset”.

The *Folk Song Suite* was written in 1923, for military band. In 1924 the piece was arranged for full orchestra, and later for brass band, by Vaughan Williams’ student Gordon Jacob. The suite consists of three movements, within which are to be heard numerous traditional melodies.

SIR HENRY WOOD (1869-1944)

Fantasia on British Sea Songs

1. Bugle Calls 2. The Anchor’s Weighed. 3. The Saucy Arethusa. 4. Tom Bowling
5. Jack’s The Lad (Hornpipe). 6. Farewell and Adieu, Ye Spanish Ladies
7. Home, Sweet Home. 8. See, the Conqu’ring Hero Comes. 9. Rule, Britannia!

Sir Henry Wood is indelibly associated with the Proms. His *Fantasia on British Sea Songs* was written to mark the centenary of the Battle of Trafalgar. It is a medley of naval melodies consisting of nine movements following the course of the battle from the point of view of a British sailor: the call to arms, the death of a comrade, thoughts of home and finishing with a victorious return and the assertion that Britain will continue to rule the waves, with the famous verses and chorus of Rule Britannia!

When Britain first, at heav’n’s command,
Arose from out the azure main,
This was the charter of the land,
And Guardian Angels sang this strain:

*Rule, Britannia! Britannia, rule the waves!
Britons never, never, never shall be slaves.*

The nations not so blest as thee
Must, in their turn, to tyrants fall,
While thou shalt flourish great and free:
The dread and envy of them all.

*Rule, Britannia! Britannia, rule the waves!
Britons never, never, never shall be slaves.*

Still more majestic shalt thou rise,
More dreadful from each foreign stroke,
As the loud blast that tears the skies
Serves but to root thy native oak.

*Rule, Britannia! Britannia, rule the waves!
Britons never, never, never shall be slaves.*

HAVERING CONCERT ORCHESTRA

VIOLIN 1

Jane-May Cross
Ed Caines
John Hawkins
Colin Foan
Daniel Borg
Edward Lubbock
Joan Luck

VIOLIN 2

Paul Kelly
Karen Williams
Jenny Reckless
Stan VanLint
Jenny Sheppard
Sylvia Crispin
Kathryn Turl

VIOLA

Jenny Meakin
Bruno Handel
Sue Rowley

CELLO

Graeme Wright
Catherine Hill
Andrew Crichton
Mark Rallis
Alan Musgrove
Dionne Stracuzzi
Emily Irvine
Malcolm Inman

DOUBLE BASS

Robert Veale

FLUTE/PICCOLO

Gillian Foan
Jacqueline McLarens
Liz Withnall

OBOE/COR ANGLAIS

Leigh Thomas
Rita Finnis

CLARINET

Jacky Howlett
Margaret Cull

BASSOON

Jane Chivers
Catherine Kelly

HORNS

Brian Jack
Jamie Merrick
Jonathan West
Edward Norton

TRUMPET

Eric Forder
Andy Pearson

TROMBONE

Sam Shiell
Andy Bearman

BASS TROMBONE

Jeremy Lewis

TUBA

Les Shadrake

PERCUSSION

Suzanne Michalkiewicz
Georgina Thomas
Judith Brooks
Dave Reckless

TIMPANI

Lindsay Hollingsworth

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 Wednesday evenings at 7.30 pm, 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 NOVEMBER 2015

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

**Rossini – Barber of Seville Overture
Tchaikovsky – Nutcracker Suite
Beethoven – Symphony No. 5**

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).