

HAVERING CONCERT ORCHESTRA

CLASSICAL MASTERPIECES



Saturday 21st November 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. We are continuing to mark our 50th anniversary year, and this evening are very pleased to welcome the Mayor and Mayoress of Havering.

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 was Musical Director of St Andrew's Church, Hornchurch for 12 years. This autumn marks Bill's 10th anniversary as conductor of the Havering Concert Orchestra, having previously been a member of the Cello section and also serving as our Chairman.

This evening's programme

GIOACHINO ROSSINI (1792-1868)

Overture – The Barber of Seville

Rossini occupied an unrivalled position in the Italian musical world of his time, winning considerable success early in his career. With his father a horn-player and his mother making a career for herself in opera, as a boy he had direct experience of operatic performance, both in the orchestra pit and on stage. The operas he composed as a young man, between 1810 and 1823, were first performed in Italy. He was then the recipient of royal patronage in both England and France, completing his final opera, *Guillaume Tell*, in Paris in 1829. The revolution of 1830 prevented the fulfilment of French royal commissions for the theatre, but in his later life he continued to enjoy considerable esteem, both in Paris, where he spent much of his later years, and in his native Italy. There he spent the years from 1837 until 1855, before returning finally to France, where he died in 1868. Of Rossini's three dozen or so operas, *Il Barbiere di Siviglia* (The Barber of Seville) is probably the best known. First produced in 1816, it is a treatment of the first play of the Figaro trilogy by Beaumarchais upon which Mozart had drawn thirty years before in Vienna.

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

Nutcracker Suite Op. 71a

I. Overture Miniature

II. Danses Caractéristiques: a) Marche; b) Danse de la Fée-Dragée; c) Danse Russe Trepak; d) Danse Arabe; e) Danse Chinoise; f) Danse des Mirlitons

III. Valse des Fleurs

The Nutcracker is a two-act ballet, and was Tchaikovsky's third and final ballet, completed in 1892. Now the most frequently performed of all ballets, *The Nutcracker* is intrinsically linked to the Christmas season. Based upon E. T. A. Hoffman's story *The Nutcracker and the Mouse King*, it premiered to much criticism at the Mariinsky Theatre in St Petersburg, in fact only gaining true popularity after the New York City Ballet production of George Balanchine in 1954. The orchestral suite, however, gained instant popularity, and is the composer's own selection of numbers from the full ballet, and was actually first performed several months before the first production of the ballet itself.

The ballet is centred on a children's party. Mr and Mrs Silberhaus, the parents of Clara and Fritz, together with some of their friends, put finishes touches to the

decoration of their splendid Christmas tree before calling the children to attend the distribution of Christmas presents. Clara is given a wooden old-fashioned German nutcracker that can break nuts with his enormous jaws. In the middle of the night Clara creeps downstairs to find all sorts of magical things happening, including the toys having come to life. There are mice everywhere and the toys are trying to keep things in order. There then ensues a battle and a duel between the mouse king and the Nutcracker (in human form). It ends with Clara throwing her slipper at the Mouse King to scare him off.

The second act of the ballet begins with the handsome prince inviting Clara to the Kingdom of Sweets (Confituremberg). There Clara meets the Queen, who is the Sugar Plum Fairy (*Fée Dragee*), and it is from this section that most of the movements in the Suite originate. The Overture is 'miniature' not because of its length, but its delicate orchestration. The full orchestra bursts forth in the March. There then follows the series of *Danses Caractéristiques*. The Dance of the Sugar-Plum Fairy features the tinkling sound of the celeste – a new instrument in Tchaikovsky's time. The vigorous Russian Dance, the Trepak, contrasts with the mysterious sound of the Arabian Dance. In the Chinese Dance the bassoon underpins the exclamations of flute and piccolo. The flutes have a different, but equally striking part to play in the Dance of the Reeds (*Mirlitons*), made famous by a celebrated advertisement featuring the voice of Frank Muir. Finally, one of the most famous waltzes in the world of ballet is introduced by the harp, before the horns set us off on an irresistible sequence of dance-melodies.

INTERVAL (20 minutes)

LUDWIG VAN BEETHOVEN (1770-1827)

Symphony No. 5 Op. 67

I. Allegro con brio; II. Andante con moto; III. Allegro; IV. Allegro

The first performance was conducted by Beethoven himself in the Theater an der Wien, Vienna in 1808. Incredibly, this was a four-hour performance entirely made up of Beethoven premieres, also including the sixth symphony and fourth piano concerto, with the composer as both conductor and soloist. Beethoven had been writing his fifth symphony over a number of years in between other compositions and it can be seen as reflecting both his personal anguish as he faced both increasing deafness and the surrounding dangers of Napoleonic invasion. Moving from the dark key of C minor to triumphant C major this is Beethoven in heroic mode fighting against fate. Nicholas Kenyon describes the symphony as "unique" in being the "first work to use symphonic form as a medium for personal drama", and it can be seen as a crucial turning point between Classical and Romantic music.

The first movement begins with the most famous of classical themes: the short “fate” motif of three short repeated notes and one long note replaces the standard eight bar melody, and pervades not only the first movement, but, in adapted forms, the whole symphony. Its familiarity is so great that the originality of this movement can be overlooked. The coincidence of the “... _” motif also being Morse code for the letter “V” led to it being adopted by the Allies to symbolize their campaign for victory in the Second World War.

The theme of the second movement was, according to Leonard Bernstein, redrafted by Beethoven 14 times over 8 years before achieving the beautifully balanced melody we know today. The movement is in the form of a set of variations but on two themes rather than one.

The third movement, titled Scherzo, meaning literally a joke, is anything but humorous. The horns’ initial announcement of a three-note reduction of the fate motif echoes the beginning of the symphony with even more fateful overtones, and this movement is the turning point in the work from which the ominous undertones are banished by a jubilant last movement. A drum solo begins to tap out the three short notes motif, eventually accompanied by other instruments crescendoing towards the climactic announcement of the finale with a triumphant march. Horns and woodwind add a second theme in similar vein. A third theme moves to the dominant key (G) and ends the exposition. The development briefly returns us to the brooding note of the scherzo, but this is swept away with a crescendo, and the march of the finale is triumphantly recapitulated. Bassoons alone then lead off the coda, which uses a measured increase of speed to create even further excitement, as the symphony rushes headlong to its close.

SATURDAY 19th MARCH

Frances Bardsley Academy, Brentwood Road, Romford, RM1 2RR, 7.30 pm

Rossini – The Silken Ladder Overture

Tchaikovsky – Symphony No. 5

Mendelssohn – Violin Concerto (soloist Madeleine Mitchell)

Madeleine is one of the borough’s very finest musicians, with an international reputation. We are delighted to give music-lovers of Havering the opportunity to hear her perform.

“One of Britain's liveliest musical forces” - The Times

“A violinist in a million ... staggering virtuosity and unparalleled musicianship”

- Glasgow Herald

“Madeleine Mitchell is a marvellously communicative and virtuosic performer and plays with great sympathy” - Music-Web International

Tickets only £8 in advance (£10 on the door) 01277 812197 www.hcoweb.co.uk

HAVERING CONCERT ORCHESTRA

VIOLIN 1

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

VIOLIN 2

Paul Kelly
Karen Williams
Jenny Reckless
Stan VanLint
Katee Partridge
Jenny Robinson

VIOLA

Jenny Meakin
Sue Yeomans
Christian Beck
Wendy Gannaway

CELLO

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

DOUBLE BASS

Robert Veale

FLUTE/PICCOLO

Gillian Foan
Liz Withnall
Tanya Lillis

OBOE/COR ANGLAIS

Leigh Thomas
Rita Finnis
David Cross

CLARINET

Mary Toft
Margaret Cull

BASSOON

Jane Chivers
Catherine Kelly

HORNS

Brian Jack
Jamie Merrick
Andy Coombe

TRUMPET

Eric Forder
Andy Pearson

TROMBONE

Sam Shiell
Andy Bearman

BASS TROMBONE

Brian Lynn

TUBA

Les Shadrake

TIMPANI

Amanda Foan

PERCUSSION

Georgina Thomas

HARP/CELESTE

Hilary Barkwith

About the Havering Concert Orchestra

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 19th March 2016

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

Rossini - The Silken Ladder Overture
Mendelssohn - Violin Concerto (soloist Madeleine Mitchell)
Tchaikovsky - 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).