

 **HAVING**
CONCERT ORCHESTRA

ROSSINI Overture Silken Ladder

MENDELSSOHN Violin Concerto

Soloist MADELEINE MITCHELL

TCHAIKOVSKY Symphony No. 5

CONDUCTOR Bill Brooks

LEADER Karen Tweddle

SATURDAY 19th MARCH 2016

£1

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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, and has been conductor of the Havering Concert Orchestra for over 10 years, having previously been a member of the Cello section and also serving as our Chairman.

This evening's soloist



MADELEINE MITCHELL, described by The Times as '*one of the UK's liveliest musical forces (and) foremost violinists*', has performed in a wide repertoire as a soloist and chamber musician in 50 countries, in major festivals including the BBC Proms, and is frequently broadcast for radio and TV. She was recently Artist-in-Residence at the Canberra International Festival and last year's engagements included Moscow, Singapore, Vienna, London's Wigmore and Barbican Halls, Dartington (with a return invitation this year), China and a major tour of the USA.

Madeleine has performed concertos with orchestras including the St Petersburg Philharmonic, Czech and Polish Radio Symphony, Wurttemberg and Munich

Chamber, the Royal Philharmonic and other London orchestras, Orchestra de Bahia Brazil and for the BBC. Many well-known composers have written works for her and in May she returns to the Vale of Glamorgan Festival to perform Guto Puw's new violin concerto with the BBC National Orchestra of Wales. In recital Madeleine represented Britain in the festival UKinNY at Lincoln Center, the Queen's Jubilee in Rome, 'Great British Week' in Kuwait and has given recitals at Sydney Opera House, Seoul Center for the Arts and Hong Kong - part of a three-month world tour.

Madeleine's acclaimed discography includes 'Violin Songs' - Classic FM's featured CD; two albums of works written for her including by MacMillan and Nyman: 'In Sunlight' and 'FiddleSticks' (with Lou Harrison Violin Concerto) - nominated for Grammy and BBC Music Awards; Naxos albums of Alwyn and Howard Blake; 'British Treasures'; Hummel sonatas; and Messiaen Quartet for the End of Time with Joanna MacGregor. Her recent CD of MacMillan with Cappella Nova was BBC Music Choral CD of the Month.

Madeleine devised the Red Violin Festival in Cardiff under Lord Menuhin's patronage, the first international eclectic celebration of the fiddle across the arts, for which she was shortlisted for the European Woman of Achievement Award. She is Director of the London Chamber Ensemble, Professor at the Royal College of Music and on the faculty of www.lmfl.org summer courses.

Madeleine was born in Gidea Park, where her parents still live, attended Hornchurch Grammar (now Emerson Park Academy) and led the Havering Youth Orchestra, playing alongside some current members of the Havering Concert Orchestra. She has frequently supported Havering Young Musicians, donating a prize, giving workshops and appearing as soloist with them in the Queen Elizabeth Hall in a work written for her by Michael Nyman, Havering Music School Patron.

www.classical-artists.com/madeleinemitchell

Leader



Karen Tweddle started learning the violin in Newham with Kathy College at the age of seven. At 18 Karen studied violin for 4 years with Erica Klemperer at the Guildhall School of Music and Drama, completing her PGCE at Middlesex University. She has many years' experience as a freelance violinist (playing for string quartets and orchestras including the New Mozart Orchestra), and has also been an instrumental teacher for over 30 years and a class teacher in both primary and secondary schools. Karen is Manager for Standards at Havering Music School and has established valued links with the London

Symphony Orchestra for the borough. She also conducts an adult orchestra at the YMCA Romford. Away from work she has many hobbies and interests which include spending time with her husband and two children, and walking her dog Max. She also loves cooking, entertaining family and friends, going to concerts and the theatre, and also does ballet and tap. To relax she likes to draw or do Sudoku.

SATURDAY 25th June 2016

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

at 7.30 pm

Copland – Fanfare for the Common Man

Fauré – Pavane

Bernstein – West Side Story selection

Dvořák – New World Symphony

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

This evening's programme

GIOACHINO ROSSINI (1792-1868)

Overture – La Scala di Seta (The Silken Ladder)

Rossini ruled both the comic and serious worlds of Italian opera. He composed his first opera at the age of 18 and wrote prolifically up to the age of 36, when he retired from music. The Silken Ladder was his sixth opera and was composed in 1812. The Silken Ladder is a comedy. The plot is as follows: Giulia is married secretly to Dorvil, who climbs up to her room every night on a silken ladder. Her guardian, however, tries to marry her to someone else - but all is set right by disclosures of the secret marriage.

The overture opens with a fast passage of scales in the strings for a few bars then a charmingly melodic Andantino for wind instruments. Then an Allegro picks up the pace with a famously difficult oboe solo (one that is in every oboist's symphonic audition). Typically for Rossini, there are big crescendos towards the end of the exposition and recapitulation, featuring scale passages building to a resolute ending.

FELIX MENDELSSOHN (1809-47)

Violin Concerto in E Minor

I. Allegro molto appassionata; II. Andante; III. Allegro molto vivace

This concerto is one of the best-loved concertos in the violin repertoire, and is Mendelssohn's masterpiece. He wrote the work in 1838 for the violinist Ferdinand David. It was his last orchestral endeavour and took him six years to complete. Mendelssohn was an accomplished violinist himself and consulted his friend David on the technical aspects of the work. The concerto was premiered in 1845 with the Leipzig Gewandhaus orchestra (Mendelssohn having been appointed Musical Director in 1835). Neils Gade conducted and Ferdinand David was the soloist.

The Concerto goes against established conventions in that instead of a lengthy orchestral introduction the soloist enters immediately setting the scene with thematic material. This changes the formal structure of the first movement and does away with the need for a double exposition (one for the orchestra, and one for the soloist). Furthermore, the cadenza is placed before the recapitulation instead of after it. It is believed that the cadenza was written by Ferdinand David and written into the score (whereas previously it would have been improvised by the soloist).

Mendelssohn again goes against tradition by dispensing with breaks between the movements of his concerto, thereby creating one long concerto with no interruptions,

just changes of tempo. The first and second movements are joined together by a long note held by the bassoon.

There is no denying that this concerto is one of the most listened to and performed violin concertos, and is a staple of the violin repertoire. That said, it never fails to delight the listener. We are both honoured and delighted to welcome Madeline Mitchell back as our soloist to perform with us tonight.

INTERVAL (20 minutes)

PIOTR ILYICH TCHAIKOVSKY (1840-93)

Symphony No. 5 in E Minor

**I. Andante - Allegro con anima; II. Andante cantabile, con alcuna licenza;
III. Valse - Allegro moderato; IV. Finale - Andante maestoso, Allegro vivace**

The fifth symphony was composed in 1888 and Tchaikovsky conducted the premiere himself. It had been ten years since the fourth symphony, and Tchaikovsky approached the fifth with much self-doubt. He sought inspiration in a vacation home on a forested hillside, not far from Moscow, where he was living.

The Andante begins with a shadowy, brooding theme played by the clarinets and strings - a halting and dishevelled sort of march, the first two bars of which Tchaikovsky called a "fate" motto. This motto appears many times throughout the symphony. Tchaikovsky manipulates a descending, tumbling fragment of the second theme and cascades it over several key changes. It emerges from the musical depths and rises into a fanfare of a resplendent version of the fate motto. The ending section builds massively, almost violently, and then fades away.

The second movement continues in sombre mood. The music has great passion and longing, leading to a most exquisite horn solo. The third movement opens with a waltz of remarkable grace and the mood changes completely. However, the lighter mood is interrupted by the return of the fate motif, preparing us for the finale.

The last movement of the symphony again opens with the fate motto, but in a major key, and briefly brings with it a more heroic mood. The symphony ends in a grand way with large orchestral forces, filled with spine-tingling moments, and a rush towards a final fanfare of the fate motto that is at last transformed into triumph.

HAVERING CONCERT ORCHESTRA

VIOLIN 1

Karen Tweddle
Ed Caines
Colin Foan
Diana Lynch
Edward Lubbock
Joan Luck
Daniel Borg
Henry Webster
Charles Clark

VIOLIN 2

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

VIOLA

Jenny Meakin
Sue Yeomans
John Hawkins
Bruno Handel

CELLO

Graeme Wright
Catherine Hill
Andrew Crichton
Mark Rallis
Alan Musgrove
Emily Irvine
Malcolm Inman
Viv Sandford

DOUBLE BASS

Robert Veale

FLUTE

Gillian Foan
Tiffany Hore

PICCOLO

Andrew Rowson

OBOE

Leigh Thomas
Rita Finnis
David Cross

CLARINET

Jacky Howlett
Margaret Cull

BASSOON

Jane Chivers
Catherine Kelly

HORN

Jonathan West
Brian Jack
Jamie Merrick
Andy Coombe

TRUMPET

Andy Pearson
Eric Forder

TROMBONE

Martyn Bowden
Andy Bearman

BASS TROMBONE

Sam Shiell

TUBA

Les Shadrake

TIMPANI

Janice Flanders

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:

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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).