

# HAVERING CONCERT ORCHESTRA



**SATURDAY 25<sup>th</sup> JUNE 2016**

**£1**

# Friends of the Havering Concert Orchestra

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

Mr R Ratnage  
Mrs B Soar  
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Mr and Mrs A Tiffin  
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Mr D E Woods  
Mrs M D Wright

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 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.

## Leader



Jane-May has been playing the violin since the age of three, first learning with the Suzuki method. She was accepted to the Royal College of Music Junior Department, as a Leverhulme Trust Scholar, studying the violin under Erica Dearing and piano with Jennifer Stern. During Jane-May's time at junior college, she was selected to take the role of leader in the String Orchestra and Sinfonia Orchestra. Jane-May was also the recipient of many prestigious awards, including the Ian Stoutzker Memorial Prize for the highest marks for Grade 7 Violin and the Sheila Mossman

Memorial Prizes for the highest marks in the country for Grade 6 and Grade 7 Piano. Jane-May was also crowned Oxford Young Musician of the Year in 1998. These days, Jane-May enjoys living in Upminster with her husband and two young daughters. She works for international corporate Thomson Reuters as an editor for the Practical Law China product, having qualified as a lawyer in 2008. Jane-May's favourite pastimes include going to the theatre, fine dining with family and friends, and of course, playing the violin.

## This evening's programme

**AARON COPLAND (1900-90)**

*Fanfare for the Common Man*

Copland was one of 18 composers commissioned to produce fanfares for the 1942-43 concert season by Eugene Goossens, the conductor of the Cincinnati Symphony Orchestra. Goossens had been assistant conductor of the Queen's Hall Orchestra under Thomas Beecham during the First World War, and wanted to make a similar gesture to support the Americans' Second World War campaign. Most of the fanfares were dedicated to the various US military services or among the Allied forces elsewhere in the world. Copland dedicated his to the common man, all those who contributed to the war effort outside of the armed services. Though the other fanfares have disappeared from the regular orchestral repertoire, Copland's stirring work persisted. It opens in the percussion—gong, drums and timpani rumbling as in a distant battle. The theme is introduced by the trumpets, and in succession the French horns, trombones and tuba join in support and with harmony, building to a terrific and deafening climax.

## SAMUEL BARBER (1910-81)

### *Adagio for Strings*

Barber's *Adagio for Strings* has been described as the saddest piece of music ever written. This owes less to the intention of the composer and more to the events that it has been associated with: the funerals of Presidents Franklin D. Roosevelt and John F. Kennedy, as well as that of Leonard Bernstein, and with memorial services for the victims of 9/11. The music is slow moving, with long held notes and subtly changing chords. It is certainly meditative and emotionally expressive, but not inevitably sad. The *Adagio* was originally written, in 1936, as the slow movement of Barber's *String Quartet No. 1*, opus 11. Two years later, at the suggestion of the conductor Toscanini, the composer made an arrangement for string orchestra, and it is this version that is now performed most frequently. It is created from a single ascending phrase of music, often repeated and even inverted (reversed). Two-thirds of the way in, the intensity and the pitch rise towards a crescendo point, and then, a moment of silence, followed by a return to the harmonic mood of the opening.

## GABRIEL FAURÉ (1845-24)

### *Pavane*

Fauré trained as a church musician and organist, and is perhaps most revered for his *Requiem*. He was taught and influenced by Camille Saint-Saëns, who encouraged him to apply for a position as professor at the Paris music conservatory, of which he eventually became Director in 1905. Among his students there were Maurice Ravel and Nadia Boulanger, who herself taught Aaron Copland. The *Pavane*, composed in 1887, is backwards looking in two ways. Firstly to the tranquil courtly dance of the 16th and 17th centuries (the pizzicato strings accompanying the haunting melody evoke the sound of a lute). Secondly to the French Romantic tradition, at a time when contemporaries were influenced by Wagner or a more modernist approach: only a few years later, and again using the flute to introduce the central theme, Debussy introduced a whole new approach to tonality in *l'Après midi d'un faune*.

**SATURDAY 26<sup>th</sup> November 2016**

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

***Humperdinck – Overture Hansel and Gretel***

***Elgar – Wand of Youth Suite No. 2***

***Beethoven – Symphony No. 3 (Eroica)***

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

## LEONARD BERNSTEIN (1918-90)

### *West Side Story Selection*

Leonard Bernstein, almost equally celebrated as conductor, composer and pianist, is said not to have been happy at the prospect of being most remembered for the musical *West Side Story*, thus overlooking his more serious contributions. If this is so, he was surely underestimating the importance of the work. In incorporating various American popular music styles, he was very much following the example of his composition mentor, Aaron Copland. In this arrangement by Jack Mason, you will hear in quick succession seven of the numbers from the Broadway musical and film score: I Feel Pretty; Maria; Something's Coming; Tonight; One Hand, One Heart; Cool; and America. *West Side Story* is, of course, an American re-working of Shakespeare's *Romeo and Juliet*, with New York gangs the Sharks and Jets taking the positions of the Capulet and Montague families.

## INTERVAL (20 minutes)

## ANTONÍN DVOŘÁK (1841-1904)

### *Symphony No. 9 in E Minor, "From the New World"*

#### I. Adagio - Allegro molto; II. Largo; III. Molto vivace; IV. Allegro con fuoco

In September 1892 the Bohemian composer Antonín Dvořák arrived in New York to take up a position as the first Director of the American National Conservatory of Music, remaining there until 1895. Almost immediately he embarked upon composition of what was to become known as his Symphony "*From the New World*". While many, Dvořák himself included, have claimed that several themes in the work are inspired by African-American and American Indian music, there is no doubt that in form it belongs firmly in the late-Romantic European tradition. Leonard Bernstein described it as "truly multinational in its foundations". There is nothing in the structure of the symphony that Beethoven, composing almost a hundred years earlier, would have found out of place, and the fusion of Brahmsian conservatism and Wagnerian experimentalism that it presents is, as it were, a summary of the 19<sup>th</sup>-century symphonic tradition.

The first movement, in sonata form, has a calm and reflective introduction. This is abruptly interrupted by angry strings, introducing the almost Wagnerian heroic theme of the Allegro molto, first heard in the horns. This motto will go on to appear in each of the four movements. Two other themes are used in the first movement: a sad, folk dance-like melody for flute and oboe, and a brighter tune for solo flute, in which many hear a resemblance to the spiritual *Swing Low, Sweet Chariot*.



The second movement, *Largo*, is influenced by the forest funeral of Minnehaha in Longfellow's epic poem *The Song of Hiawatha*. It opens with a series of dense chords before settling into the key of D-flat major for one of the most famous cor anglais tunes ever written. The tune has the feel of a folk song, one that combines tenderness, nostalgia, and a sense of resolute hopefulness. However, the title "Goin' Home" only became associated with it three decades later, when an erstwhile colleague of Dvořák's at the Conservatory, William Arms Fisher, set words to the tune. We have our own tale of nostalgia for this movement, as it was to these very notes that the eyes of Brian and Joan Luck first met. Brian is our now retired clarinetist, and Joan is playing 1<sup>st</sup> violin tonight. Having enjoyed over 52 years of harmonious marriage, Brian and Joan are forever indebted to Dvořák.



The third movement, the *Scherzo*, is introduced by a motif that Dvořák has borrowed quite unashamedly from Beethoven's Ninth Symphony. This is followed by a dance that the composer identified with Hiawatha's wedding, as portrayed in Longfellow's poem. The trio section is far more characteristic of pastoral Central Europe than anything North American. A massive crescendo leads to the repeat of the initial scherzo theme, ending with a Coda which has darker reminiscences of themes from the first movement.

The final movement is very free in form, bringing back much of the material of the previous movements within a dramatic and energetic framework. The solemn chords are heard again, this time from the whole orchestra, before the movement reaches its triumphant coda. However, the symphony does not end in a blaze of colour, but with a chord on the wind and brass instruments which enigmatically fades to nothing.

# HAVERING CONCERT ORCHESTRA

## **VIOLIN 1**

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

## **VIOLIN 2**

Paul Kelly  
Jenny Reckless  
Katee Partridge  
Stan VanLint  
Rebecca Yeboah  
Hui Yan  
Margaret Drummond  
Colin Drummond  
Sylvia Crispin  
Kathryn Turl  
Catherine Kelly

## **VIOLA**

Jenny Meakin  
Sue Yeomans  
John Hawkins  
Karen Williams

## **CELLO**

Graeme Wright  
Catherine Irving  
Andrew Crichton  
Mark Rallis  
Alan Musgrove  
Malcolm Inman  
Viv Sandford

## **DOUBLE BASS**

Eugene Lewis

## **FLUTE**

Gillian Foan  
Elizabeth Withnall  
Sophia Glover

## **PICCOLO**

Elizabeth Withnall

## **OBOE**

Leigh Thomas  
Rita Finnis  
David Cross

## **COR ANGLAIS**

Rita Finnis  
David Cross

## **CLARINET**

Jacky Howlett  
Margaret Cull

## **BASSOON**

Jane Chivers  
Catherine Kelly

## **HORN**

Brian Jack  
Jamie Merrick  
Jonathan West  
David Claydon

## **TRUMPET**

Andy Pearson  
Eric Forder  
Sue Yeomans

## **TROMBONE**

Jo Hammond  
Andy Bearman  
Sam Shiell

## **TUBA**

Les Shadrake

## **TIMPANI**

Amanda Foan

## **PERCUSSION**

Georgina Thomas  
Suzanne Coleman  
Dave Reckless

## **HARP**

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

We look forward to seeing you at our next concert:

## SATURDAY 26<sup>th</sup> November 2016

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**Humperdinck - Overture Hansel and Gretel**

**Elgar - Wand of Youth Suite No. 2**

**Beethoven -Symphony No. 3 (Eroica)**

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).