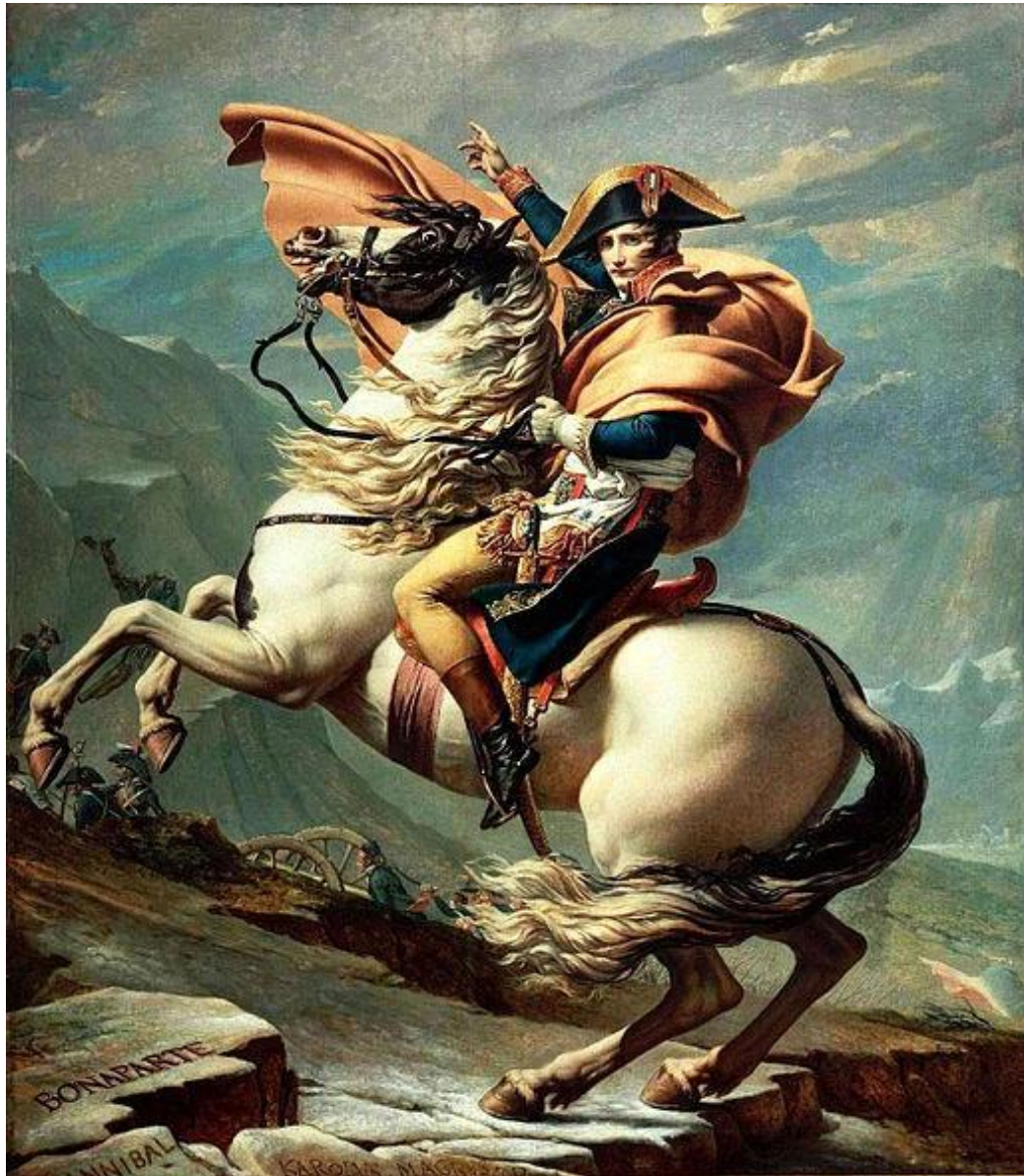


HAVERING CONCERT ORCHESTRA



SATURDAY 26th NOVEMBER 2016

£1

Friends of the Havering Concert Orchestra

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Mrs M Dennis
Mr R Durant
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Mr and Mrs B Luck

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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, 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

ENGELBERT HUMPERDINCK (1854–1921)

Prelude: Hansel and Gretel

At the premiere of Humperdinck's opera *Hansel and Gretel*, in Munich under the baton of Richard Strauss, the Prelude was not performed: the orchestral parts had not arrived. No such problem this evening!

Towards the end of a musical education which had seen him win many prizes and scholarships, and travel widely through Europe, Humperdinck became assistant to Richard Wagner, working with him on the opera *Parsifal* during 1880–81. Humperdinck was also music tutor to Wagner's son, Siegfried. It is the opera *Hansel and Gretel* by which Humperdinck is most remembered, but he also wrote various *Singspiele* (songs to accompany plays) and other operas, including *Die Königskinder*, in which he was the first composer to use *Sprechgesang*, a vocal technique halfway between singing and speaking, and later exploited by Arnold Schoenberg.

In 1890 Humperdinck's sister asked him to compose music for a play for her children, and he started work on music to accompany *Hansel and Gretel*, based on a fairy tale of the Brothers Grimm. It is a familiar story of the eventual victory of good over evil, in a setting of family hunger, a forest with a house made of gingerbread, lived in by a wicked witch. So pleased was he with the Singspiel, that the composer decided to develop it into a full opera, which received that first performance in 1894. It immediately won popularity, which has continued to this day. In 1923 it became the first ever complete opera to be broadcast on radio, from Covent Garden.

Although considered by Humperdinck himself to be a prelude rather than an overture, many references to songs and dances in the opera, including the witch's spell "hocus pocus" and the final scene where the witch is dead. It opens with a gentle hymn, "Evening Prayer", which is one of the most beautiful chorales for the French horn section ever written. Humperdinck later returns to this theme for the 'prayer and dream' scene in the opera. A trumpet fanfare introduces a faster section, which starts serenely and gradually introduces tension. Towards the end of the prelude, the composer weaves together all of the various themes in an elegant counterpoint worthy of Wagner's to *Die Meistersinger* prelude. This leads to a stirring climax, after which the returning horn chorale once again establishes the dreamy mood with which the opera begins.

EDWARD ELGAR (1857-1934)

Wand of Youth Suite No. 2

March; Moths and Butterflies; Fountain Dance; The Tame Bear; The Wild Bears

Continuing the theme of childhood fantasy, the *Wand of Youth* suites have their origin in secret world of play and entertainment constructed by Edward Elgar and his brothers and sisters. Elgar wrote a few simple tunes which were used as incidental music and performed on whatever instruments the children found to hand. Forty years later, Elgar returned to his notebooks and developed these tunes into two full suites, with an orchestration far beyond that he would have achieved at the age of 11. Although well into his composing career, Elgar gave the suites the opus number 1, to signify their early origins.

The second suite was first performed in 1908, with the composer conducting, at the Three Choirs Festival in Worcester. The Second Suite begins with a surprisingly delicate, not to say quirky, March which marked the end of the children's drama. Then Elgar includes a sequence of movements which seem to pick out particular scenes or characters, like the Fountain Dance and Moths and Butterflies. The Tame Bear, still a familiar sight as a circus sideshow in Elgar's youth, is followed by the more rumbustious Wild Bears, and this movement retains a place in the regular concert repertoire as an encore.

INTERVAL (20 minutes)

LUDWIG VAN BEETHOVEN (1770–1827)

Symphony No. 3 in Eb Minor, "Eroica"

**I. Allegro con brio; II. Marcia Funebre - Adagio assai;
III. Scherzo - Allegro vivace; IV. Finale - Allegro molto**

Had Napoleon not declared himself Emperor in 1804, you would this evening have been listening to the "*Bonaparte*". For years Beethoven had been nurturing the idea of celebrating Napoleon in musical form, not just by the usual dedication but in this case by a naming. In 1801 a ballet by Beethoven, *The Creatures of Prometheus*, was premiered. Prometheus, in Greek legend, guides unenlightened man towards a fully human state marked by reason, emotions and lofty aspirations. There is no doubt that Beethoven viewed Napoleon in similar vein: the theme of the finale of the "*Bonaparte*" symphony is drawn from the *Prometheus* ballet. Then Napoleon betrayed Beethoven's ideals, and in a violent flurry of page-tearing the symphony was renamed "*Eroica*", in memory of the heroic man that Napoleon Bonaparte no longer was.

Not only was the symphony to have a historic theme: it made history itself. In the words of Georg August Griesinger, a biographer of Haydn who was to become a friend of Beethoven, and negotiate his delicate relations with the music publishers Breitkopf and Härtel, "Here is more than Haydn and Mozart, here the symphony-poem is brought to a higher plateau!". In plain terms, this was a symphony on a grander scale than anything that had come before, and, at about 50 minutes, longer. Though still recognisably within the framework of the Classical period, it is here that the era of the Romantic symphony starts. It is no exaggeration to say that the symphonic work of Schubert, Mendelssohn, Brahms, even Mahler, and many others is founded upon the *Eroica*.

The first movement immediately announces that this symphony is to be something different. The Classical symphony usually started with a quite lengthy introduction, often an Adagio, before the main theme was reached. Beethoven compacts this to two violent chords before launching straight into the opening theme. What follows is sonata form, but the second subject is more a chordal and harmonic succession than a tune, and the development section is more extensive than would have been expected. The recapitulation then leads to a lengthy Coda which builds to a martial conclusion.

That a funeral march should be superimposed upon the second movement of this symphony is no great surprise. Europe was half way through a period of revolutionary and Napoleonic wars. It has the feel of a military slow march, but was written before Napoleon became dead to Beethoven, and the sense of mourning must be more general. It keeps up a constant, relentless, pace, even when interrupted by a

section in C major, which is at first lyrical, and then triumphal. As in the first movement, Beethoven considers his themes not as inviolable entities, but rather as raw material, which he fragments and transforms to novel emotional effect. An intriguing fugal section culminates in a statement of finality from the trombones, and the movement ends softly and reflectively, broken by a single loud chord.

The funereal mood is set aside with the arrival of the effervescent third-movement. The opening section, a Scherzo, is predominantly pianissimo and staccato, with scurrying strings, interspersed by occasional louder passages. The Trio is at the same time much grander, but more dance-like. Most notably of all, it opens with a bold fanfare for three horns (another innovation which would have shocked the audience – in the Classical world there would be only two). The scurrying scherzo returns and, after Beethoven throws in four bars in duple time to disrupt the conventional third-movement triple, the movement concludes with crescendoing coda.

The finale opens with a tumultuous flourish, ending with a series of chords and a pause, but this serves only as an introduction to the intonement of the theme from the *Prometheus* ballet, played softly, but interrupted by rude fortissimo asides. This theme leads on to a set of 12 variations, by turn playful, lyrical and emphatic. It is a tour de force, as Beethoven shows that he is master of the stock Classical repertoire, including among the many variations a military march and a marvellous fugue. What is more, he can mould them to his own purpose. The movement ends with a vigorous Presto, which returns us to the character of the movement's introductory flourish.

SUNDAY 19th March 2017

New Windmill Hall, St Mary's Lane, Upminster, RM14 2QH
at 3 pm

Rossini – William Tell Overture

Weber – Bassoon Concerto in F Major
(Soloist: Katie Tweddle)

Walton – Spitfire Prelude and Fugue

Sousa – Liberty Bell March

Tchaikovsky – Marche Slave

Johann Strauss II – Thunder and Lightning Polka

Johann Strauss I – Radetzky March

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

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
Margaret Drummond
Colin Drummond
Silvia Crispin
Karen Williams

VIOLA

John Hawkins
Jenny Meakin
Sue Yeomans

CELLO

Graeme Wright
Andrew Crichton
Mark Rallis
Malcolm Inman
Alan Musgrove

DOUBLE BASS

Robert Veale
Sarah Rowe

FLUTE

Gillian Foan
Elizabeth Withnall
Sophia Glover

PICCOLO

Elizabeth Withnall

OBOE

Leigh Thomas
Rita Finnis
David Cross
Maria Thomas

CLARINET

Jacky Howlett
Margaret Cull
Rianna Carr

BASSOON

Jane Chivers
Catherine Kelly

HORN

Brian Jack
Jamie Merrick
Jeremy Lewin
Andy Coombe

TRUMPET

Andy Pearson
Eric Forder

TROMBONE

Jo Hammond
Andy Bearman
Sam Shiell

TUBA

Les Shadrake

TIMPANI

Lindsay Hollingsworth

PERCUSSION

Georgina Thomas
Amy Hollingsworth
Brian Luck
Maria Thomas

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, and also from Havering Music School.



HMS Havering *Music* School

How to contact the HCO

If you are interested in being added to the mailing list, or joining the orchestra:

- Contact Karen Williams, 0208 950 5742/karenjwilliams@ntlworld.com
- Speak to any member of the orchestra during the interval, or
- Visit our website at www.hcweb.co.uk

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SUNDAY 19th March 2017

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Tchaikovsky - Marche Slave

Johann Strauss II - Thunder and Lightning Polka

Johann Strauss I - Radetzky March

Advance tickets (£8.00) are available from orchestra members or can also be ordered online by going to our website (www.hcweb.co.uk) and clicking on the We Got Tickets link. Subject to availability, tickets can also be bought at the door (£10).