

HAVERING CONCERT ORCHESTRA

**MUSIC ON A SUNDAY
AFTERNOON**

Conductor Bill Brooks

Leader Karen Tweddle

Soloist Katie Tweddle

**SUNDAY
19th MARCH
2017**



£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; your tickets mailed to you; complimentary programme; and termly newsletters keeping you up-to-date with the orchestra's activities and social events. 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 afternoon's soloist



KATIE TWEDDLE was born in Romford, Essex and is currently completing her third year at the Guildhall School of Music and Drama, studying with Daniel Jemison. She is thus following in the footsteps of her mother, Karen Tweddle, and Karen's passion for music initially inspired Katie to pursue this legacy. Katie is a stable second bassoon in the London International Orchestra and performs annually at Cadogan Hall. She has also performed in the BBC proms at the Royal Albert Hall with the National Youth Orchestra of Great Britain. Other venues she has proudly performed in include the Barbican Centre and the Royal Festival Hall. In 2014 Katie won the Havering Young Musician of the Year title, playing the bassoon, having won the Junior title two years earlier on the recorder. Katie has enjoyed greatly the opportunity of working with the Havering Concert Orchestra this term. As

well as music, Katie loves lifting weights, running and eating cake.

Katie Tweddle photographs by Hannah Levine

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 (see above!), 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.

This afternoon's programme

GIOACHINO ROSSINI (1792-1868)

Overture – William Tell

Written in 1829, the last of Rossini's operas, *William Tell* is based on a drama by Schiller celebrating the Swiss struggle for independence from the Austrian Hapsburgs in the 13th century. The overture is in four sections, the first depicting a peaceful Alpine landscape, introduced by five solo cellos. Twice, distant thunder is heard, and the second section is one of classical music's most celebrated storm scenes (another being in Beethoven's *Pastoral Symphony*). As in Beethoven, calm is restored by a rustic idyll; in this case the cor anglais plays a Swiss herdsman's tune for summoning their cattle, while the flute, piccolo and triangle represent birdsong and mountain sheep bells. The idyll is rudely interrupted by the final section which represents the triumphant uprising of the Swiss cantons against their foreign oppressors – but will bring to mind a quite different scene for many!

JOHANN STRAUSS, Sr (1804-49)

Radetzky March

We move forward 600 years from the time of William Tell, and the Hapsburgs are still ruling in Austria. In the early 19th century, the traditional Austrian *ländler* was replaced in popularity by the waltz, and Johann Strauss the elder was the Waltz King. It is an irony, then, that his best-known and most enduring piece is not a waltz at all, but the triumphal, if not arrogant, Radetzky March. It was composed in 1848 in honour of Count Joseph Radetzky von Radetz, an Austrian field-marshal whose victorious military exploits spanning more than 50 years had made him a national hero. The march celebrated Radetzky, at the age of 82, being brought out of retirement to lead Austrian forces against Italian insurgents in 1848, the year of revolutions in many European countries.

PYOTR ILYICH TCHAIKOVSKY (1840-93)

Marche Slave

In 1876 Serbia and Montenegro had declared war on Turkey. In the ensuing surge of patriotism in favour of their fellow Slavs, Tchaikovsky was asked to compose a work to be played at a benefit concert in aid of and as a tribute to the returning wounded Russian troops. The composer responded to the request with incredible speed and just five days later the *Marche Slave* had been composed and fully scored. Tchaikovsky used three Serbian folk melodies, most evocatively the opening theme in the key of B flat minor – the same key used by Chopin in his celebrated funeral march. To ram the point home, in the latter stages of the work Tchaikovsky

introduces the Russian Tsarist national anthem, so familiar to audiences from the *1812 Overture*.

WOLFGANG AMADEUS MOZART (1756-91)

Bassoon Concerto in B Flat

I. Allegro; II. Andante ma Adagio; III. Rondo (tempo di Menuetto)

By the time Mozart composed his Bassoon Concerto in 1774, at the age of 18, he had already been writing concertos for nine years. However, all of his previous concertos were for keyboard instruments, and most of them derived from the work of early Classical composers such as J. C. or C. P. E. Bach. So this is Mozart's first non-keyboard concerto, and the only surviving one for the bassoon (it is possible that there were two others, now lost). It was written at a time when the bassoon was beginning to evolve mechanically, with additional keys and other innovations being added to increase the range of notes and virtuosity possible. The first movement is in conventional sonata form, with the bassoon demonstrating its tonal range upon the first entry. The second movement introduces a theme that Mozart first noted down on a visit to London as a child prodigy. In the final rondo the bassoon and orchestra participate in several variations of the Minuet theme. Unusually, Mozart provides opportunities for the soloist to exhibit their virtuosity through cadenzas in the first and second movements.

INTERVAL (20 minutes)

JOSEPH HAYDN (1732-1809)

Military Symphony No. 100

I. Adagio - Allegro; II. Allegretto; III. Menuet (Moderato); IV. Finale (Presto)

One of the late London symphonies, the nickname *Military* comes from the extensive use of percussion instruments (consisting of two timpani, bass drum, triangle and cymbals), which was often used to suggest Turkish subjects. The first movement, written on a grand scale, presents a gentle yet sophisticated melody leading to the Allegro theme, announced by the woodwind instruments in high register. In the second movement, the woodwind instruments are often featured as a small group in contrast to the body of strings. Percussion instruments are used to great effect to heighten the drama, in particular the timpani and cymbals. A solo trumpet fanfare heralds the ending of the movement. Again, in the Menuet, the brass and percussion add emphasis to several first beats. The trio section is more gentle, though again the brass and timpani make their presence felt. The Presto is a movement of surprises, fast, at one moment quiet, then interrupted violently. The whole orchestra joins in an exuberant conclusion.

JOHN PHILIP SOUSA (1854-1932)

Liberty Bell March

And now for something completely different!

Sousa spent parts of his musical career either as a player or conductor of the US Marines military band. He wrote 136 marches, mainly for military band, but often arranged for full orchestra. What became known as the *Liberty Bell March* was, in fact, intended by Sousa for an unfinished operetta. As typically and brashly American as any piece of music, it is often played at US presidential inaugurations, including the most recent. I wonder what Monty Python would have made of that?

JOHAN STRAUSS, Jr (1825-99)

Thunder and Lightning Polka

It's getting stormy again! Also known as *Unter Donner und Blitz*, this fast variant of the dance was often referred to as an "explosion polka" - and there are certainly many of these. Quick drum rolls punctuate the music, reminiscent of the rumble of distant thunder, and the rapid movement in the strings might be imagined as the lightning.

WILLIAM WALTON (1902-83)

Spitfire Prelude and Fugue

Early in his composing career Walton established himself with the utterly diverse qualities of *Façade*, the *Viola Concerto* and *Belshazzar's Feast*. In 1937, in more conventional vein, he wrote *Crown Imperial* for the coronation of George VI. He was initially dismissive of the value of film music other than as an accompaniment to the action on the screen. Nevertheless, he wrote scores for 14 films, and separate orchestral arrangements exist of elements of several. This work also had the compensation of being extremely lucrative. He wrote the music for Leslie Howard's film, *The First of the Few*, about R. J. Mitchell, designer of the Spitfire fighter aircraft, in June 1942. The film was released in August 1942 and was an outstanding success, to which the music made a great contribution. The march during the opening titles and the dazzling fugue accompanying the assembly of the aeroplanes were particularly impressive, and by the end of the year Walton had rescored them as the *Spitfire Prelude and Fugue*. This had its first concert performance in Liverpool in January 1943, with Walton conducting.

HAVERING CONCERT ORCHESTRA

VIOLIN 1

Karen Tweddle
Ed Caines
Diana Lynch
Madelaine Chitty
Edward Lubbock
Joan Luck
Henry Webster

VIOLIN 2

Paul Kelly
Jenny Reckless
Margaret Drummond
Colin Drummond
Silvia Crispin
Katee Partridge
Hui Ying Yan
Rebecca Yeboah
Janet Baldacci

VIOLA

Sue Yeomans
Karen Williams
Christian Beck
Sue Norris

CELLO

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

DOUBLE BASS

Robert Veale
Eugene Lewis

FLUTE

Gillian Foan
Elizabeth Withnall

PICCOLO

Elizabeth Withnall

OBOE

Leigh Thomas
Rita Finnis
David Cross

COR ANGLAIS

Leigh Thomas

CLARINET

Rianna Carr
Margaret Cull

BASSOON

Catherine Kelly
Jane Chivers

HORN

Brian Jack
Jamie Merrick
Jonathan West
Andy Coombe

TRUMPET

Paul Hollingsworth
Eric Forder

TROMBONE

Joe Hammond
Andy Bearman

BASS TROMBONE

Sam Shiell

TUBA

Les Shadrake

TIMPANI

Lindsay Hollingsworth

PERCUSSION

Georgina Thomas
Amy Hollingsworth
Maria Thomas
Hilary Barkwith

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

We look forward to seeing you at our next concert:

SATURDAY 24th June 2017

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

Beethoven - Egmont Overture

Butterworth - Banks of Green Willow

Strauss - Suite for 13 Wind Instruments

Mendelssohn - Italian Symphony

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).