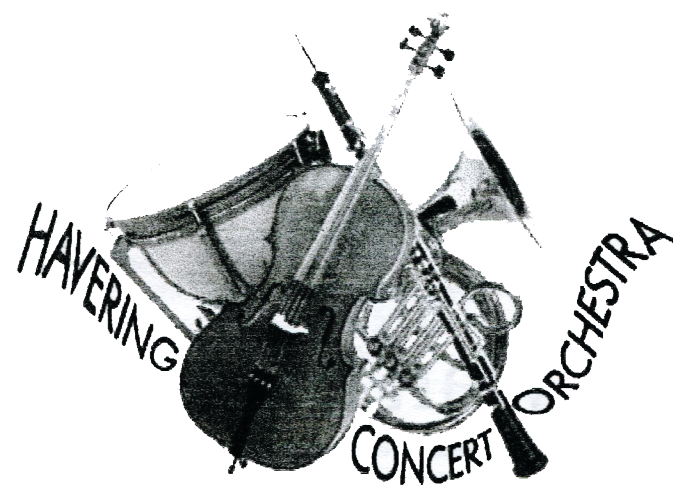




Queen's Theatre Programme

Sunday 9th March 2008

£1



Conductor - Bill Brooks

Leader – Donna Schooling

Sunday 9 March 2008

7.30 pm

**Queen's Theatre
Hornchurch**

www.hcoweb.co.uk

Registered Charity Number: 1076663

This concert is supported by

Swan Books

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Established in 1937, Swan Books (originally Swan Libraries Booksellers) combine local bookshops in Havering and Essex, school and educational supply and internet/mail order services.



BILL BROOKS (Musical Director) has lived in Havering for most of his life being educated at Hornchurch Grammar School and from there going on to study at the Royal College of Music. After teaching for a short time in Oxfordshire, Bill returned to Havering where he taught Music at Gaynes and Sanders Draper Schools. During this time he conducted the Havering Youth Training Orchestra, a number of whom play in the Concert Orchestra, and for twelve years was conductor of the Upminster Bach Society. Bill left Havering to take up the post of Head of Music at West Hatch High School in Chigwell from where he retired in July 2004. He is still very involved in local music making. As well as being a member of the Concert Orchestra, Bill is Musical Director of St. Andrew's Church, Hornchurch.

DONNA SCHOOLING (Leader) has spent the majority of her musical career helping to create music in Havering. Initially leading her school orchestras, she then joined and led both the Havering Youth Sinfonia and the Havering Youth Orchestra. On leaving school she joined the Havering Concert Orchestra. Outside of her musical activities Donna is an IT Project Manager for Lloyds TSB.

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We are most grateful to the Friends of the HCO who help support the orchestra. Friends of the HCO receive first choice of concert seating. Invitations to social events and periodic newsletters. If you would like to become a Friend please contact:

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Tonight's Programme

Edward Elgar (1857-1934)

Serenade for Strings

Allegro piacevole; Larghetto; Allegretto

Edward Elgar was born in the West of England, near Worcester, in 1857. His father was a piano-tuner, organist, violinist and shopkeeper, from whom Elgar acquired much of his musical training. The boy at first made his living as a freelance musician, teaching, playing the violin and organ, and conducting local orchestras and choirs. His marriage in 1889 to a piano pupil, daughter of a retired Indian army general and nine years his senior, had a marked effect on his career, allowing him to move to London, where acceptance at first proved difficult. In 1897 his Imperial March for the royal Jubilee won success, enhanced still further by the Enigma Variations, which he completed in 1899. The following years brought him increasing fame, culminating in the remarkable and introspective works of 1918 and 1919, the violin sonata, string quartet, piano quintet and cello concerto.

With the death of his wife in 1920 Elgar's creative urge seemed to diminish and he was to spend his final years in the West of England, in appearance the country gentleman that Yehudi Menuhin recalled, occupied in country pursuits, a figure seemingly from an earlier age that had now passed.

A former string-player himself, Elgar's writing for strings is, in consequence, idiomatic, although he explained his particular ability by claiming the example of a dominant figure in the history of music in England. "Study old Handel", he advised, "I went to him for help ages ago".

The Serenade for Strings was written in 1892, shortly after Elgar's marriage, when he had decided to give up his attempt to gain a foothold in the musical world of London and return to the provinces. Its probable origin lies in an earlier work. Three Pieces for Strings, written in 1888 and first played at the Worcestershire Musical Union. The first professional performance took place in New Brighton in 1899 under the composer's direction. A work of characteristically sweet melancholy, the Serenade, in the key of E minor, opens with the pulsating rhythm of the viola. The expressive second movement leads to a final Allegretto that explores again the rich possibilities of divided string sections and the briefly contrasted sound of the solo violin.

Jean Sibelius (1865-1957)

Karelia Suite Op 11

Intermezzo; Ballade; Alia marcia

Sibelius grew to maturity at a time of fervent Finnish nationalism as the country broke away from its earlier Swedish and later Russian overlords. The son of a doctor, he was brought up in a small town in the south of Finland, in a Swedish-speaking family. Sibelius acquired a knowledge of Finnish language and traditional literature at school and the early Finnish sagas proved a strong influence on his subsequent work as a composer. His musical abilities were soon realised, although not developed early enough to suggest music as a profession until he had entered university in Helsinki as a law student. His first ambition had been to be a violinist but it later became apparent that any ability he had in this direction was outweighed by his gifts as a composer, developed by study in Helsinki, Berlin and in Vienna. Sibelius won almost immediate success at home in Finland in 1892 with his symphonic poem, Kullervo, based on an episode from the Finnish epic Kalevala.

He became engrossed in Finnish-language Karelianism, a political and artistic feature of the 'National Romanticism' that swept through Finland in the 1890s. The Karelianists paid special homage to the pre-industrial region of Karelia, much of which lay in Russian hands to the east of Finland's legal borders, although a portion, centred on Viipuri (Vyborg), then formed Finland's south-easternmost province. This region was venerated as preserving the most authentic traditions of Finnish music and poetry: larger Karelia had been the source-area of much of the Kalevala epic.

The origins of the Karelia Suite go back to 1893, when the Viipuri Student Corporation at the Imperial Alexander University arranged a fund-raiser event in aid of education in the Viipuri province to foster Finnish culture at this border area. The entertainment soiree took place at the Town Hall on 13 November 1893 and its highlight was a series of tableaux depicting scenes from Karelian history.

Other compositions of particular national appeal followed that further enhanced his reputation in Helsinki. Although he lived until 1957, he wrote little after 1926, feeling out of sympathy with current trends in music

Interval

Franz Schubert (1797-1828)

Symphony No. 9 in C major, The "Great"

I. Andante - Andante ma non troppo; II. Andante con moto;
III. Scherzo: Allegro vivace; IV. Finale: Allegro vivace

Franz Schubert was born in Vienna in 1797, the son of a schoolmaster who had settled in the city some fourteen years before. He showed early musical ability, exercised in the family quartet with his father and older brothers, and in 1808 was successful in winning a place as a chorister in the Imperial Chapel, enabling him to continue his general education at the Staatskonvikt, a school of the highest prestige. It was here that he was exposed to a wider musical world and began to compose, profiting from the presence of the old Kapellmeister, Salieri. In 1812 he went to the Normal School of St. Anna to train as an elementary teacher.

The remaining years of Schubert's short life were spent predominantly in Vienna, more often than not in the company of friends. There were occasions when he returned briefly to teaching at his father's school, but as a composer his output proved increasingly prolific (he composed nearly a thousand works in fifteen years).

The 'Great' C major Symphory marks the summit of Schubert's achievement in the form. The work was completed in the spring or summer of 1826, based on sketches made the previous summer during holidays in the Austrian countryside. He approached the Gesellschaft der Musikfreunde (Philhannonic Society of Vienna) for a performance and there was a run-through later in the following year, before the idea of a public performance was postponed, owing to the length and apparent difficulty of the symphony! It was not until 1839 that the symphony was given its first public performance in Leipzig conducted by Felix Mendelssohn. The Gesellschaft, to which Schubert dedicated the symphony, gave him an honorarium of a hundred florins.

His last years, were clouded by illness. A syphilitic infection, in those days incurable, took its internittent course, and he died in November 1828, twenty months after the death of Beethoven.

The Orchestra

First Violin

Donna Schooling
Margaret Collins
Gabrielle Scott
Jenny Sheppard
John Hawkins
Kathryn Andrews
Chris Reeve

Second Violin

Paul Kelly
Colin Foan
Dorothy Todd
Stan VanLint
Karen Williams
Jenny Robinson

Viola

Bruno Handel
Francis Hider
Sue Rowley

Cello

Graeme Wright
Catherine Irvine
Alan Musgrove
Mark Rallis
Jeannie Bevan
Jessie Cooke
Brendan O'Connor
Denise Watson

Double Bass

Robert Veale
Sara Rowe

Flute

Joan Luck
Gill Foan

Oboe

Leigh Thomas
Rita Finnis

Clarinet

Jacky Hewlett
Mike Youings

Bassoon

Jane Chivers
Katy Hilton

Horn

Jamie Merrick
Andy Coombes
John Ward

Trumpet

Paul Hollingsworth
Andy Pearcet

Trombone

Martin Bowden
Cliff Mason
Chris Hoepelman

Percussion

Judith Brooks
John Morris
Georgina Thomas

Timpani

Amanda Foan

About the HCO

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 - especially string players.

Rehearsals are held at Upminster Infants School, St Mary's Lane, Upminster on Wednesdays at 7.30pm, during term time.

How to Contact the HCO

If you are interested in-being added to the mailing list, joining the orchestra or just giving us your valued opinion, either:

- Contact Jane Chivers on 01708 389138 or hco@btinternet.com
- Speak to any member of the orchestra during the interval, or
- Visit our website at www.hcweb.co.uk

We look forward to seeing you at our next concert

Sunday 22 June 2008

7.30pm

New WindmiH Hall, St Mary's Lane, Upminster

Mendelssohn - Overture, Midsummer Night's Dream

Italian Symphony

Handel - Arrival of the Queen of Sheba

Mozart - Clarinet Concerto

Tickets at door or telephone 020 8220 5147

