



HAVERING CONCERT ORCHESTRA

SUNDAY 24th MARCH 2019

PARADISE GARDEN
AUSTRIA

A JOURNEY TO FANTASTICAL PLACES

Our Conductors

ANGELO TSOCOS

Angelo currently works as a professional musical director, arranger and multi-instrumentalist (piano, organ, violin, double bass, electric bass, trumpet, trombone, euphonium, flute and saxophone). He grew up in Upminster and attended the Coopers' Company and Coborn School. Since having the opportunity to sing with his school choir in St Paul's Cathedral at the age of 11, he knew that music would have to play a key role in his life. He completed his Masters Degree in Music in 2012 and whilst undertaking it had the privilege of studying organ at Canterbury Cathedral with its Organ Scholar. He had previously been awarded an organ scholarship to study at Brentwood Cathedral in 2009.



Since university, Angelo has performed for Sky Sports during the London Olympics and also on Spanish TV. He has had the pleasure of performing alongside some of the world's finest musicians, including Iain Mackenzie (Lead Singer at Ronnie Scott's), Sammy Main (BBC Big Band), Eddie McManus (Bass Player to Shirley Bassey and Cliff Richard) and Geraint Roberts (James Bond Sound Track Arranger).

Angelo has conducted and/or performed in over 40 theatre shows across the UK and counting. He was the Musical Director for the 'Elton John Experience', which had previously performed at the likes of the Formula One in Bahrain and Wembley Stadium. With great pleasure, in December 2018, Angelo agreed to be the new accompanist for the Essex-based men's choir 'men2sing', which is currently involved with the ITV show 'Britain's Got Talent'.

LAWRENCE TATNALL

Lawrence's first conducting experience was at the age of 4 in his grandparent's house with a knitting needle. He then got his first real baton at the age of 16 while directing a performance of Beethoven's Egmont Overture at the Kent Centre for Young instrumentalists. After being named the BBC Radio Kent Young Musician of the Future in 2002, he went on to graduate with BMus (Hons) from the University of Surrey in 2005 (majoring jointly in performance and conducting), studying under Nicholas Conran. He then obtained a postgraduate diploma at the Trinity College of Music. Lawrence has



gone on to conduct many more works ranging from Mozart chamber music to larger choral works, and also ran the University College London Big Band for 9 years. He was Musical Director of the New Essex Choir for 7 years until December 2018 and is currently the Musical Director of the Hackney Borough Youth Orchestra and the Theydon Singers. Lawrence recently founded the East London Chamber Orchestra, a collective of professional musicians for performing with choral societies.

Lawrence is also a professional trombonist and has played in a diverse selection of groups ranging from principal trombone with Die Philharmonie der Nationen under Justus Frantz to the prize-winning brass dectet SE10.

Leader – Madelaine Chitty



Madelaine Chitty began playing the violin at the age of seven as a pupil at Havering Music School. Throughout school and college, she knew that music was her main passion and pursued this greatly by involving herself in orchestras, choirs and string ensembles. At the age of 19 Madelaine moved to North Wales to study at Bangor University, where she graduated in 2016 with a Bachelor of Music Degree with Honours and a Master of Arts Degree in Musicology; specialising in Performance Development focusing on Corelli's Violin Sonatas. She studied both solo and ensemble performance with violinist Rosemary Skelton and played in many ensembles around North Wales.

Madelaine is currently a Violin Teacher at Havering Music School and is pursuing a career in Arts Administration. Away from work she has many hobbies and interests, including going to concerts and the theatre, attending the gym and spending time with friends and family.

This Afternoon's Programme

HECTOR BERLIOZ (1803 - 1869)

Le Carnaval Romain Op. 9

Allegro assai con fuoco; Andante sostenuto; Allegro vivace

In 1844 Berlioz composed the Roman Carnival overture using two themes from his opera Benvenuto Cellini (first performed in 1838 without public success).

The setting for this overture is 1532 and Mardi Gras (Shrove Tuesday and the final carnival festivities before the onset of Lent and fasting). The rousing opening gives an indication of things to come, but the festivities quickly settle down for the romantic interlude which is a somewhat melancholy theme played on the Cor Anglais (English Horn) accompanied by the strings. This melody is then taken up by the violins and accompanied by the woodwind. Next, the melody moves to the cellos, imitated by the upper strings in the form of a canon, enriched by the woodwind. With a flurry of woodwind, the Mardi Gras celebration arrives: quietly at first, as if from a distance, and then increasing in volume and boldness. The main theme is played as a “jumping” tune with off beats in the strings and percussion. As the music appears to fade away, the bassoons and then the trombones bring back the Cor Anglais theme from earlier, but the carnival rhythm continues underneath. A final flourish ends the celebration.

FRANZ SCHUBERT (1797 - 1828)

Symphony No. 5 in B flat maj. D.485

I. Allegro; II. Andante con moto; III. Menuetto & Trio (Allegro molto); IV Allegro vivace

Schubert composed this symphony in 1816 at the age of 19 and it is scored for a small orchestra. The symphony opens with an allegro which has a light and playful first theme played by the first violins accompanied by the other strings and woodwind. A gentler second theme follows, introduced by the violins, which is then taken up by the woodwind before returning to the strings and woodwind where it continues and builds. The next section develops the opening theme through a series of key modulations and imitative motifs between strings and woodwind. The first theme then returns in a different key from the opening which, whilst being unusual, is a modification to sonata form which Schubert particularly enjoyed using. The opening themes gradually build to conclude the movement.

The Andante movement opens with a charming and elegant theme in the strings which is further enriched by the addition of woodwind. This theme is then exchanged between the wind and string sections with interwoven counter-melodies.

The contrasting Menuetto opens with a boisterous theme which is developed by the whole orchestra. The central trio section of the movement has an attractive lilting melody and the Menuetto is repeated to finish the movement.

The final Allegro vivace is a spirited rondo which is rich in melody and contrasts the gentler chamber-like sections with the louder, more vigorous passages.

INTERVAL (20 minutes)

FREDERICK DELIUS (1862 - 1934)

“The Walk to the Paradise Garden”

(Intermezzo from the opera *A Village Romeo & Juliet*)

Arranged by Sir Thomas Beecham

Delius was born in Yorkshire and became proficient on the piano and violin in his pre-teen years. He began his working life as an apprentice in his father’s business before moving to Jacksonville, Florida to try cultivating oranges. While there he continued his musical training and met an organist called Thomas Ward who became an important early influence on him. He returned to Europe to continue his musical studies in 1886 for two years before settling in Paris, and later Grez-sur-Loing near Fontainebleau.

A Village Romeo & Juliet was composed in 1901, however, the interlude “The Walk to the Paradise Garden” was itself composed later when Delius realised that he needed extra music to cover the last scene change from an outdoor fair to the interior of the country inn known as the Paradise Garden.

The opera tells the story of a young man and woman from quarrelling families who dance together one evening at the inn and are found dead in a nearby meadow the following day. “The Walk to the Paradise Garden”, even though a late addition, is an important part in the score, notably in the way that it gathers together several of the opera’s musical themes and sets the scene for the final tragedy.

IGOR STRAVINSKY (1882 - 1971)

The Firebird - Suite for Orchestra

*Introduction; Ronde des Princesses (Rondo, Round Dance);
Infernal Danse du roi Kastcheï (Infernal Dance of King Kastcheï);
Berceuse (Lullaby); Finale*

The Firebird is a ballet and orchestral concert work by the Russian composer Igor Stravinsky. It was written for the 1910 Paris Season of Sergei Diaghilev's Ballets Russes company. It is based on Russian fairy tales of the Firebird and the blessings/curses it possesses for its owner. It was an immediate success when first performed at the Opera de Paris in June 1910. *The Firebird* was Stravinsky's first large-scale commission, which he followed with *Petrushka* and *The Rite of Spring*. Stravinsky composed three different concert suites from the full score of *The Firebird* and, this afternoon, we are performing the second suite which was orchestrated in 1919. Stravinsky himself wrote that "the most striking effect in *The Firebird* was the natural-harmonic string glissando near the beginning, which the bass chord touches off like a catherine wheel. I was delighted to have discovered this."

The story begins in a garden full of stone statues where the magical realm of Kastcheï the immortal rules, transforming people into stone. The hero, Prince Ivan, captures the fantastical Firebird, a powerful feral spirit bird with magical feathers that provide beauty and protection. After Ivan grants her freedom, the Firebird gives him one of her magic feathers. This feather offers him the lifeline he needs to rescue the Princesses from the clutches of the evil Kastcheï and to recall the Firebird to return the statues to life. Ivan, of course, marries one of the Princesses.

We look forward to seeing you at our next concert:

SATURDAY 22ND JUNE 2019

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

**Rossini – Thieving Magpie Overture
Tchaikovsky – Sleeping Beauty Suite
Suppé – Poet and Peasant Overture
Borodin – Symphony No 2**

Advance tickets (£8) 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). Reduced price tickets are available for under-18s and for families (£4 and £20 respectively).

HAVERING CONCERT ORCHESTRA

VIOLIN 1

Madeleine Chitty
Diana Lynch
Edward Lubbock
Colin Foan
Joan Luck
Henry Webster
Daniel Borg
Donna Schooling

VIOLIN 2

Paul Kelly
Janet Baldacci
Margaret Drummond
Colin Drummond
Silvia Crispin
Joanne Cull
Cathy Rogers

VIOLA

Sue Yeomans
Karen Williams
Jenny Reckless
Sue Norris

CELLO

Graeme Wright
Malcolm Inman
Jane Shingles
Mark Rallis
Alan Musgrove
Brendan O'Connor

DOUBLE BASS

Robert Veale
Eugene Lewis

FLUTE

Gillian Foan
Katherine Holroyd

OBOE

Leigh Thomas
Rita Finnis

COR ANGLAIS

Rita Finnis

CLARINET

Jacky Howlett
Margaret Cull

BASSOON

Jane Chivers
Catherine Kelly

HORN

Brian Jack
Jamie Merrick
Jonathan West
Andy Coombe

TRUMPET

Eric Forder
Andy Pearson

TROMBONE

Sam Shiell
Joe Hammond
Stuart Cannon

TUBA

Les Shadrake

TIMPANI

Amanda Coverdale

PERCUSSION

Leanne Warran
Cecilia Maude

HARP

Hilary Barkwith

PIANO

Paul Chilvers

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 HaveringConcertOrchestra@gmail.com
- Speak to any member of the orchestra during the interval, or
- Visit us at:



Web: www.hcoweb.co.uk



Facebook: <https://www.facebook.com/haveringconcertorchestra>



Twitter: <https://twitter.com/hcoweb>

About the Havering Concert Orchestra

Are you a keen musician?

The Havering Concert Orchestra is the amateur orchestra which has been serving the London Borough of Havering in London and surrounding areas for over 50 years.

The HCO prides itself as a community orchestra and exists to provide opportunities for local instrumentalists to practise and develop their musical skills, and to provide entertainment for members of the public.

We have adult members of all ages, and endeavour to make our rehearsals and concerts approachable and friendly occasions.

The orchestra works with local soloists, wherever possible, and has a particular commitment to offering local young musicians solo performance opportunities. We have worked with several past winners of the Havering Young Musician of the Year Award.

Whilst recruiting a new permanent conductor, we will continue to expand our membership and our repertoire. We always look forward to welcoming new members, particularly in the string sections. Rehearsals are held on Wednesday evenings at 7.30 pm, at North Street Halls, Hornchurch, during term time. We perform 3 concerts a year.

The Havering Concert Orchestra is a member of, and is grateful for support received from, the Havering Arts Council. We are also affiliated to Making Music.

