

HAVERING CONCERT ORCHESTRA

THIEVES, LOVERS AND PRINCESSES

SATURDAY 22ND JUNE 2019



Our Conductor

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.

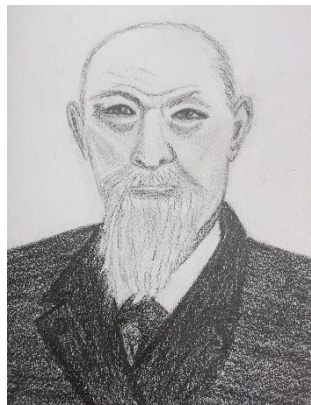


Leader – Madelaine Chitty

Madelaine began playing the violin at the age of seven as a pupil at Havering Music School. Throughout school life, she knew that music was her main passion and pursued this greatly by joining orchestras, choirs and various musical ensembles. At the age of 19, Madelaine was accepted into Bangor University, where she graduated in 2016 with a Bachelor of Music Degree and a Master of Arts in Musicology. 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 musical administration. Away from performing and teaching, she has many hobbies and interests, including going to concerts and the theatre, the gym and spending time with friends and family.

This Evening's Programme



FRANZ VON SUPPÉ (1819 - 1895)

Overture: Poet & Peasant

Whilst conventionally known as Franz von Suppé, his parents named him Francesco Ezechiele Ermenegildo Cavaliere Suppé Demmelli. His family was of Belgian descent, but he grew up in Italy, which influenced his music style. His early musical training was in flute and singing. His parents wanted him to study law, but he continued his studies in music. Franz practised medicine for a while in Vienna and gave Italian lessons to earn some money. During this time, he was a little eccentric: it is said that his home was full of skulls and skeletons and that he habitually slept in a coffin!

Eventually, he decided that his future was in music and he studied at the Vienna Conservatoire. After this, he conducted three theatre orchestras – a starting point for his stage compositions. The operetta *Poet & Peasant* was composed in 1846 and is one of Suppé's earlier works. The operetta itself is rarely performed but the overture has become a popular classic for orchestras. He went on to compose over 100 works for the stage.

The Overture begins quietly with a dignified brass ensemble theme, this is then taken up by full orchestra and it builds to a fortissimo. A melodic cello solo emerges which is accompanied quietly by harp and woodwind. The main section is announced by vigorous trills and syncopated rhythms in the strings followed by a fast descending chase-like theme in the upper strings. This leads to the main dance-like syncopated subject in the strings. A slower theme then follows, which is rather like a Viennese Waltz. These two ideas are then repeated before the orchestra builds up to the final flourish and chords.

PYOTR TCHAIKOVSKY (1840 - 1893)

Sleeping Beauty Suite

Introduction. La Fee des Lilas; - Adagio. Pas d'action;

Pas de caractère (Le Chat botté et le chatte blanche); - Panorama; - Valse

Shortly after the ballet's premiere, Tchaikovsky considered creating a concert suite from the *Sleeping Beauty* but could not decide which ones to include. It was several years after his death that this suite of five movements was published.

The fast and dramatic opening of the Introduction leads to a calm, dreamy cor anglaise melody. This theme is then repeated in the strings which builds to full orchestra before returning to woodwind section, accompanied by shimmering strings. The melody is then

heard gently on the trumpet as the movement dies away to nothing with the final chords played by the harp.

The second movement opens with horns and woodwind followed by a harp solo. The main theme is a romantic descending melody in the violins leading to a conversational passage between strings and then strings and woodwind with a brass accompaniment. The string theme develops and builds to a repetition of the original theme accompanied by woodwind and brass. The theme is then taken up by the cellos. A woodwind passage follows where the orchestra builds once again, but this time to a frenzied repeat of the main theme. The main melody then moves to the brass accompanied by shimmering strings and full orchestra.

The next short movement is quite comical in character and can be likened to a conversation between woodwind and strings.

Panorama is a dreamy, seamless melody played quietly on the violins and accompanied by harp and repeated notes in the woodwind. This is followed by similar style duet theme in the woodwind and strings. These two themes are repeated.

This famous waltz has a fast and exhilarating introduction. Then follows the renowned waltz theme in the violins followed by a second subject which begins with a strong syncopated rhythm. The first theme returns, embellished by the woodwind. A new theme is then played by flutes accompanied by strings and brass. These two themes are repeated, gradually building to the end of the work.

INTERVAL (20 minutes)

GIOACHINO ROSSINI (1792 - 1868)

Overture: The Thieving Magpie

Rossini was born in Pesaro in 1792 and died near Paris in 1868. He trained at the Conservatoire of Bologna as a cellist, also studying composition. He rapidly became famous as a composer, producing nearly 40 operas between 1810 and 1829.

The Thieving Magpie (La Gazza Ladra) was composed in 1817 and is a sentimental comedy, *opera semiseria*, (as it was called at the time). It is based on a true story, about a servant girl who is about to be executed for stealing a silver teaspoon. However, she is saved when it is discovered that the real culprit is a magpie which had been hiding its loot in the church tower. The opera is rarely performed today, but its splendid overture remains a great concert favourite.

The overture is alleged to be the most speedily produced stage work by Rossini (he was already renowned for the speed at which he could write an opera). Nonetheless, he didn't always deliver everything on time. The overture to *The Thieving Magpie* was overdue and it was reported that Rossini was locked in a room to force him to write it (the day before the opera was due to be premiered at La Scala, Milan). He is said to have

thrown each sheet out of the window as it was finished in order that the copyists might write out the orchestral parts on time!

The overture is notable for its startling opening of several consecutive snare drum rolls followed by a stately theme in the strings accompanied by the snare drum. The pace quickens and some dotted rhythm chords end this introduction.

The main theme consists of a series of fast descending triplet phrases announced by the first violins in the minor key and answered by the rest of the orchestra in an ascending and descending major arpeggio. This theme is repeated in the major key and builds to full orchestra and a new boisterous arpeggio/scale theme being played by the brass a number of times in different keys before gradually dying away with a series of repeated rhythmic notes. The next section is a lyrical melody played by the oboe, accompanied by pizzicato strings and answered by a laughing descending theme in the first violins and woodwind (rather like a cackling magpie). The lyrical melody is then taken up by the cellos. Horns then play a short arpeggio motif, answered by a lilting Viennese waltz-like theme. These two themes build to full orchestra and the brass arpeggio/scale theme returns, interspersed with the original, main violin, theme. The waltz-like theme is repeated, this time in the clarinet and then the cellos. This theme gradually builds to full orchestra and is highlighted by the use of triangle and brass. The excitement intensifies with dotted rhythms and scale passages until the final dramatic conclusion.

ALEXANDER BORODIN (1833 - 1887)

Symphony No. 2

I. Allegro; II. Scherzo - Prestissimo; III. Andante; IV. Finale - Allegro

Borodin was one of 'The Five' 19th-century Nationalist composers, the other co-members being Mussorgsky, Rimsky-Korsakov, Balakirev and Cui. They were all amateur composers whose time was taken up largely by other professions, none more so than Borodin, who was Professor of Chemistry at St. Petersburg University. Indeed, a statue erected later in his honour by the Soviet government was for scientific and not musical achievements. Borodin described himself as a "Sunday" composer. He loved his profession and devoted all his spare time to music, but found it difficult completing his compositions in time for performance due to lack of time (he even had help from Rimsky-Korsakov and Liadov in completing the orchestration for *Polovtsian Dances*).

Borodin incorporated into his symphonies many of the varied exotic folk styles of his beloved country. This second symphony, completed in 1876, was Borodin's greatest achievement. It is also one of the boldest and most colourful symphonies of the 19th century.

The bold and vigorous opening phrase of the first movement sounds like an introduction but is in fact a unison statement of the chromatic first subject. Borodin later develops fragments of this theme and its busier counter-subject in all manner of rhythms and

itches. In contrast, the second subject is a thoroughly Russian tune played by the 'cellos, followed by the woodwind two octaves higher. A galloping rhythm follows, where the themes are interwoven to great effect. The recapitulation soon reveals itself as a further development or an extended coda, and the conclusion, heralded by three *fortissimo* brass chords, is a very slow statement of the first theme.

The *scherzo* is a masterpiece of orchestral dexterity and syncopation. A startling chord and rapidly repeated horn notes introduce the arch-like theme of rising pizzicato notes in the strings, answered by a descending woodwind phrase. Then follows a melodic, syncopated theme. In the middle section, the oboe introduces a pastorale-like melody which is taken up by various instruments and sections. The *scherzo* is repeated with more development of the themes, and the movement dies away to nothing.

The rhapsodic slow movement opens with a slow, nostalgic introduction by the clarinet and then a solo horn, accompanied by the harp, plays a long, flowing melody which demonstrates Borodin's love of his homeland Russia. Other fragments are developed along with this main theme. After a climax the main horn theme is presented by the strings in octaves supported by full orchestra. The movement ends with the opening clarinet call, which this time is simply echoed by the solo horn, leading without a break into the final movement.

The festive and radiant finale is the most extended movement. The first subject is announced with orchestral brilliance, and Borodin breaks up the tune into self-contained pieces and plays with them until we reach a climax. The second subject is introduced by the clarinet, repeated by the flute a third higher, the oboe and finally in a broad statement by the full orchestra. The themes are developed, and the recapitulation is once again more than a mere restatement, throwing fresh light on previous material. A coda briefly uses the main themes to round off this powerful and attractive symphony.

We look forward to seeing you at our next concert:

SATURDAY 23RD NOVEMBER 2019

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

Programme to be confirmed

Advance tickets 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. Reduced price tickets are available for under-18s and for families.

HAVERING CONCERT ORCHESTRA

VIOLIN 1

Madeleine Chitty
Diana Lynch
Edward Lubbock
Colin Foan
Daniel Borg
Cecilia Maude

VIOLIN 2

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

VIOLA

John Hawkins
Sue Yeomans
Jenny Reckless
Wendy Gannaway
Gerry Weiss

CELLO

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

DOUBLE BASS

Robert Veale

FLUTE

Gillian Foan
Katherine Holroyd

OBOE

Leigh Thomas
Rita Finnis

COR ANGLAIS

Rita Finnis

CLARINET

Jacky Howlett
Carole Mann

BASSOON

Jane Chivers
Catherine Kelly

HORN

Brian Jack
Jamie Merrick
Ian McGavin
Jeremy Lewin

TRUMPET

Eric Forder
Andy Pearson

TROMBONE

Joe Hammond
Pete Crocker

TUBA

Les Shadrake

TIMPANI

Shaun Bajnoczky

PERCUSSION

Georgina Thomas
Maria Thomas
Alex Wood

HARP

Hilary Barkwith

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.

