



HAVING CONCERT ORCHESTRA

20 November 2021



Artwork by Janet Baldacci

Our Conductor

LAWRENCE TATNALL

Lawrence's first conducting experience was at the age of four 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 a 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. Lawrence became HCO's conductor in the summer of 2019.

Introducing our new Leader – SANDY THOMPSON



Sandy has been playing the violin since the age of eight. While growing up, the highlight of her week was playing in the local youth orchestra. After graduating from the University of Nottingham with a Music BA in 2016, she moved to London and spent two years studying violin performance at Trinity Laban Conservatoire of Music and Dance with Diana Cummings. During her studies, she had the exciting opportunity to receive coaching from members of professional orchestras including the Philharmonia, BBC Symphony Orchestra, Bournemouth Symphony Orchestra and Welsh National Opera. She now enjoys a varied career playing with orchestras, chamber groups and a band called Thallo. Sandy is also passionate about music education and community projects: she teaches violin and piano in schools

and collaborates with Lewisham & Greenwich NHS Trust to bring live music into hospital wards. We are glad to welcome her as our new leader at Havering Concert Orchestra and hope that her time with us will be a long and happy one.

This Evening's Programme

MOZART (1756 - 1791)

Overture: *Don Giovanni*

Don Giovanni, is thought to be Mozart's finest opera and was first performed in Prague in 1787. It is said that the overture was written on the evening of the dress rehearsal: Mozart handed the score to his copyist in the morning and the orchestra played it at sight in the evening! The opera is set in Seville and follows the amorous adventures of Don Giovanni. At the beginning of the story, Don Giovanni kills the father of one of the girls he is attempting to seduce and at the end of the opera, he jokingly invites the statue of the girl's dead father to be his guest for dinner. The statue comes to life and takes revenge by carrying Don Giovanni down to hell. It is this menacing music of doom which begins the Overture, in the key of D minor. The following lively D major Allegro is lighter in character but is also interspersed with some sombre chords which suggest Don Giovanni's impending fate.

RICHARD WAGNER (1813 - 1883)

Prelude to Act 1: Tristan und Isolde

Wagner was born in Leipzig and showed no interest in music until he was thirteen years old. He is best known for his epic operas. The Flying Dutchman was his first major success.

One of Wagner's greatest gifts to music was the Leitmotif. In simple words, it is a musical motif designed to represent/identify a character or theme in an opera. He uses them throughout his operas and this technique is still used today in modern film music.

Tristan und Isolde was composed between 1857 and 1859. It is an opera in three acts and is based on a 12th century romance entitled Tristan und Iseult by Gottfried von Strassburg. Wagner himself referred to it as "eine Handlung" (a drama/act) rather than an opera. The music was largely inspired by his brief and hopeless love affair with Mathilde Wesendonck (the wife of a businessman he met). From the opening cello theme (with woodwind response), the music expresses the anguish, yearning and desire of ill-fated lovers. The violins and flutes build on this theme and the main cello theme emerges with pizzicato accompaniment. The violins continue this theme as a duet with the cellos. These themes develop with rising chromatic harmonies in the horns and woodwind. A lighter section follows with ascending string motifs gradually building in intensity. A descending string passage heralds the return of the opening theme. The music is full of chromaticism and harmonic suspension.

Madelaine Chitty – Violin 1
Cathy Rogers – Violin 2
Karen Williams – Viola
Graeme Wright - Cello

LUDVIG VAN BEETHOVEN (1770 - 1827)

String Quartet Op. 18 No.1 in F

1st Movement – Allegro con brio

During the Covid lockdown last summer, a group of four orchestra members met outdoors to play this string quartet. This was such an enjoyable experience after not being able to play music together properly for so many months. This evening they will perform the first movement for you.

This string quartet was composed between 1798 and 1800 and dedicated to Joseph Franz von Lobkowitz (a Bohemian aristocrat). However, the quartet underwent a number of revisions before it was eventually published in 1801. The Op. 18 quartets were not written in their number order and No.1 is actually the second string quartet that Beethoven composed. It comprises four movements: *Allegro con brio*, *Adagio*, *Scherzo* and *Allegro*. This evening you will just hear the first movement.

FREDERICK DELIUS (1862 - 1934)

On Hearing the First Cuckoo in Spring

Frederick Delius was born (of German parents) in Bradford, Yorkshire in 1862 and was one of eleven children. He lived and worked in America and Europe – Florida, Germany, Norway and France – and many of his compositions were inspired by the literature and natural world of these surroundings. His first public appearance, as a composer of the Impressionist School, was in 1888 with his suite “Florida”. Soon after this he produced a programme of his own works in London, but his music was not really understood by the public. In 1897 Delius moved to Grez-sur-Loing, a village 40 miles southeast of Paris where he was based for the rest of his life. From around 1907, however, his works were increasingly championed by the conductor Sir Thomas Beecham, which helped to establish him as a leading British composer between the wars. “On Hearing the First Cuckoo in Spring” was composed in the spring of 1912 while Delius was living in Grez-sur-Loing and is scored for a small orchestra. It is one of Delius’s best loved pieces and borrows its theme from a Norwegian folk song called ‘In Ola Valley’. The main theme consists of short, repeated phrases which subside in the middle of the piece to the gentle call of the cuckoo, portrayed by the clarinet. The work is full of the unique chromatic harmony for which Delius is well known.

FELIX MENDELSSOHN (1809 - 1847)

Overture: *The Hebrides*

Mendelssohn was born in Hamburg, Germany as Jacob Ludwig Felix Mendelssohn-Bartholdy. He was a composer, pianist, organist and conductor of the early Romantic period. Mendelssohn was recognised as a musical prodigy at an early age and he studied and developed his talent in Berlin. In 1829 Mendelssohn made his first visit to Britain. Following his tour of England, he proceeded to Scotland where he found inspiration for his “Scottish” Symphony (no. 3). Then he visited a cavern known as Fingal’s Cave on Staffa, an island in the Hebrides located off the west coast of Scotland. He sent a letter to his family with the theme of the overture written on it in detail. The cave was, at that time, around 11m high and 61m deep and contained colourful pillars of basalt. This overture was originally entitled “The Lonely Island”. Mendelssohn continued to revise the score and it was completed in its final form in 1832 and re-named. On the orchestral parts he labelled the music “The Hebrides”, while on the score he wrote “Fingal’s Cave”. The overture is an early example of programme music but instead of telling a story, it depicts a mood and portrays the scenery.

The overture comprises of two principal themes. The opening notes state the theme which Mendelssohn wrote while visiting the cave and this is played initially by the lower strings and woodwind before being taken up by the violins. The music swells and recedes to depict the rising and falling of waves. The cellos introduce the second, more lyrical, theme with a shimmering violin accompaniment. This theme then moves to the violins. The original theme returns in the flutes and then the violins and this builds with excitement and frenzy before dying down. There is a brass fanfare and a quieter section follows which swells with snippets of the first theme and the second theme returns in the cellos and violins. A ‘detached’ rendition of the first theme then develops to another brief climax followed by rising chromatic scale passages with increasing intensity while the first theme appears once more in the cellos. This subsides again and the clarinet gently plays the second theme. There is an abrupt change of pace and another build of excitement to the final climax with rushing string semiquavers and one can envisage the waves crashing against the rocks and cave. The original theme returns one final time, played by the clarinet, and the music fades away to a sudden peaceful conclusion.

INTERVAL

LUDVIG VAN BEETHOVEN (1770 - 1827)

Symphony No. 7

I. Poco sostenuto, Vivace

II. Allegretto

III. Presto

IV. Allegro con brio

Beethoven completed the Seventh and Eighth Symphonies together in 1812. First performed at a large charity concert in Vienna in December 1813 on behalf of soldiers wounded in the battle of Hanau, the Seventh Symphony was dedicated to Count Moritz. The symphony was received with great enthusiasm and the allegretto had to be repeated – an event which continued at subsequent performances of the symphony during most of Beethoven's lifetime.

The first movement begins with a long slow introduction that has its own motif played initially by the oboe and accompanied by string chords. Ascending string scale passages then continue as the theme moves to the violins and then woodwind. A single repeated flute note is the transition into the main theme which is a lively and rhythmic dance-like tune. This main theme is rhythmically developed at length and the movement ends with a coda where a five-note ostinato in the cellos and basses can be heard in the background while the theme builds to finish the movement.

The beautiful second movement begins with a solemn, march-like, theme in A minor introduced by the violas. This theme is then taken up by the second violins with an expressive counter-melody in the cellos. The main theme then moves to the first violins while the second violins play the counter-melody. The movement continues to build in this manner with the addition of woodwind and brass. The middle section, in A major, is more relaxed with a lyrical theme in the clarinets and bassoons accompanied by legato triplets in the first violins. The theme then moves to the woodwind with a semiquaver string accompaniment. This leads into a section which is fugal in character and has a light semiquaver motif which passes between the violin sections, interspersed with the main theme and some syncopated accompaniment. The main theme is then played strongly before the movement returns to the relaxed lyrical theme. The main theme makes a brief return to complete the movement.

The third movement is a very energetic scherzo with much dynamic contrast. The middle 'trio' section is contrastingly slower with a legato theme. The lively scherzo returns and brings the movement to a close.

The final Allegro movement has a main theme which resembles an Irish folk song (Nora Creina) which Beethoven had arranged while writing the symphony. This movement is again very energetic and moves from one climax to the next. The movement is full of dynamic contrast and you will hear a prominent dotted rhythm as well as some imitation between various sections of the orchestra. There is a pattern of semiquaver motifs in the strings with contrasting off beat accents in the woodwind. The development section leads to the coda which is even more powerful and the movement comes to a triumphant conclusion.

HAVERING CONCERT ORCHESTRA

VIOLIN 1

Sandy Thompson
Donna Schooling
Edward Lubbock
Colin Foan
Madelaine Chitty
Diana Lynch
Henry Webster
Daniel Borg

VIOLIN 2

Janet Baldacci
Cathy Rogers
Jenny Reckless
Silvia Crispin
Karen Williams

VIOLA

John Hawkins
Sue Yeomans

CELLO

Graeme Wright
Malcolm Inman
Jane Shingles
Mark Rallis

DOUBLE BASS

Sarah Rowe
Eugene Lewis

FLUTE

Gillian Foan
Jan Flanders

OBOE

Leigh Thomas
Maria Thomas
Jason Klimach

CLARINET

Jacky Howlett
Margaret Cull

BASSOON

Jane Chivers
Sarah Head

HORN

Brian Jack
Andy Coombe

TRUMPET

Eric Forder
Andy Pearson

TROMBONE

Liz Davies

HARP

Hilary Barkwith

TIMPANI

Amanda Foan Coverdale

We look forward to seeing you at our next concert:

SUNDAY 20 MARCH 2022 at 3.00 pm

New Windmill Hall, St Mary's Lane, Upminster RM14 2QH.

Programme includes

Elgar - Enigma Variations

Advance tickets are available from orchestra members or can also be ordered online, until 6 pm on the evening before the concert, 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

How to contact the HCO

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

Contact Cathy Rogers on 07906 347507 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 an 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.

Both our membership and repertoire continue to expand, and 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.

Conductor Emeritus – Bill Brooks

Bill was HCO's conductor from 2005 to 2018 and a cellist before that. He conducted the Havering Youth Training Orchestra for five years, and from 1981-92 conducted the Upminster Bach Society.

