



HAVERING CONCERT ORCHESTRA

15 MARCH 2009

Queen's Theatre Hornchurch

PROGRAMME £1

Mayoral Appeal 2009

The HCO is happy to support the Mayoral Appeal for this year. The Mayor has chosen to support "**The Friends of Havering Music School.**" At the end of the evening, there will be a bucket collection for your donation. Please give generously. Thank you.

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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:

Karen Williams, 143 Merry Hill Road, Bushey, Herts WD23 1DF
Tel: 0208 950 5742, E: karenthevolcano@ntlworld.com

This concert is supported by

Swan Books

27 Corbets Tey Road

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Essex RM14 2AR

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Madeleine Mitchell

'Madeleine Mitchell is one of the UK's foremost violinists' and 'one of Britain's liveliest musical forces' (The Times).

Madeleine has performed in over 40 countries as a soloist in a wide repertoire in major venues and frequently broadcasts for television and radio including the BBC Proms. She has been nominated for Woman of the Year, the European Women of Achievement and the Creative Briton Awards.

Madeleine has performed a wide repertoire of concertos with major orchestras including the Czech and Polish Radio Symphony, Wurttemberg and Munich Chamber, the Royal Philharmonic and other London orchestras; Welsh Chamber Orchestra, Orchestra de Bahia Brazil, Malaga Symphony of Spain and for the BBC. She also directs concertos from the violin such as Bach and Vivaldi Seasons. She performed Lou Harrison Violin Concerto with Percussion Orchestra in Symphony Hall Birmingham International Series. Her recording of this and other new works, *FiddleSticks* on the Signum label, received 5 star reviews in both BBC Music and Classic FM Magazines last year.

Madeleine Mitchell is well known for her recitals in a wide repertoire, frequently broadcast for television and on BBC Radio 3, ABC (Australia), Bayerischer Rundfunk, Italian TV etc. She represented Britain in the festival UKinNY with a recital at Lincoln Center, for the centenary of Entente Cordiale with France and in Brazil 2008 where she was widely featured on TV. She has given recitals at Sydney Opera House, Seoul Center for the Arts and Hong Kong - part of a 3 month world tour, played at many international and most of the major British festivals and frequently performs in London. She was described by the Chief Music Critic of the Herald after a recital in Glasgow as *'a violinist in a million.. staggering virtuosity and unparalleled musicianship..her amazing big toned, sweetly lyrical, vibrantly intense playing is unmistakable.'* She has just returned from a tour of the USA giving recitals and master classes and will be performing at the St Petersburg Festival later in the year.

Mitchell's CDs have received wide acclaim. *Violin Songs* (www.divine-art.com), popular pieces and rarities with Andrew Ball piano and Elizabeth Watts soprano, was Classic FM's CD of the Week and her recording of Alwyn chamber music for Naxos was CD of the month (2007). Her other recent highly praised recordings include *In Sunlight: Pieces for Madeleine Mitchell* (NMC) - attractive works written for her by many of

Britain's best known composers including MacMillan and Nyman: 'wonderfully accomplished performances' (Gramophone); *British Treasures*, early 20th century romantic violin sonatas for Somm; *Hummel Violin Sonatas* for Meridian and *Messiaen: Quartet for the End of Time* with Joanna MacGregor. Her second album for Naxos, of the violin works by Howard Blake (who wrote *The Snowman*) was released in November for the composer's 70th birthday concert.

A highly creative personality, Madeleine devised the Red Violin Festival under Lord Menuhin's patronage in 1997, the first international eclectic festival of the fiddle across the arts, which took place again in October 2007 very successfully throughout Cardiff over 10 days with extensive media coverage. www.redviolin.co.uk

Madeleine Mitchell was awarded the Tagore Gold Medal as Foundation Scholar at the Royal College of Music where she has been a Professor since 1994. As Fulbright/ITT Fellow she gained a master's degree in New York studying with Dorothy DeLay, Donald Weilerstein and Sylvia Rosenberg at the Eastman and Juilliard schools. She gives master classes worldwide, is Director of the London Chamber Ensemble and is on the faculty of the Schlern International Festival in the Italian Alps in July.

Madeleine was born and brought up in Havering where her parents still live. She led the Hornchurch (later Havering) Youth Orchestra under Dennis Clift and attended Hornchurch Grammar School (now Emerson Park). She donates an annual prize to the Havering Young Musicians and performed a piece specially written for her by HYM Patron Michael Nyman, with HYM Strings in the Queen Elizabeth Hall at the South Bank Centre. On 21 April she gives a master class for Havering young violinists and **on Sunday 10 May at 3pm she gives a recital of popular pieces at Upminster Windmill (tickets on the door).**

'A world class violinist' Hessische Allgemeine (Brahms Violin Concerto)

BILL BROOKS (Musical Director) has lived in Havering for most of his life being educated at Hornchurch Grammar School and 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 now play in the Concert Orchestra, and for twelve years was conductor of the Upminster Bach Society. He is still very involved in local music making. As well as being a member of the Havering Concert Orchestra, Bill is Musical Director of St. Andrew's Church, Hornchurch.

Tonight's Programme

Gioachino Rossini (1792-1868)

Overture: The Barber of Seville

Rossini occupied an unrivalled position in the Italian musical world of his time, winning considerable success relatively early in his career. The son of a horn-player and a mother who made a career for herself in opera, as a boy he had direct experience of operatic performance, both in the orchestra pit and on stage. His operas from his first relative success in 1810 until 1823 were first performed in Italy. There followed a period of success in Paris, leading to his final opera, *Guillaume Tell*, staged in Paris in 1829. The revolution of 1830 prevented the fulfilment of French royal commissions for the theatre, but in his later life he continued to enjoy considerable esteem, both in Paris, where he spent much of his later years, and in his native Italy. There he spent the years from 1837 until 1855, before returning finally to France, where he died in 1868. Of Rossini's three dozen or so operas, *Il Barbiere di Siviglia* (The Barber of Seville) is probably the best known, a treatment of the first play of the Figaro trilogy by Beaumarchais on which Mozart had drawn thirty years before in Vienna.

Max Bruch (1838-1920)

Violin Concerto No 1 in G minor, Op 26

Vorspiel - Adagio - Finale

Madeleine Mitchell - Violin

Max Bruch was born in Cologne on 6 January 1838. His early training with Ferdinand Hiller ensured that he adhered to the classical tradition inherited from Mendelssohn and Schumann and placed greater emphasis on the beauty of melody (particularly when derived from folksong) than on experimenting with harmony.

His *Violin Concerto No. 1 in G minor* (1866) is regarded as one of the most popular romantic violin concertos. It uses several techniques from Mendelssohn's *Violin Concerto in E minor*, including the linking of movements, and a departure from the customary orchestral exposition and rigid form of earlier concertos. It is a singularly melodic composition which many critics have said represents the apex of the romantic tradition.

Bruch's hundred published works cover all forms and include two other concerti for violin and orchestra (which Bruch himself regarded as at least as fine as the famous first). He spent much of his life as a conductor, to the courts of Koblenz and Sonderhausen and to the city of Liverpool (he was appointed conductor of the Liverpool Philharmonic Orchestra in 1880) leaving England in 1883 to become director of the Orchesterverein in Breslau. In 1891 he moved finally to Berlin where he remained as a respected teacher. He died there on 2 October 1920.

Today Max Bruch is generally known as the composer of works for the violin but in his day he was just as famous for his large-scale choral works and symphonies, which earned a worldwide reputation that outshone that of Brahms.

Madeleine will be signing copies of her CD during the interval.

INTERVAL

Pyotr Ilyich Tchaikovsky (1840-1893)
Symphony No 6 in B minor, Op74 'Pathétique'
Adagio - Allegro non troppo; Allegro con grazia;
Allegro molto vivace; Finale - Adagio lamentoso

Born in Kamsko-Votkinsk in 1840, the second son of a mining engineer, Tchaikovsky had his early education, in music as in everything else, at home, under the care of his mother and of a beloved governess. From the age of ten he was a pupil at the School of Jurisprudence in St. Petersburg, completing his course there in 1859 to take employment in the Ministry of Justice. During these years he developed his abilities as a musician and it must have seemed probable that he would, like his contemporaries Mussorgsky, Cui, Rimsky-Korsakov and Borodin, keep music as a secondary occupation, while following another career. For Tchaikovsky matters turned out differently. The foundation of the new Conservatory of Music in St Petersburg under Anton Rubinstein enabled him to study there as a full-time student from 1863. In 1865 he moved to Moscow as a member of the staff of the new Conservatory established by Anton Rubinstein's brother Nikolay. He continued there for some ten years, before financial assistance from a rich widow, Nadezhda

von Meck, enabled him to leave the Conservatory and devote himself entirely to composition.

The first movement of Symphony No. 6 opens with a slow introduction, in which the bassoon, prefigures the first theme of the following Allegro. Compressed in its use of traditional symphonic form, the movement interrupts the surge of life with the presence of death and with overt references to elements of the *Russian Orthodox Requiem*.

The second movement is in unconventional 5/4 time, something that Hanslick, in his hostile review of the first performance in Vienna in 1895, found loathsome. The melody, however, must seem a particularly fine example of Tchaikovsky's powers of invention, a gift which allowed such apt expression in his ballet scores. The middle section of the movement admits the intrusion of an ominous element of mortality, with its descending scale of death.

There follows a scherzo, its first subject leading to a march in which triumph is tinged with irony. In the succeeding final movement there is a stark confrontation with death, as the music, entrusted as at the beginning to the darker toned lower instruments of the orchestra, fades to nothing.

Tchaikovsky conducted his sixth and final symphony in St Petersburg only nine days before his death on 6 November 1893. Because of its formal innovation plus the overwhelming emotional content of its outer movements, the work was not well received by the public. The second performance, under conductor Eduard Nápravník, took place 20 days later at a memorial concert for Tchaikovsky and was more favourably received. The *Pathétique* has since become one of Tchaikovsky's best known works.

The Orchestra

First Violin

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

Second Violin

Sophie Doherty
Colin Foan
Paul Kelly
Sue Page
Dorothy Todd
Stan VanLint
Raghu Vindlacheruvu

Viola

Bruno Handel
Sue Rowley
Karen Williams

Cello

Graeme Wright
Jessie Cooke
Catherine Irvine
Brendan O'Connor
Mark Rallis
Martin Sheppard

Double Bass

Robert Veale

Flute

Gill Foan
Ankie Postma

Oboe

Leigh Thomas
Rita Finnis

Clarinet

Jacky Howlett
Liz Piper

Bassoon

Jane Chivers
Katy Hilton

Horn

Jamie Merrick
Andy Coombes

Trumpet

Paul Hollingsworth
Andrew Pearce

Trombone

Craig Beattie
Andrew Bearman
Chris Hoepelmann

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

- 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.hcoweb.co.uk

We look forward to seeing you at our next concert

SATURDAY 20 JUNE 2009

St Luke's Church, Front Lane, Cranham

7.30 pm

HANDEL - WATER MUSIC

HAYDN - CLOCK SYMPHONY

MOZART - REQUIEM

Tickets at door or telephone 020 8220 5147

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