



# **HAVERING CONCERT ORCHESTRA**

22 November 2009

New Windmill Hall, Upminster

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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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**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

JEAN SIBELIUS (1865-1957)

*Finlandia*

Andante sostenuto - Allegro moderato

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 the 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. It later became apparent that any ability he had in this direction was outweighed by his gifts as a composer, developed first by study with Martin Wegelius, then in 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*. 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.

Sibelius wrote incidental music for Maeterlinck's *Pelléas et Mélisande* and for Belshazzar's *Feast*, a play by Procope, with a Prelude and two suites from a score for Shakespeare's *The Tempest*. His well known *Karelia Suite* was derived from incidental music for a pageant. His popular *Valse triste* was originally written for Järnefelt's play *Death*, and in fact accompanies a death-bed scene.

Symphonic poems by Sibelius, their inspiration usually from ancient Finnish legend, include *En Saga*, the *Lemminkäinen Suite*, of which the *Swan of Tuonela* and *Lemminkäinen's Return* form a part, *Pohjola's Daughter* and *Tapiola*. *Finlandia* was adapted from music provided for Press Pension celebrations in 1899.



## GEORGES BIZET (1838-1875)

### *Carmen Suites Nos 1 and 2*

SUITE NO.1: *Prelude, Aragonaise, Intermezzo, Seguidille, Les Dragons d'Alcala,  
Les Toréadors*

SUITE NO.2: *Marche des Contrebandiers, Habañera, Nocturne,  
Chanson du Toreador, La Garde Montante, Danse Bohême*

It is difficult for us to understand the relative failure of the opera *Carmen*, when it was first staged in Paris in 1875. The story of the opera shocked audiences. It dealt with the love affair between the factory-girl Carmen and the toreador Escamillo, her flirtation with Don José, a corporal of the guard, and her murder by the jealous soldier, whose life she has ruined and corrupted.

Suite No.1 opens with the Prelude to the first act, which sets the Spanish atmosphere of the piece, includes strains of the Toreador's Song, and an ominous theme of Fate, portending the murder that is to come. The *Aragonaise* is based on the Spanish jota and is followed by the Intermezzo that serves as a prelude to the third act, where Carmen and her gypsy smuggler companions march to their mountain encampment. It was in the Seguidille that Carmen had first seduced Don José, to secure her release from arrest on a charge of wounding a fellow-worker in the factory. *The Dragons of Alcala* is the marching-song of Don José's regiment, which love for Carmen has induced him to desert. The Toreador's Song is probably the best known of all the melodies in the opera, recurring to mark the appearance of Escamillo, Carmen's toreador lover.

Suite No.2 opens with the *Marche des Contrabandiers*, the march of Carmen's gypsy smuggler companions, and continues with the famous *Habañera*, the song with which *Carmen* is first heard, the centre of male attention, as she comes out of the cigarette-factory. There is a night scene and music for Don José's regiment to mount guard. The suite ends with a gypsy dance.

# INTERVAL

## JEAN SIBELIUS (1865-1957)

### *Symphony No2*

*I Allegretto - II Tempo andante, ma rubato - III Vivacissimo -  
IV Finale: Allegro moderato*

The second symphony is the most popular and most frequently recorded of Sibelius's symphonies. It is more skilfully orchestrated than the first symphony. The ideas of form are more mature and the violent Slavic gloom is replaced by a more classical touch and by the light of the Mediterranean. The heroic and optimistic first and final movements of the symphony were exactly what the Finnish public needed in 1902, during a period of Russian oppression. The first public performance consolidated Sibelius's fame as a national hero. Soon the symphony was also triumphantly acclaimed abroad.

There are many stories about the stages in which this popular work was composed. Sibelius is known to have improvised one of the themes for the finale during the christening of the son of the painter Akseli Gallen-Kallela, in Ruovesi in the summer of 1899. On the other hand, the publisher "Bis" (Karl Fredrik Wasenius) recollected how Sibelius invented some of the motifs of the second symphony in his (Bis's) study. Sibelius had been persuaded to consider the talent shown by a seven-year-old girl, Irene Eneri, in a small piece she had composed, *Caprice Orientale*. However, after staring at the notes for a while he started to improvise. "Now I've got the thing that I've been waiting for weeks! Now it came!" he exclaimed, and according to Wasenius, he improvised motifs for the first movement of the second symphony.

It is known that Sibelius was sketching a motif which ended up in the slow movement while he was in Rapallo, Italy, in February 1901. In his sketches he associated the motif with the encounter between Don Juan (the protagonist of Mozart's opera *Don Giovanni*) and Death. Another sketch is entitled *Christus*, the theme of which offers the possibility of hope for Don Juan. This theme also ended up in the slow movement of the symphony.

It took more than a year before the work was completed, and by this stage the initial programmatic concepts had receded. The triumphant first public performance took place on 8 March 1902.

# HAVERING CONCERT ORCHESTRA

## VIOLIN 1

Donna Schooling  
Margaret Collins  
Jenny Sheppard  
Karen Williams  
Susan Page  
Raghu Vindlacheruvu

## VIOLIN 2

Colin Foan  
Paul Chubb  
Dorothy Todd  
Stan VanLint  
Kathryn Andrews  
Sophie Doherty  
Jenny Robinson

## VIOLA

John Hawkins  
Bruno Handel  
Sue Rowley  
Jenny Meakin

## CELLO

Graeme Wright  
Catherine Irvine  
Alan Musgove  
Mark Rallis  
Brendan O'Connor  
Jessie Cooke

## DOUBLE BASS

Robert Veale  
Nat Paris

## HARP

Hilary Barkwith

## FLUTE

Gill Foan  
Joan Luck  
Ankie Postma

## OBOE

Leigh Thomas  
Rita Finnis

## CLARINET

Claire Adams  
Liz Piper

## BASSOON

Jane Chivers  
Katy Hilton

## HORN

Jamie Merrick  
Andy Coombes  
Andrej Lipkin  
John Ward

## TRUMPET

Paul Hollingsworth  
Andy Pearce

## TROMBONE

Martyn Bowden  
Andy Bearman  
Andy Mckay

## TUBA

Les Shadrake

## TIMPANI

Helen Sheehan

Jearnie

## 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](mailto:hco@btinternet.com)
- Speak to any member of the orchestra during the interval, or
- Visit our website at [www.hcoweb.co.uk](http://www.hcoweb.co.uk)

We look forward to seeing you at our next concert on

# SATURDAY 13 MARCH 2010

**Programme and venue to be confirmed.**

**Tickets at door or telephone 020 8220 5147**