

# HAVERING CONCERT ORCHESTRA

26 June 2010

New Windmill Hall, Upminster

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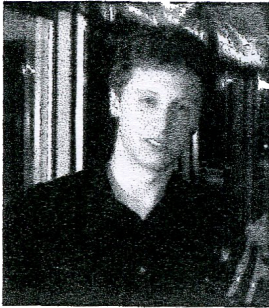
We are most grateful to the Friends of the HCO who help support the orchestra. Friends of the HCO receive first choice of concert seating, invitations to social events and periodic newsletters. If you would like to become a Friend please contact:

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Tel: 020 8950 5742, e-mail: [karenthevolcano@ntlworld.com](mailto:karenthevolcano@ntlworld.com)

**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 SOLOIST



Cellist Matthew Strover, 19, has lived all his life in Upminster. He began learning the cello at age eight at Havering Music School and then at the Coopers' Company and Coborn School, eventually progressing to the Junior Royal Academy of Music on a scholarship at the age of 15. Whilst at JRAM he was a member of the symphony orchestra under Peter Stark, performing a wide range of repertoire including Rimsky-Korsakov's

*Scheherazade*, *Variations on a Theme of Frank Bridge* by Benjamin Britten and also lesser known works such as *Sinfonia Sacra* by Andrzej Panufnik.

An experienced orchestral player, Matthew has been Principal Cellist of Havering Youth Orchestra, The Coopers' Company and Coborn School senior orchestra and is currently lead cellist of Essex Youth Orchestra under Robin Browning. He has toured Europe on many occasions and, in 2009, was the soloist in the second movement of the Haydn Cello Concerto in C at a public concert near Lake Garda in Italy. As a soloist and chamber musician, Matthew has had much success over the years in a number of local competitions, notably winning the titles of *Romford Rotary Young Musician of the Year* (2007) and *Havering Young Musician of the Year* (2008). In addition, as cellist in his school's first piano trio, he competed in the *Stratford and East London Music Festival* (2006) winning the chamber music first prize. Furthermore, Matthew has also played in prestigious venues such as the Mansion House, Vintners' Hall and, most recently, The House of Lords, as well as several private functions including dinners for the Coopers' Company in London.

Since September 2009, Matthew has been studying as a scholarship student at Trinity College of Music, London, under Natalia Pavlutsкая. He has already established himself in a string quartet and a piano trio and has performed as a soloist. Matthew is always eager to help promote music to younger musicians and has been involved in concerts aimed at primary school pupils as well as helping in Upminster Junior School Orchestra. Matthew plays on a modern cello built for him in 2006 by his father!

# TONIGHT'S PROGRAMME

## LUDWIG VAN BEETHOVEN (1770-1827)

### *Creatures of Prometheus Overture*

Born at Bonn-on-Rhine on December 1770, Ludwig van Beethoven was to become the world's most famous composer after the death of Mozart. He came from a family of musicians, his grandfather, whom we was named after, was a singer of repute, an opera composer and conductor. His father was a tenor in the Electoral choir in Bonn, and it was he who taught Ludwig music from the age of four. It is reported that he was proficient in the violin at the age of 8, and by 11 he could perform Bach's major works at the keyboard. As a teenager he was sent to Vienna to study with Haydn (who he claimed neglected him). He was taught in secret by Schenck and by the age of 12 had written a cantata and had three piano sonatas published. By the age of 14 he was earning money as an organist and violinist, but at the age of 17 he suffered the double tragedy of the death of his mother and his father lost his position. He has given shelter by the parents of two of his pupils, but was fortunate enough to be befriended by Count Waldstein who acted as his patron and paid for him to travel and live in Vienna. He took with him a small, but extremely interesting, portfolio of works, which made a great impression on the musical establishment, and with a growing income from admirers and royalties, he could devote more of his time to composition.

Beethoven was invited in 1800 to write a ballet score for Salvatore Viganò, the Italian dancer and choreographer. The two-act ballet *Creatures of Prometheus*, from which the Overture is taken, is based on the Greek mythological character who drove ignorance from people, and brought to life two statues who are instructed in the arts. The scenario of the original ballet has long since been lost, though in Beethoven's sketch-book the basis of the action is provided. It is scored for a conventional sized orchestra, and though in the first two years it received 23 performances, it never achieved major popularity: it is not the style of music we have come to expect in ballet, and Beethoven gave too little regard to the need of dancers. For his part, Beethoven believed that it was the choreographers that were to blame for its lack of success.



## EDWARD ELGAR (1857-1934)

### *Cello Concerto in E minor, Opus 85* *Adagio, Moderato - Lento, Allegro molto - Adagio -* *Allegro, ma non troppo*

The cello concerto in E minor was Elgar's final major work, written in 1919 when he was 62 years old. Albert Coates, who conducted works by Scriabin and Borodin works in the concert in which Elgar himself conducted the premiere of the Cello Concerto, is said to have taken almost all the rehearsal time for the Russian works, leaving too little for adequate preparation of the new Concerto. In any event, it did not go well, and that may have been a pertinent factor in the termination of Elgar's creative activity. However, the shabby performance by the orchestra was not the only factor in the failure of that premiere: in common with numerous works by composers well before Elgar's time and well into our own, the Concerto simply was not what the audience expected. This applied even to the work's form, though it was, even in its time, not the only concerto laid out in four movements instead of the conventional three, and in any event a more conspicuous departure, for Elgar, lay in the Concerto's relatively compact dimensions. One perceptive commentator, H.C. Colles, wrote that "*Its conciseness is its strength. In the Concerto the composer has said all that he wanted to say, and a wealth of varied expression is contained within its simple outline.*"

Although the musical language of the work is unaffectedly classical, its forms are unlike those of any other concerto; compare, for instance, the elaborate design of Elgar's Violin Concerto. The Cello Concerto is a fairy-tale, full, like all of Elgar's larger works, of meditative and intimate passages; full also of humour, which, in the second movement and finale, rises nearer to the surface than Elgar usually permits .

So much is made of the poignancy of the Cello Concerto that its daring can be overlooked. There is consummate technical confidence in opening a concerto with a solo recitative of such panache, allowing it to die to nothing, and then presenting so gentle and unobtrusive a main theme for violas alone. The Concerto is in simple lyrical and rondo forms. The scherzo is a shadowy, fantastic *moto perpetuo*, the *Adagio* a passionate lament. The Falstaffian last movement runs a humorous course before the stricken cadenza, in which soloist and orchestra sing the pain and poetry of Elgar's most searching visions,

reaching stillness in a phrase from the *Adagio*. Elgar cuts resolutely into this with the formal recitative of the opening; and the end is abrupt.

Elgar's self-discipline in the use of his fine themes is superbly effective at all points in this work. The theme of the final movement in particular is the sort of thing that keeps coming back to the listener in happy confirmation of the description Elgar wrote of the Concerto to his friends Sidney and Frances Colvin, to whom he dedicated the score: "a real large work, and I think *good and alive*."

## INTERVAL

FRANZ SCHUBERT (1797-1828)

### *Rosamunde Overture*

During his brief life Schubert enjoyed the friendship of a circle of young poets, artists and musicians, many of them dependent on other employment for a living. He never held any official position in the musical establishment, nor was he a virtuoso performer, as Mozart and Beethoven had been. The latter, who was to die one year before Schubert, had long been forced to relinquish his earlier career as a virtuoso, but kept and was kept by a group of rich patrons, and, increasingly, by his manipulation of music-publishers. Schubert, by the time of his death, seemed only to have started to make an impression on a wider public. Much of what he had written had proved eminently suitable for intimate social gatherings. His larger scale works were often to be played by amateurs, since he never had at his disposal a professional orchestra, nor, in general, had he or his friends the means to hire one. The only public concert devoted to his work was given in Vienna nine months before his death. The venture, supported generously by members of Schubert's circle, was financially successful and in the same year publishers had started to show a more active interest in music, much of which was to have a strong appeal in a period that saw a considerable development in domestic music-making.

Schubert's music for Georg von Hofmann's play *Die Zauberharfe* (The Magic Harp) was written in the summer of 1820 and the spectacular



melodrama was briefly staged at the Theater an der Wien in August, when it excited bad reviews and only mixed praise for Schubert's contribution. The *Overture*, however, is much better known as the *Overture to Rosamunde, D. 644*, substituted by Schubert for his original borrowing from his music for *Alfonso und Estrella*. In modified sonata form, the overture has an *Andante* introduction, followed by a *Vivace* in apt popular style.

## LUDWIG VAN BEETHOVEN (1770-1827)

### *Symphony No 2 in D Major, Op 36*

*Adagio molto, Allegro con brio - Larghetto - Scherzo, Allegro - Allegro molto*

In spite of increasing deafness, which put an end to his career as a performer and made conducting a hazardous process, Beethoven succeeded in developing his genius as a composer in a completely original way, relying on the support of a patient series of friends and patrons, who provided moral and financial assistance, in spite of Beethoven's touchy ingratitude and growing eccentricity.

His music, uneven as it can be, expands the dimensions of those classical forms that had become established by the end of the eighteenth century, attempting, sometimes, the impossible, and seeming to some of his successors to have achieved a summit beyond which no further development was possible.

The second of Beethoven's nine symphonies was completed in 1802, a year of particular importance in the composer's life. It was in the summer of that year that Beethoven had eventually come to terms with the tragedy of his increasing deafness, a resignation to the irony of fate that is documented in the so-called Heiligenstadt Testament, a letter to his brothers in which he declares his new-found resolution and patience, forced, as he says, to become a philosopher in his twenty-eighth year. *The Symphony No.2 in D major, Opus 36*, was probably finished at the village of Heiligenstadt, outside Vienna, where Beethoven, on his doctor's advice, was resting. The work is scored for pairs of flutes, oboes, clarinets, bassoons, horns, trumpets and drums, with strings, the kind of orchestral forces that the Vienna Court Opera had for some years been able to provide. It was first performed privately in April, 1803, under the composer's direction and is dedicated to Prince Karl Lichnowsky, to whose patience and generosity he continued to be indebted.

# HAVERING CONCERT ORCHESTRA

## **VIOLIN 1**

Donna Schooling  
Margaret Collins  
Jane-May Cross  
Jenny Sheppard  
Raghu Vindlacheruvu  
Sue Page

## **VIOLIN 2**

Paul Kelly  
Paul Chubb  
Stan VanLint  
Dorothy Todd  
Sarah Wesley  
Jenny Reckless  
Sophie Doherty  
Kathryn Andrews  
Jenny Robinson

## **VIOLA**

John Hawkins  
Bruno Handel  
Jenny Meakin  
Karen Williams

## **CELLO**

Graeme Wright  
Catherine Irving  
Mark Rallis  
Alan Musgrove  
Brendan O'Connor  
Jessie Cooke  
Jeannie Bevan  
Malcolm Inman  
Dionne Miller

## **DOUBLE BASS**

Robert Veale  
Chris Reeve

## **FLUTE**

Joan Luck  
Ankie Postma

## **OBOE**

Leigh Thomas  
Rita Finnis

## **CLARINET**

Jacky Howlett  
Liz Piper

## **BASSOON**

Jane Chivers  
Katie Hilton

## **HORN**

Jamie Merrick  
Andy Coombes

## **TRUMPET**

Andy Pearson  
Tom Hammond

## **TROMBONE**

Martyn Bowden  
Matthew Lewis  
Jeremy Lewis

## **TUBA**

Les Shadrake

## **TIMPANI**

Helen Sheehan



# 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.hcweb.co.uk](http://www.hcweb.co.uk)

We look forward to seeing you at our next concert on

## **SATURDAY 20 NOVEMBER 2010**

**Frances Bardsley School, Brentwood Road, Romford RM1 2RR**

**Rossini - L'italiana in Algeri Overture  
Schumann - Piano Concerto  
Beethoven - Symphony No 7**

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

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