



HAVERING CONCERT ORCHESTRA

20 November 2010

Frances Bardsley School, Romford

WELCOME

Dear supporter

Welcome to this the first concert in our 2010/11 season at what is, for us, a new venue. Presenting performances such as this evening's becomes ever more challenging, for both amateur and professional orchestras, in these difficult economic times. Financial support for the arts from the public purse is increasingly hard to obtain. As well as attending our concerts (and we are always happy to see you!), another way that you can help us is by considering becoming a Friend of the Havering Concert Orchestra. If you are interested in becoming a Friend, please see further details below.

Paul Kelly

Chairman

FRIENDS OF THE HCO

Mr T Brewer (Life Member)

Mr P W Brown

Mrs I G A Dellow

Mr R Ferguson

Mr R Harvey

Mrs J Harris

Mrs C Hider

Mr and Mrs G Howlett

Mrs M Hubbard

Mr P Kelton-Groves

Mr A E Lodge

Ms M McCaffrey

Mr R Ratnage

Dal Strutt

Mr P Tiffin

Mr D Wray

Mr and Mrs J Wright

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. Annual subscriptions are £10 (joint) and £7 (single). If you would like to become a Friend please contact:

Alan Musgrove at HCO Box Office, PO Box 902, Dagenham, Essex, RM9 9HU, e-mail patrick.musgrove@sky.com, or telephone (0208) 220-5147.



JEFFREY LAGUE (Piano Soloist) was born in 1948. He studied piano, oboe and composition at the Royal College of Music where he obtained his GRSM and ARCM qualifications. He was twice chosen to be soloist with the college orchestras performing Weber's *Konzertstück* and Gershwin's *Second Rhapsody* there. He taught for a number of years at the junior department of the college. He also studied conducting at Trinity College of Music.

He has appeared as concerto soloist with orchestras in London, Devon and Essex including a number of performances with the Havering Concert Orchestra.

Jeffrey has made a special study of the works of the English composer Joseph Holbrooke and has written a monograph on his piano music which was published by The British Music Society. The composer's son, the late Gwydion Brooke, praised Jeffrey's performance of his father's works.

We are delighted to welcome him back this evening.

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, of which a number of members 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

GIOACCHINO ROSSINI (1792-1868)

L'italiana in Algeri (The Italian Girl in Algiers)

Gioacchino Rossini was born in Pesaro, on the Adriatic Coast in 1792 (on leap-year day). His main musical studies were in Bologna. He made his debut as an opera composer in Venice, in 1810 with a one-act opera; a similar work two years later spread his reputation across half of Italy. In the 16 months up to the beginning of 1813 he had written seven operas.

It was the unpopularity with the Venetian audience, in 1813, of one of Rossini's earlier operas, *La pietra del paragone*, and the failure of another composer to deliver their promised work, that led to the rapid composition, in 27 days, of *L'italiana in Algeri*. It is a comic opera, a tale about an Italian girl shipwrecked in Algiers who escapes the desires of the Bey (provincial governor) by, with her lover, enrolling the Bey and his men in an imaginary brotherhood and making them helplessly drunk at its festivities. It was commonplace for Italian comic operas to rely heavily upon the recycling of their own, or others', previous works. This is not only one of Rossini's most brilliant scores but also one of his most original, with most of the music, including the famous overture performed this evening, freshly written by him.

L'italiana in Algeri has maintained its place in the repertory not least because of its ever popular overture. In many ways it set the pattern for Rossini's popular overtures: it features a theatrically heavy slow introduction, leading into an exciting Allegro with elements of sonata form. Exceptionally, the overture is thematically linked with the opera itself (Rossini, an inveterate recycler of his own material, rarely allowed an overture to be tied too closely to any individual work). The opera helped to establish Rossini's popularity, and four further operas followed in the remainder of 1813 and the following year.

ROBERT SCHUMANN (1810-1856)

Piano Concerto in A Minor, Op. 54

I. Allegro affettuoso; II. Intermezzo—Andantino grazioso; III. Allegro vivace

In 1841 Robert Schumann was at work on a piece for piano and orchestra. "I realize I cannot write a concerto for a virtuoso, so I must think up something else", he said in a letter. The result was a *Phantasie* in A minor, which he described as "something between a symphony, a concerto and a large sonata (...) a self-contained movement". Unable to find a publisher for the one-movement *Phantasie* (subsequently titled *Allegro affettuoso*, and then *Concerto Allegro*, Op. 48), Schumann eventually decided to transform it into a full-length concerto. But it was not until May and July 1845 that he composed a slow movement and a finale and gave the completed score the title *Concerto in A minor for Piano and Orchestra*, Op. 54. That it took Schumann so long to provide the extra movements may have been the result of bad health and mental illness. In 1845 he wrote that he had suffered "an entire nervous prostration accompanied by a host of terrible thoughts (that) nearly drove me to despair" but noted that "music is again beginning to sound within me", and he hoped to be better soon. The world premiere of Schumann's Piano Concerto had been given by the composer's pianist-wife Clara on 4 December 1845 in Dresden at the auditorium of the Hotel de Saxe, conducted by Schumann's friend, pianist-composer Ferdinand Hiller (to whom the work is dedicated). On New Year's Day 1846 Clara gave another performance in Leipzig with Felix Mendelssohn conducting.

In addition to a fund of inventive lyricism and an engaging diversity of mood, the Concerto is notable for its remarkable coherence - this despite the piecemeal manner of its composition. Underlying the work's unity is the fact that it is virtually monothematic: most of the materials of the outer movements (each cast in free sonata form) are generated by or are transformations of the Concerto's introspective, rhythmically subtle, opening theme; even the motif of the poetic dialogue that serves as the slow movement is founded on a four-note rhythmic cell from that theme.

As the critic and analyst Sir Donald Tovey wrote, the Schumann Piano Concerto is "so eminently beautiful from beginning to end, so free, spacious, and balanced in form, and so rich and various in ideas".

INTERVAL

LUDWIG VAN BEETHOVEN (1770-1827)

Symphony No. 7 Op. 92

I. Poco sostenuto – Vivace; II. Allegretto; III. Presto; IV. Allegro con brio

Beethoven was born in 1770 into a poor but musical family. His first teacher was his own father, but others of the court musicians also gave him instruction. At seventeen he was sent on a visit to Vienna where he received a little teaching from Mozart, who fully recognised his genius. The comforts of a home were ever denied to Beethoven, for, more than once disappointed in love, he never married. When he was about 30 the first signs of deafness appeared, and became progressively worse until he was totally deaf. This, however, did not terminate, or even diminish, his musical production. As an artist he stands supreme in several departments. It is fair to say that the world's finest symphonies and overtures are among the nine of each that he wrote.

The Seventh Symphony comes from the second decade of the nineteenth century, when Beethoven was enjoying a series of popular triumphs with the Viennese public. He composed the Seventh between the autumn of 1811 and June 1812; he began to write the final score on 13 May 1812 and by 18 June his illustrious pupil, Archduke Rudolph, had arranged for the complete score to be copied.

The seventh has always been one of Beethoven's most popular symphonies – its energy and power in the quick movements are legendary, and the slow movement, in A minor, captured the public's imagination from the outset. Technically, this is the first A major symphony in the Viennese classical tradition to use not only the customary high horns in A, with their piercing notes at the beginning of the first movement's Vivace and elsewhere, but also trumpets and kettledrums, not hitherto used in that key. The combination is stridently breathtaking in the Trio of the Minuet, where the trumpets play in their top register.

The concerts in which the Seventh Symphony was performed made the composer a great deal of money, which he invested in bank-shares which were ultimately left to his difficult nephew Karl.

HAVERING CONCERT ORCHESTRA

VIOLIN 1

Donna Schooling
Mags Layton
Jenny Sheppard
Jane-May Cross
Colin Foan
Sue Page

VIOLIN 2

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

VIOLA

John Hawkins
Bruno Handel
Karen Williams
Jenny Meakin

CELLO

Graeme Wright
Catherine Irvine
Alan Musgove
Mark Rallis
Brendan O'Connor
Jessie Cooke
Dionne Miller
Malcolm Inman

DOUBLE BASS

Robert Veale
Sarah Rowe

FLUTE

Gill Foan
Joan Luck

OBOE

Leigh Thomas
Rita Finnis

CLARINET

Jacky Howlett
Liz Piper

BASSOON

Jane Chivers
Katy Hilton

HORN

Jamie Merrick
Stephanie Bowden

TRUMPET

Paul Hollingsworth
Tom Hammond

EUPHONIUM

Cameron Burrows

TIMPANI

Helen Sheehan

PERCUSSION

Georgina Thomas

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, or joining the orchestra

- Contact Karen Williams on 0208 950 5742 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 on

SATURDAY 19 MARCH 2011

New Windmill Hall

St Mary's Lane, Upminster, RM14 2QH

7.30 p.m.

CHABRIER - España

BARBER - Adagio for Strings

HAYDN - Trumpet Concerto (soloist Ryan Linham)

RESPIGHI - Rossiniana

RAVEL - Bolero

Tickets at door or telephone 0208 220 5147