



HAVERING CONCERT ORCHESTRA

2nd July 2011

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. 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.

Our Conductor

BILL BROOKS 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

HECTOR BERLIOZ (1803-1869)

Carnaval Romain, Op. 9

Hector Berlioz was the son of a doctor and was sent to Paris to study medicine, but studied music instead, first privately and then at the Conservatory. He wrote a number of overtures, many of which have become popular concert items. These include overtures intended to introduce operas, as well as independent concert overtures. *Carnaval Romain* is a stand-alone overture intended for concert performance, and was first performed in Paris in 1844. Nevertheless, it consists of material and themes taken from the composer's opera *Benvenuto Cellini*, including some music from the opera's carnival scene – hence the overture's title. It is scored for a large orchestra in A major, and features a prominent and famous solo for cor anglais.

Carnaval Romain is perhaps Berlioz's most extrovert and brilliant orchestral work, whose pace and glitter have long established it as a favourite concert showpiece.

ANTONIN DVOŘÁK (1841-1904)

Serenade for Wind in D Minor, Op.44

I. Moderato, quasi Marcia; II. Minuetto; III. Andante con moto; IV. Finale. Allegro molto

Dvořák was a Czech composer, born near Prague in 1841 and dying in that city in 1904. However, his career saw him travel widely, notably to America, influencing major works such as the *New World Symphony*. His father was a village butcher and publican, and he himself began his working life as a butcher's boy. His interest in music was aroused by his father's zither-playing and by what he heard in his village from travelling bands. He took to singing and to playing the violin, and later had lessons on the piano and organ.

The Serenade for wind instruments, cello and double-bass is a chamber composition. It was created in 1878, shortly after the première of the opera *The Cunning Peasant*. The work was first performed, under the Dvořák's baton, later that year at a concert featuring exclusively the composer's own works.

The Serenade is written for two oboes, two clarinets, two bassoons and three horns. The composer later added parts for cello and double bass to enhance the force of the bass line. The double bassoon part was

included ad lib, since in Dvořák's time it was not easy to obtain this unusual instrument.

In this work Dvořák took up an orchestral genre that was less demanding than the symphony, aiming only to provide pleasure and entertainment, yet still requiring great skill from the composer. The *Wind Serenade* consists of a military march (first movement, *Moderato, quasi marcia*), a pleasing dance (second movement, *Minuetto*), a pastoral idyll (third movement, *Andante con moto*) and a witty finale (fourth movement, *Allegro molto*), in which eventually the work's opening theme returns.

ANTONIN DVOŘÁK (1841-1904)

Legends, Op. 59

While struggling financially in his thirties, Dvořák received sponsorship from the Austro-Hungarian imperial government, in part upon the recommendation of Johannes Brahms. This connection resulted, in 1880, in Dvořák orchestrating five of Brahms' *Hungarian Dances*, and it was immediately after this that he embarked upon the *Legends* cycle. Originally composed for piano duet, they were subsequently arranged for a reduced orchestra. The precise subject of the "legends" is unclear, but Dvořák was most probably inspired by Czech and Slavic sagas. Though there are ten such legends, there is no rigid sequence of subject matter, and pieces may be taken and played separately. This evening we will be performing four movements:

1. *Allegretto non troppo, quasi andantino* (in D minor)
4. *Molto maestoso* (in C major)
5. *Allegro giusto* (in Ab major)
6. *Allegro con moto* (in C# minor)

The first legend is like a refrain dance, in which repeats of its simple four-square tune alternate with excursions into major keys (B-flat and F). The fourth legend is a stately processional, scored with prominent horns, trumpets and drums. By contrast, the intimate fifth legend, dispenses with the brass entirely and adds a harp. The imaginative treatment of its gently arching melody, for once, draws little on traditional formal elements. Again with harp, the haunting sixth legend, one of the most popular of the set, is more a product of Dvořák's own inspiration.

Brahms, writing to Dvořák's music publisher, asked him to "Tell Dvořák how his *Legends* continue to charm me. It is a delightful work, and one envies the fresh, cheerful and rich resourcefulness of the man."

INTERVAL

JOHANNES BRAHMS (1833-1897)

Symphony No. 4, in E minor, Op.98

- I. Allegro non troppo; II. Andante moderato; III. Allegro giocoso;
IV. Allegro energico e passionato

Brahms was the son of a humble double-bass and horn player in the theatres of Hamburg. At the hands of a local teacher he received a thorough training in violin, cello and piano, although it was in the latter that he really excelled, supporting himself by playing in cafés and dancing-halls. While touring at the age of twenty he came to the notice of the master violinist, Joachim, and the composer and pianist, Schumann and his wife Clara. It was the enthusiasm of Schumann that helped bring Brahms to a wider audience. His work, while largely couched in classical forms, is romantic in temperament and, indeed, of the most pronounced type of nineteenth-century German romanticism. Many of his works have become staples of the modern concert repertoire. He is often considered both a traditionalist and an innovator.

The fourth symphony is the final symphony that Brahms wrote. He began work on the piece in 1884, just a year after completing his Symphony No. 3 and it was completed in 1885.

The first movement is Brahms at his most dramatic and passionate, while the second movement has an air of a requiem about it. The third movement which was written last features triangles. The last movement is notable as a rare example of a symphonic passacaglia. The symphony is rich in allusions, most notably to various Beethoven compositions. The work was premiered in October 1885, with Brahms conducting, and was well received and has remained popular ever since.

The first movement is Brahms at his most dramatic and passionate. It is in sonata-allegro form, but Brahms extends and pushes the form into new directions that would have seemed unfamiliar and even bold to an audience in the 1880s. Deceptively simple, the first subject covers all the notes of the diatonic scale; a falling third being followed by a rising sixth, a falling octave by a rising third. The interval of a falling third is in fact the dominant structural feature of the movement, and a principal unifying factor in the work as a whole. In this movement Brahms reverses the usual characteristics of the first and second subjects, the first being lyrical and the second, announced by cellos and horns, being strong and masculine in character. A further unusual feature is that there is no repeat of the exposition. The development section focuses on harmonic changes to elements of the first subject and on elaboration of the triplet fanfare and mysterious passage of held chords above rising

string figures first heard late in the exposition. The coda begins with a majestic restatement of the opening theme by cellos, double basses and horns, answered in canon by the rest of the orchestra, and the music grows in intensity and power leading to a thrilling close.

The second movement has an air of a requiem about it. It opens with a stately theme initiated by the horns as if in C major, but the key of E major is established when the theme passes to the woodwind over a steady pizzicato bass. The spacious second theme, on the cellos, is one of the loveliest and most expressive tunes that Brahms ever composed. The composer's use of the Phrygian mode points to the rather archaic quality of the music.

The third movement is a lively scherzo movement overflowing with spirits and high energy, enlivened by the use of piccolo and triangle. It is not written as a traditional third-movement, with a trio section, but is another sonata form.

Brahms always loved the music of Johann Sebastian Bach, and in the final movement of this symphony he pays tribute to him by creating a great chaconne based upon the passacaglia theme from the Cantata No. 150 (*Nach dir, Herr, verlanget mich*). The movement, with 30 repetitions of the terse eight-bar passacaglia theme, is his most thoroughgoing attempt to synthesize historical and modern practice. The variations are grouped into three sections, the first rhythmic and with strong contrasts, the second beginning with a wonderful flute solo. Exquisite woodwind exchanges, a solemn trombone passage and fierce subversion of the theme are just some of the landmarks of this colossal movement.

HAVERING CONCERT ORCHESTRA

VIOLIN 1

Donna Schooling
Mags Layton
Jane-May Cross
Jenny Sheppard
Colin Foan
Chris Reeve

VIOLIN 2

Paul Kelly
Jenny Reckless
Dorothy Todd
Stan VanLint
Sophie Doherty
Gabrielle Scott

VIOLA

John Hawkins
Karen Williams
Jenny Meakin
Sue Yeomans
Bruno Handel
Sue Norris

CELLO

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

DOUBLE BASS

Robert Veale

FLUTE

Gill Foan
Ankie Postma
Mary-Johanna McCall

OBOE

Leigh Thomas
Rita Finnis

COR ANGLAIS

Rita Finnis

CLARINET

Jacky Howlett
Liz Piper

BASSOON

Jane Chivers
Katy Hilton

CONTRA-BASSOON

Steven Karwacinski

HORN

Jamie Merrick
Andy Coombe
Oliver Smith
Rob Spivey

TRUMPET

Mike Galvin
Andy Pearson
Sue Yeomans

TROMBONE

Martyn Bowden
Andy Bearman
Andy McKay

PERCUSSION

Suzanne Michalkiewicz
Georgina Thomas
Judith Brooks

TIMPANI

Amanda Foan

HARP

Hilary Barkwith

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. Rehearsals are held on Wednesdays at 7.30 p.m., at North Street Halls, Hornchurch, 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 karenjwilliams@ntlworld.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 NOVEMBER 2011

Frances Bardsley School, Brentwood Rd, Romford
7.30 p.m.

Wagner - Prelude & Liebestod, Tristan und Isolde
Haydn - Cello Concerto in C (Soloist Matthew Strover)
Tchaikovsky - Symphony No. 4

For advance ticket orders please telephone 0208 220 5147,
or contact any member of the orchestra