



**HAVERING CONCERT ORCHESTRA**

17<sup>th</sup> March 2012

Frances Bardsley School, Romford

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We are most grateful to the Friends of the Havering Concert Orchestra who help to support the orchestra and its activities. Friends of the HCO receive advance notice of concert booking periods, priority seating and regular newsletters. Annual subscriptions are £10 (joint) and £7 (single). If you would like to become a Friend please contact:

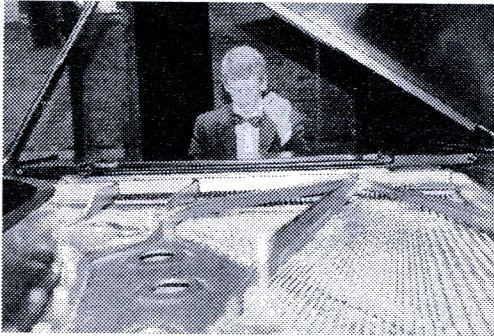
Alan Musgrove at HCO Box Office, PO Box 902, Dagenham, Essex, RM9 9HU, e-mail [patrickmusgrove32@gmail.com](mailto:patrickmusgrove32@gmail.com), or telephone (0208) 220 5147.

## Our Conductor

**Bill Brooks** was born in Hornchurch and made his early conducting debut at the age of seven when he conducted the Suttons Infant School Percussion Band at the Hornchurch Infant Schools Music Festival. After primary school he attended Hornchurch Grammar School and the Royal College of Music, where he studied under Joan Dickson and Anna Shuttleworth. He graduated in 1970 and, after a postgraduate teaching course at Bretton Hall, had a lengthy teaching career in Oxford, Havering and Essex.

He conducted the Havering Youth Training Orchestra for five years, and from 1981-92 conducted the Upminster Bach Society, performing many of the major works of the choral repertoire, including Verdi's Requiem, and The Dream of Gerontius. He has conducted the Havering Concert Orchestra since 2005 and is Musical Director of St Andrew's Church, Hornchurch.

## Tonight's Soloist



**Christopher Atkinson** grew up in Lincolnshire, and began piano and clarinet lessons at a young age with Michael Shelton. He studied with Raymond Banning from 2005 to 2010.

Now with Mikhail Kazakevich, he is in his third year of an undergraduate degree at Trinity College of Music. At Trinity he also studies principles of the Alexander Technique, improvisation, conducting, harmony and counterpoint. He has appeared in masterclasses given by Mauro Landi, Martino Tirimo, Raymond Banning and Harry Harris.

Christopher has performed solo in London, St Albans, Bedford, Grantham, Lincoln, Sheffield, Chesterfield and Nottingham. Tonight's performance is his piano concerto debut. Future solo and chamber recital engagements include London, Lincoln, Lichfield and Spain.

During his time in London Christopher has been proactive as a chamber musician. He works closely with the singer and writer Bettina Jonic, is Musical Director of Puzzle-Piece Opera, has performed with a wide variety of vocal and instrumental artists and is a founding member of The Trafalgar Trio (clarinet, viola and piano). In competition he was placed runner up in the 2010 John Ireland Competition, was highly commended for his performance in the 2011 John Longmire Piano Competition and appeared as a finalist, with cellist Matthew Strover, in the 2011 Leonard Smith and Felicity Young Duo Competition.

He has gained an ATCL diploma on clarinet and in 2008 performed Mozart's Clarinet Concerto at various venues in Lincolnshire, and on tour of Catalonia, Spain, with Lincolnshire Youth County Music. Outside of music he enjoys playing golf, running, juggling and hill walking, having climbed over 70 of Britain's highest mountains.

[www.christopheratkinsonpianist.com](http://www.christopheratkinsonpianist.com)

# Tonight's Programme

LUDWIG VAN BEETHOVEN (1770-1827)

*Overture Leonore No. 3*

Beethoven is one of the best known and prolific composers of the classical era. He wrote nine symphonies, but only one opera, *Fidelio*. Like many other works in Beethoven's career, *Fidelio* went through several versions before achieving full success. Beethoven also struggled to produce an appropriate overture for *Fidelio*, and ultimately composed four different overtures for the opera.

The precise sequence of events regarding the composition of the four overtures is rather confusing. Leonore No. 3, today the most popular and often performed of the four, was probably written in 1806, before No. 1. Beethoven's eventual replacement of Leonore No. 3 with the final *Fidelio* overture, in 1814, was most probably because the former does such an effective job of conveying the dramatic sweep of the opera in purely orchestral terms that he felt it lessened the power of the following theatrical representations.

*Fidelio* is the best known example of a genre known as "rescue opera". The heroine, Leonore, disguises herself as "Fidelio" and apprentices herself to the gaoler in an attempt to rescue her unjustly imprisoned husband, Florestan. The overture begins with a slow descending scale that may relate in some way to Florestan's imprisonment. There follows a theme alluding to his aria "In des Lebens Frühlingstagen" (In the springtime of my life), in which he sings of the price he paid for speaking the truth and envisions an angel resembling Leonore leading him to freedom in heaven. The theme appears later in the allegro section, and yet again in the triumphant presto coda that concludes the work. The trumpet call which interrupts twice in the middle of the development section refers to the arrival of the liberal minister Don Fernando, and is separated by music derived from the thankful music Leonore and Florestan sing immediately after the trumpet announcing their salvation.

## SERGEY RACHMANINOV (1873-1943)

### *Piano Concerto No. 2 in C Minor*

#### **I. Moderato; II. Adagio sostenuto; III. Allegro scherzando**

For three years after the initial performance of his First Symphony in 1897, Rachmaninov wrote virtually no music at all, owing to a crisis of self-doubt brought on by the devastating criticism of fellow Russian composer César Cui. This disastrous premiere was also noted for the poor conducting of another Russian composer, Alexander Glazunov (who may well have been drunk!).

In 1899 Rachmaninov began treatment for his depression with Dr Nikolai Dahl, and within five months he started work on the Second Piano Concerto, performing the second and third movements in Moscow in December 1900, and giving the first complete performance in October the following year. He dedicated the work to Dr Dahl. The concerto was an immediate success and maintains its popularity to this day. Meanwhile the First Symphony disappeared entirely from the repertoire for half a century.

The first movement opens with solo piano chords, resonant of church bells and recalling the opening of Rachmaninov's most famous solo piano piece, the C-sharp minor Prelude. The clarinet and strings then take up the passionate main theme, followed by a more appealing subsidiary theme, first stated by the cellos against a rippling piano accompaniment. The piano itself presents the lyrical second theme, one of several memorable melodies in the concerto. A fragment of the main theme in the woodwind signals the beginning of the development section, which is increasingly dominated by livelier tempos and a brisk, pointed new thematic idea in the piano, growing and expanding until it finally becomes a fully-fledged theme, challenging the return of the brooding principal motif with its thick chords as the themes are restated in a dramatic conclusion to the movement.

A short introduction sets the tone of a nocturne in the Adagio, whose main theme is presented first by the flute and clarinet, then by the piano. The central section becomes increasingly animated, culminating in a cadenza. This leads back to the main theme, this time played by the violins.

The finale opens with pyrotechnics from the piano, before easing into the passionate secondary theme. This theme was used for Frank Sinatra's *Full Moon and Empty Arms* in 1945, and several others in the work have also inspired the world of popular music. The concerto also features prominently in the film *Brief Encounter*.

## INTERVAL

## VASILY KALINNIKOV (1866-1901)

### *Symphony No. 1 in G Minor*

**I. Allegro moderato; II. Andante commodamente;  
III. Allegro non troppo; IV Allegro risoluto**

Kalinnikov was a Russian composer, the son of a policeman, who composed two symphonies, other orchestral, choral and piano works, and numerous songs. He studied at the seminary in Oryol; while a teenager he became director of the choir. He subsequently studied at the Moscow Conservatory, but was forced to withdraw owing to financial hardship. He then received a scholarship to the Moscow Philharmonic Society School, where he received composition and bassoon lessons. He earned extra money working as a music copyist and playing bassoon, timpani and violin in theatre orchestras.

Tchaikovsky helped Kalinnikov further his career, securing him a job at the Moscow Italian Theatre. Unfortunately Kalinnikov suffered from poor health and had to leave this job and move to the warmer climate of the Crimea.

Through the intervention of Rachmaninov, Tchaikovsky's publisher bought three of Kalinnikov's songs and his second symphony. His first symphony, which we play tonight, was written in 1894-95 and first performed in 1897 Kiev, and then Moscow, Vienna, Berlin and Paris, but not published during his lifetime. The work struggled to gain acceptance in the face of antagonism from the influential Rimsky-Korsakov's St Petersburg circle, while Kalinnikov was associated with the Moscow group of Tchaikovsky and Rachmaninov. He died of tuberculosis at the young age of 34, leaving a widow who eventually benefitted from the publication fees for the first symphony. The symphony remains popular in Russia, but is much less frequently heard in this country.

Very identifiably Russian in character, the symphony draws on folk songs, as well as the Tsarist national anthem. The first movement opens with what becomes a recurrent theme in the work, and is later developed in a fugato section. The second features a melancholic cello melody, and its swelling answer in the strings is one of the passages that most strongly evokes Kalinnikov's champion, Tchaikovsky. The Scherzo third movement is a lively Russian dance, with a more reflective central section. The finale opens with a bold unison reprise of the first movement's main theme, and is followed by a sweeping melody in the strings. The movement then builds to a triumphant conclusion.

# HAVERING CONCERT ORCHESTRA

## **VIOLIN 1**

Donna Schooling  
Sharon Durant  
Colin Foa  
Jenny Sheppard  
Gabrielle Scott  
Edward Lubbock

## **VIOLIN 2**

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

## **VIOLA**

John Hawkins  
Bruno Handel  
Jenny Meakin  
Sue Rowley  
Karen Williams

## **CELLO**

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

## **DOUBLE BASS**

Robert Veale

## **FLUTE**

Gill Foa  
Hannah Gosling

## **OBOE**

Leigh Thomas  
Rita Finnis

## **COR ANGLAIS**

Rita Finnis

## **CLARINET**

Jacky Howlett  
Liz Piper

## **BASSOON**

Jane Chivers  
Katy Hilton

## **HORN**

Jamie Merrick  
Andy Coombe  
Lee Travers  
Rob Spivey

## **TRUMPET**

Mike Gulvin  
Ryan Linham

## **TROMBONE**

Martyn Bowden  
Andy Bearman  
Andy McKay

## **TUBA**

Les Shadrake

## **PERCUSSION**

Suzanne Michalkiewicz  
Georgina Thomas

## **TIMPANI**

Amanda Foa

## **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](mailto:karenjwilliams@ntlworld.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 23rd JUNE 2012**

*Frances Bardsley School, Brentwood Rd, Romford*

7.30 p.m.

**Walton – Crown Imperial**

**Vaughan Williams – The Lark Ascending**

**Borodin – Polovtsian Dances**

**Tchaikovsky – Overture Romeo & Juliet**

**Vaughan Williams – Folk Song Suite**

**Elgar – Pomp & Circumstance March No. 1**

For advance ticket orders please telephone 0208 220 5147, or contact any member of the orchestra. You may be interested to note that tickets can now be ordered online by going to our website ([www.hcweb.co.uk](http://www.hcweb.co.uk)) and clicking on the We Got Tickets link.