



Autumn Concert

24th NOVEMBER 2012

Frances Bardsley School, Romford

Friends of the Havering Concert Orchestra

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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:

e-mail 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



Cellist **MATTHEW STROVER**, 21, has lived all his life in Upminster. He began learning the cello at the age of 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 15. While at JRAM he was a member of the Symphony

Orchestra under Peter Stark.

An experienced orchestral player, Matthew has been Principal Cellist of various youth orchestras, as well as the University of London Symphony Orchestra and Trinity College of Music Sinfonia, and has toured Europe with orchestras on a number of occasions.

As a soloist and chamber musician, Matthew has had much success over the years in a number of local competitions, 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 Wigmore Hall, The House of Lords, The Royal Opera House, Cadogan Hall and Royal Festival Hall, as well as for many private functions.

Matthew is now a fourth year undergraduate student studying under Natalia Pavlutskaya at Trinity Laban Conservatoire of Music and Dance, London. At college he has established himself in a piano quintet and a clarinet trio, and was a finalist in the Leonard Rose Duo Competition and Vivian Joseph Classical Concerto. In June 2010 he performed the Elgar Cello Concerto, and in November 2011 the Haydn Cello Concerto in C major, with Havering Concert Orchestra.

Matthew has been involved in many projects mentoring younger musicians as well as teaching cello. Matthew plays on a modern instrument built for him in 2006 by his father.

Tonight's Programme

ANTONÍN DVOŘÁK (1841-1903)

Carnival Overture

The Carnival Overture was written in 1891. It is part of a trilogy of overtures, "Nature, Life and Love"; this work represents the "Life" part. Dvořák said that the Carnival Overture was meant to depict "a lonely, contemplative wanderer reaching at twilight a city where a festival is in full swing. On every side is heard the clangour of instruments, mingled with shouts of joy and the unrestrained hilarity of the people giving vent to their feelings in songs and dances". The piece is in basic sonata form, but at the beginning of the development section there is a haunting and wistful tune led by the cor anglais and flute, portraying "a pair of straying lovers", the wanderer apparently having found a companion. Following this contrasting episode, the festive music returns, with a spirited coda to conclude the overture.

JOSEPH HAYDN (1732-1809)

The Military Symphony, No. 100

I. Adagio; Allegro. II. Allegretto. III. Menuetto; Moderato. IV. Presto

The Symphony No. 100 in G major is the eighth of Haydn's so-called London Symphonies, and was completed in 1793 or 1794. It is popularly known as the Military Symphony, the nickname deriving from the second movement. The first movement begins with a slow introduction that hints at motifs that appear later. The Allegro begins with a dancing theme for flutes and oboes. The "Military" second movement is taken from a movement from the earlier concerto which Haydn had composed for Ferdinand IV, King of Naples. The instrumentation is richer than the other movements of the symphony. It notably uses divided violas and clarinets and "Turkish" instruments: triangle, cymbals and bass drum. The movement ends with a bugle call for solo trumpet and timpani roll. The third movement, the Menuetto, is taken at a slower pace providing a more old-fashioned aristocratic minuet. The Presto is in sonata rondo form. In the centre of this movement there is a surprise timpani strike. Near the end of the movement the "Turkish" instruments return with the full orchestra.

INTERVAL

FRANZ VON SUPPÉ (1819-95)

Pique Dame Overture

Franz von Suppé was an Austrian composer of light operas and was born in what is now Croatia. Von Suppé spent his childhood in Zadar, where he was helped by a local bandmaster and cathedral choirmaster, and began composing at an early age. He studied the flute and harmony. At 16 he moved to Padua to study law (a field of study not chosen by him). Suppé was also a singer, making his debut as a basso profundo in Donizetti's *L'elisir d'amore*. He was invited to Vienna, and conducted at the theatre, presenting his own operas there. He wrote for over a hundred productions, such as the 1846 production of Meyerbeer's *Les Huguenots*. He composed about 30 operettas and 180 farces, ballets and other stage works. After retiring from conducting he continued to write operas, but shifted his focus to sacred music.

Pique Dame was one of von Suppé's many operettas, the title meaning "Queen of Spades". It takes its subject, of a sinister countess who takes her secrets to the grave, and returns as a devious, vindictive ghost who taunts her murderer to suicide, from the same Pushkin work that inspired Tchaikovsky's later opera. The strings begin the overture to *Pique Dame* with a humorously sly and scheming theme in a moderate tempo. Soon violent chords in the full orchestra, complete with crashing cymbals, interrupt the cunning string theme. This melodramatic disruption is followed by a joyous gallop, in which the flute features prominently, and the overture concludes in a vigorous style.

ANTONÍN DVOŘÁK (1841-1903)

Cello Concerto in B Minor

**I. Allegro. II. Adagio, ma non troppo.
III. Finale: Allegro moderato; Andante; Allegro**

Dvořák wrote a cello concerto, in A major, as a young man, but that work was never orchestrated. The low pitch of the cello makes orchestration a matter of crucial importance, since the low pitch of the instrument makes it more difficult for it to stand out against a full orchestral texture. Hence many sections during the B Minor concerto feature pairings of the cello with various wind soloists. Nevertheless, the orchestra's role is not restricted to mere accompaniment: it always shares the limelight with the soloist and often even takes centre stage.

Indeed, the concerto opens with a lengthy introduction by the orchestra, stating both themes, which the soloist is then allowed to expand upon. This concerto is much more than a virtuoso showpiece for the soloist. It is in many ways a dramatic, even tragic, work, from its sombre opening to the unprecedented closing section of the finale.

Dvořák's Cello Concerto in B minor (opus 104) was written in 1894-95 for his friend, the cellist Hanuš Wihan, but was premiered in London by the English cellist Leo Stern. Wihan collaborated with Dvořák by providing bowing and fingering guidance for the cello solo part, although the composer rejected his suggestions for cadenzas in the first and last movements.

The work, although in many ways traditional, has a cyclical character: the opening theme occurs throughout the first movement and during the last part of the third movement. The solo cello enters by stating the theme in B major, followed by the triple stopped chords; then the theme is played in E major. This concerto requires a high level of skill and technical ability, with octaves and double, and triple, stopping. The movement ends with the restatement of the first theme.

Then follows the lengthy adagio, a lyrical movement which features a cadenza-like section accompanied by flutes. The cello then plays double stops accompanied by left-hand pizzicato on open strings. The movement ends very quietly with the cello playing harmonics.

The final movement is a rondo, opening with the horns playing the main theme quietly. A gradual crescendo leads into a dramatic woodwind and string section. The solo cello enters by playing the modified theme loudly, followed by the orchestra. There are several different sections in this movement. Near the end of this movement there is an Andante section. This includes the reoccurrence of a theme used in the second movement, in which Dvořák quotes from one of his own songs, *Lasst mich allein* (Let me be alone). This theme is believed to be associated with the composer's sister-in-law, Josefina, with whom he had been in love before his marriage, and who died during the period in which Dvořák was working on the concerto. The concerto then ends with an Allegro vivo played by the full orchestra.

HAVERING CONCERT ORCHESTRA

VIOLIN 1

Donna Schooling
Sharon Durant
Mags Layton
Jenny Reckless
Ed Caines
Colin Foan
Gabrielle Scott
Edward Lubbock

VIOLIN 2

Paul Kelly
Jane-May Cross
Dorothy Todd
Stan VanLint
Jenny Sheppard
Kathryn Andrews
Silvia Crispin
Josephine Amosquerido

VIOLA

John Hawkins
Karen Williams
Jenny Meakin
Sue Rowley

CELLO

Graeme Wright
Catherine Hill
Alan Musgrove
Mark Rallis
Dionne Miller
Malcolm Inman

DOUBLE BASS

Robert Veale
Angelo Tsocos

FLUTE

Gillian Foan
Melanie Clayton

PICCOLO

Gillian Foan

OBOE

Leigh Thomas
Rita Finnis
Angelina Chapman

COR ANGLAIS

Rita Finnis

CLARINET

Jacky Howlett
Liz Piper

BASSOON

Katy Kelly
Jane Chivers

HORN

Lee Travers
Jamie Merrick
Andy Coombe
Vicky Jones

TRUMPET

Mike Gulvin
Andy Pearson

TROMBONE

Martyn Bowden
Mark Walter

TUBA

Les Shadrake

PERCUSSION

Suzanne Michalkiewicz
Georgina Thomas
Judith Brooks

TIMPANI

Helen Sheehan

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.

The orchestra is a member of, and is grateful for support received from, the Havering Arts Council.

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, in which we will be anticipating the arrival of Spring, on:

SATURDAY 16th March 2013

Frances Bardsley School, Brentwood Rd, Romford

7.30 p.m.

Delius - On Hearing the First Cuckoo in Spring

Schumann - Spring Symphony

Vivaldi - Spring (from the Four Seasons)

Copland - Appalachian Spring

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.hcoweb.co.uk) and clicking on the We Got Tickets link.