

# HAVING

## CONCERT ORCHESTRA

### A EUROPEAN TOUR



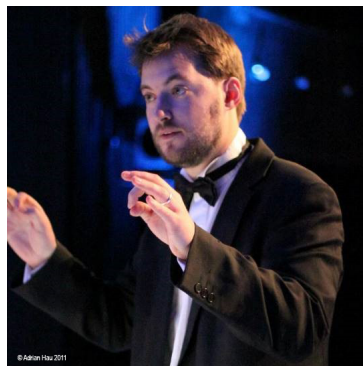
**Sunday 20<sup>th</sup> March 2022**

3.00 pm New Windmill Hall, Upminster



## Conductor - Lawrence Tatnall

Lawrence's first conducting experience was at the age of four in his grandparents' house with a knitting needle. He then got his first real baton at the age of 16 while directing a performance of Beethoven's Overture to *Egmont* at the Kent Centre for Young Instrumentalists. After being named the BBC Radio Kent Young Musician of the Future in 2002, he went on to graduate with a BMus (Hons) from the University of Surrey in 2005 (majoring jointly in performance and conducting), studying under Nicholas Conran. He then obtained a postgraduate diploma at the Trinity College of Music. Lawrence has gone on to conduct many works ranging from Mozart chamber music to larger choral works, and also ran the University College London Big Band for 9 years. He was Musical Director of the New Essex Choir for 7 years until December 2018 and is currently the Musical Director of the Hackney Borough Youth Orchestra and the Theydon Singers. Lawrence recently founded the East London Chamber Orchestra, a collective of professional musicians for performing with choral societies. Lawrence has gone on to conduct many more ensembles. Lawrence is also a professional trombonist and has played in a diverse selection of groups ranging from principal trombone with Die Philharmonie der Nationen under Justus Frantz to the prize-winning brass dectet SE10. Lawrence became HCO's conductor in the summer of 2019.



## Leader - Sandy Thompson

Sandy has been playing the violin since the age of eight. While growing up, the highlight of her week was playing in the local youth orchestra. After graduating from the University of Nottingham with a Music BA in 2016, she moved to London and spent two years studying violin performance at Trinity Laban Conservatoire of Music and Dance with Diana Cummings. During her studies, she had the exciting opportunity to receive coaching from members of professional orchestras including the Philharmonia, BBC Symphony Orchestra, Bournemouth Symphony Orchestra and Welsh National Opera. She now enjoys a varied career playing with orchestras, chamber groups and a band called Thallo. Sandy is also passionate about music education and community projects: she teaches violin and piano in schools and collaborates with Lewisham & Greenwich NHS Trust to bring live music into hospital wards.





# This Evening's Programme

**GIOACHINO ANTONIO ROSSINI (1792 - 1868)**

## Overture to The Barber of Seville

Some 12 years before Rossini was born, Paisiello (a highly respected Italian composer in his day) composed an opera called The Barber of Seville which apparently had a great success. The fact that Rossini presented another opera with the same title to his Italian audiences met with considerable ill-favour at the time. The first performance took place in Rome in 1816 in front of a highly suspicious audience and, unfortunately, the performance was spoiled by a series of unfortunate mishaps.

Apparently, the leading tenor insisted on accompanying himself on the guitar and during a serenade one of his strings broke, evoking a torrent of laughter. Further expressions of derision broke out when, in the middle of a tense vocal moment, a cat strayed across the stage. However, after one or two performances, it soon became obvious that this opera was one of the finest that Rossini had produced and it eventually became very popular, throwing Paisiello's version into virtual obscurity. The original overture to The Barber of Seville was lost and, instead of composing a new one, Rossini transferred an overture which had served two of his previous operas (apparently not an uncommon practice with him). Strangely enough, although this overture once came before an opera called Elizabeth, Queen of England, it very much reflects the character of the versatile Figaro and one would never dream that it had been composed for any other opera.

**GABRIEL FAURÉ (1845 - 1924)**

## Pelléas et Mélisande

*Prélude: quasi adagio*

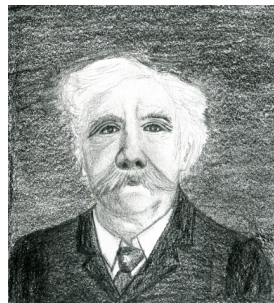
*Entr'acte: Andantino quasi allegretto*

*Sicilienne: allegretto molto moderato*

*Mort de Mélisande: Molto adagio*

Gabriel Fauré was born in 1845 and began his professional musical career as organist at the Church of Saint-Sauveur in Rennes. He moved to Paris in 1870 and continued his career there as an organist and teacher, finally becoming Director of the Paris Conservatoire in 1905. He resigned from this post in 1920 owing to increasing deafness and died in Paris in 1924.

Fauré's incidental music to Maeterlinck's play Pelléas et Mélisande was composed for a London production of the play in 1898 and commissioned by the celebrated actress, Mrs Patrick Campbell. This suite gradually emerged after Fauré's pupil, Charles Koechlin, orchestrated several movements of the incidental music in 1898. It initially consisted of only three movements: Prélude, Andantino and Molto adagio. The Sicilienne was added in 1901.



This has been described as Fauré's finest and most substantial incidental music. It evokes a depth of feeling which was inspired by the tragic story of Pelléas et Mélisande, their forbidden love and its inevitable outcome - the death of both lovers.

## LUDWIG VAN BEETHOVEN (1770 - 1827)

Madelaine Chitty – Violin 1  
Cathy Rogers – Violin 2  
Karen Williams – Viola  
Graeme Wright - Cello

### String Quartet Op. 18 No.1 in F

*1st Movement: Allegro con brio*

During the Covid lockdown last summer, a group of four orchestra members met outdoors to play this string quartet. This was such an enjoyable experience after not being able to play music together properly for so many months. This afternoon they will perform the first movement for you.

This string quartet was composed between 1798 and 1800 and dedicated to Joseph Franz von Lobkowitz (a Bohemian aristocrat). However, the quartet underwent a number of revisions before it was eventually published in 1801. The Op. 18 quartets were not written in their number order and No.1 is actually the second string quartet that Beethoven composed. It comprises four movements: Allegro con brio, Adagio, Scherzo and Allegro. This afternoon you will just hear the first movement.

## ANTONIN DVOŘÁK (1841 - 1904)

### Slavonic Dances Op. 46.

From 1875 to 1877 Dvořák composed a series of 23 vocal duets based on traditional Moravian poems. In 1877, these *Moravian Duets* were entered for the Austrian state scholarship, which he won. He consequently came to the attention of Brahms who recommended them to his publisher. They were accepted and became an instant hit. The publisher persuaded Dvořák to write a set of Slavonic Dances for piano duet. These were equally popular and Dvořák embarked on his highly successful career. The first set of eight *Slavonic Dances* (Op. 46) was published in 1878 and tonight we are performing two of this set. A further set of eight *Slavonic Dances* (Op. 72) followed in 1886. All were originally written for piano duet but Dvořák also colourfully scored them for orchestra and it is in this form that they are best known today. The dances are fine examples of Czech folk music. No. 7 in C minor, marked *allegro assai*, is a dance in duple-time. A prominent feature is the use of a canon, repeating the tune at only a bar's distance. No. 8 in G minor, marked *presto*, is a furiant: a fast dance in triple-time, with phrasing that suggests duple-time. This is probably the best known of all the *Slavonic Dances*.

**Interval (20 Minutes)**



## EDWARD ELGAR (1857 - 1934)

### Enigma Variations

Elgar composed the Enigma Variations between 1898 and 1899. The dedication at the head of the score is "To my friends pictured within, Malvern, 1899". Elgar was working as a violin teacher when the idea for what was to become the Enigma Variations first came to him. His reputation as a composer was still not widespread although locally, he had already begun to build up a group of admirers. The work was a great success and established Elgar's reputation, launching his international career at the age of 42.

The Theme is stated at the beginning and is in three parts: Firstly, the melody is in a minor key using a falling third interval and then, as the melody rises, the interval becomes a falling seventh. The central section of the theme is in the major key and ascends smoothly. The return of the minor opening rounds the theme off nicely. Unlike the traditional variations format (where each variation is usually the same length and shape as the theme), Elgar treats these variations so that they differ in length and mood, as best fits the personalities of his friends.

Each of the 14 variations is a "sketch of the personalities/idiosyncrasies" of a particular member of Elgar's circle: hence the dedication. The initials, or pseudonym, at the head of each variation are a clue to the identity of the person portrayed. This is only part of the enigma, however; Elgar himself said that through his original theme another and larger theme "goes" but is not played. Elgar also mentioned elsewhere: "the Enigma I will not explain; its 'dark saying' must be left unguessed". It remains unresolved.

I C.A.E. Caroline Alice Elgar, the composer's wife. The music reflects a warm and gracious personality.

II H.D.S-P. Hew David Steuart-Powell. A pianist friend who played trios with Elgar and the music gives the suggestion of his finger exercises at the piano.

III R.B.T. Richard Baxter Townshend was an amateur actor whose voice tended to break when he impersonated an old man. Elgar beguilingly captures the mannerism. The key changes to the major, and the opening notes of the theme are heard, with a delightful change of rhythm, on the oboe.

IV W.M.B. William Meath Baker was a country squire noted for his musical house parties. Elgar's forceful use of the theme expresses his business-like manner. He was also known for his brusqueness in announcing arrangements before stomping out, slamming the door, and this is depicted in the music.

V R.P.A. Richard Arnold, son of the poet Matthew Arnold. A serious-minded man with a delightful sense of humour that lightened his conversation. Elgar adds a warm counter melody above the theme, while the light-hearted moments are largely on the woodwind.



VI Ysobel. Isabel Fitton was a viola playing pupil of Elgar's and her instrument plays an important solo line in this variation, which was written as a string crossing exercise.

VII Troyte. Arthur Troyte Griffith, an architect and close friend. He was no musician and the variation portrays his unsatisfactory attempts to play the piano! The famous opening timpani solo creates the mood of the movement, marked Presto. Later the strings rush down and up in great excitement, which is all part of Elgar's joke, for Troyte Griffith was apparently a little pompous.

VIII W.N. Winifred Norbury, who had an association with Elgar through the Worcestershire Philharmonic Society. The theme's opening is played, with varied rhythm, on the clarinets. Winifred lived with her sister in a charming old house in the Worcestershire countryside, and the variation, a kind of minuet, conjures up its old-world charm and Miss Norbury's characteristic laugh. The music leads directly into ....

IX Nimrod. August Johannes Jaeger. This movement is joined to the previous variation and develops the falling seventh motif. This richly scored movement is dedicated to Elgar's closest friend and critic. In German, Jaeger means hunter: hence, Nimrod; "the mighty hunter."

X Dorabella. Dora Penny, a close friend who was the daughter of the Rector of Wolverhampton. The delicate interplay of strings and woodwind in this movement makes an effective contrast to the majesty of the previous variation. The woodwind suggests the rhythm of the name Dorabella: Dora Penny suffered with an occasional stammer.

XI G.R.S. George Sinclair, organist at Hereford Cathedral, although the portrayal is actually of his bulldog Dan. Elgar and Sinclair were out walking when Dan fell into the river Wye. He swam upstream, shook himself and barked. These fragments form the basis of this variation.

XII B.G.N. Basil Nevinson was the cellist of Elgar's trio. The falling seventh motif is prominent in this variation, in both the opening cello solo and the melody that develops on the lower strings.

XIII \*\*\* (Romanza) The three asterisks conceal the identity of someone. Often thought to be Lady Mary Lygon who was due to travel by sea to Australia when the variation was written. But there are several different ideas. The clarinet quotes from Mendelssohn's Overture to *Calm Sea and Prosperous Voyage*, while the drum suggests the throb of a liner's engines - maybe.

XIV E.D.U. (Finale) This is a portrait of the composer himself, vigorous and confident. Lady Elgar always called him Edouard, or Edu, hence the initials E.D.U. An introduction leads to a version of the theme played by full orchestra. Both the first variation and Nimrod are recalled, and a broad climax is built to the final chord of this masterful work.

# HAVERING CONCERT ORCHESTRA

## 1<sup>st</sup> Violin

Sandy Thompson  
Donna Schooling  
Edward Lubbock  
Colin Foan  
Madelaine Chitty  
Diana Lynch

## 2<sup>nd</sup> Violin

Janet Baldacci  
Cathy Rogers  
Jenny Reckless  
Silvia Crispin  
Joanne Cull  
Karen Williams

## Viola

John Hawkins  
Sue Yeomans

## Cello

Graeme Wright  
Malcolm Inman  
Jane Shingles  
Mark Rallis  
Viv Sandford

## Double Bass

Sarah Rowe

## Flute

Gillian Foan  
John Seabrook

## Piccolo

John Seabrook

## Oboe

Elizabeth Laboda  
Rita Finnis

## Clarinet

Jacky Howlett  
Margaret Phillips  
Margaret Cull

## Bassoon

Jane Chivers  
Sarah Head

## Horn

Brian Jack  
Andy Coombe  
Jeremy Lewin  
Denis Haskew

## Trumpet

Eric Forder  
Andy Pearson  
Paul Hollingsworth

## Trombone

Tirion Rees Davies  
Andy Bearman  
Sam Shiell  
Liz Davies

## Tuba

Les Shadrake

## Harp & Keyboard

Hilary Barkwith

## Timpani

Amanda Foan Coverdale

## Percussion

Lindsay Hollingsworth  
Hilary Barkwith

We look forward to seeing you at our next concert:

**Saturday 2nd July 2022 at 7.30 pm**

Frances Bardsley Academy

Brentwood Road, Romford RM1 2RR

Programme:

Richard Strauss - Four Last Songs  
(Jennifer Tatnall Soprano)

Pyotr Ilyich Tchaikovsky - Symphony No 4

Advance tickets are available online, until 12 am on the day of the concert, by going to our website ([www.hcoweb.co.uk](http://www.hcoweb.co.uk)) and clicking on the We Got Tickets link. Subject to availability, tickets can also be bought at the door. Reduced price tickets are available for under-18s and for families.

## How to contact the HCO

If you are interested in being added to the mailing list, or joining the orchestra:

- Contact Cathy Rogers on 07906 347507 or [HaiveringConcertOrchestra@gmail.com](mailto:HaiveringConcertOrchestra@gmail.com)
- Speak to any member of the orchestra during the interval, or
- Visit us at:



Web: [www.hcweb.co.uk](http://www.hcweb.co.uk)



Facebook: <https://www.facebook.com/haiveringconcertorchestra>



Twitter: <https://twitter.com/hcweb>

## About the Haivering Concert Orchestra

### *Are you a keen musician?*

The Haivering Concert Orchestra is an amateur orchestra which has been serving the London Borough of Haivering in London and surrounding areas for over 50 years.

The HCO prides itself as a community orchestra and exists to provide opportunities for local instrumentalists to practise and develop their musical skills, and to provide entertainment for members of the public.

We have adult members of all ages, and endeavour to make our rehearsals and concerts approachable and friendly occasions.

The orchestra works with local soloists, wherever possible, and has a particular commitment to offering local young musicians solo performance opportunities. We have worked with several past winners of the Haivering Young Musician of the Year Award.

We continue to expand our membership and our repertoire. We always look forward to welcoming new members, particularly in the string sections. Rehearsals are held on Wednesday evenings at 7.30 pm, at North Street Halls, Hornchurch, during term time. We perform 3 concerts a year. The Haivering Concert Orchestra is a member of, and is grateful for support received from, the Haivering Arts Council. We are also affiliated to Making Music.

