

# HAVERING CONCERT ORCHESTRA

*Last Night of the Proms*

Leader     Donna Schooling  
Conductor     Michael Axtell

***Sunday 29<sup>th</sup> June 2003, 7.30pm***

***At***

***The Queen's Theatre, Hornchurch***

*[Supported by Havering Arts Council]*

[www.hcoweb.co.uk](http://www.hcoweb.co.uk)

# About the HCO



## HCO Mailing List

The Havering Concert Orchestra operates a regular mailing list giving details of forthcoming concerts with application forms for tickets and a choice of seat allocation. To be added to the list please contact:

Karen Williams, 01708 706795 or [secretary@hcoweb.co.uk](mailto:secretary@hcoweb.co.uk).



## Are you a keen musician?

Under the direction of our conductor, Michael Axtell, we continue to expand our membership and our repertoire. We always look forward to welcoming new members.

Rehearsals are held at Upminster Infants School, St Mary's Lane, Upminster on Wednesdays at 7.45pm, during term time.

## How to Contact the HCO

If you are interested in being added to the mailing list, joining the orchestra or just giving us your valued opinion

Either...



Contact Karen Williams on 01708 706795, or [secretary@hcoweb.co.uk](mailto:secretary@hcoweb.co.uk) or



Speak to any member of the orchestra during the interval, or



Visit our website at [www.hcoweb.co.uk](http://www.hcoweb.co.uk)



## Our Next Concert will be held at...

**The Queen's Theatre, Hornchurch**

On

**23rd November 2003**

**At 7.30pm...**

**Ghosts and Ghouls**



*Includes Night on a Bare Mountain, Danse Macabre*

*We look forward to seeing you then*



# **The Orchestra**

## **1st Violins**

Donna Schooling  
Pam France  
Yvonne Simmons  
Gabrielle Scott  
Kathryn Andrews  
Vera Pieper  
Diana Lynch  
Karen Williams  
Paul Lewis  
Julie Lewis

## **2nd Violins**

Paul Kelly  
Colin Foan  
Stan Vanlint  
Bruno Handel  
Glenn Somerville  
Cathy Pargeter  
Jenny Robinson  
Becky Stamp

## **Violas**

Francis Hider  
Jo Foot  
John Hawkins

## **Cellos**

Graeme Wright  
Brendan O'Connor  
Alan Musgrove  
Mark Rallis  
Ruth Tyler  
Jeannie Bevan  
Bill Brooks  
Denise Watson

## **Double Bass**

Robert Veale  
Chris Reeve

## **Flutes**

Gillian Foan  
Ankie Postma

## **Oboes**

Leigh Thomas  
Rita Finnis

## **Clarinets**

Jacqueline Howlett  
Claire Adams  
Mike Youings

## **Bassoons**

Jane Chivers  
Sarah Head

## **Horns**

Jamie Merrick  
Andy Coombe  
John Ward  
Julie Amphlett

## **Trumpets**

Ashley Buxton  
Roy Smith

## **Euphonium**

Murray Smith

## **Trombones**

Guest  
Guest  
Guest  
**Tuba**  
Murray Smith

## **Timpani**

Rob Lucas

## **Percussion**

Georgina Thomas  
Amanda Foan

***The orchestra would like to thank the guest players who have joined us tonight and welcome all the new members that have joined the orchestra this term – Enjoy yourselves tonight!***

**The Havering Concert Orchestra** was originally known as the Upminster Philharmonic Orchestra during the 1930s. After the Second World War it became the Hornchurch Orchestra and, following a concert coinciding with the formation of the Greater London Council the name was finally changed to the Havering Concert Orchestra.

## **CONGRATULATIONS!**

To Glenn and Jane Somerville on the arrival of baby Stefan.

## **GOOD LUCK!**

To Brian Thorogood on his wedding to Carole yesterday!

From all the HCO x.

# Tonight's Programme



Welcome to our "Last Night of the Proms" which coincides with the 50th Anniversary of the Coronation. Most of the music performed at the Coronation was a mix of choral works, with both Vaughan Williams and Parry, composers of some of tonight's music, making a contribution. Whilst none of tonight's music was performed at the Coronation, we hope you will enjoy this patriotic evening which pays homage to the great English Composers of recent times.

I was privileged to meet the Queen when she visited the borough on 6<sup>th</sup> March this year. I was in a line-up, representing the Orchestra as one of five local amateur arts organisations that regularly perform here at the Queens Theatre which, coincidentally is also celebrating its 50<sup>th</sup> anniversary. I had a brief chat with Her Majesty and Prince Phillip, mentioning tonight's Concert in her honour. Whilst the Royal Diary precludes her attendance, we are pleased to welcome in our audience tonight Romford MP Andrew Rosindell who will be presenting a picture of the Queen to the Orchestra. The presentation will be made to our youngest member, fourteen year old Amanda Foan, who plays in the percussion section.



*Karen Williams  
Secretary*



## Arthur Sullivan

## Yeoman of the Guard

Another Gilbert & Sullivan romp set around Tower Green. Colonel Fairfax is to be executed, falsely accused of sorcery by his relatives. Sergeant Meryll plots a rescue attempt with his son, Leonard, and daughter, Phoebe after Leonard returns from the war with no reprieve for the Colonel. Fairfax meanwhile requests that a wife be found to thwart his relative's ploy. Two travelling players, Jack and Elsie, arrive at the Tower and for 100 crowns Elsie agrees to marry Fairfax and is led away blindfolded for the ceremony. Phoebe, using her powers over the head jailer, Shadbolt, manages to free Fairfax. With the real Leonard in hiding, Fairfax becomes "Leonard". Execution day arrives and his absence is discovered. It is decided to claim the fleeing prisoner was shot.

Jack attempts to woo Elsie, but "Leonard" ridicules him and wins her heart instead. When Phoebe becomes jealous of Elsie and "Leonard", Shadbolt realises what is going on, and Phoebe agrees to marry him to keep him quiet. Leonard returns with Fairfax's reprieve his true identity can be revealed. The Tower housekeeper learns of the plot and forces Sergeant Meryll to marry her. Elsie is told that the man that she married is still alive and she can no longer marry "Leonard" but is overjoyed when they meet and she finds out that "Leonard" and Fairfax is the same person.





### **Arthur Bliss (1891 - 1975)**

- I - Ballet for Children*
- II - Theme of Reconstruction*
- III - March*

### **Things To Come**

For over 50 years Bliss was a familiar and central figure on the English musical scene. He was knighted in 1950, and appointed Master of the Queen's Music in 1953. His collaboration in 1934-5 with the famous writer H.G. Wells and Hungarian born film producer Sir Alexander Korda on *Things to Come* is widely regarded as one of the finest film scores by a British composer. Bliss' involvement came about primarily as a result of a meeting with Wells at the Royal Institution in London. As retold by the late Christopher Palmer, "Sometime in 1934 [March] Bliss was asked to lecture on [contemporary] music for an hour to what was possibly the oldest and most fearsome looking audience he ever encountered: the first few rows positively bristled with ear-trumpets, bath chairs and the like." Wells, impressed by Bliss surviving the hour and greatly attracted to his modern outlook on the arts, proposed the collaboration.

### **William Turner Walton (1902-1983)**

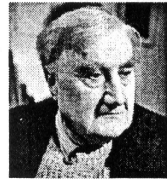


- I - Polka*
- II - Tango*
- III - Popular Song (Tap Dance)*
- IV - Tarantella*

### **Four Dances from Façade**

Walton's scintillating score wittily exploits the pop idiom of the 1920s: it was composed at a time when popular dance music was beneath serious notice and 'hot jazz' was thought ugly and vaguely improper.

### **Ralph Vaughan Williams 1872-1958**



### **English Folk Songs Suite**

- I - March: "Seventeen Come Sunday", allegro*
- II - Intermezzo: "My Bonny Boy", andantino - allegro scherzando*
- III - March: "Folk Songs from Somerset", allegro*

As a product of musical nationalism, many European composers during the early years of the twentieth century were inspired to use folk songs or idioms in their compositions. In Britain, such composers included Holst, Bax, Delius, and Vaughan Williams, who even went so far as to travel the British Isles collecting and recording songs, sometimes notating them phonetically in their original dialects. The English Folk Song Suite is an example of direct quotation of some of these melodies. His first expedition in search of folk songs was in 1903, when he persuaded a retired farmhand in Essex to sing for him a song called Bushes and Briars. 'And where had the tune come from?' he asked, and was thrilled by the man's reply: 'If you can get the words, the Almighty sends you a tune.' By 1909 Vaughan Williams had collected more than 800 songs, mainly from Norfolk, Essex and Sussex.

**INTERVAL**

## Henry Wood (1869 - 1944)

- 1 *Bugle Calls - Admirals' Salute - Action - General Assembly - Landing Party - Prepare to Ram - Quick, Double, Extend and Close*
- 2 *The Anchors Weighed*
- 3 *The Saucy Arethusa*
- 4 *Tom Bowling*
- 5 *Jack's The Lad (Hornpipe)*

Wood wrote his *Fantasia* in 1905, for a special matinee Prom on 21 October celebrating the centenary of the Battle of Trafalgar, in which Admiral Nelson's fleet routed the French and Spanish navies but Nelson himself was killed. In his memoirs, *My Life of Music*, Wood wrote: 'I little dreamed when I arranged this item – merely to finish a programme for a special occasion – that the Promenade public would demand its repetition on the last night of the season for ever afterwards.'

## Fantasia on British Sea-Songs

- 6 *Farewell and Adieu, Ye Spanish Ladies*
- 7 *Home, Sweet Home*
- 8 *See the Conquering Hero Comes*
- 9 *Rule, Britannia!*



### Tom Bowling

Here a sheer hulk lies poor Tom Bowling,  
The darling of our crew;  
No more he'll hear the tempest howling,  
For death has broach'd him to:  
His form was of the manliest beauty,  
His heart was kind and soft.  
Faithful, below, he did his duty,  
And now he's gone aloft,  
And now he's gone aloft.

### See the Conquering Hero Comes

Thine be the glory, risen, conqu'ring Son;  
Endless is the victory, Thou o'er death hast won;  
Angels in bright raiment rolled the stone away,  
Kept the folded grave clothes where Thy body lay.

#### *Refrain*

Thine be the glory, risen conqu'ring Son,  
Endless is the vict'ry, Thou o'er death hast won.

No more we doubt Thee, glorious Prince of life;  
Life is naught without Thee; aid us in our strife;  
Make us more than conqu'rors, through Thy deathless love:  
Bring us safe through Jordan to Thy home above.  
*Refrain*

### Farewell and adieu to you, Spanish ladies

Farewell and adieu to you, Spanish ladies,  
Farewell and adieu to you, ladies of Spain;  
For we've received orders for to sail for old England,  
But we hope in a short time to see you again.

### Rule Britannia

When Britain first, at heaven's command,  
Arose from out the azure main;  
This was the charter of the land,  
And guardian Angels sung this strain:  
Rule, Britannia,  
Britannia, rule the waves;  
Britons never, never, never will be slaves.

## Programme, continued

Hubert Parry (1848 - 1918), orch. Edward Elgar



### Jerusalem

William Blake's preface to his long poem *Milton* (1804) includes four stanzas inspired by the ancient legend that Jesus had been brought to this country as a child, and culminating in a vision of the building of a new Jerusalem 'in England's green and pleasant land'. Parry made his famous setting of these lines in March 1916, only two and half years before his death, as a unison song (with soloist in the first verse) accompanied by organ. The idea was suggested by the Poet Laureate, Robert Bridges, who wanted a simple setting 'that an audience could take up and join in' for a meeting of the patriotic wartime Fight for Right organisation.

Parry made an orchestral version of Jerusalem in November 1916, and this was widely used for some years. But it has now been universally supplanted by the orchestration for larger forces made by his younger friend and colleague Elgar for the 1922 Leeds Festival. The flashing ascent through the strings which represents Blake's 'arrows of desire' has become almost as essential a component of the piece as Parry's magnificent melody itself.

And did those feet in ancient time  
Walk upon England's mountains green?  
And was the holy Lamb of God  
On England's pleasant pastures seen?  
And did the Countenance Divine  
Shine forth upon our clouded hills?  
And was Jerusalem builded here  
Among these dark Satanic Mills?

Bring me my Bow of burning gold:  
Bring me my Arrows of desire:  
Bring me my Spear: O clouds unfold!  
Bring me my Chariot of fire.  
I shall not cease from Mental Fight  
Nor shall my Sword sleep in my hand  
Till we have built Jerusalem  
In England's green & pleasant Land.

(William Blake)



Edward Elgar (1857 - 1934)

### Pomp and Circumstance March No. 1 in D major

In the thesaurus of musical clichés, 'pomp and circumstance' (a phrase borrowed from Shakespeare's *Othello*) has come to stand for what is thought to be the more stridently jingoistic, imperialist side of Elgar's nature. But Elgar's intentions in the marches to which he gave the title were far from militaristic. He told an interviewer in May 1904: 'I do not see why the ordinary quick march should not be treated on a large scale in the

way that the waltz, the old-fashioned slow march and even the polka have been treated by the great composers.' In other words, he wanted to bring the quick march off the parade ground and into the concert hall.

Land of Hope and Glory, Mother of the Free,  
How shall we extol thee, who are born of thee?  
Wider still and wider shall thy bounds be set;  
God, who made thee mighty, make thee mightier yet.

Programme Notes by...Donna Schooling

## Biographies

**DONNA SCHOOLING (Leader)** has spent the majority of her musical career helping to create music in Havering. Initially leading her school orchestras, she then joined and led both the Havering Youth Sinfonia and the Havering Youth Orchestra, after this she joined the Havering Concert Orchestra. Donna is an active leader having helped oversee the website, as well as writing and producing concert programmes. Her leadership style is very much 'open door' and she is also happy to tackle solo parts that other leaders have shied away from e.g. Scheherezade (Nov 2000).



**MICHAEL AXTELL (Conductor)** was principal flute and piccolo with the English National Opera for 18 years, and has also played with the Ballet Rambert and the Festival Ballet (now the English National Ballet). He has performed solo concerto works for BBC Welsh, Swansea Sounds Sinfonia and the BBC Bandstand Programme together with solo performances on TV and radio. He is woodwind coach for various London boroughs, and has tutored the Master Class at North Carolina University, and at the Orlando Festival, Holland. Michael also conducts the Orpington Symphony Orchestra and the London Medical Orchestra.

### ***The History Behind the Last Night***

The first Proms concert or 'Mr Robert Newman's Promenade Concerts' took place on 10 August 1895 and was the brainchild of the impresario Robert Newman, manager of the newly built Queen's Hall in London. Newman had previously organised symphony orchestra concerts at the hall and wanted to reach a wider audience by offering more popular programmes, adopting a less formal promenade arrangement, and keeping ticket prices low. Cheap tickets encouraged the informal atmosphere – one-shilling (5p) for a single concert, or a guinea (£1.05) for a season ticket. Eating, drinking and smoking were permissible (though patrons were asked to refrain from striking matches during the vocal numbers). The more 'serious' items were confined to the first half, and a major attraction of the shorter second half was the Grand Fantasia – choice morsels extracted from popular operas.

- ① The first Prom concert in 1895 featured 25 separate musical items.
- ② Sir Henry Wood conducted 50 consecutive seasons of the Proms.
- ③ In 1944 some Proms were broadcast from Bedford because of the bombing in London.
- ④ Jacqueline du Pré made her Proms debut at the age of 18 in 1963.
- ⑤ In 1974 a member of the audience took over from baritone Thomas Allen who was taken ill during a performance.
- ⑥ The Royal Albert Hall can accommodate over 5,000 people - but many millions hear and see the concerts on BBC radio and TV.