



Havering Concert Orchestra
&
Havering Youth Orchestra

Sunday 4th December 2005
7.30pm
Queens Theatre, Hornchurch



Introduction

For the first time, the Havering Concert Orchestra and the Havering Youth Orchestra have come together to form the massive 80 piece ensemble that you see on stage tonight.

Overcoming the many logistical issues of combining both orchestras has been no mean feat - and for that we would like to give thanks to the Musical Directors of both groups for all their hard work in achieving this – Bill Brooks of the Havering Concert Orchestra and Isobel Liebman and Andrew Smith of the Havering Music School. Our gratitude extends also to the music tutors, supporters and friends of both groups who work so hard behind the scenes.

We hope you enjoy tonight's performance and that it will be the first of many joint ventures between the borough's adult and youth orchestras.

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Tonight's Programme

Ludwig van Beethoven (1770-1827)

Symphony No. 5 in C Minor, Op 67

Born in Bonn in 1770, the eldest son of a singer in the Kapelle of the Archbishop-Elector of Cologne and grandson of the Archbishop's Kapellmeister, Beethoven moved in 1792 to Vienna, where he had some lessons from Haydn and others, quickly establishing himself as a remarkable keyboard-player and original composer. By 1815 increasing deafness made public performance impossible and accentuated existing eccentricities of character, patiently tolerated by a series of rich patrons and his royal pupil the Archduke Rudolph. Beethoven did much to enlarge the possibilities of music and widen the horizons of later generations of composers. To his contemporaries he was sometimes a controversial figure, making heavy demands on listeners both by the length and by the complexity of his writing, as he explored new fields of music.

Symphony No. 5 in C Minor was written in 1804-1808. In the catalogue of Beethoven's works it is Opus 67. The symphony is one of the most popular and well-known compositions in all of classical music, and is frequently performed and recorded. It achieved its reputation soon after its first performance in 1808 and was described at the time "one of the most important works of the age." It seems that the *Fifth Symphony* was at first intended, like the Fourth, for Count Franz von Oppersdorff, from whom the composer certainly received some payment. By September of the year of its completion, however, Beethoven had sold it to the publishers Breitkopf and Haertel. The symphony begins with a very well-known four-note motif which, because of its resemblance to the letter 'V' in Morse code (dot dot dot dash), was used as a shorthand for the word "victory" to open the BBC's radio broadcasts during World War II. In orchestration the *Fifth Symphony* shows innovations in its inclusion of the piccolo, the contrabassoon and three trombones in the final movement.

INTERVAL



Antonio Vivaldi (1678-1741)

Concerto in C for two Flutes

Soloists: Amy Player & Jamie Calvey

The son of a professional violinist, Antonio Vivaldi originally trained for the priesthood and was ordained in 1703. However, in the same year he was appointed Maestro di Violino at a Venetian girls' orphanage and from then onwards gravitated back to his musical roots, travelling extensively and becoming one of the most prolific composers of his time. Within the concerto form, he was the first composer to use ritornello (a short recurring passage) and his use of it became a model, as did his use of the three movement plan (fast – slow – fast). It is in the concerto that Vivaldi's chief importance lies, writing 450 alone for a wide variety of solo instruments, one of which we perform tonight for two flutes, accompanied by string orchestra.

Allegro Molto

Largo

Allegro

Gioachino Rossini (1792-1868)

William Tell Overture

Rossini occupied an unrivalled position in the Italian musical world of his time. The son of a horn-player and an operatic mother, he gained direct experience of operatic performance at an early age, both in the orchestra pit and on stage. His operas, first performed in Italy in 1810, started a successful run which led to his final opera, Guillaume Tell, which was staged in Paris in 1829. The revolution of 1830 prevented the fulfilment of French royal commissions for the theatre, but in his later life he continued to enjoy considerable esteem, both in Paris, where he spent much of his last years, and in his native Italy. There he spent the years from 1837 until 1855, before returning finally to France, where he died in 1868.

Guillaume Tell follows Schiller's drama on the Swiss patriot. Originally lasting six hours, the opera was cut down in length to a more audience friendly length. The overture is different in character from earlier Rossini operatic overtures, consisting of four sections of programmatic music. Five solo cellos suggest alpine calm, followed by a storm and a pastoral scene in which cor anglais, flute and triangle join. This leads to the well-known music to the sound of which so many celluloid heroes have ridden to the rescue of the spuriously innocent.



Sergei Prokofiev (1891-1953)

Lieutenant Kije

Sergei Prokofiev entered the St. Petersburg Conservatory in 1904, by which time he had already written a great deal of music. At the Conservatory he shocked the more conservative director, Glazunov, but learned much from an older fellow-student, the composer Myaskovsky. After the Revolution he was given permission to travel abroad and he remained intermittently out of Russia, in America and then in Paris, until his final return to Russia in 1936.

The exceptionally seasonal-sounding Troika from Prokofiev's Lieutenant Kije Suite was composed for a satirical film in 1933. In it a clerical error adds a non-existent officer to a list presented to the Tsar, who singles him out for a series of honours. Officials are too afraid to point out the error and the fictitious lieutenant receives medals, falls in love, gets married, is temporarily exiled to Siberia, reprieved and promoted to the rank of general. The Tsar is so impressed with Kije's record that he asks to meet him in person. The now terrified court officials produce a report of Kije's heroic death in battle and the fictitious lieutenant is given a great military funeral at the personal request of the Tsar.

Leroy Anderson (1908-1975)

Christmas Festival

Traditional Christmas musical fare nowadays includes arrangements of old tunes, some so old that they are embedded in folklore plus a few others which, while more overtly commercial in origin, have become part of everyone's vocabulary. Into the first group fall *A Christmas Festival*, a medley of popular Christmas tunes by the Cambridge, Massachusetts-born conductor and arranger Leroy Anderson, the world-famous creator of the Christmas standard *Sleigh Ride*. Anderson was an eclectic assimilator of many diverse styles. Far from being a frivolous 'pops' musician, he was an outstandingly talented music student, studying at Harvard under George Enesco and Walter Piston among others. After working as a freelance organist and conductor in and around the Boston area, he left academia in 1936 to arrange for the Boston Pops Orchestra, and then in 1938 he started to compose his own works. Anderson was the first composer to sell over a million copies of a purely instrumental work with his *Blue Tango* (1953). *The Syncopated Clock*, written seven years earlier, had been his first golden disc and US charted hit (it reached No. 11 in 1951 for Anderson's own 'Pops' Concert Orchestra).



The Orchestra

Violins

Donna Schooling
Christine Scarsbrook
Kathryn Andrews
David Astley
Ben Bashi
James Clarke
Margaret Collins
Colin Foa
Charlotte Foong
Jennifer Gammans
Christie Halsey
Annabelle Harder
Susan Harrison
Lindsey Haswel
Georgina Hebron
Stanley Hewing
James Higginbottom-Taylor
Eshita Hussein
Paul Kelly
Yasmin Malik
Hollie Newman
Vera Pieper
Katie Proctor
Jenny Robinson
Cyrus Sahirad
Gabrielle Scott
Lee Simpson
Natalie Smith
Dorothy Todd
Stan Vanlint
Vicky Wong
Melissa York

Violas

Francis Hider
Bruno Handel
E. Barry Lipkin
John Hawkins
Sue Norris
Karen Williams

Cellos

Graeme Wright
Jeannie Bevan
Sarah Cassidy
Jessie Cooke
Kathryn Irvine
Alan Musgrove
Mark Rallis
Edward Shadrake
Denise Watson

Double Bass

Robert Veale
Chris Reeve

Flutes

Jamie Calvey
Hayley Clarke
Gillian Foa
Siobhan Laffey
Joan Luck
Amy Player
Ankie Postma
Melissa Smith

Oboes

Leigh Thomas (& Cor)
Angelina Chapman
Rita Finnis
Hannah Moseley
Lorraine Rawson
Rebecca Ryder
Grace Warren

Sax/Alto Sax

Melissa Smith
Leigh Thomas
Hannah Turner

Harp

Hilary Barkwith

Clarinets

Jane Crutchfield
Christopher Hatton
Jacky Howlett
Hazel Mills
Luke Proctor
Rachel Spender
Hannah Turner
Mike Youngs

Bassoons

Jane Chivers
Katy Hilton
Leo Martins

Horns

Jamie Merrick
Andy Coombe
John Ward
Andrej Lipkin
Victoria Jones

Trumpets

James Allen
Alex Chadwick

Trombone

Neill Hadden

Euphonium

Ben Welham

Tuba

Elizabeth Harrison
Kieran Williams

Percussion

Amanda Foa
Georgina Thomas
Janice Flanders
Nick Watts



The **Havering Youth Orchestra** is part of the ensemble provision Havering Music School offers to secondary school age pupils living in and around Havering. They meet weekly to rehearse and perform regularly in local venues. They will also be performing at the Queen Elizabeth Hall, London in July 2006 as part of the 'Havering at the South Bank' biennial event. The Youth Orchestra's Principal Conductor is Andrew Smith, Head of Woodwind for Havering Music School. Further enquiries to Havering Music School, Principal: Isobel Liebman. Tel: 01708 450313; e-mail liebman@haveringmusicschool.org

The Orchestra would like to acknowledge the support of the Havering Sixth Form College and **JPMorgan Foundation**.



The **Havering Concert Orchestra** celebrates it's 40th anniversary in 2005, although the group has been in existence since the 1930s under the guise of the Hornchurch Evening Institute. We always look forward to welcoming new members – especially string players. Rehearsals are held at Upminster Infants School, St Mary's Lane, Upminster on Wednesdays at 7.30pm, 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 0208 950 5742,



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



Visit our website at www.hcweb.co.uk or e-mail secretary@hcweb.co.uk



Biographies

DONNA SCHOOLING (Leader, Havering Concert Orchestra) 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. On leaving school she joined the Havering Concert Orchestra. Outside of her musical activities Donna is an IT Project Manager for Lloyds TSB.

CHRISTINE SCARSBROOK (Leader, Havering Youth Orchestra) is a Sixth Form pupil at Sacred Heart of Mary School. Christine performed as a soloist in the Bach Double Violin Concerto last summer at the Havering Music School 'Summer Prom' at the Queen's Theatre.

BILL BROOKS, (Musical Director, Havering Concert Orchestra)

Bill has lived in Havering for most of his life being educated at Hornchurch Grammar School and from there going on to study at the Royal College of Music. Bill taught Music at Gaynes and Sanders Draper Schools and during this time he conducted the Havering Youth Training Orchestra, a number of whom play in the Havering Concert Orchestra, and for twelve years was conductor of the Upminster Bach Society. Bill left Havering to take up the post of Head of Music at West Hatch High School in Chigwell from where he retired in July 2004. He is still very involved in local music making. As well as conducting the HCO, he teaches the cello at St. Edward's C of E School and is Musical Director of St. Andrew's Church in Hornchurch.

The next performance of the Havering Concert Orchestra is on

Sunday 19th March 2006 at 7.30pm

“Themes from Stage & Screen”

including Dvorak's Symphony No. 9 'The New World'

at

The New Windmill Hall, Upminster

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