



with
St Andrew's Church Choir, Hornchurch
and
Sound Company

Programme

Saturday 23rd June 2007

£1



Conductor - Bill Brooks

Leader - Donna Schooling

Saturday 23 June 2007

7.30 pm

Hall Mead School, Marlborough Gardens
Upminster

www.hcoweb.co.uk

Registered Charity Number: 1076663

BILL BROOKS (Musical Director) 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. After teaching for a short time in Oxfordshire, Bill returned to Havering where he taught Music at Gaynes and Sanders Draper Schools. During this time he conducted the Havering Youth Training Orchestra, a number of whom play in the 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 being a member of the Concert Orchestra, Bill is Musical Director of St. Andrew's Church, Hornchurch.

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

Tonight's concert is supported by

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In tonight's concert the Havering Concert Orchestra is joined by St Andrew's Church Choir (Hornchurch), and Sound Company, an adult choir based in Havering.

Tonight's soloists

Emma Shearmur (Soprano) Music has always been at the centre of Emma's life. Growing up in a musical family, Emma joined St Andrew's Choir when she was seven and her interest grew from there. As a member of the choir, she achieved the Bishops' Chorister Award. She continued to study Music at both GCSE and A level. Emma began singing lessons, and achieved her Grade Eight ABRSM Singing Examination with distinction in 2005. Currently Emma is in her second year at the University of Winchester studying Music Theatre, and whilst there has joined three choirs. Emma recently travelled to Plymouth to sing Karl Jenkins's "The Armed Man" at the Church College Choir Festival. Emma's solo repertoire includes arias from Handel's *Messiah*, and the Mozart *Requiem*. In 2005 Emma sang the soprano solos from Haydn's *Nelson Mass* with St Andrew's Church Choir and is pleased to be singing them again in tonight's concert.

Suzanne Hill (Alto) sang as a child in the Havering Young Singers and progressed to the Havering Youth Choir, during which time she won the Havering Young Musician Singing Award. She joined St Andrews Church Choir at the age of 15 where she became the first female Head Chorister. She has often been asked to sing solos at church weddings and has taken solo parts in Handel's *Messiah*, Mozart's *Requiem* and Haydn's *Nelson Mass*. Suzanne has recently joined the Hutton and Shenfield Choral Society and she was one of the soloists in their last concert. Suzanne apologises for her father who is conducting the concert this evening and hopes that he has had a hair cut for this performance.

John McCuin (Tenor) lives in Havering. Although a Chartered Accountant by profession, his passion is singing and he has been a member of the choir of St Andrew's Church, Hornchurch for nearly 50 years! During his time at Bristol University, he joined the Wills Chapel Choir and sang with them in many English cathedrals. In the 1980s, he sang regularly with the choir of Westminster Abbey under Simon Preston and is now a member of the choir of Chelmsford Cathedral. He has appeared as a soloist and a member of various choral groups in Havering and Essex and is very pleased to be singing with the Havering Concert Orchestra for the first time tonight as part of St Andrew's Choir.

John Morris (Bass) began singing in St Andrew's Church choir at the age of 7. He has always been greatly involved in choral work, conducting choirs of young people and adults in Havering for many years. One of his great passions is the importance of singing, both for its educational value for children and its contribution to the well-being of adults. He still sings regularly with the Church Choir (now being its oldest member!). John has sung baritone solos for the Cappella Singers, Upminster Bach Society, and the Havering Singers. He has recently become a member of the London Philharmonic Choir which is proving to be a most enjoyable and fulfilling pastime.

Tonight's Programme

Wolfgang Amadeus Mozart (1756-1791)

Marriage of Figaro Overture (K492)

After settling in Vienna, Mozart had started work on two comic operas, *L'oca del Cairo* (The Goose of Cairo) K. 422, and *Lo sposo deluso* (The Deluded Bridegroom) K. 430, in 1783, but these were put to one side because Mozart had become aware of dramatic weaknesses. The libretto for the latter has been attributed to the Viennese court poet, Lorenzo da Ponte, whom Mozart had met in 1783 and was keen to work with. Two years later Da Ponte finally came up with the libretto Mozart had been searching for. The subject was both attractive and potentially dangerous. *Le Mariage de Figaro* by the French playwright Beaumarchais was a sequel to his popular *Le Barbier de Seville*.



First given in Paris in 1784, it had become an enormous success in both France and England, where its disrespectful treatment of the nobility had resulted in a certain notoriety. For that reason it had been banned in Vienna, yet the attractions of attempting to get a version past the court censors were considerable. There was naturally much curiosity about the play in Vienna, while an operatic version of its predecessor by the Italian composer Giovanni

Paisiello had proved immensely popular. Da Ponte skillfully toned down some of the more contentious parts of the play, while Mozart set to work on the results, a four-act opera buffa completed on 29 April 1786 (the date *Le nozze di Figaro* was entered in Mozart's own catalogue). The librettist had done his work well; he was able to persuade Joseph II that an unacceptable play had been transformed into an opera that would not cause offence.

The first performance took place at the Burgtheater on 1 May 1786. However, the opera was not the success with the Viennese public that Mozart and his librettist had hoped for, being withdrawn after only nine performances. Disappointment was to prove short-lived and nine months later *Figaro* was mounted by the opera company in Prague, where it caused such a sensation

that the delighted composer was able to report that the tunes were sung and whistled throughout the Bohemian capital. The opera had achieved a triumph that not only led to Prague commissioning a new opera, *Don Giovanni*, but also started its career as one of the best-loved operas in the entire repertoire.

Franz Josef Haydn (1732-1809)

Symphony No 103 (Drumroll)

Adagio – Allegro con spirito, Andante piu tosto allegretto, Menuetto, Allegro con spirito

The symphony was the last but one of twelve that were composed for performance in England during Haydn's two journeys there (1791-1792, 1794-1795). Haydn's music was well known in England well before the composer ever travelled there, and members of the British musical public had long expressed the wish that Haydn would visit. The composer's reception in England was in fact very enthusiastic, and the English visits were one of the most fruitful and happy periods of the composer's life. Haydn composed the "Drumroll" Symphony while living in London during the winter of 1794-1795.



The "Drumroll" Symphony was premiered on March 2, 1795 as part of a concert series called the "Opera Concerts", at the King's Theatre. The orchestra was unusually large for the time, consisting of about 60 players. The task of directing the work was divided between the concertmaster Viotti and Haydn, who sat at a fortepiano. The premiere was evidently a success, and the *Morning Chronicle's* reviewer wrote:

"Another new Overture [*i.e.*, *symphony*], by the fertile and enchanting Haydn, was performed; which, as usual, had continual strokes of genius, both in air and harmony. The Introduction excited deepest attention, the Allegro charmed, the Andante was encored, the Minuets, especially the trio, were playful and sweet, and the last movement was equal, if not superior to the preceding."

Haydn later performed the work in Viena.

Since its premiere the "Drumroll" Symphony has been a favorite among Haydn's symphonies, and it is frequently performed and recorded today.



Interval



Franz Josef Haydn (1732-1809)

Missa in angustiis (Nelson Mass)

Soprano Emma Shearmur, **Alto** Suzanne Hill, **Tenor** John McCuin, **Bass** John Morris

The *Nelson Mass* is a particularly dramatic and emotional work, well suited to the grandeur of the hero from whom it takes its familiar name. In truth, the title of Nelson has little or nothing to do with the work that Haydn had called *Missa in angustiis* (Mass in time of tribulation). The Mass was composed, dated in Haydn's own hand, between 10 July and 31 August 1798, presumably intended for the name day of Princess Esterházy.

The connection with the English admiral is derived from the fact that the work was first performed shortly after news of Nelson's defeat of Napoleon's fleet at Aboukir Bay had reached the Austrian capital. There is also some suggestion that Haydn added a trumpet call in the *Benedictus* recalling the courier's own trumpet call when news of the battle was brought to Prince Esterházy. Whatever the truth of this, since that time the name of Nelson has been associated with the Mass and both Nelson, with Sir William and Lady Hamilton, met Haydn in September 1800 during a four-day visit to Eisenstadt during which there seems to have been a performance of the Mass.

The *Nelson Mass* was originally scored for three trumpets, timpani, strings and organ, with the organ part later transcribed by the Esterházy *Kapellmeister* Johann Nepomuk Fuchs for woodwind.

The Orchestra

First Violin

Donna Schooling
Margaret Collins
Gabrielle Scott
Jenny Sheppard
John Hawkins
Kathryn Andrews

Second Violin

Paul Kelly
Colin Foan
Joan Luck
Dorothy Todd
Stan VanLint
Karen Williams
Jenny Robinson

Viola

Francis Hider
Sue Rowley

Cello

Graeme Wright
Catherine Irvine
Jeannie Bevan
Mark Rallis
Denise Watson
Jessie Cooke

Double Bass

Robert Veale
Chris Reeve

Flute

Ankie Postma
Gill Foan

Oboe

Leigh Thomas
Rita Finnis

Clarinet

Jacky Howlett
Mike Youings
Julie Petherick

Bassoon

Jane Chivers
Katy Hilton

Horn

Jamie Merrick
Andrej Lipkin

Trumpet

Guest

Timpani

Guest



Are you a keen musician?

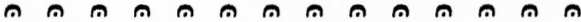
Under the direction of our conductor, Bill Brooks, we continue to expand our membership and our repertoire. We always look forward to welcoming new members – especially string players.

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 Jane Chivers on 01708 389138 or hco@btinternet.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

Havering Concert Orchestra

and

Havering Youth Orchestra

Beethoven – Piano Concerto No 5

Soloist Keith Willis

Mozart – Magic Flute Overture

Tchaikovsky – Sleeping Beauty Suite, Symphony No 5

Sunday 25 November 2007, 7.30pm
Queen's Theatre, Hornchurch

Tickets at door or telephone 020 8220 5147

