



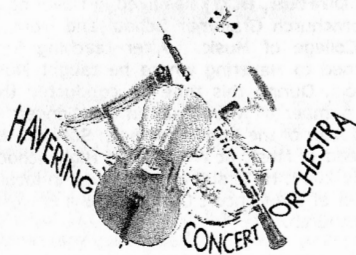
*with the*  
**HAVERING YOUTH ORCHESTRA**

# **Queen's Theatre Programme**

**Sunday 18th November 2007**

**£1**





**HAVERING CONCERT ORCHESTRA  
AND  
HAVERING YOUTH ORCHESTRA**



**Sunday 18 November 2007**

**7.30 pm**

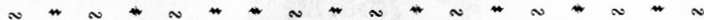
**Queen's Theatre, Hornchurch**

**Bill Brooks (Musical Director, HCO)** 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.

**Andrew Smith (Conductor, HYO)** is well known in the borough in his role as Head of Woodwind and Keyboard for Havering Music School. Born in north London, he studied at the Royal Academy of Music, where he won the Geoffrey Hawkes Prize for solo clarinet playing the August Manns Prize for outstanding performance. After graduating he trained as a teacher, and studied saxophone with Gordon Lewin.

Alongside his busy teaching schedule he has continued to perform regularly, especially in recitals and chamber music. Throughout his teaching career he has also worked in Havering, and he teaches on Saturdays at the RAM Junior Academy. He also writes reviews and articles for music magazines. Andrew has been conductor of Havering Youth Orchestra since 2000.

**Karen Twedde, Sue Norris, Jan Flanders, Neill Hadden (HYO tutors)**



## Friends of the HCO

We are most grateful to the Friends of the HCO who help support the orchestra

**Mr and Mrs J Allars  
Mr and Mrs J Barrance  
Mr T Brewer  
Mr P W Brown  
Mrs I G A Dellow  
Mrs K F Dunn  
Mrs M Farrell  
Mr R Ferguson  
Mrs J Foskett  
Mrs I M Hall**

**Mrs J Harris  
Mrs M Hubbard  
Mr A E Lodge  
Mr and Mrs D Murphy  
Mr R Ratnage  
Mrs B Soar  
Mrs P Speller  
Miss D Strutt  
Mrs J E Warnett  
Mr D Wray**

Friends of the HCO receive first choice of concert seating, invitations to social events and periodic newsletters. If you would like to become a Friend please contact:

Karen Williams, 143 Merry Hill Road, Bushey, Herts WD23 1DF  
Tel: 020 8950 5742, E-mail: karenthevolcano@ntlworld.com

## Tonight's soloist

### Keith Willis, Piano

Over a long musical career Keith counts himself lucky to have shared his music making with many talented musicians. As a conductor he has directed many concerts in the Royal Albert Hall, Royal Festival Hall and the Barbican as well as major concert halls all over the world. In addition to directing professional groups such as Guildford Philharmonic Orchestra and Opera Brava, Keith enjoys working with community groups such as Dorking Chamber Orchestra and Bookham Choral Society and The Mahler Orchestra. He has particularly valued performing with young musicians and conducted Surrey County Orchestra for 16 years, preceded by Hertfordshire Youth Orchestras and Havering Youth Orchestra.

As pianist and conductor he has made music with many fine professional musicians including John Lill, Colin Bradbury, Jack Brymer, Julian Lloyd Webber, Michael Collins, Emma Johnson, Crispian Steele-Perkins, Sir Adrian Boult, Sir Charles Groves, Vernon Handley and Christopher Adey, to name but a few.

He has a particular passion for chamber music and is currently involved with a number of ensembles including piano trios, quartets and quintets which perform under the umbrella title of *Surrey Soloists*, *Aegean Ensemble* and *Toccatà*.

As a music educator, Keith has been chair of the National Association of Music Educators (NAME) and has worked with the Qualifications and Curriculum Authority (QCA) and OFSTED on projects of national importance. He has been guest lecturer at Reading, London and North Middlesex Universities and adjudicator for competitions at Royal College, Guildhall and Leith Hill Music Festival.

Having recently left his post as Head of Culture for Surrey County, he now heads Outreach at The Yehudi Menuhin School. He is honorary music adviser for the Gustav Mahler society UK and a fellow of the Royal Society for the Arts.

Keith is particularly pleased to be performing with Havering musicians in the Queens Theatre which holds many happy memories.

~ \* ~ \* ~ \* ~ \* ~ \* ~ \* ~ \* ~ \* ~ \* ~ \* ~ \* ~ \* ~

Tonight's concert is supported by

# Swan Books

27 Corbets Tey Road  
Upminster  
Essex RM14 2AR

Tel: 01708 222930  
e-mail: [upminster@swanbooks.co.uk](mailto:upminster@swanbooks.co.uk)

# Tonight's Programme

## Wolfgang Amadeus Mozart (1756-1791)

### *Magic Flute Overture (K492)*

Falling out of favour with the new Austrian Emperor and in rapidly failing health, Mozart completed his last opera *The Magic Flute* merely three months before his death, on 5 December 1791, at the age of 35. The opera was written in the German tradition of *Singspiel* ("song-play"), with spoken dialogue instead of Italian-style recitatives linking the plot between musical numbers.

The libretto was written by Mozart's old friend, the acclaimed Shakespearean actor Emmanuel Schikaneder and Mozart's Masonic lodge brother (1751-1812), who himself played the role of Papageno at the opera's first performance held in his humble wooden theatre on the outskirts of Vienna. Mozart evidently wrote keeping in mind the skills of the singers intended for the premiere, which included both virtuosi and ordinary comic actors, asked to sing for the occasion. Thus, the vocal lines for Papageno and Monostatos are often stated first in the strings so the singer can find his pitch, and are frequently doubled by instruments.

As was Mozart's habit, the overture of *The Magic Flute* was composed last, only days before the premiere on 30 September 1791. Bypassing its customary function as an emotional preparation for the dramatic plot to come, overture conveys a profound sense of vitality and stability. Three majestic chords from the *tutti* orchestra begin the slow introduction, signalling fanfares that are to be associated with the theme of Mason-like brotherhood in the opera. The following *Allegro* adopts the most orderly form in music, the fugue. A brief return of the chordal fanfares interrupts its momentum, and the resumption of the fugal *Allegro* brings the overture to an exuberant ending.

## Ludwig van Beethoven (1732-1809)

### *Piano Concerto No 5 (The Emperor Concerto)*

*Allegro - Adagio un poco mosso - Rondo: Allegro ma non troppo*

Scan the list of persons to whom Beethoven dedicated his compositions, and more than any other name, you'll see the name of Rudolf Johann Joseph Rainer Habsburg, better known as Archduke Rudolf. Compositions dedicated to the Archduke include the Triple Concerto, the Grosse Fugue, the Missa Solemnis, two piano concertos, two piano sonatas, one violin sonata, and the eponymous "Archduke" Trio. In some hands, such tributes might have carried mercenary undertones, with the hope of earning a healthy fee in return for a dedication. Yet here there is clear evidence that Beethoven was

not merely placating a wealthy supporter, for the Archduke was both a friend and student, a musically talented young nobleman who accepted Beethoven and his compositions despite the eccentricities of both. That Beethoven remained close to Rudolf even after his own reputation became well-established stands as proof that the composer was not merely using the young man for his own survival. He was, apparently, grateful for the Archduke's attention and friendship.

Prominent amongst the works dedicated to the Archduke is the last of Beethoven's five piano concertos. The composition was begun in 1808, around the time that the Fifth and Sixth Symphonies and the Fourth Concerto were completed. Despite the grand scale of the piece, Beethoven finished it promptly, at least by his own usually arduous standards, and the new concerto was ready for its premiere in Leipzig in 1811. One might have expected that, on that occasion, Beethoven himself would have performed the solo part, as he had for the premieres of each previous piano concerto. By this time, however, his ever-problematic hearing had declined to the point of profound deafness, and public performance was no longer an option. The honour of that first performance went to a twenty-five year old church organist, Friedrich Schneider. Three months later, in February 1812, the concerto was given its Vienna premiere. The pianist on that occasion was Beethoven's student, Carl Czerny, a man still renowned in keyboard circles today for his own piano pieces. Thanks to its bold melodies and heroic spirit, the new concerto quickly won for itself a place in the piano repertoire, and even became a great favourite of Franz Liszt.

The Fifth Concerto's sobriquet, "Emperor," dates from Beethoven's time, but not from Beethoven himself, for he very rarely gave nicknames to his works. Besides, since the composer had little regard for emperors, he would be unlikely to name one of his own works for a class of people he generally disliked. Evidence is unclear, but it seems that the "Emperor" title was the idea of Johann Baptist Cramer, a German-born, London-based pianist and publisher. Beethoven and Cramer were life-long friends, and Beethoven reportedly regarded his lesser-known colleague as the greatest pianist of their day.

## INTERVAL

### **Peter Ilyich Tchaikovsky (1840-1893)**

#### ***Symphony No.5 in E minor, Op.64***

*Andante - Allegro con anima*

*Andante cantabile e con alcuna licenza -*

*Valse: Allegro moderato*

*Finale: Andante maestoso - Allegro vivace - Moderato assai e molto maestoso - Presto*

The *Symphony No. 5 in E minor* (Op. 64) was composed between May and August 1888. It was first performed, under Tchaikovsky's own baton, in St Petersburg on 6 November 1888.

Like Symphony No. 4, the Fifth is a cyclical symphony due to the recurrence of the "motto" theme in more than one movement. Unlike the Fourth, however, the theme is heard in all four movements, a feature Tchaikovsky had first used in the *Manfred Symphony*, which was completed less than two years before the Fifth. The "motto" theme itself is derived from a passage in Glinka's opera *A Life for the Tsar*—significantly, a passage using the words "turn not into sorrow". The motto theme has a funereal character in the first movement, but gradually transforms into a triumphant march, which dominates the final movement. Tchaikovsky was attracted to this particular theme because the topic of the Fifth Symphony is Providence, which is closely related to Fate, the theme of the Fourth symphony. The changing character of the motto over the course of the symphony seems to imply that Tchaikovsky is expressing optimism with regard to fate, an outlook that would not return in his Sixth Symphony.

Some critics, including Tchaikovsky himself, considered it to be a crude ending, but the symphony has gone on to become one of the composer's most popular works. The second movement, in particular, is considered to be classic Tchaikovsky: well crafted, colourfully orchestrated, and with a memorable melody for solo horn. The Fifth was very popular during World War II, with many new recordings of the work, and many symphonic performances during those years. One of the most notable performances was by the Leningrad Radio Symphony Orchestra during the Siege of Leningrad. City leaders had ordered the orchestra to continue its performances to keep the spirits high in the city. On the night of 20 October 20 1941 they played Tchaikovsky's Symphony No. 5 at the city's Philharmonic Hall and it was broadcast live to London. As the second movement began bombs started to fall nearby but the orchestra continued to play till the final note. Since the war it remains very popular, but has been somewhat eclipsed in popularity by the Fourth and Sixth Symphonies.

The 5th symphony was used in 1933 by the Russian-born choreographer Léonide Massine for his - and the world's - first symphonic ballet, *Les Présages*. This caused a furore amongst musical purists, who objected to a serious symphonic work being used as the basis of a ballet. Various passages from this symphony were used in the 1937 motion picture *Maytime*, starring Jeanette MacDonald and Nelson Eddy. The music appears not only in some of the background score, but also in the form of a sung pastiche as a fictitious French opera entitled *Czaritsa*, "composed" by the character Trentini for the lead soprano (MacDonald). The second movement was featured prominently in the 1986 film "Lucas".



# The Orchestra(s)

## **First Violin**

Donna Schooling  
Margaret Collins  
John Hawkins  
Kathryn Andrews  
Gabrielle Scott  
Jenny Sheppard  
James Higenbottam-Taylor  
Susan Harrison  
Jennifer Gammans  
Christie Halsey  
Annabelle Harder  
Rachel Jones

## **Second Violin**

Paul Kelly  
Colin Foan  
Dorothy Todd  
Stan VanLint  
Jenny Robinson  
Cheng Chen  
Christopher Karwacinski  
Annabel Forster  
Daniel Hu  
Louise Jones  
Daniel Kingaby  
James O'Farrell  
Peter Sheppard

## **Viola**

Francis Hider  
Bruno Handel  
Karen Williams  
Sue Rowley  
Daniel Rushton

## **Cello**

Graeme Wright  
Catherine Irvine  
Mark Rallis  
Alan Musgrove  
Jessie Cooke  
Brendan O'Connor  
Bill Brooks  
Matthew Strover  
Amy Fanning  
Charlotte Robinson  
Patrick Allen  
Veronica Kustkova

## **Double Bass**

Robert Veale  
Chris Reeve

## **Flute**

Gill Foan  
Joan Luck  
Kate Karwacinski  
Callum Reilly  
Catherine Shaw

## **Oboe**

Leigh Thomas  
Rita Finnis  
Hannah Moseley  
Grace Warren  
Lydia Sheppard

## **Clarinet**

Jacky Howlett  
Mike Youings  
Christopher Hatton  
Georgina Hebron  
Hannah Turner  
Joseph Hall

## **Bassoon**

Jane Chivers  
Katy Hilton  
Stephen Karwacinski

## **Horn**

Jamie Merrick  
Andy Coombes  
Andrej Lipkin  
John Ward  
Victoria Jones

## **Trumpet**

Brandon Wong  
Alex Chadwick  
James Allen  
Jonathan Sheppard

## **Trombone**

Alexander Tweddle  
Robert Moseley  
Sophie Pike  
Robert Strover

## **Tuba**

Elizabeth Harrison

## **Timpani**

Amanda Foan  
Jessica Cipa  
Ryan Linham

## **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](mailto:hco@btinternet.com)

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



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

~ \* ~ \* ~ \* ~ \* ~ \* ~ \* ~ \* ~ \* ~ \* ~ \* ~ \* ~

We look forward to seeing you at our next concert

**Sunday 9 March 2008, 7.30pm**  
**Queen's Theatre, Hornchurch**

Elgar – Serenade for Strings  
Sibelius – Karelia Suite  
Schubert – Symphony No 9 in C Major

Tickets at door or telephone 020 8220 5147

