

HAVERING CONCERT ORCHESTRA

SATURDAY 24th NOVEMBER 2018

making
music



HAVERING CONCERT ORCHESTRA

VIOLIN 1

Maddie Chitty
Diana Lynch
Edward Lubbock
Colin Foan
Jenny Reckless
Joan Luck
Henry Webster
Daniel Borg
Karen Twedde
Sue Page

VIOLIN 2

Paul Kelly
Janet Baldacci
Margaret Drummond
Colin Drummond
Silvia Crispin
Hui Yan

VIOLA

John Hawkins
Sue Yeomans
Sue Norris
Karen Williams

CELLO

Graeme Wright
Malcolm Inman
Jane Shingles
Mark Rallis
Alan Musgrove
Brendan O'Connor
Viv Sandford

DOUBLE BASS

Lesley Street
Eugene Lewis

FLUTE

Gillian Foan
Elizabeth Withnall

PICCOLO

Elizabeth Withnall

OBOE

Leigh Thomas
Rita Finnis

COR ANGLAIS

Rita Finnis

CLARINET

Jacky Howlett
Margaret Cull

BASSOON

Jane Chivers
Catherine Kelly

HORN

Brian Jack
Jamie Merrick
Jonathan West
Andy Coombe

TRUMPET

Eric Forder
Andy Pearson

TROMBONE

Sam Shiell
Joe Hammond

TUBA

Les Shadrake

TIMPANI

Jan Flanders

HARP

Hilary Barkwith

Our Conductor

BILL BROOKS was born in Hornchurch, making his early conducting debut at the age of 7 when he conducted the Suttons Infant School Percussion Band at the Hornchurch Infant Schools' Music Festival. After primary school he then attended Hornchurch Grammar School and the Royal College of Music, where he studied under Joan Dickson and Anna Shuttleworth. Graduating in 1970, after a postgraduate teaching course at Bretton Hall he had a lengthy teaching career in Oxford, Havering and Essex. He conducted the Havering Youth Training Orchestra for 5 years and some of our orchestra members have fond memories of him during this period, while others remember Bill from an even earlier time when he was himself a member of the Hornchurch



Youth Orchestra. From 1981–92, Bill conducted the Upminster Bach Society, performing many of the major works of the choral repertoire, including Verdi's Requiem and The Dream of Gerontius. He was Musical Director of St Andrew's Church, Hornchurch for 12 years. Bill is a member of the RSCM Essex and East London Committee and is responsible for administering the Bishops' Chorister Award for the ecumenical diocese of Brentwood and Chelmsford.

Bill has been conductor of the Havering Concert Orchestra for the last 13 years and, before that he was a member of the Cello section, as well as serving as our Chairman for a time. This evening's performance will be the last under the baton of Bill Brooks, who is retiring after a lifetime of service to music in Havering. Bill is looking forward to travelling and spending more time with his family. The Orchestra has thrived throughout Bill's tenure as conductor and he has made rehearsals and concerts enjoyable for musicians and audience alike. He has always given us encouragement and his warm sense of humour has made our rehearsals enjoyable and productive. For this reason, one of our members makes a 70-mile round trip to attend rehearsals!



We will miss him, but he leaves a legacy of a thriving, friendly community orchestra. We all wish him a well-deserved healthy, happy and relaxing retirement.

Tonight's Soloist – Florian Mitrea

British/Romanian pianist Florian Mitrea was born in Bucharest but has been based in the UK since 2008 when his early passion for the piano led him to a scholarship to study at the Royal Academy of Music in London. Florian's piano studies started in Bucharest as a student of Flavia Moldovan and Gabriela Enăşescu. While studying at RAM with Diana Ketler he obtained his BMus with First Class Honours and the Regency Award for notable achievement. In 2014, he obtained his Master of Arts degree with Distinction, and a DipRAM for his final recital, also receiving the Alumni Development Award for distinguished studentship. He held the Hodgson Memorial post-studentship Fellowship at RAM in 2014-2015 and continues to teach there within the piano department. Florian is currently studying with Boris Petrushansky at the Accademia Pianistica Internazionale "Incontri col Maestro" in Imola, Italy.



Florian has participated in numerous master-classes, including those by Stephen Hough and John Lill. Florian is a Kirckman Concert Society Artist for 2018-19 and holds a Making Music Philip and Dorothy Green Young Artist Award for 2017-19. In March 2018, Florian was appointed an Associate of the Royal Academy of Music (ARAM): an honour awarded to former students who have made a significant contribution to the music profession. He has also been awarded prizes in numerous international piano competitions.

Florian has performed at Carnegie Hall and many other notable venues in Europe, Japan and South Korea. In the UK, Florian has performed at prestigious venues in Glasgow, Bristol, Bath and London (including St John's Smith Square, King's Place, St Martin-in-the-Fields and St James's Piccadilly). He has also performed with several leading orchestras in the UK and Europe. Performances by Florian have been broadcast on UK and Romanian radio. Florian's first solo CD, *Following the river: music along the Danube*, was released in January 2018 and is now available worldwide.

The Orchestra is grateful to the Making Music Philip and Dorothy Green Young Artists scheme for supporting Florian's performance with us this evening.

About Making Music

Making Music is the UK's leading organisation for leisure-time music, with over 3,200 music groups in membership. Its Philip and Dorothy Green Young Artists scheme (PDGYA) has helped to launch the careers of dozens of young musicians since its creation in 1961, including Steven Isserlis, Elizabeth Banks and Craig Ogden. It is made possible by the generosity of the Philip and Dorothy Green Music Trust, which promotes young artists and composers.

www.makingmusic.org.uk/pdgya





Leader – Madelaine Chitty

Madelaine Chitty began playing the violin at the age of seven as a pupil at Havering Music School. Through school and college, she knew that music was her main passion and pursued this greatly by involving herself in orchestras, choirs and string ensembles. At the age of 19 Madelaine began to study at Bangor University where she graduated in 2016 with a Bachelor of Music Degree with Honours and a Master of Arts Degree in Musicology, specialising in Performance Development focusing on Corelli's violin sonatas. She studied both Solo and Ensemble performance with violinist Rosemary Skelton and played in many ensembles around North Wales. Madelaine is currently a violin teacher at Havering Music School and is also pursuing a career in Arts Administration. Away from work she has many hobbies and interests, including going to concerts and the theatre, going to the gym and spending time with friends and family.

Alexandra Wilde

Alexandra comes from a much-travelled journalistic background, and is also a successful singer and writer of short stories and poetry. She was born in England, but spent her childhood growing up in Tanzania, Uganda and Kenya and, later, in South Africa. She has been involved in theatre from a very young age and as a performance poet enjoys reciting work by poets across a wide spectrum.

She returned to England in 1970 and has continued to work as a writer and coaching people to prepare and deliver speeches at meetings and on other important occasions. Ten years ago, Alexandra founded The Redbridge Rhymesters, a poetry group for people aged 55 or over; they meet at the Allan Burgess Centre in Wanstead and are joined at some sessions by children from Snaresbrook Primary School. The wealth of combined experience from young and old participants ensures every session is rich in imaginative poetry, and everyone is encouraged to write and perform their own work in public.



This Evening's Programme

A.E. HOUSMAN (1859-1936)

A Shropshire Lad

Housman was, in fact, born in Worcestershire, and themes from that county are present alongside those of the eponymous shire of his poetry cycle, *A Shropshire Lad*. He started to write the poems that would be published in 1896 as *A Shropshire Lad* as early as the late 1880s, but most belong to a period of sudden activity, apparently triggered by the realization of a romantic loss. Initially the poems sold slowly, but grew in popularity over the following two decades because of their expression of affection for the English countryside, and their mood of romantic melancholy, often associated with the loss and separation experienced by young soldiers. *A Shropshire Lad* was to be admired by, and had an influence on, First World War poets such as Siegfried Sassoon, Rupert Brooke and Wilfred Owen, and English composers including Ralph Vaughan Williams, George Butterworth and Ivor Gurney (also a war poet).

The English composers set Housman's verses in song, in imitation of the German *Lieder* tradition. Butterworth set 11 of the poems of *A Shropshire Lad*, in two cycles (*Six Songs from A Shropshire Lad* and *On Bredon Hill and Other Songs*), for baritone and piano in 1911–12. Four of these are read for us this evening by Alexandra Wilde, grouped around a fifth which epitomizes Housman's sentiments towards the English countryside.

II

*Loveliest of trees, the cherry now
Is hung with bloom along the bough,
And stands about the woodland ride
Wearing white for Eastertide.*

*Now, of my threescore years and ten,
Twenty will not come again,*

*And take from seventy springs a score,
It only leaves me fifty more.*

*And since to look at things in bloom
Fifty springs are little room,
About the woodlands I will go
To see the cherry hung with snow.*

XXIII

*The lads in their hundreds to Ludlow come in for the fair,
There's men from the barn and the forge and the mill and the fold,
The lads for the girls and the lads for the liquor are there,
And there with the rest are the lads that will never be old.*

*There's chaps from the town and the field and the till and the cart,
And many to count are the stalwart, and many the brave,
And many the handsome of face and the handsome of heart,
And few that will carry their looks or their truth to the grave.*

*I wish one could know them, I wish there were tokens to tell
The fortunate fellows that now you can never discern;
And then one could talk with them friendly and wish them farewell
And watch them depart on the way that they will not return.*

*But now you may stare as you like and there's nothing to scan;
And brushing your elbow unguessed-at and not to be told
They carry back bright to the coiner the mintage of man,
The lads that will die in their glory and never be old.*

XL

*Into my heart an air that kills
From yon far country blows:
What are those blue remembered hills,
What spires, what farms are those?*

*That is the land of lost content,
I see it shining plain,
The happy highways where I went
And cannot come again.*

XXXV

*On the idle hill of summer,
Sleepy with the flow of streams,
Far I hear the steady drummer
Drumming like a noise in dreams.*

*East and west on fields forgotten
Bleach the bones of comrades slain,
Lovely lads and dead and rotten;
None that go return again.*

*Far and near and low and louder
On the roads of earth go by,
Dear to friends and food for powder,
Soldiers marching, all to die.*

*Far the calling bugles hollo,
High the screaming fife replies,
Gay the files of scarlet follow:
Woman bore me, I will rise.*

LIV

*With rue my heart is laden
For golden friends I had,
For many a rose-lipt maiden
And many a lightfoot lad.*

*By brooks too broad for leaping
The lightfoot boys are laid;
The rose-lipt girls are sleeping
In fields where roses fade.*

GEORGE BUTTERWORTH (1885-1916)

A Shropshire Lad Rhapsody

Butterworth is recognized as having been an English composer of great promise, despite his very small published output. He is remembered most for the works based on *A Shropshire Lad*, and for *The Banks of Green Willow*, which this orchestra performed in 2017. He died during the Battle of the Somme in August 1916.

A Shropshire Lad Rhapsody, for full orchestra, was written only a few months after the song cycles, and was first performed in 1913. A fairly short work, lasting about 10 minutes, the composition combines an English pastoral image with structure and highly emotional thematic development which approaches a symphonic stature.

Over a pianissimo opening from muted strings in A minor, the clarinet introduces the haunting theme from Butterworth's song setting of *Loveliest of Trees*. This thematic material is then repeated



Photograph by Bill Brooks

several times, rising by semitones, the key changing to E \flat major and, with arpeggio in the harp, to B minor. In yet another key change, to E major, the main theme returns in the trumpets, and it is only here that the full resources of the orchestra are deployed. Eventually the key returns to A minor, along with the

string ostinato from the opening, this time accompanied by harmonics on the harp. Finally, a brief and poignant quotation from the vocal setting of *With Rue My Heart is Laden* is heard in the flute.

EDVARD GRIEG (1843–1907)

Concerto in A minor for Piano and Orchestra, Op. 16

I. Allegro molto moderato; II. Adagio; III. Allegro moderato molto e marcato

Edvard Grieg was born in Bergen in Norway. The folk music of Norway had an influence on the style of Grieg's compositions. This is perhaps most noticeable in the *Wedding Day at Troldhalgen* and the music for *Peer Gynt*. Apart from Grieg's Piano Concerto, the *Peer Gynt Suite No.1* is probably the composer's most popular work, "Morning" and "In the hall of the Mountain King", being amongst the most favoured of his short orchestral compositions.

Grieg composed his piano concerto while on holiday in Denmark during the summer of 1868 when he was only 24 and, despite his youth, Grieg gave his concerto a grandness that made it the largest project he ever undertook. Years later, Grieg did sketch some ideas for another piano concerto, but these never came to fruition. The concerto's first performance was in Copenhagen in 1869. The work was a success and it was performed by Franz Liszt in Rome the following year. Grieg continued to amend the score for the concerto and the final version which we know and love today was only completed in the year of his death. In 1879 Grieg became known to the world when he played his piano concerto in Leipzig. He gave his first concert in London in 1888.

The concerto opens with a timpani roll leading to a dramatic piano flourish followed by the main theme played by the woodwind and answered by the strings. The piano develops this theme and introduces a new, jaunty, theme which brings us into a

slower, song-like, second theme played by the cellos. These two themes are developed and return in the recapitulation section. The movement finishes with a showy piano cadenza and a final flourish like that at the start of the movement.

The calmer, more lyrical, second movement begins with the strings which are joined by horn and oboe before the piano introduces the main theme. The opening theme is then played by the piano and the movement ends with the melody played by the horn and accompanied by little trills and flourishes on the piano.

The final movement, in A minor, is announced with a mini fanfare played by the woodwind and is followed by the introduction of an energetic theme on the piano. This theme is developed and a lyrical second theme in F major is played on the flute and accompanied by shimmering violins. The piano takes up this theme in a fluid style, later joined by woodwind and strings and this theme gradually loses momentum and fades away. The recapitulation section builds up to a flourish on the piano, leading to a variation of the main theme before returning to the main theme in the brass, accompanied by strings and piano. The piano concludes the concerto with a bold rendering of the main theme with full orchestra.

INTERVAL (20 minutes)

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

Symphony No. 5 in E minor Op. 64

I. Andante – Allegro con anima; II. Andante cantabile; III. Valse: Allegro moderato; IV. Finale: Andante maestoso – Allegro vivace – Moderato assai - Presto

Tchaikovsky began composing the fifth of his six symphonies 11 years after completion of the fourth symphony. In April 1888 Tchaikovsky felt he was “finished” as a composer because he was out of ideas. However, whilst in Leipzig, he met Grieg who showed him his third violin sonata. Tchaikovsky began to outline sketches for his fifth symphony at around this time and he stated that traces of Grieg could be found in the symphony. It was composed quickly between June and August 1888. Its first performance was in St Petersburg with Tchaikovsky himself conducting. It was not an immediate success, but it is now one of his most popular works.

Tchaikovsky wrote in his notes that the subject of the symphony was “Fate”. To be more precise, it is a journey which moves from darkness and despair into light and triumph, and this is achieved by the musical character of the individual movements and, to some extent, through a recurring “fate” motto theme which appears in each movement.

The symphony begins with the motto theme played quietly and mysteriously on the lower strings and woodwind instruments. The introduction is followed by an allegro based on themes related to the motto theme. It gives an impression of uncertainty and struggle through the shifting harmonies and unusual syncopation. There is a calmer contrasting section, but this reverts to the uncertain mood which remains until the end of the movement where the main theme fades away.

The contrasting second movement begins with the theme played by a solo horn. A second theme is introduced by the oboe and is developed into a lush orchestral score which is characteristic of Tchaikovsky's melodious charm. However, this happy mood is interrupted by the return of the "fate" theme. The calm lyrical mood returns and is developed further before the trombones return with the motto theme and this movement, like the first, fades away to nothing.

The third movement is like a breath of fresh air which introduces new life into the work. It is in ternary form with a charming waltz forming the first and last sections and a busy semi-quaver passage forming the middle section. This movement resembles one of Tchaikovsky's ballet scores with its rhythms and orchestration.

The motto theme returns briefly at the end of this movement but, on this occasion, it is more like a distant memory.

The final movement begins with the fate theme in the major key and it can be likened to a Russian hymn. There is a fast and energetic middle section driving the movement to a triumphal march which ends the symphony with the motto theme being played boldly and loudly by the brass section.

The theme of triumph over despair became very popular during the Second World War. A remarkable performance was given by the Leningrad Radio Symphony Orchestra during the Siege of Leningrad on 20th October 1941 and broadcast live to London. As the second movement began, bombs started to fall nearby, but the orchestra continued playing until the end.

How to contact the HCO

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

- Contact Karen Williams on 0208 950 5742 or karenjwilliams@ntlworld.com
- Speak to any member of the orchestra during the interval, or
- Visit us at:



Web: www.hcoweb.co.uk



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



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

We look forward to seeing you at our next concert:

SUNDAY 24TH MARCH 2019

The New Windmill Hall, St Mary's Lane, Upminster, RM14 2QH at 3.00 pm

Berlioz – Le Carnaval Romain Overture
Delius – The Walk to the Paradise Garden
Schubert – Symphony No 5
Stravinsky – Firebird Suite

Advance tickets (£8) are available from orchestra members or can also be ordered online by going to our website (www.hcoweb.co.uk) and clicking on the We Got Tickets link.

Subject to availability, tickets can also be bought at the door (£10). Reduced price tickets are available for under-18s and for families (£4 and £20 respectively).

About the Havering Concert Orchestra

Are you a keen musician?

The Havering Concert Orchestra is the amateur orchestra which has been serving the London Borough of Havering 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 Havering Young Musician of the Year award.

Whilst recruiting a new conductor, we will 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 Havering Concert Orchestra is a member of, and is grateful for support received from, the Havering Arts Council. We are also affiliated to Making Music.

