

HAVERING

CONCERT ORCHESTRA
SOUNDS OF SCANDINAVIA

Saturday

23 November 2019



Our Conductor

LAWRENCE TATNALL

Lawrence's first conducting experience was at the age of four in his grandparent's house with a knitting needle. He then got his first real baton at the age of 16 while directing a performance of Beethoven's *Egmont Overture* at the Kent Centre for Young Instrumentalists. After being named the BBC Radio Kent Young Musician of the Future in 2002, he went on to graduate with a BMus (Hons) from the University of Surrey in 2005 (majoring jointly in performance and conducting), studying under Nicholas Conran. He then obtained a postgraduate diploma at the Trinity College of Music. Lawrence has gone on to conduct many more works ranging from Mozart chamber music to larger choral works, and also ran the University College London Big Band for 9 years. He was Musical Director of the New Essex Choir for 7 years until December 2018 and is currently the Musical Director of the Hackney Borough Youth Orchestra and the Theydon Singers. Lawrence recently founded the East London Chamber Orchestra, a collective of professional musicians for performing with choral societies.



Lawrence is also a professional trombonist and has played in a diverse selection of groups ranging from principal trombone with Die Philharmonie der Nationen under Justus Frantz to the prize-winning brass dectet SE10. Lawrence became HCO's conductor in the summer of 2019.



Leader – Madelaine Chitty

Madelaine began playing the violin at the age of seven as a pupil at Havering Music School. Throughout school life, she knew that music was her main passion and pursued this greatly by joining orchestras, choirs and various musical ensembles. At the age of 19, Madelaine was accepted into Bangor University, where she graduated in 2016 with a Bachelor of Music Degree and a Master of Arts in Musicology. 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 pursuing a career in musical administration. Away from performing and teaching, she has many hobbies and interests, including going to concerts and the theatre, the gym and spending time with friends and family.

This Evening's Programme

CARL NIELSEN (1865 - 1931)

Helios Overture

Carl Nielsen was a Danish composer, conductor and violinist born in Sortelung. His musical talents were displayed at an early age and he played second violin with the Royal Danish Orchestra for 16 years. His early music was inspired by composers such as Brahms and Grieg but his own style soon emerged. Nielsen is probably best known for his six symphonies, concertos for violin, flute and clarinet and the *Helios Overture* which we are performing this evening. Nielsen joined his wife, Anne-Marie, in Athens while she was studying Greek sculpture there. It was during this time, that he had the inspiration of a work depicting the sun rising and setting over the Aegean Sea: the overture which he called *Helios*. He began work on it in March 1903 and completed it in April of the same year. On the score, Nielsen wrote:

*"Silence and darkness,
The sun rises with a joyous song of praise,
It wanders its golden way and
sinks quietly into the sea."*

The work begins as the sun ascends over the Aegean Sea, announced by the horns, followed by a flowing passage in the strings (like the gentle motion of the sea). From this emerges a serene violin melody which is then taken up by the oboe. The theme is imitated between the strings and oboe and is gradually



Pastel Drawing by Janet Baldacci

expanded, supported by sustained notes in the brass, as the sun rises higher and a brass fanfare is heard. A new lively theme is then played in the violins, supported by full orchestra. A short interlude then leads to a calmer theme, alternated between the cellos and woodwind, and then other sections of the orchestra, as it gradually develops the themes. A short fugal section then follows where the lively theme is announced initially by violins and joined by other sections. This is finally taken up by the brass before the recapitulation section where the earlier themes are repeated and the music gradually builds before calming and slowing down. A gentle melody is heard on the French horn, with flowing strings underneath, depicting the sun as it sets over the sea and disappearing beyond the horizon as the music fades away to nothing.

EDVARD GRIEG (1843 - 1907)

Peer Gynt Suite No. 1

Morning; Åse's Death; Anitra's Dance; Dance in the Hall of the Mountain King

In 1874, Grieg received a letter from Henrik Ibsen, inviting him to compose incidental music for his drama *Peer Gynt*. The first production of the play, with Grieg's music, took place in February 1876 and was an immediate success. The score was later added to until it eventually contained more than twenty pieces. Before long, certain movements had become widely popular on the concert platform and two *Peer Gynt* Suites were formed, each one containing four pieces. Tonight we will perform the first suite.

The cool freshness of *Morning* is conjured up in the first movement by a flowing, pastoral melody on the flute, later on the oboe and eventually by the whole orchestra.

Åse's Death is a short elegy for strings alone. A single four-bar tune is repeated six times, gradually increasing in intensity.

Anitra's Dance, in strong contrast, is in mazurka rhythm, built around the alternation of bowed and pizzicato strings.

Dance in the Hall of the Mountain King conjures up images of malicious trolls by means of its form and cumulative structure. Starting slowly in the very lowest part of the orchestra, its single theme is repeated, gradually faster and louder, until it is eventually played by the full orchestra, building to a final dramatic conclusion.

ARVO PÄRT (b. 1935)

Cantus in Memoriam Benjamin Britten

Arvo Pärt was born and grew up in Soviet occupied Estonia, where he received his musical education. He was influenced largely by Shostakovich, Prokofiev and Bartok. His works include a number of symphonies and concertos. He later developed an interest in plainsong, Gregorian chant and Renaissance polyphony, which coincided with his move to Austria in 1980. Pärt's music took on a more spiritual nature, often using sacred texts. He referred to his new style as being tintinnabular, like the ringing of bells, rhythmically simple and with equally simple harmonies. Pärt developed a great affinity with the music of Britten and dearly wished to meet him but, unfortunately, Britten died before this wish could be fulfilled. *Cantus in Memoriam Benjamin Britten* dates from 1977, a year after Britten's death.

Cantus is a completely secular elegy lamenting the death of a fellow composer. It is scored for strings, with the addition of a bell pitched on A which forms the tonal centre

of the work, which is based on a descending A minor scale in the form of a canon. In choosing this scale, Pärt expressed an affinity with early modal church music.

The score begins with three silent beats and then the tubular bell sounds three times at intervals of three beats. This tolling funeral bell continues to sound throughout the piece. Following a moment of silence after the bell has tolled, the first violins enter, setting a complicated pattern with the descending scale and the notes from the A minor chord, building up tension as they start *pianissimo* and build up to a *fortissimo*. At an octave lower and at half the speed the second violins enter with the same pattern, and then it is the turn of the violas entering another octave lower and at quarter speed. When the 'cellos enter it is at one eighth speed and the basses come in at one sixteenth, making their notes 32 or 16 beats long.

The mathematical structure of the piece gives it a kaleidoscopic effect, but it is for ever moving downwards, as it comes to a conclusion. Each section of the orchestra finishes on a note which is held at length until, on the second beat of the final bar, there is a sudden halt when the bell is quietly struck and the overtones become audible, creating an A major chord. The score again calls for a final silence, bringing this meditation on death to a poignant close.

Cantus in Memoriam Benjamin Britten has become Pärt's most popular work and has been used in a number of films.

INTERVAL (20 minutes)

JEAN SIBELIUS (1865 - 1957)

Symphony No. 2 in D, Op. 43

I Allegretto; II Andante - Allegro - Andante; III Vivacissimo - Lento; IV Allegro moderato

Sibelius was born in Hämeenlinna, Finland. His inspiration for the second symphony came when he was on holiday in Italy. In fact, it was originally going to be a tone poem based on the story of Don Juan! By the time he returned to Finland, he found he had sketched enough ideas for a whole symphony, so abandoned the Don Juan idea. He began work on the second symphony in 1901 and its premier, in 1902, was a great success.

The first movement consists of a rising 3 note motif and a chirpy woodwind tune which is answered by the brass. It is bright and sunny with a pastoral-like feel and is followed by a second theme, played on the violins, and short melodic ideas between the various sections. A string pizzicato passage brings back the opening themes leading to scurrying strings underneath fragments of melodies in the woodwind. The scurrying strings continue while the themes are developed between the different sections, eventually

overlapping each other and building to a brass chordal section. The opening themes return and build once more before gradually calming and fading away.

The second movement opens with a timpani roll and a long pizzicato (plucked) passage in the basses and cellos. The first, rather mournful, melody is heard on the bassoon. Gradually, the higher woodwind and strings enter. Little by little both the pitch and volume rise and the tempo increases with fortissimo brass chords and timpani rolls. A gentle violin melody in a new key is heard, accompanied by light woodwind. This new theme, along with variations of the first mournful theme (played by different sections of the orchestra) dominate the remainder of the movement.

The third movement is a dashing scherzo in the strings, with a woodwind melody. There is short contrasting section (in a new key) where the theme, played by the oboe, begins with a single repeated note (9 times), answered by the cellos. This theme is eventually played by the violins and finished by the woodwind. The rushing scherzo then returns, followed once again by the calm woodwind melody. The strings then gradually intensify in speed and volume until fragments of the fourth movement theme are introduced. The movement leads directly into the Finale.

A simple string theme is accompanied by heavy brass and timpani. The quieter, haunting second theme, first played by the woodwind and then the strings, can be likened to a folk song in its structure. Scale passages in the lower strings continue while a new motif is heard in the wind section. The movement quiets before the original theme is heard again and developed chromatically. Eventually the first two themes return and build to the final climax.

We look forward to seeing you at our next concert:

SUNDAY 29 MARCH 2020 at 3:00 pm

New Windmill Hall, St. Mary's Lane, Upminster, RM14 2QH.

Programme

'A European Tour'

- Mozart – Overture: Magic Flute
- Faure – Pelléas et Mélisande
- Dvořák – Slavonic Dances
- Rossini – Overture: Barber of Seville
- Elgar – Enigma Variations

Advance tickets are available from orchestra members or can also be ordered online by going to our website (www.hcweb.co.uk) and clicking on the We Got Tickets link. Subject to availability, tickets can also be bought at the door. Reduced price tickets are available for under-18s and for families.

HAVING CONCERT ORCHESTRA

VIOLIN 1

Madeleine Chitty
Diana Lynch
Edward Lubbock
Colin Foan
Jenny Reckless
Rebecca Griffiths
Celia Redondo

VIOLIN 2

Janet Baldacci
Cathy Rogers
Margaret Drummond
Colin Drummond
Silvia Crispin
Joanne Cull
Karen Williams

VIOLA

John Hawkins
Sue Yeomans
Sue Norris

CELLO

Graeme Wright
Malcolm Inman
Jane Shingles
Mark Rallis
Alan Musgrove

DOUBLE BASS

Robert Veale
Eugene Lewis

FLUTE

Gillian Foan
Katherine Holroyd

OBOE

Leigh Thomas
Rita Finnis

CLARINET

Jacky Howlett
Margaret Cull

BASSOON

Jane Chivers
Sarah Head

HORN

Brian Jack
Jamie Merrick
Jeremy Lewin
Andy Coombe

TRUMPET

Eric Forder
Andy Pearson
Jonathan Newby

TROMBONE

Liz Davies
Sam Shiell
Pete Crocker

TUBA

Les Shadrake

TIMPANI

Amanda Coverdale

PERCUSSION

Georgina Thomas
Hilary Barkwith

How to contact the HCO

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

- Contact Cathy Rogers on 07906 347507 or HaveringConcertOrchestra@gmail.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/haveringconcertorchestra>



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

About the Havering Concert Orchestra

Are you a keen musician?

The Havering Concert Orchestra is an 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 permanent 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.

