

 **HAVING**
CONCERT ORCHESTRA

SUMMER CONCERT



Saturday 2nd July 2022

7.30 pm Frances Bardsley Academy

Conductor - Lawrence Tatnall

Lawrence's first conducting experience was at the age of four in his grandparents' house with a knitting needle. He then got his first real baton at the age of 16 while directing a performance of Beethoven's Overture to *Egmont* 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 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 has gone on to conduct many more ensembles. 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 - Sandy Thompson

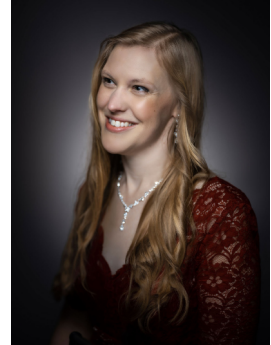
Sandy has been playing the violin since the age of eight. While growing up, the highlight of her week was playing in the local youth orchestra. After graduating from the University of Nottingham with a Music BA in 2016, she moved to London and spent two years studying violin performance at Trinity Laban Conservatoire of Music and Dance with Diana Cummings. During her studies, she had the exciting opportunity to receive coaching from members of professional orchestras including the Philharmonia, BBC Symphony Orchestra, Bournemouth Symphony Orchestra and Welsh National Opera. She now enjoys a varied career playing with orchestras, chamber groups and a band called Thallo. Sandy is also passionate about music education and community projects: she teaches violin and piano in schools and collaborates with Lewisham & Greenwich NHS Trust to bring live music into hospital wards.



Soprano - Jennifer Tatnall

Jennifer Tatnall, apart from being the sister of our conductor, is a professional singer with a vast repertoire. We are delighted that she has agreed to sing Richard Strauss' *Vier Letzte Lieder* (4 last Songs) with us in this Summer Concert.

Jennifer loves the versatile and social nature of singing for various events. She has had many years of experience performing many roles and ensembles, not only from classical music but from popular culture, theatre and show songs. To name a few, Jennifer has performed scenes and ensembles from many Gilbert and Sullivan operas, *Les Miserables*, *Porgy and Bess*, *Phantom of the Opera*, *West Side Story*, *Oklahoma*, *Fiddler on the Roof* and many more!



Not only a singer, Jennifer teaches singing. She herself studies with renowned vocal coach Raymond Connell and previously studied with Janice Chapman.

Her roles are too numerous to mention here but in the canon of opera she has played the role of the Countess in Mozart's *Le Nozze di Figaro*, Olympia in the *Les contes d'Hoffmann*, Tosca, Violetta in *La Traviata*, Semiramide, Madama Butterfly, Carmen, Donna Elvira in Mozart's *Don Giovanni*, La Wally, Rosina in *Il Barbiere di Siviglia* and Gilda in Verdi's *Rigoletto*. In oratorio, Jennifer has performed Mendelssohn's *Elijah*, Britten's *Rejoice in the Lamb*, Faure's *Requiem* and many more.

To find out more visit Jennifer's web site: <https://www.jennifertatnall.com>

The Orchestra would like to dedicate this Concert to Stan VanLint

Stan was an enthusiastic and stalwart member of the 2nd Violins, who sadly passed away on Monday, 17 January 2022 at the age of 92. Stan joined the Orchestra in 1982 and his last performance with the Orchestra was our concert 'Taste of America' on 25 June 2016. That's over 34 years and it was only illness that stopped him playing. Stan was also a committee member for some years. Not only did he love the violin but, as a skilled craftsman, he used to make his own violins. He ran evening classes where a number of orchestra members learnt the craft and went on play them. Stan was always supportive and welcoming to new members. His parting gift to the Orchestra was a legacy for us all to have a drink and get together. That was Stan, steadfast and fun. We will remember him with great affection.

This Evening's Programme

ENGELBERT HUMPERDINCK (1854–1921)

Prelude: Hansel and Gretel

At the premiere of Humperdinck's opera *Hansel and Gretel*, in Munich under the baton of Richard Strauss, the Prelude was not performed: the orchestral parts had not arrived. No such problem this evening!

Towards the end of a musical education which had seen him win many prizes and scholarships, and travel widely through Europe, Humperdinck became assistant to Richard Wagner, working with him on the opera *Parsifal* during 1880–81. Humperdinck was also music tutor to Wagner's son, Siegfried. It is the opera *Hansel and Gretel* by which Humperdinck is most remembered, but he also wrote various Singspiele (songs to accompany plays) and other operas, including *Die KönigsKinder*, in which he was the first composer to use Sprechgesang, a vocal technique halfway between singing and speaking, and later exploited by Arnold Schoenberg.



In 1890 Humperdinck's sister asked him to compose music for a play for her children, and he started work on music to accompany *Hansel and Gretel*, based on a fairy tale of the Brothers Grimm. It is a familiar story of the eventual victory of good over evil, in a setting of family hunger, a forest with a house made of gingerbread, lived in by a wicked witch. So pleased was he with the Singspiel, that the composer decided to develop it into a full opera, which received its first performance in 1894. It immediately won popularity, which has continued to this day. In 1923 it became the first ever complete opera to be broadcast on radio, from Covent Garden.

Although considered by Humperdinck himself to be a prelude rather than an overture, many references to songs and dances in the opera, including the witch's spell "hocus pocus" and the final scene where the witch is dead. It opens with a gentle hymn, "Evening Prayer", which is one of the most beautiful chorales for the French horn section ever written. Humperdinck later returns to this theme for the 'prayer and dream' scene in the opera. A trumpet fanfare introduces a faster section, which starts serenely and gradually introduces tension. Towards the end of the prelude, the composer weaves together all of the various themes in an elegant counterpoint worthy of Wagner's *Die Meistersinger* prelude. This leads to a stirring climax, after which the returning horn chorale once again establishes the dreamy mood with which the opera begins.

RICHARD STRAUSS (1864-1949)

Four Last Songs

We are told not use superlatives, hyperbole or split infinitives but these songs deserve that these rules are broken. Richard Strauss was a musical giant who spanned the 19th and 20th centuries. When you listen to these songs you might think that they are from the 1900s or before, Mahler or Schubert perhaps. But Richard Strauss composed them in 1948, a year before his death, aged 85. There is no hint of modernism, just pure romanticism. They are “retrospective, drenched in a sense of what was and never will be again”. “It is music so bewitchingly sensuous, so achingly nostalgic, so subtle in its interweaving of vocal and instrumental textures as to defy description. ...Strauss saved his best for the very end.” “Nothing can ever replace them as a more fitting and glorious epitaph to the last of the great romantic lieder composers.” They “are possibly the most sensually beautiful music in the repertoire.” Strauss never heard them performed, he didn’t even specify the order in which they should be performed.



Strauss never got over the destruction of Germany’s theatres and concert halls during the Second World War. And these songs reflect this nostalgia and sense of loss. Equally important was his long marriage to Pauline and rather than death these songs are more likely to represent their retirement.

Frühling (Spring) - is a welcoming of a long-awaited Spring. During the long cold winter we dreamt of the trees, the sky, the fragrance, and the bird song of spring. Now spring arrives, like a miracle, with all the flowers opening, and the birdsong returning. This song viscerally rejoices in the light and the return of Spring.

September - paints an image of a fading summer garden, we hear the allegorical figure of Summer shiver and laugh, and twirling, golden leaves fall from the high Acacia tree. As Summer falls asleep, the singer emphasises “Augen” (“eyes”), representing the slow drifting into unconsciousness. A horn solo concludes the song, perhaps a final homage to his father a great Horn player of his era.

Beim Schlafengehen (Going to Seep or At Bed Time) - the celesta evokes the starry sky as the singer yearns to forget all thoughts in slumber. A violin solo soars, representing the soul rising up into the heavens, and the soprano voice floats over the orchestra into “the magic circle of night.”

Im Abendrot (At Sunset) - begins with a vivid depiction of sunset; two trilling flutes represent a pair of larks ascending into the sky (perhaps Richard and Pauline?). The sunshine fades and the singer asks, “Ist dies etwa der Tod?” (“Is this perhaps death?”) Strauss then includes the transfiguration theme from ‘Death and Transfiguration’, which he had written as a young man some sixty years before. The song fades away to the sound of flutes with the larks disappearing into the night sky.

1 Frühling (Spring)

In dusky tombs
I have long dreamt
of your trees and blue skies,
Of your fragrance and bird song.

Now you lie open
in glamour and ornament,
Bathed in light
Like a miracle in front of me.

You recognise me again,
You gently lure me,
All my limbs quiver
with your blessed presence

3 Beim Schlafengehen (Going to Sleep)

Now the day has made me tired,
May my longings
be received by the starry night
like a tired child.

Hands, rest all activity,
Head, stop all thinking,
All my senses now
want to sink into slumber.

And my soul unguarded
wants to soar freely,
Around in the magic circle of the
night
to live deeply and a thousandfold.

2 September

The garden is in mourning,
The rain falls coolly in the flowers.
Summer shudders
quietly to its end.

Golden leaves fall down one by one,
Down from the tall acacia tree.
Summer smiles weakly and in
astonishment,
Into the dying garden dream.

Long by the roses
yearning for rest.
Slowly it closes its large
weary eyes.

4 Im Abendrot (At Sunset)*

We've been through stress and joy
together hand in hand,
We now rest from our wandering
in this silent land.

All around the valleys stretch,
The beautiful skies grow dark;
Two larks climbing
in the fragrant air.

Come here and let them fly,
Soon it will be time to sleep,
We do not wish to get lost
in this solitude.

O continue, quiet peace,
So deep in the sunset,
How weary we are of our wandering -
Is this perhaps - Death?

* Original Text by Joseph von Eichendorf (1788-1857).

All other original texts are by Hermann Hess (1877-1962).

Interval (20 Minutes)

Peter Ilyich Tchaikovsky (1840-1893)

Symphony No. 4

Andante sostenuto;

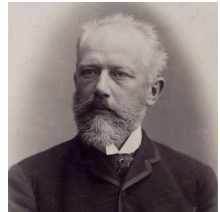
Andantino in modo di canzona;

Scherzo: Pizzicato ostinato;

Finale: Allegro con fuoco

A Short Biography

Few composers are more fashionable than Tchaikovsky. His music is extremely tuneful, luxuriously and colourfully scored, and crammed with emotional fervour directed to the heart rather than to the head. Undoubtedly the emotional temperature of the music reflected the man's nature. He was doubly afflicted: by repressed homosexuality and by the tendency to extreme fluctuations between elation and depression, each success being followed by a period of melancholy which stemmed from psychological defects instead of from 'typical Russian melancholy'. This also showed itself in his attitude to his visits abroad, as soon as he left Russia he was ill with homesickness; once back, he was restless again.



Born on 7th May 1840 near the Ural Mountains, Tchaikovsky showed an early interest in music. The first mention of his involvement with music appears in a letter of 1844 that reports him having helped compose a song, "Mama's in Petersburg." When he was eight, his life was badly disrupted by the family moving to Moscow and he was sent to boarding school. These changes in his life were traumatic for a sensitive and loving boy.

At the age of ten he was registered at the School in St Petersburg to study Law. Whilst there he continued with piano lessons until his father's worsening financial status terminated them. His piano teacher, no doubt annoyed by not being paid for some lessons, gave his opinion that Tchaikovsky "was not gifted enough to take up a career in music!"

For a year he held a post as a civil servant, following the course of his study, but found his way into a wider circle of talented musicians. Despite opposition, he enrolled at the newly formed music conservatory in St Petersburg in 1862, as a student, teaching music privately to pay for his studies. He started to compose seriously while at the conservatory. He was introduced to a wider circle of intellectuals, poets, writers and musicians and in 1868 he met a nationalist group of young Russian composers, known

as 'The Five', headed by Rimsky-Korsakov. Tchaikovsky was stirred by their enthusiasm; the critic Vladimir Stasov called him the "sixth member of our circle."

His brilliant orchestral colour, and strong emotional expression, quickly captured the ear of audiences in Britain and the USA. In these countries, as in some others, he was the first Russian composer to become familiar to the public. Among his prolific work he wrote six symphonies. His fourth is one of the most popular.

Symphony No 4 in F minor, Opus 36 (1878)

Like the violin concerto which immediately preceded it, the fourth symphony was begun during Tchaikovsky's convalescence abroad after a breakdown brought on by his ill-fated marriage. Remember he was a homosexual, incapable of sustaining a loving relationship with his wife, who was subsequently found to be mentally unstable anyway. Tchaikovsky soon fled from her after his breakdown which threatened his own sanity and led him to contemplate suicide. Around this time, he was communicating with a wealthy widow, Nadezhda von Meck, who had conceived such a passion for Tchaikovsky's music that she offered him generous financial help which lasted for the rest of his life. They mutually agreed never to meet and their only means of communication was by exchange of letters in which he revealed the meaning of his fourth symphony which he had written for her.

In a letter to Madame von Meck about the 4th Symphony he explained that the seed of the whole work lay in the opening theme, representing Fate, an invincible force to which one can only resign oneself and languish in vain, shown in the melody based on a descending scale following the ominous introduction. As despair grows, he suggests that there may be refuge in daydreams represented by the clarinet melody that forms the second subject, immediately followed by the bright human image of joy. Reality and Fate intervene to shatter the illusion. Soon after its first performance, at St Petersburg on the 22nd February 1878, Tchaikovsky wrote to his friend that it was "the best thing I have done".

His contribution to symphonic form was to bring to it new and vivid contrasts of melody and harmony. This symphony is filled with imaginative instrumental scoring throughout the orchestra with harmonic skill in the use of inverted and chromatically altered chords and especially with richness of melody. Tchaikovsky was never afraid of exploiting a good melody for all it was worth and then turning it upside down to make another just as effective, as happens in the first movement of this symphony.

1st Andante Sostenuto - Moderato con Anima - Moderato assai, quasi Andante - Allegro vivo

This is a long and complex movement. It begins with a fanfare of horns and trumpets which recurs throughout the movement and comes back in the last movement. The main theme is the fate motif "This is fate" wrote Tchaikovsky to Madame von Meck, "that inevitable force which prevents our hopes of happiness from being realised ... it is inescapable and it can never be overcome".

Two other themes occupy the first movement, a waltz for solo clarinet, followed by a third, which is produced by strings and timpani as a counterpoint to the second. The movement is in sonata form, by the end the Fate motif is the winner. It should be pointed out that for Tchaikovsky fate is a bad thing that shatters beauty and peace.

2nd Andantino in modo di canzona (in the manner of a song)

Life can be a repeated alternation of harsh reality and dreams of happiness. Within the second movement Tchaikovsky sees the sad weariness of evening, during which past happiness and trouble could also be remembered, a sense of bitter sweetness reflected within the beautiful opening oboe melody accompanied only by pizzicato strings. "Life has you tired out," Tchaikovsky wrote. "Many things flit through the memory...there were happy moments when young blood pulsed warm and life was gratifying".

A dark theme enters, led by the lower strings. Then woodwind provide a staccato accompaniment. The orchestra builds and then it's the turn of the violins to pick up the opening oboe melody. The melody is passed around the orchestra with the bassoon ending the movement.

3rd Scherzo: pizzicato ostinato

Scherzo means fun and here we've got just that. This music, Tchaikovsky wrote, is that "heard after one has begun to drink a little wine, and is beginning to experience the first phase of intoxication."

The strings put their bows down and play a bright, agile, fun pizzicato for the primary theme. It suggests fleeting images that hurry past in one's imagination: peasants drinking, a street song, and a band of soldiers passing in the distance. And then we have a trio section with a vigorous Russian dance, featuring the brass.

This is typical Russian scoring, for woodwind and then brass, before the plucked strings resume their rapid progress and the pictures recur. But this movement is not an ordinary dance. Rather than putting the stress on the first beat of each bar, the accompaniment rests on these beats.

At the end of this Scherzo movement, with the clarinets and bassoon, we get a reminder of the "resignation before Fate" theme from the opening movement, ready for the Finale.

4th Finale: allegro con fuoco

The last movement proposes an answer to depression within the company of others and within the enjoyment of everyday people. The Finale starts with an explosive crash, the whole orchestra at full force. Lots of flurries from the strings, exuberance everywhere. Tchaikovsky then includes an old Russian song, In the 'Field Stood a Birch Tree'. The movement mixes this tune with the opening Fate theme to make an intoxicating and exciting crescendo to the whole symphony.

A Potted History of the Havering Concert Orchestra

We've been going since 1936! We are proud of our history and are trying to preserve it via our website. We have recently added all the programmes we can find, so they can be viewed on-line: <https://www.hcoweb.co.uk/past-concerts>. There is a brief history too as well as some biographies of players past and present. We hope to gradually add to these.

The Upminster & District Philharmonic Society was the forerunner of the Havering Concert Orchestra and was formed in 1936. They played in the Capitol Cinema. The Capitol became the Gaumont in the late 1940's, the site of this former cinema is now the Waitrose in St. Mary's Lane, Upminster.

The orchestra's activities during the Second World War are unclear but after the war, the group restarted but as a string only orchestra. In 1954 Eric Coles was appointed conductor. He had just left the BBC Concert Orchestra and was approached with the object of forming an adult amateur orchestra. Wind instruments were added and the Hornchurch Orchestra was born.

Throughout the 60s the orchestra continued to flourish under the stewardship of Eric. Performances were held at a variety of venues including Dury Falls School (where Havering Sixth Form College was built), Romford County Technical School (was in Havering Drive), Hornchurch Grammar (now Emerson Park School) and Gaynes School in Upminster.

In 1965, when Hornchurch was absorbed into Havering Borough Council, the orchestra was again re-named becoming the Havering Concert Orchestra.

In 1972, having been conductor since 1954, Eric Coles decided to retire from conducting the orchestra. At his final concert, the orchestra performed Beethoven, Mozart and the Overture to *Hansel and Gretel* by Humperdinck - which we are playing again tonight. The conductor's baton was now taken over by Robin Stone.

Brian Luck, a former clarinettist with the HCO, recalls one of the strangest rehearsals he ever took part in at Robin's house in Gidea Park. Brian recalls "There wasn't enough room to fit us in as there were 30 or 40 players... so he decided to hold the rehearsal in his garden. More recently Covid restrictions caused players to rehearse in a garden too.

By the end of the 1970's, Robin Stone had moved on to be replaced by Robert Ferguson, ushering in a golden era for the HCO. It wasn't until July 1998 that Michael Axtell became conductor and then in 2005 Bill Brooks, a leading light in the cello section, took over as conductor. He continued until 2018 when our current conductor Lawrence Tatnall took over.

HAVERING CONCERT ORCHESTRA

1st Violin

Sandy Thompson
Diana Lynch
Colin Foan
Donna Schooling
Madelaine Chitty

2nd Violin

Janet Baldacci
Cathy Rogers
Silvia Crispin
Joanne Cull
Karen Williams

Viola

John Hawkins
Sue Yeomans
Jenny Reckless

Cello

Graeme Wright
Malcolm Inman
Emily Irvine
Mark Rallis
Barbara Taylor

Double Bass

Sarah Rowe

Flute

Gillian Foan
Jan Flanders
Des Taylor

Piccolo

Des Taylor

Oboe

Nora Divver
Rita Finnis

Clarinet

Jacky Howlett
Margaret Phillips
Margaret Cull

Bassoon

Jane Chivers
Sarah Head
Mark Flanders

Horn

Brian Jack
Andy Coombe
Jeremy Lewin
Jamie Merrick

Trumpet

Eric Forder
Joanne Cleays

Trombone

Andrew Bearman
Chris Hoepelman
Sam Shiell
Liz Davies

Tuba

Les Shadrake

Harp & Keyboard

Hilary Barkwith

Timpani

Amanda Foan Coverdale

Percussion

Hilary Barkwith
Cecilia Maude

We look forward to seeing you at our next :

Christmas Concert

Saturday 3rd December 2022 at 7.30 pm

Frances Bardsley Academy
Brentwood Road, Romford RM1 2RR

Programme:

Sibelius - Karelia Suite
Tchaikovsky - Nutcracker Suite
Other Christmas Favourites

Advance tickets will be available online, until 12 am on the day of the concert, 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. Reduced price tickets are available for under-18s and for families.

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.hcweb.co.uk



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



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

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.

We 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.

