

 **HAVING**  
CONCERT ORCHESTRA

**A CHRISTMAS CONCERT**



**Saturday 3<sup>rd</sup> December 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.



# This Evening's Programme

## RALPH VAUGHAN WILLIAMS (1872-1958)

### The Wasps Overture

This year we celebrate the 150th anniversary of the birth of Ralph Vaughan Williams. He is considered one of our greatest composers and a major figure in the 'English Renaissance' of the 1900s. His music evokes rural England and he makes extensive use of English folk song. Of local interest, he visited Brentwood and in particular Ingrave in 1903 to add to his collection of songs.

Tonight we hear his Overture from 'The Wasps' a satirical play by Aristophanes. The play is a satire about an elderly man indulging in his passion for using the law. The wasps are in fact the judges of ancient Athens. They often took much longer to render their verdicts than was necessary, the longer they deliberated, the more they were paid!

The Overture is regularly performed on its own. It is a collection of attractive melodies, some humorous, some lyrical, arranged in a polished orchestral style that shows the influence of his recent studies with Maurice Ravel.

The Overture begins with buzzing, to remind us of the 'Wasps', the irritating judges. But apart from that there is little connection with ancient Greece nor wasps. We are quickly in typical Vaughan Williams territory. A march-like theme enters with brass and then woodwind. The central section is a slow, warm theme, finally with a hint of 'Wasps' we return to a meandering march, which slowly increases in intensity, ending in three loud chords.



### Once in Royal David's City

1 Once in royal David's city  
Stood a lowly cattle shed,  
Where a mother laid her baby  
In a manger for his bed:  
Mary was that mother mild,  
Jesus Christ, her little child.

2 He came down to earth from heaven  
Who is God and Lord of all,  
And his shelter was a stable,  
And his cradle was a stall;  
With the poor and mean and lowly,  
Lived on earth our Saviour holy.

3 And our eyes at last shall see him,  
Through his own redeeming love,  
For that child, so dear and gentle,  
Is our Lord in heav'n above,  
And he leads his children on  
To the place where he is gone.

4 Not in that poor, lowly stable  
With the oxen standing by  
We shall see him, but in heaven,  
Set at God's right hand on high.  
Then like stars his children crowned,  
All in white, shall wait around.

# JEAN SIBELIUS (1865-1957)

## Karelia Suite Op. 11

*I Intermezzo*

*II Ballade*

*III Alla marcia*

Jean Sibelius was a Finnish composer of the late Romantic period. His music played an important role in the formation of the Finnish national identity.

Jean Sibelius was born in Finland at a time of great nationalism. The country was under the control of Russia and before that Sweden. He was the son of a doctor, and was raised in a small town in the south of Finland, in a Swedish-speaking family. Sibelius acquired a knowledge of Finnish language and traditional literature at school and the early Finnish sagas proved a strong influence on his subsequent work as a composer.

His musical abilities were soon realised, but he had entered university in Helsinki as a law student. At first, he wanted to be a violinist but it became apparent that his greater ability lay in composition. Sibelius won almost immediate success at home in Finland in 1892 with his symphonic poem, *Kullervo*, based on an episode from the Finnish epic 'Kalevala'.



He became engrossed in Finnish-language Karelianism, a political and artistic feature of the 'National Romanticism' that swept through Finland in the 1890s. The Karelianists paid special homage to the pre-industrial region of Karelia, much of which lay in Russian hands to the east of Finland's legal borders, although a portion, centred on Viipuri (Vyborg), then formed Finland's south-easternmost province. This region was venerated as preserving the most authentic traditions of Finnish music and poetry: larger Karelia had been the source-area of much of the Kalevala epic. The origins of the *Karelia Suite* go back to 1893, when the Viipuri Student Corporation at the Imperial Alexander University arranged a fund-raiser event in aid of education in the Viipuri province to foster Finnish culture at this border area. The entertainment soiree took place at the Town Hall on 13 November 1893 and its highlight was a series of tableaux depicting scenes from Karelian history. Other compositions of particular national appeal followed that further enhanced his reputation in Helsinki. Although he lived until 1957, he wrote little after 1926, feeling out of sympathy with current trends in music.

The *Karelia Suite* is formed of three movements written originally as incidental music for a pageant. Intensely nationalistic, this music draws from the resistance to the threatened Russification of eastern Finland in the late 19th century. The atmospheric and exciting Intermezzo depicts 14th-century Karelian woodsmen passing in procession, proudly and defiantly, on their way to pay taxes to a Lithuanian duke. The melancholy Ballade, originally a vocal piece, is on the subject of a king listening to a singing bard in his palace. The march-like finale accompanies a violent city siege.

# Unto Us Is Born A Son

G. R. Woodward (1902)

1 Unto us is born a son,  
King of choirs supernal:  
See on earth his life begun,  
Of lords the Lord eternal,  
Of lords the Lord eternal.

2 Christ, from heav'n descending low,  
Comes on earth a stranger;  
Ox and ass their Owner know  
Now cradled in a manger.  
Now cradled in a manger.

3 This did Herod sore affray,  
And grievously bewilder,  
So he gave the word to slay,  
And slew the little childer.  
And slew the little childer.

4 Of his love and mercy mild  
Hear the Christmas story:  
O that Mary's gentle Child  
Might lead us up to glory,  
Might lead us up to glory!

5 O and A and A and O,  
Cum cantibus in choro,  
Let the merry organ go,  
Benedicamus Domino,  
Benedicamus Domino.

## SERGEI PROKOFIEV (1891 - 1953) Lieutenant Kijé - *Troika*



Troika is a 3 horse sleigh traditional to Russia. In music, Troika depicts a fast sleigh ride.

Prokofiev was asked to write the incidental music for the 1934 film 'Lieutenant Kijé'. Sergei Prokofiev was a Russian composer and this was his first commission and first film score. The film is "a satire on the stupidity of royalty and the particularly Russian terror of displeasing one's superior" and was one of the first sound movies from Soviet Russia. The film and its music were very successful, and Sergei was asked to write a Suite based on the incidental music. The *Troika* tonight, comes from that Suite.

The main melody is taken from an old Hussar (Russian light cavalry) song. It first appears in a slow and dissonant form, after which the meter quickens with sleigh bells and rapid pizzicato from the strings, this gives the impression of a fast Christmas journey on a troika. The ride is accompanied at regular intervals by the opening song theme. The piece ends with this melody but, slowing right down to represent the troika slowing and stopping.

**INTERVAL (20 MINUTES)**

# While Shepherds...

1 While shepherds watched their  
flocks by night,  
All seated on the ground,  
The angel of the Lord came down,  
And glory shone around.

2 "Fear not," said he for mighty dread  
Had seized their troubled mind  
"Glad tidings of great joy I bring  
To you and all mankind.

3 "To you, in David's town, this day  
Is born of David's line  
A Saviour, who is Christ the Lord;  
And this shall be the sign:

4 "The heavenly Babe you there shall  
find  
To human view displayed,  
All meanly wrapped in swathing bands  
And in a manger laid."

5 Thus spake the seraph and forthwith  
Appeared a shining throng  
Of angels praising God, who thus  
Addressed their joyful song:

6 "All glory be to God on high,  
And to the earth be peace;  
Goodwill henceforth from heav'n to men  
Begin and never cease."

## PYOTR ILYICH TCHAIKOVSKY (1840-1893)



### The Nutcracker Suite Op. 71a

#### *I Overture Miniature*

#### *II Danses Caractéristiques*

*The Nutcracker* is a two-act ballet, and was Tchaikovsky's third and final ballet, completed in 1892. *The Nutcracker* is intrinsically linked to Christmas and childrens' toys. It's based upon E. T. A. Hoffman's story, 'The Nutcracker and the Mouse King'. From the ballet, Tchaikovsky extracted a Suite of eight pieces. The Suite begins with the **Overture** which is 'miniature' not because of its length, but its delicate orchestration.

In the first, Act Clara falls asleep and dreams of the toys coming alive. There are mice everywhere and the toys, led by the Nutcracker doll, are trying to keep things in order. From this scene we have the full orchestra bursting forth in the **Marche** (of the Toy Soldiers). The second act begins with the Nutcracker, now a handsome prince, taking Clara to his homeland, the Kingdom of Sweets. There follows a series of dances, representing exotic countries and their sweets. The **Danse de la Fée-Dragée** (Sugar-Plum Fairy). The vigorous **Dance Russe - Trepak**, where Matryoshkas (Russian dolls) dance as candy canes. Then a contrast with the mysterious sound of the **Danse Arabe**, where women dance representing coffee. In the **Dance Chinoise** (Chinese) tea is represented, they dance to flute and piccolo. The flutes have a different, but equally striking part to play in the **Dance of Mirlitons** (a mirliton is both a small sweet French cake and a type of musical instrument that produces a coarse, reedy sound). Finally, one of the most famous waltzes in the world of ballet, **Valse des Fleurs**, is introduced by the harp, before the horns set us off on an irresistible sequence of dance-melodies.

## O Little Town of Bethlehem

1 O little town of Bethlehem,  
How still we see thee lie!  
Above thy deep and dreamless sleep  
The silent stars go by;  
Yet in thy dark streets shineth  
The everlasting light.  
The hopes and fears of all the years  
Are met in thee tonight.

2 O morning stars together  
Proclaim thy holy birth,  
And praises sing to God the King,  
And peace to men on earth;  
For Christ is born of Mary,  
And gathered all above,  
While mortals sleep, the angels keep  
Their watch of wondering love.

3 How silently, how silently,  
The wondrous gift is giv'n!  
So God imparts to human hearts  
The blessings of his heav'n.  
No ear may hear his coming,  
But in this world of sin,  
Where meek souls will receive him, still  
The dear Christ enters in.

4 O holy Child of Bethlehem,  
Descend to us, we pray,  
Cast out our sin and enter in,  
Be born in us today.  
We hear the Christmas angels  
The great glad tidings tell;  
O come to us, abide with us,  
Our Lord Emmanuel!

## ÉMILE WALDTEUFEL (1837 – 1910) The Skaters' Waltz Op 183

Émile Waldteufel may not be a household name but his *Skaters' Waltz* is a very popular piece of music. Émile was the best known composer of waltzes. With the success of his first waltzes, Waldteufel decided to devote himself entirely to composing dance music, producing some 270 dances, including waltzes, polkas, and galops. His most popular works include *The Skaters' Waltz*, *Estudiantina*, and *Dolores*.

Tonight we are playing *The Skaters' Waltz*, it was composed in 1882, inspired by the cercle des patineurs (rink of skaters) at the Bois de Boulogne in Paris. The introduction to the waltz can be likened to the poise of a skater, and the rapid runs invoke scenes of a wintry atmosphere. Bells are added to remind us of a Christmas winter scene. There are actually 4 contrasting waltzes together with an introduction and a final coda.

A slow opening passage for solo horn is followed by graceful rising and falling lines in the strings and woodwinds that lead to the first waltz theme. There, again, the horn takes the central role. The wintry ambience of the piece is enhanced by the use of sleigh bells in the percussion section.





# We Three Kings

J H Hopkins (1820-1891)

1 We three kings of Orient are;  
bearing gifts we traverse afar,  
field and fountain, moor and mountain,  
following yonder star.

## Refrain:

O star of wonder, star of light,  
star with royal beauty bright,  
westward leading, still proceeding,  
guide us to thy perfect light.

2 Born a King on Bethlehem's plain,  
gold I bring to crown him again,  
King forever, ceasing never,  
over us all to reign.

[Refrain]

3 Frankincense to offer have I;  
incense owns a Deity nigh;  
prayer and praising, voices raising,  
worship him, God on high.

[Refrain]

4 Myrrh is mine; its bitter perfume  
breathes a life of gathering gloom;  
sorrowing, sighing, bleeding, dying,  
sealed in the stone-cold tomb.

[Refrain]

5 Glorious now behold him arise;  
King and God and sacrifice:  
Heav'n sings alleluya,  
Alleluya the earth replies.

[Refrain]

## LEROY ANDERSON (1908-1975)

### Sleigh Ride

You can't get a more popular piece of music than Leroy Anderson's *Sleigh Ride*. Whatever age you are there is a version, instrumental or with lyrics, for you: The Andrews Sisters; The Carpenters; Ronettes; Ella Fitzgerald; Gwen Stefani; Mariah Carey and The Spice Girls to name a few.

Leroy was born in America to Swedish parents. He had a good classical music education but also played in Jazz bands. During World War II he joined US Military Intelligence but was still able to compose. The piece was started during a heat wave in 1946 and completed in 1948. The heat wave must have made Leroy think of snow and winter. Words were added by Mitchell Parish in 1950.

*Sleigh Ride* is in a rondo form. A series of 'episodes' with a recurring theme. We have horses trotting with temple blocks sounding the horse's hoofs. Whips cracking and Jazz themes. Then returning to an altogether slower pace before the final flurry.



# HAVERING CONCERT ORCHESTRA

## **1<sup>st</sup> Violin**

Sandy Thompson  
(Leader)  
Diana Lynch  
Donna Schooling  
Edward Lubbock  
Colin Foan

## **2<sup>nd</sup> Violin**

Janet Baldacci  
Cathy Rogers  
Silvia Crispin  
Joanne Cull  
Jenny Reckless  
Jenny Robinson

## **Viola**

John Hawkins  
Sue Yeomans  
Karen Williams

## **Cello**

Graeme Wright  
Malcolm Inman  
Jane Shingles  
Mark Rallis  
Bill Brooks  
Corinna Guthrie

## **Double Bass**

Sarah Rowe  
Pui Wah Carter

## **Flute**

Gillian Foan  
Jan Flanders  
John Seabrook

## **Piccolo**

John Seabrook

## **Oboe**

Nora Divver  
Rita Finnis

## **Clarinet**

Jacky Howlett  
Margaret Cull

## **Bassoon**

Sarah Head  
Diane Niemoeller  
Da'Costa

## **Saxophone**

Susannah Hughes

## **Horn**

Brian Jack  
Andy Coombe  
Jeremy Lewin  
Jamie Merrick

## **Trumpet**

Eric Forder  
Andy Pearson

## **Trombone**

Chris Hoepelman  
Andrew Bearman  
Sam Shiell  
Liz Davies

## **Tuba**

Les Shadrake

## **Harp & Keyboard**

Hilary Barkwith

## **Timpani**

Amanda Coverdale

## **Percussion**

Micah Baker  
Jeremy King  
Hilary Barkwith

We look forward to seeing you at our next :

## **Chamber Concert**

**Sunday 26<sup>th</sup> March 2023 at 3:00 pm**

New Windmill Hall  
Sr Mary's Lane, Upminster

### **Programme:**

Mozart - German Dances K600

Holst - St Paul's Suite

Wagner - Siegfried Idyll

Glazunov - Serenade No 2

Mendelssohn - Symphony No 4 'The Italian'

Advance tickets, at reduced prices, will be available online, until 12 am on the day before the concert, by going to our website ([www.hcoweb.co.uk](http://www.hcoweb.co.uk)) and clicking on the 'WeGotTickets' link. Tickets can also be bought at the door. Reduced price tickets are available for students and families.

# How to contact the HCO

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

- Contact Cathy Rogers at [HaveringConcertOrchestra@gmail.com](mailto:HaveringConcertOrchestra@gmail.com), or
- Speak to any member of the orchestra during the interval, or
- Visit us at:



*Web:* [hcoweb.co.uk](http://hcoweb.co.uk)



*Facebook:* [haveringconcertorchestra](https://www.facebook.com/haveringconcertorchestra)



*Instagram:* [@haveringconcertorchestra](https://www.instagram.com/haveringconcertorchestra)



*Twitter:* [@hcoweb](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.

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.



