



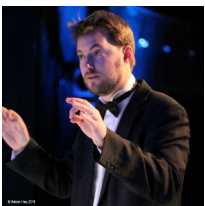
HAVING
CONCERT ORCHESTRA

A CHAMBER CONCERT

Sunday 26th March 2023

3.00 pm New Windmill Hall Upminster

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.

Sunday 26th March 2023 3:00 pm

The New Windmill Hall - Upminster

This Afternoon's Programme

Wagner - Siegfried Idyll

Mozart - German Dances K. 600

Holst - St Paul's Suite

Interval

Glazunov - Serenade No 2

Mendelssohn - Symphony No 4 ('Italian')

Lawrence Tatnall - Conductor

Leader - Sandy Thompson

(Concert Ends Approximately 5:00 pm)

WELCOME

Welcome to our afternoon Chamber Concert. We hope you enjoy our programme which includes not only some popular music, but also that which uses the forces of a small orchestra, which suits the intimate surroundings of Upminster's New Windmill Hall.

So why a Chamber Concert? Chamber music was a new idea in the early 1800s. Hitherto, aristocrats paid their court composer to compose for and perform in concerts that portrayed their masters as sophisticated, wealthy, and powerful. These concerts were played in lavish halls in the aristocrats' palaces with sizeable orchestras.

Then, music began to be composed for small ensembles in people's homes. Admittedly these homes were, what we would call today, "middle class". Composers could now get paid by publishing scores for piano or piano and violin, trios, octets, and so on. This is a genre, "chamber music", that survives today. This term means music that can be played in a small hall or room. Meanwhile, the concerts of the aristocrats were gradually replaced by commercial, often called "subscription", concerts with ever larger orchestras in specially built concert halls.

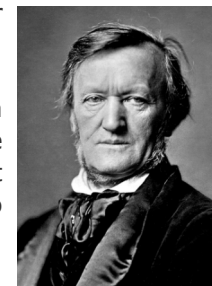
The music this afternoon is for a small orchestra, and you will notice we use less percussion and brass than usual. The first piece this afternoon was composed to be performed on the Composer's stairs. Truly chamber music.

This Afternoon's Programme

RICHARD WAGNER (1813-1883) **Siegfried Idyll**

Richard Wagner is one of those composers who you either love or hate.

As a man he is often misunderstood and thought of as a fascist who inspired Hitler. Now there is little doubt that he was an antisemite and that Adolf Hitler liked his music, but in fact Wagner began life as a left wing radical and, to avoid arrest, had to leave Germany for several years.



Of his music, most people think of his operas, of rousing tunes and voluminous singers. But there is another side too, both within and without his operas there are moments of beauty, serenity, tenderness, and love.

This afternoon we play Wagner's Siegfried Idyll a piece he composed for his wife, Cosima's birthday in 1870. He wrote it for 17 players to perform at 7.30 in the morning on the stairs of their house in Lucerne.

The name Siegfried in the title refers not only to the Opera Richard was composing at the time, but also to the couple's first son. There are many musical references to their love and children in the piece and they intended to keep the music private.

The Idyll is often called a symphonic poem, it contains contrasting themes which are then developed and finally brought together in the coda. The name Idyll implies a pastoral, gentile piece, which it is, but it also contains heroism. The opening theme was also used in Act III of the Opera Siegfried as a love duet, "Ewig war ich", between Siegfried and Brunnhilde. So here Richard is telling Cosima of his love. A "Sleep" leitmotif is introduced and repeated and then the 2nd theme, which is based on a popular German lullaby "Schlaf, Kindlein, schlaf", is introduced by the oboe. The music then awakes and we have motifs depicting heroism, parents wishing their son to be successful. In the Opera Siegfried becomes a heroic character slaying the dragon. There are references to a Wood Bird, again also used in the Opera where it leads Siegfried to Brunnhilde, who is in a magic sleep at the top of a mountain and is protected by the circle of fire. If you aren't a Wagner fan, we hope this may change your mind about his music.

WOLFGANG AMADEUS MOZART (1756-1791)

German Dances K. 600



What can be added about Wolfgang Amadeus Mozart considered one of the greatest composers of all time? Mozart was born in Salzburg in 1756 and was baptised as Joannes Chrysostomus Wolfgangus Theophilus Mozart. The story of his father, Leopold, raising his son as a child prodigy is a legend and Mozart is known for his musical memory and for his ability to improvise.

Mozart was born into a time when composers, who wanted to earn a living, usually had to work for a sponsor, typically a member of the aristocracy. There were no public concert halls or publishing of scores to provide an income. So, composers had to write music for religious events, entertainment for their sponsors, and dance music for court balls. Times were changing though and public concerts were emerging, Mozart made use of this, often causing him money troubles. He needed to keep his sponsors happy and so he wrote much music that we may call trivial. With Mozart though, you get the best trivial music ever written. He is reported as saying that he was paid too much for what he did but not enough for what he could do.

This afternoon we perform a set of German Dances from January 1791. Interestingly, the German Dance is an ancestor of the waltz, although there is nothing much that is waltz-like. If the work had been titled "Six Minutes and Trios" it would not spark comment. We are playing Dances No 1, 2, 3, and 6 from a set of six dances that are listed as K. 600. They are generally supposed to form part of a larger cycle of thirteen German dances, including K. 602 and K. 605.

The dances are scored for a small chamber orchestra and show a finely judged variety of instrumentation and require great precision. In short, they are examples of trivial music made exquisite by one of the greatest composers of all time.

GUSTAV HOLST (1874-1934)

St Paul's Suite Op. 29 No 2



Gustavus Theodore von Holst was born in Cheltenham, England in 1874. His father was a pianist, and his mother a singer. His grandfather was a Latvian composer, who moved to England, got married, and became a harp teacher. Holst learned the piano and violin and then the trombone. He started composing at the age of 12.

Gustav became one of the composers of the English Musical Renaissance at the turn of the 20th Century. Holst and Ralph Vaughan Williams became lifelong friends, meeting at the Royal College of Music. It was Ralph that introduced Gustav to English folk songs and you can hear this in this afternoon's St Paul's Suite.

On leaving the RCM he toured the country playing trombone, he married in 1901 and within two years he took a gamble to stop touring and spend time on composing. This didn't bring in much money, but luckily, he was offered a teaching post in Dulwich and subsequently at the St Paul's Girls School in Hammersmith. He kept this post for the rest of his life. It was here in 1912 that he wrote this afternoon's Suite.

In 1923 he managed to fall from the rostrum and hit his head, but we are hoping this won't happen to our conductor this afternoon! Gustav, who was frail from birth, had to take time off and he stayed in Thaxted and was able to spend much more time composing. Apart from "The Planets" and his St Paul's Suite his main contribution was his role as a gifted teacher.

The St Paul's Suite consists of two dance movements sandwiching two slower movements. We start with a Jig marked *vivace* (lively). It's set with a bouncy 6/8 two-time theme alternating with a second theme in a 9/8 three-time rhythm. The second movement is a fast *Presto* called *Ostinato*. An *ostinato* is a repeated pattern in music and we see this or rather hear this played by the 2nd Violins. Soon after, we hear the principal theme played by the solo violin over this *ostinato*. We then have the *Intermezzo* marked *andante con moto*. It was originally called 'Dance'. It starts with *pizzicato* in the lower strings, the solo violin then introduces a haunting theme joined by a viola. This theme then alternates with the full orchestra playing a much faster tune (*vivace*). The movement ends with a quartet of 2 violins, a viola, and cello. The *Finale* is headed as *The Dargason* a 16th Century folk tune used for dancing. Holst interweaves this tune with *Greensleeves* played by the cellos. This charming suite is both bubbly and joyful.

INTERVAL (20 MINUTES)

ALEXANDER GLAZUNOV (1865-1936)

Serenade No 2

Alexander Konstantinovich Glazunov was born in 1865 in St Petersburg. His father was a publisher and his mother was a pianist. He started learning the piano at the age of 9 and composing at the age of 11. He was said to have an exceptional ear and memory for music. Today he is mainly known for just a few pieces, his ballets: The Seasons and Raymond, his violin concerto, and in particular his later symphonies. But he wrote a lot more, this afternoon we are performing his Serenade No 2.

Glazunov played a pivotal role in Russian musical history. We must first mention "The Five" a group of five Russian composers. In Russian, the name literally translated means the Mighty Bunch. It included Mily Balakirev, César Cui, Modest Mussorgsky, Nikolai Rimsky-Korsakov and Alexander Borodin. They achieved their goal of creating a national Russian style but they also recognised the talent of Alexander and mentored him. If that was not sufficient, a wealthy businessman and musical enthusiast named Belyayev supported him by arranging concerts and trips abroad. With this background, Alexander took on board the Russian Nationalist style of The Five but merged it with other more European styles. He laid the foundation for his pupils which included Dmitri Shostakovich.



The Serenade in F major, Op. 11, was written in 1884 and scored for a small orchestra. It opens with a plaintive flute melody accompanied by the sustained notes of two clarinets, this theme repeats throughout the piece played by the different sections of the orchestra. Firstly, by the violins, and returns later with a flowing accompaniment. There are contrasts of thematic material, the horn has the tune for a short while. The tune returns at the end, in the lower strings, with the clarinet having the final words.

FELIX MENDELSSOHN (1809-1847)

Symphony No 4 'Italian'

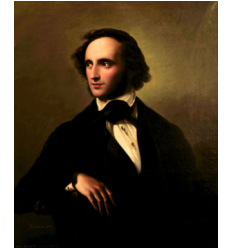
I Allegro vivace;

II Andante con moto;

III Con moto moderato;

IV Saltarello: Presto.

Jakob Ludwig Felix Mendelssohn Bartholdy was born in Hamburg in 1809 his father was a banker, and his grandfather was the renowned Jewish philosopher Moses Mendelssohn, but Felix was initially raised without a religion. He was christened as a 'Reformed Christian' at the age of 7. It wasn't long before he was recognised as a musical prodigy, but his parents were cautious and as they were well-off, they did not seek to make money from this talent. Charles Rosen, in a chapter on Mendelssohn in his 1995 book *The Romantic Generation*, both praises and criticizes the composer. He calls him "the greatest child prodigy the history of Western music has ever known". Felix was well travelled; he was well-liked by Queen Victoria and Albert and visited England often. Between 1829 and 1831, Mendelssohn embarked on a tour of Europe. Northwards he found inspiration for the Fingal's Cave Overture and the Scottish Symphony; further south, in Italy, for the Fourth Symphony, which we perform this afternoon.



Mendelssohn made sketches of the work while in Italy but didn't complete it. He wrote to his sister Fanny (also a talented composer and musician): "The 'Italian' symphony is making great progress. It will be the jolliest piece I have ever done." When the symphony was eventually finished, it was in response to an invitation from the London Philharmonic Society. Mendelssohn himself conducted the first performance in London 1833. Although it is one of Mendelssohn's most perfect and popular works, he was dissatisfied with it. He revised it in 1837, spoke of it with resentment, and withheld it from publication. It only appeared in print in 1851 after his death.

The work is in four movements, following the form and orchestration of the late 18th-century symphonies of Mozart and Beethoven. The sparkling first movement is in sonata form, with subtle rhythms and fugato in the development section, building through a huge crescendo to the recapitulation. The subsequent Andante enters the dark key of D minor, with the sound of footsteps and a wailing melody, apparently inspired by Mendelssohn seeing a religious procession winding through the streets of Naples. It is sometimes referred to as the Pilgrim's March. Serenity returns in the third movement, a minuet, and trio, while the finale incorporates dance figurations from the Roman Saltarello and Neapolitan Tarantella. One of the more adventurous aspects of the symphony, and one that veers away from Classicism towards Romanticism, is that this movement concludes the work in A minor, rather than returning to the initial A major.

HAVERING CONCERT ORCHESTRA

1st Violin

Sandy Thompson
(Leader)
Donna Schooling
Diana Lynch
Charlotte Zheng
Edward Lubbock
Colin Foan
Ed Caines
Daniel Borg

Viola

John Hawkins
Sue Yeomans

Cello

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

Piccolo

John Seabrook

Oboe

Nora Divver
Rita Finnis

Clarinet

Jacky Howlett
Margaret Cull

Trumpet

Eric Forder
Andy Pearson

Timpani

Amanda Coverdale

2nd Violin

Janet Baldacci
Cathy Rogers
Silvia Crispin
Joanne Cull
Jenny Reckless
Karen Williams

Double Bass

Sarah Rowe
Karen Tweddle

Bassoon

Jane Chivers
Sarah Head

Flute

John Seabrook
Jan Flanders
Gillian Foan

Horn

Brian Jack
Andy Coombe
Jamie Merrick

We look forward to seeing you at our next :

Folk Concert

Saturday 1st July 2023 at 7:30 pm

Francis Bardsley Academy
Brentwood Road
Romford RM1 2RR

Programme:

Sullivan - The Pirates of Penzance Overture
Smetana - Ma Vlast
Bizet - Carmen Suite (Suite 1)
Amy Beach - Gaelic Symphony

Advance tickets, at reduced prices, will be available online, until 12 am on the day before the concert, by going to our website (www.hcweb.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, or
- Speak to any member of the orchestra during the interval, or
- Visit us at:



Web: hcweb.co.uk



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



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



Twitter: [@hcweb](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.



HAVERING CONCERT ORCHESTRA

A FOLK CONCERT

Our next concert 7:30 pm Saturday 1 July 2023 at Frances Bardsley Academy

Keep informed, sign up for our mailing list: hcoweb.co.uk/maillinglist

This programme will be available, and all previous programmes are available, here: hcoweb.co.uk/past-concerts

The Havering Concert Orchestra is a member of, and is supported by, the Havering Arts Council. We are also affiliated to Making Music.



HCO is a registered charity in England number 1076663.