



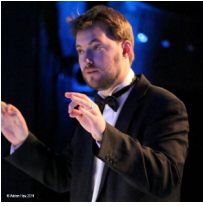
**HAVING**  
CONCERT ORCHESTRA

**AUTUMN HOMECOMING CONCERT**

**Saturday 25<sup>th</sup> November 2023**

**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 decet 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. Sandy joined the HCO in September 2021.

**Saturday 25<sup>th</sup> November 2023 7:30 pm**

Frances Bardsley Academy - Romford

## **This Evening's Programme**

Verdi – Nabucco Overture

Sibelius – Finlandia

Grieg – Peer Gynt Suite

Interval

Vaughan Williams – A London Symphony

Conductor - Lawrence Tatnall

Leader - Sandy Thompson

(Concert Ends Approximately 10:00 pm)

## **WELCOME**

Welcome to this evening's Concert - Homecoming. We hope you enjoy our programme.

Our programme is music which conveys a feeling of our homeland. Verdi's *Nabucco* tells the story of the Jewish people being entombed in Babylon in 586 BC and then being freed to return to their homeland. The famous Chorus is used the world over to signify the longing for freedom and home. *Finlandia* invokes the spirit of the Finnish nation and is still invoked where people need a feeling of homeland. *Peer Gynt* travels the continent and finally is drawn home. *A London Symphony* tells the story of a day in London.

We invite you to sit back, relax, and feel the pull of this evening's musical journey.

# This Evening's Programme

**GIUSEPPE VERDI (1813-1901)**

**Nabucco - Overture**



Giuseppe Verdi was born on 10th October 1813 in a small village near Busseto, which is midway between Milan and Bologna. His father was an innkeeper and, although not wealthy, his parents were not illiterate peasants. Giuseppe was taught privately from the age of 4, by the local schoolmaster and then at school. He learnt to play the organ and aged 8 he became the paid organist at the church! Then a local patron sponsored and looked after Giuseppe's education. Giuseppe ended up marrying his patron's daughter.

Verdi wrote over 28 operas and became a national hero. He is still considered one of the greatest composers of opera.

At first, several operas were written that were unsuccessful. Then tragedy struck, he lost both his children within a year of birth and then his wife died aged 26. It was in this context that Giuseppe wrote *Nabucco*.

*Nabucco* was Verdi's 3rd Opera but his first great success, the opera that established him as one of the leading composers of Italy. Its success was huge, mainly because of its musical quality but also because of the vivid way in which the composer gave expression to his countrymen's aspirations towards the liberty and self-government which had never yet been theirs. No Italian who heard the chorus "Chorus of the Hebrew Slaves" could fail to identify himself with it, even though the opera was set in Jerusalem and Babylon in 586 BC.

The opera follows the Old Testament story of the Hebrews as they are oppressed and kept in Babylon, exiled from their homeland. Giuseppe explores the politics and the characters and the eventual conversion of the Babylonian king *Nabucco* (Nebuchadnezzar II). The premiere was in 1842 at La Scala, Milan.

The overture starts with a trombone and tuba chorale, followed by a dramatic outburst of the entire orchestra. The theme that follows is mysterious and agitated. We then have a slower andantino passage where pizzicato strings introduce the famous chorus 'Va, pensiero' ("Chorus of the Hebrew Slaves"). This music represents the Hebrews and their yearning to return to their homeland. "Va, pensiero sull'ali dorate" (Fly, thoughts, on golden wings) not only became an instant sensation, but also became the "theme song" for the Risorgimento (the uprising for the unification of Italy in the 19<sup>th</sup> century).

# JEAN SIBELIUS (1865-1957)

## Finlandia



Jean Sibelius was born in Finland at a time of great Nationalism and feeling of homeland. His music played an important role in the formation of the Finnish national identity. 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. 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*.

In 1899 Sibelius composed the music for a series of exhibits representing episodes in Finland's past. This was presented as a part of the Press Celebrations held in November that year. These were an undercover protest against the ever-increasing censorship and oppression from Russia. The music finished with a stirring, patriotic finale, *Finland Awakes*. The music became even more popular later in the year, when parts were performed again in concert. *Finland Awakes* was so popular that Sibelius revised it in the following year, giving it the title *Finlandia*. It is probably the most widely known of all the compositions of Jean, and became a symbol of Finnish nationalism. At the time it was called *Impromptu* as *Finlandia* was too nationalistic for the Russians.

The piece starts with a dramatic melody in the brass, which immediately crescendos, representing Finland's oppression at the start of the 19<sup>th</sup> Century. Then the woodwinds cry out - showing the oppression of the people. We then have the awakening, the fanfare of the brasses reveals a fighting spirit. A sense of moving forward ensues, like a train sure footed, unstoppable. The strings continue to play the hymn theme, which Leopold Stokowski suggested as a national anthem for the whole world. After the hymn the tempo becomes faster, with brass fanfares, the piece rushes to its triumphant end as the hymn theme continues to play, augmented by the brass. The Hymn is often set to words. "It is not intended to be sung," Sibelius complained. "It is written for an orchestra. But if the world wants to sing it, it can't be helped."

# EDVARD GRIEG (1843-1907)

## Peer Gynt Suite



### *I Morning* *II The Death of Åse* *III Anitra's Dance* *IV Solveig's Song* *V In the Hall of the Mountain King*

Edvard Hagerup Grieg was born in Bergen, Norway in 1843 to Alexander Grieg, a merchant and the British Vice-Consul in Bergen, and Gesine Hagerup, a music teacher. The Griegs are of Scottish descent. Edvard Grieg became the most prominent Norwegian composer and is renowned for his use of Norwegian folk melodies, invoking the sense of 'Homecoming'.

Today Edvard is mainly remembered as the composer of two popular concert works: the Piano Concerto, (remember Eric Morecambe's rendition), and the first Orchestral Suite, taken from the incidental music to Henrik Ibsen's play, *Peer Gynt*. The five pieces we are playing tonight are among the most frequently played and immediately recognisable ever written; yet they still retain a great deal of their original vitality and freshness.

Ibsen's five-act drama, *Peer Gynt*, concerns a young Norwegian Peer Gynt. Peer is a peasant boy, whose dreams are too big for him, a dreamer and someone unable to distinguish between imagination and reality. His troubles start at a wedding where he is forbidden to dance with Solveig a new girl in the village. So instead, he steals the bride for a brief amorous fling. But soon rejects her - he cannot forget Solveig! He flees the village but then gets involved with the trolls of the Hall of the Mountain King, and is forced to marry the troll king's daughter. He escapes, meets Solveig again and is ready to start a new life. But he thinks himself unworthy and sets off to make his fortune. On the back of the Slave Trade, he becomes rich and makes many "friends". However, his wealth is stolen, and he gets abandoned in Morocco. Once again he finds his feet ending up in Egypt, posturing as a prophet among the Arabs, eloping with and being subsequently double-crossed by an Arab princess. He finally returns to his native country, a broken and aged man. His ship flounders on the coast, but he is able to swim ashore. He feels a sense of homecoming, but the Button-moulder (who represents death) intervenes saying he is not bad enough to go to hell, but not good enough for heaven. He is to be melted down and reused. He is asked for a list of his sins. Peer realises his life has been pointless. He hears Solveig singing and she intervenes saying Peer has no sins and how Peer has made her life beautiful (sic). The Button-moulder leaves Peer until the final crossroad.

In 1874, Grieg received a letter from Henrik Ibsen, inviting him to compose incidental music for this drama. 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 and *Solveig's Song* from the 2nd. We should point out that the order of the movements Grieg chose for his suites are not related to the chronology of the play.

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. It is easy to picture the rising sun reflected in ice-cold fjords and glinting on snow-covered mountains. In fact Peer is travelling in North Africa, and the scene is a grove of palms in coastal Morocco.

***Åse's Death*** is a short elegy for muted strings using minor harmonies. Peer Gynt has put himself in danger by returning home, to his mother, Åse, only to find that her days on earth have come to an end. A single four-bar tune is repeated six times, gradually rising to a central climax then the falling phrases die away to nothing.

***Anitra's Dance***, in strong contrast, is in mazurka rhythm and is scored for muted strings and discreet triangle. It is built around the alternation of bowed and pizzicato strings. Anitra is a voluptuous Bedouin princess, and in *Anitra's Dance* she is attempting to entrance Peer, who has set himself up as a prophet.

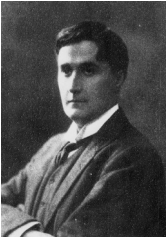
***Solveig's Song***. Taken from the 2<sup>nd</sup> Suite, Solveig keeps getting let down by Peer and she sings the song just as he, once more, abandons her and goes off on his journeys. She doesn't know if or when he will return. The song is about waiting and believing that if they do not meet again in this life, they will in the next. Tonight we are playing the Orchestral version.

We finish with ***In the Hall of the Mountain King***, this conjures up images of malicious trolls, and is perhaps the most famous of these pieces. Peer is captured by trolls and upsets the King of the Trolls when he refuses to marry his daughter. There he is taunted and tormented by the grotesque and supernatural inhabitants of the mountain, who want to kill him. The theme starts slowly in the very lowest part of the orchestra, with just one small, repetitive thematic fragment. It is repeated, gradually faster and louder, until it is eventually played by the full orchestra, building to a final dramatic conclusion.

**INTERVAL (20 MINUTES)**

# RALPH VAUGHAN WILLIAMS (1872-1958)

## A London Symphony



Ralph Vaughan Williams was born in 1872 in Gloucestershire. His father was a Reverend and his mother Margaret was the great granddaughter of Josiah Wedgwood and niece of Charles Darwin. When he married, it was to Adeline Fisher, whose first cousin was Virginia Woolfe. Adeline was a gifted cellist and pianist. Vaughan Williams was expected to go to university, and he did. At Cambridge he obtained a 2nd in History. But unusually, he had taken up music at his Public

School and entered the Royal College of Music (RCM) prior to Cambridge. He continued his musical studies while at Cambridge and chose history because this didn't conflict with his lesson with Parry at the RCM.

During his honeymoon, of several months, with Adeline in Berlin, he studied with Max Bruch, and on returning they settled in London, eventually in Cheyne Walk. Here, his major works started. His first symphony, *The Sea Symphony* was a gigantic choral symphony and it proved very popular and is still a favourite for many today. It was the composer George Butterworth who persuaded Ralph to write a purely orchestral symphony. And this work, named *A London Symphony*, was dedicated to him. It was published in 1914 the same year as his famous *The Lark Ascending*. These works were a break from the European line of Haydn, Mozart, Beethoven, Mahler and Strauss. Although Ralph studied with Bruch and Ravel, he was more captivated by English Folk Song and the English music of the Elizabethan period and, although an agnostic, he accepted the offer of the task of updating the English Hymnal. Despite his Victorian upper middle class upbringing he was a man of the people. "It is not enough for music to come from the people. It must also be for the people. The people must not be written down to, they must be written up to..." *A Sea Symphony* is a tribute to the British seaman. And the *London* a tale of a typical day in a Londoner's life. Although most agree *A London Symphony* is telling a story, Ralph, at first insisted the opposite, that it was absolute music. "Various London landmarks which appear in the work are accidentals, not essentials, and the Symphony ought to be called "Symphony by a Londoner".

The Symphony was premiered in 1914. The war was to change Ralph and there is little doubt his 3rd and subsequent symphonies were very different. He also changed *A London Symphony*, in 1922 and again in 1933. Essentially he made the 2nd (slow) movement considerably shorter and removed two andantino passages. Tonight we are playing the later revised edition of 1933.

### **First Movement—Lento—allegro risoluto**

Imagine London just before dawn. You are slowly waking, perhaps reluctantly. Cello and bass introduce us to a dark misty, morning. It's not



long before we clearly hear Westminster Chimes sounding the half hour. Then a loud outburst - the city is bursting with activity. Throughout the movement there are lots of short melodies. Some evoking Hampstead Heath and referencing 'have a banana' from the popular song *Let's All Go Down the Strand* - written a few years earlier. Then slower interludes - taking a break in one of London's many parks, perhaps. The main point is there is a lot going on, and that is London.

### **Second Movement - Lento**

George Butterworth described this movement as "an idyll of grey skies and secluded by-ways the feeling of the music is remote and mystical". Ralph gave a more precise description - "Bloomsbury Square on a November afternoon". After a gentle introduction, the cor anglais plays a sad melody. The next theme is characterised by gentle, pulsing strings with a lonely horn call playing above. After a brief moment of solace, a solo viola plays the London street call - "Sweet lavender, who will buy sweet lavender?" with the distant jingles of hansom cabs. This time the music rises gradually to a searing emotional climax, before dying away and leaving the lone viola.

### **Third movement—Scherzo (Nocturne)—Allegro vivace**

Many consider this movement as the finest of the symphony. It again invokes the business of London life. It starts with a melody full of movement - getting somewhere. We hear a fine imitation of a mouth-organ. A lively street-tune follows. Suddenly this mood is transformed into a more serious, sinister one and the movement descends into silence with a solo viola taking the principal role. It is worth quoting Ralph himself on the Scherzo: "if the hero will imagine himself standing on Westminster Embankment at night, surrounded by the distant sounds of the Strand... it may serve as a mood in which to listen to this movement".

### **Fourth movement—Andante con moto—Allegro—Epilogue**

The finale opens with a tragic outburst for the full orchestra. This is the prelude to a solemn funeral like march which is both majestic and sombre. We then have a contrasting fast passage before returning briefly to the sombre march. Then an increasingly anguishing crescendo before we hear Westminster Chimes sound the third quarter, taking us to the Epilogue. Here we can finally relax after the stresses of the day, perhaps sitting by The Thames. A solo violin leads the way to the closing of the Symphony. It is claimed that Ralph drew inspiration from H. G. Wells: 'The old prides and the old devotions glide abeam, astern, sink down upon the horizon, pass - pass. The river passes - London passes, England passes...'

Ralph Vaughan Williams' music is still in copyright. The cost of hiring the music for tonight's performance amounted to several hundred pounds. The orchestra could not afford the full cost of this and it was only the generosity of two of our players that enabled us to play this work.

# HAVERING CONCERT ORCHESTRA

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

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

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

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

## **Viola**

John Hawkins  
Sue Yeomans

## **Cello**

Graeme Wright  
Malcolm Inman  
Jane Shingles  
Mark Rallis  
Bill Brooks

## **Double Bass**

Sarah Rowe

## **Flute**

Gillian Foan  
John Seabrook  
Jan Flanders

## **Piccolo**

John Seabrook

## **Oboe**

Julia  
Wilson-James  
Rita Finnis

## **Cor Anglais**

Rita Finnis

## **Clarinet**

Jacky Howlett  
Margaret Cull

## **Bassoon**

Jane Chivers  
Sarah Head

## **Horn**

Brian Jack  
Andy Coombe  
Jamie Merrick  
Jeremy Lewin

## **Trumpet**

Eric Forder  
Andy Pearson  
Paul  
Hollingsworth

## **Trombone**

Sam Sheill  
Chris Hoepelman  
Andrew Bearman  
Liz Davies

## **Tuba**

Les Shadrake

## **Timpani**

Amanda Coverdale

## **Percussion**

Ben Quilter  
Hilary Barkwith

## **Harp**

Hilary Barkwith

The list of players was  
correct at the time of  
going to press.

We look forward to seeing you at our next

## **Family Concert**

**Sunday 17<sup>th</sup> March 2024 at 3:00 pm**

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

### **Programme:**

Sergei Prokofiev - Peter and the Wolf  
Gioachino Rossini - William Tell Overture  
A selection of music from the Films

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](http://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 please visit our Website or:

- 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)



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## 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.

## HCO ten years ago:

- Richard Wagner - Overture Die Meistersinger
- Giuseppe Verdi - Overture Sicilian Vespers
- Amilcare Ponchielli - Dance of the Hours
- Giuseppe Verdi - Grand March from Aida
- Antonín Dvorák - Symphony No. 8

View the complete programme of Autumn 2013:

[hcoweb.co.uk/past-concerts](http://hcoweb.co.uk/past-concerts)



Our next concert 3:00 pm Sunday 17 March 2024 at The New Windmill Hall.

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

Keep informed, sign up for our mailing list: [hcoweb.co.uk/maillinglist](http://hcoweb.co.uk/maillinglist)

If you would like to support us, we would appreciate any donations, you can donate here at any time: <https://www.hcoweb.co.uk/donate>.

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.