

 HAVERING
CONCERT ORCHESTRA

A SUMMER CONCERT



FRANCES BARDSLEY ACADEMY

7.30PM SATURDAY

22ND JUNE 2024

BRENTWOOD ROAD

ROMFORD RM1 2RR

Saturday 22nd June 2024 7:30 pm

Frances Bardsley Academy - Romford

This Evening's Programme

Beethoven - Overture to Egmont
Mendelssohn - Violin Concerto in E minor
Interval
Mozart - Symphony No 40

Conductor - Lawrence Tatnall
Leader - Sandy Thompson
Soloist - Áánú Sodipe

(Concert Ends Approximately 10:00 pm)

WELCOME

Welcome to this evening's Summer Concert. We are delighted to present a captivating programme that promises to enchant and inspire. The concert begins with the dramatic intensity of Beethoven's *Egmont* Overture, setting a powerful tone for the evening. We then transition to the light and airy melodies of Mendelssohn's beloved E minor Violin Concerto, evoking a sense of summertime joy and innocence. Finally, we conclude with the elegant and evocative Symphony No. 40 by Mozart, one of the only two symphonies he composed in a minor key, showcasing his mastery of emotion and form.

Sit back, relax, and immerse yourself in this evening's musical journey. We hope you enjoy the performance.

Michael Axtell (1939-2024)

On a sad note we are deeply saddened to announce the passing of one of our much-loved conductors, Michael Axtell, who died after a fall at the age of 85. See his biography here: <https://www.hcweb.co.uk/people/conductors/michael-axtell>

This Evening's Programme



LUDWIG VAN BEETHOVEN (1770-1827)

Overture to *Egmont*

Editor: Rather than reinvent the wheel I have used these excellent notes from our Summer Concert of 2017 when we last played this piece, although no one has owned up to writing these notes.

Beethoven was deeply intrigued by the idea of personal freedom. Born during the height of the Classical period, he faced the strict formalities of musical styles of the time, and struggled against the expectations of patrons and audiences in his pursuit to compose freely. Despite these challenges, Beethoven found innovative ways to circumvent these constraints. His body of work is characterised by an expansion of form, harmony, and instrumentation, consistently broadening the scope of his personal musical expression.

In 1809, Beethoven eagerly accepted a commission to write the musical score for the first Viennese performance of Goethe's play, *Egmont*. Both Beethoven and Goethe admired each others work, though Beethoven was more radical compared to the older Goethe. Goethe once remarked, "I have never met an artist so self-contained, so energetic, and so fervent", while Beethoven expressed great admiration for Goethe, saying, "How patient the great man was with me!... How happy he made me then! I would have gone to death, yes, ten times to death for Goethe". Beethoven was particularly attracted to *Egmont* due to its focus on the struggle for freedom. The play depicts the Spanish persecution of the Dutch during the Inquisition of 1567–68. Count Egmont, a loyal Catholic, recognises the injustice of the Spanish actions and advocates for tolerance from the Spanish King. Angered, the King sends the ruthless Duke of Alva to enforce his will in the Netherlands. Despite being arrested and sentenced to death, Egmont remains confident that the people will soon achieve freedom through rebellion.

The complete incidental music for *Egmont* would last about 45 minutes. It is seldom heard today in its entirety, but the Overture is a staple in the orchestral repertoire because of its strength, nobility and triumphal character. It begins in a sombre and serious mood. Marked *Sostenuto ma non troppo* (sustained, without hurry), the dark music of the opening conveys profound oppression of the spirit, and the opening motif itself clearly represents the tyrannous Duke. Soon the tempo picks up, with a vigorous *Allegro* featuring the cellos. We hear the hero's confidence and defiance as he descends into the depths of battle. The tyrant's motif evolves throughout the overture, becoming increasingly rhythmic and dark until at last Egmont's execution can be heard. Immediately the mood of the work turns triumphant and celebratory, featuring the strings in the highest register, embodying Egmont's conviction that death is not an end when hope thrives and ideals remain intact.

FELIX MENDELSSOHN (1809-1847)



Violin Concerto in E minor Op 65 I Allegro molto appassionata II Andante III Allegro molto vivace

These Programme Notes were written by Paul Kelly for our Spring Concert 2016. Paul not only played and led the 2nd Violins but was our Chairman from 2010 to 2019. See more about Paul at <https://www.hcweb.co.uk/people/players/paul-kelly>

This concerto is one of the best-loved concertos in the violin repertoire, and is Mendelssohn's masterpiece. He wrote the work in 1838 for the violinist Ferdinand David. It was his last orchestral endeavour and took him six years to complete. Mendelssohn was an accomplished violinist himself and consulted his friend David on the technical aspects of the work. The concerto was premiered in 1845 with the Leipzig Gewandhaus orchestra (Mendelssohn having been appointed Musical Director in 1835). Neils Gade conducted and Ferdinand David was the soloist. The Concerto goes against established conventions in that instead of a lengthy orchestral introduction the soloist enters immediately setting the scene with thematic material. This changes the formal structure of the first movement and does away with the need for a double exposition (one for the orchestra, and one for the soloist). Furthermore, the cadenza is placed before the recapitulation instead of after it. It is believed that the cadenza was written by Ferdinand David and written into the score (whereas previously it would have been improvised by the soloist). Mendelssohn again goes against tradition by dispensing with breaks between the movements of his concerto, thereby creating one long concerto with no interruptions, just changes of tempo. The first and second movements are joined together by a long note held by the bassoon. There is no denying that this concerto is one of the most listened to and performed violin concertos, and is a staple of the violin repertoire. That said, it never fails to delight the listener.

Àánú Sodipe

Our soloist tonight is Àánú Sodipe who was born in East London to Yorùbá parents and is proud of the way her heritage and its rich culture influences her music. She incorporates her classical training on the violin and her love for jazz with elements of Yorùbá culture through arranging and composing music of her own. She has toured with the Chineke! Orchestra and played at the Royal Albert Hall with the BBC Concert Orchestra. In 2023 she performed with Stormzy at the 2023 Brit Awards, and with the Afrobeat Artist Asake at his sold out concert at the O2 Arena.



Àánú graduated from her masters studies at Trinity Laban Conservatoire in 2022, after she was awarded the Prindl Prize for the Most Innovative Professional Skills Project for her proposal to create Afro-classical music and establish an online presence for it. As a freelance musician, Àánú is driven to making and sharing music that speaks to the African diaspora and that reflects how diverse classical music can be. She is also Ensemble Coordinator for the orchestra of All Souls Church.

Her work can be found on SoundCloud under the name Classicaanu.

<https://soundcloud.com/user-153564820>

INTERVAL (20 MINUTES)



WOLFGANG A MOZART (1756-1791)

Symphony No 40 in G minor, K. 550
I Molto allegro
II Andante
III Menueto. Allegretto - Trio
IV Finale. Allegro assai

Editor: Again, rather than reinvent the wheel, I have used these excellent notes from our Spring Concert of 2004, written by Donna Schooling, who still plays in our 1st Violins. Donna has been our leader and has played a prominent role in the HCO. You can read more about Donna, later in this Programme.

It is very difficult to believe that Mozart composed his last three symphonies, each of them a masterpiece, in just six weeks. How long he had been contemplating them is not known, but it is on record that the E flat Symphony (No. 39) was completed on 26 June 1788, the G minor Symphony (No. 40) on 25 July and the C major (No. 41), the so-called 'Jupiter', on 10 August. As with *Eine kleine Nachtmusik*, information regarding the early life of these symphonies is disappointingly scanty. It is not known whether they were composed as a result of a commission or whether they were intended for performance on a particular occasion. There is no mention of them in Mozart's letters and it is quite possible that he never even heard them performed. The original scoring of the G minor symphony was for flute, two oboes, two bassoons, two harps and strings, but later Mozart added two clarinets and slightly modified the oboe parts.

The summer of 1788 was one of the worst of times for the already-famous composer, his six-month-old daughter, Theresia had recently died and he was troubled by a lack of commissions. Although earning a small salary in return for his service to Emperor Joseph II, Mozart was still far behind financially, and had to write a heartbreakingly desperate letter to a close friend to beg for funds; and perhaps some of this unhappiness can be detected in the G minor Symphony.

However, there is more at work here than one man's daily sorrows. At this time in history, German and Austrian composers were increasingly drawn to the "Sturm und Drang" ("Storm and Stress") movement, a school of thought that also affected artists and writers. They began to compose music that was the "audible expression of angst". Symphony No. 40 proves to us that this man whose music could so easily provoke our delight could also bring forth tears.

Donna Schooling

HAVERING CONCERT ORCHESTRA

1st Violin

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

2nd Violin

Janet Baldacci
Cathy Rogers
Silvia Crispin
Joanne Cull
Maria Rooke
Annabelle Gray

Viola

John Hawkins
Sue Yeomans
Sue Norris
Karen Williams

Cello

Graeme Wright
Malcolm Inman
Jane Shingles
Mark Rallis

Double Bass

Sarah Rowe

Flute

Jan Flanders
Gillian Foan
John Seabrook

Piccolo

John Seabrook

Oboe

Julia
Wilson-James
Rita Finnis

Clarinet

Jacky Howlett
Margaret Cull

Bassoon

Jane Chivers
Sarah Head

Horn

Brian Jack
Andy Coombe
Jamie Merrick
Matthew Gray

Trumpet

Eric Forder
Robert Rowe

Timpani

Micah Baker

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

We look forward to seeing you at our next

Christmas Concert

Saturday 7th December 2024 at 7:30 pm

Frances Bardsley Academy
Brentwood Road
Romford RM1 2RR

Programme:

Nikolai Rimsky-Korsakov - Christmas Eve Suite
Pyotr Ilyich Tchaikovsky - Sleeping Beauty Suite
Leopold Mozart - Musical Sleigh Ride
Howard Blake - Walking in the Air
Leroy Anderson - Sleigh Ride

Plus Carols and other Christmas favourites

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.

HCO's People - Donna Schooling



Donna Schooling spent the majority of her musical career helping to create music in Havering. Born in Harold Wood, Donna's infant school teacher, Mrs. Lindo, advised her parents to put her forward for violin lessons when she moved up to junior school. Donna had a natural talent as a violinist and quickly progressed to leading her school orchestras. Upon leaving school, Donna decided to join the workforce rather than attend university, and she eventually joined the Havering Concert Orchestra, taking over the mantle of Leader in Autumn 1999. She led the orchestra until 2014 and still plays with us.

Donna was an active leader. She wrote and produced the concert programmes and was involved in the HCO website development. She also tackled solo parts that other leaders had shied away from. Nowadays, Donna is often seen at the ticket desk, heading our front-of-house team. Be sure to say hello when you see her.

Outside of her musical activities, Donna lives with her partner Paul and is mummy to cat Miranda. She enjoys travel, reading and going to the theatre. Donna is a Business Agility Lead for Lloyds Banking Group and now works part-time at the bank, allowing her time to pursue a degree with the Open University in Arts & Humanities.

View Donna's biography here : hcoweb.co.uk/people/players/donna-schooling

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 and cellos particularly. Rehearsals are held on Wednesday evenings at 7.30 pm, at North Street Halls, Hornchurch, during term time. We perform 3 concerts a year.

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 HavingConcertOrchestra@gmail.com, or
- Speak to any member of the orchestra during the interval, or
- Visit us at:



Web: hcoweb.co.uk



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



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



X: [@hcoweb](https://twitter.com/hcoweb)

Keep informed, sign up for our mailing list: 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>.

This programme will be available, and all previous programmes are available, here: hcoweb.

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

