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**Havering  
Concert  
Orchestra**

**Programme**



**Supported by the Havering Arts Council**

# **HAVERING CONCERT ORCHESTRA**

**Conductor**            **Michael Axtell**  
**Leader**                **Donna Schooling**

**Beethoven:**            **Overture to Fidelio**  
**Elgar:**                 **Serenade for Strings**  
**Coates:**              **Dam Busters March**  
**Rimsky-Korsakov:**   **Scheherazade**

**Sunday 12th November 2000**  
**7.30 p.m**

*at the*

**Queens Theatre,**  
**Hornchurch**

## **Michael Axtell**

As well as playing the flute Michael's talents include conducting, teaching, arranging and coaching and many of his pupils have achieved entries to music colleges and Oxford and Cambridge. From 1967 to 1985 he was principal piccolo and principal flute with the English National Opera Company and prior to that he played with numerous orchestras and ballet companies. He has performed live and solo concerto works for BBC Welsh, Swansea Sounds Sinfonia and the BBC Bandstand Programme as well as solo performances on TV and radio.

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## **Donna Schooling**

Donna has been a member of the HCO for six years and has been leading the orchestra for the past year. She started playing the violin when she was seven and has enjoyed helping to create music in Havering, leading her school orchestra and the Havering Young Sinfonia. She also played with the Havering Youth Orchestra during which time she played in concerts at St. John Smith's Square, the Royal Albert Hall and also in Germany. As well as orchestral playing Donna leads the Hedingham String Quartet with other members of the HCO. During the week Donna works as a Systems Analyst for Lloyds TSB.

## **Overture to Fidelio**

### **Beethoven (1770 - 1827)**

Beethoven wrote this Overture for the 1814 revision of his opera *Leonore* (1804-5) calling the new version *Fidelio*. He did not complete it in time for the opening but it was performed at the revised opera's second performance which took place in Vienna on 26th May 1814.

It was originally called *Leonore* after the play 'Leonore, ou l'amour conjugal' (Leonore or Conjugal Love) by Jean Nicolas Bouilly from which its plot is derived. Briefly told, the story is that of a loving wife (Leonore) who disguises herself as a young man (Fidelio meaning 'faithful') so as to gain access to the prison where her husband, Florestan, is incarcerated, a political prisoner of the despotic governor, Don Pizarro. Her plan to free her husband is nearly foiled when Pizarro decides to murder Florestan before the arrival of an inspection tour by the minister of prisons. Pizarro posts a lookout, whom he instructs to sound a trumpet at the first sight of the minister; at this signal he will execute his prisoner. At the climactic moment, however, Fidelio/Leonore draws a pistol, holding Pizarro at bay and saving her husband until the minister enters, the trumpet call now sounding as a fanfare for freedom.

This was actually the fourth prelude Beethoven had composed for *Leonore/Fidelio* since he had begun working on it a decade earlier. Recognising that the highly dramatic tone of his earlier preludes had poorly prepared audiences for the light music of that opening scene, Beethoven imparted to the *Fidelio* Overture a more buoyant tone. Only the slow introductory paragraph now hints at the struggle that will soon engulf the main characters. With the faster-paced main body of the piece, the composer gives us a festival overture, a musical genre familiar from innumerable examples and devoid of specific dramatic connotations.

**Serenade for Strings**  
**Elgar (1857 - 1934)**

Although not formally published until 1892, the Serenade is believed to be a reworking of a suite Elgar had written some years earlier, before he had firmly set his sights on a career as a composer. Apart from the 'Wand of Youth' suites, it is probably the earliest of his compositions to survive into the standard repertoire. Certainly it has a youthful charm while at the same time displaying indications of the skills Elgar developed as he progressed towards musical maturity. It is reportedly the first of his compositions with which he professed himself satisfied.

The opening bars of the first movement will be familiar to most, particularly to listeners to a classical music station which uses it as introductory music. It is however the central Larghetto which is generally accepted as containing the finest and most mature writing/ The work remains among the most frequently performed of all his music.

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**The Dam Busters March**  
**Coates (1886 - 1957)**

The 1954 film 'The Dam Busters' told the story of how the 'bouncing bomb' invented by Dr Barnes Wallis was used in May 1943 to destroy two important German dams on the River Ruhr relied upon for water supplies. The damage to one of the dams alone caused the release of more than 200 million tons of water.

This work demonstrates splendidly Eric Coates' skill as both a composer and orchestrator.



## INTERVAL



### THE HCO WELCOMES NEW PLAYERS

The Havering Concert Orchestra was formed in 1954 and has seen many changes in that time. We are fortunate to have a venue such as the Queens Theatre in which to perform our concerts under the baton of our conductor Michael Axtell. However there is always room for growth and new members are always welcome, particularly string players. Rehearsals are held on Wednesday evenings in Upminster. If you are interested in joining the orchestra please contact Karen on 01708 706795. You can also visit us on our website at [www.hcoweb.co.uk](http://www.hcoweb.co.uk)

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The HCO operates a regular mailing list giving details of forthcoming concerts with applications forms for tickets and choice of seat allocation. If you wish to be added to our mailing list please telephone 01708 706795, leaving your name, address and telephone number.

We aim to play what we consider 'popular' works so if you have any suggestions as to particular pieces which you would like to hear us perform, please let the Secretary know on the above number.

# **Sheherazade**

**Rimsky-Korsakov (1844-1908)**

Based on the age-old tales contained in the collection 'The Thousand and One Nights', a collection of tales supposedly told by the Princess Sheherazade. The story goes that the evil King Shahryar of Samerkand took a new wife every day and each evening he would kill her. Princess Sheherazade was able to avoid her execution by telling the king fabulous tales that entranced him to the point that he could not bring himself to kill her.

The composition of Sheherazade was formed of single, disconnected scenes or pictures from 'The Thousand and One Nights' distributed among all four movements:

1. The sea and Sinbad's ship.
2. The fantastic tale of the Kalander Prince.
3. The prince and the princess.
4. The celebration in Baghdad and the ship breaking up on the rocks with the rider of iron.

These pictures are joined together by the introductions to the first, third and fourth movements and the intermezzo of the third movement (four short sections for solo violin) which are associated with Sheherazade and at the same time are supposed to portray the way in which she told her wondrous tales to the grim sultan.

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**Dates for your diaries**

**HAVING SINGERS**

are performing

**the Bach Magnificat and Haydn's Harmoniemesse  
on Saturday 18th November 2000  
at Corpus Christi Church, Collier Row**

**and on 16th December 2000**

**a Christmas Concert at  
All Saints Church, Squirrels Heath**

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**STAGE ONE THEATRE COMPANY: *The Next Generation***

present

**Shake, Ripple & Roll** the new rock and roll musical

on Saturday 18th November and Sunday 19th November  
at Havering Sixth Form College, Wingletye Lane, Hornchurch  
and

**ALLADIN** the traditional family pantomime on

Thursday 28th - Saturday 30th November 2000  
at Havering Sixth Form College, Wingletye Lane, Hornchurch

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**Our next concert** will be on Sunday 11th March 2001 at the  
Queens Theatre starting at 7.30 p.m. We will be performing:

Carnival Overture - Dvorak

Rodeo - Copland

Piano concerto TBA (soloist - Ben Dawson)

Symphony No. 5 Dvorak

# **The Orchestra**

## **First Violins**

Donna Schooling (Leader)  
Jo Foot (Co leader)  
Christopher Reeve  
Yvonne Simmons  
John Hawkins  
Kathryn Andrews  
Sarah Claxton  
Diana Lynch  
Sarah Wesley  
Paul Lewis

## **Second Violins**

Paul Kelly  
Colin Foan  
Jenny Robinson  
Gabrielle Scott  
Julie Lewis  
John Phillips  
Stan Vanlint  
Karen Woolfe

## **Violas**

Francis Hider  
David Webb  
Karen Williams  
Vic Bradnam  
Bob Taylor  
Michael Pearson

## **'Cellos**

Graeme Wright  
Ruth Tyler  
Brendan O'Connor  
Mark Rallis  
Alan Musgrove  
Bill Brooks

## **Double Bass**

Robert Veale

## **Flutes**

Gillian Foan  
Joan Luck  
Ankie Postma

## **Oboes**

Leigh Thomas  
Rita Finnis  
Helen Clayton

## **Clarinets**

Jacqueline Howlett  
Brian Luck  
Mike Youngs  
Clare Adams

## **Bassoons**

Jane Chivers  
Sarah Head

## **Trumpets**

James Stygall  
Guests

## **Trombone**

Martin Colebourne  
Guests

## **Tuba**

Guest

## **French Horns**

Jamie Merrick  
Clare Stygall  
John Ward

## **Timpani**

Janice Flanders

## **Percussion**

John White  
Georgina Thomas  
Amanda Foan  
Dave Robinson

