
**Havering
Concert
Orchestra**

Programme

Supported by the Havering Arts Council

HAVERING CONCERT ORCHESTRA

at the

Queen's Theatre Hornchurch

Dvorak

Rachmaninov

Dvorak

Copland

Carnival Overture

Variations on a Theme of Paganini

Symphony No. 5

Four Dance Episodes from Rodeo

Conductor

Leader

Soloist

Michael Axtell

Donna Schooling

Ben Dawson

Sunday 11th March 2001

7.30 p.m.

Carnival Overture

Dvorak (1841 - 1904)

Antonin Dvorak was born in Nelahozeves near Prague. His background was humble but his musical gifts were evident from the start and he was encouraged by Brahms and Smetana. He made nine visits to England and spent three years in America between 1892 and 1895 where he wrote the last of his nine symphonies.

'Nature, Life and Love' as three parts of a unity: that was the idea behind Dvorak's group of concert overtures, in which *Carnival* represents Life.

Carnival seems to be uncomplicatedly robust, with a passing touch of melancholy, but at the moment when a piece of this straightforward sort is expected to develop it suddenly takes off into unknown regions.

What stays in the memory from this haunting section is the sound of the cor anglais, though it is not playing the tune. Once it comes into greater prominence, echoing a short phrase that the clarinet has played a minute earlier, that is the quotation of the 'nature' theme. The carnival resumes where it left off and duly develops for a while, although it takes some short cuts later in its enthusiasm to let the trombones loose for a final fling - cribbed from Brahms' Second Symphony really, but given an extra panache entirely Dvorak's own.

Variations on a Theme of Paganini

Rachmaninov (1873 - 1943)

This piece was written in the space of a few weeks in 1934 and is based on the theme used by Paganini as the basis of a set of solo violin variations that form the last of his 24 Caprices. To Rachmaninov the Paganini theme suggested the complementary use of another more ancient melody, that of the sequence that once formed part of the Latin Requiem mass, the Dies irae. This second melody, which Rachmaninov had used appropriately enough in *The Isle of the Dead*,

was to appear again in his final work, the Symphonic Dances of 1940. Although the Rhapsody seems in origin to have had no programmatic significance, the composer provided a narrative explanation for Fokin's ballet Paganini, the choreographic version of the legend according to which the great violinist had sold his soul, Faust-like, to the Devil in return for perfection as a violinist and for the love of a woman (romantic rumours that Paganini himself had been at pains to contradict). The Dies irae is taken to represent the Devil, while the original theme is Paganini himself. Certainly the variations that make up the Rhapsody include episodes of lyrical tenderness, forming a central section of romantic intensity followed by what might seem the brilliant diablerie of the last six of the 24 variations.



Interval



Symphony No. 5

Dvorak (1841 - 1904)

This symphony is one of several compositions written during 1875 in the aftermath of Dvorak's success in the competition for the Austrian State Stipendium for impoverished composers. It was written in the space of only five and a half weeks although unfortunately it long remained unappreciated, largely as the result of a deliberate falsification of its place in Dvorak's oeuvre by its first publisher, Simrock. In the first three movements, the influence of the Classical symphonic tradition is clearly visible, although the composer's individuality can already be strongly felt. Many themes, such as the opening clarinet duet of the first movement, the elegiac 'cello melody of the slow movement and the scherzando theme of the third, bear the stamp of Dvorak's unique style, as does much of the highly effective orchestration. The most inspired touches, however, are the thematic linking of the slow movement and scherzo and the original design of the finale. Here, there is a sharp contrast with the more idyllic nature of earlier movements, for the prevailing mood is one of tempestuous passion. The recapitulation of the first movement's main theme at the end of the finale eventually unifies the two contrasting moods of the work.

Rodeo

Copland (1900 - 1990)

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|----|----------------------|----|----------------|
| 1. | Buckaroo Holiday | 2. | Coral Nocturne |
| 3. | Saturday Night Waltz | 4. | Hoe-Down |

The Four Dance Episodes from Rodeo, written in 1942, also began life as ballet music. This time the scenario is true cowboy stuff. Set on Burnt Ranch, the story concerns a cowgirl trying to prove her worth to her male colleagues. Unfortunately, she only really grabs everyone's attention when she shows up at the dance in a pretty dress with a bow in her hair.

For this cowboy tale, Copland uses real cowboy music. The American folksongs 'If he'd be a buckaroo by trade' and 'Sis Joe', some old fiddle music, a penny whistle and an out-of-tune bar-room piano all make their appearance in the score. The last of the Dance Episodes is the well-known Hoe-Down.

Approximate finishing time: 9.45 - 10.00

advertisement

COMPENDIUM - Music for all occasions

Michael Axtell - Flute (See over)

Charlotte Poulter - Harp

Gina Harris - 'Cello

Gina studied 'cello at Guildhall with Stefan Popov before embarking on a career as a soloist and ensemble player. As well as playing with European orchestras Gina has broadcast with the B.B.C. Concert Orchestra and also plays in a string quartet.

Charlotte studied harp in Wales under John Thomas, winning local festivals such as the Blue Riband at Chepstow. She also plays piano, flute and saxophone. Whilst studying for her B mus. Charlotte continued harp lessons with Danielle Perrett.

Compendium perform at dinner concerts, receptions, opening events, weddings recitals and parties to your required style be it classical, romantic, baroque, light, jazz or pop. A demonstration CD/tape is available. For further details please contact *Compendium* on 07899828649 (Mobile).

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 Queen's 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 or speak to any member of the orchestra during the interval. You can also visit us on our website at www.hcoweb.co.uk

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 or alternatively email secretary@hcoweb.co.uk

Our aim is to please you, the audience, and we welcome your suggestions for works for consideration in future concerts. Please feel free to speak to any member of the orchestra during the interval or contact the secretary on the above number.

DATES FOR YOUR DIARIES

HAVERING SINGERS are performing three concerts throughout 2001. A **Summer Soiree** on Saturday 30th June at St. Andrews Church in Hornchurch, a **Choral Concert** on Saturday 17th November at St. Peters Church in Harold Wood and a **Carol Concert** on Saturday 22nd December at St Michaels Church in Gidea Park.

An evening of light opera will be the theme of the next **HCO** concert at 7.30 p.m. on Sunday 15th July at the Queen's Theatre.

A POTTED HISTORY OF THE HAVERING CONCERT ORCHESTRA

Regular attendees to our concerts may have noticed that Brian Luck (clarinet), a long-standing member of our orchestra, is missing from our ranks. This being his 40th year with the HCO he has decided to retire. However we could not let him go without giving us the benefit of his experiences during this time.

The HCO has, over the years, had many names and played at various venues during its evolution. Early records show this orchestra's predecessor as being the Upminster Philharmonic Orchestra, playing at the Capitol Cinema in the 1930's. The Capitol became the Gaumont in the late 1940's. The site of this former cinema is now the Somerfield Supermarket in St. Mary's Lane, Upminster.

The orchestra's activities during the Second World War are unclear but some time after the hostilities the Hornchurch Orchestra flourished in these parts. In 1961 Brian joined the Hornchurch Orchestra at the invitation of his teacher and principal clarinet in the orchestra, Alf Kendal who has sadly since passed away. Brian's first concert took place at the original Queen's Theatre in Station Lane. It was formerly the Victory Cinema, built before World War II and is now a shopping block.

The orchestra rehearsed at Dury Falls School and often performed concerts there inviting some well-known soloists at that time. It also 'toured' the area, playing at Hornchurch Grammar School, Abbs Cross School, Marshalls Park School to name but a few. The orchestra also had an 'away-day' being invited to play in the summer of 1975 in the delightful setting of St Andrews Church in the village of Mutford.

Many conductors have fronted the orchestra. Eric Coles is the first name Brian can recall followed by Robin Stone (in whose garden an impromptu concert was held one summer with the music affixed to the garden shrubbery with clothes pegs!) and, more recently, Robert Ferguson and now under the conductorship of Michael Axtell.

The current name came about after a once only concert in the mid 1960's when it performed under the name of The Havering Chamber Orchestra to coincide with the formation of the Greater London Council. However it was felt this name did not suit the type of music being played and Brian, who at that time was on the Orchestral Committee, proposed the present name which has survived for the past 36 years.

We are grateful to Brian for his loyalty over the years and wish him well for the future.

Ben Dawson

Ben began playing the piano at the age of four under the guidance of Pamela Duck. At 14 he entered the Royal College of Music Junior Department where he studied piano and composition with Thalia Myers and David Sutton-Anderson respectively. It was at this time at the RCMJD where he had his first major engagements playing Gershwin's Rhapsody in Blue, Chopin's E minor piano concerto and most recently the Saint Saens G minor concerto. Also in his years there he was the winner of the 1999 Havering young musician competition and also the Coopers' Company and Coborn School musician of the year. In September 2000 Ben began a course in composition at the Royal Northern College of Music in Manchester studying with Gary Carpenter and continuing his piano studies with Paul Janes.

Michael Axtell

Michael is a well known and respected musician and has enjoyed a highly successful career as a flautist, playing with most of the London orchestras. For many years he has held the position of principal flute with the E.N.O. opera, the Ballet Rambert and Festival ballet companies. He has given master classes abroad.

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 led 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.

The Orchestra

First Violins

Donna Schooling (Leader)

Jo Foot

Yvonne Simmons

Gabrielle Scott

Kathryn Andrews

John Hawkins

Diana Lynch

Paul Lewis

Second Violins

Paul Kelly

Colin Foan

John Phillips

Dorothy Todd

Jenny Robinson

Glenn Somerville

Stan Vanlint

Karen Woolfe

Julie Lewis

Sarah Wesley

Violas

Francis Hider

Karen Williams

Vic Bradnam

Bob Taylor

Jack Major

Cellos

Graeme Wright

Brendan O'Connor

Mark Rallis

Alan Musgrove

Bill Brooks

Emily Ward

Double Basses

Robert Veale

Alan Pegrum

Flutes

Gillian Foan

Joan Luck

Ankie Postma

Oboes

Leigh Thomas

Maria Thomas

Rita Finnis

Helen Clayton

Clarinets

Jacqueline Howlett

Clare Adams

Mike Youngs

Bassoons

Jane Chivers

Sarah Head

Trumpets

Guests

Trombones

Martin Colebourne

Guests

Tuba

Guest

French Horns

Jamie Merrick

Andrew Coombe

John Ward

Jeremy Lewin

Timpani

John White

Percussion

Lindsay Hollingsworth

Georgina Thomas

Dave Robinson

Amanda Foan

