



Havering Concert Orchestra

[Registered Charity No.: 1076663]

Conductor Michael Axtell
Leader Donna Schooling
Soloist Laura Samuel

Sunday 18th November 2001,
7.30pm
At
The Queen's Theatre,
Hornchurch

www.hcoweb.co.uk

Tonight's



Overture to "Semiramide"

Gioacchino Rossini (1792-1868)

Like most of Rossini's works, *Semiramide* was written very quickly—his contract allowed him forty days to complete the opera, but he finished the job in thirty-three! *Semiramide's* overture is based almost entirely on what he considered to be the best tunes in the opera.

Semiramide, a tale of intrigue set in ancient Babylon, concerns the conflict between Queen Semiramis' duty to her country and the desires of her heart as she chooses the successor to the throne of Assyria.



Adagio for Organ and Strings

Tomaso Albinoni (1671-1750)

At the end of World War II the Italian musicologist Remo Giazotto, appalled by the widespread damage suffered by priceless works of art, was determined to salvage what he could from the bombed-out remains of Dresden city library. Literally among the ashes he uncovered fragments of a work by Albinoni. Burned almost beyond recognition, only the bass line and six bars of melody had survived, possibly from the slow movement of a Trio Sonata, the task of reconstructing the piece involved its almost complete re-composition.

It is perhaps ironic, that Albinoni's rediscovery by the wider public in our own times is largely based on this one piece of somewhat dubious lineage - though it seems to retain its popularity.

*So next time you hear it, remember to murmur knowledgeably to yourself:
"Ah! The Remo Giazotto Adagio!"*

(Tonight we will be playing an arrangement for Strings and Woodwind.)



Violin Concerto in D Major, op. 35 (1878)

Piotr Tchaikovsky (1840-1893)

Allegro moderato
Canzonetta: Andante
Finale: Allegro vivacissimo

It was in March, 1878, in the Swiss resort of Claren that Tchaikovsky received a visitor from home, the violinist Yosif Kotek. The composer was intensely fond of his former student and immediately set to work on a violin concerto for him. Work proceeded quickly and within eleven days, the sketches were complete.

Programme

Kotek was too little known so the work was offered to the renowned soloist Leopold Auer who refused to perform the piece, rejecting it as "un-violinistic"!

Tchaikovsky finally persuaded Adolph Brodsky to premiere the work two years later. Following the performance the well-known critic Eduard Hanslick condemned the concerto. A deeply wounded Tchaikovsky had to face the failure of a major composition. He thanked Brodsky for championing the piece, changed the Concerto's dedication from Auer to Brodsky, and chalked it all up to experience. Leopold Auer, eventually admitted that he had misjudged the Concerto. A late victory is better than no victory at all.



Laura Samuel, tonight's soloist, was born in London and studied as a junior exhibitioner and Undergraduate Scholar at the Royal College of Music with Itzhak Rashkovsky.

She made her debut with the Mendelssohn Violin Concerto at the Fairfield Halls, Croydon, and has since gone on to perform as a soloist at major venues throughout the UK and Europe, most recently the Bach Double with the English Chamber Orchestra.

In 1996 she won the Tunbridge Wells International Young Concert Artists Competition and in the same year made her Purcell Room debut. Other prizes include the string section of the Royal Overseas League Competition and the Musician's Benevolent Fund Manong Parikian Award.

Laura is a founder member of the Belcea Quartet.

The Belcea Quartet are rapidly gaining an enviable reputation as one of the leading quartets of the younger generation and have just been announced as the Resident Quartet of Wigmore Hall from October 2001. Whilst sustaining a demanding schedule of professional engagements, they are continuing to study at the highest possible level: with the Alban Berg Quartet in Cologne.

The Quartet's first CD for EMI with quartets by Debussy, Ravel and Dutilieux has recently been released. Future recording plans include works by Janáček and Brahms.

For further information of Belcea concerts at the Wigmore Hall contact the box office on 020 7935 2141 or their website www.wigmore-hall.org.uk.

An Introduction to Chamber Music

Octet in E, Op.32 for Clarinet, 2 Horns, Violin, 2 Violas, Cello and Double Bass

Louis Spohr (1784—1859)

Louis Spohr was reputed to be, along with Paganini, one of the two greatest violin virtuosos of his time, inventor of the violin chin-rest and the first major conductor to utilise the baton, the name Louis Spohr now remains unknown to most general audiences, a scheduling of his works being a concert rarity not often witnessed.

The performers tonight are:

Jacqueline Howlett	<i>Clarinet</i>	Francis Hider	<i>1st Viola</i>
Jamie Merrick	<i>1st Horn</i>	Jo Foot	<i>2nd Viola</i>
John Ward	<i>2nd Horn</i>	Graeme Wright	<i>Cello</i>
Donna Schooling	<i>Violin</i>	Robert Veale	<i>Double Bass</i>

Let us know what you think of this new section — if you would like us to include something similar in future concerts let us know.

Symphony in C major (1855)

Georges Bizet (1858 - 1875)



Allegro vivo
Adagio
Allegro vivace; Trio
Allegro vivace.

Bizet began his Symphony in C on October 29, 1855, four days after his seventeenth birthday, and completed the score by the end of November. Who knows what Bizet might have accomplished had he not died at age 37? An inordinately gifted child, Bizet entered the Paris Conservatory at age 9 and won every prize in sight. His C major symphony, written at age 17, boded for a bright future.

The Symphony is remarkable not so much for its originality, but for its skilful modelling on other's designs. The lively first movement contrasts two subjects, the first Beethovenian, the second, Mozartian. The orchestration, neat and balanced, foreshadows Carmen. The Adagio seems inspired by Rossini. The third movement is the most perfect, formally. The final movement opens with a *moto perpetuo* in the first violins. This foreshadows Carmen, in a more direct sense than does the Allegro vivo. Indeed, Bizet's first symphonic blooming is closer to Carmen, his greatest work, than anything else he would compose.

Unmentioned by Bizet in his letters, and unknown to his early biographers it remained unperformed, the score passed by the composer's widow, Geneviève Bizet, to Reynaldo Hahn, who thought little of it. Its discovery in 1933 in the archives of the Paris Conservatory led to a first performance on February 26, 1935 under the baton of Felix Weingartner and continuing popularity as a part of standard classical orchestral repertoire.

The Orchestra

1st Violins

Donna Schooling,
leader
Diana Lynch
Yvonne Simmons
Gabrielle Scott
Francis Hider
Pam France
Chris Reeve
Kathryn Andrews
Colin Foa
Paul Lewis
Adrian Garfoot
Pamela Ambrose

2nd Violins

Paul Kelly
John Hawkins
Dorothy Todd
Stan Vanlint
Jenny Robinson
Bruno Handel
Julie Lewis
Glenn Somerville
Sarah Wesley
Sarah Claxton

Violas

Karen Williams
Jo Foot
Vic Bradnam
Bob Taylor
Jack Major
Martin Turner

Cellos

Græme Wright
Brendan O'Connor
Alan Musgrove
Mark Rallis
Ruth Tyler
Emily Ward

Double Bass
Robert Veale



Flutes

Gillian Foa
Joan Luck
Ankie Postma

Oboes

Leigh Thomas
Maria Thomas
Rita Finnis

Clarinets

Jacqueline Howlett
Claire Adams
Paul Rose
Mike Youngs

Bassoons

Jane Chivers
Sarah Head



Horns

Jamie Merrick
Andy Coombe
John Ward
Claire Stygal



Trumpets

James Stygal
Richard Cooper

Timpani

John White



Percussion

Georgina Thomas
Amanda Foa
Dave Robinson

The orchestra would like to thank the guest players who have joined us tonight.

The Havering Concert Orchestra was originally known as the Upminster Philharmonic Orchestra during the 1930s. After the Second World War it became the Hornchurch Orchestra and, following a concert coinciding with the formation of the Greater London Council the name was finally changed to the Havering Concert Orchestra.

Our Next Concert...

...will be held at the Queen's Theatre on 10th March 2002 (Mother's Day) at 7.30pm.

The programme will include...

Brahms.....Tragic Overture

Bizet.....L'Arlesienne

Tchaikovsky.....Symphony No. 2 "Little Russian"

We look forward to seeing you then.

About the HCO

HCO Mailing List

The Havering Concert Orchestra operates a regular mailing list giving details of forthcoming concerts with application forms for tickets and a choice of seat allocation.

Are you a keen musician?

Under the direction of our current conductor, Michael Axtell, we continue to expand our membership and our repertoire. We always look forward to welcoming new members.

Rehearsals are held during term-time on Wednesday evenings in Upminster.

Contacting the HCO

If you are interested in being added to the mailing list, joining the orchestra or just giving us your valued opinion
Either...



Contact Karen Williams on 01708 706795, or



Speak to any member of the orchestra during the interval, or



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Star Biography

FRANCIS HIDER



This biography starts with Francis' father, Frank. He used to ride a penny farthing bicycle, which he exchanged one day for a double bass which caught his eye in a shop window. He later became a professional Bass player, playing with the Royal Opera Orchestra, Covent Garden and the Queen's Hall Orchestra under the illustrious baton of Henry Wood (later Sir Henry Wood of promenade concert fame!)

During rehearsals Frank had noticed string players using raw rosin on their bows which was both awkward to use and messy... and so the "Hidersine Rosin Company" was born. Unfortunately during the 1930s depression the company had to be sold to pay off debts—Francis was born into a poor family.

Francis' mother, a cellist, was many years younger than Frank and tried to make ends meet by giving Cello lessons. She came from a family of chamber music enthusiasts and desperately wanted her son to follow in her husband's footsteps but they could not afford to pay for lessons. At the age of 8, at Junior school, Francis' violin lessons began only to come to an end 5 months later as World War II had begun.

Frank died when Francis was 11 but Francis continued to play, mainly simple duets with his mother, later joining in more advanced chamber music when friends came round.

One of these friends suggested that Francis join the YMCA Orchestra, adding that they needed new Viola players. So, with virtually no proper tuition Francis joined the orchestra at the back of the Viola section. He made good progress with the viola but recognised that his technique left a lot to be desired so started to have lessons. He then joined another orchestra, Hornchurch Symphony, and in the late 1960s he joined Hornchurch Concert Orchestra, this time as a violinist, making the inevitable change to viola a few years later.

Since then he has seen the name change to Havering Concert Orchestra and four conductors come and go. He has also been our treasurer for the last 21 years. Whilst still playing in orchestras Francis still makes time for his "first-love" chamber music, most regularly with Donna, Jo and Ruth from the orchestra as the Hedingham String Quartet.

Biographies



Michael Axtell (Conductor) was principal flute and piccolo with the English National Opera for 18 years, and has also played with the Ballet Rambert and the Festival Ballet (now the English National Ballet). He has performed solo concerto works for BBC Welsh, Swansea Sounds Sinfonia and the BBC Bandstand Programme together with solo performances on TV and radio. He is woodwind coach for various London

boroughs, and has tutored the Master Class at North Carolina University and has been tutor at the Orlando Festival, Holland. Michael also conducts the Orpington Symphony Orchestra and the London Medical Orchestra.



Donna Schooling (Leader) has spent the majority of her musical career helping to create music in Havering. Initially leading her school orchestras she then joined and led both the Havering Youth Sinfonia and the Havering Youth Orchestra after this she joined the Havering Concert Orchestra and has been our leader for the last 2 years. Donna also plays with the Brentwood Philharmonic Orchestra and assists the Orpington Symphony Orchestra and London

Medical Orchestra when required. She also plays with the Hedingham String Quartet for enjoyment and relaxation. Outside of her musical activities Donna works for Lloyds TSB in their IT department.

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Compendium are:

Michael Axtell.....Flute
Gina Harris.....Cello
Charlotte Poulter.....Harp