



HAVERING CONCERT ORCHESTRA

20th Anniversary Concert *at the* **Queens Theatre**

Leader Donna Schooling
Conductor Michael Axtell

Sunday 10th March 2002, 7.30 pm

At

The Queen's Theatre, Hornchurch

(Supported by Havering Arts Council)

www.hcoweb.co.uk

(Registered Charity Number: 107666)

Tonight's Programme



Tragic Overture, Op. 81 (1880, rev. 1881)

Johannes Brahms (1833 – 1897)

While composing the Academic Festival Overture, in 1880, to acknowledge his Honorary Doctorate at Breslau University, Brahms felt compelled to write a more serious companion piece. "I could not refuse my melancholy nature the satisfaction of composing an overture for a tragedy," he wrote to his friend, the publisher Simrock. Brahms titled the work, "Tragic", for no specific reason, but settled on it because neither he nor his friends could think of a better one.

The Tragic Overture begins with two jarring orchestral chords and a sustained roll of the timpani (*Allegro ma non troppo*). The strings offer a *sotto voce* statement of the ascending and descending principal theme, which soon gathers tremendous fire. The violins introduce a more relaxed, *espressivo* theme, but it is soon overcome by potent orchestral proclamations. Finally, the violence subsides, and a mysterious transitional passage leads to the Overture's development section (*Molto più moderato*), cast in the form of a plaintive march. The recapitulation (*Tempo primo, ma tranquillo*) offers fragments of the opening theme, while the second melody receives fuller treatment. The final coda generates tremendous tension, leading to a furious close.



L'Arlésienne—Suite No. 2

Pastorale
Intermezzo
Minuet
Farandole

Georges Bizet (1838-1875)

L'Arlésienne (The Girl from Arles) was the result of a collaboration in 1872 between Bizet and the writer Alphonse Daudet. For this purpose Daudet chose to treat the story of the vain love and suicide of a young relative of the Provençal poet Mistral. Frédéric, the lover, is infatuated with the girl from Arles, who is never seen on stage, but finds that she is the mistress of a scoundrel, Mitifio. His mother persuades him to marry Vivette, a girl who has long loved him, but on the eve of his wedding Frédéric meets Mitifio, remembers his old love and kills himself.

From the incidental music Bizet drew a suite (Suite No. 1), rewriting and rescoring the pieces for a larger orchestra than his original band of 25 players. The suite won immediate success in the concert hall. In 1879, four years after Bizet's death, Ernest Guiraud (composer of Carmen's recitatives) decided to extract a second concert suite from L'Arlésienne. Since Bizet had already used the choice pieces, Guiraud had to pick around to find snippets that he could "re-compose" into a suite. The result was a second four-movement L'Arlésienne Suite.

The Menuet was not from L'Arlésienne at all but from Bizet's 1866 opera, La jolie fille de Perth. Guiraud adapted it heavily, turning vocal parts into orchestral ones. The delightful, airy flute and harp first section contrasts with the more lively middle part. When the flute returns, a saxophone counter melody has been added. The concluding Farandole recalls the march theme of the overture, as it brings the work to an exciting conclusion in a traditional French peasant dance.

∞INTERVAL∞



Symphony no. 2 in C minor, op 17 (1872) - "Little Russian"

Piotr Ilyich Tchaikovsky (1840-1893)

- I Andante sostenuto - Allegro vivo
- II Andantino marziale, quasi moderato
- III Scherzo (Allegro molto vivace)
- IV Finale (Moderato assai - Allegro vivo - Presto)

Tchaikovsky's Second Symphony is nicknamed the "Little Russian" because of its use of material drawn from folk melodies. He began the symphony when visiting his sister, Alexandra, and her family at their estate in the Government of Kiev. Fascinated with some of the folk music of the area, the composer found ideas for a new symphony forming in his mind. The ideas grew into a virtual obsession. The extent of his absorption in the work is suggested in an excerpt from a letter that Tchaikovsky wrote to his brother, Modeste, in November of 1872: "Modi, my conscience pricks me. That is my punishment for not having written to you for so long. But what can I do when the symphony, which is nearing completion, occupies me so entirely that I can think of nothing else? ...It will be performed as soon as I can get the parts copied. It seems to me my best work, at least as far as correctness of form is concerned, a quality for which I have not so far distinguished myself."

The symphony opens immediately with a melancholy song "Down by the Volga", intoned wistfully by solo French horn. This is the subject for several transformations (and typically Western thematic development) before it returns to close the first movement in its original form. The second movement is a Bridal March, lifted directly from his youthful opera Undine, which was never performed (and which Tchaikovsky later destroyed after incorporating its best movements into other works). A peasant dance song appears in the trio of the third movement, where it provides welcome repose from the frenetic scherzo. The Finale opens with a majestic statement of a theme derived from "The Crane", which then becomes the subject for a set of repeated variations in the original round-dance rhythm as the original folk song.

The Orchestra

1st Violins

Donna Schooling, leader
Diana Lynch
Colin Foan
Pam France
Chris Reeve
Gabrielle Scott
Kathryn Andrews
Jenny Robinson
Glenn Somerville
Paul Lewis
Julie Lewis

2nd Violins

Paul Kelly
John Hawkins
Dorothy Todd
Stan Vanlint
Brian Thorogood
Bruno Handel
Ann Morgan
Keith Windsor
Sarah Claxton
Sarah Wesley

Violas

Francis Hider
Jo Foot
Vic Bradnam
Bob Taylor
Karen Williams

Cellos

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

Double Bass

Robert Veale
François Moreau

Flutes

Gillian Foan
Joan Luck
Ankie Postma
Jackie Foot

Oboes

Leigh Thomas
Maria Thomas
Rita Finnis

Clarinets

Jacqueline Howlett
Claire Adams
Paul Rose
Mike Youings

Saxophone

Brian Luck

Bassoons

Jane Chivers
Sarah Head

Horns

Jamie Merrick
Andy Coombe
John Ward
Stephanie Bowden

Trumpets

Guest

Trombones

Michael Brooks
Steve Jenkins
John Bell

Tuba

Steve Storr

Percussion

Georgina Thomas
Amanda Foan
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.

What does it all mean?

Throughout our programmes we regularly use musical terms which can get quite confusing. We have been asked if we can include a section to explain what they mean.

Let us know what you think of this new section...

The **Suite** or **Partita**, is an instrumental composition containing a series of discrete sections, or movements. It developed in the 16th century as a series of dance tunes, usually composed in one key. These tunes were so arranged as to present strong contrasts between slow and fast tempos and dignified and gay moods.

The four basic movements of the suite are the allemande, a quiet dance in moderate tempo, composed in common time; the courante, a lively dance, often complex in its rhythms; the sarabande, a stately dance of Spanish origin in triple time, rich in harmonic embellishment; and the gigue, a rapid and lively dance, also in triple time. A prelude, not derived from any dance form, was later customarily included at the beginning of the suite, and one or more additional dance forms, such as the minuet, gavotte, chaconne, and passacaglia, were also sometimes inserted, generally between the sarabande and gigue.

Symphony (Greek *syn*, "together"; *phônē*, "sound"; hence, "a sounding together"), in music, an orchestral composition consisting usually of four contrasting sections, or movements.

The modern symphony emerged as an independent piece, modelled on the three movement Italian overture (**Allegro-Adagio-Allegro**), between 1730 and 1750, a minuet was added to the three movements. In general, though, modern composers tend to cast their symphonies in a flexible number of movements, but the advantage of a title to the listener and to the memory of the public is sometimes not overlooked.

Allegro (It.), 'lively'. Used to indicate a brisk movement, often associated with other adjectives or qualifying expressions, e.g. **allegro moderato**, **allegro con brio**.

Adagio (It.), 'at ease', i.e. slow. Hence used often to describe the slow movement of a symphony, sonata or concerto.

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.

To be added to the list please contact Karen Williams, 01708 706795.



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.

HOW TO CONTACT 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



Visit our website at www.hcoweb.co.uk

Our Next Concert...

...will be held at the Queen's Theatre on 30th June 2002 at 7.30pm.

The programme will include...

Barber—Adagio for Strings

Gershwin—Piano Concerto

We look forward to seeing you then.

*****Star Biography*****
*****Jenny Robinson*****



Jenny joined the Havering Concert Orchestra in 1977 when Robin Stone was the conductor and rehearsals took place at the old Drury Falls School (now the site of the 6th form college). For the last five years Jenny's husband Dave has also been playing with us in the percussion section. They both also play in the Romford YMCA Orchestra.

During her many years with the orchestra Jenny has been an energetic member of the committee holding various roles ranging from making the coffee's at the break in rehearsals, to ticket sales and sub collections. She has also held the unenviable role of being the social secretary, organising boat trips over Easter and New Year breaks.

Outside of orchestral playing Jenny takes part in various chamber music activities including playing with the Bowden Quartet (Francis, Jenny, Karen and Brendan) and attending Michael Axtell's chamber music courses in the summer.

Musical activities aside, Jenny has recently taken early retirement from her job as a legal proof reader, and after having played with the HCO for 25 years, Jenny is reluctantly vacating her position both on the committee and in the orchestra as she and Dave are planning to move to the Isle of Wight.

The Orchestra would like to take this opportunity to thank Jenny for all the hard work she has put into the orchestra over the years and appropriately, as it's Mother's Day, thank the lady we class as The Orchestra's Mum for everything and wish her (& Dave) well in the future!



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The HCO Wishes to Thank

Country Flowers
130 Park Lane
Hornchurch
Tel: 01708 762400

For their kind donation of flowers to support this Mother's Day evening

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Biographies



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 3 years. Donna also plays with the Brentwood Philharmonic Orchestra and assists the Orpington Symphony Orchestra and London Medical Orchestra when she can. She also plays with the Hedingham String Quartet with Ruth, Jo and Francis for enjoyment and relaxation. Outside of her musical activities Donna works for Lloyds TSB in their IT department.

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.

COMPENDIUM

Music for all occasions

Michael Axtell - Flute

Gina Harris - Cello

Charlotte Poulter - Harp

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 on request.

For further details please contact Compendium on 07899 828 649 (Mobile)