



HAVERING CONCERT ORCHESTRA

A celebration of American Composers

Leader Donna Schooling
Conductor Michael Axtell
Soloist Robert Ferguson

Sunday 30th June 2002, 7.30 pm

At

The Queen's Theatre, Hornchurch

(Supported by Havering Arts Council)

www.hcweb.co.uk

(Registered Charity Number: 1076663)

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 or secretary@hcoweb.co.uk



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 secretary@hcoweb.co.uk



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 1st December 2002 at 7.30pm.

“A Night OfTchaik”

including the wonderful 6th Symphony - Pathétique, The Nutcracker and Rococo Variations

We look forward to seeing you then.

Robert Ferguson LGSM ARCM LRAM

The Orchestra is delighted to welcome back Robert Ferguson who conducted the HCO for nearly 20 years during the 1980's and 90's.



Robert Ferguson's early music training was at the Guildhall School of Music. At the age of 18 he attended the Royal College of Music where he studied piano for five years with Cyril Smith. His piano playing gained him the Hopkinsol Gold Medal, presented by the Queen Mother and the Dannreuther Prize for his performance of Prokofief's 3rd Piano Concerto. His concerto debut was at the Royal Festival Hall in 1973.

From 1972, Robert worked with the late Christopher Kite as a piano duo team. Their London debut was at the Wigmore Hall in 1973, and they appeared numerous times on the South Bank to critical acclaim. They performed throughout the British Isles and recorded much of the piano duet and two-piano repertoire for the BBC after their first live broadcast in 1980. Most of their performances were broadcast on BBC Radio 3, the most recent transmission being February 1990. Their concerts sometimes employed reproduction or antique early pianos for the works of J C Bach and Mozart. They toured Ireland twice and performed at the Belfast Festival and Bath Festival. Robert recorded the piano music for the cartoon film 'Rarg', which has been broadcast several times on British TV. He also recorded the piano music for the TV film 'The Grass Arena', first broadcast on BBC2 and subsequently in Norway, Greece, Israel and Australia. He also recorded a series of nine programmes for Radio Television Hong Kong in 1992.

Robert has had teaching commitments at the Perse School for Girls in Cambridge since 1979 and at the Anglian Polytechnic University since 1984. He has been an adjudicator at various competitive festivals including the Stratford and East London Festival and Exeter Festival.

His work as an examiner has taken him worldwide, including Ireland, Jersey, the Orkneys and Shetlands and also to Hong Kong, Malaysia, Singapore and Indonesia. Finally, as a duo partnership with the flautist Brenda Dykes he has

Tonight's Programme

The Stars and Stripes Forever

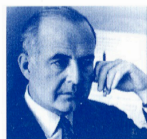


John Philip Sousa (1854 – 1932)

In late 1896, Sousa and his wife took a much-deserved vacation to Europe. Unfortunately the manager of the Sousa Band, David Blakely, died suddenly and Sousa had to return to America at once to take over the band's business affairs.

"As the vessel (the Teutonic) steamed out of the harbor I was pacing on the deck, absorbed in thoughts of my manager's death and the many duties and decisions which awaited me in New York. Suddenly, I began to sense a rhythmic beat of a band playing within my brain. Throughout the whole tense voyage, that imaginary band continued to unfold the same themes, echoing and re-echoing the most distinct melody. I did not transfer a note of that music to paper while I was on the steamer, but when we reached shore, I set down the measures that my brain-band had been playing for me, and not a note of it has ever changed." Taken from *Sousa's autobiography "Marching Along"*.

Adagio for Strings



Samuel Barber (1910 - 1981)

With its weeping opening chords that claw their way out of the darkness this piece is firmly associated with tragedy and loss - witness its use at funerals, such as that of Princess Grace, JFK, and Franklin D Roosevelt. It has also featured in the films 'Elephant Man', 'Platoon', and 'Lorenzo's Oil'. The slow, shifting layers of sound are so uncomfortably close to that feeling of slow, shifting layers of sadness it's very hard not to recall lost love, distant memories and helplessness at the passage of time. So it's odd that the piece seems to have come from an untroubled time from Samuel Barber's life: summer 1938, during a successful tour of Europe.

An Introduction to Chamber Music - 2

Following the popular addition to our programme a few concerts ago the French Horn section will tonight entertain us with some well-known quartets. Performers tonight: Jamie Merrick; Andy Coombe; John Ward; Stephanie Bowden



Oklahoma Suite

Richard Rodgers & Oscar Hammerstein II

Based on *Green Grow the Lilacs*, a stage play by Lynn Riggs, *Oklahoma!* brought together for the first time composer Richard Rodgers and lyricist/librettist Oscar Hammerstein II. The duo would go on to write nine Broadway musicals together, but none would be as important for the development of American musical theatre as *Oklahoma!*

The plot is simple, revolving mainly around the question of who will take Laurey Williams to the box social--the decent Curly McLain or the sinister Jud Fry. However, *Oklahoma!* continued in the tradition of *Show Boat* in its depiction of the pioneering men and women of the American Southwest.

This arrangement includes... "Oh, what a beautiful mornin'", "Many a new day", and "The Surrey with the fringe on top".

And now for something completely different...

Surprising that this famous U.S. March by "The March King" John Philip Sousa commemorating the national symbol of independence from Britain - the Liberty Bell - would become the signature tune for a very independent British comedy troupe; but somehow it works to provide a proper "circus" touch... and a touch of rebellious irony perhaps as well...

The Liberty Bell March was actually written for the Liberty Bell's visit to the World's Fair in Chicago in 1893.



Rhapsody in Blue



George Gershwin (1898 - 1937)

In late 1923, George Gershwin was asked to think about writing a jazz piece for a band. Giving it some thought, sketching some possible themes, and leaving it at that Gershwin was surprised by a report, on January 4, 1924, in the New York Tribune announcing that "George Gershwin was at work on a *jazz concerto*" to be premiered by the Whiteman Band at the Aeolian Hall in New York on February 12. Gershwin, who was to play the premiere performance, left huge chunks of the solo part blank, with the instruction that he would nod to conductor, Whiteman, when it came time to bring in the orchestra.

He would later point to the rhythm and rattle of a Boston train he was once on as the source of his rhythmic ideas, and to James McNeill Whistler's painting *Nocturne in Black and Gold* as the inspiration for Rhapsody's title. Like America, it was a veritable "melting pot" of the influences that shaped Gershwin's musical language.

One final note: the famous clarinet smear that opens the work was not invented by Gershwin, who had written a seventeen note scale figure in his score. The smear was contributed by Whiteman's clarinetist, Ross Gorman, as a joke on Gershwin during a particularly long and gruelling rehearsal session. Gershwin liked the effect so much he decided to keep it, and now all published scores call for it, much to the dismay of clarinetists the world over.

West Side Story – Selection for Orchestra



Leonard Bernstein (1918 - 1990)

Arranged by: Jack Mason

Arguably the most famous Stage Musical of all time, West Side Story is the musical reworking of Shakespeare's Romeo & Juliet with the Montague and Capulet families replaced by rival gangs, the Jets and Sharks, in New York's West Side. The Jets are white immigrants and the Sharks' members are Puerto Ricans, and this background is still totally relevant to the racial tensions in many big cities throughout the modern world. Full of Latin rhythms the musical manages to have New York gang members sing and dance and yet still seem tough and threatening. When it first appeared in 1957, choreographed by Jerome Robbins with a musical score by Leonard Bernstein and Stephen Sondheim, it redefined audience expectations with its stunning physicality and innovative set design.

This arrangement includes... "I Feel Pretty", "Maria", "Something's Coming", "Tonight", "One Hand, One Heart", "Cool", and of course "America"...

The Orchestra

1st Violins

Donna Schooling
Jo Foot
Pam France
Chris Reeve
Yvonne Simmons
Gabrielle Scott
Colin Foan
Vera Pieper
Sarah Claxton
Sarah Wesley

2nd Violins

Paul Kelly
Diana Lynch
Kathryn Andrews
Dorothy Todd
Stan Vanlint
Bruno Handel
Ann Morgan
Keith Windsor
Jenny Robinson
Glenn Somerville
Joan Luck

Violas

Francis Hider
Karen Williams
John Hawkins
Sue Norris
Bob Taylor

Cellos

Graeme Wright
Brendan O'Connor
Alan Musgrove
Mark Rallis
Bill Brooks
Jonathan Clayton

Double Bass

Robert Veale
François Moreau

Flutes

Gillian Foan
Ankie Postma
Jackie Foot

Oboes

Leigh Thomas
Maria Thomas
Rita Finnis

Clarinets

Jacqueline Howlett
Claire Adams
Paul Rose
Mike Youngs

Clarinet Solo (Gershwin)

Charlotte

Alto Saxophone

Robert Downing

Tenor Saxophone/Bass Clarinet

Brian Thorogood

Bassoons

Jane Chivers
Sarah Head

Horns

Jamie Merrick
Andy Coombe
John Ward
Stephanie Bowden

Trumpets

Paul Hollingsworth
Guest

Trombones

Guests

Tuba

Guest

Timpani

Guest

Percussion

Georgina Thomas
Amanda Foan
Mike Grant



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.

The French Horn

The French Horn is a valved brass wind instrument that produces a mellow tone from a 21 foot long, narrow tube that is coiled in an elaborate circular structure, before ending in a flaring bell. The Horn is also referred to as the F Horn, the double horn, and to complete beginners and non-horn players as the French Horn. Although, the modern horn isn't French, it did derive from France. In performance, French horn players place their right hand inside the bell of the instrument to produce special sound effects like muting. Because of its smooth tone colour and expressive ability to play both loudly and softly, it helps to blend the homogeneous sound of the strings with the more varied colour of the woodwinds.

In 1650, the hunting horn began to show up in the French opera and orchestra halls, notably by Pietro Cavalli and Jean-Baptiste Lully. These horns were also used in the 18th century by Handel in 'Water Music' and Bach in 'Mass in B Minor'. The horns were then developed musically with the addition of crooks. Crooks are pieces of different sized coiled tubing that are attached to the lead pipe of the horn. They lower the horn to the desired key. The more crooks added, the lower the key. With the benefit of valves, modern horn players don't have to use crooks to play in every key. However, horn parts are written for the old transposing horns, so modern players have to undo this transposition (by performing a reciprocal transposition) when they read music.

The most popular horn, the "double" horn, is two instruments in one, sharing the same mouthpiece and bell. A thumb-operated valve switches between a horn in F and a horn in B-flat (a fourth higher). So, the player must learn two sets of fingerings -- and decide when to switch between them as the music goes higher and lower. Together, these two horns provide a very wide range of possible notes with no chromatic gaps.

The Orchestra would like to thank

Jellyfish

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Biographies

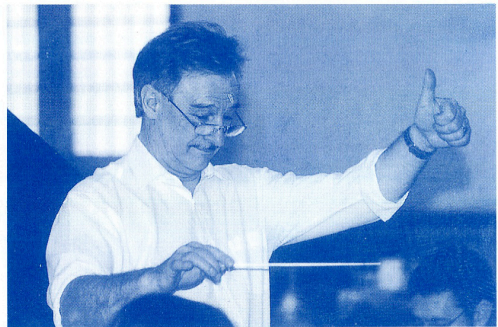


Donna Schooling (Leader) has spent the majority of her musical career helping to create music in Havering.

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 assists the Orpington Symphony Orchestra and London Medical Orchestra when she can.

Outside of her orchestral playing Donna enjoys playing chamber music with other members of the orchestra. Outside of her musical activities Donna works for Lloyds TSB in their IT department and enjoys socialising with her friends.

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 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.

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