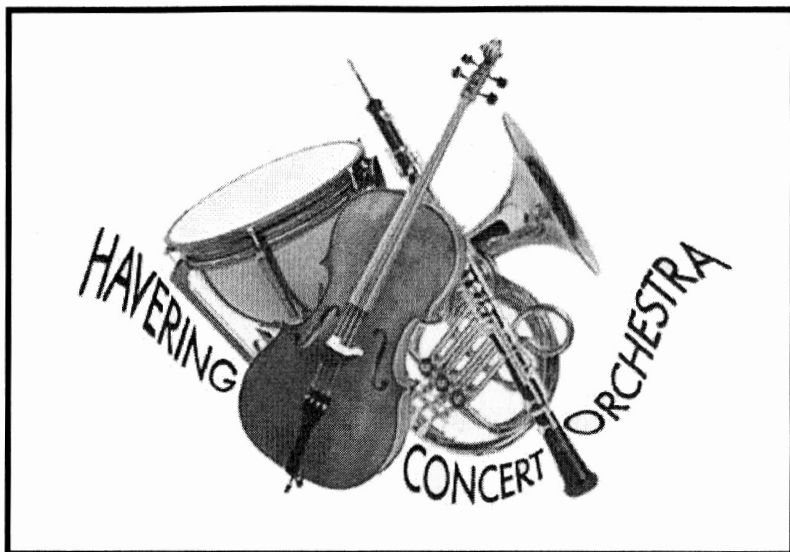


**Havering  
Concert  
Orchestra**

**Programme**





A Concert in Celebration of  
National Orchestra Week

## AN EVENING OF CLASSICS

Leader	Donna Schooling
Conductor	Michael Axtell
Soloist	Ashley Buxton

Sunday 14<sup>th</sup> March 2004, 7.30pm

At

The New Windmill Hall, Upminster

[Supported by Havering Arts Council]

[www.hcweb.co.uk](http://www.hcweb.co.uk)

# 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](mailto:secretary@hcoweb.co.uk).



## ***Are you a keen musician?***

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

Rehearsals are held at Upminster Infants School, St Mary's Lane, Upminster on Wednesdays at 7.30pm, during term time.

## ***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](mailto:secretary@hcoweb.co.uk)

or



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



Visit our website at [www.hcoweb.co.uk](http://www.hcoweb.co.uk)



## ***Our Next Concert will be held at...***

**The Methodist Church, Loughton**

**On**

**Saturday 3<sup>rd</sup> July 2004**

**at 7.30pm**

*"A Night at the Opera"*

*We look forward to seeing you then*





# The Classical Period



The prevailing aesthetic of the Classical period is founded upon balance, with the various elements of a musical composition maintained in a structure that allows all to co-exist in equilibrium. The perfection of form in itself and its flawless alignment with expressive content makes the works of Joseph Haydn and his younger friend Wolfgang Amadeus Mozart unrivalled in these respects.

- In the hands of Joseph Haydn and Wolfgang Amadeus Mozart the symphony rose to prominence as the major form cultivated in orchestral music.
- Mozart achieved particular distinction too in the concerto form. The dramatic contrast between a solo instrument and the orchestra articulates a structure in which the integration of disparate elements achieves a final balance.
- In a long series of works Joseph Haydn brought the string quartet to the dominant position within domestic music making.
- In all these works, and in the sonata too, the sonata principle - essentially one in which contrasting themes are stated, explored and brought into a new relationship by restatement - became of fundamental structural importance.
- Joseph Haydn gave renewed impetus to choral composition in a series of Masses conceived on symphonic lines and in oratorios which graft Classical principles onto the broad dramatic canvases of George Frideric Handel.
- In the realm of opera, two names stand out. Christoph Willibald Gluck sought to reform the genre by replacing the decorative complexities of late-Baroque opera with something sparer, purer and ideally even more expressive. The protean genius of Wolfgang Amadeus Mozart enabled him to empathise with and recreate in musical terms a huge diversity of characters responding to a variety of situations that places him at the pinnacle of operatic composers.



# Tonight's Programme

**Ludwig van Beethoven (1770-1827)**



**Leonore Overture, No. 3, Op. 72a**

To millions who have never seen the opera staged or heard a note of it sung, *Fidelio* is primarily known by its overtures—there are four of them! *Leonore No.1* is the least played, it may have been written first, then discarded, or it may have been composed for a planned production that never materialized.

*Leonore No.2* was used for the premiere of the opera in 1804. For the second run in 1806, Beethoven provided a new opener—*Leonore No.3*, regarded as the most important of the overtures, and the one most frequently played. For the 1814 revival of the opera, Beethoven produced a new opener of more appropriate proportions. This Overture to *Fidelio* is still in use today, but *Leonore Overture No. 3* continues with a life of its own, most often as a separate concert piece.

The overture opens in a slow tempo with a melody dropping in broad unison, as though leading us into the dark and sinister atmosphere of Florestan's prison cell. Then we hear on clarinet and bassoon the famous tune from the aria in which Florestan relates how suddenly the happiness of his youth was torn to shreds. Then very faintly, and almost as in a dream, comes the blithe *Leonora* theme, contrasting with the ponderous theme of the slow introduction, this has a lighter and happier air: it seems to soar, borne by the strength brought by hope and trust. The themes develop towards each other: hope battles against despair, swelling towards a climax when *Leonora* bravely steps before Florestan as a shield against Pizarro's rapier. A fanfare of trumpets announces that deliverance has come and then it fades away in a long, lingering note, relieved by a broad, calm hymn of thanks, an ever-rising song of the triumph of fidelity.



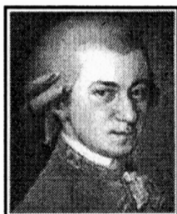
**Joseph Haydn (1732-1809)**

**Trumpet Concerto**

*Allegro*  
*Andante*  
*Allegro*

The Concerto was written in 1796 for a Viennese trumpeter, Anton Weidinger, who started developing the keyed trumpet in 1793, which unlike the earlier natural trumpet had 4-6 holes or "keys". There is some evidence that Weidinger knew Haydn before requesting the Concerto, and Haydn may well have been the best man at Weidinger's wedding in 1792.

favourite. On the death of the childless Queen Anne in 1714 her successor, George I, proved to be none other than Handel's employer, the elector of Hanover. Handel was immediately out of favour. The King was persuaded to hold a party on the water and Handel was secretly advised to prepare some music for the occasion. Unknown to the king it was performed and conducted by Handel. The King demanded to know whose music it was, Handel was produced and immediately restored to favour.



### **Wolfgang Amadeus Mozart, 1756-1791**

#### **Symphony No.40 in G minor (K 550)**

*Allegro molto*

*Andante*

*Menuetto*

*Allegretto Finale: Allegro assai*

It is very difficult to believe that Mozart composed his last three symphonies, each of them a masterpiece, in just six weeks. How long he had been contemplating them is not known, but it is on record that the E flat Symphony (No. 39) was completed on 26 June 1788, the G minor Symphony (No. 40) on 25 July and the C major (No. 41), the so-called 'Jupiter', on 10 August. As with *Eine kleine Nachtmusik*, information regarding the early life of these symphonies is disappointingly scanty. It is not known whether they were composed as a result of a commission or whether they were intended for performance on a particular occasion. There is no mention of them in Mozart's letters and it is quite possible that he never even heard them performed. The original scoring of the G minor symphony was for flute, two oboes, two bassoons, two horns and strings, but later Mozart added two clarinets and slightly modified the oboe parts.

The summer of 1788 was one of the worst of times for the already-famous composer, his six-month-old daughter, Theresia had recently died and he was troubled by a lack of commissions. Although earning a small salary in return for his service to Emperor Joseph II, Mozart was still far behind financially, and had to write a heartbreakingly desperate letter to a close friend to beg for funds; and perhaps some of this unhappiness can be detected in the G minor Symphony.

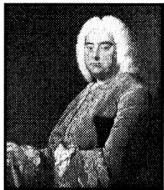
However, there is more at work here than one man's daily sorrows. At this time in history, German and Austrian composers were increasingly drawn to the "Sturm und Drang" ("Storm and Stress") movement, a school of thought that also affected artists and writers. They began to compose music that was the "audible expression of angst". Symphony no. 40 proves to us that this man whose music could so easily provoke our delight could also bring forth tears.

**Allegro:** The strings play the main melody line until the trumpet enters. The trumpet complements the strings in the beginning of the piece by playing along with their staccato lines. When the trumpet completely takes the melody over, the line goes from staccato to very legato. During this first movement there is a lot of repeating from different sections, the trumpet will play a phrase and the orchestra will play the same phrase in response and vice versa.

**Andante:** Many trumpet players fear this movement because of its tempo along with its range. The melody line itself is like a rainbow, moving upwards towards the peak, then downwards towards the end. Dynamically, the melody line stays at piano, going up to forte for two beats only.

**Allegro:** The third movement picks up in tempo to match the first movement. The melody line skips around in intervals of perfect fourths while maintaining the speed of the line. The melody in this movement is very close to the melody line in the first movement.

## INTERVAL



**George Frideric Handel (1685-1759)**

**Water Music Suite (arr. Hamilton Harty)**

*I – Allegro*

*II – Air*

*III – Bourrée*

*IV – Horn-pipe*

*V – Andante Espressivo*

*VI – Allegro Deciso*

For a work as iconic as Handel's 'Water Music', there is a surprising amount that we do not know about it. Tradition divides the music into three suites, one in F with horns, one in D major with trumpets and a chamber suite in G major, but the exact arrangement of movements is uncertain. We do not even know which of the three suites was played, and there are gaps in our knowledge of the instrumentation. The presence of trumpets would naturally imply the use of timpani however, no part survives for either timpani or harpsichord continuo part, however, during this period both timpani and harpsichord parts were frequently improvised. Both instruments were unsuitable for the watery stage: damp would cause havoc with the tuning of both instruments and the harpsichord would be inaudible from any distance. This music is among Handel's finest but it owes its abiding fame in the centuries since his death not only to its quality but also to a charming tale related by Handel's first biographer, John Mainwaring...In 1710, Handel was appointed director of music at the court of Hanover but between 1711 and 1714 he spent most of his time in England, becoming the court

# The Orchestra

## ***1st Violins***

Donna Schooling  
Pam France  
Yvonne Simmons  
Gabrielle Scott  
Vera Pieper  
Colin Foan  
Paul Lewis  
Julie Lewis

## ***2nd Violins***

Paul Kelly  
Kathryn Andrews  
Dorothy Todd  
Stan Vanlint  
Glenn Somerville  
Bruno Handel  
Cathy Pargeter

## ***Violas***

Francis Hider  
Karen Williams

## ***Cellos***

Graeme Wright  
Brendan O'Connor  
Alan Musgrove  
Mark Rallis  
Jeannie Bevan  
Bill Brooks  
Denise Watson

## ***Double Bass***

Robert Veale  
Chris Reeve

## ***Flutes***

Gillian Foan  
Joan Luck  
Ankie Postma

## ***Oboes***

Leigh Thomas  
Rita Finnis

## ***Clarinets***

Jacqueline Howlett  
Mike Youngs

## ***Bassoons***

Jane Chivers  
Guest

## ***Horns***

Jamie Merrick  
Andy Coombe  
Julie Amphlett

## ***Trumpets***

Ashley Buxton

## ***Trombones***

Guest  
Guest  
Guest

## ***Tuba***

Guest

## ***Timpani***

Guest

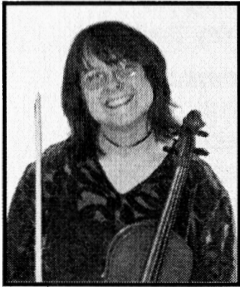
## ***Percussion***

Georgina Thomas  
Amanda Foan

***The orchestra would like to thank the guest  
players who have joined us tonight and  
welcome all the new members that have  
joined the orchestra this term  
– enjoy yourselves 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.

# 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. On leaving school she joined the Havering Concert Orchestra. Donna is an active leader, her leadership style is very much 'open door'. She writes and produces the concert programmes and is involved in the HCO website development. She is also happy to tackle solo parts that other leaders have shied away from e.g. Scheherazade (Nov 200). Outside of her musical activities Donna is an IT Project Manager for Lloyds

TSB.

**MICHAEL AXTELL (Conductor)** was principal flute and piccolo with the English National Opera for 18 years, and also played with the Ballet Rambert and 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 London Medical Orchestra and tutors various Chamber Music courses throughout the year.



**ASHLEY BUXTON (Soloist)** began his musical life as a cornet player under the direction of his father. His background lies in the brass band world where he has thrived and held positions including principal cornet for Nottingham City Transport Band. It was obvious that his talents did not only lie with the cornet and by the age of fourteen he held the positions of principal trumpet in the County Youth Band, Symphony Orchestra and Jazz Band. Ashley was awarded a scholarship to study music in the county and went from strength to strength. At the age of eighteen he joined HM Armed Forces as a musician and on completion of his course at the Royal Military School of Music was posted to Her Majesties Coldstream Guards Band. At the end of his year at

Kneller Hall he was awarded the Besson Brass Player of the year award. As a member of the Band Ashley has toured the world and at the age of twenty three has a number of recordings to his name.

Along with his duties Ashley is currently studying towards his BMus(Hons) Degree at Trinity College of Music.

