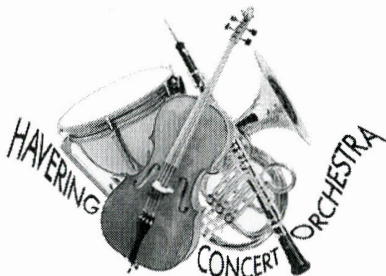


# Music @ LINC

presents

## Havering Concert Orchestra



Leader  
Conductor

Donna Schooling  
Michael Axtell

Guests of Honour:  
Rev & Mrs Anthony Miles and Family

### PROGRAMME and NOTES

*July*  
3rd May 2004 7.30pm

2003/4 Season is sponsored by  
Bang & Olufsen of Loughton, 285 High Road, Loughton. IH10 1AH

# Havering Concert Orchestra

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.

## 1st Violins

Donna Schooling  
Jo Foot  
Gabrielle Scott  
Vera Pieper  
Kathryn Andrews  
Guest  
Win Eyles  
Judy Raumann

## 2nd Violins

Paul Kelly  
Brian Thorogood  
Stan Vanlint  
Bruno Handel  
Cathy Pargeter  
Sarah Claxton

## Violas

Francis Hider  
Karen Williams  
John Hawkins

## Cellos

Graeme Wright  
Brendon O'Connor  
Alan Musgrove  
Mark Rallis  
Kathryn Irving  
Bill Brooks  
Denise Watson

## Double Bass

Chris Reeve

## Flutes

Joan Luck  
Ankie Postma

## Oboes

Leigh Thomas  
Rita Finnis

## Clarinets

Jacqueline Howlett  
Mike Youngs

## Basoons

Jane Chivers  
Mark Youings

## Horns

Jamie Merrick  
Andy Coombe  
Julie Amphlett

## Trumpets

Guest  
Guest

## Timpani

Guest

## Percussion

Guest

The Orchestra would like to thank the guest players who have joined them tonight and would welcome all the new members that have joined the orchestra this term.

# Programme

## **Gioachino Rossini (1792-1868)**

### **Cambiale di Matrimonio (Bill for Marriage) Overture**

With the premiere of the *Cambiale di Matrimonio* on 3 November 1810 at the St Moisè Theatre in Venice the startling career of Gioachino Rossini was launched.

The overture, in two parts (andante – allegro) takes its inspiration from the classic sonata form, two subjects - in three parts, typical of Mozart, Haydn and Beethoven, with brilliant melodic themes which return to the lyricism of Italian opera.

Based on the model of his favourite, Mozart, the concert part takes on major importance and is already unmistakably Rossini, with his delight in tongue-twisters and nonsense, punctuated by a rhythmic urge which carries us to the celebrated final crescendo. Even in the reduced dimensions of the single act, *Cambiale's* central trio seems to anticipate the pyrotechnics in the first act finales of his mature masterpieces.

Rossini's humourous operas, of which *La Cambiale di Matrimonio* is the first example, represents the ideal, unsurpassed pinnacle of a great 18th century tradition. However, they distance themselves from it because of the composer's fundamental mistrust of the enlightenment values on which the tradition was based. The nostalgic Rossini was both old fashioned and a precursor to the hated Romanticism which was to welcome him (in spite of himself) as one of its models.



## **Giuseppe Verdi (1813-1901)**

### **La Traviata ('The Fallen Woman')**

The prelude to *La Traviata* is a curious narrative experiment: it paints a three-stage portrait of the heroine, but in reverse chronological order. First comes a musical rendering of her final decline in Act 3, with high, chromatic strings dissolving into 'sobbing' appoggiaturas; then a direct statement of love, the melody that will in Act 2 become 'Amami, Alfredo'; and finally this same melody repeated on the lower strings, surrounded by the delicate ornamentation associated with Violetta in Act 1.



## Gabriel Fauré (1845 - 1924) - Pavane

Gabriel Faure was born in the Ariege district of the Pyrenees in the south of France, the son of a village schoolmaster. After a musical education he held various posts as organist in Paris, following Saint-Saens at the church of the Madeleine, and was professor of composition at the Conservatoire. Later in life he became very deaf, though he kept composing music of high quality despite this disability.

The Pavane dates from 1887, the same year as his Requiem. It is dedicated to the Countess Greffulhe, a patron of Parisian society of the time. Originally written for orchestra alone, chorus parts were added to a rather trivial text written by the Countess' cousin. It is not wholly clear how happy Faure was at the addition of the chorus; despite praising it in a letter to his patron, his politeness may have been overriding his musical judgement! It is rarely performed with the chorus nowadays, which adds rather too much formality and weight to what is essentially a light essay in nostalgia. As Faure deprecatingly remarked, the work is "elegant ... but not otherwise important."



## E Wolf-Ferrari - Susanna's Secret

Count Gil suspects his young wife, smelling tobacco, although neither of them, it seems, are smokers. Susanna's guilty secret is eventually revealed, after bouts of jealous rage on the part of her husband: once he is out of the way, she smokes. The Count's discovery of his wife's habit brings reconciliation.

Wolf-Ferrari's short opera, less than an hour in length, is the most often performed of his stage works. The tone of the piece is set by the witty overture.



## Interval of 15 minutes

During which refreshments  
will be served in the Welcome Area



## Ludwig van Beethoven (1770-1827)

### Symphony No.3 in E-flat Major, Op.55, "Eroica"

**Allegro con brio**

**Marcia funèbre**

**Scherzo**

**Finale**

Beethoven composed his third symphony in Vienna, during the years 1802-1803, a time when Beethoven was first gravely concerned about his hearing. Private rehearsals were carried out at the Palace of Prince Lobkowitz in June, during which time small revisions were made to the work before its first public performance at the Theater an der Wien on 7 April 1805 at a benefit concert for the violinist Franz Clement, for whom Beethoven later composed the Violin Concerto.

The years 1802-1812 in Beethoven's life have frequently been labelled the "heroic decade". The most productive period in his life, saw a new set of personal and musical concerns. In the face of this the ultimate challenge to a composer with ever-encroaching deafness, Beethoven's output over the next decade was indeed heroic: the third through eighth symphonies, the "Razumovsky" quartets, the final two piano concertos, the violin concerto, and *Fidelio*. Nowhere are Beethoven's "heroic" tendencies more readily apparent than in this "Eroica" symphony.

The well-known story of the symphony's dedication reflects Beethoven's political and humanistic concerns during this time of great turmoil. The symphony was originally titled "Bonaparte" in recognition of Napoleon's republican ideals before the latter assumed the title of Emperor, when Beethoven had admired him as a 'public man'. However, when he heard of Bonaparte's coronation as Emperor, Beethoven tore up the dedication page in disgust, exclaiming: "Is he too nothing more than an ordinary man?" In the first published edition, Beethoven has noted merely that the work was composed "...to celebrate the memory of a great man." Beethoven referred to Bonaparte in relation to the symphony in 1821, on hearing of his death in St Helena, when he is reported to have said: 'I have already composed the proper music for that catastrophe' - meaning, of course, the Funeral March.

This symphony has proved to be a watershed between the Classical period of the 18<sup>th</sup> Century and the Romantic period of the 19<sup>th</sup> due to the massive scale of its conception, especially in the outer movements. It is archetypal Classical, developing from symphonic structures perfected by Haydn and Mozart. However, to conceive such a massive work for its time required another stimulus. This was provided by post-revolutionary French music, especially the operas of Etienne-Nicolas Méhul and Luigi Cherubini, which had been performed in Vienna during 1802 and 1803. The influence this music had on Beethoven was profound and can be seen in such features of his music at this time as his repeated use of march-like styles and mercurial orchestral *tutti* passages. Indeed, it has been suggested that the funeral march of the 'Eroica' is based on the slow march which opens Cherubini's *Hymne funèbre sur la mort du Général Hoche* (1797). Beethoven declared that this Symphony was the first of a new 'breed'. "I am not satisfied", he

had said, "with my works up to the present time. From today, I mean to take a new road." Certainly there are developments in the construction of the work which revolutionise the symphony as a musical form.

Eroica is formidable in length and depth. It was certainly one of the longest and most complex symphonic works that his Viennese audience had ever heard, and several critics expressed dismay at its "incomprehensibility." The heroic ideal of struggle and triumph is what this symphony is about. It begins by breaking moulds. Most of the later symphonies of Haydn and Mozart, and Beethoven's own first and second symphonies begin with extensive slow introductions.

The inherent strength of the first movement lies in the developing themes, which logically stem from the two introductory chords for the full orchestra. Beethoven brusquely disposes of the introduction to the first movement in two loud chords, which lead directly into the opening theme, which is played by cellos and basses. This theme begins simply enough, but a feeling of restless instability appears almost immediately. An extended transition section culminates in the second main theme, which is first stated by the clarinets and oboes, and immediately varied by the strings. The exposition ends with an immense codetta, which serves to introduce even more new melodic material. The development section is heroic both in dimensions and style. In the broad expanse of this section, which is longer than many contemporary opening movements, Beethoven explores the wealth of thematic material from the exposition. After a climactic series of crashing dissonances, we hear a new theme, a melancholy melody played by the oboe. Following a recapitulation of the main themes, the movement closes with an enormous coda that continues to develop Beethoven's wealth of thematic resources.

The funeral march is constructed as a rondo, with the sombre main theme presented at the outset by the strings. An episode in C Major interjects a note of hope, but this is soon overtaken by the main theme. A second contrasting episode begins with bass rumblings and intensifies through a great fugal passage to an impassioned climax. After a final return of the main theme, the movement closes with a stark and haunting coda.

The third movement is designated as a scherzo (Italian for "joke"), replacing the minuet used in the symphonies of Beethoven's contemporaries. This scherzo is set in the same three-part form as the minuet, but without the courtly grace. The opening section is a mix of perpetual motion in the strings and a playful melody in the upper woodwinds, that builds towards a great orchestral climax. The central trio has a more heraldic quality, beginning with a horn call which is answered by the strings and woodwinds. The movement closes with a return of the opening section and a brief coda.

The music of the finale is Beethoven's final reworking of music that had appeared in three earlier works, beginning with his music for the ballet *The Creatures of Prometheus* (1801) and a piano contradance of the same year, and finally, the *Variations and Fugue on a Theme from Prometheus* for solo piano. After a brief storm at the opening of this movement (probably a reference to the plot of the *Prometheus* ballet), Beethoven introduces a simple bass line in *pizzicato* strings. This bass line moves through an increasingly complex set of variations, acquiring a countermelody on the way. The central section is a tremendous fugue, which builds towards a broad and triumphant coda. In symphonies by his contemporaries, the fourth movement was typically a rather lightweight, breezy piece, but this finale is a weighty counterbalance to the symphony's opening movement.

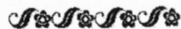
# BIOGRAPHIES



**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.



## Next HCO Concert

**Saturday 4<sup>th</sup> December 2004 at 7.30pm**

**The New Windmill Hall, Upminster**

**[www.hcoweb.co.uk](http://www.hcoweb.co.uk)**

**Karen Williams: 01708 706795**

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## Next Season's Concerts

25th September 2004	Angela Lear (International Concert Pianist)
20th November 2004	Emma Williams (Flute) Richard Shaw (Piano)
15th January 2005	Carl Murray (Baritone) Martyn Heald (Piano)
12th March 2005	Loughton Youth Music Festival
8th May 2005	Royal Academy of Music Percussion Department
2nd July 2005	New Essex Choral Society

**4th December 2004**

**MUSIC@LMC SPECIAL**

**Chelmsford Citadel**

**Salvation Army Band**



the children's charity

This Citadel band with a 200 year history of performance will present a program of Christmas music in aid of **NCH**, the Children's Charity of the Methodist Church.

*[Music@LMC Special Events are not included within the season ticket price and may be priced higher than the regular concerts.]*

**The Season Brochure is now available from the Welcome Area**

**Season Tickets £33 available from Box Office**

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Special thanks to the caterers and hall staff  
who have made this concert possible