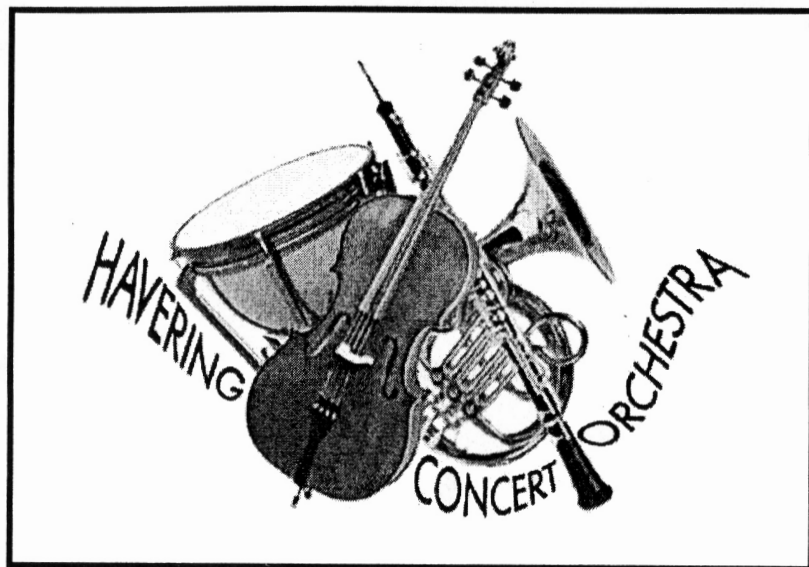

**Havering
Concert
Orchestra**

Programme



Leader Donna Schooling
Conductor Michael Axtell
Soloist Paul Cott

Saturday 4th December, 7.30pm

At

New Windmill Hall, Upminster

[Supported by Havering Arts Council]

www.hcoweb.co.uk

About the HCO

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 – especially string players.

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

First rehearsal of 2005 is 5th January.

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 or



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



Visit our website at www.hcoweb.co.uk



Our next Concert

Saturday 12th March 2005 at 7.30pm

The New Windmill Hall, Upminster

Programme to include:

'The Silken Ladder' Overture – Rossini

Siegfried Idyll – Wagner

Petite Suite – Debussy

4th Symphony - Beethoven

Free refreshments

Tickets at door or telephone (020) 8220 5147

We look forward to seeing you then



Tonight's Programme

Wolfgang Amadeus Mozart (1756-1791)

Overture to *Die Zauberflöte*, K.620

He emancipated music from the bonds of a formal age, while remaining the true voice of the 18th Century.

Sir Thomas Beecham, conductor.



The Magic Flute tells an allegorical story that can be experienced on many levels. On one level, it is an adventure story in which the protagonist wins his love through heroic efforts. On another, ostensibly higher plane, it is a

"fairy-tale" story that metaphorically portrays a morality play, extolling the virtue of steadfastness against severe trials when in the pursuit of a greater good.

The least obvious point of view may be the most significant to its composition: a glorification of Freemasonry. Both Mozart and Schikaneder, who commissioned the opera were Freemasons, as were many of the intellectual elite of Austria at the time. However, the craft had fallen under a cloud for harbouring the same ideals that had led to the French revolution - liberty, equality, fraternity. As a secret society, its rituals could not be revealed to the public, so Mozart had a challenge before him: how to make enough use of the symbolic content of Masonic rituals to serve as a monument, without directly exposing any of them.

For the most part, he elected to employ numerology, the figure three dominates Masonic rituals. Mozart introduces messengers from Sarastro (three boys) and the Queen of the Night (three Ladies) as groups of three. The hero, Tamino, undertakes three trials, whose locale is to be in three Temples - the temples of Reason, Wisdom and Nature; the key of the opera is E-flat (three flats); multiples of three are also important - Sarastro is chief over exactly eighteen priestesses. Mozart even openly uses the rhythm of the second degree of Freemasonry, which is the secret knock used by a freemason to gain admission to an unfamiliar Lodge (three groups of three raps each). Sarastro and the Queen of the Night represent the forces of Light and Darkness, hardly a veiled allusion to "good" and "evil" whose conflict is part of the core of non-denominational Freemasonry. Some writers have even suggested they are intended to portray contemporary people: Sarastro representing Ignaz Born (a well-known Master of the lodge in Vienna), the Queen of the Night representing Empress Maria Theresa (an energetic persecutor of the Freemasons), and so forth.

Doubtless, most of these signs went right over the heads of the audiences attending performances of the *Magic Flute*. However, everything else that the public wanted was there, in abundance. It became Mozart's (and Schikaneder's) most successful opera, and probably his greatest work for the stage.



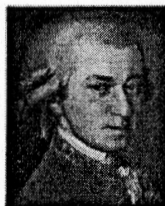
Concerto for Horn No.3, K447

Wolfgang Amadeus Mozart

Allegro

Romanze

Allegro



Mozart composed his four horn concertos in Vienna between 1782 and 1786, at a time when concertos, particularly the monumental works for piano, were occupying his thoughts much more than the symphonies and operas of earlier and later years. The precise dating of his works for horn is still somewhat uncertain, and their numbering is not chronological, and thus often confusing. At least three of these may have been written for Joseph Leutgeb, one-time principal horn of the Salzburg chapel orchestra, and later a cheesemonger when Mozart encountered him in Vienna. He and Mozart were well acquainted from childhood, and obviously enjoyed poking fun at one another. One of the horn parts is written in multi-coloured inks, with the most difficult passages in bright blue, bearing the inscription (with the name misspelled): "What do you say to that, Master Leitgeb?"

The instrument for which Mozart composed is different from the current. Valves were added later and the player only had his lip pressure to produce a harmonic series on a certain fundamental. Four of these harmonics were out of tune but could be played when moving the hand deeper into the bell and thus bringing forth stopped notes. Leutgeb's horn must have had E flat as the fundamental, since three of the concertos are in that key. By means of a crook however, it was possible to increase the basic length producing for instance D as the fundamental.

Not surprisingly, the association of the horn with the hunter's call is emphasized in the exuberant fanfare-like finales of all Mozart's horn concertos. K. 447 is perhaps the most conspicuous and daring of these works, with the uncharacteristic use of clarinets and bassoons and a slow movement in A-flat (rather than the more predictable dominant, B-flat), which allowed Leutgeb's natural horn to use a different set of melodic notes, adding to the overall expansion of the range possibilities of the instrument in a single work.

For players of the modern horn, Mozart's concertos are still very demanding but what it must have been like in the eighteenth century, is humorously demonstrated by the Italian remarks Mozart added in the Concerto KV.412: 'Come on - quick - get on - be a good fellow - courage'.



Antonín Dvořák (1841 - 1904)

Czech Suite, Op 39

To have a lovely thought is nothing so remarkable... but to carry out a thought well and make something great of it, that is the most difficult thing, that is, in fact – art! Dvořák on composing.

i Praeludium *ii Polka* *iii Menuette*
iv Romanze *v Finale (Furiant)*

All his life Dvořák was a simple and straightforward soul. As he wrote himself, "I am what I am - a plain Bohemian musician." His greatest joy was to live close to nature, to look after his animals and plants, and to chat with neighbouring farmers. He also had an abiding passion for railway engines, and when he was staying in a fresh town he would often go to the station to look at the

engines and note their numbers. A capable viola player, he joined the band that became the nucleus of the new Provisional Theatre orchestra, conducted from 1866 by Smetana. Private teaching and mainly composing occupied him from 1873. The recipient of honours and awards from all sides, he remained a modest man of simple tastes, loyal to his Czech nationality.

In matters of style Dvorák was neither conservative nor radical. His works display the influences of folk music, mainly Czech (furious and dumky dance traits, polka rhythms, immediate repetition of an initial bar) but also ones that might equally be seen as American (pentatonic themes, flattened 7ths). For the most part, this was catalyzed by a desire to celebrate the people and landscape of Czechoslovakia for which he had great affection. As he wrote in a letter to his publisher Simrock, he strongly believed that *"an artist has his country in which he must have firm faith and an ardent heart."*

Dvorak's lilting themes, better conducted in 1 to promote a steady pulsation, brings to mind the unpredictability of the European countryside. The style known now as 'Czech' incorporates unique patterns of modulation, rhythms, and other fundamentally distinctive elements which are obvious and easily recognizable to the uninformed listener.



Refreshments will be served at the back of the hall



Ludwig Van Beethoven

Symphony No. 7 in A major, Opus 92

... there begins in my head the development in every direction ... the fundamental idea never deserts me - it rises before me - grows, I see and hear the picture in all its extent and dimensions stand before my mind like a cast ...

Beethoven on composing

Poco sostenuto - Vivace

Allegretto

Presto

Allegro con brio

Beethoven's first sketches for the Seventh Symphony appear in a book that dates back to 1809. Many musical scholars consider the *Seventh* the most formally correct of his symphonies. In this work, he returned to the general structure of the Classical symphony perfected by Haydn and Mozart, but retained his own sense of expanded scope and dramatic import. The seventh is the longest and most complex of the symphonies, save the ninth, and displays a confident compositional virtuosity.

Even though the work employs only a small number of different melodies in each movement, the things he does with those limited elements are almost incredible in their diversity. For example: in the middle of a melodic line in the first movement, he suddenly throws in a fortissimo chord for contrast, to make an emphasis. Then, when that very same melodic structure appears later, it is played by a different combination of instruments. And just when the audience remembers the previous occurrence - and subconsciously prepares for the fortissimo emphasis - he keeps the music at a pianissimo throughout, thereby stimulating the audience's interest. The symphony

abounds with such attention to detail, which was beyond the skills of any other composer of his time.

1 Poco sostenuto, Vivace

After a slow, dramatic introduction, the first movement revolves around a single rhythmic device: the asymmetric triplet pattern of the words "Amsterdam" or "Rotterdam". Its forward-driving impetus gives this movement an implacable sense of motion, the renowned "irresistible force", reminiscent of a peasant celebration. The opening theme, played by the flute, emerges from this rhythmic figure and is gradually taken up by other sections of the orchestra. There is a brief hold, and a sweeping string figure leads back into a statement of the theme by full orchestra. A second theme in E Major is also built from the same rhythmic material. In the extended development section, Beethoven shows his mastery of contrapuntal writing. A grand crescendo and a forceful passage by full orchestra lead to a recapitulation of the opening theme. Even at this point, Beethoven is able to pry further surprises from his thematic material, before bringing the movement to a close with a lengthy coda.

2 Allegretto

This is one of Beethoven's most beautiful and most poetic instrumental movements. The solemn theme, resembling a funeral march, was written in 1806, when he intended to use it in the 2nd movement of the Rasumovsky Quartet Op.59 No 3. The theme is first heard in the low strings, and the colour of the sound becomes brighter as the first three variations proceed. After the third variation, Beethoven abandons the theme briefly in favour of a pastoral melody. The movement then moves on in the manner of a rondo: introducing new material, but always returning to elaborate variations on the original theme.

3 Presto

The third movement returns to the fast, hard-driving feel of the first. This is contrasted by a slow melody that gradually grows into a statement of solemn nobility featuring full brasses, before returning to the driving scherzo. Following the trio, the scherzo theme is started again and developed, another statement of the trio and a return to the scherzo round out the form. As a parting joke, Beethoven begins the trio melody yet again, now in a mournful D minor, but after only four measures, brings the movement to an abrupt end in the original key.

4 Allegro con brio

The final movement is a furious allegro, marked vivace which pushes on to the end with practically no pause or respite. All sections of the orchestra are continually pushed towards their limits of endurance by the dynamic writing. The audience senses exhilaration rather than exhaustion as the work rushes to its conclusion, with the horns blaring like trumpeting elephants above the strings, whose stampede must remain ever under control, even though its momentum cannot possibly be diverted. A virtuoso work for the orchestra, it never fails to rouse excitement in its audiences.

Interestingly, Beethoven never heard the results of his craftsmanship, as he was almost completely deaf when he composed this work. He invented all of these nuances in his mind alone, without benefit of hearing musicians "try them out to see how they might work." Genius!

Donna Schooling

The Orchestra

1st Violins

Donna Schooling
Colin Foan
Gabrielle Scott
Vera Pieper
Judy Raumann
Win Eyles
Karen Williams
Margaret Collins
Paul Lewis
Julie Lewis

2nd Violins

Paul Kelly
Kathryn Andrews
Dorothy Todd
Stan Vanlint
Bruno Handel
Sarah Claxton
Jenny Robinson

Violas

Francis Hider
Sue Rowley

Cellos

Graeme Wright
Brendan O'Connor
Alan Musgrove
Mark Rallis
Kathy Irving
Jeannie Bevan
Bill Brooks

Double Bass

Chris Reeve
Robert Veale

Flutes

Ankie Postma
Gillian Foan

Oboes

Leigh Thomas
Rita Finnis

Clarinets

Rachel Spender
Mike Youings

Bassoons

Jane Chivers
Katy Hilton

Horns

Jamie Merrick
Andy Coombe
Julie Amphlett

Trumpets

Ashley Buxton

Timpani

Guest

Percussion

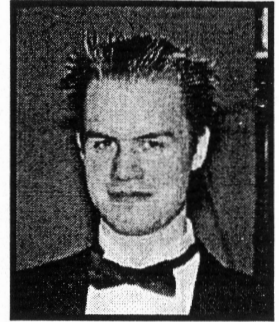
Georgina Thomas

***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

PAUL COTT (Soloist) Paul Cott was born in Havering in 1984 and began studying the horn at the age of 14. He is now in his third year as a student at the Guildhall School of Music and Drama, studying horn with Richard Bissill (principal horn, London Philharmonic Orchestra). He was a member of the London Schools Symphony Orchestra and, more recently has played with the Guildhall Symphony and Chamber Orchestras, and as principal horn of the London Philharmonic Youth Orchestra. He is currently a member of both the Britten-Pears Orchestra and the National Musicians Symphony Orchestra and is principal horn of the Eureka! Foundation Chamber Orchestra with whom he has toured Spain.



Paul was recently named Havering Young Musician of the Year 2004.

Solo engagements this year have included recitals at Brentwood Cathedral and Waltham Abbey and next year Paul will appear in Mozart's Concerto no.1 at Brentwood Cathedral (Jan 15th) and the Hindemith Concerto with the Eureka! Foundation Chamber Orchestra. Karl Nicklas Gustavsson is currently writing Paul a horn concerto which will be premièred next year.



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. Scheherezade (Nov 2001). 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.

