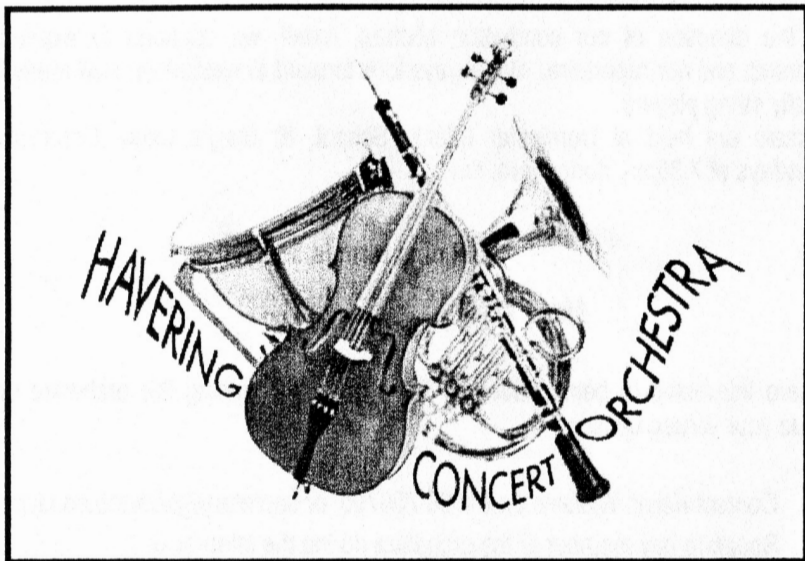


**Havering
Concert
Orchestra**

Programme



Leader Donna Schooling
Conductor Michael Axtell

Saturday 12th March, 7.30pm

At

New Windmill Hall, Upminster

[Supported by Havering Arts Council]

www.hcoweb.co.uk

Registered Charity Number: 1076663

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 next term is 5th April.

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 is...

Sunday 26th June 2005 at 7.30pm

An Evening of Classics

The New Windmill Hall, Upminster

Free refreshments

Tickets at door or telephone (020) 8220 5147

We look forward to seeing you then



Tonight's Programme

Gioacchino Rossini (1792- 1868)

Hearing the marvellous overture to Gioacchino Rossini's new opera, *La Scala di seta* (*The Silken Ladder*), audiences in 1812 must have thought themselves in for a delightful evening, but the opera itself proved to be a disappointment. Rossini composed it quickly to follow up on his first great operatic success (*L'Inganno felice*), which had premiered just two months earlier. Unfortunately, Giuseppe Maria Foppa's libretto, criticized for too closely resembling other opera scenarios, such as Cimarosa's *Il matrimonio segreto* (*The secret marriage*) was an unlikely prospect for a box office hit, but Rossini was under contract and could not refuse.

The story involves Giulia and Dorvil, who are secretly married, though Giulia's guardian Dormant wants her to marry his friend Blansac. The titular silken ladder is Dorvil's means of visiting Giulia clandestinely in the dark of night. Giulia manages to get Blansac together with her cousin Lucilla, but not before Dorvil misunderstands a scene between Giulia and Blansac. Typical farcical situations involving overheard conversations, not-so-secret-trysts, and hiding in closets take place before all ends happily.

The sparkling Overture grabs the audience's attention with its opening repeated-note gesture, which initiates a slow introduction featuring an elegant oboe solo. The first theme of the effervescent main body of the overture embodies enough appeal to withstand four repetitions before Rossini introduces a charming second theme, replete with a characteristic descending chain of little two-note slurs. The first section (exposition) and the last (recapitulation) each contain a celebrated Rossini crescendo—a specially constructed build-up through harmonic, melodic, rhythmic, dynamic, orchestrational, and registral means—which generates maximum excitement. The composer's signature touches of piccolo make the score scintillate.

Richard Wagner (1813-1883)

Siegfried Idyll

The use of the name in the title refers not only to the work's musical references to the opera Wagner was composing at the time, but also to the couple's son, Siegfried, born six months prior.

Composed as a birthday gift to his wife, Cosima, it was arranged that the performance should be a complete surprise to Cosima. The "Idyll" was completed in November of 1870. Wagner handed the score to Hans Richter, the conductor, early in December. Richter copied the music and rehearsed the orchestra, at Zurich, and when the time came took part in the performance. Early in the morning of Christmas, 1870, the musicians assembled, tuned instruments in the kitchen and quietly mounted the narrow stairs. There they grouped themselves, Wagner at their head and out of sight of the cello and double-bass players, who formed the lowest rank.

At precisely seven-thirty in the morning the performance began. Cosima, in the diary she left her children, says: "I can give you no idea, my children, about this day, nor about my feelings. I shall only tell you quite barely what happened: As I awoke, my ear caught a sound, which swelled

fuller and fuller; no longer could I imagine myself to be dreaming: music was sounding, and such music! When it died away, Richard came into my room with the children and offered me the score of the symphonic birthday poem. I was in tears, but so were all the rest of the house-hold. Richard had arranged his orchestra on the stair-case, and thus was our Triebtschen consecrated forever."

Both Wagner and Cosima felt that this work was something connected to the intimacy of their marriage, so it was with some pain that Wagner, in a time of financial difficulty, sent it off to a publisher in November 1877. Cosima was saddened, but resigned. She confided to her diary, "The secret treasure is to become public property." It was her loss, but definitely our gain.

Claude Debussy (1862–1918)

'Petite Suite'

En bateau : Cortège : Menuet : Ballet

Although we may readily call to mind some of his orchestral output, Debussy is as synonymous with piano music as he is with other forms of music. The evocative Preludes alone present a masterly and unique example of his impressionistic style.

The 'Petite Suite' began life for the piano as a suite of four movements for duet. It was written between 1886 and 1889 but differs from his other works for piano in that it owes much of its influence to the likes of Bizet and Delibes. Debussy clearly valued the work and was more than happy eight years after its completion for a contemporary, Henri Busser, to orchestrate it. Debussy himself conducted this orchestral version in 1910 in Vienna and four years later in London.

Four atmospheric movements evoke diverse scenes and moods. "En bateau" and "Cortège" may take their titles from poems by Paul Verlaine, and skillfully depict the rocking movements of a boat on the waves and a courtly procession respectively. "Menuet" is one of several of Debussy's works to evoke Baroque dance, while "Ballet" is a lighthearted romp through the galop and waltz styles.



Refreshments will be served at the back of the hall

Ludwig Van Beethoven

Symphony No. 4 in B- flat major, Opus 60

I. Adagio; Allegro vivace - II. Adagio - III. Allegro vivace - IV. Finale: Allegro ma non troppo

Beethoven's output is traditionally divided into three periods:

EARLY, in which the Classical influence of Mozart and Haydn are most clearly discernable;

MIDDLE, often called the "heroic" period, in which Beethoven's explosive temperament and steadfast intensity saturate the forms and surfaces of his compositions; and, **LATE**, in which, in the face of impending silence, he forged a more introverted, deeply personal musical language, expressive of his growing isolation and spirituality.

Beethoven's Fourth Symphony has suffered an unenviable fate - that of obscurity. Standing as it does immediately after his heroic Third and just before his tragic Fifth; it was, in Robert Schumann's words, "a slender Greek maiden between two Norse gods." The comparison is apt; like that Grecian girl, this symphony has been utterly overshadowed by its indomitable neighbours. Yet the piece is no less masterful than its companions. In fact, the Fourth Symphony is in many ways an ideal example of Beethoven's style, for it blends the gracious Classicism of his early years with the hearty orchestrations of his later works.

If it is less profound than the symphonies that precede and follow it, that is merely a product of the composer's state of mind, for in 1806 when Beethoven wrote the Fourth Symphony, he was enjoying a rare period of happiness. The spring had been almost purely holiday, spent in Hungary on the estate of Count Brunswick. There he had revelled in the beautiful natural surroundings and courted the Count's sister, Theresa and, in May, he apparently became engaged to her... or so Theresa said. Customary to Beethoven's love life, the affair came to nothing.

The official dedication of the Fourth Symphony is to Count Franz von Oppersdorf, to whom Beethoven had been introduced by his friend and patron, Prince Lichnowsky. Oppersdorf's private orchestra performed Beethoven's Second Symphony, much to Beethoven's delight, and the Count decided to commission a symphony of his own, Beethoven pocketed an advance of five hundred florins. At the time, Beethoven was at work on what would eventually become the Fifth Symphony, a work he had started in earlier, darker days. Now, calmer and more contented, he set that traumatic score aside and began a cheerier symphony for the Count, one more in the mood of the Second Symphony that the Count had found to be so pleasing. Work proceeded quickly. The new symphony premiered in March of 1807 on a private concert at the palace of Prince Lobkowitz, another Beethoven patron. The Fourth Piano Concerto and the Coriolan Overture were also heard on that occasion. Only after the concert was Count von Oppersdorf presented with the symphony, a slight of protocol that he did not appreciate, particularly as he had heard rumours that the work was not well received. He would never again do business with Beethoven.

The Fourth Symphony is not a monumental work; on the contrary, the orchestra is the smallest of any Beethoven symphony. No sketches survive for the Fourth Symphony, and Beethoven seems to have been able to complete it with very little delay or effort. It is very likely that he used many of the ideas that had been fermenting for the Fifth Symphony, though in a very different character, for the more cheerful Fourth. The symphony opens with a mystifying slow introduction that suggests the key of B-flat minor. Listeners in Beethoven's day familiar with the late Haydn symphonies would naturally expect the key of the symphony to follow to be in B-flat major, but the route by which it is achieved is long in doubt, and for a time it appears to be aiming at the

astonishingly distant key of B (natural). Finally Beethoven weighs a sustained, emphatic A, reinterpreting it as a note in the dominant chord of B-flat, and the Allegro suddenly materializes from what had seemed far distances. The headlong rush of the movement, a welcome release from the sustained tension of the slow introduction, flashes with high spirits, as if the past were forgotten. The jaunty main theme is nicely contrasted with the cheerful, slightly rustic second theme. The development begins a series of modulating reiterations of the main theme, to which Beethoven adds a lovely lyric counterpoint. But harmonic clouds gather, recalling the unsettled slow introduction and intimations of the key of B, a world away from the home key of B-flat. A soft, sustained timpani roll on B-flat calls the home key to the attention of the remainder of the orchestra, and a long crescendo of scale fragments builds rousing to the beginning of the recapitulation, in one of Beethoven's most original musical effects. It is not surprising to have a long crescendo on the dominant that resolves, at the beginning of the recapitulation, to the home key. But here we realize, with surprise and delight that the home key had already been reached at the beginning of the crescendo. This is another example of Beethoven's way of ringing new changes on the formal patterns of the sonata plan.

The slow movement begins with the hint of a distant horn call in the second violins before the arrival of a serenely beautiful melody. The signal keeps returning more obtrusively, while the melody undergoes lavish ornamentation that keep the musicians' fingers busy while maintaining the idyllic mood of the opening. But this serenity is ousted by a stormy outburst for the full orchestra; it moves to a darkly distant key, but returns (with help from the flute) for the restatement of the opening. The coda is lush and peaceful again, with but the smallest outburst to interrupt its meditation.

Again, as in the First Symphony, Beethoven uses the obsolete designation Menuetto for his third movement, and it is no more suitable here than it was there. The whole movement is filled with musical jokes, some broad, some refined. The first phrase already highlights the cross-rhythms that so frequently disturb the triple meter of the dance. That is followed by a smooth melodic phrase that demolishes the sense of key. What kind of courtly dance is this? The next section leaps out of the key we have landed in and begins playing games on all our expectations of the melody as well. The Trio is more rustic in character, but no less filled with witty surprise. The opening section, which is surely a scherzo despite the term Beethoven used, ends in high spirits.

The finale is as effervescent a piece as Beethoven ever wrote, built on a perpetuo moto figure that could be a parody of violin exercises. Though he was primarily a pianist, Beethoven had also played the viola in the theater orchestra of Bonn and had surely been forced to undergo the rigorous technical training that the playing of a stringed instrument requires. The finale leads to still more humorous sallies. Perhaps the wittiest of them all comes at the very end of the piece when the entire orchestra stops and the first violins play the theme at half its normal speed - as if Beethoven is giving the tired players a break. The equally exhausted bassoon chimes in, echoed by the second violins and violas. At this point the entire orchestra races through the last six measures to end their labours and one of the wittiest symphonies in the entire repertory.

Donna Schooling

The Orchestra

1st Violins

Donna Schooling
Joanne Colebourne
Stanley Ewing
Vera Pieper
Margaret Collins
Gabrielle Scott
Win Eyles
Kathryn Andrews

2nd Violins

Paul Kelly
Colin Foan
Dorothy Todd
Stan Vanlint
Bruno Handel
Sarah Claxton
Adrian Garfoot

Violas

Francis Hider
Karen Williams
John Hawkins

Cellos

Graeme Wright
Brendan O'Connor
Jeannie Bevan
Bill Brooks

Double Bass

Chris Reeve

Flutes

Ankie Postma
Gillian Foan

Oboes

Leigh Thomas
Rita Finnis

Clarinets

Jacky Howlett
Rachel Spender
Mike Youings

Bassoons

Jane Chivers
Katy Hilton

Horns

Jamie Merrick
Julie Amphlett

Trumpets

Guest

Timpani

Guest

Percussion

Guest

***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 formed from the Upminster Philharmonic Orchestra during the 1930s when in 1954 Eric Coles, a professional violinist, approached the Principal of the Hornchurch Evening Institute, Cyril Cooke, with the objective of forming an adult amateur orchestra. This resulted in the founding of the Hornchurch Evening Institute Orchestra. Following a concert coinciding with the formation of the Greater London Council the name was finally changed to the Havering Concert Orchestra.

Biographies



Manager for Lloyds TSB.

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

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.



BILL BROOKS (Chairman) was elected as Chairman of the Havering Concert Orchestra in October 2004, and is very pleased to be part of the team leading the orchestra forward into the future.

He has lived in Havering for most of his life being educated at Hornchurch Grammar School and from there going on to study at the Royal College of Music. After teaching for a short time in Oxfordshire, Bill returned to Havering where he taught Music at Gaynes and Sanders Draper Schools. During this time he conducted the Havering Youth Training Orchestra, a number of whom play in the Concert Orchestra, and for twelve years was conductor of the Uppminster Bach Society.

Bill left Havering to take up the post of Head of Music at West Hatch High School in Chigwell from where he retired in July 2004. He is still very involved in local music making. As well as being a member of the Concert Orchestra, he teaches the 'cello at St. Edward's C of E Comprehensive School and is Musical Director of St. Andrew's Church, Hornchurch.

