



Leader: Donna Schooling
Conductor: Michael Axtell

Sunday 26 June 2005, 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?

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 14 September

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 on
Sunday 4 December 2005 at 7.30pm

A joint concert with the Havering Youth Orchestra
at

The Queens Theatre, Hornchurch

Tickets at door or telephone (020) 8220 5147

We look forward to seeing you then



MIKE AXTELL

The orchestra is sad to announce that tonight will be Mike's last concert with the HCO. After six years at the helm as Musical Director, Mike has decided to take a well-earned break.

Mike has inspired the orchestra to perform a range of diverse works from old favourites like Dvorak's *New World Symphony* and Rachmaninov's *2nd Piano Concerto* to other compositions we thought beyond our ability including Rimsky Korsakov's *Scheherezade* and Tchaikovsky's fiendishly hard *Symphony No 6 'Pathétique'*. He has proved himself extremely versatile, as conductor, composer, arranger as well as performing solo flute with the orchestra on several occasions and he will reprise this role tonight with Rutter's *Suite Antique*.



We could not let this occasion pass by without mentioning what a great sociable conductor Mike has been, more often than not joining players for the traditional after-show curry and beer, as well as his great musical sayings, which will be preserved in our quote book for many years!

Before joining the Havering Concert Orchestra as Musical Director, Mike 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 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. He also conducts the London Medical Orchestra and tutors various Chamber Music courses throughout the year.

With great appreciation and best wishes from us all Mike.

Tonight's Programme

Felix Mendelssohn (1809 – 1847)

The Hebrides, Op 26, "Fingal's Cave"

Felix Mendelssohn was born in Hamburg, the son of a banker. The family moved to Berlin, where Mendelssohn was brought up, able to mix with a cultured circle of family friends. He was associated with the revival of public interest in the music of Johann Sebastian Bach and in the early 1830s travelled abroad for his education, spending time in Italy and also visiting England, Wales and Scotland. He was later conductor of the Gewandhaus Orchestra in Leipzig, where he also established a Conservatory, his stay there interrupted briefly by a return to Berlin. He died in Leipzig in 1847. Prolific and precocious, Mendelssohn had many gifts musically as composer, conductor and pianist.

The inspiration for the overture *The Hebrides* or *Fingal's Cave*, came from Mendelssohn's tour or Scotland with his friend Karl Klingemann in 1829. While Edinburgh suggested to him the later *Scottish Symphony*, a journey further north provided material for the overture, which he completed in Italy in the autumn of the following year, under a title suggesting Staffa, *Overtüre zur einsamen Insel* ('Overture for the Lonely Island'). In a letter to his family, Klingemann reported that the Highland climate brewed nothing but whisky, fog and foul weather, while the voyage by steamer to see the island of Staffa and what he described as the odiously celebrated Fingal's Cave made Mendelssohn seasick. In spite of this he immediately sketched the opening theme of the *Hebrides Overture*, which was later revised to be performed in 1832 in London, where it won immediate popularity.

John Rutter (1945 -)

Suite Antique

Prelude : Ostinato : Aria : Waltz : Chanson : Rondeau

Soloists: Michael Axtell, Flute, Graeme Wright, Harpsichord

John Rutter was born in London in 1945. He began composing while studying music at Clare College, Cambridge. While an undergraduate student, he conducted and recorded his work for the first time. From 1975 to 1979 he was the Director of Music at Clare College. He founded the Cambridge Singers, and today remains their conductor. The Cambridge Singers have recorded several of Rutter's works, including the majority of his sacred music and Christmas carols. He is also in high-demand as a guest conductor and lecturer throughout Europe and the Americas. He is best-known for his choral works, the most popular of which are *Requiem* (1985) and *Magnificat* (1990). He has also composed instrumental and orchestral works, opera and children's music.

In 1980, Rutter was made an honorary Fellow of Westminster Choir College, Princeton. In 1988, he was made a Fellow of the Guild of Church Musicians. His contributions to church music were recognized by the Archbishop of Canterbury in 1996, when the Archbishop awarded Rutter the Lambeth Doctorate of Music.

The *Suite Antique* was written 1979 after Rutter was asked to write a piece for the Cookham Festival. It was performed by Duke Dobing and the London Baroque Soloists in Cookham Parish Church. Since Bach's Brandenburg Concerto No.5 was in the programme, Rutter decided to write for the same combination of instruments, in the form and style of Bach's era.

The Suite is written for flute, harpsichord and strings with six movements ranging from 'a Bach-like Aria to a Richard Rodgers-style Waltz.' Rutter's own style comes forth most strongly in the final Rondeau with its characteristically forward driving rhythms and beautiful melodic lines.

Emmanuel Chabrier (1841-1894)

Suite Pastorale

Idylle : Danse villageoise : Scherzo-valse

Emmanuel Chabrier was born at Ambert, in the Auvergne, on 18 January 1841. The only child of Jean Chabrier, a lawyer, and Evelina Durozay, he showed an early aptitude for music and at the age of six was taking piano lessons with the town's teacher, Manuel Zaporta, a Carlist refugee who perhaps created in him his taste for Spain. However, Emmanuel followed family tradition and studied law, devoting all his free time to his musical education. At the age of twenty, according to his father's wishes, he went into the Ministry of the Interior. Civil servant by day, artist by night, he frequented the clubs and salons of Paris. From this period came nine unpublished melodies, pieces for piano, two operettas and a plan for the opera *Jean Hunyadi*. 1869 was marked by the death of both his parents within a week. Following the enforced movements of the Ministry during the Franco-Prussian War, he had little inclination to compose and it was not until 1873 that there came an *Impromptu* for piano dedicated to the artist Manet's wife. In the same year, Chabrier married Alice Dejean.

Alice developed eye problems, gradually losing her sight. It was at this time, in 1874, that Chabrier wrote *Lamento*, a relatively short symphonic piece which remained an unpublished manuscript until its rediscovery a few years ago. In 1880 he finally resigned his post at the Ministry of the Interior to devote himself entirely to music. Two years later, Chabrier and his wife visited Spain, a four-month stay which had an appreciable effect on the composer's life and which is the source of his most well-known orchestral work, *España*.

In 1895, he again took inspiration from Spain and from the very distinctive habanera rhythm composed a short piece for piano, which he later orchestrated. Dedicated to

Marguerite Lamoureux, the conductor's daughter, *Habanera* was first heard at Angers on 4 November 1888. *Suite Pastorale* also had its first performance on this date. The scenes of the Suite are taken from *Dix pieces pittoresques* composed for piano in 1881. For certain of these, Chabrier created an orchestration full of subtlety and vividness: *Idylle* (No 6 transposed up one tone) with the flute's translucent limpidity, *Danse Villageoise* (No 7) which switches between minor and major and *Scherzo-Valse* (No 10) with its rustic exuberance and joy.

INTERVAL

Refreshments will be served at the back of the hall

Wolfgang Amadeus Mozart (1756 – 1791)

Symphony No. 41 in C Major, K551 "Jupiter"

Allegro vivace : Andante cantabile : Minuetto: Allegretto : Molto allegro

The so-called *Jupiter Symphony* is the last of the final group of three symphonies that Mozart wrote in the space of a few weeks during the summer of 1788, and is scored for flute, oboes, bassoons, horns, trumpets and drums, and strings.

The opening movement has a three-part first subject group. The first two parts provide a forte-piano alternation – C major flourish and soft answer – that looks back to J.C.Bach, and the third element is woven into the fabric by woodwind after a pause. The second group has two themes, both introduced by violins with a solo bassoon joining in later. Mozart borrowed from a comic operatic aria for the second of these, which plays the leading part in the development.

For the F major slow movement the strings are muted. The principal theme is a long, serene melody, but the calm is disturbed by a C minor theme with throbbing syncopations that suggest a 2/4 motion within the basic triple time. When the first subject returns it is exquisitely ornamented.

The minuet reintroduces the soft-loud alternations of the first movement's opening. Founded on a descending scale, it has a stately bearing in keeping with its formal dance origins. The trio section offers a variation on this rather than a contrast.

In the finale, a sonata-form structure, Mozart presents a consummate display of his technical mastery; all manner of fugal and contrapuntal devices are brought into brilliant play. As in the first movement there are three themes in the first group and two in the second. Most marvellous of all is the passage at the end where all five themes come together simultaneously and make a perfect fit. We need know nothing of the supreme skill that went to its making to recognise this as some of the most glorious music that Mozart ever penned.

The Orchestra

1st Violins

Donna Schooling
Margaret Collins
Stanley Ewing
Vera Pieper
Gabrielle Scott
Kathryn Andrews

2nd Violins

Paul Kelly
Colin Foan
Stan Vanlint
Bruno Handel
Adrian Garfoot
Cathy Pargeter
Jenny Robinson

Violas

Francis Hider
Karen Williams
John Hawkins

Cellos

Graeme Wright
Brendan O'Connor
Bill Brooks
Mark Rallis
Alan Musgrave
Kathryn Irvine

Double Bass

Robert Veale
Chris Reeve

Flutes

Ankie Postma
Gillian Foan
Joan Luck

Oboes

Rita Finnis
Lorraine Rawson

Clarinets

Jacky Howlett
Rachel Spender

Bassoons

Katy Hilton
Sarah Head

Horns

Julie Amphlett
Andy Coombe

Trumpet

Ashley Buxton

Timpani

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 formed from the Uppminster 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



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 is also happy to tackle difficult solo parts, for example Scheherazade in November 2001. Outside of her musical activities Donna is an IT Project Manager for Lloyds TSB.

BILL BROOKS, our current Chairman, will be taking over as Musical Director in September.

Bill 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 Upminster 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.