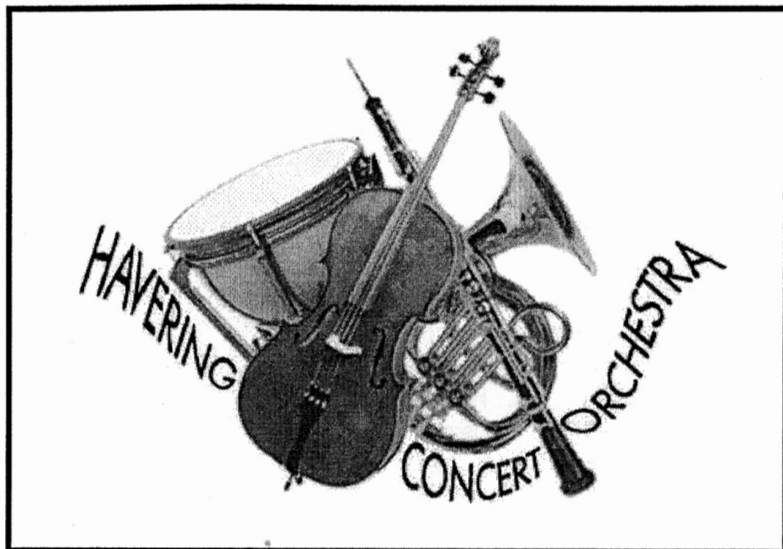


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**Havering  
Concert  
Orchestra**

**Programme**





Conductor	Bill Brooks
Leader	Donna Schooling
Soloist	Paul Cott

## **A Celebration of Mozart's 250<sup>th</sup> Birthday**

Saturday 24 June 2006 7.30pm

New Windmill Hall, Upminster



## ARTHUR GAUBERT and FRED MURRELL

We regret to advise the passing of 2 former members of the HCO who were both great stalwarts of the orchestra.

**Arthur Gaubert** passed away on 24 February 2006. We came to know Arthur during his retirement when he joined the orchestra. During this time, he wrote two books about his army career (including the Dunkirk landings) and traced his family tree back to 1650. You would have thought he wouldn't have had time for much else but he was delighted to accept the position as our Chairman in the late 1980's. As a former Headmaster he brought a businesslike approach to the role and had a massive energy that defied his passing years. He was always a man of his word and would spend hours going round the local shops selling advertising space in the Orchestra Concert Programme. As well as all the above, he will be remembered as a very dedicated and competent violinist in the first violin section.

**Fred Murrell** passed away on Easter Sunday, 16 April 2006, aged 95. As well as music, he loved all types of sport, initially living in Ilford and later moving to Orsett where he could play more of his beloved golf. Fred played the cello with us for many years and later on, made the transition to the viola (which was not quite so heavy to carry around). When his health failed him, Fred unfortunately had to leave the orchestra but he continued playing his cello at home with CDs as backing. Fred and his wife, Eve, lived in a nursing home together for their last few years. She was a very accomplished pianist and was able to play complete concertos from memory. When Fred could no longer play, he was thoughtful enough to donate his complete library of chamber music to the orchestra, much of which continues to be used by individual players today.

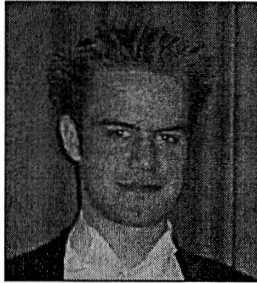
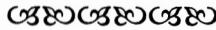
We would like to send our condolences to both Arthur's and Fred's family and friends and would like to dedicate this concert to them both.

KW





## PAUL COTT

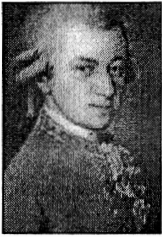


Paul was born in 1984 and began studying the horn at the age of 14. He is approaching the end of his fourth year at the Guildhall School of Music and Drama, where he has studied horn with Richard Bissill (principal horn, London Philharmonic Orchestra). He was a member of the London Schools Symphony Orchestra and, more recently has played with the Guildhall Symphony and Chamber Orchestras, Southbank Sinfonia 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.

Paul won Havering Young Musician of the Year in 2004 and more recently was awarded the Ivan Sutton Award for chamber music at the GSMD as a member of the RISA Quintet with whom he performs regularly. He has given several recitals with the pianist Robert Scamardella in London and further afield and together they will appear on Swedish radio later this year in a performance of the *Sonatina* for horn and piano by Karl Nicklas Gustavsson, which was written for Paul.

Recent solo engagements have included Chabrier's *Larghetto* for horn and orchestra at Brentwood Cathedral and a recital at St. Sepulchre-without-Newgate in London. Future engagements include a recital at St Mary le Bow on 20 July, details of which appear later in this programme.

# Tonight's Programme



## Wolfgang Amadeus Mozart (1756 – 1791)

### ***Wind Serenade No. 12 in C Minor, K388***

*Allegro – Andante-Menuetto in Canone - Allegro*

The Serenade in C minor, K.388, has traditionally been dated to July 1782 on account of a reference Mozart made in a letter to his father concerning a *Nacht Musique* he was working on for wind band. That Mozart thought very highly of this work is obvious from his later arrangement of it for string quintet. The first movement, with its gripping unison opening, nervous syncopations and improbably beautiful second subject is dramatic and yet structurally perfect. The Andante is a perfect foil for the dramatic first movement and provides a period of emotional respite before the driving Menuetto in canone with its contrasting Trio in double mirror canon. The Menuetto is breathtaking in its mastery of strict counterpoint and yet has the seemingly effortless musicality of one of the composer's most popular dances. The fourth movement is in the form of a theme with eight free variations. The fifth variation, in the relative major key, is introduced by a phrase Mozart later reused in *Don Giovanni* to usher Donna Anna and Don Ottavio into the great Act I sextet. This same motif is employed to effect the return to C minor for the sixth and seventh variations. The final variation, in C major, brings the work to a bustling conclusion, recapturing for the first time the character and spirit of the Salzburg serenades.

### ***Serenade No. 13 in G major, K. 525, "Eine kleine Nachtmusik"***

*Allegro – Romance – Menuetto:Allegro – Rondo: Allegro*

*Eine kleine Nachtmusik* was written in August, 1787, a few months after the death of Leopold Mozart in Salzburg, while Mozart was preparing his new opera, *Don Giovanni*, for performance in Prague. The occasion of its composition is unknown, but the work would have been suitable for domestic performance. Originally including a first Minuet, now lost, the Serenade opens with music as lucid and cheerful as anything Mozart wrote, followed by a Romance of charm and ingenuity, a spry Minuet and a final Rondo, a conclusion to the remarkable series of Serenades and Divertimenti on which Mozart had embarked twenty years before, as a ten-year-old.

**Horn Concerto No 1 in D Major, K386b**  
*Allegro –Rondo:Allegro*

**Soloist – Paul Cott**

The so-called First Horn Concerto was in fact the last to be composed. It is incomplete and misses the middle movement. For several years musicologists dated it 1782 and thought that the finale was revised seven years later. Only recently it became clear that Mozart composed the concerto in 1791, the year he died. The horn concertos were written for Mozart's friend, horn player Joseph Ignaz Leitzgeb. The instrument for which Mozart composed is very different from the current horn. Valves were added later and the player only had his lip pressure to produce a harmonic series on a certain fundamental. 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 remarks, in Italian, which Mozart added to the horn manuscript, intended for Leitzgeb: '*Come on - quick - get on - be a good fellow - courage!*'

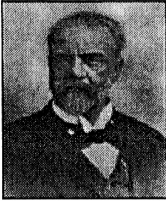
**6 German Dances, K600**

The six dances that are listed as K. 600 are generally supposed to form part of a cycle of thirteen German dances, including K. 602 and K. 605. These groups of dances, variously listed by Köchel, bear the date of January and February 1791, a time when Mozart had completed his last piano concerto and was continuing to press his fellow-mason Michael Puchberg for money to tide him over a period of temporary embarrassment that already seemed to have lasted a few years. The dances are scored for pairs of flutes, oboes alternating with clarinets, bassoons, horns, trumpets and drums, with a three-part string section of first and second violin, and cello doubled by the double bass. The fifth dance includes a Trio with the title *Der Kanarienvogel*, a bird whose presence is soon apparent. All the dances show a finely judged variety of texture, achieved, within severe limitations of form, by the subtlest handling of instrumentation.

## INTERVAL



**Refreshments will be served at the back of the hall**



## Antonin Dvorak (1841-1904)

### *Symphony No 9 in E Minor (New World)*

*Adagio–Allegro Molto*

*Largo*

*Scherzo–Molto Vivace*

*Allegro con Fuoco*

The picturesque title of this work stems from Dvorak's three year period as director of the National Conservatory of Music in New York which he took up in 1892. Travelling extensively around the country, he was greatly impressed by the natural beauties he encountered, in particular the sight of the Minnehaha Falls reminded him of the poem 'Song of Hiawatha' and prompted him to write a work on that subject.

At the work's triumphant premier at Carnegie Hall in December 1893, the composer declared that he had endeavoured to reproduce the spirit of America's native music. Certainly supposed Negro resemblances are demonstrated in the slow movement by the nostalgic cor anglais theme, representing Minnehaha's funeral. This is also represented by the G major flute subject in the first movement. The Scherzo is said to have been inspired by the Indian's festive dance at Hiawatha's wedding. At the same time, Dvorak reflects on the folk tunes of his home country. The trio of the Scherzo is evocative of Czech dance and a typically 'Slavonic' rhythm pervades the entire work from its appearance on the horns in the opening pages.



If you enjoyed tonight's Horn Concerto and would like to hear more from our soloist, Paul Cott will be performing at the following:

**Thursday 20 July 2006 - 1.05pm**

**St Mary le Bow, Cheapside, London EC2V 6AU**

**Paul Cott, horn - Robert Scamardella, piano**

**Saint Sæens - Morceau de Concert, Romance**

**Poulenc - Elégie**

**Ravel - Valses Nobles et Sentimentales**

**Damase - Berceuse**

**Poot - Légende**

**Free Admission, Retiring Collection.**

# The Orchestra

## **1st Violins**

Donna Schooling  
Margaret Collins  
Vera Pieper  
Jenny Sheppard  
Gabrielle Scott  
Kathryn Andrews  
Guest

## **2nd Violins**

Paul Kelly  
Karen Williams  
Jenny Robinson  
Stan VanLint  
Cathy Pargete

## **Violas**

Francis Hider  
Bruno Handel  
John Hawkins  
Sue Rowley  
Barry Lipkin

## **Cellos**

Graeme Wright  
Kathryn Irvine  
Alan Musgrove  
Mark Rallis

## **Double Bass**

Robert Veale  
Chris Reeve

## **Flutes**

Ankie Postma  
Joan Luck

## **Oboes**

Leigh Thomas  
Rita Finnis

## **Clarinets**

Jacky Howlett  
Mike Youings  
Julie Petherick

## **Bassoons**

Jane Chivers  
Katy Hilton

## **Horns**

Jamie Merrick  
Paul Cott  
Andy Barnes  
Andrej Lipkin

## **Trumpets**

Ashley Buxton  
Guest

## **Trombones**

Guest

## **Timpani**

Mike Grant

## **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 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.

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

Under the spirited direction of our conductor, Bill Brooks, we continue to expand our membership and 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.

### ***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 020 8950 5742, 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 Presentation:

## **Strauss & Friends Classical Spectacular** **Sunday 19 November 2006, 7.30pm** **Queens Theatre, Hornchurch**

Programme includes:

**Schubert** - *Symphony No 8 'Unfinished'*

**Strauss** – *Die Fledermaus Overture, Thunder and Lightning polka,*  
*Blue Danube Waltz and Radetzky March*

*Plus*

A Selection of Operatic Arias (*soloist Jenny Ewington*)

**Admission: £8**

Queens Theatre Box Office 01708 443333

***We look forward to seeing you then***

