

Havering
Concert
Orchestra

Programme

HAVERING CONCERT ORCHESTRA

SUNDAY 5TH JUNE 1988 - 8 pm

QUEEN'S THEATRE, HORNCHURCH



PROGRAMME 20p

OVERTURE: "THE THIEVING MAGPIE"

ROSSINI
(1792-1868)

In 1817, Rossini had a contract to write an opera for the La Scala opera house in Milan, but as he was anxious about the reception he might get from the Milan audience, he allowed what was, for him, an extra long time for the work's composition. He arrived in Milan in March ready to work, and 'The Thieving Magpie' had its premiere in May!

The overture, with its opening roll on the drum (two of the main characters in the opera are soldiers coming home from war) is one of Rossini's liveliest and most appealing.

The Orchestra are delighted to welcome *IAN McDONALD* from Salisbury as our Guest Leader tonight.

SYMPHONY NO 8 IN B MINOR

SCHUBERT
(1797-1828)

Perhaps the most performed of Schubert's symphonies, this work was begun in 1822. Composition was then interrupted by other commitments, and the work was never finished, and indeed was not performed until 1860. The two movement symphony opens with the strings creating a mood of foreboding before the storm, and the work then opens out into a grand style reminiscent of Beethoven.

The second movement is perhaps the most lyrical of Schubert's symphonies with a beautiful melody that lingers throughout the movement.

INTERVAL

"THE HUTCRACKER" BALLET SUITE

TCHAIKOVSKY
(1840-1893)

Among the best loved of all ballet music, "The Nutcracker" was composed in 1891. Tchaikovsky then chose and arranged a concert suite of eight excerpts to be published separately, and they were first performed in March 1892, nine months before the premiere of the ballet proper. The suite caused an instant sensation, with five sections requiring encore.

It opens with a *Miniature Overture* which, as its title suggests, is a brief introduction to the suite. Its delicate scoring - there are no 'cellos or basses - give a clue to the character of what is to come.

This is followed by the *Arab Dance*, a soft, sustained dance, suggestive of gently fluttering veils and imbued with the mysteries of the East. On then to the *Dance of the Sugar Plum Fairy*, who is the Queen of the Kingdom of Sweets, and her graceful little dance is accompanied by a solo celesta; Tchaikovsky was one of the first composers to use it. This is then followed by a *Russian Dance* (Trepak) which gets faster and faster as it proceeds, finally exploding in a great crescendo of sound.

A *March*, which in the ballet accompanies the arrival of guests, then leads into a *Chinese Dance*. It is not very Chinese, but brilliantly effective, with the flutes carrying most of the melody, while the bassoons and double-basses make gobbling noises beneath. *Dance of the Mirlitons* refers to a home-made instrument at one time popular in France. Today it is more commonly known as the Dance of the Flutes, since it is these instruments, supported by strings, that provide the basis of this most delightful dance.

No Tchaikovsky ballet would be complete without a big waltz, and The Nutcracker is no exception with the *Waltz of the Flowers*, which provides a fitting climax to both the ballet and the suite.

"THE THREE BEARS" FANTASY

**COATES
(1886-1957)**

The musical motif "Who's been sitting in my chair?" introduces this brilliant orchestral fantasy by one of the finest composers of light music. We hear Goldilocks getting up as the cuckoo clock strikes five. In the forest she comes to the bears' house and knocks three times at the door. A slow waltz describes her falling asleep on the little bear's bed. The Three Bears return, represented by oboe, clarinet and bassoon, and each asks: "Who's been sitting in my chair?" They chase Goldilocks, but give up exhausted. Some of the earlier music is repeated as Grandma is told of the little girl's adventure, and at the end a menacing note creeps in as the bears put up a notice saying "Beware! Three Hungry Bears live here!"

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ROBERT FERGUSON

Robert Ferguson is the resident conductor of the Havering Concert Orchestra.

He studied at the Royal College of Music with Cyril Smith, and as a pianist has appeared in the Purcell Room, Wigmore Hall and the Royal Festival Hall. He is also an adjudicator and examiner.

His piano duo with Christopher Kite performs throughout the country and has made several recordings and live recitals for the BBC.

HAVERING CONCERT ORCHESTRA

CONDUCTOR

ROBERT FERGUSON

GUEST LEADER

IAN MCDONALD

The HCO is an enthusiastic and friendly group of local players of all ages which continues to expand its membership and repertoire under the spirited direction of Robert Ferguson.

If you are interested in joining the Orchestra, the Secretary will be delighted to provide you with further details.

General Secretary: Richard Ellis,
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Committee Members: Paul Kelly, Francis Hider, Richard Ellis, Gillian Foan, Jenny Robinson, Derek Cavalier. Stan Vanlint, Robert Ferguson, Sara Cavalier, Katy Hilton

*THE ORCHESTRA WOULD LIKE TO THANK HAVERING ARTS COUNCIL
FOR THEIR CONTINUING FINANCIAL AND GENERAL SUPPORT*

HCO MAILING LIST

The Orchestra operates a free mailing list to give advance notice of concerts. You are warmly invited to join by completing the enclosed form, and sending it to the address shown above, or handing it to a member of the Orchestra.

