

Havering  
Concert  
Orchestra

Programme





PRESENTS A CONCERT BY THE

**THE HAVERING CONCERT ORCHESTRA**

AT THE QUEEN'S THEATRE, HORNCHURCH

ON SUNDAY, 25TH JUNE 1989

8.00PM

\* \* \*

THE ORCHESTRA

Violins

Martin White  
Celia Rhodes  
Yvonne Simmons  
Gabrielle Scott  
Arthur Gaubert  
Paul Kelly  
John Phillips  
Glen Somerville  
Nic Brown  
Jenny Robinson  
Karen Williams  
Stan Vanlint

Violas

Francis Hider  
Christine Hider  
Isobel Shepherd  
Fred Murrell

Cellos

Graeme Wright  
Geoffrey Pink  
Karl Sees  
Mark Rallis

Double Bass

Daren Rose  
Sarah Grundy

Flutes

Paul King  
Gillian Foan

Oboes

Gillian Chivers  
Peter Kelton-Groves

Clarinets

Sally King  
Carol Maclain  
Mike Youngs

Bassoons

David Burles  
Mark Flanders

Trumpets

Robert Rowe  
Phillip Davis

Horns

John Ward  
Andrew Minting  
Kate Chipperfield

Trombones

Matthew Harvey  
Keith Bleasdale

Percussion

Janice Flanders (Timps)  
George Scott  
Robert Ferguson

Conductor

Jeffrey Lague

OVERTURE 'DIE ENTFUHRUNG AUS DEM SERAIL'  
(THE ABDUCTION FROM HAREM)

MOZART  
(1756-1791)

The fact that Mozart chose a Libretto set in a 'Seraglio' for his 14th opera must have raised a few eyebrows at the time! Perhaps because music in Turkish style was very popular (witness, for instance, Mozart's own 'Turkish Rondo') is the reason why he settled on this particular subject.

Mozart sets the scene in this sparkling Overture by the liberal use of percussion instruments which were then very much associated with 'Turkish Music'.

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SYMPHONY NO 100 IN G  
'MILITARY'

HAYDN  
(1732-1809)

1. Adagio - Allegro
2. Allegretto
3. Minuet and Trio
4. Finale - Presto

Haydn, too, makes uncharacteristic use of the percussion in this Symphony. The piece bubbles over throughout with wit and humour and confounds those who believe that great music can only be solemn or tragic. Indeed, Sir Donald Tovey called the first movement's second subject 'one of the gayest tunes in the world.'

It is the second movement with its jaunty set, use of percussion and trumpet fanfares which has earned the work its nickname. The Minuet is stately and in the Trio we might imagine the tripping steps of the ladies contrasted with those of the men, which are much bolder. The finale begins lightly but soon develops into a romp with the percussion thrown in towards the end to add to the fun.

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A critic, writing of a performance of this Symphony in Paris in 1802, complained about the behaviour of the ladies in the audience who, at every entry of the percussion band, rose to their feet - clapping and cheering.

We trust that tonight's audience will be able to contain its enthusiasm until the end of the work!

\*\*\*\*\*

SLAVONIC DANCES OPUS 46  
- NOS 3 & 8

Dvorak  
(1904-1841)

Brahms and Dvorak admired each other immensely and the former's Hungarian Dances proved such a great and popular (and indeed financial) success that the composers' mutual publisher Simrock prevailed upon Dvorak to produce something in similar style. He was rewarded with 16 dances which were to become every bit as celebrated as those of Brahms.

The third dance is a Polka and the eighth is a lively Furiant.

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I N T E R V A L  
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WALK TO THE PARADISE GARDEN

DELIUS  
(1862-1934)

CHANSON DE MATIN

ELGAR  
(1857-1934)

The second part of tonight's concert begins with well-known pieces by two of England's greatest composers.

'The Walk to Paradise Garden' occurs in the opera 'A Village Romeo and Juliet' at the point when Sali and Vrenchen, doomed like Shakespeare's lovers to find union only in death, spend their last happy hours together. This piece expresses, as does much of Delius' music, the transient nature of earthy joys, the irretrievability of things lost.

Elgar's charming 'Morning Song' sounds as fresh and sweet today as when it was first heard ninety years' ago.

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BALLET EGYPTIEN

LUIGINI  
(1850-1906)

In the days before package tours and TV travel programmes, many people relied on writers, artists and composers to provide them with a taste of the exotic.

A notable purveyor of this type of fare was the French composer Alexandre Clement Leon Joseph Luigini with a 'Russian Ballet', a 'Turkish Carnival' and, by far the most successful, the 'Egyptian Ballet' to his credit. The sort of piece that most people know but few can name, it has even been used in a comedy sketch by 'The Two Ronnies'

The suite consists of four movements.

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\* M U S I C B O X \*  
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Beginning with this Concert, we thought that you, our faithful audience, would like to be admitted to the more informal and hitherto private matters of our orchestral family.

Firstly, you will have heard only too often of the financial difficulties which afflict London concerts and productions and we, in our own minor way, experience such restraints on our presentations. Just the expense of hiring a piano can decide whether or not we have access to the virtuosity of soloists at our disposal.

Therefore, we have initiated a well-supported advertising campaign which will go a long way in improving our finances and enriching the music we can offer. We have even given the adverts a musical flavour.

Regrettably, of course, it has been necessary to increase the cost of tickets, but we do hope these prices will be maintained for some time to come.

\* \* \* \* \*

Our warmest congratulations go to Sarah Cavalier, leader of the Orchestra until last November who gave birth to a baby daughter, Charlotte, on 21st April this year. We of course intend to reserve a place in the First Violins in approximately 15 years' time for a talented new female player!

\* \* \* \* \*

Thanks go to Richard Ellis, long-serving (and suffering!) General Secretary who for the past 12 years has injected his enthusiasm into all tasks from organising concert videos to nominating the public house venue after rehearsals! Richard and his wife's work commitments have made a move to Wimbledon necessary (although we suspect that easy access for the forthcoming tennis championships could have affected this decision!).

More items from our Music Box next time...

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H A V E R I N G C O N C E R T O R C H E S T R A

Conductor Jeffrey Lague

Leader Martin White

We welcome as guest-conductor Jeffrey Lague who studied piano at the Royal College of Music and has appeared as soloist with us on a number of previous occasions in concerts by Tchaikovsky, Rachmaninov, Grieg and other composers. He has also studied conducting with the well-known conductor Bernard Keeffe.

Robert Ferguson who, due to other commitments, is unable to conduct tonight's concert may be spotted by the eagle-eyed in the section of the orchestra often referred to as 'the kitchen'. We understand that he intends to be back wielding the baton at our next concert.

\* \* \* \* \*

The HCO is an enthusiastic and friendly group of local musicians of all ages which continues to expand its membership and repertoire.

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

Karen Williams  
74 Harwood Avenue  
Hornchurch  
Essex RM11 2NU

Tel: Hornchurch 75401 (Ansaphone)

We take this opportunity of thanking the Havering Arts Council for their continued financial support of the Orchestra.

AND FINALLY .....

HCO AT THE QUEENS

Our Autumn season Concert takes place on

\* Sunday 26th November \*

Programme to include the following:

- \* Tchaikovsky's 1812 Overture
- \* Peer Tynt Suite - Grieg
- \* Beethoven's Proetheus Suite

And other items to be announced

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