

Havering
Concert
Orchestra

Programme



PRESENTS:

T H E
H A V E R I N G C O N C E R T O R C H E S T R A
A T
T H E Q U E E N ' S T H E A T R E
H O R N C H U R C H

ON SUNDAY 26TH NOVEMBER 1989

8.00PM

PROMETHEUS OVERTURE (Op 43)

Beethoven
(1170-1827)

This is the arresting Overture for Beethoven's ballet, "The Creatures of Prometheus", written in 1800-1801, a time when Beethoven was living in Vienna and becoming increasingly alarmed by his on-coming deafness.

The Overture consists of a dramatic slow introduction, followed by a brisk Allegro. In the finale, he uses a melody which had an evident importance to him, for it was again used as the theme for the Opus 35 Piano Variations and for the Variation Finale in the Eroica Symphony.

CLARINET CONCERTO NO.1 IN F MINOR

Weber

(1786-1826)

We are delighted to welcome Malcolm Green, our virtuoso clarinetist for this evening.

This work was composed in 1811 for Heinrich Baermann, the greatest player of the clarinet at that time. The Concerto seems to presage the Romantic period with its brooding orchestral introduction and plaintive clarinet entry. The C Major slow movement makes use of the clarinet's lyrical abilities whilst a dramatic minor section is followed by a chorale-like passage in which 3 horns accompany the soloist. The Rondo has an effervescent main theme which alternates with other episodes, including a minor section recalling the mood of the first movement. The work ends with a display of pyrotechnics to give a rousing conclusion.

Malcolm Green was born in London and studied at the Royal Academy of Music. He gained a First Class Honours Degree with the Recital Diploma for performance, and has worked with the English National Opera, the Ulster Orchestra. He has also appeared as a soloist at the Purcell Room twice, the Harrogate International Festival and Robert Meyer's 100th Birthday concert.

1. Allegro
2. Adagio ma non troppo
3. Rondo Allegretto

PEER GYNT SUITE NO.1

Grieg

(1843-1907)

The four tuneful and well-known movements of this suite come to form one of Grieg's larger-scale undertakings.

Cont'd

THE ORCHESTRA

Violin I

Martin White
Celia Rhodes
Arthur Gaubert
Gabrielle Scott
Yvonne Simmons
Katie Hilton
Colin Foan
Sarah Cavalier
Nicholas Shepherd

Violin II

Paul Kelly
John Phillips
Glenn Somerville
Nic Brown
Clare Sullivan
Jenny Robinson
Stan Van Lint
Karen Williams

Violas

Vic Bradnam
Francis Heider
Christine Heider
Isobel Shepherd
Fred Murrell
Sue Norris

Cellos

Graeme Wright
Mark Rallis
Geoffrey Pink
Karl Sees
William Brooks

Double Basses

Darren Rose
Sarah Grundy

Flutes

Paul King
Gillian Foan

Oboes

Charles Hilton

Clarinets

Carol Maclain
Sally King
Mike Youngs

Bassoons

Mark Flanders
Gillian Smith

Trumpets

Robert Rowe
Phillip Davis

Horns

John Ward
Chris Eyres
William O'Halloran

Trombones

Keith Pollitt
Keith Bleasdale

Percussion

Janice Flanders
(Timps)
Lindsey Maclain
George Scott
Jeffrey Lague
Derek Cavalier

Conductor

Robert Ferguson

(Peer Gynt Suite - Cont'd)

The composition's success was subsequently reflected in the fact that it came to hold a central place in Grieg's guest engagements with Orchestras all over Europe.

The Suite forms the incidental music to the poet Isben's fantasy play of the same name. We follow Peer, a real-life figure from about 1800, from young manhood, through to old-age and into physical death and beyond. The play incorporates the characters of Ase, Peer's mother and sparing partner on his trips into wild fantasy and Anitra, a seductive nymph of Mohammedan paradise...

1. Morning
2. Death of Ase
3. Anitra's Dance
4. Hall of the Mountain King

I N T E R V A L

INTERMEZZO FROM "HARRY JANOS"

Kodaly
(1882-1967)

Kodaly was a Hungarian composer, music folklorist and musicologist, who was devoted to the study and careful collecting of genuine Hungarian folk music. Early this century, he and Bartok went on several joint expeditions to explore this aspect of rural life in remote parts of his country.

This exiting Intermezzo is from one of his stage works 'Harry Janos' and was first produced by the Royal Hungarian Opera in 1926. Listen out for the loud and long "sneeze" at the start of and during the work - it is the traditional way of starting off a very tall story!

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"1812 OVERTURE"

Tchaikovsky

(1840-1893)

Tchaikovsky was commissioned to write the "1812" for an exhibition of Russian arts and crafts in 1882. The sorry debacle of Napoleon and his decimated army struggling back from Moscow in the teeth of a Russian winter, whilst the Russians harassed them guerilla tactics, is presented by the patriotic Tchaikovsky as an heroic battle, complete this explosives and victorious bell-ringing.

Although the composer set about this composition with no particular enthusiasm for the task, it remains one of his most popular works, full of melodic tunes and orchestral effect, though some may consider it an early example, albeit a musical one, of re-writing the course of history. Never mind - it makes a splendid finale!

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MUSIC BOX

For some time now, certain members of the Orchestra have been engaged in the fascinating and exacting craft of violin-making. Under the tutelage of Vic Bradnam, lead viola, seven instruments have been completed todate.

Vic learned his craft from William Luff nearly 30 years' ago and is now the tutor at a special violin-making evening class. One of very few in this country, this class is held at the Chase Cross Campus on Monday evenings. Due to the highly specialist nature of the craft and the high level of individual attention required, the class is limited to a maximum of 15 pupils.

An average time to make a violin is 2½ years and techniques have remained unchanged for hundreds of years! A 'mould' is first made and then, by a painstaking process of carving, shaping and glueing the wood, the instrument is built up. The violins are made from maple and pine and are varnished on average 17 times - a process which can take up to three months!

In preference to often indifferent and highly priced older instruments, professional players are now holding in high esteem these new violins of fine craftsmanship. A good hand-made model can, in fact, fetch up to as much as £1,000!

Most of the hand-made violins are being played in tonight's concert by various players. We regard this as a rare achievement in any orchestra - either professional or amateur.

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