

Havering
Concert
Orchestra

Programme



and Havering College of Adult Education
present a concert by the

THE HAVERING CONCERT ORCHESTRA

at the

QUEEN'S THEATRE, HORNCHURCH

Sunday 24 November 1991 - 8pm




Overture "Di Ballo"

Sullivan
(1842 - 1900)

Arthur Sullivan spent much of his life in London where he was born and died. At the age of twenty his music from Shakespeare's "Tempest" was performed at Crystal Palace and he became instantly celebrated.

Some contemporaries felt he was wasting his talents in his highly successful collaboration with the satirical librettist Gilbert. Their long series of operas filled the last quarter of the century although there was a seven year interruption caused by an unnecessary quarrel, apparently about the Savoy Theatre carpet.

The Overture "di Ballo" (1870) is an entertaining piece from the time just before the famous partnership.

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Piano Concerto No. 2 in F Minor


Chopin
(1810 - 1849)

Soloist Jeffrey Lague

1. Maestoso 2. Larghetto 3. Allegro Vivace

Both of Chopin's piano concertos were written at the start of his career before he left Warsaw for Paris in 1830. It was the custom of the time for composers to write pieces in which, as soloists, they could dazzle audiences in various European cities. Chopin used the work of Hummel as his model, but outstripped the older composer in originality and poetic expression. The early 1830's saw, in Warsaw, a new patriotic movement which Chopin was quick to appreciate and all his compositions evince a Polish character. The F Minor Concerto, which we play tonight, employs mazurka rhythms in the last movement.

Once again, we are privileged and delighted to welcome Jeffrey Lague as our virtuoso soloist.

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"In the Steppes of Central Asia"

Borodin
(1833 - 1887)

Borodin was one of the Russian nineteenth century nationalist composers known as "The Five". None of them, oddly enough, was a professional musician.

Rimsky-Korsakov, for example, was a naval officer and Mussorgsky a soldier and later a civil servant. Borodin was a chemist, gaining his doctorate for a thesis "On the Analogy of Arsenical with Phosphoric Acid".

This piece is a fine example of nineteenth-century "programme", in which an imagined or literary programme is depicted in sound. In the silence of the monotonous steppes of Asia we hear a peaceful Russian song. In the distance horses and camels slowly approach to the sounds of a melancholy oriental melody. A caravan approaches, escorted by Russian soldiers and continues safely on its way through the immense desert. The notes of the Russian and Asiatic melodies combine in harmony as the caravan slowly disappears.

- INTERVAL -



**Symphony No. 2 in C Minor
"The Little Russian"**

**Tchaikovsky
(1840 - 1893)**

- 1. Andante Sostenuto - Allegro Vivo**
- 2. Andantino `Marziale - Quasi Moderato**
- 3. Scherzo. Allegro Molto Vivace**
- 4. Finale. Moderato Assai - Allegro Vivo**

Tchaikovsky wrote six symphonies, the best known being the fourth and fifth and the "Pathetique" or sixth. The title of the second symphony was given to it because it contains folk melodies from the Ukraine, known in Tsarist times as "Little Russia".

In some ways, the work is germinal Tchaikovsky, lacking some of the originality of the later works and relying a great deal on the folk music. Nevertheless, it is a beautifully orchestrated, tuneful and dynamic piece, bearing many hallmarks of the composer's mature style.

It was written in 1872 and was received very enthusiastically at its first performance the following year. The composer himself, though, was by no means satisfied and the symphony underwent fairly drastic surgery around 1880. An enormous cut was made in the last movement, for example. There are four movements.

"HCO AT THE QUEENS"

- Next Concert Sunday 15 March 1992 -

Programme includes:

**Overture 'The Bartered Bride' - Smetana
Karelia Suite - Sibelius
Symphony No. 2 - Beethoven
Polovtsian Dances - Borodin**

Plus

**Concerto (to be announced)
featuring our resident clarinettist**

- Carol McLean -



Tritsch Tratsch Polka

Johann Strauss
(1825 - 1899)

Known as the "Waltz King", the younger Johann Strauss brought the glitter and hedonism of nineteenth century Vienna to his five hundred musical compositions. A prolific composer of light music, especially waltzes but also quadrilles, polkas and marches he also wrote, later in life, a number of successful operettas, such as "Die Fledermaus". This polka appeared in 1858.

Bahn Frei Polka

Eduard Strauss
(1835 - 1916)

This is one of two hundred and fifty pieces Eduard penned for the family orchestra during his compulsory leadership of it, to which brother Johann had dragged him from a diplomatic career. The "Bahn Frei" of the title literally means "platform all clear!" If you listen carefully you may detect the stationmaster's whistle.



THE ORCHESTRA

First Violins

Kate Ghent
Celia Rhodes
Arthur Gaubert
Gabrielle Scott
Yvonne Simmons
Colin Foan
Katie Hilton

Second Violins

Paul Kelly
John Phillips
Jenny Robinson
Glen Somerville
Karen Williams
Stan Van Lint
Karen Woolfe

Cellos

Graeme Wright
Mark Rallis
Geoffrey Pink
Brendan O'Connor
Karl Sees

Violas

Vic Bradnam
Francis Hider
Christine Hider
Isobel Shepherd
Sue Norris

Double Basses

Pam Amos
Vicky Swan

Flutes

Gillian Foan
Joan Luck
Ankie Postma

Oboes

Peter Kelton-Groves
Sylvia Hayward

Clarinets

Carole McLean
Brian Luck
Mike Youings

Bassoons

Geraldine Smith
Mark Flanders

Trumpets

Robert Getting
Steven Geere

Horns

John Ward

Horns cont'd

Quentin Brown
Gillian Bird

Trombones

Keith Pollitt
Keith Bleasdale

Percussion

Janice Flanders
Lindsey Cavalier
George Scott

The Havering Concert Orchestra

Conductor
Leader

Robert Ferguson
Kate Ghent

The HCO is an enthusiastic and friendly group of local musicians of all ages whose repertoire continues to expand under the direction of Robert Ferguson. If you know anyone who would be interested in joining the orchestra, please contact the secretary, Karen Williams on 04024 75401.



The Orchestra would like to thank the Havering Arts Council and the College of Adult Education for their financial and general support. Special thanks to all those members of the orchestra and its supporters without whose help tonight's event would not have been possible.



