Havering Concert Orchestra

Programme



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Havering Arts Council and Havering Adult
College present

THE HAVERING CONCERT ORCHESTRA

at the

QUEEN'S THEATRE, HORNCHURCH

Sunday 27th June 1993 - 8pm

Conductor Leader Soloist Jeffrey Lague Catherine Cheshire Sylvia Hayward

Overture 'Seraglio'

Mozart (1756-1791)

The Orchestra's Austro-French programme begins in a Turkish harem!

This is the setting for Mozart's comic opera to which the overture belongs. The piece crackles with energy and there is plenty of exotic colouring brought about in no small measure by the liberal use of percussion instruments.

Oboe Concerto in C Major

Haydn (1732-1809)

Soloist: Sylvia Hayward

Many spurious works were attributed to Haydn even in his own lifetime, presumably because his name on a piece of music guaranteed a good sale to the publisher. The elderly composer, himself, wasn't always too sure when it came to attesting to the genuineness of certain doubtful pieces which were accredited to him.

The surviving manuscript of the present concerto bears no name and its attribution to Haydn must be due to the quality of the piece, which is excellent. Haydn or not, it is one of the most valued works in the oboist's repertoire.

We welcome our soloist, Sylvia Hayward, the orchestra's talented first oboist.

Symphony No 8 in B Minor 'Unfinished'

Schubert (1797-1828)

At his death, Schubert left a number of important works in an incomplete state (including yet another symphony). The B Minor Symphony has acquired a special aura of mystery. A long-held view was that the composer felt unable to match the quality of the two finished movements and proceeded no further. Attempts by others to provide a completion from sketches and fragments have certainly proved that they are not up to the task.

In fact, the two movements as they stand complement each other so perfectly that "The Unfinished" appears satisfactorily complete.

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Overture 'Roman Carnival'

After his opera "Benvenuto Cellini" failed at the first performance, Berlioz was determined to salvage some of its most effective music. The result was the 'Roman Carnival' overture which draws on two main ideas. The first is derived from Cellini's amorous duet with his beloved Teresa, and the other represents a merry crowd which invades the streets of Rome at Carnival time.

Selections from 'Coppelia'

Delibes (1836 - 1891)

<u>Question</u>: Why does the lovely Coppelia sit staring vacantly from her window oblivious to the attentions of the infatuated peasant lad Frantz? <u>Answer</u>: Because she is a mechanical doll, the creation of her "father", Dr Coppelius.

The basis for Delibes' justly popular ballet is a story by E.T.A Hoffman which was also used by Offenbach. Our selection, which includes the most popular items from the ballet, consists of the Mazurka, Valse Lente, La Priere, Czardas, Theme Slave and Valse de la Poupee. These are linked together by music from the various scenes which occur throughout the course of the work.

Orpheus in the Underworld 'Can Can'

Offenbach (1819-1880)

French operetta often relied on suggestive plots, so it is unlikely that Offenbach, who was its most successful purveyor, was offended by the use of the Galop from his 'Orpheus in the Underworld', to accompany the scandalous Can-Can in which the performers were expected to exhibit far more than their dancing abilities! We hear the piece as it appears at the end of the overture with which we end tonight's concert.

THE ORCHESTRA

Ruth Tyler Tony Wright

First Violins	Double Bass	
Catherine Cheshire Celia Rhodes	Pam Amos Robert Veale	
Arthur Gaubert Gabrielle Scott Yvonne Simmons	Flutes	
Colin Foan Diane Lynch Jenny Shepherd	Gillian Foan Joan Luck Ankie Postma	
Second Violins	Oboes	Horns
Paul Kelly John Phillips	Sylvia Hayward David Thomas Peter Kelton-Groves	John Ward Guest
Jenny Robinson Glenn Somerville Karen Woolfe	Clarinets	Percussion Lanian Flanders
Stan VanLint Edward Lubbock Dorothy Todd Karen Williams	Brian Luck Claire Adams Mike Youings	Janice Flanders George Scott Guest
Violas	Bassoons	
Vic Bradnam Francis Hider Christine Hider	Sarah Head Helen Gilks Mark Flanders	
'Cellos	Trumpets	
Graeme Wright Mark Rallis Geoffrey Pink	Steven Geere Robert Getting	
Brendan O'Connor	Trombones	

Keith Bleasdale

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Jeffrey Lague

Our Conductor this evening is best-known to the orchestra as a pianist (in our next concert he is due to play a brilliant and glittering romantic concerto by Moszkowski) and, occasionally, a percussion player.

This will be second occasion on which he has conducted the HCO. He studied this particular branch of performing under the well-known musician and broadcaster, Bernard Keefe.

Catherine Cheshire

Catherine Cheshire was born in 1966 in Nottingham and began playing the violin and piano at the age of 9. Educated at Wakefield Girls' High School and at Bretton Hall College in West Yorkshire, she is a qualified primary school teacher, specialising in music.

In 1988 Catherine began teaching in Upminster. She joined the Havering Concert Orchestra and the Connaught Players, the latter being a chamber orchestra in Loughton. Two years' ago, she also joined the Brentwood Philharmonic Orchestra.

In 1990 she became music teacher at a Junior School in Romford and began leading the HCO at this time. In April of this year she married in her native Yorkshire.

Sylvia Hayward

Sylvia Hayward was born in Bristol. After winning a music scholarship at the age of sixteen she went on to study with Istwan Nagy at Trinity College of Music for 3 years. After spending several years as a semi-professional oboist, she became a teacher for the London Borough of Havering where she has worked for the past nineteen years.

Sylvia is shortly moving to Cheshire where she hopes to take up an appointment and further her musical career.

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