Havering Concert Orchestra

Programme



HAVERING CONCERT ORCHESTRA

at the

QUEEN'S THEATRE, HORNCHURCH

Sunday 2nd July at 8pm

Conductor Leader Michael Axtell
Catherine Cheshire

Overture 'The Barber of Seville'

Rossini (1792-1868)

The first performance of Rossini's comic opera 'The Barber of Seville' was a disastrous failure. However this work, which amazingly was written in only a month, has held its own in the world's repertory ever since.

The audience in Rome hissed and whistled in the first act and prevented the second from being held at all. Oddly enough, the opera's reception later in Paris was similar.

The overture with which we start our concert was deemed suitable by Rossini for two previous operas as well, including 'Elizabeth Queen of England'. The actual overture for the 'Barber' is said to have been lost.

In the earlier part of her relationship with Wagner, Cosima von Bulow attempted to 'keep up appearances' and rejoined her husband from time to time. However, her fourth child, like her third, was Richard Wagner's. The son, Siegfried, was born in June 1869. Hans von Bulow obtained a divorce from his wife a year later, and Cosima married Wagner shortly afterwards.

The Siegfried Idyll, an infinitely tender and romantic piece, was written to commemorate their union. It was famously played on the staircase of their house on 25th December 1870, as a birthday gift to Cosima and, as a tribute to the child.

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 Grieg

 'Peer Gynt' Suite No.1
 (1843-1907)

The four tuneful and extremely well-known movements of this suite come together to form one of Grieg's larger scale undertakings. In Grieg's lifetime it was already a great success and it held a central place in Grieg's guest engagements with orchestras all over Europe.

The suite forms the incidental music to the poet Ibsen'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 includes the characters of Åse, (Peer's mother and sparring partner on his trips into wild fantasy) and Anitra, a seductive nymph of Mohammedan paradise

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

INTERVAL

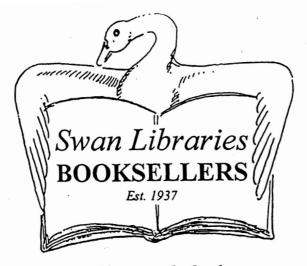
- 1. Allegro con brio
- 2. Andante con moto
 - 3. Allegro
 - 4. Allegro. Presto

Beethoven was born towards the end of the so-called "Classical" period in music, which gave us the masterpieces of Mozart and Haydn and numerous other late 18th-century composers. It ended after the start of the 19th-century "Romantic" era which produced Berlioz, Mendelssohn, Schumann, Liszt and later such arch-Romantics as Wagner and Tchaikovsky.

It was a time when the repercussions of the French Revolution had inspired in the minds of many new thoughts of freedom, personal liberty and equality. Beethoven foresaw the imminent liberation of all mankind and, with it, the emancipation of the art of music from the bonds of classical structure and decorum.

Perhaps the most significant utterances are in the symphonic moulds inherited from those who developed them - Haydn with his 104 symphonies and Mozart with his 41 but Beethoven developed and expanded the scheme of the symphony and produced nine large-scale works in this medium, even adding a choir and soloists for the last movement of the ninth.

The Fifth Symphony has four movements, the third leading into the finale. It is vivid and immediate music, comprehensible to all, far and away transcending analytical programme notes so we'll refrain from writing any.



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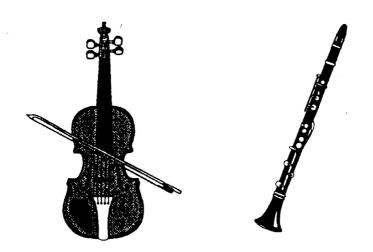
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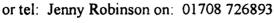
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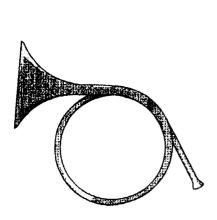
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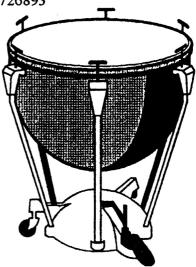


The HCO is an enthusiastic and friendly group of local musicians which continues to expand its membership under the spirited direction of Robert Ferguson. If you know anyone who is interested in joining the Orchestra (minimum standard Grade 6 or above), please contact the General Secretary.

Karen Williams 74 Harwood Avenue Hornchurch RM11 2NU







THE ORCHESTRA

First Violins
Catherine Cheshire
Colin Foan
Yvonne Simmons
Gabrielle Scott

Jenny Sheppard Donna Schooling Sarah Brooks

Second Violins
Paul Kelly
John Phillips
Jenny Robinson
Glenn Somerville
Karen Woolfe

Stan VanLint Edward Lubbock

Violas
Vic Bradnam
Francis Hider

Cellos
Graeme Wright
Mark Rallis
Geoffrey Pink
Brendan O'Connor
Ruth Tyler
Tony Wright

Double Bass Robert Veale Pam Amos Flutes Gillian Foan Joan Luck Ankie Postma

Oboes Judith Roads Tim Heaton

Clarinets Brian Luck Claire Adams Mike Youings

Bassoons Sara Head Jane Chivers

Trumpets
Tim French
Matthew Thomas

Trombones Keith Bleasdale Chris Hoepelman Guest French Horns Jamie Merrick John Ward

Percussion
Janice Flanders

Michael Axtell

We are pleased to welcome Michael Axtell as our guest conductor for this concert. Robert Ferguson is away working in Borneo and will be back to play Rhapsody in Blue at our next jamboree!

An accomplished flautist, Michael spent 18 years as principal piccolo and flute with the English National Opera company. He has played with a variety of other orchestras, including the English Sinfonia, BBC Symphony and Concert, London Sinfonietta, English Chamber and Welsh National Opera. These and numerous other musical engagements have allowed him to travel extensively with performances at opera houses and concert halls in New York, San Antonio, New Orleans, Austin, Munich, Bordeaux, Brussels, Lisbon and Madrid.

His work for the West End of London Musicals includes performing in The Sound of Music, The King and I, Les Miserables, La Cashe aux Folles, Barnum and 42nd Street. He has also played for many TV and cinema 'jingles', as well as recordings of opera, ballet and light music.

His work of conducting has taken him into equally diverse roles including heading up the South Bank Symphonic Wind Band, the Kingston Association of Musical Education and numerous other university, youth and adult education orchestras. He has taught the flute for 27 years for I.L.E.A, with many of his pupils having achieved entries to music colleges at Oxford and Cambridge.

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. She is also a member of the Brentwood Philharmonic Orchestra.

HCO AT THE QUEEN'S

Our Next Concert is on the 3rd December 1995.

Programme Includes:

Gershwin's 'Rhapsody in Blue' Overture 'Yeoman of the Guard' - Sullivan Brahms' Second Symphony

With grateful thanks to all HCO members and supporters without whose support this concert would not have been possible.

