



LANE COVE ORCHESTRA

Conductor : COLIN PIPER

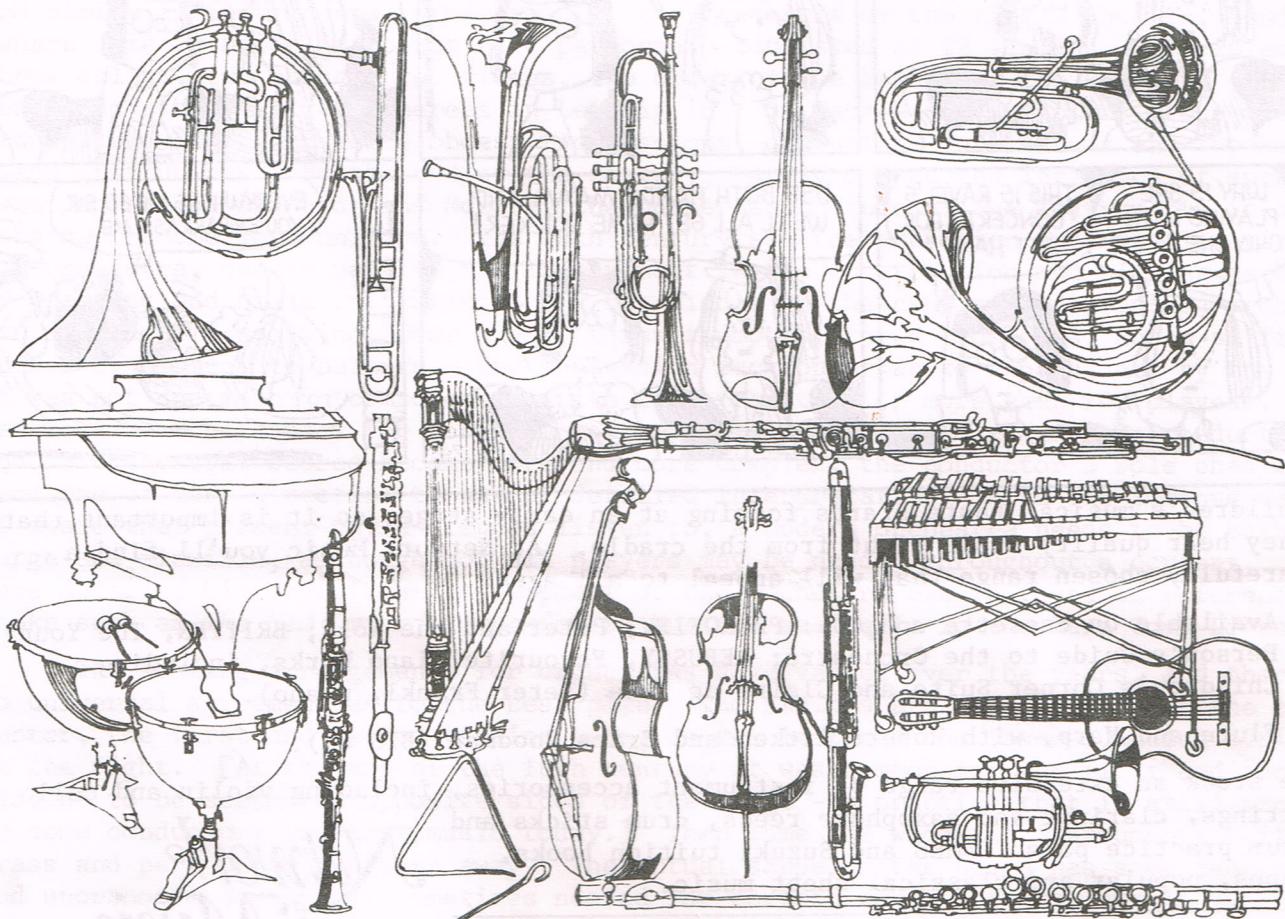
with the generous assistance of the Lane Cove Council
presents its fifth annual

FAMILY CONCERT

Lane Cove Town Hall

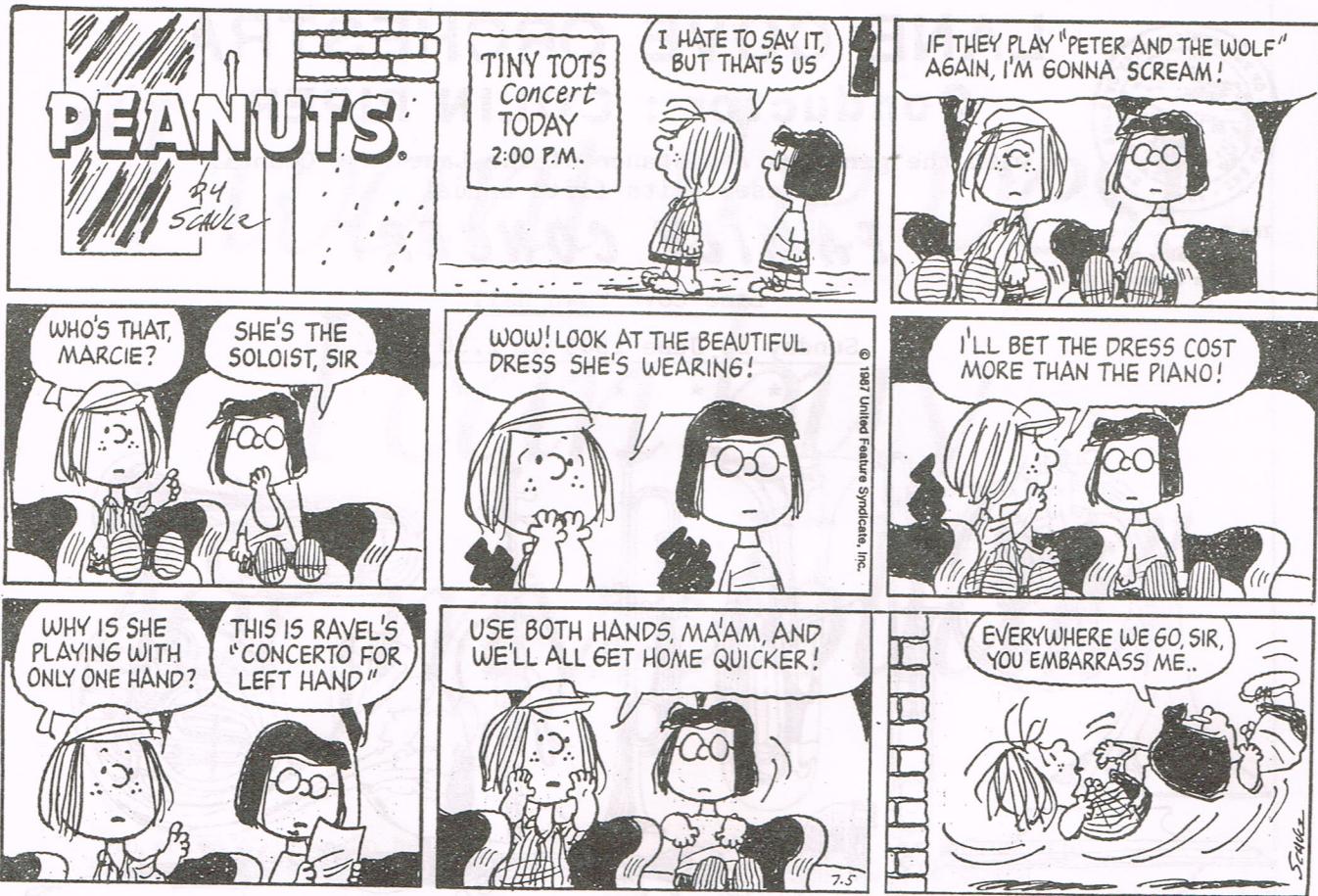
Sunday 18 June 1989 at 2.30 p.m.

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PROGRAM

1. Overture to "Egmont", Op 84 Beethoven
2. Minuet and Trio, from Symphony No 83 Haydn
3. Excerpt, from Serenade in B flat, K.361 Mozart
4. Concertino in the Style of Vivaldi Kuchler
MADELEINE EASTON (Violin)
5. Habanera and Danse Bohème, from "Carmen" Bizet
6. Peter and the Wolf, Op 67 Prokofiev
MICHELE CONYNGHAM (Narrator)



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NEXT CONCERT : On Sunday 30 July at 2.30 p.m. in the Macquarie Theatre at Macquarie University, the LANE COVE WINDS repeat last year's very successful concert of Strauss (Serenade in E flat), Gounod (Petite Symphonie) and Mozart (Serenade in B flat). The concert is part of the University's "Music on Winter Sundays" series of free concerts. Other concerts in this series take place on 9 July (Harpsichord Pops with Percussion : Works by Bach, Handel and Rameau, plus 16th century dances by Anon, Byrd and others), 20 August (SBS Youth Orchestra) and 3 September (Ku-ring-gai Philharmonic Orchestra, with soloists from the annual Secondary Schools Concerto Competition). Enquiries : 428 1463.

WHAT IS AN ORCHESTRA?

The Macquarie Dictionary defines an orchestra as "any group of performers on various musical instruments chosen in accordance with the requirements of the music to be played". For the main works in Western music, such as symphonies, concertos and operas, the instruments come from four main families (string, woodwind, brass and percussion). The number of players can vary enormously, depending on the type of music being performed: a chamber orchestra ideal for a Haydn symphony would be totally inadequate for a Mahler symphony or a Wagner opera, for example, and an orchestra large enough to satisfy all of Mahler's and Wagner's demands would overwhelm Haydn.

At the beginning of the 18th century a typical orchestra contained strings (violins, violas, cellos and basses), a continuo instrument (usually a harpsichord), with flutes, oboes and bassoons as probable extras, and trumpets and horns as less frequent additions. Even so, different orchestras might differ considerably in size and choice of instruments. For example, the orchestra of the King's Theatre, London (where some of Handel's operas were performed) consisted of 22 violins, two violas, three cellos, two basses, two flutes, two oboes, three bassoons, two keyboard instruments and a harp (1728), whereas in Leipzig in 1730 Bach had six violins, four violas, two cellos, one bass, three oboes, two bassoons, one set of kettledrums and two keyboard instruments. By the end of the century, partly due to the influence of such great composers as Haydn and Mozart, the number and nature of the instruments in orchestras had become more uniform. The 19th century saw the expansion and consolidation of the orchestra, due in part to the improvement in the construction and playing mechanism of woodwind and brass instruments. By the middle of the century the standard orchestra contains double woodwind, four horns, three trumpets, three trombones, and a sufficient number of strings to balance. The percussion section began to expand, and by the 1890s it was not uncommon for composers to write for orchestras of more than 100 players. It had long been necessary for performances to be controlled by one man, the conductor, and as orchestral scores became more and more complex, the conductor's role changed from one of mere direction to one of detailed interpretation. With the immense variety of music that present-day audiences listen to, a modern orchestra needs to be both large and flexible, although not all players may be needed throughout a concert. [A more detailed history of the development of the orchestra can be found in reference books such as *The New Oxford Companion to Music* - available in the Lane Cove Library.]

The seating arrangements for orchestras have varied over the years, and there is no universal agreement as to the best plan. The strings are usually nearest the conductor, the first and second violins being on the left and the lower-sounding strings on the right. [At the end of the 18th century it was common for the first and second violins to be seated on opposite sides of the stage - a practice that is still preferred by some conductors for some music today.] Then come the woodwind instruments, with the brass and percussion furthest away. The actual shape of the stage has some bearing, and unorthodox seating is sometimes needed for certain sound effects.

What makes music symphonic? In a Young People's Concert by the New York Philharmonic, Leonard Bernstein answered: "The key is *development*. Development is the main thing in music, as it is in life. A great piece of music has a lifetime of its own between the beginning and the end. In that period all the themes and melodies and musical ideas, however small they are, grow and develop into full-grown works. This occurs in three main stages, comparable to infancy, adolescence and maturity. First there is the simple birth, the flower growing out of a little seed. Then comes the growth of this flower, and thirdly change. The themes (whether in the seed stage or in the blossom stage) may be played softly and loudly, and in different keys, and by different instruments, slower or faster, every which way, always changing - but always flowers from the same stem. All that is part of the growing-up of a piece, the actual life story of a symphony."

Today's concert includes, as the result of the tremendous response last year, a repeat performance of Prokofiev's symphonic fairy tale for narrator and orchestra, *Peter and the Wolf*. Composed in 1936, shortly after the composer returned to live in Russia after a number of years in the West, it has long been one of his most popular pieces. Each character in the story is represented by a different instrument: the bird by the flute, the duck by the oboe, grandfather by the bassoon, Peter by the strings, and so on. The work was originally intended to help children learn how to identify the instruments of the orchestra.

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Haydn's Symphony No 83, "The Hen", is the second of the six "Paris" symphonies composed in 1785-86 when he was commissioned to provide a collection of symphonies for a Paris orchestra that was far more imposing than the court orchestra at the Esterházy household for whom he had composed for some 25 years. The nickname, as usual, had nothing to do with Haydn, but became associated with the work in Paris shortly after its first appearance there. The Lane Cove Orchestra will perform the complete symphony in its next Lane Cove Town Hall concert in August.