

Havering  
Concert  
Orchestra

Programme





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| 3. Tordion        | the stilted melody reflects the mood of the 1920's and the paring away of inessentials      |
| 4. Bransles       | a collection of tripping dances   |
| 5. Pieds en l'air | the only movement wholly inspired by Warlock  |
| 6. Mattachins     | based on a sacred sword dance, the dissonant code depicts the striking of swords on buckles |

OBOE CONCERTO IN C MAJOR

**MOZART**  
(1756-1791)

Mozart's Oboe Concerto in C is identical to the flute concerto in D, and it appears probable that Mozart composed the work originally for oboe and only later adapted it for flute.

It was written around 1778 when Mozart was 22. There are three movements:

1. Allegro aperto
2. Adagio non troppo
3. Rondo : Allegretto

We are pleased to welcome as our soloist this evening, Katrina Grigg, a former Havering Young Musician of the Year.

ON HEARING THE FIRST CUCKOO IN SPRING &  
SUMMER NIGHT ON THE RIVER **Frederick Delius**  
(1862-1934)

The most purely poetic of English composers, the genius of Delius lies in his evocation of atmosphere, depicting mood in sound. This

elusive and subtle idiom is consequently difficult to recreate, but the music paints muted pictures full of sensuous colour in these romantic tone poems. Delius owed no musical allegiance to any style and founded no school of successors and his contribution remains entirely unique. Delius settled in France in 1897 following his marriage to the Norwegian artist Jelka Rosen, and it was here, in his garden that these pieces were conceived.

### On Hearing the First Cuckoo in Spring (1912)

According to Eric Fenby, Delius's mentor and the transcriber of his music in the later part of his life, this piece presents two images: the first is the awakening of spring as depicted in the oboe introduction, followed by the gradual unfolding of the melody based in a Norwegian folk tune, interspersed with the call of the cuckoo on the clarinet; the second image is of the spring of life, its first tentative steps, its blossoming, and all too soon, its passing.

### Summer Night on the River (1911)

This movement depicts a languid and sultry evening on a river, the imagery here is very finely drawn: listen for the gnats and fireflies buzzing gently in the violin trills, and imagine the faint white mist lingering on the water as the boat drifts slowly downstream.

INTERVAL

SYMPHONY NO. 6

Ludwig Van Beethoven  
(1770-1827)

Beethoven's life spans the period of the emergence of Romanticism as the supreme principle of European culture, and this Symphony, which dates from the same period as the 5th Symphony, is the epitomy of this movement - depicting images and feelings in music, imitating nature, and dwelling on the pastoral way of life, which with its simple and rustic aspirations was felt to represent all that was wholesome in society.

The Symphony is in five movements:

"The Awakening of cheerful feelings on arrival in the country"

As Beethoven's title suggests this movement is a light and happy evocation of the countryside in summer. A single motivic fragment is used to great colouristic effect by changing harmonies, a technique that foreshadows Schubert's usage of shifting highlights of thematic material.

"Scene by the Brook"

This slow idyll depicts the brook bubbling in the continuous movement of the strings with the calls of the nightingale, cuckoo, and quail echoing through the woodwind. The movement, in Sonata form, maintains its lyricism through unity of mood and rhythm.

"Peasants Merrymaking"

A lively rustic dance in triple time with a chattering oboe. The tempo increases to

presto above the pianissimo double bass as a storm brews on the horizon.

**"Thunder and Lightening - Storm"**

The rhythmic augmentation of a crotchet motif rumbles into a violent storm accented by trombones and timpani rolls. At last the storm passes and a flute cadenza leads into -

**"Shepherds Hymn - Happy and Thankful Feelings After the Storm"**

This beautiful melody is introduced by the clarinet and the lilting triadic motif becomes the principal subject of the cantabile finale.

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The HCO would like to thank Havering Arts Council for providing financial guarantees for this concert. The HCO is an associated group of the Havering College of Adult Education.

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HAVERING CONCERT ORCHESTRA

Sunday 17th November, 1985

Brahms - Academic Festival Ov.  
Rachmaninov - Piano Concerto No. 2  
Shostakovich - Symphony No. 4

QUEENS THEATRE, HORNCURCH

## ROBERT FERGUSON

Robert Ferguson is the resident conductor of the Havering Concert Orchestra.

He studied at the Royal College of Music with Cyril Smith and as a pianist has appeared in the Purcell Room, Wigmore Hall and the Royal Festival Hall. He is also an adjudicator and examiner.

His piano duo with Christopher Kite performs throughout the country and has done several recordings and live recitals for the BBC.

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## HAVERING CONCERT ORCHESTRA

CONDUCTOR

ROBERT FERGUSON

LEADER

SARA CAVALIER

The HCO is an enthusiastic and friendly group of local players of all ages which continues to expand its membership and repertoire under the spirited direction of Robert Ferguson.

If you are interested in joining the Orchestra, we would be pleased to hear from you. A waiting list is maintained for most sections, but vacancies do arise from time to time, and extra players are occasionally required.

For more details, please ring the Secretary, Richard Ellis on Brentwood 217105, or write to 14 Elgin House, Cameron Close, Brentwood, Essex, CM14 5RU.



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The Orchestra operate a free mailing list to keep its supporters informed of forthcoming concerts and events. Please contact the secretary above if you wish to be included.

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