

Havering
Concert
Orchestra

Programme

HAVERING CONCERT ORCHESTRA

SUNDAY 20TH NOVEMBER 1988 - 8 pm

QUEEN'S THEATRE, HORNCURCH



PROGRAMME 20p

OVERTURE: "THE BARBER OF SEVILLE"

ROSSINI
(1792-1868)

The first performance of Rossini's comic opera "Barber of Seville" was a disastrous failure, although the work, which amazingly was written in a month, has held its own in the world's repertory for over a century.

The Roman audience 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.

PIANO CONCERTO NO. 2 IN D MINOR OPUS 23

MACDOWELL
(1861-1908)

Soloist: JEFFREY LAGUE

We have pleasure once again in welcoming Jeffrey Lague as our virtuoso pianist this evening. He is to play this glittering Romantic, fiendishly difficult concerto by Edward MacDowell, the foremost American composer of his day.

Macdowell was trained in Germany, and the juicy chromatic harmonies to be heard in his music show a strong Wagnerian influence. After a successful career as a composer and pianist, Macdowell's last years were marred by insanity.

(continued)

The concerto is in three movements; the slowest first, followed by a brilliant scherzo and a finale of dazzling bravura.

INTERVAL

"NIGHT ON A BARE MOUNTAIN"

MUSSORGSKY
(1839-1881)

This dramatic piece had a confused genesis to say the least, and the version we are playing is the one most frequently performed.

Rimsky-Korsakov, acting as musical executor after Mussorgsky's death, spent two years fashioning the piece as a concert item from existing material whilst adding as little as possible of his own.

It was difficult to weld the original rambling music (from an unfinished opera) into an effective structure with the right key scheme and scoring, but the end product is highly effective. The piece represents a nightmarish witches' sabbath until the sound of the church bell brings the dawn and the dispersal of the evil spirits.

"PARADE"

ERIK SATIE
(1866-1925)

Satie's ballet "Parade" was created in 1916 in collaboration with Cocteau, Massine and Picasso and was described as a 'cubist manifesto', cubism being a contemporary preoccupation in painting. Some of the music is machine-like and bizarre, with quirky effects, including a typewriter in the percussion. There are several sections, introducing, for example, Chinese Jugglers, a little American Girl and some acrobats. The scene is a fairground,.,.

Satie was an important influence on other composers of his day such as Ravel and Debussy. He wrote "Flabby Preludes for a Dog" and "Three Pieces in the Form of a Pear" and led a somewhat squalid existence as a recluse, avoiding going out in the sunshine.

OVERTURE: "THE MASTERSINGERS"

WAGNER
(1813-1883)

"The Mastersingers of Nuremberg" must be one of the most glorious achievements in nineteenth century music. On the very broadest of broad canvasses, it is Wagner's affectionate portrayal of those dignified, sometimes self-important provincial musicians who flourished throughout Germany from the fourteenth to the sixteenth centuries. It is a simple, human love story, and the nearest the composer came to writing a comedy. The events take place during a music competition.

The overture, or prelude as it should really be called, is pompous, impassioned and jolly in turn and its construction (including later on the combination of three themes) is acknowledged to be an intellectual triumph of the first order,

00000000

ROBERT FERGUSON

Robert Ferguson was born in London, where his early musical training was at the Guildhall School of Music. At eighteen he went to the Royal College of Music where he studied piano with Cyril Smith for five years. His piano playing at the College gained him the Hopkinson Gold Medal, presented by the Queen Mother, and he won the Dannreuther Prize for his performance of Prokofiev's 3rd Piano Concerto. His concerto debut was in London's Royal Festival Hall in 1973, playing Dohnanyi's "Variation on a Nursery Theme", and his London solo recital debut was a well-reviewed concert of 20th Century piano music in the Purcell Room in 1975.

Robert Ferguson has worked with Christopher Kite as a piano duo team since 1972. Their London debut was at the Wigmore Hall in 1973, and they have appeared numerous times on the South Bank to critical acclaim.

Robert Ferguson has teaching commitments at the Perse School for Girls in Cambridge and at the Cambridgeshire College of Arts and Technology. For the last eight years, he has conducted the...

Havering Concert Orchestra, and at present he also conducts two other orchestras for young people in Cambridge. He has been an enthusiastic adjudicator at various competitive festivals, and his work as an examiner has taken him far afield, including visits to Ireland, Jersey, the Orkneys and Shetlands and in 1989, Hong Kong.

HAVING CONCERT ORCHESTRA

CONDUCTOR
LEADER

ROBERT FERGUSON
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, the Secretary will be delighted to provide you with further details.

General Secretary: Richard Ellis,
31 Weald Road, Brentwood, Essex, CM14 4TH

Telephone Brentwood 217105

Committee Members: Arthur Gaubert, Francis Hider, Richard Ellis, Gillian Foan, Jenny Robinson, Derek Cavalier, Stan Vanlint, Robert Ferguson, Sara Cavalier, Graeme Wright

*THE ORCHESTRA WOULD LIKE TO THANK HAVING ARTS COUNCIL FOR THEIR
CONTINUING FINANCIAL AND GENERAL SUPPORT*

HCO MAILING LIST

The Orchestra operates a free mailing list to give advance notice of concerts. You are warmly invited to join by completing the enclosed form, and sending it to the address shown above, or handing it to a member of the Orchestra.

