

Havering  
Concert  
Orchestra

Programme





Presents

The Havering Concert Orchestra

at the Queens Theatre, Hornchurch

on 25.3.90

at 8.00 pm

OVERTURE: "WILLIAM TELL"

Rossini  
(1792-1868)

'William Tell' was Rossini's final opera and, in fact, almost his last composition before the composer's 39 years of retirement. It was written in a bohemian apartment on the Boulevard Montmartre in 1829, and describes the struggle by Swiss Partisans for freedom from Austrian tyranny.

Unlike most of Rossini's overtures, 'William Tell' actually describes the action to follow in a romantic and descriptive fashion. There are four sections: Dawn in the Mountains, Storm on the Lake, Pastoral Peace on the low hillsides and Martial joy of triumphant partisans (sometimes known as the Lone Ranger!)

'CARMEN' SUITE NO 1.

Bizet  
(1838-1875)

1. Prelude
2. Argonaise
3. Intermezzo
4. Seguidille
  
5. Dragons d'Alcala
6. Toreadors

This selection of pieces captures something of the colour and variety of Bizet's opera 'Carmen', which tells story of a spanish gypsy girl's tragic loves for a soldier and a bull-fighter, culminating in her murder as she chooses between the 2 rivals.

The premiere of the opera was repeatedly delayed by casting difficulties, by the shocked objections of the directors of the Opera-Cominque to the heroine's immorality and her murder on stage, and by the un-cooperative attitude of the orchestra and chorus who declared parts of the work impossible to perform.

The success of the opera was not immediate and Bizet died - acutely depressed - three months later. He could not have had the premonition that the work was to become one of the most beloved mainstays of the operatic repertoire throughout the world!

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ESPANA

Chabrier  
(1841-1894)

After a career in the French civil service, during which he produced a couple of operettas, Chabrier decided at the age of about forty to turn professional. If his operas are rather solid meat with a leaning to Wagner, his more successful pieces have a vivacity and charm and a daring, born of amateurism.

Written in 1884, this rhapsody for orchestra testifies to the French interest at the time in the life and art of their neighbouring country. The piece is a riotously colourful with exciting rhythms and exotic charms - only the "Oles" are missing!

\* I N T E R V A L \*



## 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 where he studied piano with Cyril Smith for 5 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.

As a duo, he has made several recordings and live recitals for the BBC, the most recent one being last month on Radio 3.

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 decade, he has conducted the Havering Concert Orchestra and, at present, he also conducts one other orchestra 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, the Shetlands, last year to Hong Kong and this summer, Malaysia.



### "Beethoven Nears the End"

Beethoven, pictured in the final years of his life in his workroom. He is stone-deaf but, amazingly, still possesses the ability to write brilliant music.

## FIFTH SYMPHONY

Beethoven  
(1770-1827)

1. Allegro con brio
2. Andante con Moto
3. Allegro
4. Allegro. Presto

Beethoven lived at the end of the 'Classical' period in music, which gave us the masterpieces of Mozart and Haydn and numerous other late eighteenth century composers, and at the beginning of the nineteenth century 'Romantic' era which produced Berlioz, Mendelssohn, Schumann, Liszt and later such arch-Romantics as Wagner and Tchaikovsky.

It was a time when the French Revolution had inspired in the minds of many people new thoughts of freedom and equality. Beethoven imagined the imminent liberation of all mankind, and with the emancipation of the art of music music from the bounds of Classical structure and decorum.

Perhaps his most significant musical 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 of which leads into the finale. It is vivid and immediate music, comprehensible to all, far and away transcending analytical programme notes ..... so I'll refrain from writing any.

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# THE ORCHESTRA

## Violin I

Martin White  
Celia Rhodes  
Arthur Gaubert  
Gabrielle Scott  
Katie Hilton  
Yvonne Simmons  
Katie Ghent  
Colin Foan  
Sara Cavalier

## Violin II

Paul Kelly  
John Phillips  
Jenny Robinson  
Glen Somerville  
Karen Williams  
Stan Van Lint

## Violas

Vic Bradnam  
Francis Hider  
Christine Hider  
Isobel Shepherd  
Fred Murrell  
Sue Norris

## Cellos

Graeme Wright  
Mark Rallis  
Geoffrey Pink  
Karl Sees  
Sean O'Connor

## Double Basses

Sara Grundy  
Helouise Paul  
Paul Hart

## Flutes

Paul King  
Gillian Foan

## Oboe

Charles Hilton

## Clarinets

Carole McLean  
Sally King  
Mike Youings

## Bassoons

Mark Flanders  
Gillian Smith  
Geraldine Smith

## Trumpets

Robert Rowe  
Phillip Davis

## Horns

John Ward  
William O'Halloran  
Tim Sullivan

## Trombones

Keith Pollitt  
Keith Bleasdale

## Harp

Elaine Pamphilon

## Percussion

Janice Flanders  
George Scott  
Jeffrey Lague



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## Havering Concert Orchestra

Conductor  
Leader

Robert Ferguson  
Martin White

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: Karen Williams,  
74 Harwood Avenue,  
Hornchurch,  
Essex, RM11 2NU  
Tel: 04024 75401

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

