

Havering  
Concert  
Orchestra

Programme





and Havering College of Adult Education  
present a concert by the

# HAVERING CONCERT ORCHESTRA

at the

## QUEEN'S THEATRE, HORNCHURCH

Sunday 15th March 1992 - 8pm



Overture "The Bartered Bride"

Smetana  
(1824 - 1884)

From the moment this opera was produced in May 1866, the Czechs were enraptured by it. It is a nationalist comic opera of unrivalled freshness and gaiety of spirit about Czech peasant life and it saw the light of day at a time of national oppression by the Germans.

We start our concert tonight with the sparkling overture.

## Clarinet Concerto No 2 in E Flat

Weber  
(1786 - 1826)

Our virtuoso soloist tonight is Carole McLean, a permanent member of the clarinet section and we are delighted to welcome her to the spotlight.

Carole started learning the clarinet at Ardleigh Green Saturday Morning Music School in 1972 and after attending the Frances Bardsley School continued her studies under Wilfred Kealey at the London College of Music where she gained a graduate diploma. Although Carole now works full-time at the Barbican Centre she still manages to play at evenings and weekends with a variety of local groups and chiefly these include the Essex Yeomanry Band and the HCO.

This piece is Weber's 74th opus, and there are three movements: 1. Allegro 2. Romanze 3. Polka

The second movement contains a recitative section, like an opera recitative, in which the solo part is punctuated by orchestral chords. All three of Weber's clarinet concertos (the first a concertino) were written in 1811, with the composer keeping in constant touch with a famous player of the instrument, Bärmann, in Munich. He also wrote a couple of works for clarinet and piano. All this writing bears witness to Weber's remarkable process of insight into an instrument's particular tone and capabilities.

## 'Karelia Suite '

**Sibelius**  
**(1865 - 1957)**

1. Intermezzo
2. Ballade
3. Alla Marcia

We end our first half with this famous and tuneful work by the Finnish nationalist composer, Sibelius. His music is usually very individual in style and feeling, with a deep-seated, rather than a superficial romanticism. His later works made no concessions to popular taste but were downright terse, personal statements, but the Karelia suite is an early production, opus 11.

 **INTERVAL**

## Symphony No 2 in D Opus 36

Beethoven  
(1770 - 1827)

1. Adagio molto - Allegro con brio
2. Larghetto
3. Scherzo Allegro
4. Allegro molto

Frightened by his oncoming deafness, Beethoven departed on doctor's orders from Vienna for idyllic Heiligenstadt. In a document written in October 1802 Beethoven wrote: "What a humiliation when someone stood beside me and heard a flute in the distance and *I heard nothing*, or someone heard the shepherd singing and again *I heard nothing*; such incidents brought me to the verge of despair. A little more, and I would have put an end to my life - only my art with-held me." And in fact this was a time of extraordinary industry for Beethoven, who was at times working on as many as four compositions at once.

It is perhaps a measure of Beethoven's lofty principles that more of this music really 'implies' the anguished introspection which accompanied its birth, or so it would seem to us today. However one Leipzig critic who heard the first performance of the Symphony No. 2 described the finale as "a repulsive monster, a wounded tail-lashing serpent, dealing wild and furious blows as it stiffens into its death agony at the end." A roughly contemporary account by Berlioz of the same movement on the other hand describes it as "a second Scherzo in two time, and its playfulness has perhaps something still more delicate, more piquant".

We hope to combine the "monstrously repulsive" with elements of "deliberate piquancy" in our performance this evening.

**Polovtsian Dances  
from 'Prince Igor'**

**Borodin  
(1833 - 1887)**

"Now begin the famous Polovtsian Dances, known from frequent performance with or without the chorus, in concert hall, and as a separate ballet. In scope they range from soft enticing melody to harsh vigour, with more than a touch of the barbaric in it. The name of 'Prince Igor' is familiar probably to a thousand people who know the dances to everyone who knows the opera. In context they make a thrilling finale to an act whose varied musical splendours constitute perhaps Borodin's most enduring memorial."

This is the description of the end of Act 2 of 'Prince Igor' in Kobbé's "Complete Opera." The Havering Concert Orchestra hopes it will make a thrilling finale for this evening's concert as well. We are playing three dances.

Borodin was one of the Russian nineteenth-century nationalist composers known as "The Five". None of them, oddly enough was what we would call a professional musician. Rimsky-Korsakov, for example was a naval officer, Mussorgsky a soldier and later a civil servant. Borodin was a chemist gaining his doctorate for a thesis on the "Analogy of Arsenical with Phosphoric Acid."

## **'FRIENDS OF THE HCO'**

*You can help the Havering Concert Orchestra by becoming a Patron or making a donation. For further information, please return the card in the back of this programme to the Secretary, marking the word 'Patron' beneath your name and address.*

## **"HCO AT THE QUEENS"**

*The Havering Concert Orchestra is pleased to announce its next concert to take place on:*

***Sunday 5th July 1992***

*We are delighted to be teaming up with the Havering Youth Choir for this occasion further details including full concert programme to be announced.*



## 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 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 worked with Christopher Kite as a piano duo team from 1972. Their London debut was at the Wigmore Hall in 1973 and they have appeared numerous times on the South Bank to critical acclaim. The duo made several recordings and live recitals for the BBC.

Robert Ferguson has teaching commitments at the Perse School for Girls in Cambridge and at the Anglia Polytechnic.

For the last decade he has conducted the Havering Concert Orchestra. 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, Hong Kong, Malaysia and Singapore. He returns to Hong Kong this year and plans to make several radio programmes there.



## The Havering Concert Orchestra

Conductor  
Leader

Robert Ferguson  
Kate Ghent

The HCO is an enthusiastic and friendly group of local musicians of all ages whose repertoire continues to expand under the direction of Robert Ferguson. If you know anyone who would be interested in joining the orchestra, please contact the secretary, Karen Williams on 0708 754028.



The Orchestra would like to thank the Havering Arts Council and the College of Adult Education for their financial and general support. Special thanks to all those members of the orchestra and its supporters without whose help tonight's event would not have been possible.



