

Havering
Concert
Orchestra

Programme



*Havering Arts Council and Havering Adult
College present*

**THE HAVERING CONCERT
ORCHESTRA**

at the

**QUEEN'S THEATRE,
HORNCHURCH**

Sunday 21st March 1993 - 8pm

Conductor	Robert Ferguson
Leader	Kate Ghent
Soloist	Mark Flanders



Hebrides Overture: "Fingal's Cave"	Mendelssohn (1809- 1847)
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This dramatic concert overture, sometimes known as "Fingal's Cave", was published in 1835. The original title was "The Lonely Island" and it is one of Mendelssohn's most popular and famous works.

Contrary to popular belief, it is likely that the island of Staffa and Fingal's Cave were not really the music's inspiration, since Mendelssohn wrote the work's main theme in a letter home, a day or two before visiting these places.

Bassoon Concerto in B Flat K191

Mozart
(1756-1791)

Soloist: Mark Flanders

Mozart wrote the piece at Salzburg, finishing it in June 1774 (when he was only 18, but already an accomplished composer with well over a decade of experience in composing behind him). As usual, the first movement is a lively 'Allegro', followed by a slow movement, 'Andante ma Adagio'. The finale is a 'Rondo' in the style of that dance typical of the classical era, the minuet. The music is daintily scored for strings oboes and horns.

Our virtuoso soloist tonight is Mark Flanders, who has long been a friend of the HCO and we are delighted to welcome him in this charming and delicate classical concerto.

'Dance of the Hours'

Ponchielli
(1834-1886)

This charming and well-known series of melodies is a ballet interlude in the middle of Ponchielli's opera, 'La Gioconda'. This was based on a play by Victor Hugo and was first produced at La Scala, Milan in 1876. The rest of the opera is little performed today but the ballet music still sparkles. The score is marked with "The Horns of Daybreak", "Enter Hours of the Day", "Enter Hours of the Evening" and so on.

Marche Slave

Tchaikovsky
(1840-1893)


Tchaikovsky, one of the most popular and melodious of all composers was considerably influenced by the nationalism of his time. The Marche Slave has a brooding nationalist intensity. It was finished in October 1876 and was given its first performance in Moscow in the same year.


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THE ORCHESTRA

First Violins

Kate Ghent
Celia Rhodes
Arthur Gaubert
Gabrielle Scott
Yvonne Simmons
Colin Foan
Diane Lynch
Jenny Shepherd

Second Violins

Paul Kelly
John Phillips
Jenny Robinson
Glenn Somerville
Karen Williams
Karen Woolfe
Stan VanLint
Jenny Kelly

Violas

Vic Bradnam
Francis Hider
Christine Hider
Isobel Shepherd
Sue Norris

'Cellos

Graeme Wright
Mark Rallis
Geoffrey Pink
Brendan O'Connor
Ruth Tyler
Tony Wright

Double Bass

Pam Amos
Vicky Swan

Flutes

Gillian Foan
Joan Luck
Ankie Postma

Oboes

Sylvia Hayward
Peter Kelton-
Groves

Clarinets

Brian Luck (Sax)
Claire Adams
Mike Youngs

Bassoons

Sarah Head
Mark Flanders

Trumpets

Robert Getting

Trombones

Chris Hoepelman
Keith Bleasdale

Horns

John Ward
Chris Fagg
Bj'l O'Halloran

Percussion

Janice Flanders
George Scott
Jeffrey Lague

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Robert Ferguson

Robert Ferguson was born in London where his early musical training was at the Guildhall School of Music. At 18 he went to the Royal College of Music where he studied piano with Cyril Smith. His piano playing at the College gained him the Hopkinson Gold Medal presented by the Queen Mother, plus the Dannreuther Prize for his performance of Prokofiev's 3rd Piano Concerto. His concerto debut was at the 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. From 1972, he worked with Christopher Kite as a piano duo. Their London debut was at the Wigmore Hall in 1973 and they have appeared numerous times on the South Bank to critical acclaim. They also made several recordings and live recitals for the BBC.

As well as the HCO, Robert has teaching commitments at the Perse School for Girls in Cambridge and the Anglia Polytechnic. He has been an enthusiastic adjudicator at various competitive festivals and his work as an examiner has taken him worldwide, including Ireland, Jersey, The Orkneys and Shetlands, Hong Kong, Malaysia and Singapore.

Mark Flanders

Mark Flanders' musical career started at the age of 8 when he took up the clarinet. He attended Coopers Coborn School in Uxminster and soon discovered that competition on this instrument was fierce, even for the second orchestra. Eventually, on the advice of a music teacher, he took up the bassoon and found he was welcome in any amateur group, most of his musical grounding taking place with the Havering Youth Orchestra.

Mark studied art and design at Middlesex Polytechnic and after graduating began work as a designer in the publishing industry. As well as other London orchestras, he now plays principal bassoon for Morley College, as well as the Essex Yeomanry Band.

Mark lives in South Woodham Ferrers with his wife, Janice (who plays timps tonight and son, Thomas. He manages to combine his love of music with the demanding role of Joint Managing Director of a London Publishing Company.

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