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**Havering  
Concert  
Orchestra**

**Programme**





*Havering Arts Council and Havering Adult  
College present*

**THE HAVERING CONCERT  
ORCHESTRA**

at the

**QUEEN'S THEATRE,  
HORNCHURCH**

**Sunday 20th March 1994 - 8pm**

**Conductor  
Leader  
Soloist**

**Robert Ferguson  
Catherine Cheshire  
Gavin Morrison**



**Egmont Overture Opus 84**

**Beethoven  
(1770 - 1827)**

Beethoven's incidental music to the play "Egmont", by Goethe, was written in 1809 - 10 for a theatre in Vienna. It is dramatic and expressive, with a slow introduction, though its structure is the usual Classical form of the overture - the same as the first movement of a Classical sonata or symphony.

**Flute Concerto No. 1 in G K.313**

**Mozart  
(1756 - 1791)**

**We are delighted to welcome as our virtuoso soloist this evening, Gavin Morrison.**

This charming late eighteenth-century work has three movements: Allegro maestoso, Adagio non troppo, and a Rondo in minuet time. Mozart composed it in Mannheim in 1778, when he was twenty-two.

**Suite: "English Folk Songs"**

**Vaughan Williams  
(1872 - 1958)**

- 1. March: "Seventeen come Sunday"**
- 2. Intermezzo: "My Bonnie Boy"**
- 3. March: "Folk Songs from Somerset"**

Like many of his contemporaries, the English composer Ralph Vaughan Williams was fascinated by his heritage of folk music. We hear some of the fruits of his research in this famous and tuneful suite.

## **NIGHT ON THE BARE MOUNTAIN**

**Mussorgsky  
(1839 - 1881)**

This dramatic, frenzied tour-de-force had a confused genesis, to say the least, and the version we are playing tonight 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 the existing material, whilst adding as little possible of his own.

It was difficult to weld the rambling music, from an unfinished opera, into an effective structure with the right key scheme and scoring, but the end product is highly effective. It represents a nightmarish witches' sabbath. At the end we hear a church bell at dawn and the dispersal of all the evil spirits.

**INTERVAL**

## **Gavin Morrison**

Gavin Morrison was born in London, and started playing the flute at the age of twelve. In 1986 he went to the Guildhall School of Music where he studied under Averil Williams and Edward Beckett. After graduating from the Guildhall, he went to the Royal Academy of Music for one year's post graduate study under Sebastian Bell. He was a member of the Young Musician's Symphony Orchestra and was the Orchestra's principal flute for the 1990-91 season.

Since leaving the Royal Academy, Gavin has pursued a freelance career combining many different sorts of playing. As an Orchestral player, he has appeared with many orchestras including the Welsh National Opera Orchestra and as guest principal of the Porto Chamber Orchestra.

Gavin also plays for the Lewis London Ballet who use a maximum of four musicians to perform the ballets of Tchaikovsky. As a soloist he has performed concertos by Mozart, Nielsen and CPE Bach as well as giving recitals of music for flute and piano.

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## **Symphony No. 9 in E Minor "From the New World"**

**Dvorak  
(1841 - 1904)**

- 1. Adagio - Allegro molto**
- 2. Largo**
- 3. Scherzo - Molto vivace**
- 4. Allegro con fuoco**

Dvorak's last and most popular symphony was composed between January and May 1893 when he was director of the National Conservatory of Music in New York. It was first performed on 16th December 1893, at a New York Philharmonic Society concert at Carnegie Hall, conducted by Anton Seidl, and has remained in the concert repertoire ever since.

Whilst there has been much discussion as to the American content of the music, Dvorak himself insisted that he had written only in the spirit of national melodies.

Examples may be found in the flute tune resembling the spiritual "Swing Low Sweet Chariot" in the first movement. Other highlights include the slow, sad theme of the second movement, which is an original melody, contrasting with the two woodwind themes whose origins may be found in Dvorak's sketches for his opera "Hiawatha".

These are four movements in this great and tragic masterpiece. Despite the vitality and momentum and its obvious tunefulness, it is a piece suggesting the homesickness which the Czech composer keenly felt during his time in the "New World".



## **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 studies 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 Dohnányi's "Variations 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 have also made several recordings and live recitals for the BBC.

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

## **Catherine Cheshire**

Catherine Cheshire was born in 1966 in Nottingham and began playing the violin and piano at the age of 9. Educated at Wakefield Girls' High School and at Bretton Hall College in West Yorkshire, she is a qualified primary school teacher, specializing in Music.

In 1988 Catherine began teaching in Upminster. She joined the Havering Concert Orchestra and the Connaught Players, the latter being a chamber orchestra in Loughton. She is also a member of the Brentwood Philharmonic Orchestra.

In 1990 she became music teacher at a Junior School in Romford and began leading the HCO at this time.

The Orchestra wishes to thank the  
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