
**Havering
Concert
Orchestra**

Programme



*Havering Arts Council and Havering Adult
College present*

**THE HAVERING CONCERT
ORCHESTRA**

at the

**QUEEN'S THEATRE,
HORNCHURCH**

Sunday 26th June 1994 - 8pm

**Conductor
Leader
Soloist**

**Robert Ferguson
Catherine Cheshire
Mark Flanders**



Water Music

Handel
(1685-1759)

These are three suites of music which Handel wrote for his employer, George I, on the occasion of an evening party on the River Thames. A diplomat wrote in a letter to Berlin:

"There were two barges, one for the King and his friends and one for the musicians, about fifty in number, who played on all sorts of instruments to wit trumpets, horns, hautboys, bassoons, German flutes, French flutes, violins and basses. His Majesty approved of it so greatly that he caused it to be repeated three times in all, although each performance lasted an hour - namely twice before and once after supper (which took place at Chelsea)."

To start our concert, the HCO will play some items from the Water Music Suite in F major.

1. Overture
2. Adagio
3. Allegro
4. Air
5. Bouree
6. Hornpipe



Bassoon Concerto (Op 75)

Weber
(1786-1826)

Our virtuoso soloist is Mark Flanders, a long-standing friend of the orchestra.

Carl Maria von Weber wrote this splendid concerto in 1811. Enormously difficult for the soloist, the piece conforms to the standard pattern of a classical concerto.

There are 3 movements: an opening "Allegro ma non troppo" in which the full orchestra announces the themes before being joined by the soloist's decoration. A slower movement, "Adagio", follows with a lively tuneful "Rondo" to finish.

'William Tell' Overture

Rossini
(1792-1868)

It is a curious fact about Rossini's career that after finishing "William Tell" (his 36th opera in nineteen years), he simply renounced his frantic pace of work and wrote practically nothing except for the "Sabat Mator" during the remaining forty years of his life. However, nobody who has had the pleasure of eating a "tournedos Rossini" or seen a picture of the plump composer in his later years can doubt that he had quite an enjoyable semi-retirement.

Written in a bohemian apartment on the Boulevard Montmartre in 1829, the opera describes the struggle of 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:



1. Dawn in the mountains
2. Storm on the lake
3. Pastoral peace on the low hillsides
4. Martial glory of triumphant partisans



INTERVAL



La Calinda

Delius
(1862-1934)

Frederick Delius was born in Bradford of German parents and, following his education in England, he travelled widely, studying music at the Leipzig Conservatory and spending a period in the USA, growing oranges before settling first in Paris and finally in Grez sur Loing near Paris. Delius wrote six operas and in the third of these, a negro opera "Koanga", slaves on the plantation sing and dance "La Calinda"

On Hearing the First Cuckoo in Spring

Delius
(1862-1934)

According to Eric Fenby, Delius' music transcriber in the later part of his life, this piece presents two images: the first is the awakening of spring as depicted in the oboe introduction, followed by the gradual unfolding of the melody based on a Norwegian folk tune. The clarinets have the call of the cuckoo. The second image is the spring of life, its first tentative steps, its blossoming and all too soon, its passing.



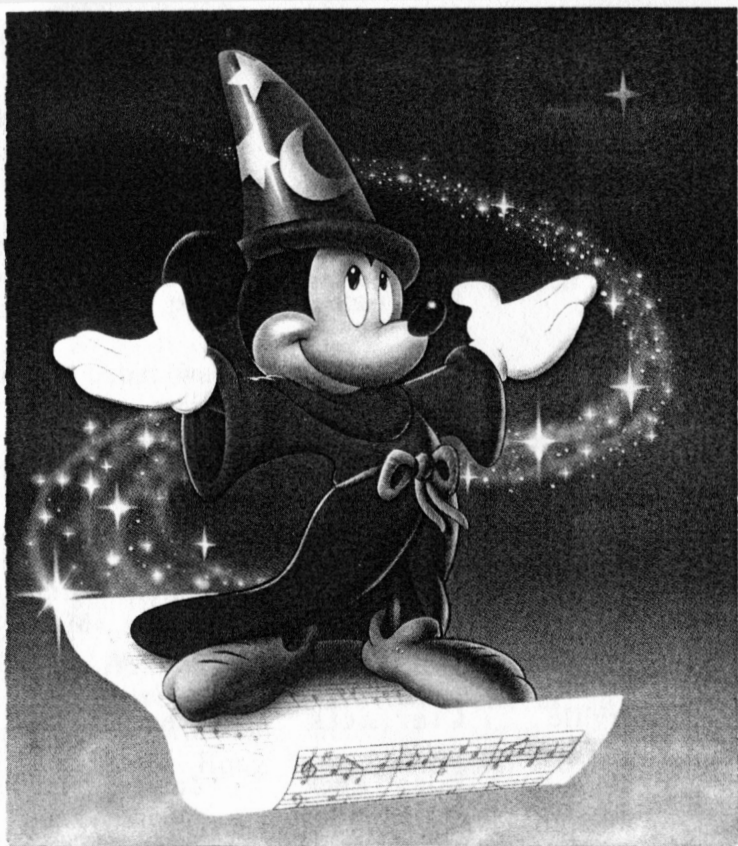
The Sorcerer's Apprentice

Dukas
(1865-1935)

Paul Dukas' orchestra scherzo was composed in 1897. It is based on a poem by Goethe. The tale relates to the story of a sorcerer's apprentice who, in his master's absence, invokes the magic formula which starts a broomstick fetching water to fill pots and pans; however, he cannot remember the magic to stop the broom. In a panic, he chops the broom with an axe in two and now to his horror, there are two brooms, both bringing water.

Walt Disney's version, starring Mickey Mouse, is world famous. The Sorcerer arrives, rescues the frightened apprentice and breaks the spell.





**Micky Mouse in his most famous
and magical role
from Walt Disney's 'Fantasia'**



The Orchestra

First Violins

Catherine Cheshire
Celia Rhodes
Arthur Gaubert
Jenny Sheppard
Yvonne Simmons
Colin Foan
Michael Power
Edward Lubbock

Second Violins

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

Violas

Vic Bradnam
Francis Hider
Christine Hider

'Cellos

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

Double Bass

Robert Veale
Pam Amos

Flutes

Gillian Foan
Joan Luck
Ankie Postma

Oboes

Andrea
Judith Roads

Clarinets

Brian Luck
Claire Adams
Mike Youngs

Bassoons

Sarah Head
Justin Coombs
Mark Flanders (Contra)

Trumpets

James Kirton
Tim French
Guest

Trombones

Keith Bleasdale
Chris Hoepelman
Warren Middleton

Horns

John Ward
Jamie Merrick
Guest

Percussion

Janice Flanders
George Scott
Lindsey Cavalier

Robert Ferguson

Robert Ferguson was born in London where his early musical training was at the Guildhall School of Music. His piano playing at the Royal College of Music gained him the Hopkinsol Gold medal, presented by the Queen Mother, plus the Dannreuther Prize.

His concerto debut was at the Royal Festival Hall in 1973, and his London solo recital debut was a well-reviewed concert on 20th Century piano music in the Purcell Room in 1975. His piano duo debut with Christopher Kite was at the Wigmore Hall in 1973 and they have appeared numerous times on the South Bank to critical acclaim.

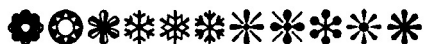
As well as the HCO, Robert has teaching commitments at the Perse School for Girls in Cambridge and the Anglia Polytechnic. He has been an enthusiastic adjudicator at various competitive festivals and his work as an examiner has taken him worldwide, including Ireland, Jersey, the Orkneys, Shetlands, Hong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



**The Orchestra wishes to thank the
Havering Arts Council for its financial
support in connection with this Concert.**



HCO at the Queens:

**Our next concert is on the 20th November 1994.
Programme to include**

**An American in Paris - Gershwin
Rodeo - Copeland
Piano Concerto - Moszkowski
Seraglio Overture - Mozart**

