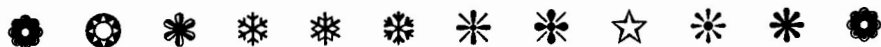

**Havering
Concert
Orchestra**

Programme



Havering Arts Council and Havering Adult College present

THE HAVERING CONCERT ORCHESTRA

at the

Queens Theatre, Hornchurch

on

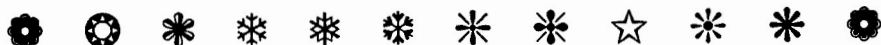
Sunday 1st December 1996

8pm

Conductor - Robert Ferguson

Leader - Paul Kelly

Soloist - Jeffrey Lague



Approximate running time including interval:

⌚ 1hr 45 minutes

Overture 'Der Freischütz'

Weber
(1786-1826)

We start our concert with Weber's tuneful and dramatic overture to his opera 'Der Freischütz', first produced in Berlin in 1821 towards the start of what we now call the 'Romantic' period. This was the first overture in which a composer actually made use of melodies from the opera which followed, and remains one of Weber's most popular pieces. The HCO last performed the work in 1983.



Piano Concerto in D Minor

Mendelssohn
(1809-1847)

Our virtuoso piano soloist, Jeffrey Lague, will be appearing twice this evening, first of all in this lyrical and technically sparkling concerto by Mendelssohn which he selected specially for this evening, and later in the 'Scherzo' by Liszt.

Mendelssohn was hardly the typical 'stereotype' composer - the grandson of a Jewish philosopher, his family were wealthy bankers, his mother giving him his first piano lessons. A child prodigy, by the age of 9, he was performing in public, by 12 he had written his first piano quartet, by 14 he had his own private orchestra and by 16, had written his 'Octet for Strings'.

This is the composer's 40th opus which he wrote when he was 28. There are three delightful movements:

1. Allegro Appassionato
2. Adagio
3. Finale

Jeffrey Lague

Jeffrey Lague has been a regular soloist with the HCO for the past 12 years. He divides his time between his homes in Essex and Brighton and has given recitals all over the south of England. Besides piano he also studied composition at the Royal College of Music

As well as a good friend of the HCO, he has also conducted the Orchestra on three previous occasions. He studied this particular branch of performing under the well-known musician and broadcaster Bernard Keefe.

Interval

The 'Nutcracker' Ballet Suite

Tchaikovsky
(1840-1893)

Amongst the best loved of all ballet music, 'The Nutcracker' was composed in 1891. Tchaikovsky then chose and arranged a concert suite of excerpts to be published separately, and they were first performed in March 1892, nine months before the ballet proper. The suite caused an instant sensation with five sections requiring encores.

The Nutcracker is a fairy story set in the 'Kingdom of Sweets and the Land of Snow'. It opens with the *Miniature Overture* which, as the title suggests, is a brief introduction to the suite. Its delicate scoring - there are no 'cello's or basses - gives a clue to the character of what is to come.

This is followed by *Arab Dance*, softly suggestive of fluttering veils and the mysteries of the East. On then, to *Dance of the Sugar Plum Fairy*, who is the Queen of the Kingdom of Sweets and whose graceful little dance is to a famous solo on the celesta. This is then followed by the *Russian Dance* or Trepak, which gets faster towards its tumultuous ending.

Next comes a *March* which, in the ballet, accompanies the arrival of guests and this leads into a *Chinese Dance*. It is not very Chinese, but brilliantly effective for the flutes whilst the bassoons and double-basses make gobbling noises underneath. Next comes what is usually called *Dance of the Flutes*. No Tchaikovsky ballet would be complete without a big waltz and *The Nutcracker* is no exception. The *Waltz of the Flowers* provides a fitting climax to both the ballet and the suite. ❁

Scherzo for Piano and Orchestra

**Litolff
(1818-1891)**

Born of a French Alsatian, and a remove relative of Bach, Henry Litolff seems nowadays to have been barking up the wrong tree throughout most of his composing career.

Of approximately one hundred and fifteen published compositions, only this wonderful scherzo for piano and orchestra remains in the popular repertoire. It is, in fact, just one movement from one of his later symphony concertos.

Throughout his life, he married women of increasing social status: he disobeyed his parents by marrying a serving maid at the age of 17, later he married the widow of a music publisher and finally, a French countess.

Overture 'The Mastersingers'

**Wagner
(1813-1883)**

'The Mastersingers of Nuremburg' must be one of the most glorious achievements in nineteenth-century music. On the very broadest of broad canvasses, it is Wagner's affectionate portrayal of the dignified, sometimes self-important provincial musicians who flourished throughout Germany from the fourteenth to the sixteenth century.

It is a simple, human love story and the nearest the composer came to writing a comedy. The events take place during a music competition.

The overture or 'prelude' as it should really be called, is pompous, impassioned and jolly in turn and its construction (including later on, the combination of three themes) is an acknowledged intellectual triumph of the first order.

Paul Kelly

Paul Kelly has always lived in Havering, initially in Collier Row, later in Gidea Park and now in Upminster. Over the last 25 years he has played the violin as a member of the Romford and Havering Youth Orchestras, the Havering Symphony Orchestra, Fairkytes Sinfonia and, of course, the Havering Concert Orchestra.

Paul's first encounter with the Concert Orchestra was at the age of 17, when he was invited to perform as guest leader. After four years at Keele University - studying history and English but continuing his violin studies under members of the Hallé Orchestra and in orchestral and baroque ensembles directed by George Pratt, now presenter of Radio 3's "Spirit of the Age" - Paul rejoined the Concert Orchestra in 1980.

For several years during the 1980's, Paul served as Chairman of the orchestra, during which time the Queen's Theatre was established as our regular concert venue. In recent years, he has provided vigorous leadership of the second violin section, the engine room of the orchestra, but is now restored to the first violins.

Paul works as an Editor for a publisher of reference books in London. His wife, Joyce, works locally as an art historian, principally at the Fairkytes Arts Centre; his stepson Dana, works as a graphic designer and was responsible for the publicity material for this concert, while his stepdaughter, Jennifer, is a student of information management and librarianship and also a violinist who has played with the Concert Orchestra. Finally, Paul and Joyce's ten-year old son, David, is yet another aspiring violinist.

THE ORCHESTRA

First Violins

Paul Kelly
Donna Schooling
Yvonne Simmons
Gabrielle Scott
Jenny Sheppard
Nora Wilson
Kathryn Andrews
Sarah Brooks
Sarah Claxton

Second Violins

Colin Foa
John Phillips
Paul Lewis
Julie Woodberry
Glenn Somerville
Fiona Wright
Dorothy Todd
Stan VanLint
Karen Woolfe

Violas

Vic Bradnam
Francis Hider
Karen Williams
Bob Taylor

'Cellos

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

Double Bass

Robert Veale

Flutes

Gillian Foa
Joan Luck
Ankie Postma

Oboes

Judith Roads
Leigh Thomas

Cor Anglais

Leigh Thomas

Clarinets

Brian Luck
Clare Adams
Jacqueline Howlett
Mike Youngs

Bass Clarinet

Leigh Thomas

Bassoons

Jane Chivers
Mark Flanders

Trumpets

Tim Turner
Douglas Waterson

Trombones

Sebastian Abbott
Andrew Bearman
Chris Hoepelman

Tuba

Jeff Miller

French Horns

Jamie Merrick
Jennie Birch
John Ward

Timpani

Mike Kitts

Percussion

Georgina Thomas
Dave Robinson
Jeffrey Lague

Robert Ferguson

Robert Ferguson's early music 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 for 5 years. His piano playing gained him the Hopkinsol Gold medal, presented by the Queen Mother and the Dannreuther Prize for his performance of Prokofiev's 3rd Piano Concerto. His concert debut was at the Royal Festival Hall in 1973.

From 1972 Robert Ferguson worked with the late Christopher Kite as a piano duo team. Their London debut was at the Wigmore Hall in 1973 and they appeared numerous times on the South Bank to critical acclaim. They performed throughout the British Isles and recorded much of the piano duet and two-piano repertoire for the BBC after their first live broadcast in 1980. Most of their performances were on BBC Radio 3, the most recent transmission being February 1990. Their concerts sometimes employed reproduction or antique early pianos for the works of JC Bach and Mozart. They toured Ireland twice and performed at the Belfast Festival and Bath Festival. Robert recorded the piano music for the cartoon film 'Rarg' which has been broadcast several times on British TV. He also recorded the piano music for the TV film 'The Grass Arena', first broadcast on BBC2 and subsequently in Norway, Greece, Israel and Australia. He also recorded a series of nine programmes for Radio Television Hong Kong in 1992.

Robert has teaching commitments at the Perse School for Girls in Cambridge (1979 -) and the Anglia Polytechnic University (1984 -). For the last 15 years he has conducted the Havering Concert Orchestra for the London Borough of Havering's Adult College and he has been an enthusiastic adjudicator at various competitive festivals including the Stratford and East London Festival and the Exeter Festival.

Robert recently formed a duo partnership with the flautist Brenda Dykes. His work as an examiner has taken him worldwide, including Ireland, Jersey, the Orkneys and Shetlands and also to Hong Kong, Malaysia, Singapore and Brunei and earlier this year, Indonesia.

HCO at the Queens:

Our next Concert featuring colourful and well-loved works from Russian composers is on 16th March 1997.

Programme to include:

**Tchaikovsky's 1812 Overture
Rimsky-Korsakof - Russian Easter Festival Overture
Shostakovich - Piano Concerto No. 2
(with 13 year old soloist Ian Ryan)
Khatchaturian - 'Sword Dance'**

HCO Mailing List

The HCO operates a regular mailing list for our concert ticket sales. If you would like to receive advance programme details, please contact the Secretary (see details below) leaving your name, address and telephone number.

Interested in Joining?

The HCO is an enthusiastic and friendly group of local musicians which continues to expand its membership and repertoire under the spirited direction of Robert Ferguson.

If you know anyone who is interested in joining the Orchestra (minimum standard Grade 6 or above), please contact the Secretary, Karen Williams:

74 Harwood Avenue, Hornchurch, RM11 2NU
Tel: 01708 706795

"A concert has energy. Like anything live, you can't be certain what's going to happen next. It's unrepeatable. It's unique"

