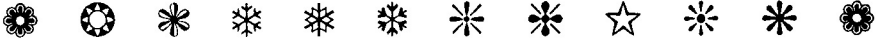

**Havering
Concert
Orchestra**

Programme



Havering Arts Council and Havering Adult College present
a Winter Concert

THE HAVERING CONCERT ORCHESTRA

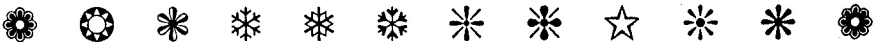
at the

Queens Theatre, Hornchurch

on

Sunday 7th December 1997
8pm

Conductor - Robert Ferguson
Leader - Donna Schooling
Soloist - Ben Birtle



Overture 'Thieving Magpie'

Rossini
(1792-1868)

First produced Milan in 1817, Rossini deliberately set out to impress the Milanese with this overture, who had hitherto been indifferent to his work. Even disregarding its 'shock' opening for solo side drum, the intention makes itself felt. This is the first piece Rossini had scored for a large orchestra.

This 2-act comedy, first produced at La Scala, has immense brio. It tells the story of a maid servant who is condemned to death for the alleged theft of some silver spoons. In fact, the real culprit is a magpie. He saves the maid from the guillotine (depicted by a long drum roll), as he arrives in the nick of time, carrying the spoons in his beak.

Cello Concerto No 1 in A Minor Op 33

Saint Saëns
(1831-1921)

Saint Saëns was a French composer and pianist. This work, written when he was 23, shows him at his most ingenious and innovative.

The influence of Liszt, whom the composer met in 1852, is evidenced in this piece with the repetition of certain themes throughout the work, also known as 'cyclic design'.

This virtuoso and exuberant piece comprises 3 sections written as a continuous movement, a style more prevalent with the romantic composers of Saint Saëns' era.

Allegro Non troppo

Allegretto con moto

Allegro non troppo

Benjamin Dacre Birtle

Ben is now a sixth former at Chetham's School of Music in Manchester, where he is currently studying the cello under Kim Dinitzen. Since performing 'Kol Nedrei' with the HCO 2 years' ago, Ben's musical pursuits have taken him as far as Banff Music Festival in Canada and Tuscany, where he took a masterclass with Desmond Hoebig.

Ben is pleased to be playing one of his favourite cello concertos with the HCO this evening.

Night on the Bare Mountain

**Mussorgsky
(1839 - 1881)**

This dramatic piece had a confused genesis to say the least; the version we are playing tonight is one of the most frequently performed.

Mussorgsky originally wrote it as part of the music for Mengden's play "The Witch". He later turned it into a symphonic fantasia (1886-7), then used it in the third act of his opera *Mlada* (1872) and when he died, left it as part of an unfinished opera 'Sorochintsi Fair' (1875).

Rimsky Korsakov (1844-1908), acting as Mussorgsky's musical executor after his death, spent two years reorchestrating the piece and subsequently directed its first performance in St Petersburg.

The piece represents a nightmarish witches' sabbath. A description attached to the score outlines the piece as follows: "Subterranean sounds of unearthly voices - appearance of the spirits of darkness - arrival of the God 'Chernobog' - Chernobog's glorification and the black mass - the revels - at the height of the orgy the bell of a little church is heard from afar which causes the spirits to disperse - dawn."

INTERVAL - 20 Minutes

Irmelin Prelude

**Delius
(1862-1934)**

Born in Bradford of German parentage, Delius migrated to Florida in 1884 to become an orange planter but abandoned this a year later to pursue a career in music. His music study commenced in Leipzig in 1886 and 2 years later he moved to Paris to live with his uncle and settle permanently in France.

It was not until 1929 that Delius' popularity began to grow in Britain, due largely to Thomas Beecham who put on a special festival in the composer's honour in that year. In later years Delius became blind and paralysed but with the assistance of Eric Fenby managed to dictate a number of compositions from his French home.

Delius dictated the 'Irmelin' prelude to Fenby in the autumn of 1931, 39 years after he wrote the opera of the same name. The story concerns a princess who is loved by a prince disguised as a swineherd. The piece was premiered when Beecham used it as an interlude during his 1935 production of *Koanga* at Covent Garden.

Pictures at an Exhibition

Orchestrated by Ravel

**Mussorgsky
(1839 - 1881)
(1875- 1937)**

Ravel was principally famous for his orchestration of piano works, most notably Mussorgsky's cycle of piano pieces, Pictures at an Exhibition, originally composed in 1874.

Ravel's score was commissioned by Serge Koussevitzky who conducted its first performance at the Paris Opera on 19th October 1922.

The 'pictures' represent those on show at a Moscow commemorative exhibition of the works of his friend Victor Hartmann who shared Mussorgsky's ideas of a Russia free from foreign influences.

The work comprises ten 'pictures', interspersed by the recurring promenade theme which represents the viewer walking in between the paintings.

Promenade

1. Gnomus (Gnome) - represents a child's toy carved in wood.

Promenade

2. Il Vecchio Castello (The Old Castle) - an architectural water colour showing a singing troubadour before a medieval castle.

Promenade

3. Tuileries - Children playing in the Tuileries Gardens situated on the north bank of the River Seine.
4. Bydlo (The lumbering Ox-Cart).

Promenade

5. Ballet de Poussins dans leurs Coques (Ballet of the Unhatched Chickens) - depicts child dancers of the Imperial Ballet School, Trilbi, for which Hartmann had designed the costumes and sets.
6. Samuel Goldenburg and Schmuyle - inspired by pencil sketches owned by Mussorgsky of two Polish Jews, one rich and one poor.
7. Limoges - Le Marché (The Market at Limoges) - the bustle and hubbub of the market scene plunges straight into the gloom of
8. The Catacombes - a self-portrait of Hartmann and a friend strolling through the Catacombes of Paris.

Con Mortuis in Lingua Mortua (Speaking to the Dead in a Dead Language) is abruptly ended by rude octaves leading into

9. The Hut on Foul's Legs (La Cabane sur des Pattes de Poule) - The flight of the legendary Russian Witch Baba Yaga through Hartmann's drawing was merely a fanciful Russian clock depicting her home.
10. La Grande Porte de Kiev (The Great Gate of Kiev) - inspired by Hartmann's six sketches for a projected gate in Kiev, Russia. This was never built, except in the noble strains of this music.

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 borough'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, Brunei and Indonesia.

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 (standard Grade 6 or above), please contact the Secretary, Karen Williams: ☎ 74 Harwood Avenue, Hornchurch, RM11 2NU, ☎ 01708 706795

THE ORCHESTRA

First Violins

Donna Schooling (Leader)
Sarah Brooks
Yvonne Simmons
Gabrielle Scott
Jenny Sheppard
Christopher Reeve
Paul Lewis
Julie Woodberry

Second Violins

Kathryn Andrews
Colin Foan
Glenn Somerville
John Phillips
Jenny Robinson
Becky Stamp
Dorothy Todd
Stan VanLint
Karen Woolfe

Violas

Vic Bradnam
Francis Hider
Karen Williams
Bob Taylor

'Cellos

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

Double Bass

Robert Veale

Flutes

Gillian Foan
Joan Luck
Ankie Postma

Oboes

Leigh Thomas
Maria Thomas
Rita Finnis

Clarinets

Brian Luck
Clare Adams
Jacqueline Howlett
Mike Youings

Bassoons

Sarah Head
Jane Chivers

Contra Bassoon

Mark Flanders

Trumpets

Matthew Thomas
Douglas Waterson
Danny Stone

Trombones

Sebastian Abbott
Chris Hoepelman
Andrew Bearman
Keith Bleasdale

Tuba

Jeff Miller

French Horns

Jamie Merrick
Sandra Pattenden
Ben Eshmade
John Ward

Timpani

Janice Flanders

Percussion

Georgina Thomas
Dave Robinson
Amanda Foan
Jeffrey Lague

Donna Schooling

Donna Schooling was born in Romford and began playing the violin at her junior school at the age of seven, where she was taught by Cella Rhodes. She later became the leader of both her junior and senior school orchestras, being invited to play solos at concerts.

At the age of nine, Donna began attending the Havering Saturday Morning Music School at Ardleigh Green, where she stayed until she was eighteen, leading the orchestra for the last five years. During this time, she became a member of the Havering Youth Training Orchestra and after leading for the last two years she moved forward to the Havering Youth Orchestra where she stayed for eight years becoming the leader at the age of sixteen. During this time, Donna played in Germany and at the Royal Albert Hall. At the end of her school career, Donna became a finalist in the Havering Young Musician of the Year competition.

Donna joined the Havering Concert Orchestra three years' ago and recently joined forces with three other members to form the Hedingham quartet.

Outside of her music interests Donna has worked for Lloyds Bank for the past seven years and is now a Data Analyst at the London Bridge office. On Sundays Donna is kept busy as a Youth Leader at her local Church.



HCO at the Queens in 1998:

Join us for 'A Musical Tour' on Sunday 15th March '98

Finlandia [Sibelius]
Warsaw Concerto [Addinsell]
Cuban Overture [Gershwin]
Scottish Symphony [Mendelssohn]
Africa Piano Concerto [Saint Saëns]

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.

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