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**Havering  
Concert  
Orchestra**

**Programme**





Havering Arts Council and Havering Adult College present

# THE HAVERING CONCERT ORCHESTRA

*in*

## 'A Musical Tour'

*at the*

Queens Theatre, Hornchurch

*on*

Sunday 15th March 1998

*at*

8pm

Conductor - Robert Ferguson

Leader - Catherine Ghent

Soloist - Jeffrey Lague



## **Cuban Overture**

**Gershwin  
(1898-1937)**

Gershwin wrote this piece after returning from a trip to Havana in 1932 and it was first performed at an all-Gershwin concert in New York, with Albert Coats conducting with its original title, *Rhumba*.

The piece was renamed *Cuban Overture* for a benefit concert performance of the Metropolitan Opera in New York in November 1932, in order to avoid the association with the popular type of Cuban music manufactured on Broadway at the time.

Written in three distinct sections, the first in propulsive rumba rhythms, the second in an elegiac manner, and the third in an explosive outburst of Caribbean colours brought to the point of sonic saturation by the use of Cuban percussion instruments.

The work is a colourful example of Gershwin's flexibility as a composer.

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## **Symphony No 3 in A Minor Op 56 'Scottish'**

**Mendelssohn  
(1809-1847)**

This was the third of Mendelssohn's symphonies. Larger and more ambitious than the *Italian*, it was written during the composer's 'Grand Tour', a tour frequently undertaken by better-off people at that time to augment their education - musical or otherwise.

Plunged into a whirlwind of musical and social activities, the 20 year old composer also visited the Lake District, Liverpool and Glasgow on this particular leg of the tour.

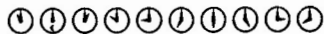
The piece had its gestation in Edinburgh in 1830, where Mendelssohn's imagination was stirred in the ruined chapel of Mary Stuart. But it was not until 1842 that the piece was finally completed and premiered in Leipzig. It was dedicated to Queen Victoria who was an admirer of his music.

The first movement is preceded by a short introduction which is remarkably sombre and thick in instrumentation.

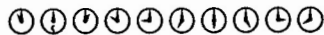
The scherzo movement in particular (*vivace non troppo*) has Scottish characteristics with a touch of local colour in its main theme. The adagio has obvious reminiscences of Beethoven, in particular, his 7th symphony. The finale depicts a battle with a complete change of mood and the ending depicts the victory.

Critics generally see this piece as a complete and varied picture of the composer's personality.

1. Andante con Moto - Allegro un poco agitato - Andante
2. Vivace non troppo
3. Adagio
4. Allegro Vivacissimo



**INTERVAL - 20 Minutes**



**'Africa' Fantasy for Piano and Orchestra Op 89**      **Saint Saëns**  
**(1831-1921)**

**Soloist Jeffrey Lague**

After the deaths of his two young sons, Camille Saint-Saëns left his wife, with whom he was not compatible and went to live with his mother who had always exerted a strong influence on his life. Following her death, some years later Saint Saëns felt himself to be without roots and took to travelling to exotic locations.

North Africa provided many congenial attractions for one of Saint Saëns' temperament and also inspired three significant compositions, the *Algerian Suite*, the *Egyptian Piano Concerto* and *Africa*.

The composer booked into a hotel in the Canary Islands to complete the composition of the latter work and was 'shopped' to the local police by a meddlesome chamber-maid who mistook the composer's musical sketches for sinister coded messages!

*Africa* is a brilliant and evocative 'picture-postcard' in sound which Saint Saëns hoped would rival the popularity of his 2nd piano concerto.



## **Finlandia**

**Sibelius**  
**(1865 - 1957)**

An orchestral 'tone poem' in three sections:- Andante Sostenuto - Allegro Moderato - Allegro

It was first performed in 1899 as the finale to a series of pieces illustrating 'patriotic tableaux' from the past. A year later, Sibelius revised and performed the work separately as a concert piece entitled *Suomi* which is Finnish for Finland.

At the time this piece was written, Finland was in the grip of Tsarist Russia and the melodies nobly reflect nationalistic sentiments. The harshness of Russian rule meant there was a fervour of growing Finnish opposition which found powerful expression in this work, alongside great patriotic pride.



## **'Warsaw' Concerto**

**Addinsell**  
**(1904-1977)**

### **Soloist Jeffrey Lague**

In common with a number of composers Richard Addinsell studied law before devoting himself to his true vocation of music.

Possessed of a rich melodic gift, Addinsell gravitated towards the field of light music and produced many distinguished scores for radio, the cinema and revues.

A sensitive and retiring man, Addinsell was once wounded by what his great friend Joyce Grenfell called 'a sharp and beastly attack' from Noel Coward who berated him for writing film music. However, it is the score for the 1941 film 'Dangerous Moonlight' that has ensured Addinsell's immortality. The *Warsaw Concerto* makes its appearance as a work ostensibly composed by the main character, a Polish concert pianist who is also a fighter pilot.

This lovely work, with its echoes of Rachmaninov, has long outlived the vehicle for which it was written and has become a true "classic" of light music.



## **Jeffrey Lague**

We are delighted to welcome back Jeffrey Lague this evening who has been a regular soloist with the HCO for over 15 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 being a good friend of the HCO, he has also conducted the Orchestra on several previous occasions. He studied this particular branch of performing under the well-known musician and broadcaster Bernard Keefe.

### **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**

Catherine Ghent (Leader)  
Donna Schooling  
Sarah Brooks  
Sarah Claxton  
Jenny Sheppard  
Christopher Reeve  
Paul Lewis  
Julie Woodberry

### **Second Violins**

Kathryn Andrews  
Colin Foan  
Glenn Somerville  
Karen Woolfe  
Jenny Robinson  
Becky Stamp  
Stan VanLint  
Shona O'Flaherty

### **Violas**

Vic Bradnam  
Francis Hider  
Karen Williams  
Bob Taylor

### **'Cellos**

Graeme Wright  
Ruth Tyler  
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 Youngs

### **Bassoons**

Sarah Head  
Mark Flanders

### **Trumpets**

Matthew Thomas  
Douglas Waterson  
Danny Stone

### **Trombones**

Sebastian Abbott  
Chris Hoepelman  
Andrew Bearman  
Keith Bleasdale

### **Tuba**

Andrew Bootle-  
Wilbraham

### **French Horns**

Jamie Merrick  
Sandra Pattenden  
Ben Eshmade  
John Ward

### **Timpani**

Janice Flanders

### **Percussion**

Georgina Thomas  
David Robinson  
Amanda Foan  
Jeffrey Lague  
Pierre Benké



## **Catherine Cheshire**

Catherine Cheshire grew up in Wakefield in West Yorkshire until she moved to Essex in 1988. Initially she began playing the piano at the age of eight, and six months later began to learn the violin, realising that this was her preferred instrument of the two. For ten years, she was taught by Harvey Marsden, a member of the Hallé Orchestra, and she played in a variety of youth symphony orchestras, also making several solo performances in the local area during those years.

At the age of sixteen, Catherine passed her Grade 8 violin and piano and decided to go to a Teacher Training College which also specialised in music so that she could continue to play with the college orchestra and ensembles. Beginning her Bachelor of Education course at Bretton Hall College for Performing arts, she continued with her violin lessons, now with Frank Horner, also a member of the Hallé Orchestra, who taught Catherine for four years.

Graduating in 1988, Catherine initially took a teaching post in Upminster, Essex in an Infant School, and after two years she took a second post in a local Junior school where she is presently responsible for Music and also the Special Needs Department. Catherine also teaches the violin, piano, and guitar. She also plays in the Brentwood Philharmonic Orchestra and Southend Philharmonic Orchestra. Catherine first joined the Concert Orchestra in 1989, taking up the position of leader in 1990. She regularly returns to Yorkshire where her parents still live.



## **HCO at the Queens this summer:**

**Join us for 'A Musical Fantasy' on Sunday 5th July '98**

Sleeping Beauty Suite - Tchaikovsky  
Emperor Waltz - Strauss  
Toy Symphony - L Mozart  
Suite from 'Tale of Tsar Sultan' - Rimsky-Korsakov  
L'Horloge de Flore Oboe Concerto - Francaix  
(Soloists - Leigh & Maria Thomas)

## **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 on 01708 706795 leaving your name, address and telephone number.

## Music Box

*Another in our occasional series of biographies of members of the HCO. This evening we focus on **Ruth Tyler**, co-leader of the cello section.....*

Ruth was born in Bristol in 1931 where she recalls spending a rather uneventful early life - that's if you don't count World War II with its air-raids, evacuations and gas masks. She passed through the state education system leaving school at sixteen years of age and even at this early stage she was extremely attracted to classical music and would have dearly loved to have studied a stringed instrument. Unfortunately, due to the war and shortage of funds, this ambition would have to wait for fifty years or so.

Shortly after the War, she left home to study dance and theatre in London. After three years at school and working in a restaurant until late at night, she got a job in her first show tour. For the next twenty years, she worked in professional theatre, mostly in the West End in musical comedy, the high spots being the Drury Lane production of *My Fair Lady* and *Camelot* and *Can Can* and *The Pajama Game* at the Coliseum.

In 1968 she decided that she was not going to be 'the oldest chorus girl in the business' and that it was a good time for a career change. After some soul-searching she decided that teaching might be the answer. It was! After three years' training, she entered the teaching profession which filled very happily another twenty years. Teaching drama and English in Essex secondary schools, her final position was at Emerson Park School in Hornchurch and it was from that post that she reluctantly retired four years' ago.

Ruth had her first cello lesson about ten years' ago and music and the cello have filled her life ever since.

Besides playing with the HCO, she plays lots of chamber music with various groups including the orchestra's own Hedingham Quartet. She also travels extensively throughout the year, attending music courses.

She has one daughter and one grand-daughter and both her daughter and son-in-law work as producers for the BBC.



