
**Havering
Concert
Orchestra**

Programme

Havering Arts Council and Havering Adult College present

THE HAVERING CONCERT ORCHESTRA



at the

**QUEENS THEATRE,
HORNCHURCH**

on

Sunday 6th December 1998, 8pm

Conductor - Robert Ferguson

Leader - Catherine Ghent



Adagio for Organ + Strings in E Minor

Albinoni
(1671-1750)

Born in Venice of wealthy parents, Tomasso Albinoni was originally a singer. In all he wrote over 50 operas, several other stage works and over 40 solo cantatas. But it was his instrumental works, mostly for strings, which were especially popular. Albinoni was one of the first composers to write concertos for violin, hence the prominent part given in this piece for solo instrument.

This arrangement, which is typical of Baroque music with the conductor leading from the keyboard, has a haunting melodic framework which has elevated it to a 'standard' in many classical repertoires.



5th Symphony in B Flat Major

Schubert
(1797-1828)

• Allegro • Andante con Moto • Menuetto and Trio • Allegro Vivace

Schubert wrote his fifth symphony in under a month during the autumn of 1816. It is scored for a chamber orchestra with a notably small wind section: - 1 flute, 2 oboes, 2 bassoons and 2 horns. There are no clarinets, trumpets or timps and it is probable that these temporary instrumental gaps reflect the smaller style orchestra which Schubert was conducting at the time. The work has been described by critics as 'charming and genial with a vitality and freshness' that have made it a favourite amongst his early works.

Unlike previous symphonies, the first movement has no slow introduction. It is a masterpiece of precision whose easy flow belies its expert construction. With its melodic inventiveness, use of orchestral colour and inspired simplicity, the Andante Con Moto is a good example of his impressive technique. The energetic Minuetto in G Minor with a lilting G Major Trio provides an invigorating contrast to the Andante. The final movement is Haydnesque in style with high spirits pervading the finale, whose brief outbursts serve to emphasise the good nature of the movement.

Pirates of Penzance Overture

Sullivan
(1842-1900)

Born in London, Arthur Sullivan studied composition at the Leipzig Conservatory. The promise shown by his incidental music for *The Tempest* in 1861 led to several festival commissions. His increasing success in comic opera collaborations with W S Gilbert led to the formation of the D'Oyly Carte company expressly for the performance of their works. Their operas won favour with English-speaking audiences that has never waned. Sullivan in particular, combined a tunefulness with a brilliant flair for parody.

The opera tells the story of Frederic, who has been apprenticed to a group of pirates, brought about by the error of his hard of hearing nurse, Ruth, who should have apprenticed him instead to a *pilot!* Now, on his 21st birthday, he is free of his apprenticeship and tells the pirates it is his duty to exterminate them all. But when he discovers he was born in a leap year and is officially only 5 years old, he allies himself once more to the pirates. Ruth declares her love for Frederic who is uncertain about the idea of marrying her. Her hopes are dashed when he falls in love with Mabel, one of the daughters of Major General Stanley. The pirates capture Mabel and her sisters and only release them when their father arrives and declares himself (falsely) as an orphan. The pirate king vows to avenge this deceit and plans an attack on Tremorden Castle but surrenders at the behest of the local constabulary in the name of their Queen. Like all good stories, the intricate plot culminates in love blossoming when the pirates marry the daughters of the Major General.

The Overture comprises a pot pourri of light-hearted, famous songs including the line "Come friends who plough the sea" which is a parody of Verdi's Anvil Chorus

* INTERVAL *

**The Firebird Suite
(Reorchestrated in 1919)**

**Stravinsky
(1882-1971)**

- | | |
|-----------------|---|
| First Movement | <ul style="list-style-type: none">• Introduction• The Firebird and its Dance• Variation of the Firebird |
| Second Movement | <ul style="list-style-type: none">• The Princesses Round |
| Third Movement | <ul style="list-style-type: none">• Infernal Dance of King Kaschche• Lullaby• Finale |

An eclectic mixture of sources lies behind Stravinsky's *Firebird*, which was commissioned in 1910 for the Russian Ballet. The composer was born in Russia, lived in France and died in America. His early musical influences include Tchaikovsky, Borodin and Glazunov, as was Rimsky Korsakov with whom he studied (1902-8) and Debussy and Dukas 1907-8.

The Concert Suite we perform tonight is based on the ballet - revised in 1919 and subsequently in 1945. This scintillating fairy-tale score, which brought Stravinsky overnight fame, gives an insight into his exceptionally keen and original mind and contains ample evidence of the composer's developing musical personality.

Based on a Russian fairytale, the story takes place in the enchanted kingdom of King Kaschche. A knight by the name of Ivan Tsarevich chases a marvellous flaming golden bird in order to catch one of his glittering tail feathers. The chase unfortunately takes him into the enchanted garden of King Kaschche, an immortal demi-god who takes pleasure in turning his 'visitors' into stone, as he has done with a number of Tsarevich's predecessors.

Tsarevich's capture is foiled by the intervention of the Firebird together with Kaschche's daughters, who manage to break the spell, casting Kaschche into infernal hell.

Upon Kaschche's death, the evil kingdom vanishes and in its place rises up a Christian city with a cathedral in place of the evil castle. The knights, free from their stone 'prisons' each marry a daughter of the king, leaving Tsarevich to take the Queen of the liberated kingdom.

The Firebird Suite is published by Chester Music

* * * * *

Marche Slave

**Tchaikovsky
(1840-1893)**

If concert promoters were ever to choose a patron saint, it should by rights be Tchaikovsky. The secret of his popularity lies in his profusion of deeply expressive melody, his full-blooded 'writing from the heart' and his warm, often highly original orchestration.

The *Marche Slave* was composed for a concert in aid of soldiers wounded in the Russia Turkish war of 1876. Within it, the composer demonstrates his great ability to capture the mood of the time. The work has five sections; the opening is a funeral-like march leading into a sequence of Serbian tunes and the Russian national anthem before climaxing in a theme which turns to optimism and triumph.

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 phone number.

THE ORCHESTRA

First Violins

Catherine Ghent (Leader)
Donna Schooling (Co-Leader)
Sarah Brooks
Sarah Wesley
Yvonne Simmons
Gabrielle Scott
Christopher Reeve
Paul Lewis
Julie Woodberry

Second Violins

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

Violas

Vic Bradnam
Francis Hider
Karen Williams
Bob Taylor

Cellos

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

Double Bass

Robert Veale

Flutes

Gillian Foan
Joan Luck
Ankie Postma
Lindsay Paling

Oboes

Leigh Thomas
Maria Thomas
Rita Finnis

Clarinets

Brian Luck
Clare Adams
Jacqueline Howlett
Mike Youngs

Bassoons

Jane Chivers
Mark Flanders

Trumpets

Danny Stone
James Stygall
Douglas Waterson

Trombones

Sebastian Abbott
Chris Hoepelman
Andrew Bearman
Keith Bleasdale

Tuba

Jeff Miller

French Horns

Jamie Merrick
Christine Wilde
Clare Stygall
Ben Eshmade

Timpani

Janice Flanders

Percussion

Georgina Thomas
Amanda Foan
Dave Robinson
Mark Wilde

Piano

Mark Wilde

Harp

Ruth Silkoff

Robert Ferguson LGSM ARCM LRAM

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 Prokofief's 3rd Piano Concerto. His concert debut was at the Royal Festival Hall in 1973.

From 1972 Robert worked with the later Christopher Kite as a piano duo team. Their London debut was at the Wigmore Hall in 1973 and they appeared numerous time 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 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.

Are you Interested in Joining the HCO?

The HCO, Havering's adult symphony orchestra was formed in 1954. Under the spirited direction of Robert Fergon, we continue to expand our membership and repertoire and always look forward to welcoming new members.

Rehearsals are held during term time on Wednesday evenings in Upminster. If you'd like to know more, please call Karen on 01708 706795.

Catherine Ghent

Catherine grew up in Wakefield in West Yorks until she moved to Essex in 1998. 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 these 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. 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 the Southend Philharmonic Orchestra. Catherine first joined the HCO in 1989, taking up the position of leader in 1990. She regularly returns to Yorkshire where her parents still live.



DIGITAL BROOKDALE LTD

DIGITAL BROOKDALE HOUSE
STOCK ROAD,
SOUTHEND ON SEA,
ESSEX, SS2 5QF

TEL: 01702 601158 FAX: 01702 613855 I.S.D.N. 01702 466740

DESIGNERS AND PRINTERS

