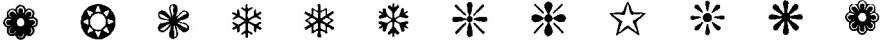


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**Havering  
Concert  
Orchestra**

**Programme**





Havering Arts Council and Havering Adult College  
present

# **THE HAVERING CONCERT ORCHESTRA**

*'A Viennese Evening'*

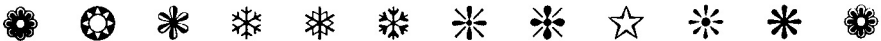
at the

Queens Theatre, Hornchurch

on

Sunday 29th June 1997  
8pm

Conductor - Robert Ferguson  
Leader - Catherine Cheshire  
Soloist - Brenda Dykes



## **Overture 'Marriage of Figaro'**

**Mozart  
(1756-1791)**

We start tonight's concert with this short, bubbling prelude to Mozart's comic opera. Some say you can boil an egg to it, and it certainly only lasts four or five minutes but it must be one of the most perfect products of the human mind - exquisitely proportioned, deft and immaculate in every detail.

The opera was written in Vienna, and was first performed in 1786 with such success at the first and succeeding performances that the Emperor had to prohibit encores.

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## **Concerto No. 2 for Flute & Orchestra**

**Mozart  
(1756-1791)**

Our virtuoso guest artiste is Brenda Dykes from Cambridge. We are delighted to welcome her.

In 1777, Mozart received a commission from a rich Dutch amateur flautist for three flute concertos and three flute quartets. Mozart wrote the G major concerto and two quartets quite rapidly, but then fell into one of his periods of dilatory behaviour. After numerous letters from his father enquiring about the progress of the commission, Mozart wrote back: "... as you know, I am quite inhibited when I have to compose for an instrument which I cannot endure." However, it seems more likely that he was simply irritated at being pressurised by his father.

Mozart completed the commission by transposing and transcribing the Oboe Concerto in C as a work for flute, and this is the piece to be heard this evening. The first movement is elegant and witty, the second serene, and the finale one of the most sparkling of Mozart's youthful rondos.

1. Allegro Aperto
2. Andante ma non troppo
3. Allegro

## ***Brenda Dykes***

Brenda Dykes entered the Royal Academy at the age of 16, studying the piano with Robin Wood and flute with Norman Knight. She gained five diplomas and won several prizes and commendations.

After leaving the Academy she continued her flute studies with Douglas Whittaker. She spent a short time freelancing and teaching in London before moving with her husband to Cambridge in 1969.



Since then she has divided her time between performing, teaching, examining and adjudicating. For many years she played in a duo with the pianist Terence Albright and they performed a number of times in well-reviewed concerts at London's Wigmore Hall and Purcell Room, as well as at many music clubs. She also played for many years with the late harpsichordist Mary Potts and the guitarist Chris Kilvington. She has given the first performance of a number of works written especially for her and she has played many times on BBC radio and television. She has also appeared as concert soloist with orchestras all over Britain. At present she plays regularly with the cellist Caroline Bosanquet and in 1995, the duo with Robert Ferguson was formed.

Brenda Dykes currently teaches at Anglia Polytechnic University and at Homerton College, Cambridge. She has examined extensively in the United Kingdom, as well as the Isle of Man, Ireland, France, Belgium, Luxembourg, Hong Kong and Malaysia.

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### **Ballet Music from Faust**

**Gounod  
(1818-1893)**

Following a physical breakdown in 1856 Gounod wanted to turn the legend of Faust, who sold his soul to the Devil in return for eternal youth, into an opera. He had to convince an impresario to put it on, following the successful staging of an earlier, equally racy work. Eventually, overcoming their fears of offending the Pope, the censors agreed to permit the public staging of the piece in 1859.

Originally written for spoken dialogue, the piece was fitted with recitatives, to include a ballet when it transferred to the Paris Opéra.

There are seven movements in the celebrated ballet music, which is both pretty and tuneful, and demonic in its depiction of hell! Beautiful women of the ancient world are depicted in each piece.

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**INTERVAL - 20 Minutes**

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## **Johann Strauss II**

**(1825-1899)**

Johann Strauss composed all of the music for our second half tonight. He is, of course, not to be confused with his father or his nephew, both of the same name and not with his brothers, Joseph and Edward. To all of these, history has been rather less kind, although their music is still enjoyed.

### **Overture 'Die Fledermaus'**

Later in life, Johann wrote quite a number of operettas of which the most successful are "Die Fledermaus" and "Der Zigeunerbaron" ("The Bat" and "The Gypsy Baron") and this is the famous and tuneful overture to the first of these. The overture depicts a character in the operetta, whom on the way home from a costume party dressed as a bat, is left by his friend on a park bench, slightly worse the wear for drink. When he awakes the following day, he is ridiculed by the public going about their daily business.

### **'Beautiful Blue Danube' Waltz**

Johann was a prolific composer of light music, especially waltzes but also quadrilles, polkas and marches. Known as the 'Waltz King', he brought the glitter and hedonism of 19th century Vienna to his five hundred musical compositions. The 'Blue Danube' was written in an attempt to dispel the air of depression which shrouded Vienna in the aftermath of Austria's defeat by Prussian forces the year before and is the very epitome of Viennese charm.

### **'Tritsch-Tratsch' Polka**

Written in Russia 1858, the piece's title was inspired by a recently launched and short-lived satirical publication, meaning 'dreary gossip'.

### **'Thunder & Lightning' Polka**

The orchestra's kitchen department, as it is sometimes known, adds the thunder and lightning in the form of bass drum and cymbals in this, the composer's 324th opus. The first performance was by the Strauss family orchestra, conducted by the composer, in February 1868 at the Hesperus Artis Ball at Vienna's Diana Saal. Actually, the piece was then called Sternschnuppen or Shooting Stars, rather than the subsequent "Under Donner und Blitzen"

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## ***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 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.

### **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, guitar and singing. She also plays in the Brentwood Philharmonic Orchestra and several local Amateur Operatic Societies. 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.

## **THE ORCHESTRA**

### **First Violins**

Catherine Cheshire (leader)  
Donna Schooling (co-leader)  
Sarah Brooks  
Colin Foa  
Yvonne Simmons  
Gabrielle Scott  
Christopher Reeve  
Barbara Baker

### **Second Violins**

Kathryn Andrews  
Jenny Robinson  
Glenn Somerville  
John Phillips  
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  
Bill Brooks  
Brendan O'Connor  
Alan Musgrove

### **Double Bass**

Robert Veale

### **Flutes**

Gillian Foa  
Joan Luck  
Ankie Postma

### **Oboes**

Clare Davey  
Leigh Thomas

### **Clarinets**

Brian Luck  
Clare Adams  
Jacqueline Howlett  
Mike Youings

### **Bassoons**

Jane Chivers  
Sarah Head

### **Trumpets**

Matthew Thomas  
Douglas Waterson

### **Trombones**

Andrew Bearman  
Chris Hoepelman  
Keith Bleasdale

### **Tuba**

Jeff Miller

### **French Horns**

Sandra Pattenden  
Jamie Merrick

### **Timpani**

Janice Flanders

### **Percussion**

Georgina Thomas  
Dave Robinson  
Amanda Foa

### **Harp**

Ruth Silkoff

## MUSIC BOX

Another in our occasional series of biographies about members of the HCO

### **The Foan Family**

Colin began learning the violin at the age of eleven, encouraged by his father, Harold, who also played the violin. Although Colin decided not to specialise in music (he is a chartered Chemist working as a Pollution Inspector), he was an active member of the Havering Youth and Symphony Orchestras, and later the Ernest Read Orchestra, for which he still plays regularly.

After his father retired, Colin encouraged him to join the HCO. Shortly after they both joined the orchestra Colin found another reason to attend rehearsals other than keeping his father company. For it was at rehearsals that he met his future wife, Gillian, or perhaps more accurately, he met her after rehearsals at the pub, where the orchestra members gather to socialise (it's thirsty work playing a wind instrument!)

Like Colin, Gillian started to learn to play the flute at the age of eleven. She trained as a primary school teacher specialising in music. She joined the HCO in 1977, after returning from college to take up primary school teaching. She continued with her musical studies privately, gaining an ALCM in 1980. She currently works for Havering, principally teaching mathematics.

Colin and Gill were married in 1985 and three years later had a daughter, Amanda, who makes her debut with the HCO tonight in the percussion section. Although only eight, she is already an accomplished musician, playing recorder, oboe and piano. With her strong background in music - we're sure you will guess her ambition - it's to be a PHARMACIST!!

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## **HCO at the Queens:**

**Our next Concert is on 7th December 1997**

Concerto for Cello in A Minor - Saint Saëns  
(soloist Ben Birtle)  
Thieving Magpie Overture - Rossini  
Night on a Bare Mountain - Mussorgsky  
Pictures at an Exhibition - Mussorgsky  
Irmelin Prelude - Delius



### **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 (standard Grade 6 or above), please contact the Secretary, Karen Williams:

➞ 74 Harwood Avenue, Hornchurch, RM11 2NU

☎ 01708 706795 (Ansaphone)

Finally, grateful thanks to the orchestra's loyal members and supporters who's hard work and dedication made tonight possible.

