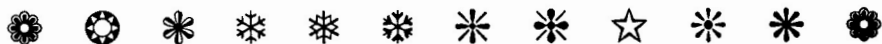

**Havering
Concert
Orchestra**

Programme



*HaVering Arts Council and HaVering Adult College
present*

THE HAVERING CONCERT ORCHESTRA

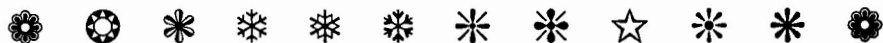
at the

QUEEN'S THEATRE, HORNCHURCH

**Sunday 31st March 1996
8pm**

**Conductor
Leader
Soloist**

**Robert Ferguson
Catherine Cheshire
Ben Birtle**



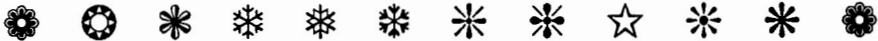
Symphony No. 7 in B Minor "Unfinished"

**Schubert
(1797-1828)**

It is not known exactly why Schubert failed to complete his B minor symphony. It was not death which cut it short, although, like Mozart, he died remarkably young.

The existing two movements were completed in neat manuscript as early as 1822. And it was not a question of the composer having written himself out symphonically, as the whole of the tenth symphony - the so-called "Great C Major" - was written six years after the "Unfinished".

1. Allegro Moderato
2. Andante con moto



'Kol Nidrei' for Violoncello and Orchestra

**Max Bruch
(1838-1920)**

Soloist: Ben Birtle

We are delighted to welcome as our 'cello soloist, fifteen year-old Ben Birtle, who is at present studying at Cheetham's School of Music, the specialist music school in Manchester.

The Romantic composer, Max Bruch, is largely remembered for his very fine violin concerto today. In this expressive 'Adagio', the solo 'cello weaves an intricate and declamatory melody, accompanied at first by the strings alone and later by the whole orchestra.

'The Noon Witch'

**Dvorák
(1841-1904)**

Dvorák turned to so-called 'progressive' music after his return from America in 1896, to his native Bohemia. This fiendish piece of arch-Romanticism is one of a cycle of five symphonic poems, and is the composer's opus 108.

According to Czech folklore, midday, no less than midnight, has its evil spirits. The Noonday Witch is an evil apparition on the village common at noon. A mother, threatening her naughty child with the witch, is horrified when the witch actually appears demanding the child. She refuses to give it to her, pressing it closer to her breast and eventually falls fainting to the ground. The noon bell sounds and the witch vanishes.

The music is sometimes soft and ghostly, sometimes diabolical, like a dramatic ballet score. In the final scene, the father arrives home to find the mother in a swoon on the floor and the child at her bosom - suffocated.

- INTERVAL -

'Swan Lake' Ballet Suite

**Tchaikovsky
(1840-1893)**

Tchaikovsky's first ballet "Swan Lake" was written in the latter half of 1875 and the beginning of 1876 at the request of the Imperial Theatres of Moscow. It remained in the repertoire for about five years at the Bolshoi Theatre but was not particularly well received at first, partly because of threadbare sets and costumes.

It is now considered one of the best-loved and successful pieces of music ever composed but the hyper-sensitive and self-critical composer was full of doubts.

After hearing a ballet by the French composer Delibes, the wrote to a pupil: "I felt ashamed. Had I previously known this music I would naturally not have written "Swan Lake".

The HCO tonight will be playing the pieces in this order:

- Scene from the start of Act 2
- *
- Dance of the Swans from Act
- *
- Scene from Act 2 (harp cadenza)
- *
- Hungarian Dance from Act 3
- *
- Scene from Act 4
- *
- Waltz from Act 1

Catherine Cheshire

Catherine Cheshire was born in Nottingham and began playing the violin and piano at the age of 9. She was educated in Wakefield where her parents still live, and at Bretton Hall College, West Yorkshire, where she qualified as a primary school teacher, specialising in music.

In 1988 Catherine moved to Havering to take up a teaching position in Upminster. She joined the Havering Concert Orchestra becoming our leader in 1990, and is also a member of the Brentwood Philharmonic Orchestra.

In 1990 Catherine was appointed specialist music teacher at Clockhouse Junior School, Collier Row, and she also teaches the violin and piano privately.

Do You Remember?

The first part of our trip down memory lane detailing past concerts of the HCO

1st March 1980 (Marshalls Park School)

Beethoven	Overture Prometheus
Mozart	Piano Concerto 22 (J Lague)
Gonoud	Ballet Music from Faust
Mendelssohn	Scottish Symphony

10th May 1980 (Upminster Methodist Church)

Beethoven	Overture Prometheus
Hummel	Trumpet Concerto (A Storey)
Offenbach	Offenachiana
Haydn	Clock Symphony

15th November 1980 (Abbs Cross School)

Mendelssohn	Hebrides Overture
Macdowell	Piano Concerto No 2 (J Lague)
Prokofiev	Peter and the Wolf (M Harriott)
Grieg	Peer Gynt Suite 1

7th March 1981 (Abbs Cross School)

Beethoven	Egmont Overture
Mozart	Symphony No 40
Vaughan Williams	Wasps Suite

27th June 1981 (St Laurences Church)

Mendelssohn	Ruy Blas Overture
Wagner	Polonaise in D
Mozart	Flute Concerto No 1 (H Dyer)
Ferguson	Fantasy
Beethoven	Symphony No 1

7th November 1981 (Marshalls Park School)

Wagner	Siegfried Idyll
Moszkowski	Piano Concerto (J Lague)
Schumann	Symphony No 4

THE ORCHESTRA

First Violins

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

Second Violins

Colin Foan
Jenny Robinson
Glenn Somerville
Diane Fullbrook
Dorothy Todd
Stan VanLint
Fiona Wright
Karen Woolfe

Violas

Vic Bradnam
Francis Hider
Brian Watts
Karen Williams

'Cellos

Graeme Wright
Brendan O'Connor
Geoffrey Pink
Mark Rallis
Dionne Miller
Tony Wright

Double Bass

Robert Veale

Flutes

Gillian Foan
Joan Luck
Ankie Postma

Oboes

Judith Rhodes
Leigh Thomas

Clarinets

Brian Luck
Claire Adams
Jacqueline Howlett
Mike Youngs

Bass Clarinet

Jacqueline Howlett

Bassoons

Mark Flanders
Katie Hilton

Trumpets

Matthew Thomas
Douglas Waterson

Trombones

Keith Bleasdale
Andrew Bearman
Chris Hoepelman

Harp

Ruth Silkoff

French Horns

Jamie Merrick
Jennie Birch
John Ward

Timpani

Janice Flanders

Percussion

Georgina Thomas
Dave Robinson
Stuart Walker

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 Hopkinson 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, 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 J C Bach and Mozart. They toured Ireland twice and performed at the Belfast Festival and the 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 BBC 2 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 Exeter Festival.

Robert has 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 later this year, Indonesia.



HCO at the Queens:

Our next concert is on the 30th June 1996.
Programme to include:

Beethoven's 6th Symphony 'Pastoral'
and
Elgar's Pomp & Circumstance March



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 General Secretary:

Karen Williams
74 Harwood Avenue
Hornchurch
RM11 2NU Tel: 01708 706795



With grateful thanks to the continued and dedicated hard work all HCO members and supporters without whom this evening would not have been possible.

