

Havering  
Concert  
Orchestra

Programme



# HAVERING CONCERT ORCHESTRA

SUNDAY 22ND NOVEMBER 1987 - 8 pm

QUEEN'S THEATRE, HORNCHURCH



PROGRAMME 20p

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## **"ARRIVAL OF THE QUEEN OF SHEBA"**

**HANDEL**  
**(1685-1759)**

We commence our programme tonight with this short work from the third act of Handel's Solomon.

## **CONCERTO No 6 FOR HARP & ORCHESTRA**

**HANDEL**  
**(1685-1759)**

This concerto was composed for the Welsh harpist William Powell and was introduced to London audiences in 1736 during a performance of Handel's Oratorio "Alexander's Feast". The concerto is a charming work and is similar to the other concertos in the series composed by Handel in its light touch.

We are pleased to welcome as our soloist tonight, *ELAINE PAMPHILON* from Cambridge.

## **"FAREWELL SYMPHONY"**

**HAYDN**  
**(1732-1809)**

This symphony, composed in 1772, has long been associated with the story told by Haydn's friend G.A. Griesinger, namely that Haydn wrote the symphony as a hint to his patron, Prince Eszterhazy: the Prince had moved from Kismarton for the Eszterhazy season taking his musicians with him. However, pleading accommodation problems, the Prince had allowed only Haydn and the Concert Master Tomasini to be accompanied by their families. At the end of the season, the Prince decided to extend his stay by several weeks,

much to the consternation of the musicians, who under the system of patronage had no alternative but to obey the Prince and be separated from their families,

The musicians appealed to Haydn and he is reputed to have composed the symphony as a programme piece - at the end of the last movement each instrumental section drops out one after the other until only two violins remain. This apparently convinced the Prince that he had indeed been unreasonable and he permitted the musicians to go home the next day.

Whether the story is true or not, the symphony in its unusual key is an attractive work and it will be performed in the "traditional" way.

## INTERVAL

### *OVERTURE "THE PIRATES OF PENZANCE"*

*SULLIVAN*  
*(1842-1900)*

Sir Arthur Sullivan's great fame, in spite of the serious music that he believed it was his destiny to write, rests upon his half of the household phrase "Gilbert & Sullivan"

One of the most popular of the G&S operettas is "The Pirates of Penzance" of which the orchestra play the overture tonight.

### *"MOTHER GOOSE SUITE"*

*RAVEL*  
*(1875-1937)*

Ravel's "Mother Goose" Suite consists of five quite short piano duets which were later colourfully orchestrated and turned into a ballet. An air of nostalgia pervades the work which conjures up a childhood wonderland inimitably Ravel's.

The gentle "Sleeping Beauty" is followed by "Tom Thumb", who has lost his way in the woods because the birds have eaten his trail of breadcrumbs. Next comes the sparkling oriental march of

"Little Ugly, Empress of the Pagodas" (Pagodas are miniature fairies who play music to the Empress while she takes a bath), "Beauty and the Beast" is a waltz in which music depicting the two characters alone combines later in incongruous counterpoint, (An upward glissando represents the moment when the Beast is transformed into a prince "plus beau que l'amor"), The Suite is brought to an uplifting conclusion by the magical "Fairy Garden",

**SUITE "THE WASPS"**

**VAUGHAN WILLIAMS**  
**(1872-1958)**

This suite, composed in 1909, is one of Vaughan William's earliest works. It was originally written for a Cambridge production of "The Wasps", one of Aristophanes' comedies. For the incidental music, the composer extracted a suite of four items to follow an overture.

The play is a satire about an old man indulging in his passion for going to law. A case is held in his own house in which a dog is accused of stealing some cheese, and the kitchen implements troop in to vouch for the dog's character. This features a delightful piccolo march.

The movements are as follows; 1, Overture, 2, Entr'acte, 3, March Past of the Kitchen Utensils, 4, Entr'acte, 5, Final Ballet.

**ROBERT FERGUSON**

Robert Ferguson is the resident conductor of the Havering Concert Orchestra.

He studied at the Royal College of Music with Cyril Smith, and as a pianist has appeared in the Purcell Room, Wigmore Hall and the Royal Festival Hall. He is also an adjudicator and examiner.

His piano duo with Christopher Kite performs throughout the country and has made several recordings and live recitals for the BBC.

## HAVERING CONCERT ORCHESTRA

CONDUCTOR

ROBERT FERGUSON

LEADER

SARA CAVALIER

The HCO is an enthusiastic and friendly group of local players of all ages which continues to expand its membership and repertoire under the spirited direction of Robert Ferguson.

If you are interested in joining the Orchestra, the Secretary will be delighted to provide you with further details.

General Secretary: Richard Ellis,  
31 Weald Road,  
Brentwood,  
Essex,  
CM14 4TH

Telephone Brentwood 217105

**Committee Members:** Paul Kelly, Francis Hider, Richard Ellis, Gillian Foan, Jenny Robinson, Derek Cavalier. Stan Vanlint, Robert Ferguson, Sara Cavalier, Katy Hilton

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*THE ORCHESTRA WOULD LIKE TO THANK HAVERING ARTS COUNCIL  
FOR THEIR CONTINUING FINANCIAL AND GENERAL SUPPORT*

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### THE PIRATES OF PENZANCE

Our friends the Havering Music Makers will be presenting the entire operetta from 29th June to 2nd July 1988 here at the Queens Theatre. Tickets can be ordered in advance from Ray Warwick on Hornchurch 44913

