

# Programme



William Boyce (1711 - 1779) **Symphony No 1 in Bb**

Allegro  
Moderato e dolce  
Allegro

Gustav Holst (1874-1934) **Brook Green Suite**

Prelude  
Air  
Dance

*Carol* Once in Royal David City with Peigi Ferguson (*Soprano*)

George Friderick Handel (1685-1759) **Messiah**

Overture (Sinfony)  
Bass recit and aria - The People that Walked in Darkness  
(With Anthony Cleverton, *Bass*)

*Carol* In the Bleak Midwinter

Peter Warlock (1894 - 1930) **Capriol Suite**

Basse-Danse, Allegro moderato  
Pavane, Allegretto, ma un poco lento  
Tordion, Con moto  
Bransles, Presto  
Pieds-en-l'air, Andante tranquillo  
Mattachins (Sword Dance), Allegro con brio, F major

\*\*\* Interval \*\*\*

*Carol* O Come All Ye Faithful

Joseph Haydn (1732 - 1809) **Symphony 104 in D major (arr Salomon)**

Adagio – Allegro  
Andante  
Menuetto and Trio: Allegro  
Finale: Spiritoso

# Programme Notes



William Boyce (1711 - 1779) **Symphony No 1 in Bb**

Boyce was a respected organist and composer in and around the London Court and theatre scene in the Hanoverian mid 18th century. In truth, by the time his 8 Symphonies were published, they were a little old fashioned, more in the old late Handelian style than the new vigorous Mannheim or *Sturm and Drang* classical manner, but they have come down to us as charming miniatures worthy of our attention.

Gustav Holst (1874-1934) **Brook Green Suite**

Almost the very last thing that Holst did was to write this three movement suite for the girls of St Pauls School at Brook Green, Hammersmith, where he was Music Director for many years. It is designed to be approachable both to listener and player alike, and although couched in the English folk idiom championed by Holst and his contemporaries, the only known folk tune is an Italian jig in the 3rd movement.

George Friderick Handel (1685-1759) **Messiah**

Handel's Messiah needs no introduction. The haunting strains of its opening overture have brought Christmas goosebumps to many over the centuries; yet, retelling the whole story as it does, the first performance was on 13 April 1742 in Dublin, and initially it was associated more with Easter. For that reason at the time it was regarded as somewhat heretical, and it took the best part of a decade to become truly established as a national treasure. Here, we confine ourselves to excerpts from part one, the Christmas story, and we are thrilled to be joined by Tony Cleverton, whom we hope will be joining us again in our largely Mozartian Spring concert (perhaps to cut some hair or even attempt to marry a girl in Seville?)

Peter Warlock (1894 - 1930) **Capriol Suite**

Philip Heseltine, waspish music critic, scandalous bohemian, supporter of Delius and enthusiast for early English music, was on occasion a composer of note himself, under the deliberately devilish pseudonym of Peter Warlock. His most celebrated work is the collection of renaissance dances he adapted, reworked and in truth almost fully recomposed in 1925, deriving loosely from Arbeau's *Orchésographie*, a 1588 treatise on dances, in which the author Arbeau (a less devilish pseudonym for French priest Jehan Tabourot) supposedly addresses a student by the name of Capriol.

Joseph Haydn (1732 - 1809) **Symphony 104 in D major (arr Salomon)**

By all accounts, Johann Peter Salomon was a charming man as well as a gifted musician, having played as a solo violin and orchestral leader extensively throughout his native Germany and the capitals of Europe before settling in Georgian London. But he also had an astute eye for a deal: not only did he bring the world famous Joseph Haydn to London - twice indeed, in 1791 and again three years later - for triumphant tours and residencies, but he realised that the orchestral copyright to the 12 resulting "London" symphonies was not the real money-spinner, for how many people around the houses of Britain could boast a symphony orchestra? No, what Britain had was drawing rooms, string quartets, fortepianos and Elizabeth Bennets and Emma Woodhouses to play them. So it was that Salomon himself transcribed all 12 symphonies for string quartet with flute and optional piano - marvellous arrangements that capture all the brilliance, form, wit and exuberance of the originals but in a form eminently merchantable throughout middle class Britain.

# *Skye and Lochalsh Orchestra*

Musical Director: Iain Roden

## *Playing tonight*

**Violin I:** Wendy Riva (Leader), Ilona Morison, Roxinne Llewellyn Porter

**Violin II:** Chris Stonehouse, Chris Crichton

**Viola:** Alan Donald

**Cello:** Bar Purser, Christine Davis, Alistair Headley

**Flute:** Meg Rosher, Elizabeth Watt, Jo Headley, Satsuki Azuma Barnes

**Timpani:** Maria Pelletta

## **Thank you for your donations**

Why not join us?

Rehearsals are fortnightly (sometimes more often)  
in Broadford Village Hall from 10.00 – 13.00.

Contact [enquiries@slo-skye.org.uk](mailto:enquiries@slo-skye.org.uk)

*The SLO would like to acknowledge the kind support of Broadford Co-op  
in their help with the orchestra's storage needs*

# **The Flutes, Violins & Timpani of THE SKYE AND LOCHALSH ORCHESTRA**

**under the baton of Iain Roden**

**with Anthony Cleverton (Bass)  
and Peigi Ferguson (Soprano)**

## *Christmas Chamber Concert*

*CAKE, CAROLS AND CANDLELIGHT*

**SATURDAY 17 DECEMBER 2022**

**BROADFORD VILLAGE HALL  
7.30 pm**



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