

The players - City of Carlisle Orchestra

1st Violins

Katharine Bowness
Linda Mages
Isobel Fenton
Liz Jablonski
Philip Chapman
Joan Masters

2nd Violins

Robert Charlesworth
Lorna Strong
Frances Sutton
Hilary Lawrence
Margie Simper
David Adamson

Violas

Peter Wood
Adrian Simper
Maggie Scott-Langley
David Scott-Langley
Stephanie Howbridge

'Cellos

Linda Forsyth
Lee Willis
Mary Lawler
Robert Denby
Lawrence Smith
Steven Thompson

Flute/Piccolo

Lyn Young
Larissa Bennet Margrave
Terry Mullett

Clarinets

Jane Bell
Anne-Louise Rothwell

Oboes/Cor Anglais

Glenys Braithwaite
Mary Hitch

Bassoons

Ann Bishop
Andy Smith

Horns

Ian Williams
Julie Ratcliffe
Mark Shaw
David Logie

Trombones

Graham Harris
Giles Wilson
Ruth Wood

Trumpets/Cornets

Gordon Kydd
Mike Edwards
Alison Richardson
Ruth Calder-Murphy

Tuba

Chris Hampson

Harp

Anna Kate Pearson

Celeste

Jamie Hoyle

Timpani

David Birkett

Percussion

Toby Cass
Jamie Hoyle
Simon Newing
Sue Roe

Why not join us?

We are currently looking for upper string players. Please see our website for details of how to join or email us at CityOfCarlisleOrchestra@hotmail.com. Rehearsals take place once a week during term time at Trinity Secondary School, Carlisle. We rehearse on Tuesday evenings from 7.15pm till 9pm.

Our next concert – Summer Concert

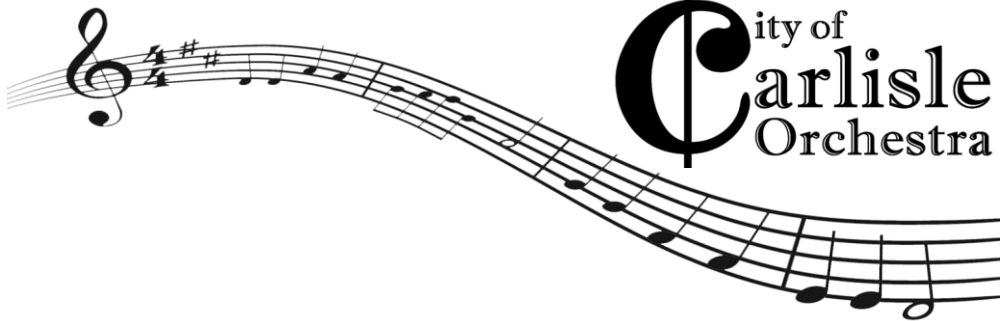
Sat. 1st July, City of Carlisle Orchestra - St John's Church, London Road, Carlisle. Our Summer concert programme will include both Mendelssohn's 'Scottish' Symphony and the American composer, Amy Beach's 'Gaelic' Symphony, which should provide a fascinating contrast for our Scottish themed evening.

Other local concerts coming up soon

18 June: Wigton Choral Society, St Mary's Church, Wigton

Acknowledgements

- Cumbria Music Services for support and assistance from the Carlisle Hub.
www.cumbriamusicshub.com
- Trinity School Music Hub for assistance with the rehearsal venue.
- Royal Conservatoire of Scotland
- Bookcase & The Old Town Hall for ticket sales.



Sat. 1st April 2023

Spring Concert Programme

Conductor: Vincent Wiguna
Leader: Katharine Bowness

www.CityofCarlisleOrchestra.co.uk
www.facebook.com/CityofCarlisleOrchestra

Unauthorised photography and recording of our concerts is prohibited

Programme

La Bamboula ~ S. Coleridge-Taylor

Coleridge-Taylor was an English composer born in 1875 to an English mother and an African father. His father was trained as a physician at King's College in London but found his race a barrier to maintaining a medical practice and returned to Africa permanently. Samuel was raised mostly by his mother and maternal grandfather who began to teach him the violin at a young age. At only 15 years of age, he began studying at the Royal College of Music where his career choice shifted from violin to composition.

He became increasingly interested in traditional African music and began incorporating it into his own works. Much of his music sought to integrate African traditions with Western classical music. His famous "*The Song of Hiawatha*", sold hundreds of thousands of copies, but he sold the copyrights to Novello for less than 15 guineas. At the time, he thought it would be better to have the money upfront. Of course, he didn't realize that the vocal score alone would sell more than 140,000 copies before World War I. His death and poverty prompted musicians to create the Performing Rights Society in England, an organisation to protect copyrights for composers and collect royalties.

To understand *The Bamboula*, it is useful to first examine his prior composition entitled *24 Negro Melodies*. "What Brahms has done for the Hungarian folk music, Dvorak for the Bohemian, and Grieg for the Norwegian, I have tried to do for these Negro Melodies." One of these 24 pieces is entitled *The Bamboula*. The bamboula is the name of a drum and a dance that was brought to America and the Caribbean by African slaves. Here, Coleridge-Taylor puts the simple melody into a dance format (fast, slow, fast) and creates many variations to keep it interesting.

Interestingly, it is said he was named after the famous poet Samuel Taylor Coleridge, who curiously, became a great source of inspiration during his short life. Samuel sadly died in 1912 of pneumonia at the very young age of thirty-seven but managed to compose nearly a hundred works.

The Perfect Fool ~ Holst

Holst composed his one-act comic opera *The Perfect Fool* to his own libretto between the years 1918 and 1922. In *The Perfect Fool*, the eponymous hero wins the hand of a haughty princess and beats off the machinations of a lecherous wizard, whose own hopes of marrying the princess are frustrated. Holst's fool is really a fool, congenitally tired and impervious even to the charms of his bride. He owes all his success to his mum, who, having stolen the potion the wizard planned to drink himself in order to seduce the princess, pours it down her son's throat, with interesting results.

Although the opera is neglected these days, the ballet music lives on. It describes the old wizard in the dead of night conjuring up his familiars, the spirits of earth, water, and fire to help him make his very powerful potion. A trombone fanfare depicts the wizard invoking the spirits. The rest of the music, a kind of *danse macabre*, portrays the ghostly ceremony. The spirits of earth at his command bring forth a magic cup, the spirits of water fill it with the very essence of passionate love, and the spirits of fire infuse it with the flame that the wizard hopes will set the princess's heart ablaze. This is one of Holst's most evocative pieces and shows his great skill in writing 'supernatural' music.

Capriccio Espagnol ~ Rimsky-Korsakov

I. Alborada, II. Variazioni, III. Alborada, IV. Scena e canto gitano and V. Fandango asturiano

Rimsky-Korsakov completed this work in 1887, conducting its first performance in St Petersburg himself. It was an immediate success. "My intention was that the Capriccio should glitter with the virtuosity of its orchestral colour, and it would seem that I was not mistaken. It was", he said, "undoubtedly a purely superficial piece, but vividly brilliant for all that".

The themes were taken from a collection of Spanish music. Quite a number of passages are for

solo violin. An Alborada is traditionally played by Spanish shepherds in praise of the rising sun. Rimsky's Alborada, which recurs after the second movement in an extended version and in a higher key, has a rousing opening, reminiscent in key and character of the Carmen Overture. Four horns introduce the Variazioni. Subsequently the 'cellos play above the violins, and this is followed by a fully scored statement of the theme in which rich string sonorities make their mark. The Scena features a cadenza for solo violin. Its theme is perhaps the most familiar of the whole work. The *Fandango*, very different from that in Mozart's *Figaro*, includes a waltz tune. The *Coda* brings a final return of the *Alborada* theme.

~ Interval ~

Symphony No. 2. ~ Tchaikovsky

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| I. Andante sostenuto – Allegro Vivo, | II. Andantino marziale, quasi moderato |
| III. Scherzo: allegro molto vivace, | IV. Finale: moderato assai |

After his St. Petersburg Conservatoire days, Tchaikovsky worked in Moscow and usually spent his summers with his sister and her family on her husband's estate at Kamenka, in the Ukraine. He wrote much of this Symphony there in 1872 drawing on local songs for some of the themes. At that time the Ukraine was known as Little Russia and the inclusion of local folk material was the cause of the symphony's nickname "*The Little Russian*". Maybe nowadays we should rightly rename it 'The Ukrainian'!?

Tchaikovsky wanted to extend and improve his symphonic structures but using folk tunes in the process made this no easy task seeing that symphonic development works better using small melodic phrases rather than extended tunes. It was welcomed on its first performance, but Tchaikovsky was immediately dissatisfied with it and revised it in 1879. The new version was first performed in 1881 and this is what we hear today.

The introduction to the allegro vivo is dominated by a folk tune. It undergoes limited development before giving way to the allegro vivo, in sonata-form structure of considerable ingenuity which uses the folk tune again in the development section. The outer sections of the andantino marziale use the Bridal March from Tchaikovsky's discarded opera *Undine* and the middle section employs yet another folk song, introduced by the clarinet. There is an unmistakable flavour of Bizet in the coda. The verve and scoring of the scherzo are breath-taking and the trio seems to use a folk tune though its name has not been identified.

The exhilarating finale incorporates a song called *The Crane* which develops into a wild dance and is contrasted with a captivating lilting tune, the composer's own, introduced by the violins.

Written by Lin Forsyth (crediting sources from Making Music)

Our Conductor: Vincent Wiguna

As a postgraduate conductor at the Royal Conservatoire of Scotland (RCS), Vincent studies under Martyn Brabbins. As part of the course at the RCS, he has worked with leading orchestras in Scotland such as the BBC SSO, RSNO, Scottish Opera and Red Note Ensemble. In addition to symphonic music, Vincent is also proficient in choral conducting and has expanded his studies of ballet conducting with Richard Honner.

Originally from Indonesia, he was the assistant conductor of the Jakarta City Philharmonic and Bandung Philharmonic. He has been invited to lead the Jakarta Sinfonietta, Camerata Indonesia, Jakarta Conservatory Chamber Orchestra and collaborated with well-known soloists in the country. As a pianist, he has played with numerous singers, chamber music groups and choirs in Indonesia and Glasgow. In contemporary music, he plays piano with the Jakarta Modern Ensemble, Ensemble Kontemporer and is mentored by Ueli Wiget from Ensemble Modern (Frankfurt) with support from the Goethe Institute.