

# Welcome

Welcome to St Cuthbert's Church and the City of Carlisle Orchestra's winter concert. We are delighted to perform our debut concert with our new music director and conductor, Ryan Bancroft, from Los Angeles. Ryan is currently studying at the Royal Conservatoire of Scotland and has led the orchestra through some exciting and challenging rehearsals this term! We are also very pleased to welcome Edward Cohen from Glasgow to play the Rachmaninoff's piano concerto.

We are grateful to Carlisle Music Society for the use of their grand piano. This is a 1930's Steinway which has recently been refurbished in Poland.

Our ambition is that more people in Carlisle enjoy hearing and seeing the City of Carlisle Orchestra perform. Our next concert includes two popular classical pieces – Elgar's Cello Concerto and Tchaikovsky's Symphony No 6 – and is on Saturday 14<sup>th</sup> March in St John's Church, London Road, Carlisle. Please do tell your friends and family about it.

Thank you for coming this evening and we hope you enjoy our concert.

Sarah Wilson

Chair, City of Carlisle Orchestra



# Programme

Mozart: Symphony No. 32 in G Major

Rachmaninoff: Piano Concerto No. 2 in C Minor; Op. 18

Soloist: Edward Cohen

-- Interval --

Brahms: Symphony No. 4 in E Minor; Op. 98

## About Tonight's Music

### **Mozart – Symphony No.32 in G Major**

This short, festive work was written in April of 1779, towards the end of that period Mozart referred to as his "degrading service" at the court of Hieronymous Colloredo, Prince-Archbishop of Salzburg.

It is generally assumed that the G-major symphony was intended as the overture to a dramatic work. Otto Jahn, an early Mozart biographer, surmised that it was written to preface the incidental music (K. 345) to the tragedy *Thamos, König in Aegypten* by one Tobias Gebler. The late Alfred Einstein was certain that it was the overture to the unfinished opera *Zaide*, K. 344, and went so far as to relate several of the symphony's episodes to specific events in the opera.

Whatever the occasion for which it was written, the work does adhere to the common Italian opera overture layout of the time: a single, tripartite (fast-slow-fast) movement. It opens with repeated strong chords for the full orchestra with a soft response from the strings – a device Mozart was to employ again nine years later in the "Jupiter" Symphony. After a playful contrasting theme, at the point where we would normally hear a reprise of the opening theme, we are led directly into the slow movement with its pungent woodwind coloration. The tiny finale brings back the first movement's themes, but in reverse order. The "playful" theme is stated first, followed by the opening figure, which concludes the work in vigorous fanfare style.

It should be noted that Mozart's large orchestra here includes four horns rather than the two customary in a Classical symphony. Each pair of horns is crooked in a different key, thereby widening considerably the range of notes available to the instrument and lending to the work a particularly brilliant coloration and grand sonority.

### **Rachmaninoff - Piano Concerto No. 2 in C Minor**

It is hard to believe that music as confidently athletic and effusively lyrical as Rachmaninoff's Second Piano Concerto could be the product of low self-esteem and writer's block. But following the excoriation his Symphony No. 1 received after its 1897 premiere (in a terrible performance led by a reportedly drunk Alexander Glazunov), Rachmaninoff became increasingly depressed about composing. Promises of concertos for his friend Alexander Goldenweiser in 1898 and for the London Philharmonic Society the following season went unfulfilled.

After many fruitless attempts to pull himself out of this deepening despondency – including visits to an unsympathetic and pontificating Leo Tolstoy – Rachmaninoff began daily sessions with a Dr. Nikolai Dahl in January of 1900. Dahl was an internist and hypnotist – and not at all incidentally, a fine amateur musician – who had treated one of Rachmaninoff's aunts. Dahl's therapy, a combination of sensitive, understanding discussion and hypnotic suggestion, proved successful again. In April Rachmaninoff took off to the Mediterranean with his friend and recital partner, the bass Fyodor Chaliapin. A few months later Rachmaninoff returned to Russia with a portfolio of newly composed music, including a duet for his opera *Francesca da Rimini* and sketches for his second piano concerto. He finished the second and third movements of the concerto in time to play them for a benefit concert in December; the full work – dedicated to Dahl – was completed the following summer and premiered in November 1901.

The concerto was ecstatically received at that premiere, and has been a staple of heroic pianists ever since. Like many of the composer's other popular scores, it has been pillaged for both style

and content by film composers and songwriters – the luxuriant, exotically coloured second theme in the finale provided the tune for “Full Moon and Empty Arms,” a hit for the young Frank Sinatra.

Other aspects of the score include imaginative treatments of the piano-orchestra relationship in texture and colour as well as the highly evolved, thematic give-and-take. The great outpourings of melody are balanced by brutal dances and a sardonic subtext. In this fabulous showpiece, musicianship always motivates the virtuosity – an interpretive virtuosity as much as a mechanical virtuosity, one that intensifies musical developments rather than replacing them.

### **Brahms - Symphony No. 4 in E Minor**

Although his catalogue lists just four symphonies, Brahms wrote several other works that come close to that genre: his first piano concerto was indeed planned as a symphony, and the second (which is in four movements) has been called a symphony with piano obbligato. Although the second and third symphonies were introduced in Vienna, Brahms decided to give his fourth symphony an out-of-town tryout. He himself conducted the premiere (in October 1885) with the Meiningen Court Orchestra, where the audience was enthusiastic. Vienna was not so receptive when the work was introduced there a few months later. As it turned out, a mere ten years after his first symphony had been given its premiere, Brahms had written his last symphony. Two years later came the double concerto, whose two solo parts (violin and cello) remind us of the old *sinfonia concertante* form, but there were to be no more symphonies.

For his final essay in symphonic form, Brahms produced a monumental work whose first movement grows from the simplest of materials, a simple rising and falling interval, out of which he develops long lines of powerfully emotional, yet unsentimental grandeur. The relentless organic development, which begins even as themes are being stated, leads to a complex interaction of motives and melodic fragments. The composer’s friend Elisabeth von Herzogenberg wrote to him of her fears that he was dwelling too much on creating intricate thematic connections that would obscure his musical communication for the untrained listener: “...one rejoices with all the excitement of an explorer or scientist on discovering the secrets of your creation! But there comes a point where a certain doubt creeps in...that its beauties are not accessible to every normal music-lover.”

What makes the music so compelling, in fact, may be the way the longer lines ebb and flow with great urgency and lyrical beauty, while at the same time the contrapuntal complexities lend substance and richness to the texture. As an example of how the opposing camps of Wagnerites and Brahmsians always seemed to have something nasty to say about each other, note the comment of composer Hugo Wolf – one of the symphony’s detractors – that Brahms was “composing without ideas.” Schoenberg, although he followed in the wake of Wagner’s progressive chromatic proclivities, was a strong supporter of what he described as Brahms’ technique of “developing variation.” Certainly Beethoven had proved that minimal materials could be the source of substantial music.

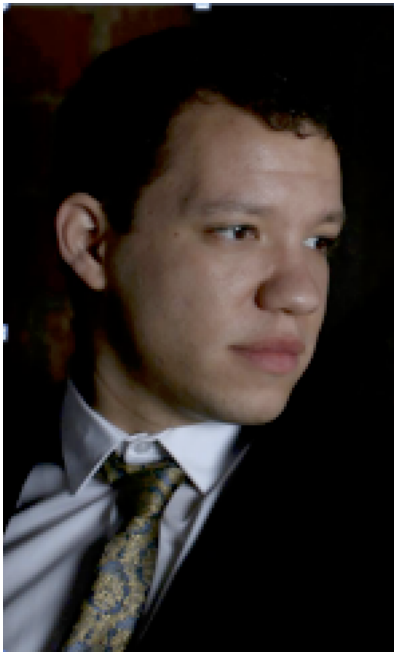
After the powerful conclusion of the first movement, Brahms introduces the second movement with a forceful statement by two horns, followed by a ravishing passage in which all of the strings play delicate pizzicato chords supporting a sustained melody in the winds. As in the famous finale (in which Brahms looks to earlier musical models for his structure), there is an archaic quality to this music, which is the result, in part, of the composer’s use of the medieval Phrygian mode. This rather mournful meditation is interrupted by more animated passages, but there is an overriding tone of “the shadow of an inevitable fate.” (Karl Geiringer)

In the other Brahms symphonies, there is no movement that could be said to fulfill the role of the scherzo in the Beethoven mold; that is not true in the fourth symphony. Here the third movement overflows with high spirits and raw energy, with the piccolo and triangle added to the performing forces for extra sizzle. The structure, though, is not that of a traditional scherzo with a contrasting middle section; in fact, this movement is in sonata form, and it includes material that prompted Hermann Kretschmar (writing in 1887) to note “its hastening, restless rhythms...its suddenly pulsing energy, and...the predominant harshness of its character.”

Brahms, a diligent student of musical history, was always ready to draw on the styles and forms of earlier ages. The final movement of the fourth symphony is the best-known such instance, and it is usually characterized as a passacaglia, with reference to Bach. Although the theme which recurs throughout is drawn from Bach’s Cantata No. 150, conductor and Baroque specialist Nikolaus Harnoncourt feels strongly that the form itself is more typical of the concluding movements in French operas from the Baroque era (especially Rameau). What is undeniable is the sense of cumulative power Brahms creates with his “old-fashioned” methods. The theme is repeated some 30 times, but the musical material is organised (texturally, dynamically, and above all emotionally) into a sonata-like structure: The extended opening section is followed by more relaxed (but still troubled) passages of a lyrical, yearning character (in which a solo flute is prominently featured). A renewed energy marks the beginning of a kind of development, culminating in three variations that recall the opening ones. The concluding pages of the symphony are relentlessly charged with defiance and bristling with slashing intensity. For once, there is no coda. No triumph, no joy, no radiant string chords. The rest... is silence.

Written by Ryan Bancroft

## Our Conductor – Ryan Bancroft



Ryan Bancroft is a conductor and trumpeter hailing from Los Angeles. Ryan was educated in Los Angeles where he studied under Edward Carroll and Thomas Stevens, and is currently studying at the Royal Conservatoire of Scotland under Garry Walker and Alasdair Mitchell. Having completed postgraduate studies in trumpet at the prestigious California Institute of the Arts, he was active as a conductor and freelance trumpeter. Ryan relocated to Glasgow, Scotland in September of 2013.

Ryan has conducted orchestras such as the BBC Scottish Symphony Orchestra, Royal Scottish National Orchestra, RedNote, and has worked with great conductors such as Pierre Boulez, Plácido Domingo, Donald Runnicles, Ilan Volkov, and James MacMillan. Ryan also has a keen interest in contemporary music; a field in which he has commissioned over 100 works for himself or ensembles. Ryan is currently music director of the City of Carlisle Orchestra, St. James Orchestra (Paisley), the Clyde Ensemble, and the Scottish Chamber Singers, a choir that

focuses on presenting premieres and pieces by female composers. Along with music, Ryan has a background in dance where he focused on ballet and currently focuses on contemporary choreography.

## Tonight's Soloist – Edward Cohen



Hailed as “a pianist of limitless potential with real emotional sensitivity and inquisitive intelligence” by the celebrated concert pianist André Watts, Edward Cohen began studies at the Royal College of Music when he was ten, and is a first class graduate of the Royal Academy of Music where he was a prize-winning student. Additionally, he has studied at Indiana University's Jacobs School of Music, and is an alumnus of the Lucerne Festival Academy. Edward holds two MMus degrees with Distinction from the Royal Conservatoire of Scotland, where he currently holds a position as lecturer in piano in both the senior and junior departments, alongside a role as staff accompanist.

Edward has studied with some of the world's finest pianists, including Arnaldo Cohen, Rolf Hind, Kathryn Stott, Yevgeny Sudbin, Martino Tirimo, André Watts, and Lilya Zilberstein. He collaborates frequently with leading composers and has recently worked with Sally Beamish, James Dillon, Michael Jarrell, Sir Peter Maxwell Davies, Philippe Manoury, Charlotte Seither, and Elliott Schwartz. Edward has given many world premieres of his own compositions as well as works by composers including Rory Boyle, Jim Perkins, and Lenny Sayers.

Edward has recorded several CDs and his playing has been broadcast on BBC Television and Radio, Schweizer Radio DRS, Radio France, and National Public Radio in the USA. In 2010 and 2013, Edward was featured on BBC Radio 3 as a soloist at the BBC Proms.

## The Players - City of Carlisle Orchestra

<u>1<sup>st</sup> Violin</u> Rachel Cosslett Robert Charlesworth Joan Masters Peter Wood David Humpston Graham Barke Sarah Wilson Hillary Lawrence	<u>2<sup>nd</sup> Violin</u> Susan Campbell Kath Riley Catherine Swarbrick Lucy Thompson Yana Palmer Carolyn White Zelda Robertson Arthur Paynter	<u>Viola</u> John Buchan Joy Hall Sue Greenwood <u>Double Bass</u> Ruth Pickles Jan Forlow Emma Burt	<u>Cello</u> Kenneth Wilson Jake Cardigan Susan Beeby Pam Przbyla Joanne Bertram Joanne Crossley Steven Thompson Lawrence Smith Janet Hornby
<u>Oboe</u> Glenys Braithwaite Jennifer Slee	<u>Flute</u> Lyn Young Terry Mullett (Piccolo) Samantha Willis	<u>Clarinet</u> Jane Bell Ian Wilkinson	<u>Bassoon</u> Ann Bishop Peter Hutchinson
<u>Trombone</u> Graham Harris Cliff Attwood Simon Evans	<u>Horn</u> Pam Harris Julie Ratcliffe Tim Barrett David Logie	<u>Trumpet</u> Gordon Kydd Delyth Owen	<u>Percussion</u> David Birkett

## City of Carlisle Orchestra will next be in concert:

Saturday 14<sup>th</sup> March 2015 7.30 pm, St John's Church, London Road, Carlisle

Programme to include:

Elgar Cello Concerto Opus 85, Tchaikovsky Symphony No 6 Pathétique

## Other classical concerts coming up in Carlisle:

### **Penrith Music Club - [www.penrithmusicclub.com](http://www.penrithmusicclub.com)**

19th Jan. 2015, 7.30pm, Clara Mouriz mezzo soprano, Penrith Methodist Church

### **Carlisle Music Society - [www.carlislemusicociety.weebly.com](http://www.carlislemusicociety.weebly.com)**

22nd Jan. 2015, 7.30pm, Piano recital, Tadashi Imai, St Cuthbert's Church, Carlisle

19th Feb. 2015, 7.30pm, Piano (4-hand) Emma Abbate and Julian Perkins, St Cuthbert's Church, Carlisle

### **Wordsworth Singers - [www.wordsworthsingers.org.uk](http://www.wordsworthsingers.org.uk)**

21st Feb. 2015 7.30pm, Spanish music, St Michael's Church, Dalston

22nd Feb. 2015 3.30pm, Spanish music, Holy Trinity Church, Millom

### **Keswick Music Society - [www.keswick-music-society.org.uk](http://www.keswick-music-society.org.uk)**

14th Dec. 2014 7.30pm, London Concertante, Theatre by the Lake, Keswick

7th Jan. 2015 7.30pm, Manus Noble, Guitar, Theatre by the Lake, Keswick

### **Cathedral Choirs**

13th Dec. 2014 7.30pm, Cathedral Choirs, Handel's Messiah, Part 1, Carlisle Cathedral

## And for the younger musician . . .

**Carlisle Music Centre** - There are fantastic opportunities for young musicians at the various groups run by Carlisle Music Centre, from beginner to advanced level. We cater for string players, brass, woodwind and percussion in either an orchestra or wind band setting and meet at Trinity School, Carlisle. Contact Andrew Tugwell (Head of Centre) on 07789 616489 or

[Andrew.tugwell@cumbria.gov.uk](mailto:Andrew.tugwell@cumbria.gov.uk)

**Carlisle Cathedral Choir** - For boys and girls aged 8 and over, who like singing. Contact [jeremysuter@hotmail.com](mailto:jeremysuter@hotmail.com) 01228 526646