

Programme

Hebrides Overture

~ *Felix Mendelssohn Bartholdy*

Songs of a Wayfarer

~ *Gustav Mahler*

--Interval--

Symphony No. 6 Pastoral

~ *Ludwig Van Beethoven*

About tonight's music

Hebrides Overture ~ *Felix Mendelssohn Bartholdy*

Mendelssohn is rightly celebrated for pioneering the concert overture - a form musically removed from the rich concert fare of Berlin and the established repertoire of popular operatic overtures. Although *Midsummer Night's Dream* is the most revered, some other works of the same pioneering genre are wrongly placed in its shadow - most notably *Hebrides Overture*.

Like Mendelssohn's *Scottish Symphony* and *Italian Symphony*, the overture is heavily influenced by atmospheric incentives from nature, impressions of landscapes and exposure to local folk music. It has a complex compositional history, having been conceived in Scotland during the course of Mendelssohn's walking tour with Karl Klingemann in 1829, then finished and revised in Italy (1830) and again in France and England (1832). It was finally published in parts, duet arrangement and score in Germany (1833, 1834 and 1835 respectively).

The opening bars shape the entire sonata-form movement, with the main subject heard immediately in bassoon and cello. The initial rhythmic motif recalls a similar figure in the first movement of Beethoven's *Pastoral* Symphony, extended by the composer through numerous repetitions to achieve the effect of stasis. There are traces of the utopian, unspoiled world that Beethoven creates in the *Pastoral* Symphony in Mendelssohn's *Scottish Symphony*, too. That was conceived and composed simultaneously with *Hebrides*, and it is not difficult to suppose that Mendelssohn worked with the sound of Beethoven's sixth symphony in his ear.

Songs of a Wayfarer ~ *Gustav Mahler*

An unhappy love affair with the singer Johanna Richter during Mahler's time at the Kassel Court Theatre (1883-85) gave rise to the poetry and composition of this quasi-biographical Lieder cycle. When the wayfarer's beloved marries another, his world falls apart (No. 1). In vain, he hopes for encouragement in the surroundings of nature (No. 2). However, the image of the beloved continues to harass and agonise the protagonist, leading him to yearn for his own death (No. 3). Much like Schubert's Wanderer in *Winterreise*, Mahler's unloved wayfarer embarks upon a sorrowful journey and becomes one with nature. Finally, 'world and dream' brighten as he once more grows in confidence (No. 4).

For this story of a wayfarer, transformed into a 'Rhapsody in four songs' (Mahler's working title), no ornate lyrics were required. Instead, the composer made use of simpler, picturesque and atmospheric stanzas influenced by folk music. For his own poetry, Mahler drew on his *Wunderhorn* Lieder collection. However, as a composer of the era after Wagner, Brahms and Bruckner, and as a witness of explosive industrialisation and urbanisation, he struggled to set the established but ailing Lied sound to music. His Lieder often detach themselves from the native narrative style. They wither away, stretch the tonal

frame or gather into symphonically dramatic scenes. The performance direction for the last song, *Ohne Sentimentalität* ('without sentimentality'), could describe the brokenness of the entire song cycle.

However, the diversity of expression found in the Wayfarer texts has influenced other works. Twice, the simultaneously created first Symphony makes use of material from this Lieder cycle. The main subject of the first movement is taken from No. 2, and the major-trio episode in the otherwise gloomy third movement incorporates the dreamy conclusion of No. 4. Though the question of which work influenced which is still widely debated, *Songs of a Wayfarer* plays a key role in the gradual evolution of Lied from a private, mostly piano-accompanied form to a more expansive orchestral setting offering a wide spectrum of colours and interpretations. They are therefore rightly recognised as the crowning achievement of Mahler's early period.

Translation

No. 1

*When my sweetheart has
her
has her joyful wedding,
I will have my wretched
day!
I will go to my little
chamber,
My gloomy little chamber!
I will weep! Weep! for my
for my beloved sweetheart!*

*Little blue flower! Little
blue
Wither not! Wither not!
Sweet little bird! Sweet
little bird!
You sing on the green
heath!
Ah! How wonderful the
world is!
Chirrup! Chirrup!*

*Does not sing! Does not
bloom!
Spring is truly past!
All singing is now done!
Evenings when I go to bed,
I think on my pain!*

No.2

*I went out this morning over the
dew still hung from the grass;
the merry finch spoke to me:
"Oh, it's you, isn't it? Good
Is it not a lovely world?" -
"Chirp! Chirp! Pretty and lively!
How the world delights me!"*

*Even the bluebells in the
meadow,
rang merrily and cheerfully for
me
with their little bells, ring-a-ring,
rang their morning greeting:
"Is it not a lovely world?" -
"Ring, ring! Pretty thing!
How the world delights me! Ho!"*

*And then in the sunshine,
the world at once began to
sparkle,
everything, everything took on
sound and colour in the sunshine!
Flower and Bird, large and small!
"Good Day! Good Day!
Is it not a lovely world?
It's you! Isn't it!? It's you! isn't it!?
Beautiful World"*

*"Now surely I will also find my
No! No! I believe,
it will never bloom for me!"*

No. 3

*I have a glowing knife,
a knife in my chest,
alas! alas!
It cuts so deep.
Into every joy and every
delight,
so deep, so deep!
Ah, what an evil guest it is!
It never keeps still, it never
rests,
neither by day nor by night
when I
Alas! Alas! Alas!
When I look up to the sky,
I see two blue eyes there!
Alas! Alas!
When I walk in the yellow
field,
I see from afar the blonde hair
blowing in the wind! Alas!
Alas!
When I awake from the dream
and hear her silver laughter
Alas! Alas!*

*I wish that I were lying on the
black bier,
and could never, never open
my eyes!*

No. 4

*The two blue eyes of my
have sent me into the wide
world.
Then I had to take leave
of my dearest place!*

*O eyes, blue! Why did you
look at
Now I have eternal pain and*

*I went out in the still of night,
over the gloomy heath.
No one said farewell to me,
Farewell! Farewell! Farewell!
My companion was love and*

*On the street stood a linden
tree,
there for the first time did I
rest in Under the linden tree,
which snowed its blossoms
over there I knew not how life
goes,
everything was fine again,
ah, everything was fine again!
Love and pain! And world and
dream!*

Symphony No. 6 Pastoral~ Ludwig Van Beethoven

Angenehme, heitere Empfindungen, welche bei der Ankunft auf dem Lande im Menschen Erwachen
(‘Awakening of happy feelings on arrival in the countryside’)

In keeping with his desire to invite the listener into the pastoral world, Beethoven opens the symphony with a deep breath. The first statement of the opening melody provides not only an introduction, but the fundament from which almost all the musical ideas in the symphony grow. The exposition and development are built on long dynamic phrases that occasionally give rise to unexpected harmonic colours. The music touches only briefly upon a minor key before immediately being countered by a confident major restatement. This brief passage, which foreshadows the fourth and fifth movements,

acts as a beautiful transition into the recapitulation. The realisation of the movement's title comes in the coda, when the woodwinds introduce a cheerful melody that recalls the awakening of happy feelings.

Szene Am Bach
(‘Scene by the Brook’)

The (lengthy) sonata form of the second movement is not immediately obvious because its repetitive nature seemingly supports a structure of variation instead. Inexhaustible is the fantasy with which the gentle wave movement of the flowing brook is characterised and varied in the inner strings; the main thematic elements of the movement expand around this wonderful feature. The flute introduces frequent arpeggios that anticipate the bird calls that will reappear much more explicitly in the coda as the nightingale, quail and cuckoo - a gesture that might be interpreted as a charming musical jest with which Beethoven consciously moves onto the slippery slope of *Tonmalerei* (‘tone painting’), an area he was keen to avoid. This repeated birdsong episode is therefore quickly ‘corrected’ in the often revised and serene final bars of the movement.

Lustiges Zusammensein der Landleute
(‘Merry gathering of the country people’)

The third movement is a fairly coarse country dance in two contrasting sections with a folk-music-like *Trio*. The folk component comes alive through subtle but spontaneous rhythmic shifts that disturb the flowing sense of the music and through surprising harmonic changes. The off-beat oboe solo, which opens the second section of the main dance, seems to be out of place. However, being in the same key as the opening, it is merely a development of the preceding music. The real contrasting dance, the *Trio*, is introduced by a slower stomping dance and a metric change from triplet to duplet time. In typical Beethoven fashion, both the main and trio sections are repeated before a false third repeat. With its increased intensity and nervousness, this actually acts as a bridge to the fourth movement, which follows *attacca* (‘without break’).

Donner. Sturm
(‘Thunder. Storm’)

The third and fourth movements act as this symphony's *Scherzo* and are inevitably somewhat interdependent. Yet this fourth movement is unique in Beethoven's compositional world. With no recollections of any traditional structural form, the *Sturm* movement paints a stylised picture of a summer storm. And Beethoven manages to do it without any separable thematic content, and with the sole use of short motifs and other fundamental musical attributes, such as scales and triads. The combination of all these elements, together with the masterfully executed instrumentation, stimulates a clear association with nature without ever falling back on imitation or more literal tone painting.

A brief passage through D-flat major, in which the second violins introduce a motif often associated with the onset of rain, quickly leads to the movement's tonic key of F minor and the raging storm. With howling piccolo entries, nervous trembles in the strings and thundering timpani trills, rain, storm, lightning and thunder are all thrown into one expansive and exciting orchestral scene. Then, as instantly as the storm erupted, it vanishes. A few last restless moments in strings fade away into the sudden onset of sunshine, characterised by the purest of tonalities - C major. A simple melody, introduced by oboes and upper strings, prepares a scene of thanksgiving, leading straight into the next movement.

Hirtengesang Wohltätige, mit Dank an die Gottheit verbundene Gefühle nach dem Sturm
(‘Shepherd's Song. Charitable feelings, associated with thanks to the deity after the Storm’)

Like the first movement, the *Finale* is an expression of an emotional state rather than a point in time. The form of the Rondo uses a recurring theme or *Ritornello* and intercepts each restatement with episodes of closely relatable but varied content. The use of this form leans on the use of verse and chorus in folk music. While it has never been claimed that the main theme is an actual folksong, a folk origin has been claimed for the material that leads into it.

The short phrase introduced by the clarinets and then repeated by the horns resembles the *ranz des vaches*, an alpine horn call to summon cattle in the Rigi region of Switzerland. It acts as a perfect introduction to the emotional state of the entire movement - thanksgiving. The first statement of the *Ritornello* is heard three times, followed by the first episode, which is characterised by repeated perfect

cadences in C major. The movement is becoming increasingly more symphonic than anything found in the first movement.

After the abbreviated second *Ritornello*, in which the main theme appears only twice, Beethoven creates a contrasting paragraph with a new theme in clarinets and bassoons. The third and final *Ritornello* and a brief reprise of the first episode is followed by a lengthy coda, which forms more than a third of the movement and provides a sense of calm that is appropriate to the 'charitable feelings' and feeling of *Erinnerung* (memory) that is the ultimate goal of the symphony. After two majestic *fortissimo* passages the music naturally fades away and we are left with an eight-bar passage that is as serene as the previous passage was glorious. There is now no momentum in the accompaniment to the melody, just sustained *sotto voce* ('under the voice') chords. This allows the music to express a very personal sense of reflection, and when the horn solo heralds the shepherd's song one final time, it is with a wonderful sense of gratitude and calm that the symphony comes to a close.

Written by Leon Reimer

Our conductor – Leon Reimer



After graduating from the University of Glasgow with a degree in Music in 2013 and completing his postgraduate studies with Professors Alasdair Mitchell and Garry Walker at the Royal Conservatoire of Scotland, Leon became an Associate Musician of the Royal Scottish National Orchestra. He has worked with some of Scotland's most prolific orchestras, including the RSNO, the BBC Scottish Symphony Orchestra and most recently the Scottish Chamber Orchestra at the St. Magnus Festival in Orkney. Leon has been working with amateur and youth orchestras across Scotland, including the Highland Regional Youth Orchestra and the Perth Community Orchestra. Having been brought up as a singer, Leon also enjoys frequent choral conducting opportunities, most notably as the Lanfine Conducting Scholar of the University of Glasgow Chapel Choir,

Tonight's soloist – Phil Gault



Welsh baritone Phil Gault has performed internationally, in roles ranging from the Count (Il Nozze di Figaro), Dandini (La Cenerentola), and Tarquinius (The Rape of Lucretia), to the eponymous Don Giovanni, King Roger, and even Carmen (in the critically acclaimed all-male CarMen).

He has performed in major venues throughout the UK, with a repertoire including Dichterliebe, Chansons Gaillardes, Songs of Travel, Carmina Burana, A Sea Symphony, and the Bach Passions and cantatas.

TV includes live broadcast recordings of the title rôles in the award-nominated Macbeth and Barbwr Sefil with Opra Cymru, and CDs include Breathe Freely (Wagstaff), A Brontë Mass (Wilby), and Breathless Alleluia (Wilby), the latter two with the Black Dyke Band.

The players - City of Carlisle Orchestra

1st Violins

Robert Charlesworth
Rachael Cosslett
Joan Masters
Sarah Wilson
Yana Palmer
Kasia Davies
Monica Davies
Graham Barke

2nd Violins

Susan Campbell
Kath Riley
Catherine Swarbrick
Hilary Lawrence
Carolyn White
Abbi Johnson
Angela Lawrence
Eleanor Buchan

Viola

Peter Wood
Jon Buchan
Joy Hall
Robert Thurlow

Cello

Susan Beeby
Jake Cardigan
Joanne Bertram
Joanne Crossley
Mary Lawler
Izzy Roberts
Steve Thompson

Double Bass

Oboe

Flute

Clarinets

Wendy Willis
Emma Burt
Ben imThurn
Ruth Pickles

Glenys Braithwaite
Anthea Lee

Lyn Young
Terry Mullett
Samantha Willis

Ian Wilkinson
Jane Bell
Rebecca Raven

Bassoon
Andrew Smith
Ann Bishop

Trombone
Graham Harris
Ruth Wood
Giles Wilson

Horn
Pam Harris
Julie Ratcliffe

Trumpet
Gordon Kydd

Base Clarinet/Saxophone
Norma Bagot

Timpani
David Birkett

Percussion
Sue Roe
George Nixon

City of Carlisle Orchestra will next be in concert:

Mayors Charity Concert – Friday 18th March 2016

Watch out for posters, connect to our facebook group www.facebook.com/CityofCarlisleOrchestra or email us on CityofCarlisleOrchestra@hotmail.com and ask to go on our mailing list and be sure to know when our concerts are.

Other Classical concerts coming up soon:

13 Dec 2015 (Sun)	Keswick Music Society	Theatre by the Lake, Keswick	Percussion duo O Duo Christmas Concert
19 Dec 2015 (Sat)	Wigton Choral Society	St Marys Church, Wigton	Britten, Ceremony of Carols Chilcott, On Christmas Nigh
14 Jan 2016 (Thur)	Carlisle Music Society	St Cuthberts Church, Carlisle	Music for flute, violin and piano
17 Jan 2016 (Sun)	Keswick Music Society	Theatre by the Lake, Keswick	Timothy Nelson sings Schubert's Winterreise
11 Feb 2016 (Thur)	Carlisle Music Society	St Cuthberts Church, Carlisle	Strauss and Beethoven for 'cello and piano
14 Feb 2016 (Sun)	Keswick Music Society	Theatre by the Lake, Keswick	Pascal Roge and Ami Roge, Erik Satie Centenary Concert
27 Feb 2016 (Sat)	Wordsworth Singers		
5 Mar 2016 (Sat)	Cumbria Rural Choirs	St Andrew's Church, Penrith	Jongen, Mass, Saint Saens, Requiem
16 Mar 2016 (Wed)	Carlisle Music Society	St Cuthberts Church, Carlisle	Trio Martinu play Beethoven, Dvorak, Martinu
16 Mar 2016 (Wed)	Keswick Music Society	Theatre by the Lake, Keswick	Martin Roscoe with Northern Chamber Orchestra play Mozart, Beethoven, Delius, Shostakovich

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 level to advanced. We cater for string players, brass, woodwind and percussion in orchestra and wind-band settings and meet at Trinity School, Carlisle. Contact Andrew Tugwell (Head of Centre) on 07789 616489 or Andrew.tugwell@cumbria.gov.uk.

Carlisle Cathedral Choir - For boys and girls aged 8 and over who like singing. Contact jeremysuter@hotmail.com 01228 526646

Thanks



We wish to thank St John the Evangelist, a community church that welcomes all to join its activities and use its facilities. For more information see st-johns-carlisle.co.uk or contact Rev Steve Donald (01228 521601).



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