

The players - City of Carlisle Orchestra

1st Violins

Robert Charlesworth
Katharine Bowness
Linda Mages
Philip Chapman
Isobel Fenton
Margaret Hancock

2nd Violins

Rachael Cosslett
Lorna Strong
Hilary Lawrence
Frances Sutton
Lucy Ingham

Violas

Peter Wood
Lesley Ormrod

Double Bass

Charles Hattrell

Cellos

Linda Forsyth
Lee Willis
Mary Lawler
Rachel Owen
Steven Thompson
Roger Cooke
Janet Hornby

Clarinets

Jane Bell
Rebecca Le Breton
Norma Bagot

Flute/Piccolo

Lyn Young
Samantha Willis
Terry Mullett

Oboes/Cor Anglais

Glenys Braithwaite
Mary Hitch

Bassoons

Ann Bishop
Andrew Smith

Trombones

Graham Harris
Giles Wilson
Ruth Wood

Horns

Pam Harris
Ian Williams
Julie Ratcliffe
Alberto Carlo Costa

Trumpets

Gordon Kydd
Mike Edwards

Tuba

Chris Hampson

Percussion

Toby Cass
Sue Roe

Jamie Hoyle

Timpani

David Birkett

Why not join us?

In particular, we are currently looking for upper string and percussion 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 – Spring Concert

Sat. 26th March, City of Carlisle Orchestra - St John's Church, London Road, Carlisle. Our Spring concert programme will include; Mozart: Overture to the Magic Flute, Strauss: Four Last Songs and Brahms: Symphony No.2

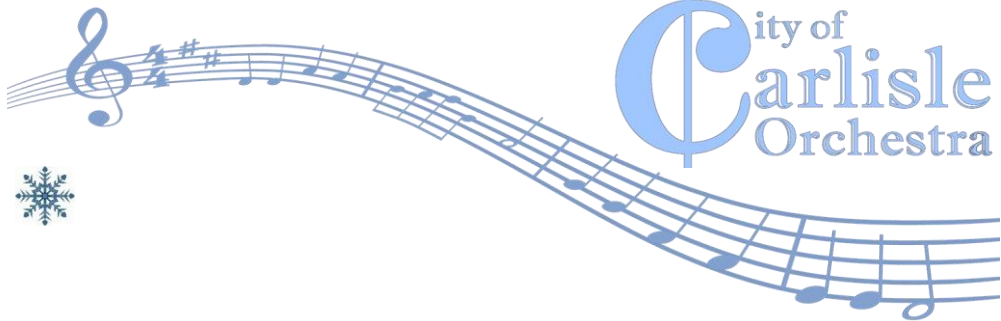
Other local concerts coming up

18 December (Sat): Wigton Choral Society, St Mary's Church, Wigton
13 January (Thurs): Carlisle Music Society, Fratry Hall, Carlisle Cathedral
17 February (Thurs): Carlisle Music Society, Fratry Hall, Carlisle Cathedral
3 March (Thurs): Carlisle Music Society, Fratry Hall, Carlisle Cathedral

Acknowledgements

- Faber Music for their assistance and support with music hire for The Cotswold Symphony.
- Cumbria Music Services for support and assistance from the Carlisle Hub. www.cumbriamusicclub.com
- Trinity School Music Hub for assistance with the rehearsal venue.

Tonight's concert is dedicated to two orchestra members who sadly passed away this year, 'cellist Ruth Pickles and violinist David Humpston



Sat. 4th December 2021



Winter Concert Programme



Conductor: Leon Reimer
Leader: Robert Charlesworth



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Programme

Slavonic Dances ~ Antonin Dvorak

Op 46. No. 1 *Presto*,
Op 72. No. 5 *Spacirka and*

Op 46. No. 3 *Poco Allegro*,
Op 46. No. 8 *Presto*

Op 72. No. 2 *Dumka*,

Antonin Dvorák's two sets of Slavonic dances (Op. 46 and 72) masterfully mix their origins in folk music with the more international relatable romantic style of the time. Initially composed for four hand piano, Dvorak later orchestrated them after repeated requests from his publisher. Dvorák was 33 years old when he received his first real break as a composer: in 1874 he was awarded the Austrian State Stipendium, a newly created grant to assist young, poor, gifted musicians - which pretty much defined Dvorak's status at the time. That he received the award a further two times, underscores how his financial situation was improving slowly, if at all, in the mid-1870s. Fortunately for Dvorák, the powerful music critic Eduard Hanslick encouraged him to send some scores to the great Johannes Brahms in 1877 who was so delighted with what he received that he recommended Dvorák to his own publisher, who immediately published Dvorák's Moravian Duets, commissioned a collection of Slavonic Dances, and contracted a first option on all of the composer's new works. The first set of eight pieces - Dvorak's Op. 46 - brought the 37-year-old composer his first author's fee, however modest, and it earned a small fortune for the publisher. Within a few months of their Prague premiere they were programmed in Dresden, Hamburg, Berlin, Nice, London, and New York.

Fantastic Scherzo ~ Josef Suk

Continuing with our Czech theme for the first half of tonight's concert, Dvorak's son in law, Josef Suk, composed his *Fantastic Scherzo in G minor*, Op. 25, in 1903. Amongst Suk's most evocative works, it was premiered on 18th April 1905 in the prestigious Rudolfinum auditorium in Prague. From the German, *Scherz*, meaning joke, a scherzo is usually a light-hearted piece, but by the late nineteenth century, the form was often ironic and at times even sinister. Suk masterfully manoeuvres between the jocular and odd phraseology of the scherzo's first, theme, dominated by woodwind, and the well-defined triple meter of the balanced, waltz-like second theme, whose lyrical melody is divided between the 'cellos and violins. There are many subtle shifts in orchestral colour, dynamics, tempo, and rhythm throughout. This piece is wonderfully scored, with character roles for almost all the sections of the orchestra and although it was new to many of the CoCO players and, technically quite difficult, it has become a firm favourite.

~ Interval ~

The Cotswolds: Symphony in F ~ Gustav Holst

In the 1890s Gustav received an open scholarship for composition to study at the Royal College of Music in London. Under the guidance of his composition professor, Charles Stanford, Holst was thus able to continue his musical education. His early forays into orchestral composition were heavily influenced by Wagner, Mendelssohn and Grieg. His first symphonic composition, the Cotswold Symphony, stands out as a major milestone as it is in this work that Holst began to find his own style of composition. In 1898, Holst was appointed first trombone in the Carl Rosa Opera Company. Stepping away from his studies at the Royal College of Music enabled him to compose in his own style like never before. He wrote his Cotswold Symphony in 1900 while touring, through the Cotswolds with the Carl Rosa opera company. Holst started taking more chances in his music, and this proved to be the most ambitious work he had undertaken at the time.

The second movement, in particular, stands out with its rich harmonic language and its stirring, dramatic setting. It is an elegy in honour of the great designer, poet and Socialist visionary, William Morris, who had passed away a few years earlier. During his early years in London, Holst joined the Hammersmith Socialist Club where he frequently listened to Bernard Shaw's lectures. He became heavily involved in the movement and was asked to conduct the socialist choir in 1897. It was also here that he met Isobel Harrison whom he fell deeply in love with and married. Perhaps it was William Morris' vision of heaven on earth in the English countryside that provided the pretext for Holst's stirring Elegy. The rest of the symphony is considerably more upbeat and light-hearted. This symphony has seen a recent revival, even though early public reception of the work was very mixed. It is an early and concerted effort by Holst to put his own stamp on the symphonic genre.

The Christmas Overture ~ Samuel Coleridge-Taylor

Coleridge-Taylor's Christmas Overture appeared posthumously in 1925, arranged by Sydney Baynes. It features God rest you merry, gentlemen, and Hark the herald angels sing and is thought to have been put together from incidental music he wrote for a children's play called The Forest of Wild Thyme. It is a fitting and seasonal end to tonight's concert.

Written by Leon Reimer & Lin Forsyth

Our Conductor: Leon Reimer

After graduating from the University of Glasgow with a degree in Music in 2013, **Leon Reimer** went on to study orchestral conducting at the Royal Conservatoire of Scotland where he received tuition from Garry Walker, Sian Edwards, Martyn Brabbins, Christopher Seaman, Jean Claude Picard, Baldur Brönnimann and Alasdair Mitchell. Professional engagements since his graduation in 2015, include working for the Royal Scottish National Orchestra, the Highland Regional Youth Orchestra (Associate Musician), the National Youth Choir of Scotland (Musicianship tutor and Workshop leader), Cumbria Youth Orchestra (Music Director) and Scottish Opera Youth Company (Assistant Conductor).

Eager to embrace the challenges and rewards of music making at all levels, Leon has heavily been heavily involved in the community music and education scene across Scotland and the UK. Leon has lead ensembles at several major festivals, including the Edinburgh International Festival (2016, 2018), the Celtic Connections Festival (2015, 2017), St Magnus Festival (2015) as well as Glasgow's West End Festival (2017, 2018).

Why not sponsor us?

Having missed out on revenue from 5 concerts in 2020-2021 due to the pandemic and lost our main sponsor recently, CoCO are looking to do some fundraising. Next year marks our 60th anniversary and so we are looking for sponsors/patrons to help support the on-going running of the orchestra and performances.

Do you think this is something you would consider? We realise times are hard and so we would be grateful for any level of donation, whether that be as simple as buying an extra concert ticket, or whether you would consider making a larger donation. Reaching out to many potential smaller sponsors rather than seeking one major sponsor is hopefully more achievable for businesses, and individuals alike, that wish to contribute something. For details of how to donate contact CityOfCarlisleOrchestra@hotmail.com. Major sponsors can have their name/company logo in the next concert programme, should they wish.