

## The players - City of Carlisle Orchestra

### **1st Violins**

Robert Charlesworth  
Katharine Bowness  
Philip Chapman  
Linda Mages  
Liz Jablonski  
Margie Simper

### **2nd Violins**

Isobel Fenton  
Lorna Strong  
Rush Bushi  
Hilary Lawrence

### **Violas**

Peter Wood  
Louise Bailey  
Lesley Ormrod  
David Adamson  
Adrian Simper  
Stephanie Howbridge

### **'Cellos**

Linda Forsyth  
Mary Lawler  
Robert Denby  
Lee Willis  
Lawrence Smith  
Steven Thompson  
Janet Hornby  
Alexandra King

### **Double Basses**

Pippa Arttio  
George Podkolzin

### **Flute/Piccolo**

Lyn Young  
Larissa Bennet Margrave  
Terry Mullett

### **Clarinets**

Jane Bell  
Norma Bagot

### **Oboes/Cor Anglais**

Glenys Braithwaite  
Mary Hitch

### **Bassoons**

Ann Bishop  
Andy Smith

### **Horns**

Ben Lowe  
Pam Harris  
Ian Williams  
Julie Ratcliffe

### **Trombones**

Graham Harris  
Giles Wilson  
Ruth Wood

### **Trumpets & Cornets**

Gordon Kydd  
Mike Edwards

### **Contra bassoon**

Peter Hutchison

### **Tuba**

Chris Hampson

### **Percussion**

Toby Cass  
Simon Newing  
Sue Roe

### **Timpani**

David Birkett

## 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](mailto: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

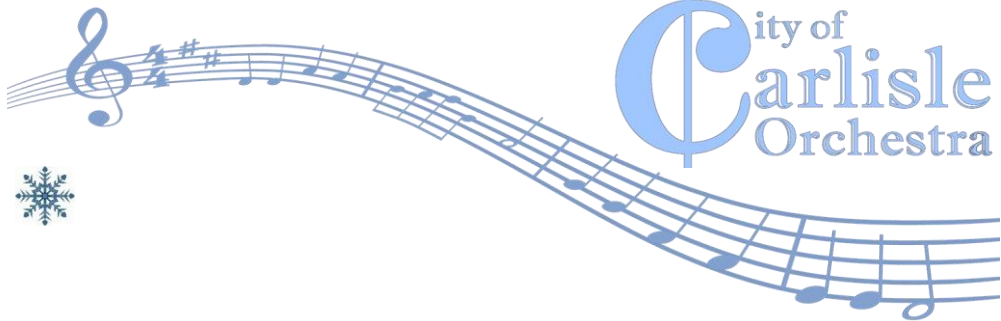
Sat. 1<sup>st</sup> April, City of Carlisle Orchestra - St John's Church, London Road, Carlisle. Our Spring concert programme will include:- Holst, The Perfect Fool and Tchaikovsky, Symphony No. 2.

## Other local concerts coming up

10 December: Wigton Choral Society, St Mary's Church, Wigton  
19 January: Carlisle Music Society, Fratry Hall, Carlisle Cathedral  
16 February: Carlisle Music Society, Fratry Hall, Carlisle Cathedral  
16 March: Carlisle Music Society, Fratry Hall, Carlisle Cathedral

## Acknowledgements

- Cumbria Music Services for support and assistance from the Carlisle Hub. [www.cumbriamusicclub.com](http://www.cumbriamusicclub.com)
- Trinity School Music Hub for assistance with the rehearsal venue.
- Royal Conservatoire of Scotland



**Sat. 3<sup>rd</sup> December 2022**



# **Winter Concert Programme**



**Conductor: Magnus Plejdrup**  
**Leader: Robert Charlesworth**  
**Soloist: Hannah Borlase**

**60<sup>th</sup> Anniversary year** 

[www.CityofCarlisleOrchestra.co.uk](http://www.CityofCarlisleOrchestra.co.uk)  
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**Unauthorised photography and recording of our concerts is prohibited**

## Programme

### **A Somerset Rhapsody ~ Holst**

Gustav Holst's wrote *A Somerset Rhapsody* in 1906 (*revised 1910*) having been inspired by a number of English folk tunes. It was first played at the Queen's Hall in London. The piece tells the following story "*Into a quiet country scene comes the sound of approaching soldiers. A youth who is courting a girl is persuaded to enlist and go to war. The soldiers march into the distance and the pastoral quietness returns. The girl is left alone.*"

The piece starts quietly with the "Sheep-Shearing Song" (*It's a Rosebud in June*). The lone oboe is accompanied by delicate strings. The theme is then taken on by the violins. It has a pastoral quality and reflects the quiet countryside speaking volumes about Holst's inspirations. The second tune, a march, "High Germany" represents the oncoming soldiers. Muted trumpet fanfares in the distance as the *cor anglais* then takes over. The "High Germany" melody is played primarily by the brass and lower strings. The last of the three tunes, "The Lover's Farewell" sees the young girl saying goodbye to her partner who has been enlisted. A recapitulation of all three tunes occurs before the final conclusion of the first song with the solo oboe playing the opening theme once more as peace is once again restored to the countryside.

### **Viola Concerto ~ Walton**

Walton's Viola Concerto was written in 1929 and, like tonight's Holst, was first performed at the Queen's Hall, London by Paul Hindemith as soloist with Walton, himself, conducting.

1. Andante comodo,
2. Vivo e molto preciso,
3. Finale – allegro moderato

After a three-bar introduction in which muted strings and low clarinet establish the mood, the viola enters with a melancholy theme, in the middle register of the instrument. The theme is passed to the oboe, with the viola accompanying; then the viola repeats the theme in the high register. The pace quickens and a series of viola chords leads to the second subject, a tranquil theme, mostly in E-flat minor for the viola in its lower register. The themes are developed using varying dynamics and speeds, with the themes swapping back and forth from solo viola and orchestra. After a vigorous tutti the movement ends quietly with the sad theme with which it began.

The second movement, unusually for a concerto, has the character of a scherzo. The marking, *vivo con moto preciso*, is in a basic 2/4 time but with many changes of metre. There is a climactic section for the full orchestra.

The last movement is the longest and Walton throws everything at this one. The first theme is lively, introduced by the bassoon, followed by the viola. The second subject, is in the minor key. The development section mainly features the first theme, gradually dividing it into fragments accompanying a long cantabile theme for the viola and later the woodwind. In the recapitulation, the first theme is given to the full orchestra, and the second to woodwinds and horns, with a viola counter-theme. A development passage leads to the coda that draws the earlier themes into a characteristic Walton fugal treatment, leading to the climactic synthesis of the themes.

## **~ Interval ~**

### **Symphony No. 5, Op. 76 ~ Dvorak**

The fifth symphony was composed in just 5½ weeks in the summer of 1875, reflecting Dvořák's strong motivation having just received a stipend from the Austrian government. It was given opus number "24" on the manuscript, but after Dvořák's rise to fame, it was eventually published as opus 76, to boost sales by passing it off as a more mature work! It is largely pastoral in style, similar to Symphony No. 6 which he wrote about five years later and which CoCO played in Dec 2019. The symphony was first performed four years after it was written, on 25 March 1879 in Prague. The

composition was revised in the autumn of 1887 and is dedicated to the conductor Hans von Bülow who systematically championed Dvořák's orchestral works.

The first movement, which is pastoral in style, starts with the clarinets, which are used prominently throughout the symphony. The opening of the slow movement, introduced by the 'cellos, is very similar to the famous introductory theme of Tchaikovsky's Piano Concerto No. 1, although Dvorak would not have been heard it prior to composing this work as the piano concerto was only completed a few months earlier with its premiere in the USA taking place after the completion of Dvorak's symphony. Like Beethoven's Pastoral Symphony it features bird calls from the woodwind, and develops into the third movement without a break. This is a lively scherzo, with a middle trio section full of melodies. Once again the 'cellos open the final movement but this time with an explosion of energy, which soon gives way to the brass. Glorious pastoral sections are alternated with fiery outbursts, before a hint of the symphony's initial three-note theme brings the work to an end.

Written by Lin Forsyth

### **Our Conductor: Magnus Plejdrup**

We are delighted to welcome our new Music Director, Magnus Plejdrup. Magnus, (b. 1995), is a Danish conductor and composer. He studied composition at The Royal Academy of Music, Aarhus, and is currently undertaking his postgraduate studies in orchestral conducting at The Royal Conservatoire of Scotland under the tuition of Martyn Brabbins. Guest teachers including John Wilson, Ryan Wigglesworth, Thomas Søndergaard and one of CoCO's previous musical directors, Ryan Bancroft.

Magnus has been engaged by Orkester Midtvest (DK), Aarhus Sommeropera (DK) and Ensemble Pluma (DK), amongst others. The latter is a professional chamber orchestra based in Aarhus, founded by Plejdrup in 2018. Other engagements include working with the Red Note Ensemble (UK). As part of his studies at the RCS, he has conducted the BBC Scottish Symphony Orchestra, Royal Scottish National Orchestra and the Orchestra of the Scottish Opera. Plejdrup has also attended masterclasses with the Moravian Philharmonic Orchestra and maestro Alim Shakh. As a composer, Magnus won the audience prize at the 75-year anniversary composition competition of The Danish Sinfonieta (Randers Kammerorkester). His pieces have been performed by Orkester Midtvest, Esbjerg Ensemble, RAMA Symphony Orchestra and Ensemble Pluma, to name but a few.

### **Tonight's Soloist: Hannah Borlase**

Hannah grew up in Carlisle and started to learn the viola at eight. She was educated at Trinity School, playing with the City of Carlisle Orchestra before leaving for university. Hannah now studies under Lucy Nolan in Manchester at the Royal Northern College of Music, having graduated from the University of Manchester. She was runner up in the Procter-Gregg Prize for Performance for her third year recital. During her time there, she began playing in the Ayla string quartet with three friends from the RNCM. Hannah also played in a range of different orchestral projects and ensembles, some including 'wacky' contemporary music! She has taken up opportunities to develop her conducting skills along with her abilities to lead musical workshops. Additionally, Hannah has begun to teach viola and violin, and has secured a teaching job at Semitone Studios. She is looking forward to playing with CoCO tonight for the fabulous Walton Concerto!

### **Why not sponsor us?**

This year marks our 60th anniversary and we are looking for sponsors/patrons to help support the on-going running of the orchestra and performances. Is something you would consider? The orchestra would be grateful for any level of donation. For details contact [CityOfCarlisleOrchestra@hotmail.com](mailto:CityOfCarlisleOrchestra@hotmail.com). Major sponsors can have their name/company logo in the next concert programme, should they wish.