

The players - City of Carlisle Orchestra

1st Violins

Robert Charlesworth
Linda Mages
Joan Masters
Isobel Fenton
Liz Jablonski
Philip Chapman
Frances Sutton

2nd Violins

Katharine Bowness
Lorna Strong
Hilary Lawrence
Margie Simper
Mary Cooke
David Adamson

Violas

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

'Cellos

Linda Forsyth
Lawrence Smith
Lee Willis
Mary Lawler
Roger Cooke
Janet Hornby

Double Bass

Charles Hattrell

Flute/Piccolo

Lyn Young
Samantha Willis
Terry Mullett

Clarinets/Bass

Jane Bell
Rebecca le Breton
Norma Bagot

Oboes/Cor Anglais

Glenys Braithwaite
Mary Hitch

Bassoons

Ann Bishop
Andy Smith

Horns

Ian Williams
Mark Shaw
Julie Ratcliffe
Pam Harris

Trombones

Graham Harris
Giles Wilson
Ruth Wood

Trumpets

Gordon Kydd
Mike Edwards

Timpani

David Birkett
Sue Roe

Tuba

Chris Hampson

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 7pm till 9pm.

Our next concert – Winter Concert

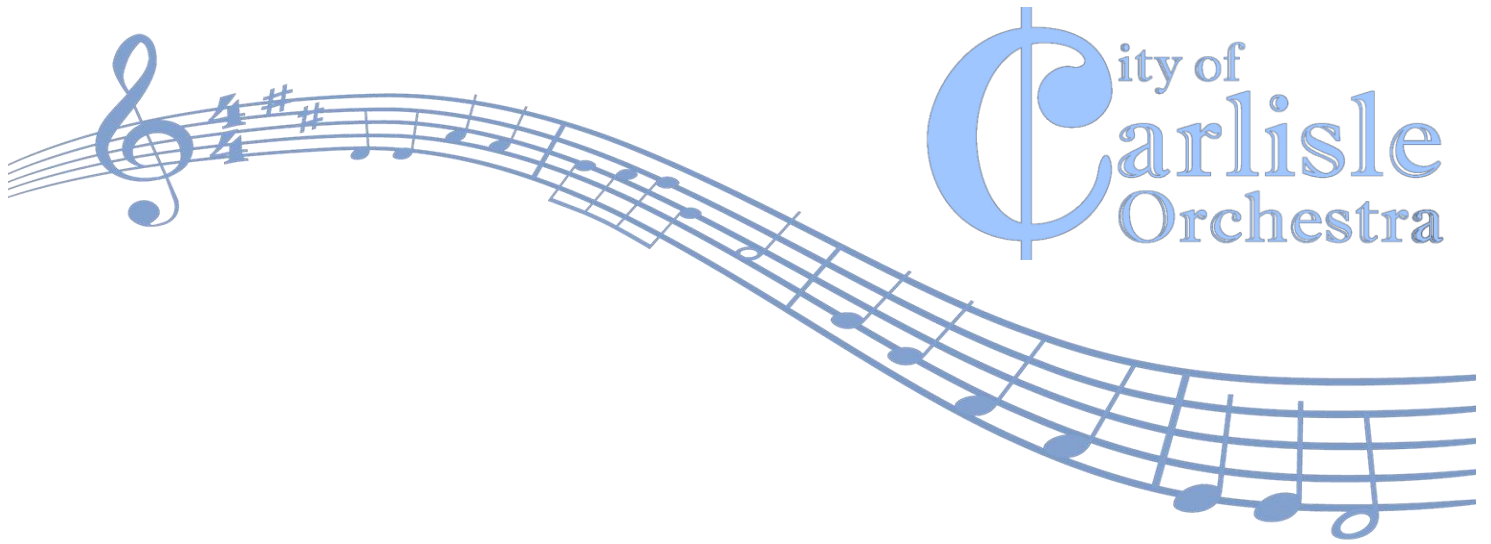
Sat. 25th November, City of Carlisle Orchestra - St John's Church, London Road, Carlisle.

Other local concerts coming up

Carlisle Music Society, Fratry Hall, Carlisle Cathedral: 21 September, 12 October and 9 November.

Acknowledgements

- Cumbria Music Services for support and assistance from the Carlisle Hub. www.cumbriamusichub.com
- Trinity School Music Hub for assistance with the rehearsal venue.
- Mr Alistair Goldie for the kind and generous donation of sheet music for the 'Scottish' Symphony.
- Royal Conservatoire of Scotland



Sat. 1st July, 2023

Summer Concert Programme

Conductor: Michael Riley

Leader: Robert Charlesworth

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Programme

Symphony No. 3, No. 3 in A minor, Op. 56 'The Scottish' ~ F. Mendelssohn

- I. Andante con moto** – Allegro un poco agitato
- II. Vivace non troppo**
- III. Adagio**
- IV. Allegro vivacissimo** – Allegro maestoso assai

Felix Mendelssohn's *Scottish* is one of those symphonies bearing a number which has no relation to its place in the order of composition. Although given the number 3, it was written after both the *Italian* and the *Reformation*, numbered four and five respectively, by virtue of later dates of publication. Like the *Hebrides Overture*, the symphony was the result of Mendelssohn's 1829 tour of Scotland with his friend Karl Klingemann. The melody which forms the opening *Andante* was conceived during a visit to the old chapel of Mary Stuart at the Palace of Holyrood, but, in general, he seems to have taken his mood from the 'romantic' landscapes, the sea and rocky coasts, the fog, and the overwhelming melancholy of his surroundings. These images lingered with him for twelve years, until 1842, when the symphony was finished. It was first performed in Leipzig in March of the same year. A later performance took place in London when, after the concert, Mendelssohn was received at Buckingham Palace and Queen Victoria gave her gracious consent to the dedication of the symphony to her.

The theme of the opening *Andante*, slow and lyrical, creates an atmosphere of brooding. It is from this idea that all the others of the symphony evolve by means of variation and transformation, while the original still remains recognisable. In this way, and with minimal breaks between movements, a remarkable sense of unity is achieved. Orchestral colouring and the rhythmic shape of the themes in the first movement are particularly apt for its narrative atmosphere. One of those storms to which Mendelssohn referred is evoked in the long coda, and the wind seems to blow through Queen Mary's chapel as the unifying theme returns to form a transition to the *Scherzo*.

In this second movement there is a hint of the bagpipes, but without overt references to folk melodies. It is in concise sonata form with exhilarating music which finally fades as if to usher in the slow movement. Rich and attractive orchestration is a mark of the intimate *Adagio*, its overwhelming sentiment interrupted several times with more energetic moments.

The final movement was originally headed *Allegro guerriero*, perhaps suggesting an echo of clan warfare in driving music which illustrates Mendelssohn's contrapuntal art to the full. As the symphony comes to a close it seems to move in a new direction as the four horns, in unison, sound a triumphal fanfare heralding music which Mendelssohn wanted to sound like a male-voice choir singing with a solemn hymn-like effect. But, even in these final passages, the main introductory motif is still present.

~ Interval ~

Symphony in E Minor, The 'Gaelic' ~ Amy Beach

The 'Gaelic' Symphony or Symphony in E minor, Op. 32 was written by Amy Marcy Cheney Beach in 1894; it was the first symphony ever composed and published by a female American composer and was debuted in Boston in October 1896 to "public and journalistic acclaim". Beach drew inspiration for the large orchestral work from simple old English, Irish, and Scottish melodies; thus, she subtitled the work 'Gaelic.'

The four movements of the symphony are as follows: -

I. Allegro con fuoco: The symphony begins with a low chromatic rumble in the strings which provides the basis on which the romantic melody is built. Rich orchestration establishes the romantic style of the symphony. Its unusual key choices mirror those in the first movement of Dvořák's *New World Symphony*.

II. Alla siciliana – allegro vivace: The Gaelic themes are introduced in variation.

III. Lento con molto espressione: The third movement is melodic and slow in nature with prominent solos from the violin and the 'cello.

IV. Allegro di molto: The last movement of the symphony is brisk and thematic.

Composer George Whitefield Chadwick' wrote a letter to Beach: saying that he and Horatio Parker, a fellow member of the unofficial Second New England School of leading composers, had heard and liked the Gaelic Symphony, and: "...I always feel a thrill of pride myself whenever I hear a fine work by any of us, and as such you will have to be counted in, whether you will or not—one of the boys." Not long afterward Beach herself became recognised as one of the School, thereupon called the "Boston Six".

Most of us discovered this wonderful piece for the first time during our lockdown Zoom orchestra sessions, when we were trying out new pieces remotely. It became quite a favourite of ours and we thought it would provide a lovely contrast to Mendelssohn's 'Scottish' for the second half of tonight's concert. We hope you enjoy it!

Written by Lin Forsyth (crediting sources from Making Music and Wikipedia)

Our Conductor: Michael Riley



Michael is a conductor and music director from London. He currently studies orchestral conducting with Martyn Brabbins and Michael Bawtree at the Royal Conservatoire of Scotland and holds a BMus (Hons) degree in piano from Trinity College of Music. Michael is proud to serve as Music Director for the *City of Carlisle Orchestra*.

Michael enjoys a varied career as a music director, working predominantly in musical theatre prior to his studies at the Royal Conservatoire of Scotland. He has conducted musicals in London's West End, on national tours and internationally. Shows include *Jesus Christ Superstar*, *Andrew Lloyd Webber's School of Rock*, *Legally Blonde*, *The Bodyguard*, *The Sound of Music*, *Nativity! The Musical*, *The Rocky Horror Show* and *The Last Five Years* amongst others.

As a student, he has conducted the *Royal Scottish National Orchestra*, *BBC Scottish Symphony Orchestra*, *Scottish Opera*, *Hungarian National Symphony Orchestra Szeged*, *Leipziger Symphonie Orchester* and the *Prague Philharmonia* amongst others, and has received additional coaching from leading conductors including Ryan Wigglesworth and Jonathon Heyward.

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