

# Programme

Mozart: Die Zauberflöte Overture

(The Magic Flute)

Beethoven: Piano Concerto No. 4 in G major

-- Interval --

Brahms: Symphony No. 2 in D major

## Soloists



**Aya Kawabata** was born in Tokyo. From 1989 to 1991 she lived in England and studied at the Junior Guildhall School of Music with Joan Havill. In 1997 she was offered a place at the Tokyo Metropolitan High School of Music and Arts to study for three years during which time she studied with Professor Teruji Karashima and was awarded a silver medal in the Japan Classical Competition.

In 2001 she came back to England to study at the Royal Academy of Music and completed a Bachelor of Music degree with First Class Honours in 2005. She studied with Ian Fountain and Diana Ketler, and was invited to play in master classes with Alexander Satz, Petras Geniusas and Emanuel Krasovsky. During her time at the Academy, she was awarded the Blakiston Prize (Highly Commended), the Mathew Philimore Prize (Winner), the George Award (Winner), the Leslie England Prize (Very Highly Commended), the Wilfred Parry Prize (Very Highly Commended), the Maud Hornsby Award (Winner), and the Peter Latham Gift (Winner) for her performances, and also was awarded a bursary award for her studies.

She has taken master classes with Armen Babakhanian, Andrew Ball, Christopher Elton, Ruth Harte, John Lill, Artur Pizarro, and Veronika Vitaitė in various festivals, and has performed extensively in England – London (including performances as a soloist with orchestras), Cambridge, Leeds, Salisbury, and Bristol – and also in Scotland, Austria, France, Italy, Lithuania, Latvia, Kazakhstan (broadcast live on Kazakh TV and satellite), Turkey (filming for NHK), and Japan.

In June 2007, she graduated with Distinction for her Master of Music degree in Performance, gaining the highest mark ever awarded for a concert project at the Royal Academy of Music. She has worked as a Fellow at the Academy, and also was awarded a Junior Fellowship at the Royal College of Music from 2010 to 2011. Aya has been working as a Keyboard Skills teacher at the Academy since September 2011.

## Conductor



**Hannah Quinn** studied Music Technology at the Universities of York followed by a PGCE at Cambridge University and then embarked on a career in Music Education. In 2005, she went to Beijing where she held posts as Head of Music at Dulwich College and Harrow International School. While in China, her career evolved to encompass freelance accompanying and conducting with numerous choirs and orchestras. In 2010 Hannah returned to the UK and led the education programmes for Southbank Sinfonia. Alongside this she pursued her musical studies in orchestral conducting with George Hurst and Denise Ham, and most recently has been studying with Christopher Seaman. In 2012 Hannah was awarded a scholarship place to study repetiteurship at the Royal Conservatoire of Scotland. Hannah is the recipient of the Leonard Hancock Memorial repetituer prize, and in September 2014 will take up the position of trainee repetiteur at the National Opera Studio.

## About Tonight's Music

### Mozart Overture to the Magic Flute

The Magic Flute is set in a distant land, most probably Egypt, which is inhabited by priests, spirits, mythical gods and magical instruments. Against this exotic backdrop, Mozart weaves masonic symbolism throughout the piece to create a truly majestic piece, rich with grandeur.

The three sonorous chords at the beginning of the overture resemble Tamino's knocks on the temple door, and the number three recurs throughout the piece, not least in the key signature, which is in three flats! The Allegro (fast) section is at times playful, and at times complex, and carries the character of both the light-hearted and serious qualities of the various cast members. The slow chords return half way through the piece before the Allegro theme resumes, this time it is developed and explored through many keys before the joyous and triumphant climax.

### Beethoven Piano Concerto No. 4 in G major

Premiered in 1807 alongside Beethoven's fourth symphony, the fourth piano concerto featured Beethoven himself as soloist. Noted for its artistic beauty and complexity, the fourth piano concerto has been quoted to be Beethoven's finest concerto.

#### *I Allegro Moderato*

The piece opens with a piano solo, which in its day was unheard of. The orchestra then creep in playing in a distant key, which shattered the audience preconceptions of concerto form in Beethoven's day. Though poetic in its melodies, the first movement is energised with cross-rhythms and the urgency of repeated notes.

### *II Andante Con Moto*

This movement has been associated with the imagery of Orpheus taming the Furies at the gates of Hades. The orchestra represents the Furies, which are gradually calmed through the piano solo's softly singing entries.

### *III Rondo*

In contrast to the preceding movements, the rondo (recurring) theme of the third movement is a lively and exhilarating melody, which at times erupts with true Beethovenian temperament.

## **Brahms Symphony No. 2 in D major**

Inspired by the beauty of Lake Wörth in southern Austria, the second symphony is luminous in its atmosphere, possibly the most light-hearted that Brahms ever produced. Brahms completed the symphony relatively quickly, yet the piece breathes with spaciousness.

### *I Allegro non Troppo*

The serenity of the opening movement is perhaps not so cheerful as it might initially appear when it is punctuated by an ominous passage involving the kettledrums and trombones. This then gives way to several waltz-like themes, one of which is based on a previously composed theme: *Brahms' Lullaby*.

### *II Adagio*

The adagio begins with a brooding cello and bassoon melody in counterpoint, which sounds stark even though it is in a major key. A second theme, more graceful and dancing in character, is led by the woodwind section.

### *III Allegretto grazioso (quasi Andantino)*

The third movement is a short interlude with a charming melody, which is interspersed with fast scherzo-like sections.

### *IV Allegro con spirit*

After a murmured beginning, the finale blazes forth from one wonderful theme to the next. You can hear the influence of Brahms idols Haydn and Beethoven, before the unbridled exhilaration of the final bars, which finishes this symphony in true Brahmsian resplendence.

Written by Hannah Quinn

## Acknowledgments and Farewells



The orchestra wishes to express its grateful thanks to **Catherine Swarbrick** for her loyal and dedicated service for over 30 years as Leader, and for all the unseen work involved in leading an orchestra, such as marking up the bowing of string parts, being part of the orchestra's committee and suggesting and guiding in the choice of concert programmes.

This is Catherine's last concert in the role of Leader, but fortunately it isn't goodbye as Catherine plans to continue to play for the orchestra. We will miss her expertise but are pleased that she will be continuing to occupy a seat. As well as keeping the adults in order she has supported and encouraged many younger players. She is a well-known local violin teacher and for most seasons one of her

more advanced pupils joins the orchestra. Catherine was a founder member of the Carlisle orchestra and over the years she and her late husband William Swarbrick have given so much time and energy to the players for which we are most grateful. **Thank you Catherine.**

We also say farewell to **Hannah Quinn**, our Music Director and Conductor this season and wish her well at the National Opera Studio in London. In a very short time Hannah has transformed the orchestra's music making, showing us the meaning of ensemble playing, clearly guiding us with her baton and helping us to interpret music in a way that is authentic to the composer. Thank you Hannah for making our rehearsals so stimulating and touching our hearts with music.

Thank you to all our committee members who have done their work so conscientiously. Peter Wood, Librarian, for sourcing, sorting, collating, printing and chasing to make sure we all have music. David Humpston, Secretary, for minutes, agendas, newsletters, venue bookings, hosting meetings so that we all know when to be where and doing what. Carolyn White, Treasurer, for counting money, paying bills, spreadsheets and budgets to help us manage our money. Graham Barke, Marketing, for design work, press releases, tickets and helping us let our audiences know there's a concert coming up soon. And to committee members: Jane Bell, Pam Harris, Hilary Lawrence and Catherine Swarbrick.

Thank you to our Front of House team: Keith Adams, David Simmons, Andrew Bell, Dave Greenwood, Jenny, Sally and Matthew Warwick, Helen, Izzy and Grandparents Roberts; they make sure the players have nothing to worry about other than the music on the day of the concert. Thanks to Stephen Thompson our 'man with a van' for transporting timps. Thank you to Hilary Lawrence for organising refreshments at concerts and to Ruth Woods and David Wilson for serving them. Thank you to Ruth Pickles for wisdom, support and so much practical help.

Thank you to all orchestra members, for the hours that are put in practicing and rehearsing, to make our concerts the best they can be.

Most importantly of all, thank you for being our audience, we hope you enjoy this concert and look forward to seeing you again at future concerts.

Sarah Wilson (Chair) & Glenys Braithwaite

## The Players - City of Carlisle Orchestra

<u>1<sup>st</sup> Violins</u> Catherine Swarbrick Robert Charlesworth Sarah Wilson Rachel Cosslett Joan Masters David Humpston Yana Palmer-Lyabibova	<u>2<sup>nd</sup> Violins</u> Susan Campbell Carolyn White Hilary Lawrence Graham Barke Peter Wood Claire Evison Eleanor Buchan	<u>Viola</u> John Buchan Antonia Gallagher Joy Hall	<u>Cello</u> Kenneth Wilson Lizzie Dale Jake Cardigan Shirley Sedgewick Steven Thompson Joanne Crossley Janet Hornby
<u>Double Bass</u> Ruth Pickles Wendy Willis Jan Forlow	<u>Oboe</u> Glenys Braithwaite Anthea Lee	<u>Flute</u> Terry Mullett Samantha Willis Lyn Young	<u>Clarinets</u> Jane Bell Ian Wilkinson
<u>Trombone</u> Cliff Attwood Simon Evans Graham Harris	<u>Horn</u> Pam Harris Julie Ratcliffe David Logie Tim Barratt	<u>Trumpet</u> Gordon Kydd Delyth Owen	<u>Bassoon</u> Andrew Smith
<u>Percussion</u> Paul Austen	<u>Timpani</u> David Birkett		

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

**Saturday 6<sup>th</sup> December**

Under the baton of our new conductor Ryan Bancroft!

#### **Programme:**

Mozart: Symphony No.32 in G major

Rachmaninoff: Piano Concerto No.2 in C minor

Sibelius: Symphony No.5

## Other classical concerts coming up:

- 1<sup>st</sup> July 2014, 12.45pm: **Carlisle Youth Orchestra**, lunch time concert Carlisle Cathedral.  
12.45pm to 1.30 pm.
- 13<sup>th</sup> July 2014, 9pm: Wordsworth Singers, Carlisle Cathedral
- 22<sup>nd</sup> Sept. 2014, 7.30pm: Scottish Ensemble, Penrith Methodist Church.  
[www.penrithmusicclub.com](http://www.penrithmusicclub.com)
- 25<sup>th</sup> Sept. 2014, 7.30pm: Clarinet and piano recital, St Cuthbert's Church, Carlisle.  
[www.carlislemusicsociety.weebly.com](http://www.carlislemusicsociety.weebly.com)

## And for the younger musician . . .

There are fantastic opportunities for young musicians at the various groups run by the **Carlisle Music Centre**. From beginner level to advanced, 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)