

Welcome

I am delighted to welcome you to our evening of Viennese music, which also takes us into the Italian opera house. Johann Strauss is best known for his dance music, although we are excited to perform the overture from his hugely successful operetta, *Die Fledermaus*. As anyone who has seen a Viennese New Year's Day concert will know, Strauss' music is a tradition in itself, and as such, it requires an understanding of style and a musical approach which City of Carlisle Orchestra have risen to with great aplomb. It is with great pride that we also welcome the City of Carlisle Youth Orchestra. Their leader, Pamela Harris, works tirelessly with them every week and is responsible for inspiring them in their musical pursuits.

This evening we welcome Ragnheidur Oladottir and Luperci De Souza, two opera singers from the Alexander Gibson Opera School at the Royal Conservatoire of Scotland, who will add to the glitter of the ballroom with their songs of love and entertainment.

As complement to all the light music you will hear tonight, we will also be performing 'The Unfinished Symphony' by the Austrian composer Franz Schubert. A hugely poetic work, it takes us on an enigmatic journey through dark colours and waltzes to a serenity which is so very 'Schubertian' that we have to wonder if it really was left unfinished or not.

I hope you enjoy your evening with us.

Hannah Quinn
Conductor and Musical Director



Programme

Johann Strauss - Die Fledermaus (The Bat) – Overture

Johann Strauss - Kaiser Waltzer *featuring the Carlisle Youth Orchestra*

Giuseppe Verdi - Rigoletto 'La Donna è Mobile' (Woman are fickle)

Giacomo Puccini - La Bohème 'Mi Chiamono Mimi' (My name is Mimi)

Giacomo Puccini - La Bohème 'O Soave Fanciulla' (Oh sweet lady)

-- Interval --

Franz Schubert - Symphony No. 8 in B minor 'The Unfinished Symphony'

Johann Strauss - The Blue Danube

Giacomo Puccini - Gianni Schicchi 'O Mio Babbino Caro' (Oh my beloved father)

Ernesto De Curtis - Torna a Surriento (Come back to Sorrento)

Verdi - La Traviata 'Libiamo ne' lieti calici' (Let us drink from this joyful cup)

Conductor



Hannah Quinn studied Music Technology at the University 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 became the conductor of education programmes for Southbank Sinfonia; the internationally acclaimed orchestral academy supporting young professional musicians launch their professional careers. 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 full-time at the Royal Conservatoire of Scotland where she is further developing her conducting skills and expanding her repertoire into the operatic world as an MMus student.

Soloists



Ragnheiður Lilja Óladóttir is currently studying with Wilma MacDougall at the Royal Conservatoire of Scotland and will complete her Masters in Opera in 2014. The Icelandic soprano commenced her formal musical training at the Reykjavik Academy of Vocal Arts, and later studied at the Reykjavik College of Music with Alina Dubik and Lára S. Rafnsdóttir where she won the Reykjavik College of Music Soloist Competition in 2011. As an RCS scholarship holder she is also very kindly supported by the Landsbankinn Scholarship Trust. Ragnheiður is a member of the Lübeck Choir Academy and has previously been a member and soloist with the Schleswig-Holstein Festival Choir, Seltjarnarnes Church Chamber Choir, the choir of the Icelandic Opera and the Reykjavik Opera Chorus.



Luperci de Souza is currently in his second year at the Alexander Gibson Opera School at the Royal Conservatoire of Scotland studying under the tuition of Stephen Robertson, supported by an ABRSM international scholarship. He began his musical training at the Canarinhos de Petropolis boys' choir, before joining the School of Music at the Federal University of Rio de Janeiro, with the baritone Inácio De Nonno. He later studied under the tuition of Jorge Lhez at the Catholic University of Salta, Argentina and with the repetiteur Claudio Avila in Brazil. He has participated in masterclasses with distinguished musicians including Sir Thomas Allen, John Treleaven, Ileana Cotrubas, Lisa Milne, Mitsuko Shirai, Benito Maresca, Luciano Garay, Neyde Thomas and Rio Novello.

About Tonight's Music

Johann Strauss - Die Fledermaus (The Bat) – Overture

We begin our evening with the overture to Johann Strauss' most-loved operetta, whose plot is based around the ballroom. It is a veritable cascade of lovable melodies, which, according to press reports, were interrupted up audience applause upon their first hearing. It certainly sets the scene for the mischief and mayhem in the opera, whilst maintaining the glamour and opulence of Viennese high society. It makes considerable demands on the orchestra who must make many dramatic changes in tempo and mood, which all serve to create a highly entertaining concert masterpiece.

Johann Strauss - Kaiser Waltzer featuring the Carlisle Youth Orchestra

Written to commemorate the meeting between the Austrian Emperor Franz Joseph I and Kaiser Wilhelm II of Germany, the Kaiser Waltzer, (Emperor Waltz) was cunningly titled to make both Emperors believe it was written about them! The militaristic introduction gracefully leads us via a cello solo into the ballroom where the dance tunes rival those of the ever-popular Blue Danube.

Giacomo Puccini -La Bohème 'Mi Chiamono Mimi' (My name is Mimi)

Mimi has just met Rodolfo and during this aria she shyly introduces herself and describes her simple life and the great pleasures she derives from it.

*Yes, they call me Mimi, but my name is Lucy.
My history is brief, on cloth or silk, I embroider at home or outside...
I am peaceful and happy, and it is my pastime to make lilies and roses,
I like these things, that have so sweet smell, that speak of love, of spring,
That speak of dreams and of chimera, these things that have poetic names,
Do you understand me?*

*They call me Mimi, I don't know why.
Alone, I always make the same lunch for myself.
I do not always go to mass, but I pray a lot to the Lord.
I live alone, there in a white little room I look upon the roofs and heaven.
But when the thaw comes, the first sun is mine, the first kiss of April is mine!
Rose buds in a vase, leaf and leaf I watch it! That gentle perfume of a flower!
But the flowers that I make, ah me! They don't have any odor.
About me I would not know how to tell, I am your neighbor who come unexpectedly to bother you.*

Giacomo Puccini La Bohème 'O Soave Fanciulla' (Oh sweet lady)

Following the aria you have just heard, Rodolfo's friends impatiently call him from the street to go out for the night. Rodolfo turns and sees Mimi bathed in moonlight, and the two fall in love.

Rodolfo *Oh! sweet little lady! Oh, sweetest vision,
With moonlight bathing your pretty face!
The dream that I see in you is the dream I'll always dream!*

Mimi *(oh, you rule alone, love!)
Deep in my soul trembles the deepest of passions, etc.
Our kisses shudder with love!
(how gently now his words of praise make their way
Into my heart...you rule alone, oh love!)
No, I beg you! You're mine now! Your friends are still waiting.*

Both *So soon must I leave you? I would like...I can't say it...
Speak! what if i went along? What? Mimi!
How sweet instead to stay behind here. It's freezing outside.
I'd be right beside you! What about later? Who knows, sir?
Take my arm, my dear young lady...as you say, my dear sir...
Do you love me, say! I certainly do.
Love! Love! Love!*

Giuseppe Verdi Rigoletto 'La Donna è Mobile' (Woman are fickle)

The Duke's song from Act 3 of Rigoletto in which he hypocritically declaims the unchaste nature of women, when in fact it is actually the Duke who is the licentious character in the plot!

Woman are fickle, and like a feather in the wind, she changes the tone of her voice and her thoughts. Always a sweet, pretty face, in tears or in laughter, she is always lying.

He is always miserable who trusts in her to confide his unwary heart, yet nobody feels happy fully who on that bosom doesn't drink love!

Woman are fickle, and like a feather in the wind, she changes the tone of her voice and her thoughts!

Franz Schubert Symphony No. 8 in B minor 'The Unfinished Symphony'

I – Allegro Moderato

II – Andante con Moto

Schubert began his eighth symphony in 1822 and left only two movements completed, although a sketch of a third movement survives. It is unknown as to why he didn't complete the work, although one theory is that the first two movements are so complete in themselves and together, that Schubert felt he couldn't add anything more to the symphony.

The first movement opens with a deeply sonorous and mysterious bass line which opens into the first theme; a haunting tune shared by the oboe and clarinet. Horns and bassoons make the transition to the waltz theme that is supported gracefully by a syncopated accompaniment. A very dramatic development section combines elements of both the first and second themes leading to a powerful march before the recapitulation. The coda swells with the music of the introduction, searching for a resolution, which is only found in the second movement.

The music of the second movement is much calmer than the first, yet still full of questions. The first theme, initially heard by the strings has a serene legato melody answered by a descending pizzicato line in the basses. An uneasy syncopated accompaniment makes the transition to the second theme whereby clarinet and oboe continue the dialogue started in the first movement. The tension builds to a turbulent section that finally comes to rest in a sublimely tranquil coda.

Johann Strauss The Blue Danube

The most popular of all the Strauss waltzes, the Blue Danube was originally written for the chorus and orchestra of the Vienna Mens' Association. However, it is the version for orchestra alone which you will hear tonight. It has become something of an Austrian national anthem and is broadcast by law on all Austrian radio and television stations at midnight on New Year's Eve.

Giacomo Puccini Gianni Schicchi 'O Mio Babbino Caro' (Oh my beloved father)

In this aria, Lauretta is pleading with her father not to allow family tensions separate her from Rinuccio, the man she loves.

*Oh my beloved father, I love him, I love him!
I'll go to Porta Rossa, to buy our wedding ring.*

*Oh yes, I really love him.
And if you still say no, I'll go to Ponte Vecchio, and throw myself below.*

*My love for which I suffer, at last, I want to die.
Father I pray, I pray.*

Ernesto De Curtis Torna a Surriento (Come back to Sorrento)

This Neapolitan song was composed by Ernesto de Curtis, with words by his brother Giambattista de Curtis. The song has been hugely successful and has been performed and recorded by a huge variety of artists, from Luciano Pavarotti to Frank Sinatra.

*Look at the sea, how beautiful it is, it inspires so many emotions, like you do with the people you have at heart, you make them dream while they are still awake.
Look at this garden and the scent of these oranges, such a fine perfume, it goes straight into your heart, and you say:
"I am leaving, goodbye."
You go away from my heart, away from this land of love, and you have the heart not to come back.
But do not go away, do not give me this pain.
Come back to Surriento, let me live!*

*Look at the sea of Surriento, what a treasure it is! Even he who has travelled all over the world, has never seen a sea like this one.
Look at these mermaids that stare, amazed, at you, that love you so much.
They would like to kiss you, and you say: "I am leaving, goodbye."
You go away from my heart, away from the land of love, and you have the heart not to come back.
But please do not go away, do not give me this pain.
Come back to Surriento, let me live!*

Verdi La Traviata 'Libiamo ne' lieti calici' (Let us drink from this joyful cup)

This is a duet, accompanied by chorus in the full opera, led by Alfredo and Violetta at a late-night party in the opera La Traviata. The pair gather the whole crowd to join them in this drinking song.

Alfredo *Let's drink, let's drink from the joyous chalices that beauty so truly enhances.*

And may the brief moment be inebriated with voluptuousness.

Let's drink for the ecstatic feeling that love arouses.

Because this eye aims straight to the heart, omnipotently.

Let's drink, my love, and the love among the chalices will make the kisses warmer.

Ah! Let's drink, and the love among the chalices will make the kisses warmer.

Violetta *With you all, I can share my happiest times.*

Everything in life which is not pleasure is foolish.

Let's enjoy ourselves for the delight of love is fleeting and quick.

It's like a flower that blooms and dies and we can no longer enjoy it.

So enjoy; A keen and flattering voice invites us!

Let's enjoy the wine and the singing, the beautiful night, and the laughter.

Let the new day find us in this paradise.

Violetta *Life means celebration.*

Alfredo *Only if one hasn't known love.*

Violetta *Don't tell someone who doesn't know.*

Alfredo *But this is my fate...*

All *Let's enjoy the wine and the singing, the beautiful night, and the laughter.*

Let the new day find us in this paradise

Written by Hannah Quinn

The Players - City of Carlisle Orchestra

1st Violins

Catherine Swarbrick
Sue Armstrong
Graham Barke
Susan Campbell
Rachel Cosslett
Claire Evison
Zelda Hill
Joan Masters
Peter Wood

2nd Violins

Eleanor Buchan
Robert Charlesworth
Lizzie Farrell
David Humpston
Hilary Lawrence
Yana Palmer-Lyabibova
Carolyn White
Sarah Wilson

Viola

John Buchan
Antonia Gallagher
Sue Greenwood
Joy Hall

Cello

Jake Cardigan
Joanne Crossley
Lizzy Dale
Jeremy Goulding
Pam Przbyla
Shirley Sedgwick
Steven Thompson
Kenneth Wilson

Double Bass

Ruth Pickles
Wendy Willis

Oboe

Glenys Braithwaite
Anthea Lee

Flute

Terry Mullett
Samantha Willis
Lyn Young

Clarinets

Jane Bell
Ian Wilkinson

Trombone

Cliff Attwood
Simon Evans
Graham Harris

Horn

Pam Harris
Julie Ratcliffe

Trumpet

Gordon Kydd
Delyth Owen

Bassoon

Andrew Smith

Percussion

Paul Austen

Timpani

David Birkett

Keyboard/Harp

Matthildur Gisladottir

City of Carlisle Orchestra will next be in concert:

Sunday 15th June, St. Cuthbert's Church, Carlisle.

Conductor Hannah Quinn, Royal Conservatoire Scotland.

Programme to include Mozart Die Zauberflöte Overture, Beethoven Piano Concerto No. 4 in G major and Brahms Symphony No. 2 in D major.

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