

The players - City of Carlisle Orchestra

1st Violins

Katharine Bowness
Robert Charlesworth
Linda Mages
Isobel Fenton
Sarah McLellan
Julia Kwiatkowska
Sarah Berker

2nd Violins

Margie Simper
Sarah Massey
Hilary Lawrence
Lia Somasundaram
Ruth Pybus
David Adamson

Violas

Peter Wood
Adrian Simper
Penny Snelling
Lesley Ormrod
Maggie Scott-Langley
David Scott-Langley
Stephanie Howbridge

'Cellos

Linda Forsyth
Lee Willis
Sheila Astle
Mary Lawler
Lawrence Smith
Steven Thompson
Vivienne Trueman
Ron Kelley
Janet Hornby
Roger Cooke

Double Basses

Charles Hattrell
Ben imThurn
Gordon Kennedy

Flute/Piccolo

Lyn Young
Samantha Willis
Terry Mullett

Clarinets

Rebecca le Breton
Jane Bell

Oboes/Cor Anglais

Glenys Braithwaite
Joe Lee

Bassoons

Ann Bishop
Andrew Smith

Bass Clarinet / Sax

Norma Bagot

Horns

Pam Harris
Jodie McQuiston
Julie Ratcliffe
Mark Shaw

Trombones

Graham Harris
Giles Wilson
Ruth Wood

Trumpets/Cornets

Gordon Kydd
Mike Edwards
Mick Seed

Timpani

David Birkett

Percussion

Jamie Hoyle
Simon Newing
Sue Roe

Tuba

Chris Hampson

Harp

AnnaKate Pearson

Why not join us?

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 – Summer Concert

Sat. 28th June, City of Carlisle Orchestra - St John's Church, London Road, Carlisle. A trip round Northern Scotland and Scandinavia with pieces by Danish, Swedish and Finnish composers: Niels Gade "Im Hochland" (In the Highlands), Jacob Hägg "Nordisk Symfoni" and the powerful and emotional Symphony No. 2 from Sibelius.

Acknowledgements

- Cumbria Music Hub for their support and assistance www.cumbriamusicHub.com
- Trinity School Music Hub.
- Royal Conservatoire of Scotland.
- The Old Town Hall for ticket sales.



Sat. 29th Mar. 2025

“Love is in the air” Programme

Conductor: Max Todes
Leader: Katharine Bowness

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recording of our concerts is strictly prohibited**

Programme

Tchaikovsky: Fantasy Overture to Romeo & Juliet

Tchaikovsky, was inspired by Balakirev, the leader of the group of Russian composers known as "The Five", to compose the overture, *Romeo and Juliet*, when taking a long walk together in 1869. A first attempt at writing it came to nought, and it was not until Balakirev sent him a detailed plan, including suggestions for key signatures, that his inspiration took hold. The first performance of the original version was in Moscow, in March 1870. Tchaikovsky then rewrote the beginning, ending and the development section, and the second revision was first heard in St. Petersburg in February 1872, although what we hear today followed further recomposition of the ending in 1880.

In the solemn introduction Tchaikovsky sees the Friar Laurence theme as "a solitary soul, with spiritual aspiration for heaven". The solemnity is disturbed by hints of the conflict to come but there is serenity too in a harp-accompanied passage. A rumbling from the timpani prepares us for the *allegro giusto* where the ferocity of the Montague and Capulet street fighting bursts upon us "like beasts that quench the fire of your pernicious rage with purple fountains issuing from your veins" as the Prince of Verona describes it in Shakespeare's play. A transition section takes us to the beautiful melody of the star-crossed lovers; a passage on the strings describes their youth, innocence and the purity of their love. In the development section the Friar Laurence (or fate) theme is used in combination with that describing the feuding families. When the love theme reappears, it is much more passionate. We become aware that hatred between the families is to destroy the two lovers. The funereal, quasi-religious conclusion describes the death of Romeo and Juliet.

Prokofiev: Excerpts from the 3 Romeo & Juliet Ballet Suites

Prokofiev said that he had "taken special pains to achieve a simplicity which will, I hope, reach the hearts of all listeners. If people find no melody and no emotion in this work of mine I shall feel very sorry; but I feel sure that they will sooner or later." The original ballet has 52 dances and lasts more than 2 hours. Written in September 1935, it was to be performed at Leningrad's Kirov Theatre but it was rejected because of the tragic ending – "the dead cannot dance"; so Prokofiev gave the ballet a happy ending. In his autobiography he wrote: "Romeo arrives a minute earlier, finds Juliet alive and everything ends well. The reasons for this bit of barbarism were purely choreographic: living people can dance, the dying cannot". However, this ending provoked controversy among Soviet cultural officials, so after further consultation with the choreographers they agreed on the original ending.

The first performance of the ballet was in Czechoslovakia in 1938. Because of the delay in the ballet's performance, Prokofiev arranged parts of it for orchestral concert, and these had already been performed as suites for the concert hall before the ballets were staged. The suites are not just excerpts of the ballet music; Prokofiev went to the trouble of re-writing the pieces. The first two suites were premièred in 1936; the third suite was written ten years later. The excerpts we have chosen for tonight's performance are as follows:-

- Suite 2, No. 2 – Juliet, The Young Girl: Looking in the mirror, she sees a beautiful woman
- Suite 2, No. 1 – Montagues and Capulets: the feuding families engage in a brawl
- Suite 1, No. 4 – Orchestral Minuet
- Suite 1, No. 5 – Masks: Romeo makes his entrance at the Capulets' ball
- Suite 3, No. 6 – The Death of Juliet: This is the emotional peak of the ballet

~ Interval ~

Tchaikovsky: Sleeping Beauty

Tchaikovsky's second ballet, *Sleeping Beauty*, was commissioned in 1888 by the Director of the Imperial Theatres in St. Petersburg, Ivan Vesevolozhsky. In close collaboration, the choreographer Marius Petipa and the composer created a dance drama which, although it was not an immediate hit in St. Petersburg in January 1890, eventually proved a great success and has come to be recognized internationally as a major classic. The music itself stands as one of Tchaikovsky's greatest scores.

The ballet begins with King Florestan and his queen holding a reception for their baby daughter Princess Aurora. The princess' parents had forgotten to invite the fairy Carabosse; she is insulted at this slight and when she appears, instead of presenting the child with a gift, she curses her, promising that she will die if she ever pricks her finger. The Lilac Fairy makes as her gift to the child the promise that she will not die but will instead sleep for a hundred years, to be awakened by a kiss from a prince.

Tchaikovsky wrote 30 musical numbers for this ballet. Various suites have been constructed from the score. The selection, chosen directly from the ballet score, for this evening includes the following:-

- Introduction
- Marche
- Scene Dansante
- Pas de Six
- Valse
- Polonaise
- Pas d'action
- Pas de Quatre
- Act 3 Finale and Apotheosis

Notes written by Lin Forsyth (Sources include Making Music)

Tonight's Conductor: Max Todes

Max began conducting, age 15, prompted by an introductory masterclass on a Pro Corda Chamber music course. In 2018 at the age of 16, he founded the Cavatina Orchestra, comprised of talented students of the Junior and Senior London Conservatoires with the aim of giving talented young musicians the opportunity to study and perform an extensive range of repertoire. Performances have included the world premiere of BBC Young Composer, Senior Category Prize Winner, Gregory May's 'New Work' at St. John's Smith Square.

In 2018, Max co-founded Cavatina Opera for a three-night-run of *The Magic Flute*, which raised over £11,000 for charity. In Cambridge, Max conducted *Le Nozze di Figaro*, *Die Fledermaus*, *Die Zauberflöte* and *Semele*. He also previously held a Lay Clerkship at Kings College, Cambridge alongside the Cambridge conducting scholarship. The scholarship has afforded him the opportunity to assist various visiting conductors such as Martyn Brabbins, Jack van Steen and Ben Glassberg.

Max graduated from St John's College, Cambridge having studied music, and sung as a choral scholar in the choir under Andrew Nethsingha. Beyond the choir, he participated in many different aspects of musical life. As a cellist, he was an award holder on the Instrumental scheme, and the continuo Cellist in the Cambridge baroque ensemble *Collegium* under Maggie Faultless and Nick Mulroy. Max currently is in his first year of his masters at Royal Conservatoire of Scotland (RCS) studying conducting with Martyn Brabbins.