

# Welcome

City of Carlisle Orchestra is proud to be playing once again with one of Carlisle's up and coming soloists, Magdalena Loth-Hill, born and brought up in Carlisle and now studying at the Royal College of Music in London. Many of you will remember Magdalena's fabulous playing of Bruch's first violin concerto in the orchestra's 50<sup>th</sup> anniversary celebrations and tonight we're going to hear her interpretation of the great Mendelssohn violin concerto. We are very privileged to have her back with us. I notice that she is programmed to perform in Carlisle on the evening of Thurs 3<sup>rd</sup> April 2014 as part of Carlisle Music Society's programme in St Cuthbert's Church and we eagerly await a future appearance with City of Carlisle Orchestra with another of the great violin concertos, if she's willing!

We are also pleased to introduce you to Hannah Quinn, our new conductor. She has really excited the orchestra at rehearsals, challenging us to respond to the music and develop our ensemble. On a daily basis Hannah is accompanying and leading rehearsals and performances for students at the Royal Conservatoire of Scotland. I asked her how she finds adjusting to working with an amateur orchestra. She said that the human emotions and human life central to music do not change. "It's fascinating to be the conductor; you must know the repertoire intimately and embody what the composer is trying to say. The conductor is the advocate of the composer's intentions. I'm passionate about the symphonic repertoire and I want to share this. It is amazing to conduct City of Carlisle Orchestra where amateur and professional musicians alike can get in touch with the emotions captured by the music. At times it is hard work, I have to learn new techniques as a conductor but together we have created special moments when the music has lifted off the page and it feels effortless. At these times the music can transport us beyond the mundane in our daily lives."

Relax and enjoy the music we play for you and do join us for a drink in the interval.

Sarah Wilson

Chair, City of Carlisle Orchestra



## A Message From Our New Conductor . . .

It has been an honour to join the City of Carlisle Orchestra as Music Director, and I thank them for the warm welcome they have given me this term. I have been very impressed by the players' commitment to the music and to each other and it is these qualities which have surely played a major part in the longevity of this orchestra, of which its 50<sup>th</sup> anniversary last year stands as testament. As individuals, the players of the City of Carlisle Orchestra are very talented, musical and hard-working, and it has been a privilege to rehearse and perform with them the great works you will hear tonight.

Hannah Quinn

# Programme

Rossini: Overture for "The Italian Girl in Algiers"

Mendelssohn: Concerto in E Min. Op. 64 for Violin  
with Soloist Magdalena Loth-Hill

-- Interval --

Beethoven: Symphony No. 7 in A Maj. Op. 92

## About Tonight's Music

### **Mendelssohn Violin Concerto in E minor (1845)**

1. Allegro Molto Passionato
2. Andante
3. Allegretto non Troppo – Allegro molto vivace

This masterpiece was conceived over a period of six years by Mendelssohn with his close friend and concert master of the Leipzig Gewandhaus Orchestra, Ferdinand David. Mendelssohn regularly consulted David over technical issues and the result is surely one of the most finely crafted works of the violin and orchestral repertoire.

In writing this concerto, Mendelssohn broke new compositional ground; the violin soloist enters immediately rather than the longer orchestral introductions of its classical predecessors. Also, the movements of the concerto are connected so that there is no break between them. A sustained bassoon note links the first and second movement, and a bridging passage to the third movement begins almost immediately after the second movement ends.

The impassioned melody which begins the concerto continually gestated with Mendelssohn, and as he wrote; 'it gives me no peace'. Upon hearing this striking tune, it is impossible not to be reminded of his Jewish roots. This gives way to a gentler second subject played by a wind quartet and accompanied by a low sustained note on the violin. The cadenza is strongly featured in the first movement and is thought to have been written with the assistance of Ferdinand David. Towards the end of the movement, the music rushes urgently to its climax before the orchestra abruptly abandons a single bassoon on a held note which is tied into the second movement.

The achingly tender second movement in the sweet key of C major is a perfect balance of serenity and expressiveness. The solo violin spins a long line over an accompaniment which mixes bowed and pizzicato passages, and gentle wind phrases which complement the melody. The entry of the brass and timpani herald a more anguished middle section which finds its resolution in a re-statement of the opening theme, this time with a variation in the wind.

A brief passage accompanied by strings only, takes us to the bubbly and playful finale which begins with a fanfare from the trumpets and timpani. What follows is virtuosic at every turn; a first subject which the woodwinds cannot help themselves but to join in with, a march-like second subject, and a beautiful counter-melody against which the soloist sparkles with adept artistry.

## **Rossini Overture to L'italiana in Algeri (1813)**

Rossini was a prolific operatic composer, and especially well-loved for his comic operas. He produced work very quickly and was incredibly popular during his career. The overture to the Italian girl in Algiers is abundant with glamour and fun, whilst firmly rooted in classical traditions; the opening bars draw inspiration from Haydn's surprise symphony where pianissimo pizzicato strings are interrupted by a forte chord from the whole orchestra. It continues in good humour and with stylistic panache as first the oboe, then the flute become soloists until eventually the lower strings and bassoon take over and come up with a rollicking good bass line.

## **Beethoven Symphony No. 7 in A major (1812)**

1. Poco sostenuto – Vivace
2. Allegretto
3. Presto – Assai meno presto – Presto – Assai meno presto – Presto
4. Allegro con brio

This magnificent symphony was described by Richard Wagner as 'The Apotheosis of the Dance'; it's relentless and boundless energy constantly propels the listener forward with its almost physical rhythms. Beethoven believed that this was one of his 'best works', so it is with little wonder that this symphony is so popular with orchestras and audiences alike.

A tutti chord opens the piece with woodwinds sharing in the opening statement. Gradually the strings are moved to generate more momentum and the opening theme is passed around the orchestra, calling all to attention. The introduction segues into the Vivace through the repetition of the note E, no less than 56 times, shared between the woodwinds and the strings. What initially appears as a static passage suddenly bursts into life and the dance begins.

The theme of the Allegretto is cleverly and simply built on repeated notes with different articulations and was so popular at its premiere that it had to be immediately encored. Its stoic rhythm gives it an air of solemnity, but this is underpinned by a strength which gives the listener more of a sense of courage than grief.

The impatient high energy of the presto is artfully balanced with the gentler rocking rhythms of the trio. The extended scherzo form which was innovative in its day, seems irrepressible and continues to circle upon itself until a minor version of the trio theme is suddenly ousted by 5 tutti chords.

The finale has been described by Donald Francis Tovey as a "triumph of Bacchic fury", and with its insistent syncopations and whirling thematic material, the music is a frenzy of unbridled brilliance. In an extended coda, Beethoven takes us on a harmonic journey which continually twists upon itself and is suspended over a bass line which is seemingly endless. Finally with the arrival of two towering moments marked triple forte, a marking which had previously never been used in the repertoire, we are brought to the dazzling conclusion of this wonderfully affirmative symphony.

Written by Hannah Quinn

## Tonight's Soloist – Magdalena Lothhill



Magdalena Loth-Hill started playing the violin at the age of 4 with local teacher Carol Head and at the age of 11 was offered a scholarship place at the Junior Royal Scottish Academy of Music and Drama, and later Chetham's School of Music.

The winner of numerous music festivals, awards and prizes including the Ann Hood bursary, Lanercost Young Musician and the Keldwyth Award. Magdalena has performed with her quartet alongside Roger Vignoles and Mark Padmore, and in May she was chosen to perform with the Sacconi Quartet at their festival in Folkestone. She has had extensive orchestral experience and has played with members of the Gabrieli Consort and the BBC Philharmonic Orchestra and performed under well-known conductors including Sir Mark Elder, and Paul McCreesh, under whom she recorded and performed Haydn's Creation at the Barbican, London.

Magdalena plays a 1780s William Forster violin very generously given to her by a local benefactor. (William Forster was a Brampton man who made his name in London as instrument maker to the Prince of Wales.)

## The Players - City of Carlisle Orchestra

<u>1st Violins</u>	<u>2nd Violins</u>	<u>Viola</u>	<u>Cello</u>
Catherine Swarbrick	Peter Wood	John Buchan	Kenneth Wilson
Joan Masters	Lucy Thompson	Antonia Gallagher	Jake Cardigan
Yana Palmer	Carolyn White	Sue Greenwood	Shirley Sedgwick
Sarah Wilson	Eleanor Buchan	Joy Hall	Joanne Crossley
David Humpston	Graham Barke		Steven Thompson
Hilary Lawrence			Pam Przbyla
<u>Double Bass</u>	<u>Oboe</u>	<u>Flute</u>	<u>Clarinets</u>
Ruth Pickles	Glenys Braithwaite	Lyn Young	Jane Bell
Wendy Willis	Anthea Lee	Terry Mullett	Ian Wilkinson
	Rebecca Jones		
<u>Trombone</u>	<u>Horn</u>	<u>Trumpet</u>	<u>Bassoon</u>
Graham Harris	Pam Harris	Gordon Kydd	Andrew Smith
Cliff Attwood	Julie Ratcliffe	Delyth Owen	
Simon Evans			<u>Timpany</u>
			Paul Austen

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

**Sat. 22<sup>th</sup> March 2014, 7.30pm, St John's Church, London Road, Carlisle.**

Conductor Hannah Quinn, Royal Conservatoire Scotland.

Programme of Viennese Music including Strauss Waltzes and Schubert's Unfinished Symphony.

## Other classical concerts coming up in Carlisle:

Carlisle Music Society 16<sup>th</sup> Jan. 2014 7.30pm The Eblana String Trio, St Cuthbert's Church, Carlisle  
[www.carlislemusicsociety.weebly.com](http://www.carlislemusicsociety.weebly.com)

Penrith Music Club 27<sup>th</sup> Jan. 2014 7.30pm Tango 5, Penrith Methodist Church  
[www.penrithmusicclub.com](http://www.penrithmusicclub.com)

Keswick Music Society 8<sup>th</sup> Dec. 2013 7.30pm Aurora Wind Octet, Theatre by the Lake, Keswick  
[www.keswick-music-society.org.uk](http://www.keswick-music-society.org.uk)

## 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)