

The players - City of Carlisle Orchestra

1st Violins

Katharine Bowness
Linda Mages
Joan Masters
Isobel Fenton
Liz Jablonski
Sarah Berker
Marie Lee

2nd Violins

Robert Charlesworth
Margie Simper
Hilary Lawrence
Philip Chapman
Annie Gee

Violas

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

'Cellos

Linda Forsyth
Mary Lawler
Robert Denby
Ron Kelley
Sheila Astle
Steven Thompson
Lawrence Smith
Roger Cooke
Janet Hornby

Flute/Piccolo

Lyn Young
Samantha Willis
Terry Mullett

Clarinets

Jane Bell
Rebecca le Breton

Oboes/Cor Anglais

Glenys Braithwaite
Joe Lee

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/Percussion

David Birkett
Sue Roe
Jamie Hoyle

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 – Spring Concert

Sat. 23rd March, 2024, City of Carlisle Orchestra - St John's Church, London Road, Carlisle.

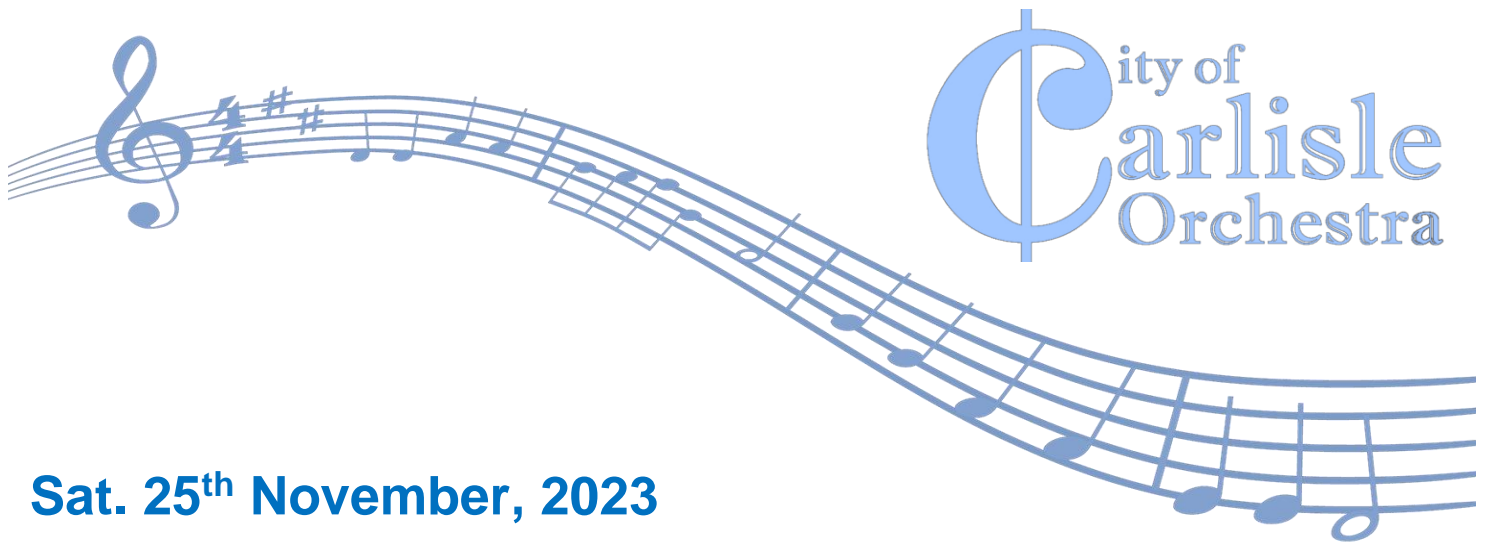
Other local concerts coming up soon

Carlisle Music Society, Fraternity Hall, Carlisle Cathedral: 18th January: violin & accordion duo, ADLibitum, 8th February 2024: Maxim Calver, 'cello and Kumi Matsuo, piano and 21st March 2024: Ruth Slater Baroque Ensemble

Keswick Music Society: 13th January: Imogen Cooper and 15th February. Family Concert

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.
- Royal Conservatoire of Scotland.
- The Old Town hall & Bookcase for ticket sales.



Sat. 25th November, 2023

Winter Concert Programme

Conductor: Peggy Wu

Leader: Katharine Bowness

Soloist: Paul Docherty

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Programme

Poet & Peasant Overture ~ F. von Suppé

Croatian born Francesco Ezechiele Ermengildo Cavaliere di Suppé Demelli, who luckily for us went by just plain old Franz von Suppé, conducted the premiere of the *Poet and Peasant* operetta at Vienna's Theater an der Wien on August 24, 1846. His Belgian father, a civil servant for the Austrian Empire, had initially discouraged Franz's musical talent and had sent him to Padua to study law. There he met Rossini, Verdi and Donizetti, a distant cousin. When his father died, he went with his mother to her native Vienna and started studying music in earnest.

As with many operas the only remaining performance evidence of their existence in our own time is that of the overture: Suppé's light operas are full of attractive music, in the style of Offenbach, but are very rarely performed these days. The *Poet and Peasant Overture*, like so many others, contains a selection of the best tunes of the opera. After the impressively serious opening with a brass chorale, a 'cello soloist accompanied by harp plays a poetic air. This is interrupted by dramatic storm music which, in turn, gives way to a waltz. There follows a galop and the overture ends in brilliant fashion after a reprise of the waltz.

Violin Concerto No. 2 in D minor, Op. 44 ~ M. Bruch

- I) Adagio ma non troppo
- II) Recitative: Allegro moderato
- III) Finale: Allegro molto

In 1876 the composer Max Bruch became friendly with the Spanish violin virtuoso Pablo Sarasate, who had been playing Bruch's *First Violin Concerto* in Paris and Belgium. In 1877 they played it together (the composer conducting) in Frankfurt and Wiesbaden. Wrote Bruch: 'The public went mad - I have never experienced anything like it.' This enthusiasm crystallised into the *Second Violin Concerto*, written in the same year. On 6 October the two men crossed the Channel, in awful weather, and on this, his first visit to England, Bruch conducted August Manns' Crystal Palace orchestra and, with Sarasate as soloist, gave the first performance of the concerto, on 13 October 1877.

Bruch's *Second Violin Concerto*, like the third, has never achieved the fame of the much-played first in G minor. Where the first concerto is lyrical, the second is dramatic. Despite his mistrust of programme music, Bruch was taken with an idea suggested by Sarasate of 'the aftermath of a battle'. In the first movement, a woman searches the battlefield for the body of her loved one. The second movement is a recitative, and the finale depicts the tumult of a cavalry charge.

~ Interval ~

Symphony No. 9 in E minor, Op. 95 "From The New World" ~ A. Dvorak

- I) Adagio Allegro molto
- II) Largo
- III) Molto vivace
- IV) Allegro con fuoco

This last and most popular of Dvorák's symphonies was the outcome of his visit to America on the invitation of Mrs. Jeannette Thurber, the wife of a wealthy New York grocer who had decided that America should have a Conservatory of Music based on the European pattern, and had promptly founded one. She also thought that it should have a European director; two names were suggested to her, Dvorák, then aged 50 and with a considerable international reputation, and Sibelius, who was 32 and less well-known. She chose to invite Dvorák, who accepted, and in September 1892 he and his family arrived in New York.

The Symphony No 9 was the first of Dvorák's compositions to be written wholly in America; he sketched the first themes in December 1892 and completed it the following May. Anton Seidel conducted its first performance at a New York Philharmonic Society concert in December 1893.

The hesitant adagio opening of the symphony, briefly hinting at what is to come later, precedes the first main allegro molto theme which is one of those melodies that have suggested black American origin. A later theme played first by the flute, bears a distinct likeness to the familiar spiritual Swing Low Sweet Chariot, but this and other themes are developed in a vigorous, exciting and often dramatic fashion that could only be of Slavonic inspiration. The movement ends with a brilliant coda, built mainly on the principal theme.

The largo is a supremely beautiful movement which was described as Legend in the original sketch and was inspired by the verses in Longfellow's poem. The Song of Hiawatha describing Minnehaha's death and her burial in the forest. Some glorious harmonies precede a haunting theme played by the cor anglais, one of Dvorák's most beautiful creations. This melody, sounding like a spiritual itself, in fact became the basis of one, entitled Goin' home, with words married to Dvorák's theme by William Arms Fisher. The beauty and pathos of this tune are enhanced when it makes its reappearance at the end of the movement, after a livelier episode in which the woodwind have a passage that suggests the dancing flight of birds or insects and a menacing reference to a theme from the first movement.

Dvorák is said to have returned to Longfellow again for the molto vivace scherzo and found inspiration from the scene in Hiawatha's Wedding Feast where the Indians dance. There is again a reference to the principal theme of the first movement in the scherzo, this time to introduce the trio.

The finale opens fortissimo with an energetic nine-bar subject given to the horns and trumpets. A second theme is first heard on the clarinet and in the development section both the cor anglais tune of the second movement and the opening phrase of the scherzo are recalled, but it is the nine-bar theme which dominates. It is an almost uninterruptedly genial movement, which is brought to a positively riotous conclusion with the restatement of the nine-bar theme in combination with the principal melody of the first movement.

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

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We're always looking for sponsors who can help the orchestra with administration costs, such as covering the cost of printing of the posters and programmes. If you know a business that can help us out, please get in touch.

If you think this is something you could consider, please find details of how to donate by contacting CityOfCarlisleOrchestra@hotmail.com. Major sponsors can have their name/company logo in the next concert programme, should they wish.

Our Conductor: Peggy Wu

Hong Kong-born conductor and pianist Peggy Wu has been described as a “hugely insightful musician” and is known for her dynamic presence on the podium. Peggy has worked with major orchestras in Europe, including the **Royal Scottish National Orchestra**, **BBC Scottish Symphony Orchestra**, **Scottish Opera**, **Red Note Ensemble**, **Berlin Sinfonietta** and **Moravian Philharmonic Orchestra**. In the 2022-23 season, she assisted Sian Edwards on the world premiere of Liam Patterson’s *Catriona and the Dragon*, commissioned by the **Lammermuir Festival**. She was also the Assistant Conductor of **British Youth Opera’s** production of Vaughan-Williams’ *Pilgrim’s Progress*. Peggy is a current **Britten Pears Young Artist**.

Peggy's recent performance highlights also include guest-conducting the Scottish street orchestra, **Nevis Ensemble**, on their Central Scotland Tour. She also worked with **McOpera Scotland**, where she conducted a side-by-side project with musicians from the Orchestra of Scottish Opera and students from the Douglas Academy.

Peggy was Chief Conductor of the **St. Bartholomew’s Chamber Orchestra** (SBCO) from 2019 to 2022. During her tenure, she led the orchestra through the COVID-19 pandemic and oversaw SBCO’s continued engagement with the community on digital platforms, as well as the orchestra’s return to in-person rehearsals and live performances. Most notably, Peggy led the SBCO in a semi-staged production of ***Cosí Fan Tutte*** as both conductor and producer, marking the orchestra’s first venture into opera. The project involved a successful fundraiser campaign, where the SBCO crowd-funded the entirety of the production’s costs.

Peggy is currently pursuing a Master of Music in Conducting at the **Royal Conservatoire of Scotland**, studying with Martyn Brabbins. Prior to this, she graduated from the **Royal College of Music**, studying piano with Norma Fisher and conducting with Howard Williams. She is also mentored by pianists Maria João Pires and Dang Thai Son.

As a pianist, Peggy has won numerous prizes, including second and audience prize at the **Birmingham International Piano Competition** and second prize (first prize not awarded) at the **Windsor International Piano Competition**. She was also a finalist at the **New York International Piano Competition** and a semi-finalist at the **Gina Bachauer International Piano Competition**. As a soloist, she has appeared with the **Silesian Philharmonic Orchestra** and the **Hong Kong ESF Orchestra**, and has given recitals at many music festivals, such as the **International Holland Music Sessions**, **ISA Music Festival** (Austria), and **Bowdoin International Music Festival** (USA). She held a Young Artist residency at the **PianoTexas International Academy and Festival** in 2016.

Prior to entering Conservatoire, Peggy achieved full marks in her International Baccalaureate Diploma and declined offers from several law schools to pursue a musical career. Her story garnered extensive media coverage, including feature articles by SingTao Daily, South China Morning Post and Young Post SCMP, as well as a documentary feature on the Pearl Report by TVB. She is also featured in the Hong Kong launch of the non-profit initiative “Those Who Inspire”. Peggy is generously supported by the Leverhulme Conducting Scholarship, the Hong Kong Jockey Club Music and Dance Fund, the Ian Evan Lombes Scholarship, the Noel Croucher Scholarship and the Sir Edward Youde Memorial Fund.

Tonight's Soloist: Paul Docherty

Praised for his “completely compelling and musically moving” playing, Paul Docherty is a Scottish violinist who recently graduated from his undergraduate studies at the Royal Conservatoire of Scotland in 2023. He began playing the violin aged nine with Bob Cairns, before continuing his studies with Professor Andrea Gajic and Katrina Lee. During his time at the RCS, he has benefitted from masterclasses with Nicola Benedetti, Midori, Jennifer Pike, Gina McCormack, David Watkin, Catherine Lord, Peter Hanson, Tamar Bulia and Lela Mtchedlidze, as well as private lessons with Joseph Swensen, Donnie Deacon and Pedro de Alcantara.

Recent prize winnings include the Mabel Glover string quartet prize, the RCS Hilda Bailey violin prize (including the Walcer Prize for solo violin), the RCS Dunbar-Gerber Prize for Chamber Music with his duo partner, Jia Ning Ng, and the Bessie Spence Prize for Violin. He was also awarded the Sibelius Essay Prize for his academic writing on Symbolist music.

As a concerto soloist Paul has enjoyed performing many times with the Telemann Ensemble with concerti by Bach, Telemann and Vivaldi. Most recently, he performed Bruch's 1st Violin Concerto with Glasgow Sinfonia in the RSNO New Auditorium, described as “a very impressive, commanding performance full of flair.” He looks forward to performing Bruch's 2nd concerto with the City of Carlisle Orchestra in November 2023.

As an orchestral musician, Paul has benefitted from performing alongside the Scottish Ensemble, the RSNO and the Scottish Concert Orchestra on multiple occasions, and last year he was successful in his BBC SSO mentoring scheme audition. In 2021, Paul was a part of the ‘Vital Signs of the Planet’ concert in recognition of the opening of the COP26 Climate Conference which was created in collaboration with NASA and National Geographic, and featured internationally renowned artists such as Emil de Cou and Natasha Bedingfield. More recently, he toured as leader with Opera Bohemia – ‘Scotland's professional touring company’ – in performances of ‘The Marriage of Figaro’, and in 2023, RCS awarded him the Scottish Symphony Club Orchestral Prize. As an avid chamber musician, Paul has performed alongside accordionist Ryan Corbett in the RCS Piano Festival's ‘STRAVAIG’ concert, as well as in the ‘RCS Presents’ concert series with his quartet, showcasing the world premiere of a new composition, ‘The Hastening Jig’. Recently, alongside his quartet, he was invited to provide music for His Majesty King Charles III at a private event in Dumfries House. He has also been involved in collaborations with artist Julia Johnstone for ‘The Fox’ short film (screened at Glasgow Short Film Festival and nominated for Scotland's Year of Stories Short Film Award) and ‘The Mouse’ short film – a commission for Glasgow School of Art's digital Christmas Card.

As a keen advocate for music education, Paul is an Ambassador Alumni at the Benedetti Foundation and former Chair of the MEPG Youth Forum. In 2023, he was assistant to Andrea Gajic at the RCS Strings Summer School, and he has previously toured alongside ‘The Glasgow Barons’, introducing live music around schools and community centres in Govan.

Freshly graduated from his BMus at the RCS with a first class degree, and achieving the highest mark possible in his final recital, Paul looks forward to continuing at the RCS under the tutelage of Donnie Deacon. Paul is thankful for the support he has received through the Harrison-Frank Family Foundation, the Wolfson Trust and the Benslow Music Trust.