

Allegretto ♩ = 108



Winter Concert

December 2018

Programme

Conductor: Leon Reimer
Leader: Katharine Bowness

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Programme

Thieving Magpie Overture ~Rossini
Adagio from Spartacus ~Khachaturian
Lieutenant Kijé Suite ~Prokofiev
~Interval~
American in Paris Suite ~Gershwin
Gabriel's Oboe ~Morricone
Nutcracker Suite ~Tchaikovsky

About tonight's music

Thieving Magpie Overture ~Rossini

La gazza ladra (*The Thieving Magpie*), was one of four Rossini operas to be unveiled in 1817, the others being the “comic drama” *La Cenerentola* (premiered in January) and the dramas *Armida* (in November) and *Adelaide di Borgogna* (in December). Certainly *La gazza ladra* contains aspects of comic opera, but it is also a product of its politically charged age and accordingly veers into near-tragic territory through ominous twists.

A housemaid at a prosperous farm resolves to hide her father, who has deserted the army to evade execution for arguing with an officer. The father gives her a spoon to sell to raise money needed for his undercover survival. Enter the local mayor, whose romantic designs the servant girl steadfastly resists. A spoon is discovered missing from the farmhouse, and the servant girl is arrested, to the mayor's vengeful delight. At her trial, her father emerges to argue on her behalf, but he is recognized as the fugitive deserter and is taken into custody. The housemaid is found guilty of stealing the spoon and is sentenced to death. She marches to the scaffold, but at the last minute a reprieve arrives from the king for both the father (because the king is moved by a spirit of clemency) and for the daughter, because it is discovered that a magpie has been stealing shiny objects — including the missing spoon, which is shown to be different from the spoon sold to support the father's hiding.

Adagio from Spartacus ~Khachaturian (arr. David Stone)

Khachaturian finally completed his ballet *Spartacus* on 2 February 1954. The first public announcement of the project was made on 29 December 1940 in the newspaper *Sovetskoe Iskusstvo* [Soviet Art]. However, the music was written between 1950 and 1954, with most of the work taking place during summer months at the composer's retreat in Staraya Ruza. The original idea for the ballet was the creation of the critic and author Nikolai Volkov in 1938. Volkov based his version of *Spartacus* on the accounts of two ancient historians, Plutarch and Appian. This was then embellished to include the characters of the sly Aegina and the treacherous Harmodius. The story, set around 74 to 71 BC, concerns the fate of Spartacus, a rebel slave, who leads a revolt against his Roman captors, only to be betrayed by a number of his followers and brought down.

Lieutenant Kijé Suite ~Prokofiev

Prokofiev's music for the Soviet film *Lieutenant Kijé* was written in 1933 and represented his first venture into Film music. The concert suite broadly follows the plot, a loopy variation on *The Emperor's New Clothes*:

1. Kije's Birth: Reading a report, the Czar mistakes "parootchiki je" ("the lieutenants, however") for "Parootchik Kijé". Czar-contradiction being a capital offence, his royal interest must perforce be satisfied. Panic-stricken, Admin. must invent a "paper lieutenant" . . .

2. Romance . . . and make it convincing, by giving the ghost romanticised substance. Their difficulties are neatly encapsulated by a double-bass, creaking and groaning its way through a tune that a cello could eat for breakfast!

3. Kije's Wedding: The Czar likes his heroic lieutenants to be wholesome family men, so a "wedding" must be arranged. Kijé may be merely paper, but the vodka is all too real!

4. Troika: A festive frolic on a three-horse open sleigh, or maybe at some deeper, more meaningful level a subtle symbol of the madcap paper juggernaut, or just Prokofiev showing off - conjuring sleighbells by sleight of hand?

5. Kije's Burial: The aides, rapidly running out of steam, brilliantly resolve their problem: the Czar is naturally saddened to learn of Kije's untimely death. After the eulogies, sighs of relief all round, and blissfully dull normality is restored. Of course, any similarity between the Czar and the Soviet is *entirely* coincidental.

American in Paris Suite ~Gershwin (arr. John Whitney)

Gershwin's *An American in Paris* eschews formal symphonic development in favour of a loose episodic structure charting the adventures of an American tourist sampling the glories of Paris and succumbing to fits of homesickness along the way.

The work's most compelling features are its marvellous melodies—who isn't enchanted by the central "blues" section with its wailing trumpet solo?—and its glittering orchestration, featuring that quacking quartet of Parisian taxi horns. "It's not a Beethoven symphony, you know," commented Gershwin, perhaps in reaction to elitist reservations about the work's overriding *joie de vivre*. "If it pleases symphony audiences as a light, jolly piece, a series of impressions musically expressed, it succeeds."

Gabriel's Oboe ~Morricone (arr. Richard Ling)

Enio Morricone composed the soundtrack to Roland Joffe's *The mission* in 1985. (The film itself was released in 1986). The soundtrack for the film was very well received by audiences and critics alike, being nominated for the Academy Award for Best Original Score and earning Morricone the Golden Globe for the same category.

In the film, the theme is most prominently used when the protagonist, the Jesuit Father Gabriel, walks up to a waterfall and starts playing his oboe, aiming to befriend the natives with his music so he can carry his missionary work in the New World. The Guarani tribesmen, who have been stalking him from a distance, approach Gabriel for the first time, puzzled by the sounds of the unknown instrument. The chief of the tribe, however, is displeased by this, and breaks Gabriel's oboe. This marks the beginning of the relationship between Father Gabriel and the Guaraní natives.

The Nutcracker Suite ~Tchaikovsky

Originally composed as a two-act Ballet, it's instant success persuaded Tchaikovsky arranged one of the most famous Suites in the western classical tradition.

The Suite consists of 8 movements:

Miniature Overture - skips delicately, the atmosphere of charmed fantasy heightened by omitting bass instruments;

March - an exciting profusion of fanfares and swirling strings;

Dance of the Sugar-Plum Fairy - the perfect application of the newly-invented celesta;

Trepak - a fast and furious Russian folk-dance, spinning ever more dizzily;

Arabian Dance - slow, sinuous, exotic (and just a touch erotic?);

Chinese Dance - full of flute flourishes;

Dance of the Mirlitons - before which there will be a short pause while you unwrap your Fruit & Nut;

Waltz of the Flowers - brimming with grace and elegance, Tchaikovsky's most inspired foray into the form of the French *Valse*.

Written by Leon Reimer

Conductor: Leon Reimer



After graduating from the University of Glasgow with a degree in Music in 2013, **Leon Reimer** went on to study orchestral conducting under the guidance of Professors Alasdair Mitchell and Garry Walker at the Royal Conservatoire of Scotland. During his time at the Conservatoire Leon was able to benefit from frequent masterclasses lead by, amongst others, Sian Edwards, Martyn Brabbins, Christopher Seaman and Jean Claude Picard. Since graduating from the Royal Conservatoire in 2015, Leon has engaged himself heavily within the youth and community music scene in Scotland.

Professional engagements include working for the Royal Scottish National Orchestra, the Highland Regional Youth Orchestra, the National Youth Choir of Scotland, Cumbria Youth Orchestra and Scottish Opera Connect Company.

Having been brought up as a singer, Leon also enjoys frequent choral conducting opportunities, most notably as the Associate Conductor of the University of Glasgow Chapel Choir and Glasgow Chamber Choir. In 2017, Leon made his debut with the University of Glasgow Choral Society and invited back to lead a performance of Brahms's German Requiem in 2018. Leon has lead groups of singers at several major festivals, including the Edinburgh International Festival, the Celtic Connections Festival as well as Glasgow's West End Festival. Eager to embrace the challenges and rewards of working with groups of all backgrounds and experiences, Leon has been heavily involved in the community scene across Scotland and the UK. Notable engagements include the City of Carlisle Orchestra, the Saint James Orchestra, the Perth Community Orchestra, the Lomond and Clyde Community Orchestra, Edinburgh Grand Opera and the Lanark and Carluke Choral Union.

The players - City of Carlisle Orchestra

1st Violin

Katharine Bowness
Rachael Cosslett
Joan Masters
Sarah Wilson
Catherine Swarbrick
Graham Barke

2nd Violin

Robert Charlesworth
Isobel Fenton
Lorna Strong
Hilary Lawrence

Cello

Linda Forsyth
Kenneth Wilson
Mary Lawler
Rachael Owen
Steven Thompson
Roger Cooke
Janet Hornby

Viola

Peter Wood
Hannah Borlaise

Double Bass

Emma Gray
Charles Hattrell

Oboe

Glenys Braithwaite
Jennifer Slee

Clarinets

Jane Bell
Rebecca Le Breton

Flute/Piccolo

Lyn Young
Terry Mullett
Samantha Willis

Bassoon

Andrew Smith
Ann Bishop

Trombone

Graham Harris
Giles Wilson
Ruth Wood
Cliff Atwood

Horn

Jen Woodward
Julie Ratcliffe
Justin Borlaise
Pam Harris

Percussion

Jamie Hoyle
David Birkett
Toby Cass

Trumpet

Emma James
Gordon Kydd

Bass Clarinet/Saxophone

Norma Bagot

Timpani

Toby Cass

Thank You to Fletcher's Fund



Tonight's refreshments are provided by Fletcher's Fund.

Fletcher, was, in every way, a perfectly typical toddler. He also had cancer, a fight he fought bravely since he was 9 months old. Sadly, he passed away aged 22 months and 27 days, just one month and one day before his 2nd birthday.

Fletcher's Fund is a charity in his name, to provide grants to families affected by childhood cancer to enable them to buy play equipment or fund days out with their children. Our mission is to enable families to make memories together through play and having fun. Just what Fletcher liked! This is his legacy, and it is our hope that we can give to other families a little bit of the joy that Fletcher gave to us.

Other classical concerts coming up soon

9 Dec (Sun) - Keswick Music Society - Theatre by the Lake

La Serenissima Baroque Ensemble. Telemann, Vivaldi, Bach.

15 Dec (Sat) - Wigton Choral Society - St Mary's Church, Wigton

Saint Saens Oratorio de Noel, Carols from "Christmas at King's College".

18 Dec (Tues) - Keswick Choral Society - Crosthwaite Church, Keswick

Vivaldi - Gloria, Mendelssohn - Lift Thine Eyes, Parry - I was glad, Hare - Love Came Down at Christmas.

6 Jan (Sun) - Keswick Music Society - Theatre by the Lake

Catriona McDermid (bassoon), with oboe & piano. Poulenc, Brahms, Britten.

21 Jan (Mon) - Penrith Music Society - Penrith Methodist Church

Albion String Quartet.

24 Jan (Thur) - Carlisle Music Society - St Cuthbert's Church, Carlisle

Cristian Sandrin (piano).

9 Feb (Sat) - Wordsworth Singers - *see website for venues and programmes*

13 Feb (Wed) - Keswick Music Society - Theatre by the Lake (7pm)

Local young musicians.

17 Feb (Sun) - Keswick Music Society - Theatre by the Lake (3pm)

Ensemble 360. Family concert "Giddy Goat" followed at 7.30pm by Schumann-Adagio and Allegro for horn and piano, Reinecke-Trio for oboe, horn and piano, Brahms-Piano trio.

25 Feb (Mon) - Penrith Music Society - Penrith Methodist Church

Philip Smith (baritone).

28 Feb (Thur) - Carlisle Music Society - St Cuthbert's Church, Carlisle

Jack McNeill (clarinet), Viv McLean (piano) +violin, cello.

9 Mar (Sat) - Penrith Music Society - Penrith Methodist Church (2.30pm)

Junior RNCM.

18 Mar (Mon) - Penrith Music Society- Penrith Methodist Church

Emily Sun (violin), Jennifer Hughes (piano).

23 Mar (Sat) - Cumbria Rural Choirs - Carlisle Cathedral

Mozart-Requiem, Haydn-The Seven Last Words of Christ.

24 Mar (Sun) - Keswick Music Society -Theatre by the Lake

Royal Northern Sinfonia. Rossini-Italian Girl n Algiers, Strauss-Horn Concerto no 2, Mendelssohn-Italian Symphony.

28 Mar (Thur) - Carlisle Music Society - St Cuthbert's Church, Carlisle

Consone String Quartet.

30 Mar (Sat) - City of Carlisle Orchestra - St Johns Church, London Road, Carlisle

Humperdinck-Overture to Hansel and Gretel,

Beethoven-Piano Concerto (Leah Nicholson),

Borodin-2nd Symphony.

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