



Sat. 28th June. 2025



“From the lands of the
midnight sun”

Programme

Conductor: Chloe Lu Ye
Leader: Robert Charlesworth

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Programme

Gade: In the Highlands, Op. 7 (“I Højlandene”)

This tone-poem has the subtitle *A Scottish Overture*; and though there is no evidence that Niels Wilhelm Gade ever went to Scotland, he must have been as intrigued by the idea of the place as were Berlioz and Bruch, to name only two composers who wrote music inspired by the land of mist and heather.

Niels Gade was born and died in Copenhagen and in a long and successful career as violinist, conductor and prolific composer he became the “Father of Danish Music” and paved the way for the greater figure of Carl Nielsen. *In the Highlands* dates from 1844 and it is no surprise to hear the strong influence of Felix Mendelssohn, who knew Gade, in its pleasant Scottish scene-painting.

Hägg: A Nordic Symphony (Nordisk Symfoni) in E-flat major, Op. 2

- I Allegro
- II Adagio cantabile
- III Scherzo Presto - L'istesso tempo
- V Finale. Maestoso. Allegro vivace - Presto e maestoso.

Jacob Adolf Hägg's Nordic Symphony began its life as a four-hand piano sonata composed in 1871 in Copenhagen. He showed it to his teacher Niels Gade, who was delighted by the mastery of the form that his pupil showed, sending a copy of it to Jenny Lind. It would become his best-known work at the time. Unfortunately, as his mental illness grew in that decade, he ended up having to spend 15 years (from 1880 to 1895) in the St. Sigfrid of Västjör hospital, located in the south of Sweden. After that period, he decided to orchestrate the work and turn it into a relatively short symphony. The work was premiered in this form in 1899 in Copenhagen, later presented in Stockholm in 1901. The composer's style had not changed at all before and after the treatment, still maintaining a traditional romanticism that was anachronistic by the time the work was received.

The first movement is structured in sonata form. It begins with a majestic and joyful main theme, which is presented by the strings. The second theme is more melodic and restrained. The brief development begins with a stormier variation of the theme on the cellos, passing to the whole orchestra. The recapitulation begins with a climax on the main theme, followed by the second. A brilliant coda ends the movement.

The second movement is structured in ternary form. It opens with a gentle, lyrical main theme presented by the strings. The middle section is more majestic and solemn, with a more expressive and passionate variation of the theme. Shortly after the main theme is recapitulated in its original form. A calm coda ends the movement.

The third movement is a scherzo in ternary form. It begins with a vivacious and rhythmic main theme, which becomes more dramatic and forceful as it is exposed. The trio opens with a lyrical theme presented by the oboe, taken then by the strings. Soon after the scherzo's main theme is recapitulated. A decided coda ends the movement.

The fourth movement is also structured in sonata form. It begins with a brief but pompous introduction. The flute presents a lively main theme, taken by the whole orchestra. It is contrasted by a more melodic second theme on the strings. During the development, the music culminates in a massive climax. Follows the recapitulation of the themes, after which a powerful final climax ends the work brilliantly.

~ Interval ~

Sibelius: Symphony No. 2 in D, Op. 43

We've heard works by Danish and Swedish composers tonight and now our third and final "Scandi" piece of the evening hails from Finland.

I	Allegretto	II	Tempo Andante ma rubato
III	Vivacissimo	IV	Finale: Allegro moderato

This, the most overtly nationalistic, or Finnish, of Jean Sibelius' symphonies, was largely written in Italy during a stay at Rapallo in the early months of 1902. It was a time of great tranquillity for the composer. His works were increasingly being played, his reputation was growing in Finland and abroad and he was not yet disturbed by the mounting debts and recurring drinking bouts which would cause such turbulence in the years to come. This happiness is reflected in the generally optimistic mood of the symphony, which has remained the most popular of all Sibelius' works.

The first movement is pastoral in tone. It has sometimes been compared to the opening movement of Brahms' symphony in the same key. Both composers, after a first symphony of high romance and tragedy, chose to open their second in a more spacious, easy-going vein. Of course, their musical language and methods of developing their themes could hardly be more different. The second movement was, in part at least, conceived earlier than the rest of the symphony. In 1901 Sibelius began writing music for an orchestral work based on Don Juan. For this abandoned project he sketched out the opening themes of this *Andante*. The lugubrious, sinister theme on the bassoons, against a spectral *pizzicato*, suggests that it was not the romantic or comic aspects of the legend that he had in mind. This is the most complex and dramatic movement of the four, and it ends in a mood of tragedy.

The scherzo is a breathless *moto perpetuo*. Here Sibelius employs a favourite device: against rapid, whirling, string passages he sets slower-moving wind themes. The slower Trio section is led off by the oboe with a plaintive lyrical melody. After the reprise of the scherzo this Trio unexpectedly reappears but soon metamorphoses, amid mounting excitement, into a transition to the triumphant, broad theme which will dominate the finale. This last is an epic conclusion to a great work. In the modern age few composers could, without self-consciousness, have ended a symphony in such a blaze of light.

Notes written by Lin Forsyth (Sources include Making Music)

Tonight's Conductor: Chloe Lu Ye

Chloe Lu Ye is a British Chinese conductor. She began playing the cello at the age of seven, and went on to gain a Bachelor's degree in Music, majoring in film composition, at the University of Birmingham. It was through composing her own music that she began conducting; she has performed with orchestras in London and around the UK.

Chloe was invited to participate in a conducting masterclass at the Royal Conservatoire of Scotland with the BBC Scottish Symphony Orchestra, and she is now continuing her conducting studies on the Master's course at the RCS with Martyn Brabbins. Through her work as a conductor, Chloe is keen to promote under-represented composers and feature works that have been overlooked. She has also collaborated with a number of composers to premiere and record new compositions.

The players - City of Carlisle Orchestra

1st Violins

Robert Charlesworth
Linda Mages
Sarah Berker
Sarah McLellan
Kelvin Dickinson
Martha Alban

2nd Violins

Katharine Bowness
Margie Simper
Hilary Lawrence
Lia Somasundaram
Mary Cooke
Susan Campbell
Mark Alban
David Adamson

Violas

Peter Wood
Adrian Simper
Stephanie Howbridge
Penny Snelling
Lesley Ormrod

Double Basses

Charles Hattrell
Ben imThurn
Gordon Kennedy

'Cellos

Linda Forsyth
Sheila Astle
Mary Lawler
Vivienne Trueman
Lee Willis
Lawrence Smith
Roger Cooke

Flute/Piccolo

Lyn Young
Samantha Willis
Terry Mullett

Clarinets

Rebecca le Breton
Jane Bell

Oboes/Cor Anglais

Glenys Braithwaite
Joe Lee

Bassoons

Jo Wood
Helen Hutchinson

Horns

Pam Harris
Julie Ratcliffe
Mark Shaw
Ian Williams

Trombones

Graham Harris
Giles Wilson
Ruth Wood

Trumpets/Cornets

Gordon Kydd
Mike Edwards
Mick Seed

Timpani

David Birkett

Tuba

Chris Hampson

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 – Autumn/Winter Concert

Sat. 29th Nov., St John's Church, London Road, Carlisle. We're still finalising details, but we hope to bring you a Festive Overture, Eric Coates' London Suite, a saxophone concerto, a world première by local young composer, Anna Morley, and Gershwin's "An American in Paris". This is not a concert you should miss out on! Pop the date in your diaries.

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