

The players - City of Carlisle Orchestra

1st Violins

Katharine Bowness
Linda Mages
Sarah Berker
Sarah McLellan
Jemimah Middleton
Kate Saudek
Mark Alban
Joe Alban

2nd Violins

Robert Charlesworth
Margie Simper
Hilary Lawrence
Susan Campbell
Sarah Massey
David Adamson

Violas

Peter Wood
Adrian Simper
Penny Snelling
Lesley Ormrod
Stephanie Howbridge

'Cellos & Bases

Linda Forsyth
Vivienne Trueman
Mary Lawler
Sheila Astle
Lawrence Smith
Martin Morris

Ben imThurn
Magdalena Klepacz

Flute/Piccolo

Lyn Young
Samantha Willis
Terry Mullett

Clarinets

Rebecca le Breton
Jane Bell

Oboes/Cor Anglais

Glenys Braithwaite
Duncan Wright

Bassoons

Ann Bishop
Ingrid Wilkins

Horns

Pam Harris
Julie Ratcliffe
Mark Shaw

Trombones

Graham Harris
Giles Wilson
Ruth Wood

Trumpets/Cornets

Gordon Kydd
Mick Seed
Mike Edwards

Tuba

Chris Hampson

Timpani/Percussion

David Birkett

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 '26 Concert

Sat. 28th Nov., St John's Church, London Road, Carlisle. The programme will be The Tzar's Bride Overture by Rimsky-Korsakov, Borodin: In The Steppes of Central Asia, Parry's Symphonic Variations and Dvorak's Symphony No. 8.

- Royal Conservatoire of Scotland.
- Cumberland Music Service for loan of instruments and their support and assistance.
- Trinity School Music Hub.
- The Old Town Hall / Discover Carlisle for ticket sales.



Tonight's Soloist: Will Archibald

Will Archibald is an 18-year-old Scottish cellist who has recently completed his Sixth Form studies at Chetham's School of Music, where he served as Principal Cello of the Symphony Orchestra and studied with Tim Smedley. Originally from Langholm, he previously studied with Alex McQuiston and has participated in masterclasses with distinguished musicians including Paul Watkins, Raphael Wallfisch and Karine Georgian. He has performed throughout the UK as both a soloist and a chamber musician.

Tonight, Will is pleased to make his concerto debut with the City of Carlisle Orchestra, performing the Dvořák Cello Concerto in B minor. He performs on an Armando Monterumici cello generously loaned by benefactors. In September, he will begin his undergraduate studies at the Royal Academy of Music in London with Félix Schmidt.



Sat. 27st June 2026

Summer Concert Programme

Conductor: Claudia Jablonski
Leader: Katharine Bowness

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recording of our concerts is strictly prohibited**

Programme

Dvorak Cello Concerto in B minor, Op. 104:

- I. Allegro
- II. Adagio ma non troppo
- III. Finale Allegro moderato - andante - allegro vivo

When Dvorák arrived at the New York Conservatory in September 1892, he found that one of the principals of his new faculty was the leading cello teacher, Victor Herbert, formerly principal cellist with the Metropolitan Opera, who was also assistant conductor of the New York Philharmonic Orchestra. On his return to New York in March 1894 he heard the acclaimed premiere of Herbert's Cello Concerto No. 2, on 9 March, with the composer as soloist. Dvorák was intrigued by the concerto, particularly by Herbert's use of three trombones in his orchestra (these instruments, plus a third horn and tuba eventually appeared in Dvorák's orchestra for his own concerto) and was prompted to begin thinking of a concerto of his own.

Dvorák sketched this work between November 1894 and February 1895, consulting cellist Hanuš Wihan over details of the solo part. After his return to Prague in April 1895, he made one major alteration to the Finale and then had a battle to prevent Wihan including a cadenza in the finale. In the end Leo Stern, rather than Wihan, gave the first performance, for the Philharmonic Society of London on 19 March 1896, with the composer conducting.

The opening theme of the first movement is introduced softly on clarinets and bassoons, before being swept up by the full orchestra and then giving way to a lovely horn melody; a brief orchestral tutti prepares for the entry of the soloist, decorated unobtrusively by a few woodwinds. This then develops into a scherzo-like variant of the opening, followed by a reprise for the cellist of the earlier horn melody. A long diminuendo is followed by a brief orchestral tutti and a sweeping melody for strings, echoed by horns. The cello enters with a ghostly pianissimo, which develops gradually until an upward rush of octaves brings in the whole orchestra playing the same theme which the soloist was given on his very first entry. The orchestra then takes over until the end of the movement.

Clarinets announce the first theme of the slow movement, which is taken over by the cello; the two then duet over the softest horn accompaniment. An urgent restless passage for full orchestra intervenes and the subsequent cello melody is adapted from an earlier song of Dvorák's, *Lasst mich allein* (Leave me alone), Op. 82 No. 1, a favourite of his sister-in-law Josefina Kaunitzova, which Dvorák included when news reached him in New York of her serious illness. After this a flute and an oboe share a beautiful melody, decorated by the cellist, and the horn then restates the opening. The cello cadenza is supported by flutes and later oboes and bassoons. The flute has the last soft word.

Over a veiled orchestral tramp, horns, woodwind and strings present snatches of a theme, before the cello enters with the whole melody. In this Rondo Finale there are frequent exchanges of short snatches of melody between cello and orchestra; usually the cello has the first statement, passing themes in dialogue to sections of the orchestra with woodwind adding little flecks of colour. The end of the Finale is deeply affecting. Josefina died after Dvorák's return to Prague, and in her memory he included a long diminuendo variant of the song he had referred to in the slow movement, after which the Finale ends in abrupt tutti of a mere sixteen bars. Writing to his publisher opposing Hanuš Wihan's proposed cadenza at this point, Dvorák said, "The finale closes with a gradual diminuendo, like a sigh – with reminiscences of the first and second movements, the solo dying down to pianissimo. Then the sound begins to grow and the last bars are taken over by the orchestra, which provides a tempestuous ending. "That was my idea and I cannot depart from it".

Bruch Symphony No. 1 in Eb major, Op. 28

For many concertgoers, the name Max Bruch conjures up the familiar melodies and virtuosity of his first Violin Concerto. It is a work that has captivated audiences for over a century and has managed to almost completely eclipse the composer's other wonderful creations. This caused Bruch, himself, a lifelong frustration. He once lamented, "In fifty years, the world will only remember me for my G-minor concerto."

Bruch's First Symphony was unexpectedly dedicated to Brahms, reflecting professional admiration despite a relationship described as 'superficially cordial'. While it may never surpass the renown of his Violin Concerto, it possesses considerable charm and is well worth exploring. As you hear it, perhaps for the first time this evening, picture the frequently stern, yet brilliant, Bruch being quietly pleased that you are discovering one of his lesser-known, but nonetheless captivating, compositions!

The symphony is in four movements, each showcasing Bruch's well-known gift for melody. The first movement, *Allegro maestoso*, builds from a slow and gentle introduction to something quite powerful, followed by a sparkling *Scherzo*, an absolute whirlwind of energy, sounding very much like a depiction of a fairy-tale that could have been written by Mendelssohn.

The third movement, a *Quasi fantasia: Grave*, is solemn and profound with long poetic, melodic lines, full of the deepest emotion and expressiveness. The finale, an *Allegro guerriero* (war-like allegro), is quite dramatic and triumphant. Not so much a "war" but a celebratory, purposeful march, with a rousing close.

Notes written by Lin Forsyth

Tonight's Conductor: Claudia Jablonski

Claudia Jablonski is a British-Swedish conductor and cellist from London. Described as "a conductor to watch out for", Claudia is a mentee of Paavo Järvi and student of Martyn Brabbins at the Royal Conservatoire of Scotland - pursuing a masters degree in conducting on the generous Leverhulme Scholarship.

Claudia has recently conducted the BBC Scottish Symphony Orchestra, Scottish Opera Orchestra and Hebrides Ensemble and assisted Martyn Brabbins at the BBC Symphony Orchestra. She has been selected as a student of the prestigious Järvi Academy in both 2025 and 2026 to perform at the Pärnu Music Festival in Estonia, and to take masterclasses with Neeme Järvi, Paavo Järvi, Kristjan Järvi and Leonid Grin. Claudia has previously worked in masterclasses with Dame Jane Glover and Alice Farnham.

Claudia founded the Orlando Orchestra in London during her final year of cello studies at the Royal Academy of Music. She was a student there between the ages of fourteen to twenty-two on a scholarship, where she studied cello with Mats Lidström and Christoph Richter, and began formal conducting training with renowned pedagogue Sian Edwards. Claudia is a highly accomplished cellist, having performed as a soloist around Europe since an early age at venues including Wigmore Hall, Norrlandsoperan, St Martin in the Fields and Kalmar Slott and festivals such as the Gotland Chamber Music Festival, Karlskrona Chamber Music Festival, Verão Clássico Festival and Virtuoso & Belcanto Festival. She has worked with internationally distinguished cellists including Alisa Weilerstein, Frans Helmerson, Ralph Kirshbaum, Natalie Clein and Claudio Bohorquez.

Claudia looks forward to working soon with the Royal Scottish National Orchestra among others.