

Mayor's Welcome



I am very pleased to welcome you to tonight's concert given by the City of Carlisle Orchestra, in support of my Mayor of Carlisle's Charity Fund.

This year my chosen charities are Cumbria Cerebral Palsy, The Carlisle Youth Zone, Alzheimer's Society and The Carlisle Cathedral Building Fund. By the end of my year in office I confidently hope we will have raised over £20k to assist these worthwhile causes. The Mayoress and I thoroughly enjoyed the American-themed concert on 4th July last year and I was delighted when COCO agreed to donate the proceeds of tonight's concert to my fund.

On a personal level, I am absolutely thrilled to be invited to sing two of my favourite songs accompanied by the orchestra. I hope you enjoy them.

Thank you for supporting the concert tonight and thank you to COCO for their generosity which will be greatly appreciated by many people.

Steve Layden
Mayor of Carlisle

Programme

7 pieces from the Incidental Music to Aladdin, Op. 34 - *Carl Nielsen (1865-1931)*

Elizabethan Serenade - *Ronald Binge (1910-1979)*

You shall go no more from The Marriage of Figaro, KV. 492
Wolfgang Amadeus Mozart (1756-1791)

A more human Mikado from The Mikado - *Arthur Sullivan (1842-1900)*

*** Interval ***

Crown Imperial - *William Walton (1902-1983)*

English Dances Set 1, Op. 27 - *Malcolm Arnold (1921-2006)*

Cockaigne (In London Town), Op. 40 - *Edward Elgar (1857-1934)*

Raising Money for Tonight's Charities



Cumbria Cerebral Palsy

CP Cumbria is a long established local organisation working with children and adults who have cerebral palsy and related disabilities.

Cerebral palsy (CP) is a group of disorders that affect a person's ability to move and maintain balance and posture. CP is the most common motor disability in childhood. CP is caused by abnormal brain development or damage to the developing brain that

affects a person's ability to control his or her muscles.

We offer county-wide outreach work via our team of Support Workers, a free information service and fundraise for special activities and much-needed equipment.

A wholly independent charity, we rely on the generosity of local people, income from our charity shops and our fundraising branches to continue our work. If you feel you can help CPC in any way, please do get in touch.



The Carlisle Cathedral Fraternity Project Appeal

Carlisle Cathedral Fraternity Project is very grateful to be chosen as one of the Mayor's charities this year.

At the centre of the City's life, the Cathedral is creating an exciting and relevant offer that brings its ancient Fraternity, the stories hidden in it and around the Cathedral precinct, to life. Local people, people from the wider county, the north-west and visitors from all over the world will discover lots of exciting, interactive ways of engaging with the heritage of the Cathedral and the City. A new teaching and learning centre will deliver curriculum-led or specially tailored programmes to community groups, schools, colleges and universities.

Receiving no central government funding, the Cathedral relies on the generosity of those who support it. The Fraternity Project is ambitious – marrying the best of old and new designs, the project will provide safe access for all. New jobs, training opportunities, and new and different volunteering opportunities will be created, and spaces will open for meetings, exhibitions, lectures, concerts and corporate events. Working closely with its partners in the historic quarter and the City, this exciting project will add stimulus to the local economy and help to make Carlisle a 'must see' destination in the North West.



Leading the
fight against
dementia

Alzheimer's Society

Alzheimer's Society is the UK's leading support and research charity for all people affected by dementia. Over 850,000 in the UK are currently diagnosed as living with dementia and these figures are set to rise to 1,000,000 by 2021.

In Cumbria alone there are over 8,000 people diagnosed as living with dementia. The Society provides support to people with any form of dementia and their carers through our local Dementia Advisors and Dementia Support workers. In addition in Cumbria we offer 23 local groups including Singing for the Brain, Dementia cafes, Art and Drama groups to name but a few. These groups and services are all backed up with our National Dementia helpline and website.

We campaign for better quality of life for people with dementia and a greater understanding of dementia. We also fund an innovative programme of medical and social research into the cause, cure and prevention of dementia and the care people receive today. As a charity, we rely on the generosity of others to help us support people to live well with dementia today and fund research to find a cure for tomorrow.



Carlisle Youth Zone

Carlisle Youth Zone provides young people with a safe and inspiring place to go which:

- Raises aspirations
- Builds confidence and self-esteem
- Encourages positive behaviour and helps young people deal with challenges and make positive relationships
- Encourage healthy lifestyles
- Reduce crime and anti-social behaviour

Our youth work team of staff and volunteers support young people of all backgrounds, abilities and ages, encouraging personal responsibility, tolerance and ambition.

Carlisle Youth Zone believe passionately in giving the young people of Carlisle the best start in life by providing great facilities and developing young people's ideas and aspirations into engaging and meaningful activities.

With support from the Mayor's fundraising efforts Carlisle Youth Zone can ensure that more young people are supported and given opportunities to participate in activities, trips and projects.

Our conductor – Leon Reimer



After graduating from the University of Glasgow with a degree in Music in 2013 and completing his postgraduate studies with Professors Alasdair Mitchell and Garry Walker at the Royal Conservatoire of Scotland, Leon became an Associate Musician of the Royal Scottish National Orchestra. He has worked with some of Scotland's most prolific orchestras, including the RSNO, the BBC Scottish Symphony Orchestra and most recently the Scottish Chamber Orchestra at the St. Magnus Festival in Orkney.

Leon has been working with amateur and youth orchestras across Scotland, including the Highland Regional Youth Orchestra and the Perth Community Orchestra. Having been brought up as a singer, Leon also enjoys frequent choral conducting opportunities, most notably as the Lanfine Conducting Scholar of the University of Glasgow Chapel Choir.

About tonight's music

1. 7 pieces from the Incidental Music to *Aladdin*, Op. 34 - Carl Nielsen (1865-1931).

Nielsen's involvement with the Royal Danish Theatre's lavish production of *Aladdin* was a disaster. He had worked tirelessly to compose eighty minutes of incidental music for the project. But the producer, Johannes Poulsen, decided to extend the stage over the orchestra pit, leaving the orchestra to be crammed under a grand onstage staircase. Poulsen also made enormous cuts to the music and shuffled Nielsen's carefully ordered sequence of dance numbers. Appalled, Nielsen demanded that his name be removed from the programme. To rescue at least some of the music, the composer often conducted extracts from *Aladdin* in concert, and these proved very popular with his audiences. After Nielsen's death in 1931, his publisher assembled the seven extracts into the current suite.

The suite, published in 1940, comprises seven movements with a huge variety of moods and colours. It begins with the *Oriental Festival March*, which sets the exotic and stirring scene for the rest of the suite. *Aladdin's Dream/Dance of the Morning Mist* contrasts this grand opening with its soft, muted strings, which depict Aladdin's dream followed by a charming and light waltz. The outer sections of the third movement, the *Hindu Dance*, are slow and sensuous, with a lighter, wind-dominated middle section. The *Chinese Dance* is another light dance that features no authentic musical resemblance but certainly, with its symmetrical structure and seemingly unbroken phrases, strongly suggests an oriental influence. *The Marketplace in Ispahan* begins quietly, but Nielsen evokes the hustle and bustle of the market by dividing the orchestra into four parts, each playing its own tune simultaneously, as we pass through the market. The final two dances offer further evidence of the diversity of Nielsen's orchestral music. The *Dance of the Prisoners* features heavily articulated rhythms throughout, with the brass carrying the mood and the phrasing. Finally, the *African Dance* is a masterclass in rhythmic variation - Nielsen demands great rhythmic accuracy from the whole orchestra.

2. Elizabethan Serenade - Ronald Binge (1910-1979).

When it was first played by the Mantovani orchestra in 1951, the *Elizabethan Serenade* was simply titled *Andante cantabile*. Although the piece retained this performance direction, its name was altered by Binge to reflect the post-War optimism of the 'new Elizabethan Age' that began with the accession of Queen Elizabeth II in February 1952. The piece became Binge's greatest success, winning an Ivor Novello award and enjoying chart success in Germany and South Africa.

3. 'You shall go no more' from The Marriage of Figaro, KV. 492 - Wolfgang Amadeus Mozart (1756-1791).

'You shall go no more' (*Non più andrai*) is an aria taken from Mozart's 1786 opera The Marriage of Figaro (*Le Nozze di Figaro*), whose Italian libretto by Lorenzo Da Ponte was based on Pierre Beaumarchais's five-act comedy of the same name. The aria is sung by the main hero, Figaro, near the end of the first act. At this point in the story, Count Almaviva has found his page, Cherubino, in the quarters of his maid Susanna. The Count is already suspicious that Cherubino has designs on his wife, Countess Rosina, and disapproves of his loose lifestyle. However, he cannot punish Cherubino, as he himself was only in Susanna's quarters to proposition her. Instead, the Count has decided to send Cherubino away to his regiment in Seville. In this aria, Figaro teases Cherubino about his Spartan military future, a stark contrast to the pleasant and flirtatious life he has enjoyed in the Count's palace.

4. 'A more human Mikado' from The Mikado - Arthur Sullivan (1842-1900).

The Mikado was the ninth operatic collaboration between Arthur Sullivan and the librettist W.S. Gilbert. A comic opera in two acts, it premiered in 1885 in London and consequently enjoyed a run of 672 performances at the Savoy Theatre. The opera remains one of the most popular Gilbert and Sullivan operas and has been translated into numerous languages. Setting the opera in Japan allowed Gilbert to soften the impact of his pointed satire and criticism of British politics and institutions. 'A more humane Mikado' is sung by the Mikado in the second act of the opera, as he describes his system of justice.

5. Crown Imperial - William Walton (1902-1983).

By the time Walton composed *Crown Imperial*, he had gained an international reputation with the oratorio *Belshazzar's Feast* and his First Symphony. Although originally intended for the coronation of Edward VIII, it was instead performed at the subsequent coronation of George VI as a consequence of Edward's abdication. It was conducted by Sir Adrian Boult at the coronation that took place in Westminster Abbey and thus gained its first public performance, although it had already been recorded and broadcast. The piece has remained a popular feature of royal occasions, such as the coronation of Queen Elizabeth in 1953 and the wedding of Prince William and Catherine Middleton in 2011.

The music is heavily influenced by Elgar's *Pomp and Circumstance* marches. Walton follows a similar form of two contrasting sections, both of which are repeated, eventually culminating in a glorious finale. *Crown Imperial* takes its title from a poem entitled 'In honour of the city' by the sixteenth-century Scottish poet William Dunbar. At the head of the score, Walton quotes the line 'In beawtie beryng the crone imperiall'.

6. English Dances Set 1, Op. 27 - Malcolm Arnold (1921-2006).

Arnold composed two sets of light music for orchestra entitled *English Dances*, in 1950 and 1951. Each set consists of four dances inspired by, although not based upon, country folk tunes and dances. The first set was commissioned by his then publisher, who asked for a suite akin to Antonin Dvorak's Slavonic Dances. It was premiered on 14 April, 1951 by the London Philharmonic Orchestra under the direction of Sir Adrian Boult. After the success of the first set, the publisher asked for a second, which Arnold completed the following year.

The light first movement, *Andantino*, opens to quiet chords played by the French horns and a melody introduced by the violins. This is reminiscent of the gentle movement of a country breeze or slowly flowing stream sometimes becoming agitated when encountering obstacles. The lively second movement, *Vivace*, begins with bell tones that seem to signal the start of village festivities. *Mesto*, the slow third movement, is in variation form, with the melody presented four times in different keys and instrumentation. The stirring final movement, *Allegro risoluto*, is characterised by a driving and determined rhythm in the brass with ornamentation from the woodwinds.

7. Cockaigne (In London Town), Op. 40 - Edward Elgar (1857-1934).

Elgar had already composed two of his greatest masterpieces, the *Enigma Variations* and *The Dream of Gerontius*, when, late in 1900, the London Philharmonic Society wrote offering to perform a new orchestral work. By November, Elgar was decided and wrote to his steadfast friend August Jaeger (the Nimrod of his *Enigma Variations*): 'Don't say anything about the prospective overture yet - I call it "Cockaigne" and it's cheerful and Londony - stout and steady.'

While the connection between Elgar's eventual title, *Cockaigne*, and London, the 'land of Cockneys', is fairly obvious, it is clear from personal annotations Elgar made on its literary definitions that there were other associations in his mind: '*Cockaigne* ... the land of all delights ... an imaginary country of idleness and luxury ... Usually associated with *Cockney* - but the connection, if real, is remote.' Certainly, Elgar told the conductor Hans Richter that 'Cockaigne is the old, humorous (classical) name for London and from it we get the term Cockney' - effectively reinforcing the idea that the overture was a celebration of London's ordinary citizens rather than its grandees. One should, however, be wary of assuming the overture is a faithful portrait of London in Elgar's time. At the time of its conception, Elgar and his wife, Alice, had spent only one unhappy spell in the city some ten years earlier, when they had left their native Worcester for West Kensington during Elgar's first unsuccessful bid to gain a professional foothold in the capital. *Cockaigne* is, rather, Elgar's evocation of an idealised community, a place of goodwill and high spirits, where everybody, whether high- or low-born (something Elgar, as the son of a tradesman, was highly sensitive to), plays a vital role in its culture and sense of identity.

Dedicated to the composer's 'many friends, the members of British orchestras', the overture was first heard on June 20, 1901, at a Royal Philharmonic concert conducted by Elgar in London's Queen's Hall. It was an instant success. To many of his contemporaries, including the astute critic George Bernard Shaw, the overture's boisterous and celebratory character instantly recalled the overture to Wagner's *Die Meistersinger*. Indeed, there is much in common between the two works: both celebrate a city's mythical past, interwoven with the individual concerns of young lovers, who represent the hope for that city and its culture. Yet there is greater humanity in Elgar's composition, boisterous and less 'correct' in its deportment, and with an amused acceptance of human failings, such as the Salvation Army band that constantly fails to start in tune halfway through *Cockaigne*.

Elgar's overture starts not with a grand statement, but with a perky theme, played *sotto voce*, almost as if it were overheard. Indeed, the slight hold on a high note seems to suggest the intrigued listener, perhaps Elgar himself, who has paused to listen out for its further development. The theme then continues, building into a boisterous, brass-capped full statement by the orchestra. There follows a more wistful theme on the strings, full of blissfully sighing chromaticism. This is the theme Elgar himself identified as being inspired 'one dark day in the Guildhall: looking at the memorials of the city's great past and knowing well the history of its unending charity, I seemed to hear far away in the dim roof a theme and echo of some noble melody'. After a vigorous near-peroration by the brass, the orchestra quietens for a more reflective theme, presented first by the strings then by the woodwinds. Elgar described this theme as the lovers' theme: not yearning, but more assured, calm and tenderly loving.

Rather than needing a blow-by-blow commentary, the music unfolds its own eloquent narrative from these principal themes. But do listen for the solo clarinet, which twice imitates a crescendo: the first time with a cheekily speeded up version of the Guildhall theme, described by the critic Ernest Newman as a whistling tune of 'the perky, self-confident, unabashed London street boy'. On the second occasion, the clarinet plays another lively theme, this time genuinely new, which is built up - with perhaps a hint of a tolling bell by the muted brass - into a grand march by the full orchestra (after which, in a calm interlude, we hear the incompetent Salvation Army band). In this way, Elgar seems to suggest that the greatness and spirit of *Cockaigne* is not only nourished by such institutions as the Guildhall but also from the grass roots upwards. Indeed, every major theme has its spotlight in the overture's kaleidoscopic procession, whether in intimate scoring or grand tutti statement. There is no hierarchy among those themes (Salvation Army band apart); nothing is 'incidental', but every musical theme or character is essential in Elgar's vision of 'the land of all delight'.

The players - City of Carlisle Orchestra

1st Violins

Rachael Cosslett
Robert Charlesworth
Joan Masters
Sue Armstrong
Catherine Swarbrick
Benjamin Budzynski
Cath Prescott-Develling
Kath Riley

2nd Violins

Susan Campbell
David Howdle
Hilary Lawrence
Abigail Johnson
Carolyn White

Viola

Peter Wood
Jon Buchan
Robert Thurlow
Alice Howdell

Cello

Kenneth Wilson
Susan Beeby
Joanne Bertram
Joanne Crossley
Izzy Roberts
Janet Hornby
Steven Thompson

Double Bass

Wendy Willis
Emma Burt
Ben imThurn
Ruth Pickles

Oboe/Cor Anglais

Glenys Braithwaite

Oboe

Anthea Lee

Flute/Piccolo

Lyn Young
Terry Mullett
Samantha Willis

Clarinets

Jane Bell
Rebecca Raven

Bassoon

Andrew Smith
Ann Bishop

Trombone

Graham Harris
Ruth Wood
Giles Wilson
Cliff Atwood

Horn

Pam Harris
Julie Ratcliffe
Richard Payne
David Logie

Trumpet

Gordon Kydd
Tom Phillips

Bass Clarinet/Saxophone

Norma Bagot

Timpani

David Birkett

Percussion

Sue Roe
George Nixon
Jamie Hoyle

City of Carlisle Orchestra will next be in concert:

Friday, July 1st at St.John's Church

Programme:

Sibelius -Karelia Overture

Bruch - Violin Concerto

Mendelssohn - Reformation Symphony (No. 5)

Watch out for posters, connect to our facebook group www.facebook.com/CityofCarlisleOrchestra or email us on CityofCarlisleOrchestra@hotmail.com and ask to go on our mailing list and be sure to know when our concerts are.

And for the younger musician . . .

Carlisle Music Centre - There are fantastic opportunities for young musicians at the various groups run by Carlisle Music Centre from beginner level to advanced. We cater for string players, brass, woodwind and percussion in orchestra and wind-band settings and meet at Trinity School, Carlisle. Contact Andrew Tugwell (Head of Centre) on 07789 616489 or Andrew.tugwell@cumbria.gov.uk.

Carlisle Cathedral Choir - For boys and girls aged 8 and over who like singing. Contact jeremysuter@hotmail.com 01228 526646

Other Classical concerts coming up soon:

21 March (Mon)	Penrith Music Club	Penrith Methodist Church	Frith Piano Quartet, Mozart, Turina, Dvorak
5th April (Tues)	Live@lunchtime	Carlisle Cathedral	David Shingler (Organ)
10 April (Sun)	Keswick Music Society	Theatre by the Lake, Keswick	Brodsky Quartet, Borodin, Shostakovich, Beethoven
12th April (Tues)	Live@lunchtime	Carlisle Cathedral	Camerata Cumbria (Wind and strings)
19th April (Tues)	Live@lunchtime	Carlisle Cathedral	Cantonelle Ladies Choir
23 April (Sat)	Wordsworth Singers		
23 rd April (Sat)	Keswick Choral Society	St Johns Church, Keswick	Beethoven Mass in C, Mendelssohn Hear my Prayer, Britten Jubilate, Shearing Songs and Sonnets
26th April (Tues)	Live@lunchtime	Carlisle Cathedral	Scott Bradley (Classical guitar)
3rd May (Tues)	Live@lunchtime	Carlisle Cathedral	Sean Whitock (Piano)
10th May (Tues)	Live@lunchtime	Carlisle Cathedral	Austin Friars Swing Band
17th May (Tues)	Live@lunchtime	Carlisle Cathedral	John Cooper Green (Organ)
24th May (Tues)	Live@lunchtime	Carlisle Cathedral	Sam Stadlen & John Green (viola da Gamba & Harpsichord)
31st May (Tues)	Live@lunchtime	Carlisle Cathedral	Moon and Star Folk Trio
7th June (Tues)	Live@lunchtime	Carlisle Cathedral	Max Smith (Organ)
18 June (Sat)	Wigton Choral Society	St Marys Church, Wigton	"Night and Day"
2 July (Sat)	Wordsworth Singers		
19th July (Tues)	Live@lunchtime	Carlisle Cathedral	Haydn Jeugd Strijkorkest (Orchestra)

Thanks



We wish to thank St John the Evangelist, a community church that welcomes all to join its activities and use its facilities. For more information see st-johns-carlisle.co.uk or contact Rev Steve Donald (01228 521601).



Thanks to Cumbria County Council music library for supplying orchestral sets.