

The players - City of Carlisle Orchestra

1st Violins

Robert Charlesworth
Linda Mages
Isobel Fenton
Sarah Berker
Sarah McLellan
Kate Saudek
Jemimah Middleton
Mark Alban

2nd Violins

Katharine Bowness
Margie Simper
Lia Somasundaram
Lorna Strong
Susan Campbell
Ruby Rinnerthaler
David Adamson

Violas

Peter Wood
Penny Snelling
Maggie Scott-Langley
David Scott-Langley
Stephanie Howbridge

'Cellos

Linda Forsyth
Lee Willis
Sheila Astle
Mary Lawler
Vivienne Trueman
Lawrence Smith
Steve Thompson
Janet Hornby

Flute/Piccolo

Lyn Young
Samantha Willis
Terry Mullett

Clarinets

Rebecca le Breton
Jane Bell
Norma Bagot

Oboes/Cor Anglais

Glenys Braithwaite
Elaine Moor
Duncan Wright

Double Basses

Charles Hattrell
Ben imThurn
Magdalena Klepacz
Gordon Kennedy

Horns

Pam Harris
Julie Ratcliffe
Mark Shaw
Hannah Saudek

Trombones

Graham Harris
Giles Wilson
Ruth Wood

Bassoons

Ann Bishop
Peter Hutchison

Timpani/Percussion

David Birkett
Jamie Hoyle
Ian Matthews
Sue Roe

Trumpets/Cornets

Gordon Kydd
Mick Seed
Tamsin Crook

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 – Summer '26 Concert

Sat. 27th Jun, St John's Church, London Road, Carlisle. The programme includes the wonderful Dvorak Cello Concerto with soloist, Will Archibald, and Bruch's Symphony No. 1.

- 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.



Tamsin Crook

Tamsin is an 18-year-old composer and trumpet player from Penrith. She loves playing in groups such as the City of Carlisle Orchestra, Halle Youth Orchestra, local choirs and the National Youth Concert Band. She first got into composing for her GCSEs and quickly realised how much she enjoyed it. The passion grew when she was selected for the ORA Singers Young Composers Scheme, where her piece was performed at Worcester Cathedral as part of the Three Choirs Festival. More recently, she has written pieces for the International Festival of Brass Bands and Cumbria Opera Group and is excited to keep developing her voice as a composer.



Sat. 21st Mar. 2026

**Spring Concert
Programme**

Conductor: Ammal Bhatia
Leader: Robert Charlesworth

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**Unauthorised photography and
recording of our concerts is strictly prohibited**

Programme

Glinka: Spanish Overture No. 1: Capriccio Brillante on the Jota Aragonesa

Mikhail Glinka is widely considered the founder of the Russian nationalistic music tradition, but his extensive travels across Europe exposed him to a wealth of other musical cultures. He left Russia in 1844 for a concert tour of Europe, determined to immerse himself in local musical traditions and collect folk melodies. This journey led him to Spain in the summer of 1845. He was deeply impressed by the Spanish and their customs. While staying in Valladolid, the **jota aragonesa**, a lively couples dance from the Aragon region, captured his imagination.

The resulting work, later known as the First Spanish Overture, is a vibrant and colourfully orchestrated piece that masterfully blends Russian orchestral flair with authentic Spanish folk material. Glinka's use of pizzicato strings effectively mimics the sound of a Spanish guitar. The piece was premiered in Warsaw in 1848 and received its first public performance in St. Petersburg in 1850. Its success established Glinka's ability to absorb foreign musical styles and make them his own, a skill that would later influence the next generation of Russian composers.

Crook: Postcards from Cumbria (première)

Postcards From Cumbria is a series of musical snapshots inspired by everyday life and the changing seasons in Cumbria, set against the landscapes of the Lake District.

The work opens with an enchanted winter scene of frost-covered trees and cold, still lakes, before moving to a lively autumn market, full of colour and movement. The third movement reflects traditional festivals, inspired by Penrith's Winter Droving. The final movement offers a grand reflection on the region's natural beauty; its fells, rolling hills, and wide-open fields, bringing the piece to a warm close.

~ Interval ~

Rachmaninov: Symphony No. 2 in E minor, Op. 27

Sergei Rachmaninov's Second Symphony was written a decade after the catastrophic premiere of his First Symphony, which sent the young composer into a profound, years-long depression. This work marked a triumphant return to symphonic writing and arguably one of the best loved symphonies of all time. Composed primarily in Dresden between 1906 and 1907, the symphony was an immediate success at its 1908 premiere, and won the prestigious Glinka Prize.

The symphony is a vast, sweeping canvas of sound, known for its sumptuous melodies, rich orchestration, and passionate intensity. It is structured in four movements and unified by a recurring "motto" theme, first heard in the low strings of the introduction, which subtly reappears throughout the entire work.

I. Largo; Allegro moderato

The symphony opens with a slow, pensive introduction. The lower strings present the "motto" theme, a foreboding, stepwise idea reminiscent of Russian Orthodox chant. This material generates much of the symphony's thematic content. A *cor anglais* solo leads into the main body of the movement, the *Allegro moderato*, where an impassioned melody in the violins takes centre stage, imbued with a soulful Russian melancholy. The movement is a large sonata form, full of drama, building to powerful climaxes before concluding in an abrupt E minor chord.

II. Allegro molto

This vibrant scherzo, contrasts with the first movement's introspection. It features a lively, opening in the strings, quickly followed by the horns introducing a variation of the ancient *Dies Irae* plainchant melody (used throughout many of his works). The movement includes a lyrical,

singing contrasting section and an intricate fugal passage, showcasing Rachmaninov's mastery of counterpoint. It ends quietly after a brass chorale brings back the opening motto.

III. Adagio

The heart of the symphony, this movement is one of Rachmaninov's most beloved and rhapsodic creations. A soaring, expansive melody is first presented by the violins followed by an exquisite, lengthy solo for the clarinet, a theme of gentle, circling beauty that is another variation of the motto. The melodies interweave and build to an overwhelming emotional climax, before subsiding into a tranquil, serene conclusion.

IV. Allegro vivace

The finale bursts forth with exuberant energy, signalling a sense of optimism and resolution. The driving, virtuosic theme alternates with a grand, march-like second theme. Snippets from previous movements are recalled, creating the symphonic journey. There is a relentless momentum, culminating in a triumphant, bell-like clamour and a powerful, celebratory coda, a "storm of sound" sealing the work's status as an epic masterpiece of the late Romantic era.

Notes written by Lin Forsyth

Tonight's Conductor: Ammal Bhatia

Ammal was awarded the Leverhulme Scholarship to study a Masters in Conducting with Martyn Brabbins at the Royal Conservatoire of Scotland (RCS). He is also a student of Sian Edwards and Jonathan Mann. In addition to this, Ammal has been personally mentored by Adam Szabo, Director of the BBC Philharmonic. He was the Conductor in Residence (CiR) of the London Schools Symphony Orchestra for the 24/25 season. In his role as CiR there, he conducted the orchestra for a variety of different projects including their summer tour, and for the Carnegie Hall link-up project. Ammal has conducted the Ulster Orchestra, Chineke! Orchestra, and looks forward to making debuts in the 25/26 season with the BBC Scottish Symphony Orchestra, and the Royal Scottish National Orchestra.

Passionate about contemporary music, Ammal has worked with the London Sinfonietta, the Hard Rain Soloist Ensemble and Birmingham Contemporary Music. He has given multiple premieres including a radio broadcast of Ben Nobuto's *interbeing* (BBC Radio 3), and Reena Esmail's *Ram Tori Maya*. Ammal also has a love of opera and has assisted on productions of *Don Giovanni* and *Hänsel und Gretel* with Alessandro Pagliuzzi and Toby Purser respectively. Passionate about music education, and in addition to his work with the LSSO, Ammal has conducted youth orchestras with Barnet Education Arts Trust, Hertfordshire Music Service and side-by-side workshops with schools in Glasgow.

Ammal is a recent graduate from the Royal Northern College of Music (RNCM), where he trained as a violinist with Steve Wilkie. Ammal has played with Chineke! Orchestra (in their European tours, at their BBC Prom and appearing as guest leader for the Harvey Parker memorial concert), and projects with Manchester Collective and the Hallé. He has performed in venues such as the Elbphilharmonie, Berlin Konzerthaus and all major UK venues. He co-founded the Franco-Mendes Quartet whilst at RNCM, and has been fortunate enough to study with the Elias Quartet, Trio Gaspard, Trio Karenine, Talich Quartet, Chilingirian Quartet, Piatti Quartet and Magnus Johnston.

Ammal is the Artistic Director and Founder of the Carme Ensemble in Manchester, which he established in May 2021. This project-by-project orchestra has received high praise and multiple awards. He is also Co-Director of the Enys Chamber Music Festival. He manages the day-to-day running of the Festival with fellow Co-Director Stefan Rogers.