

The players - City of Carlisle Orchestra

1st Violins

Katharine Bowness
Linda Magee
Isobel Fenton
Sarah Berker
Julia Kwiatkowska
Liz Jablonski
Jemimah Middleton

2nd Violins

Robert Charlesworth
Margie Simper
Lia Somasundaram
Hilary Lawrence
Susan Campbell
Lorna Strong

Violas

Peter Wood
Adrian Simper
Penny Snelling
Lesley Ormrod
Stephanie Howbridge

'Cellos

Linda Forsyth
Sheila Astle
Mary Lawler
Vivienne Trueman
Lawrence Smith
Steve Thompson
Emily Pringle
Janet Hornby

Flute/Piccolo

Lyn Young
Samantha Willis
Terry Mullett

Clarinets/Saxophones

Rebecca le Breton
Jane Bell
Norma Bagot
Ondrej Sliz
Anna Morley

Oboes/Cor Anglais

Glenys Braithwaite
Jo Shirley

Bassoons

Ann Bishop
Andrew Smith

Double Basses

Charles Hattrell
Ben imThurn
Magdalena Klepacz
Gordon Kennedy

Tuba

Chris Hampson

Horns

Pam Harris
Julie Ratcliffe
Mark Shaw
Hannah Saudek

Trombones

Graham Harris
Giles Wilson
Ruth Wood

Trumpets/Cornets

Gordon Kydd
Mick Seed
Tamsin Crook

Timpani/Percussion

David Birkett
Jamie Hoyle
Simon Newing
Sue Roe

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 – Spring '26 Concert

Sat. 21st Mar., St John's Church, London Road, Carlisle. The programme includes Glinka's Spanish Overture. No. 1 and the very popular Rachmaninov Symphony No. 2. Not to be missed!

Acknowledgements

- 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.



Sat. 29th Nov. 2025

Autumn Concert Programme

Conductor:

Chloe Lu Ye

Leader:

Katharine Bowness

Soloist:

Adrian Fowler

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

Programme

~ Interval ~

Shostakovich: Festive Overture

Shostakovich's Festive Overture, Op. 96, is a dazzling burst of orchestral brilliance, composed in 1954 to celebrate the 37th anniversary of the October Revolution. Written in just a few days, the work radiates sheer exuberance and celebration, opening with a bold fanfare from the brass before sweeping the listener into a whirlwind of energetic, effervescent themes. Lively woodwind passages, glittering strings, and majestic brass combine to create a sense of irrepressible joy, capturing both the grandeur and the optimism of the occasion. The overture's concise, optimistic spirit, full of sparkling orchestration and buoyant rhythms, makes it a perennial favourite in concert halls, perfectly setting the tone for an evening of celebration and musical delight.

Morley: Meilleur des Mondes (première)

This piece was composed a few summers ago at the piano, where Anna first discovered the melody that would come to define it. The theme stayed with her as she was also attempting to study some of Chopin's piano works, the harmonic language of this piece became faintly Chopinesque.

The piece was later expanded for orchestra. After studying Haydn Anna was particularly inspired by his use of monothematic writing and wanted to capture a sense of this. The principal theme, first introduced by the solo flute, weaves through the piece in various forms, fragmented and developed, transformed into a graceful triple-time section, or proclaimed triumphantly by the full orchestra, returning to the flute in a gentle reprise that gradually fades into silence.

The title of the work originates from *Brave New World*, the book she happened to be reading when composing it. The melody conveyed a slight sense of hope like the idea of a "brave new world." The title was later translated into French to distance it from an immediate association with Huxley's novel.

Binge: Saxophone concerto

Written in 1956 this stands as a testament to the lyricism and expressive breadth of the saxophone within an orchestral setting. Best known for his tuneful light music Binge demonstrates here a deeper, more introspective voice. A work that is melodic and virtuosic.

The first movement opens with a gentle, pastoral theme. The music flows with an easy elegance, balancing moments of serene lyricism with flashes of playful, jazzy syncopation. The second movement offers a poignant contrast. The saxophone sings a heartfelt aria. Binge's gift for melody is particularly apparent. The restrained orchestral accompaniment provides a gentle backdrop that allows the soloist's voice to carry the emotional weight of the movement.

The final movement, exudes energy and optimism and is a lively display of technical virtuosity, demanding agility and flair from the soloist. Rapid runs, sparkling articulations, and nimble exchanges with the orchestra propel the music forward with irrepressible momentum. Yet providing us with memorable themes that linger long after the final bars have faded.

Coates: London Suite (London Every Day)

Eric Coates' London Suite, stands among the most beloved examples of early 20th-century English light music, encapsulating the spirit and character of London life. Composed in 1933, the suite paints a musical portrait of the city, each movement evoking a different iconic locale and the unique atmosphere it conjures.

The opening movement, "Covent Garden (Allegro vivace)," is with bustling energy, a lively depiction of the famous market's daily activity, capturing the swirl of traders, shoppers, and street performers with sparkling orchestration, imbuing the music with a sense of constant motion and good-humoured bustle. The melodies are memorable, blending elegance and playfulness in a way that feels quintessentially English.

The suite's second movement, "Westminster (Meditation)," offers a serene contrast. Here, Coates exchanges the city's bustle for an atmosphere of quiet dignity, evoking the grand architecture and historic gravitas of Westminster. The music unfolds with warmth and lyricism, starting with a soulful 'cello solo, the strings and woodwinds then continue to weave a gentle, contemplative melody that speaks to the timelessness of the city's heart. One can imagine the great halls and sweeping vistas of London's political centre.

The finale, "Knightsbridge (March)," is perhaps the most famous section of the suite with its strident brass, exuberant percussion, and infectious main theme, the movement conjures the lively thoroughfare of Knightsbridge, home to fashionable shops and bustling crowds. The march is brisk and bright, and its irrepressible good cheer made it a hit with radio audiences, famously serving as the signature tune for BBC Radio's "In Town Tonight."

Gershwin: An American in Paris

Gershwin's tone poem stands as a vibrant fusion of jazz-inflected energy and impressionistic orchestral colour, vividly evoking the sights and sounds of the French capital as seen through the eyes of a visitor from across the pond. Written in 1928, it was inspired by Gershwin's own time in Paris. The score sparkles with rhythmic verve and bluesy lyricism, blending American exuberance with European refinement.

From its opening bars, bustling with car horns and bustling street scenes, the piece immerses listeners in the city's. Lively melodies suggest the tourist's excitement, while languid passages capture moments of homesickness and nostalgia for New York. The piece's skilful integration of dance rhythms, syncopation, and blues harmonies testifies to Gershwin's genius for bridging musical worlds.

As the work unfolds, we follow the tourist's journey through moments of joy, reflection, and exuberant celebration. "An American in Paris" is a testament to Gershwin's creative imagination and his enduring ability to unite diverse styles into a singular, unmistakable voice — a fitting finale to tonight's programme that celebrates the crossing of boundaries and the vibrancy of cultures.

Notes written by Lin Forsyth

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.

Tonight's Soloist: Adrian Fowler

Aidan Fowler is a Scottish Saxophonist currently based in Glasgow. Originally from Ayr, he began learning the saxophone, aged 9 through in-school music lessons, he has been studying classical saxophone at the Royal Conservatoire of Scotland since 2022. Currently in his final year of his undergraduate degree, he is studying under saxophonists Josef Pacewicz, Andrew Somerville, and Lewis Banks. Aidan is also an experienced clarinettist, having started playing at age 12, he is currently studying under Jennifer Stephenson at the Royal Conservatoire of Scotland.

A regular performer with symphony orchestras, on saxophone, Aidan has previously performed movements of the Paul Creston's Saxophone Concerto with the Orchestra of Scottish Opera, later being invited to return, to play Puccini's Opera Turandot. On the jazzier side, Aidan has performed with the Royal Conservatoire of Scotland Symphony Orchestra, playing the saxophone part of Leonard Bernstein's Symphonic Dances from West Side Story. On clarinet, most notably performing Dmitri Shostakovich's 5th Symphony's demanding E-Flat Clarinet part with Edinburgh Youth Orchestra. Aidan continues to perform with all types of ensembles.

Aidan has collaborated with multiple Glasgow-based music organisations, such as: Glasgow Live Productions and The Glasgow Barons, as well as Edinburgh-based community opera company Aria Alba, in various musical settings from chamber music to orchestras and theatre bands. A large advocate for new music, Aidan has performed a number of Scottish and world premieres of new works in chamber ensembles, wind ensembles and symphony orchestras, in the Royal Conservatoire of Scotland through the Plug Festival and smaller scale concerts and workshops.

Anna Morley

Anna is an aspiring local composer, saxophonist and multi-woodwind player who participates in ensembles such as the National Youth Wind Orchestra and has performed in events such as the BBC Proms at the Royal Albert Hall. Her composition journey began during GCSEs and has escalated into writing for a variety of ensembles from chamber choirs to jazz quartets and, of course, orchestras.

Anna has gone on to win composition awards at the local music festival and has been recognized by the Cumbria Opera Company for her work. Whilst in the midst of conservatoire auditions and after completing her ATCL diploma, she is hoping to go on to study music at a higher level and continue to expand her composition portfolio.