

SKYE AND LOCHALSH ORCHESTRA

This list includes some members who are unable to play in this concert

Conductor	Rosemary Bungard
Violin I	Margaret Cormack, Maryon Gardner, Helen Danter, Charlotte Brooks, Lorna Grant, Liam Ward, Ann Attridge,
Violin II	Marion Lloyd, Chris Crichton, Hilary Noble, Stephen Laird, Anni MacKay
Viola	Mike Cormack, Rebecca MacKinnon, Alan MacDonald
Cello	Ruth Harris, Barbara Purser, Dennis Briggs, Ruth MacKinnon, Zoë MacKay, Chloë Brooks
Piccolo	Laura Grisi
Flute	Kirsten Breen, Laura Grisi, Lynn Bulmer, Elizabeth Watt, Jennifer Knowles, Amy Tighe
Oboe	Peter Wright
Clarinet	Philip Glover, Brian Dodds
Saxophone	Philip Glover
Bassoon	James Merryweather, Maggie Manvell
French Horn	Chris Manvell, David Kellas
Baritone	Dilys Tatam
Trumpet	Douglas Strachan, Laurie Wright
Trombone	Tony Breen, David Noble, Julian Tighe
Percussion	Shona Bird, Alastair Lamb, Victoria Tighe, Tim Hennessy

Training Orchestra

Violin I	Anni MacKay, Eilidh Robertson, Robert Phillips, Ian McKenzie
Violin II	Rosie MacLeod, Kimberley MacRae, Ella Munro, Molly Danter, Ashton MacKinnon
Viola	Rebecca MacKinnon, Hugh MacKinnon
Cello	Zoe MacKay, Ruth MacKinnon, Chloë Brooks, Joseph MacGowan

Dates for Autumn 2007

Rehearsals: 25 August, 15 and 29 September, 27 October, 10 and 24 November

Rehearsal and concert 8 December

SKYE AND LOCHALSH ORCHESTRA

Spring Concert

Saturday 28th April 7.30pm

Plockton High School

Saturday 12th May 7.30pm

Broadford Hall

PROGRAMME

Orchestra	Hebrides Overture	Mendelssohn
Training Orchestra	Celtic Suite	trad arr Colledge
	<i>J'ai du bon violon</i>	
	<i>Au clair de la lune</i>	
	<i>M Barabon sur le pont d'Avignon</i>	
	<i>Alouette</i>	
Brass Group	Trumpet Voluntary	Clarke
Cello Trio	Air	Purcell
	Intrada	Franck
	Menuet	Corelli
Training Orchestra	Mozart in Miniature	Mozart
	<i>March</i>	
	<i>Minuet & Two Trios</i>	
Saraband	Mon Amy / Pour Quoy	Susato
	The Entertainer	Joplin
Orchestra	Flower of Scotland	Williamson

INTERVAL

Orchestra	Night on a Bare Mountain	Mussorgsky
Orchestra	The Pink Panther	Mancini
Bangers & Crash	Ballo Anglese	Mainerio
Orchestra	Capriol Suite	Warlock
	<i>Basse-Danse</i>	
	<i>Pavane</i>	
	<i>Tordion</i>	
	<i>Bransles</i>	
	<i>Pieds-en-l'Air</i>	
	<i>Mattachins</i>	
The Ladies	Orchestra Song	
Combined	Star Trek	Courage
Orchestras		

HEBRIDES OVERTURE (FINGAL'S CAVE) Felix Mendelssohn (1809-1847)

It was while he was on a 'Grand Tour' of Europe that Felix Mendelssohn visited the Hebrides and the renowned Fingal's Cave. Impressed by the beauty and immensity of the place, he quickly noted down what would become the opening notes of the overture and included them in a letter home written that same evening. The most striking aspect of this overture is its successful tone-painting. One can hear the breaking of the waves, almost see the basalt columns and strange colours, and above all experience the overwhelming vastness of the cavern. Many composers, before and since, have used music to depict the physical world, but in Fingal's Cave, Mendelssohn set an example that has never been equalled.

NIGHT ON A BARE MOUNTAIN Modeste Mussorgsky (1839-1881)

On St. John's Eve, according to Russian folklore, Tchemobog (Satan) and his witches, sorcerers, and evil spirits gather on Bare Mountain for a night of revelry. It is also Midsummer's Eve, the night of the summer solstice, and a time for pagan celebrations of summer. And it was on St. John's Eve, 1867, that a first, crude version of 'St. John's Night on the Bald Mountain' was completed. It wasn't until after Mussorgsky's death that Rimsky-Korsakov revised and re-orchestrated the piece and introduced it to audiences in 1886. Only later did Mussorgsky's original version turn up - it seems Rimsky's version was based on other earlier sketches, now lost.

Mussorgsky creates a supernatural atmosphere at the beginning with violins playing in the upper register, coupled with woodwinds, trombones and bassoons. Violins and clarinets softly herald the beginning of the wild revelry, but soon break into wilder frenzy as passions mount. For a brief time, the excitement subsides into a more subdued treatment by the woodwinds and strings until they explode again with wild abandon.

CAPRIOL SUITE Peter Warlock (1894-1930)

Orchésographie, published in 1589 (the year after the English defeat of the Spanish Armada), is a detailed record of 16th century French dance, both steps and tunes. Its author was the Canon of Langres, Thoinot Arbeau, working under an anagram of his real name Jehan Tabourot. The English composer Peter Warlock (also a pseudonym, of Philip Hesseltine) was one of the first to take a serious interest in early music, of which he transcribed an enormous quantity. When he discovered *Orchésographie*, he employed some of the tunes used in the tuition of Arbeau's eponymous dance pupil to create his best-loved work, *Capriol Suite*. Warlock considered that "music is neither old nor modern: it is either good or bad music."