

# Skye and Lochalsh Orchestra

## SPRING CONCERT

SABHAL MOR OSTAIG  
SATURDAY 19<sup>th</sup> APRIL, 2008

PROGRAMME

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Combined Orchestra	Music for the Royal Fireworks La Réjouissance Menuet I La Paix Bourrée	<i>Georg Frederick Handel</i> (arr. Jan van der Goot)
Training Orchestra	Serbian Kolo Trad. Dance	arr. Sheila Nelson
Orchestra	The Hebrides, Overture	<i>Felix Mendelssohn-Bartholdy</i>
Solo + Percussion		James Merryweather et al.
Training Orchestra	My Grandfather's Clock Donkey Riding	American Folksongs arr. Peter Cowling
Orchestra	The Dam Busters	<i>Eric Coates</i> (arr. Goot)

## INTERVAL

Orchestra	The Italian Girl in Algiers, Overture	<i>Gioacchino Rossini</i>
Orchestra	Mars: Bringer of War ( <i>The Planets</i> , Op.32)	Gustav Holst
Orchestra	Night on The Bare Mountain	<i>Modeste Mussorgsky</i> (arr. Lang.)

## NOTES

**Handel arr: Music for the Royal Fireworks** — To celebrate the treaty of Aix-la-Chapelle in 1749, Handel was asked by George II to create a suite for a grand firework display and Music for the Royal Fireworks was born. In the event, *the rockets succeeded mighty well, but the wheels, and all that to compose the principal part, were pitiful and ill-conducted ... and then, what contributed to the awkwardness of the whole, was the right pavilion catching fire, and being burnt down in the middle of the show.* However, Handel's music was an enormous success against this comic backdrop, and has remained a staple of the repertoire.

**Felix Mendelssohn: Hebrides Overture** — 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.

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**Eric Coates: The Dam Busters** — In spite of its unforgettable association with the film *The Dam Busters*, Coates didn't actually write this famous march specifically for the film: Coates had in fact just completed it when he got a call from the film's producers and decided that, fortuitously, the new piece would be ideal theme tune for their production.

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**Giovanni Rossini: Overture, The Italian Girl in Algiers** — Gioachino Rossini's first comic opera *L'italiana in Algeri* was first performed in Venice in May 1813 when the composer was 21. Its brief, vivacious overture opens with almost inaudible pizzicato strings forming a soft foundation for the first melody played by the oboe. It is not long before the entire orchestra is let loose with gentle passages and musical explosions that rival Haydn's famous surprises. This riotous episode leads to another lyrical oboe tune that is answered by a fluttery flute, which in turn introduces one of the composer's signature crescendos. An even more exciting crescendo follows a short reprise of opening themes.

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**Gustav Holst: Mars: Bringer of War (Planets Suite)** — Three musical ideas are used to create this martial piece namely, a brutally rhythmic figure of five beats relentlessly hammered out, a theme in triads moving by chromatic steps with no true harmonic purpose and a second theme consisting of a tattoo in the tenor tuba answered by a flourish of trumpets. There is no glory; there is no heroism; there is no tragedy in this music. It is entirely detached. Indeed, even death is unrepresented; Mars is as detached from death as from life. War is a senseless; the mechanised horror of war is Holst's real theme here.

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**Modeste Moussorgsky (1839-1881) : St. John's Night on the Bare Mountain** — 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.

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 with wild abandon. A sudden pause allows the sound of church bells to be heard. Muted violins describe the retreat of the witches and demons as a clarinet heralds the approach of dawn.

## ORCHESTRA MEMBERS

(List includes all members some of whom are unable to play in the concert)

Conductor	Rosemary Bungard
Piccolo	Laura Grisi,
Flute	Lynn Bulmer, Laura Grisi, Elizabeth Watt, + ? Gardner
Oboe	Peter Wright
Clarinet	Brian Dodds
Bassoon	James Merryweather, Maggie Manvell
Horn	Chris Manvell, David Kellas
Baritone	Dilys Tatam
Trumpet	Douglas Strachan, Laurie Wright
Trombone	Tony Breen, Julian Tighe
Percussion	Shona Bird, Tim Hennessey, Victoria Tighe
Violin I	Marion Lloyd, Ann Attridge, Charlotte Brooks, Jo Cumine, Helen Danter, Maryon Gardner, Richard Creel, Liam Ward
Violin II	Margaret Cormack, Chris Crichton, Christine Brown, Lorna Grant, Tara MacRae, Stephen Laird, Eilidh Robertson
Viola	Mike Cormack, Alan Donald, Rebecca MacKinnon
Cello	Ruth Harris, Barbara Purser, Dennis Briggs, Chloë Brooks, Zoë MacKay, Ruth MacKinnon

### Training Orchestra

Violin I	Eilidh Robertson, Ian McKenzie, Rosie MacLeod, Molly Danter
Violin II	Ella Munroe, Kimberley MacRae, Ashton MacKinnon, Jenny ?
Viola	Rebecca MacKinnon
Cello	Zoë MacKay, Romy Goodman
Percussion	Robin MacLeod, Martin MacRae

### Dates for next session

Rehearsals at Breakish Hall  
Main Orchestra: 10.00–12.45 — Training Orchestra: 1.00–2.15

30<sup>th</sup> August, 13<sup>th</sup> September, 27<sup>th</sup> September, 4<sup>th</sup> October,  
8<sup>th</sup> November, 29<sup>th</sup> November.

Final rehearsal and concert 13<sup>th</sup> December (2nd Sat in December)

New members of both orchestras are very welcome; just turn up (with instrument).