

Skye and Lochalsh Orchestra Members – Music Director: Becky Milne

Flutes Lynn Bulmer, Laura Grisi (piccolo), Heather Strong, Elizabeth Watt
Clarinets Nicola Henderson, Brian Dodds
Bassoons James Merryweather, Maggie Manvell

Horns Chris Manvell, David Kellas, Dilys Tatam (Baritone)
Trumpets Douglas Strachan, Rosie Butler, Karen Morrison, Margaret Smith, Laurie Wright
Trombones Tony Breen, Julian Tighe (bass trombone)
Tuba Oliver Rundell

Percussion Shona Bird, Tim Hennessey, Victoria Tighe

Violin I Marian Beeston, Jo Cumine, Maryon Gardner, Ella Munro, Helen Scott Danter, Ilona Morison, Ann Attridge

Violin II Margaret Cormack, Chris Crichton, Rosie MacLeod, Tara MacRae, Jenny Hey

Viola Mike Cormack, Alan Donald, Rebecca MacKinnon

Cello Ruth Harris, Bar Purser, Matthew Beeston, Zoë MacKay, Ruth MacKinnon, Dennis Briggs

Skye & Lochalsh Schools String Orchestra – Music Director: Marian Beeston

Violin I Rosie MacLeod, Jenny Cloughley-MacLeod, Ian McKenzie, Annie MacDonald, Kenneth Gillies, Domhnall Alasdair MacDonald, Alexander MacLeod, Adam Munro

Violin II Alex Meikle, Katie Kean, Kim MacRae, Fraser Kitson-Jones, Ashton MacKinnon

Violin III Emma Smith, Francesca Edge, Chantelle Partington, Charlotte Small, Megan Cartwright, Fiona MacDonald, Saoirse Stoddart

Viola Tara MacRae, Ella Munro

Cello Romy Goodman, Ruth MacKinnon, Dylan Bone, Angus Claxton,

Double Bass Christie MacKinnon, Kylie MacDonald

SLSSO Aides Paul Meikle and Rebecca MacKinnon

Fear an Taighe Duncan Ferguson (Aros only)

Dates for next session

Rehearsals at Broadford Hall

Main Orchestra: 10.00–12.45 (sectionals 09.00–10.00 as appropriate)

School Strings Orchestra: 1.00–2.15

Aug 29th, Sept 12th, Oct 3rd & 31st, Nov 14th & 28th and Dec 12th
with final rehearsal and concert 19th December

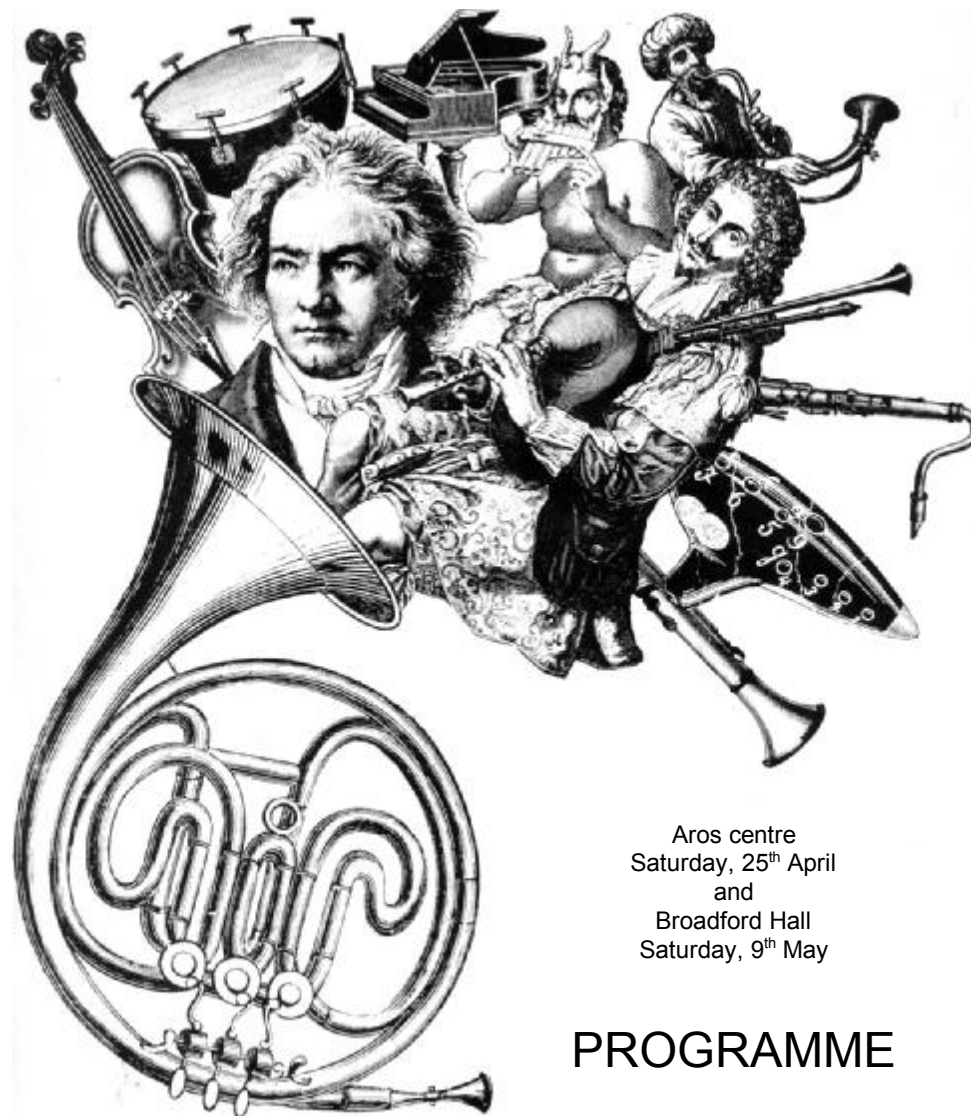
New members of both orchestras are very welcome; just turn up (with instrument).

SLO & SLSSO details and contact

W: <http://slo-skye.org.uk/>, E: enquires@slo-skye.org.uk

Skye and Lochalsh Orchestra and Schools String Orchestra

Spring Concert



Aros centre
Saturday, 25th April
and
Broadford Hall
Saturday, 9th May

PROGRAMME

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SLO Brass	Fanfare for the Common Man	<i>Aaron Copland</i>
Sarabande	Farewell to Stromness New Boots	<i>Peter Maxwell Davies</i> <i>Jonathan Bynoe</i>
Main Orchestra	Farandole	<i>Georges Bizet</i>
Main Orchestra	Concerto for Clarinet and Orchestra, 1 st movement Soloist: Alex South	<i>W.A.Mozart</i>

INTERVAL

Skye & Lochalsh Brass Group	Three Rocks Trumpet Voluntary	<i>Bruce Fraser</i> <i>Jeremiah Clarke</i>
Schools' Orchestra:	Fiesta Choral	<i>Sheila Nelson</i> <i>Robert Schumann</i> (arr. Herfurth)
Main Orchestra	Concerto for Clarinet and Orchestra, 2 nd movement Soloist: Alex South	<i>W.A.Mozart</i>
Clarinet Quartet	To be announced at concert.	
Main Orchestra	Encore	<i>Andrey Rubtsov</i>

NOTES

Aaron Copland: Fanfare for the Common Man

Fanfare for the Common Man is one of the most recognizable pieces of 20th century American classical music. The piece was written in 1942 for the Cincinnati Symphony Orchestra at the request of its conductor Eugene Goossens and reused as the main theme of the fourth movement of Copland's Third Symphony.

Peter Maxwell-Davies, arr. James Merryweather: Farewell to Stromness

Farewell to Stromness is incidental music from the Yellow Cake cycle, a collection of cabaret-style pieces by Peter Maxwell-Davies that protests uranium mining in the Orkney Islands. The slow, walking bass line that pervades the Farewell depicts the residents of the village of Stromness having to leave their homes as a result of uranium poisoning. Davies' efforts to eradicate the mining industry from his home have proven successful in the past years.

Jonathan Bynoe, arr. James Merryweather: New Boots

New Boots is an undanceable waltz tune composed for English Bagpipe by Yorkshire GP Dr. Jonathan Bynoe. Music for an eccentric instrumental line-up like Sarabande is rare and it has proved necessary to create tailor-made arrangements such as this lively confection.

Georges Bizet: Farandole

Bizet wrote Farandole as a section of incidental music for Daudet's tragedy, L'Arlésienne a rather steamy love triangle among the Provençal peasants. The director of the Théâtre du Vaudeville commissioned Bizet to write incidental music for Daudet's tragedy L'Arlésienne (The Girl from Arles). Daudet himself conceded, "[The play] was a most dazzling failure with the most charming music in the world."

W. A. Mozart: Concerto for Clarinet and Orchestra

Written in 1791 for the clarinetist Anton Stadler, this concerto consists of the usual three movements of which we will perform the opening Allegro and the slow, serene Adagio. It was originally written for Stadler's lower-pitched Bass Clarinet, but as most clarinets could not play the low notes which Mozart wrote to highlight this instrument, Mozart's publisher arranged a version of the concerto with the low notes transposed to regular range (which we will hear tonight), and did not publish the original version. Until recently, when the concerto was reconstructed, the original version had not been heard since Stadler's Prague première..

Jeremiah Clarke: Trumpet Voluntary

'Jerry' (as he was known in his day) Clarke's Trumpet Voluntary was, until relatively recently, attributed to his more famous contemporary Purcell. It is often performed as an organ solo, but sounds well, as arranged here, on massed brass and percussion.

Bruce Fraser: Three Rocks

Three Rocks was written for school bands to let them experience different styles from pop to baroque. The first movement is a basic rock beat and the title refers to a fad that was around at the time when people had a "pet rock" which they kept in the house. The "slow" rock is just a simple attractive ballad and "Reggae Rock" gives the players an insight to the world of reggae, with its strange bass line, the off beat accompaniment (called "skank") and the main beat landing on the third beat.

Andrey Rubtsov: Encore

A jazzy work, originally for wind quintet, composed, in 2004 by the hip young post-Soviet composer Andrey Rubtsov. With its catchy tunes and rhythms, you will find it difficult to stop hearing it in your mind or whistling it as you head home.

Notes by James Merryweather and Chris Manvell.