

Skye and Lochalsh Orchestra Members

Music Director: Becky Milne

Flutes Lynne Bulmer, Elizabeth Watt, Laura Grisi (piccolo), Craig Steele
Oboe Candy Irvine
Clarinets Brian Lees, John Hockett
Bassoons James Merryweather, Maggie Manvell

Horns Chris Manvell, David Kellas, Hugh Morison, Dilys Tatam (Baritone)
Trumpets Dougie Strachan, Rosie Butler, Laurie Wright, Karen Morrison
Trombones Heather Strong, Alex South (using tenor saxophones)
Tuba David Andrew

Percussion Shona Bird, Tim Hennessy, Victoria Tighe

Harp Aileen Turnbull

Violin I Margaret Cormack, Paul Meikle, Lewis Murray, Jo Cumine, Helen Scott-Danter, Tara MacRae
Violin II Chris Crichton, Susan Galloway, Jenny Heym, Ilona Morison
Viola Mike Cormack, Alan Donald
Cello Bar Purser, Ruth Harris, Rosemary Bungard, Dennis Briggs
Double Bass Rebecca MacKinnon

Skye & Lochalsh Schools Strings

Music Director: Paul Meikle

Assistant: Alan Donald

Violin I Fiona MacDonald, Kim MacRae, Roisin Arnold
Violin II Abby Knowles, Chantelle Partington, Charlotte Small, Megan Cartwright, Saoirse Stoddart
Viola Tara MacRae
Double Bass Rebecca MacKinnon

Dates for next session

Rehearsals at Broadford Hall

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

Times for the School Strings are still to be announced.

Rehearsals commence Aug 28th. Keep an eye on our website for more details.

The final rehearsal and concert will be on 4th December.

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

SLO & SLSS details and contact

W: <http://slo-skye.org.uk/>, E: enquires@slo-skye.org.uk
or, during the interval, speak to an orchestra member.

Skye and Lochalsh Orchestra and Schools Strings

Spring Concert



Fingal centre
Portree High School
Saturday, 24th April

PROGRAMME

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Orchestra	Overture 'Die Zauberflöte' (Magic Flute)	Wolfgang A. Mozart
Schools Strings	March from <i>Flavius</i> Minuet	George F. Handel, arr. Nelson Jean-Baptiste Lully, arr. Nelson
Portree Primary School Choir	You Raise Me Up Consider Yourself	Josh Groban Lionel Bart
Orchestra	Scheherazade, Mov't.. 1	Nikolai Rimsky-Korsakov

INTERVAL

Orchestra	Fantasia on 'Greensleeves'	Ralph Vaughan Williams
Orchestra	Nimrod (from the Enigma Variations)	Edward Elgar
String Quartet	Quartet Op.18, no.4, in C minor, mvt 1	Ludwig v. Beethoven
Orchestra	Ride of the Valkyries	Richard Wagner

NOTES

Wolfgang Amadeus Mozart, Overture, Die Zauberflöte (The Magic Flute)

Die Zauberflöte was composed by Mozart in 1791, and was premiered in Vienna on 30th September. The Opera was written at a time when Mozart was desperately in need of financial income, and was indeed his first opera written for the commercial theatre, rather than as a commission. It proved to be an instant and long-running success. Sadly, Mozart died just two months after the first performance. The overture stands alone as a fine concert work, including some of Mozart's most dramatic and exciting writing for orchestra.

Rimsky-Korsakov, The Sea and Sinbad's Ship from Scheherazade

The first movement of Rimsky-Korsakov's *Scheherazade* (the Thousand and One Nights), *The Sea and Sinbad's Ship*, opens with two opposing themes: a stern and solemn tune dominated by the brass, and a sinuous violin melody introduced by a woodwind choir. The former is the stern sultan; the latter is Scheherazade, weaving

her tales. Rimsky-Korsakov described the two themes as "purely musical material ..." In this movement, the themes ebb and flow over a third rocking melody like the ocean's waves.
(Note by Barbara Heninger)

Edward Elgar: Nimrod, from the Enigma Variations

'Nimrod', the nickname for Elgar's great friend, champion, and publisher A. J. Jaeger, was a typical Elgarian pun. 'Jaeger' (German for 'hunter') becomes 'Nimrod' (the mighty hunter from Genesis). This resplendently affectionate Adagio is the generous heart of the Variations. The movement begins with a reminiscence of Beethoven's 'Pathétique' Sonata, and Elgar said this movement 'is the record of a long summer evening talk, when my friend discoursed eloquently on the slow movements of Beethoven.'
(Note by Dr. Beth Fleming)

Ralph Vaughan Williams: Fantasia on 'Greensleeves'

Vaughan-Williams studied at the Royal College of Music with his friend and contemporary Leopold Stokowski, and later studied in Paris under composer Maurice Ravel. In 1904, he began collecting English folk songs, preserving this musical heritage for future generations, and using the styles and themes from traditional songs in his own compositions. His 1929 Opera *Sir John in Love* is based on Shakespeare's *The Merry Wives of Windsor*, and it is from this opera that this Fantasia is taken. It combines the traditional Greensleeves melody with an East Anglian folk song which Vaughan Williams had collected during his fieldwork.

Ludwig van Beethoven: Quartet Op.18, no.4, in C minor, 1st movement

Beethoven's string quartets are the most famous in the quartet repertoire. His first set of six, op.18, was published in 1801. The fourth of these, in C minor, begins with a typically tempestuous and dramatic 'Allegro', full of strong contrasts and driving rhythms.

Richard Wagner: Ride of the Valkyries

Act Three of Wagner's opera *Die Walküre* opens with the well known Ride of the Valkyries, in which Wotan's daughters, the Valkyries, assemble on their mountaintop after searching a battlefield for dead warriors. In the operatic version the eight voices of the Valkyries are heard over the orchestral texture, giving this curtain-raiser tremendous impact in the theatre. In Wagner's Bayreuth theatre, with the orchestra under the stage, the voices are much more prominent still. In the concert version, however, the vocal parts are absent, leaving the drama to the orchestra.

Notes by Becky Milne except where shown otherwise. Editing by CM.)