

Skye and Lochalsh Orchestra

Spring Concert, Sabhal Mòr Ostaig, Saturday, 2nd April, 2011

PROGRAMME

Hebrides Overture (Fingal's Cave)

Felix Mendelssohn

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.

Schools Orchestra Scottish Brawl Three Reels

arr. *Edward Huws Jones*
Katherine & Hugh College

Combined Orchestrs Wednesday's Child

Matt Monroe

Gavotte from Suite No. 1, Op43

Pyotr Ilyich Tchaikovsky

Tchaikovsky may have chosen to model this movement after a stately Baroque dance, but the music had less to do with J. S. Bach's style than it does, with its discreet piquancy, as a precursor to the corresponding movement in Sergei Prokofiev's Classical Symphony. A fun piece!

The Pink Panther

Henry Mancini

There will be few who are not familiar with the Pink Panther theme. The Pink Panther refers to a series of comic films which feature the bumbling French police detective Jacques Clouseau (a role originated by and most closely associated with ex Goon Peter Sellers).

INTERVAL

Pictures at an Exhibition (Promenade, Catacombs, Great Gate of Kiev) *Modest Mussorgsky*

The work starts with a 'Promenade' depicting the dawdling, irregular way the visitor to an exhibition would walk around.

In "Catacombs" we are led past piles of human skulls, our way lit by candles or oil burning in the skulls themselves. The eerie feeling of the music depends as the composer instructs the players: "Cum Mortuis in Lingua Mortua" (With the dead in a dead language), a reflection on death.

After another 'Promenade' we arrive at the 'Great Gate of Kiev' depicting a grand design for a new city gate. The music for this starts with big, long chords, representing the grandness of the gate. The 'Promenade' theme can be heard again, but in strict time, depicting the masses walking together through the gates. The end of this movement is victorious, possibly representing an army marching home.

Dolly Suite, 1st mov't, Berceuse (Lullaby)

Gabriel Fauré

The Dolly Suite was named after the young daughter of Fauré's mistress. Fauré was very fond of her

even though she probably was not his daughter, and each piece in the suite was written separately and given to her as a present between 1893 and 1896. The suite is among the best pieces of music ever inspired by childhood and is the only significant composition by Fauré for piano duet.

American Quartet in F major, op.96, mov't 1

Antonin Dvorak

The Czech composer Dvorak spent three years in the USA in the early 1890s. While there he wrote not just the well-known "New World" Symphony but also his "American" String Quartet. Like the symphony it is a wonderfully melodic and dramatic piece of music, combining Czech musical idioms with the influence of various kinds of American music.

Peer Gynt Suite, Op. 46, Morning, Death of Åse, Hall of the Mountain King *Edvard Grieg*

In 1874, Henrik Ibsen invited Grieg to compose incidental music for a staged version of his great Norwegian verse-drama Peer Gynt. Taken from the first suite that Grieg created, a gentle sunrise depicted in "Morning" is followed by the peaceful "Death of Åse". In total contrast this is followed by the suspense and excitement of "In the Hall of the Mountain King". The opening of this latter movement makes a great feature of the bassoons and cellos as they take turn about stating the musical theme.

Skye and Lochalsh Orchestra Members

Music Director: Becky Milne

Flutes Elizabeth Watt, Craig Steele, Heather Strong, Laura Grisi (piccolo)
Clarinets John Hockett,
Bassoons James Merryweather, Maggie Manvell

Horns Chris Manvell, David Kellas, Hugh Morison (Euphonium/Tenor Horn), Dilys Tatam (Baritone)
Trumpets Douglas Strachan, Rosie Butler, Laurie Wright, Karen Morrison
Trombone Tony Breen
Percussion Shona Bird, Victoria Tighe
Violin I Margaret Cormack, Jo Cumine, Tara MacRae, Maryon Gardner
Violin II Chris Crichton, Susan Galloway, Iona Morison
Viola Mike Cormack, Alan Donald
Cello Bar Purser, Rosemary Bungard, Kate MacArthur
Dbl Bass Rebecca MacKinnon

Skye and Lochalsh Schools Orchestra

Music director: Jenny Wychrij

Violin I Jenny Cloughley-MacLeod, Jamie Treanor, Mairead Urquhart, Danni McLaren-MacKinnon, Katie Kean, Kirsty Watt
Violin II Megan Cartwright, Abbie Knowles, Francesca Edge, Abi Davidson, Emily Smyth, Alexandra Smith, Iona MacInnes
Violin III Allison MacDonald, Hannah Butler, Shadri Nel
Cello Duncan Watt
Percussion Finlay Davidson
Clarsach Molly Carter.

Dates for next session

Rehearsals at Broadford Hall 10.00–12.45 (provsional)
Aug 27 (Breakish Hall), Sept 10 & 24, Oct 8 & 22, Nov 5 & 19
Concert on Nov 26 or Dec 3 (see website).

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

SLO & the schools orchestra details and contact

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

