

Skye and Lochalsh Orchestra

Conductor: Rick Taylor

Flute: Meg Rosher, Elizabeth Watt, Laura Grisi (& Piccolo)
Oboe: Sam Nicolson
Clarinet: John Huckett, Aimée Davidson.
Bassoon: James Merryweather, Maggie Manvell
Horn: Chris Manvell, David Kellas, Nic Bullivant
Trumpet: Douglas Strachan, Rosie Butler,
Trombone: Tony Breen
Euphonium: Hugh Morison
Percussion: Arthur Sevestre, Shona Bird
Violin I: Margaret Cormack, Jo' Cumine, Maryon Gardiner, Ilona Morison, Wendy Riva
Violin II: Chris Crichton, Judith Bullivant, Susan Galloway
Viola: Mike Cormack, Alan Donald, Ashton MacKinnon
Cello: Bar Purser, Iain Bullivant, Kate McArthur
Double Bass: Rebecca MacKinnon

Skye & Lochalsh Schools Strings*

Music Director: Jenny Wychrij

*Details as at December, 2011.

Violin 1: Abi Davidson, Cori Lamond, Fiona Lamond, Jamie Treanor, Kirsty Watt
Violin 2: Megan Cartwright, Abbey Knowles, Allison MacDonald
Violin 3: Hannah Butler, Merryn Hutchings, Rachael Lee, Shadri Nel
Cello: Duncan Watt
Double Bass: Rebecca MacKinnon
Clarsach: Molly Carter
Percussion: Finlay Davidson
Piano: Pete Wychrij

With thanks to: Rebecca MacKinnon, Elizabeth Watt, Jenny Hay, Kate Biss, Deborah Smyth and Julie Davidson.

Dates for next session

Rehearsals in Broadford Hall

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

August 18th, Sept 1st, 15th, 29th, Oct 20th, Nov 3rd, 17th, 24th,

Times for the School Strings Orchestra are still to be announced.

Keep an eye on our website, <http://slo-skye.org.uk/>, for more details.

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 THE SCHOOLS' ORCHESTRA



Spring
Concert

2012

Dunvegan Hall
Saturday, 21st April

and

Main campus
Sabhal Mor Ostaig
Saturday, 28th April
supported by Seall

PROGRAMME

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Orchestra **Overture: *Italian Girl in Algiers*** **Rossini**
Symphony No.7 (Mov't 2) **Beethoven**

Schools Strings
(not Dunvegan) **Pieces to be**
announced.

Orchestra **1812 Overture (extracts)** **Tchaikowski, arr**

INTERVAL

Orchestra ***Am Schlossthor* from *Pelleas et Mélesande*** **Sibelius**

Wind Group **Abendsegen (from Hansel und Gretel)** **Humperdink**

Orchestra **Emperor Waltzes** **J. Strauss jnr**

Fritzi Quartet **Quartet in D minor, op.76, no.2, mov't 1** **Haydn**

Orchestra **Symphony No.2 (Mov't 1)** **Borodin**

Programme Notes

Giovanni Rossini: Overture, *The Italian Girl in Algiers*

Gioachino Rossini's first comic opera *L'italiana in Algeri* was premiered 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.

Ludwig van Beethoven: Symphony No.7, Second movement

The Allegretto is one of Beethoven's most famous movements, and is coloured by a persistent repeated dramatic rhythm, akin to a funeral march. This rhythm haunts every bar, to the extent that even the lighter interlude in the major and the fugal episode which follows lead only to a return of the sombre mood of the opening.

Pyotr Ilyich Tchaikowski, 1812 Overture, Op. 49 (Excerpts)

Tchaikowski wrote the 1812 Overture to commemorate the Russian defence against Napoleon's Grand Armée at the Battle of Borodino, during the French invasion of Russia. This arrangement features several of the main themes, and makes full use of the orchestral forces available. The Overture in full has no fewer than 16 cannon shots written into the score, with each outburst representing a turning point in the Battle.

Jean Sibelius, *Am Schlossthor* from the suite *Pelleas et Mélisande*

'At the Castle Gate', the opening movement of Sibelius' suite for Maurice Maeterlinck's 1892 drama of forbidden and doomed love, is introduced by the strings with a brief and atmospheric theme, which is then restated with help from the woodwind before being closed by austere chords from the full orchestra.

Johann Strauss Jnr, Kaiser Walzer (Emperor Waltzes)

The Kaiser-Walzer represents Johann Strauss' treatment of the waltz as a concert-hall piece rather than ballroom item. It was written to commemorate the state visit of Kaiser Franz Joseph I of Austria to Kaiser Wilhelm II of Germany in 1889 and its title was chosen in so as not to offend either emperor and at the same time to flatter them both. The introduction takes the form of a march, while the first of the waltz tunes – hinted at in the march and played on horn and violins – must be the most dignified and memorable of its kind. Although none of the following three waltzes is quite as stately, trumpets and trombones are certainly make used to good effect. Finally, Strauss adds an epilogue featuring a brilliantly ceremonial ending.

Joseph Haydn, Quartet in D minor, op.76, no.2, mov't 1

Written in 1797, this is one of the most famous of Haydn's many string quartets. The way the interval of a falling fifth dominates the turbulent first movement led to its name: the "Fifths" quartet.

Alexander Borodin, Symphony No.2, First movement.

For a dilettante composer who had little training in musical composition, this first movement is a significant accomplishment. Though it has virtually no polyphony, Borodin has sustained this piece with attractive interrelated melodies, a large-scale sense of rhythm (in spite of frequent changed between two and three beats in the bar), effective orchestration and idiosyncratic use of harmony and modulation, particularly in the recapitulation. This masterly first movement is a considerable advance over that of his First Symphony, whose high originality made it at times less effective.