

Skye and Lochalsh Orchestra Members

Music Director: Rick Taylor

Piccolo	Laura Grisi
Flute	Elizabeth Watt, Laura Grisi, Meg Rosher
Oboe:	James Merryweather
Clarinet:	John Hockett, Aimee Davidson, Brian Dodds
Bassoon:	James Merryweather, Judith Bullivant, Maggie Manvell
Horn:	Chris Manvell, Nic Bullivant, David Kellas
Trumpet	Douglas Strachan, Rosie Butler, Martin Gentle, Janice Taylor (Flugel Horn), Chris Watkiss
Trombones	Tony Breen, Hugh Morison (on euphonium)
Percussion	Catriona Bullivant (timps), Iain Bullivant, Judith Bullivant, James Merryweather
Piano	Chris Watkiss
Violin I	Margaret Cormack, Jo Cumine, Marion Gardiner, Ilona Morison, Wendy Riva
Violin II	Chris Chrichton, Judith Bullivant, Susan Galloway, Rosie Macleod, Deborah Smith, Kirsten Watt
Viola	Mike Cormack, Alan Donald
Cello	Bar Purser, Duncan Bullivant, Iain Bullivant, Rosemary Bungard, Kate MacArthur, Duncan Watt
Bass	Rebecca MacKinnon

Some members were not able to attend the concert.

Skye & Lochalsh Schools Orchestra

Music Director: Jenny Wychrij

Conductor: Petro Wychrij

Clarsach	Molly Carter
Percussion	Finlay Davidson, Jess Davidson, Tim Nicolson
Violin 1	Megan Cartwright, Abi Davidson, Abbie Knowles, Kirsty Watt
Violin 2	Merryn Hutchings, Allison MacDonald
Violin 3	Brooke Lamond, Rachael Lee, Chloe MacPhee, Coral MacRae
Cello	Stella Fraser, Lian Knowles, Duncan Watt
Bass	Rebecca MacKinnon

With thanks to our assistants/helpers, Rebecca MacKinnon, Deborah Smith, Kate Biss, Elizabeth Watt and Sam Nicolson for their support.

Dates for next session

SLO rehearsals will be held in in Broadford Hall from 10am to 12.45 on September 7th, 14th, 28th, October 12th, 26th, November 9th, 23rd and 30th.
The final rehearsal and concert will be on 7th December.

Times and place for the Schools' Orchestra are still to be announced.

We welcome new members to both orchestras. Just turn up (with instrument).

SLO & SLSO contact details are

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' Orchestra

Spring Concert



SABHAL MÒR
27TH APRIL,
2013

Illustration:
Spring, by A. Mucha (1900)

Orchestra **Overture: ‘Crown Imperial’** *William Walton*

Walton’s overture, *Crown Imperial*, falls into an ABABC form: an exciting march in C major over Waltonesque long pedal points is followed by an Elgarian trio section in A-flat major. Then both march and trio reappear in C again and come to a conclusion in a small heroic coda. A revised version was played at the coronation of Queen Elizabeth II in 1953, making a fitting start to our concert in this 60th anniversary of her coronation.

String Quartet **Brandenburg Concerto No.3 (arr.)** *J.S. Bach*

Of Bach's six Brandenburg Concertos (believed to have been written in the 1720s), the third, in G major, is one of the best known. It was originally written for three violins, three violas, three cellos and bass. Tonight it will be played in an arrangement for 2 violins, viola and cello. There are two movements – an Allegro Moderato followed by an Allegro.

Schools’ Orch. **Theme from New World Symphony (Symphony No.9)**
Dvorak, arr. Manookian
Habanera from Carmen *Bizet, arr. Latham*

Orchestra **Clarinet Concertino in E flat** *Carl Maria von Weber*
& soloist **Becky Milne, clarinet**

In essence, the Concertino in C minor is a scena for clarinet and orchestra, a set of variations which leaves an impression of continuous development rather than any conventional step-by-step embellishment of a theme. It opens with a sombre Introduction in C minor (much in the style of a recitative) at the end of which the horns softly intone the dominant, as if to return to the home key. Instead, however, the scene lightens into E flat major for the theme itself, vocal and Italianate, and after a brilliant orchestral reply, there follow two variations which demand both dexterity and expressiveness of the soloist. Then, unexpectedly – for is this not too lightweight a piece for what follows? – the music comes to a rest, leaving only a soft drum roll lingering in the air. Here, in a Lento aria of just twenty-one bars, is the Weber of the darker side of German romantic theatre, melancholy and lyrical, with clarinet low in the chalumeau register against piano divided violas. An Allegro finale in 6/8, complete with a brief ‘hunting horn’ interjection, rounds off the piece in lively and virtuosic fashion.

Our soloist (and conductor), Becky Milne, trained as a clarinettist at the RNCM in Manchester. In 1998 she returned to Scotland, completing her studies at the RSAMD, where she was awarded the Governors' Prize for chamber music. Besides playing with orchestras, including the RSNO, Scottish Ballet and the RLPO, in 2002 she co-founded the Scottish Clarinet Quartet. She has been an active promoter of the bass clarinet in contemporary music. In 2005/6 she studied with Henri Bok on the world's only bass clarinet degree course at the Rotterdam Conservatoire. Becky has enjoyed much success as a teacher and director of ensembles for young players. She joined NCETM in 2007, where her enthusiasm for supporting talented young musicians has found free rein.

INTERVAL

Orchestra **Karelia Suite, Opus 11** *Jean Sibelius*
Intermezzo, Ballade, Alla Marcia

In 1893 Sibelius was invited to write music for a patriotic historical pageant to be presented by students of Helsinki University in Viborg, Karelia., a province lying in the south-eastern corner of Finland, and was dear to Sibelius. In earlier years he had found stimulus in its folk music, and later he was to spend his honeymoon there. From the pageant's incidental music he subsequently compiled a "Concert Suite" of three pieces.

In the Intermezzo, a jaunty Allegro march-like theme begins low down in the orchestra, with quiet horn calls evoking the wild open spaces of Karelia. The music rises and falls on the wave of an orchestral crescendo-diminuendo until the horn calls return, passing into the distance. The 'snap' of the dotted quaver-semiquaver figuration, and a few syncopated bars, are vital rhythmic elements of the piece.

For the Ballade the orchestra is reduced to woodwind and strings with addition of a cor anglais (played on the horn) which is used to great effect as the piece progresses. This ruminative piece depicts the fifteenth century Swedish king, Karl Knutsson, being entertained by a minstrel.

As the title suggests, the Alla Marcia is an exhilarating march. Written for the full orchestra, and including a piccolo, this music was incidental to a tableau depicting a castle siege.

Orchestra **Meditation from Thais** *Jules Massenet*
& soloist **Rosie MacLeod**

Thais, a courtesan of Alexandria and devotee of Venus, has been offered eternal life if she gives up her lifestyle and converts to Christianity. She is very tempted but then reasserts her nihilistic world view. However, after a long meditation, during which tonight's solo is played, she changes her mind only to be told, as she lies on her deathbed, that "nothing is true but life and the love of human beings." Nevertheless, she dies in a state of ecstasy.

14 year old Rosie MacLeod, a pupil at Portree High School, lives on Raasay. She has been tutored by Jenny Wychrij and Rosemary Bungard. Her other interests are piping and football.

The Fortyeighters **Barbara's Tune** **Duncan Stubbs**
Fish for Three **Judith Bullivant**

Orchestra strings **‘Air’ from Suite No. 3 in D major** *J.S. Bach*

Bach probably wrote the suite in 1731. Its second movement, ‘Air’, (also known as "Air on the G String") centres around one of the most well known melodies he wrote. Bach approaches the music with his personal instincts intact, and leans toward Italy and France in style.

Orchestra **Porgy and Bess Selection** *George Gershwin, arr. Sayre*

Our concert ends with Chuck Sayre’s upbeat arrangement for full orchestra of a selection of songs from Gershwin’s operatic tragedy, *Porgy and Bess*. Included are all the best known: I Got Plenty of Nuttin’; It Ain’t Necessarily So; Bess You is My Woman Now and, to conclude, Summertime.