

Skye and Lochalsh Orchestra Members Music Director: Iain Roden

Piccolo Laura Grisi
Flutes Meg Rosher, Elizabeth Watt, Laura Grisi, Katherine Thomson
Oboes Satsuki Barnes, Laura Grisi (on flutes)
Clarinets John Hockett, Aimee Davidson
Bassoons Judith Bullivant, Maggie Manvell
Horns Chris Manvell, David Kellas, Nic Bullivant
Trumpets Douglas Strachan, Janice Taylor
Trombones Tony Breen, Hugh Morison (on euphonium)
Percussion Alison Russell (guest), Iain Bullivant
Violins I Wendy Riva, Catriona Bullivant, Ilona Morison, Jo Cumine, Lis Phillips, Hazel Younger (guest)
Violins II Margaret Cormack, Christina Crichton, Kirsty Watt, Polly MacInnes
Violas Mike Cormack, Alan Donald
Cellos Duncan Bullivant, Iain Bullivant, Duncan Watt, Bar Purser

Skye & Lochalsh Schools' Orchestra Music Director: Jenny Wychrij
Conductor: Petro Wychrij

Violin 1 Kirsty Watt, Mairead Smith, Jenny Cloughley MacLeod, Megan Cartwright, Abbie Knowles, Rona Stewart.
Violin 2 Eilidh Brown, Merryn Hutchings, Lyes Ouissaiden, Deborah Smyth
Violin 3 Kai Purdy, Kate Biss, Jennifer Shaw
Viola Ian McKenzie
Cello Rory Hutchings, Lian Knowles, Heather Knowles, Elsa Galbraith.
Percussion Jess Davidson.

Assistance Many thanks to Kate Biss, Heather Knowles and Deborah Smyth for their invaluable help and support throughout the year.

SLO dates for autumn term

(School dates: 19/08-10/10 and 27/10-19/12.)

Rehearsals will be in Broadford & Breakish Halls from 9.45 to 12.45.

Rehearsal dates: Aug 29, Sept 12, 26; Oct 3, 17, 31; Nov 14, 28; Dec 5.

The concert will be on 12th December.

WWW: <http://slo-skye.org.uk/>, Email: info@slo-skye.org.uk

Facebook: [skyeandlochalshorchestra](https://www.facebook.com/skyeandlochalshorchestra)

Schools' Orchestra summer term

Mondays at 6.30pm to 8.00pm in
Broadford Primary School during school terms.
Contact via <http://slo-skye.org.uk/sloso.html>

New members to both orchestras – just turn up (with instrument).

Skye and Lochalsh Orchestra and Schools' Orchestra Spring Concert, 2015



The Spirit of Dance, Melanie Bourne.

*The
Spirit
of
Dance*

Sabhal Mòr Ostaig
28th March 2015

THE SPIRIT OF DANCE FROM

Suite from the Danserye (1551) *Tielman Susato, arr. Roden*
1. *La Mourisque*; 2. *Bransle Quatre Bransles*; 3. *Ronde*;
4. *Basse Danse Bergeret*; 5. *Ronde — Mon Amy*; 6. *Pavane Bataille*.

Water Music, Suite III in G (1717) *George Frederick Handel*
Water Music, Suite II, Pomposo *arr. Stone*
The Water Music was composed in 1717 after King George I had requested a concert on the River Thames. Three suites were written for a large orchestra, suitable for the outdoor environment. In this performance Suite 3, written for strings and woodwind only, will be followed by the Pomposo from the second suite.

Melodies from the Four Seasons (1723) *Antonio Vivaldi, arr.*
Vivaldi's most famous work needs no introduction. This evening the SLSO are playing arrangements of four of the themes from the suite: 'Birdsong' from Spring, 'Summer Storms' from Summer, 'Harvest Home' from Autumn (All arr. Edward Huws Jones) and 'Largo' from Winter (arr. Lynne Latham).

Symphony No.94, Movement 2 (1791) *Joseph Haydn, arr. Roden*
It is always a pleasure to have the two orchestras playing together. In Iain Roden's arrangement of the second movement, a theme with variations, the SLSO members play the theme with the SLO covering the more taxing parts in the variations.

An der schönen blauen Donau (1866) *Johann Strauss, Sohn*
There is no excuse not to recognise this most famous of Strauss' waltzes as it is easily identifiable from the opening horn call to the very last note. The introduction is followed by five waltzes, played one after another and the work ends with an extended coda which revisits some of the earlier themes. The original horn call signals the approaching end with its series of repeated chords in the home key.

INTERVAL

THE 16TH CENTURY TO THE 20TH

The Bartered Bride, Polka and Furiant (1866) *Smetana, arr. Riesenfeld*
Smetana's Bartered Bride is a comic opera. The story revolves round the love of Marenka (the bride) and Jeník. Marenka's parents, Ludmila and Krušina, have arranged, through a marriage broker, Kecal, for her to marry Vašek, younger son of a wealthy landowner, whom she does not even know. There then follow a series of deceits and counter deceits and the revelation that Jeník is, in fact, the landowner's elder son, with the inevitable conclusion that the lovers are reunited and Jeník is 300 florins better off from the bribe the broker Kecal gave him to abandon Marenka.

Pavane, Op. 50 (1887) *Gabriel Fauré*
Fauré composed the Pavane as a piano piece in 1887, then arranged it for chamber orchestra, and it is in this version that it is best known. The Pavane's rhythms come from the slow processional Spanish court dance of the same name and ebbs and flows from a series of harmonic and melodic climaxes, conjuring a haunting Belle Époque elegance.

The Firebird, Berceuse and Finale (1919) *Igor Stravinsky arr. Isaac*
Written in 1910 for Sergei Diaghilev's famous Ballets Russes, Stravinsky's score became a brilliant success. It tells the story of how Prince Ivan captures the Firebird, who promises to aid him in his quest in exchange for her freedom. With her help, Ivan enters the land of wicked wizard Kashchei and falls in love with a sleeping princess. The firebird lulls Kashchei to sleep (the Berceuse) and Ivan is able to destroy the egg which protects the wizard's soul and releases the princess from her sleep. The firebird is freed and the ballet ends triumphantly with the Finale. Note the complex time signature with seven beats to the bar as the Finale reaches its climax. The version we hear tonight is based on the 1919 arrangement Stravinsky made for a much reduced orchestra.