

Carron Shankland clarinet

A commonly held belief is that music and mathematics go together. This is certainly true for Carron Shankland, who combines playing the clarinet with lecturing in Computing Science at the University of Stirling (though not at the same time!).

Carron began playing the clarinet aged 12 through a school music scheme. Her teachers have included Tim Barella, Monty Tilbury, Jenni Ahmad and David Campbell. Martin Davies is her regular accompanist in recitals, including at the University. Carron plays handmade Peter Eaton clarinets.

Alistair Warwick conductor

Alistair Warwick holds Bachelors and Masters degrees in music from Surrey University, specialising in Scottish early music and in conducting, including work with Sebastian Forbes, Owen Rees, Nicholas Conran, Bryan Fairfax and Alasdair Mitchell; he has also participated in master-classes in choral direction with Mike Brewer and David Hill.

For ten years he was Director of Music and Master of the Choristers at Arundel Cathedral, where he started the flourishing junior choir. He was also Organist at Worth Abbey (home of "The Monastery" as shown on BBC television). He has produced and directed a number of CD recordings; these include the choirs of Dunblane, Ely and Winchester Cathedrals. Television appearances include two live broadcasts from Arundel Cathedral.

He is Director of The Art of Music, a local company enabling musicians through the provision of high-quality music- and type-setting services, together with choral publications.

Forthcoming concerts

Thank you for coming this evening. To find out about future concerts, please:

1. Visit our website dunblanechamberorchestra.org, where we regularly post information and news about the orchestra.
2. Send an email to subscribe@dunblanechamberorchestra.org with your name and email address, and we will add you to our mailing list. (Your details will only be used for this purpose.)

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Nocturnes for an Autumn Evening

Carron Shankland *clarinet*

Alistair Warwick *conductor*

<i>Holberg Suite</i>	GRIEG
<i>Benedictus</i>	MACKENZIE
<i>Clarinet Concerto</i>	MOZART
<i>Serenade in C minor</i>	MOZART
<i>Symphony No 5 in B flat</i>	SCHUBERT

Victoria Hall, Dunblane
Sunday 9 November 2008 7.00pm

Tickets: £8 (adults)
£2 (children and students)

dunblanechamberorchestra.org

PROGRAMME

Edvard Hagerup Grieg (1843 – 1907): Holberg Suite Op 40 (1884)

Written for piano, and orchestrated for string orchestra the following year, this work was part of the bicentenary celebrations for Ludvig Holberg, known as “the Molière of the North”, and creator of the new Danish-Norwegian literature.

The work’s full title “From Holberg’s Time: suite in old style” indicates that the movements are inspired by 17th-century musical styles; however, this is no pastiche writing: each is fresh and original.

Præludium – Sarabande – Gavotte – Air – Rigaudon

Alexander Campbell Mackenzie (1847 – 1935): Benedictus Op 37/3 (1888)

Mackenzie’s compositions are individual and inspired, expressing dramatic emotions in purely musical terms. *Benedictus* is the third of six pieces he wrote for violin and piano; he later rescored this popular work for chamber orchestra: flutes, clarinets, bassoons, horns and strings, with the whole violin section providing the expressive solo part.

Born and raised in Edinburgh, Mackenzie later lived in London, Germany and France. In 1888, he became Director of the Royal Academy of Music. His pioneering work led to the founding of the Associated Board of the Royal Schools of Music, known by many here tonight for its graded work in taking instrumental and vocal beginners through to pre-diploma heights.

Wolfgang Amadeus Mozart (1756 – 1791): Clarinet Concerto K622 (1791)

The Clarinet Concerto was premiered in Prague on 16th October 1791. It was immediately recognised as an outstanding work, and has remained a corner-stone of the clarinetist’s repertoire ever since. The work was composed for fellow freemason Anton Stadler, a virtuoso of the Vienna Court orchestra, who was known for his beautiful tone and mastery of the low register of the instrument. This concerto highlights both of these talents.

Although the sonata-form first movement has the classical exposition, development and recapitulation, the writing is never routine; on the contrary, Mozart pushes this form to its limits in varying phrase lengths, and juxtaposition of major and minor tonality. The lyrical slow movement has proved particularly popular with film-makers, appearing in films as diverse as “Out of Africa” and “Hellboy II”. The final rondo contrasts a perky recurring theme and elements reminiscent of the fairground, with darker, more melancholy and operatic sections.

Allegro – Adagio – Rondo: Allegro

Interval (20 minutes)

Wolfgang Amadeus Mozart: Serenade in C minor ‘Nacht Musique’ K388 (1782/3)

Composed in Vienna, and scored for the Emperor Joseph II’s *harmoniemusik* – a wind octet with pairs of oboes, clarinets, bassoons and horns – this is no *divertissement*. Both its minor key and compositional technique (especially the second movement’s passing of melody from one instrument to another, and the canonic minuet and trio) indicate that this was a work for listening to, not casual hearing.

Allegro – Andante – Minuet and Trio – Allegro

Franz Peter Schubert (1797 – 1828): Symphony no 5 in Bb D485 (1816)

This is probably the best known of Schubert’s early symphonies. Its lightness is reminiscent of Mozart’s music, with a recollection in the minuet of the latter’s symphony in G minor K550. The scoring reflects this lightness of touch, with only one flute, and no clarinets, trumpets or timpani in this finely-balanced work.

From the opening wind chords of the first movement to the impetuous finale there are many shades of emotion. Most of these are full of grace and charm; however, a more serious aspect of his nature comes through too, especially in the Andante. But this doesn’t damp the sheer sense of joy we experience in the work as a whole.

Allegro – Andante con moto – Minuet and Trio – Allegro vivace



Dunblane Chamber Orchestra

Hilary Dalby leader

The Dunblane Chamber Orchestra was founded by Fiona Shearer and Alistair Warwick in February 2008 and consists at present of string and woodwind players from around the area (Ashfield, Avonbridge, Balquidder, Braco, Bridge of Allan, Callander, Denny, Drymen, Dunblane, Falkirk, Gargunnoch, Glasgow, The Hillfoots, Larbert, Lenzie and Stirling).

Flute

Shona Gidney
Karen Moore

Oboe

Simon Rendell
Diane Barrett

Clarinet

Ruth Patterson
Robert Neil

Bassoon

Lynn Anderson
Crawford Gordon

Horn

Heather Vinson
Tim Barrett

Violin 1

Hilary Dalby
Lois Stewart
Trudie Ford
Sarah Cameron
Jennifer Willmer
Pat Brown
Jean Thewlis

Violin 2

Ysla Robertson
Katharine Neil
Joan Clarke
Leslie Mair
Kate Roubaud
Claire McVeigh

Viola

Fiona Chalamanda
Carolyn Smith
Lynda Stewart
Jan Anderson

Cello

Aimée Watt
Valerie Carson
Catherine Fletcher
Fiona Shearer

Double Bass

Ron Thewlis
Christine Cooper