



Violins 1	Mike Salvesen (leader); Ursula Merriman; Claire Max; Barbara Rosenthal; Christine Lessels; Zandra Macpherson; Susan Nickalls; Richard Seligman; Colleen Schoneveld
Violins 2	Walter Mowat; Maggie Anderson; Jean Campbell; Jenny MacDonald; Felicitas Macfie; Andrew Short; Deborah Harris; Katherine Peace
Violas	James Cook; Livia Dykoff; Susanne Hering; Sherry Cohen; Chris Gold
Cellos	Martha Lester-Cribb; Jon Arons; Saundra Kirven; Tom Kane; Isla Pit Kethly; Christine Bullick; Andrew Marchant
Double Bass	Archie Shaw Stewart; Rebecca Wober
Clarinets	Gerard Paton; Paul Greenburg; Alison St Clair Ford; Peter Stevenson; Emily Davenport; Christine Hill
Oboes	Alison Holt; Marcia Wire; Victoria Simpson
Flutes	Marge Chandler; Ola Cook; Laurel Hayler; Sharon McGhee; Kim Walker
Bassoon	Amy Hall; Kim Chantalla; Rozi Thomson; Winnie Wood
Contra Bassoon	Alexander McCall Smith
Trumpets	Ninian Hewitt; Cindy Fowler; Kirsty Baird; Katharine Trotter
E flat Horns	Elizabeth McCall Smith;
Horns	Richard Denison; Debby Morley; Mike Cash; Malcolm Wood
Trombones	Keiran Morgan
Tuba	Sandy Wood
Saxophone	Ken Brown
Percussion	Susie Stevenson; Flora Smith; Gordon Wardall; Caroline Hahn; Judy Shaw Stewart; Mary Stevenson
Learning Support	Alison Gregson



the Really Terrible Orchestra

Under the distinguished baton of
Sir Richard Neville-Towle

FESTIVAL CONCERT

At the Canongate Kirk

Saturday 23rd August 2014

At 4.30pm

Special guest appearances:

Kit and McConnel

And USA guests from

RTOOT; TACO; RTO-PA; RTSO; RTO Westchester



Programme



Programme Notes

Welcome to the Really Terrible Orchestra's 2014 Festival Fringe concert. We hope, as usual, to scale the heights of musical mediocrity. Our programme aims to impress, astound and entertain you. We are an equal opportunities orchestra and having performed at St Mary's Metropolitan Cathedral, we felt it only fair to redress the ecumenical balance by returning to a Church of Scotland venue. This year is also particularly special in that we are joined for the first time ever by 17 playing guests from 5 American terrible orchestras. This is a venture, long in its gestation. It started when the RTO performed in the New York Town Hall in 2009. Indeed it is even possible that some of our US cousins may have deteriorated musically, especially for today's performance, in order to comply with the RTO's exacting standards!

The U.S. orchestras share the ethos of the RTO. Like us they love music and try their best to make the most of their enthusiasm for playing.

- **The Really Terrible Orchestra of the Triangle (RTOOT)** – not an orchestra of triangle players but a 50 strong orchestra based in the Raleigh, Durham and Chapel Hill area of North Carolina. It is a triangle of the three university towns. RTOOT encourages those who have been prevented from playing music with others. Lack of talent or some other factor allows similarly afflicted players to rehearse and perform. The auditions aim to weed out players who may be too competent!

- **The Terrible Adult Chamber Orchestra (TACO).** Launched in 2011, TACO focusses on the social aspects of orchestral playing. Rehearsals are for wimps! The players competence ranges from complete beginners to local music teachers. Their supporters club have been warned that this concert will not be broadcast in the US because of the damage it might do to UK-US relations.

- **The Really Terrible Orchestra of Westchester.** Based in White Plains in New York State, they have been playing since 2009 at various venues throughout Westchester: libraries, farmers' markets, shopping malls, parks and senior communities. They also have an active Really Terrible Dixieland Jazz Band.

- **The Really Terrible Orchestra of Pennsylvania (RTO-PA)** is a place where the musically inept can be a full member of an orchestra. 'Real' musicians can get a special dispensation to join, but they are encouraged to play a new instrument. Good musicians are useful as they can count!

- **The Really Terrible String Orchestra of San Francisco Bay (RTSO)** – is dedicated to providing rehearsal and informal performance opportunities to Bay Area amateurs who have some training in classical bowed strings. Other instruments occasionally slip in.

What links all is a love of music, a need to play, a willingness to try – and a sense of humour. We all aim to achieve synchronisation of instrument, beat and music. Usually a very tall order!

Brahms wrote 21 lively dances based on traditional Hungarian themes. *Dance No 5*. is the best known. We recently performed this with a ballet dancer but we lack the space in the Kirk. Please do not stand on the seats and try this today.

Our first tribute to our American visitors comes as, I got plenty o' nuttin', from Gershwin's opera *Porgy and Bess*.

Autumn Leaves has been specially arranged for the RTO by Dick Lea, a local jazz clarinettist. Watch out for the wind whistling through the branches and then the falling leaves as the piece starts. Yes the nights are indeed fair drawing in. Our special guest, McConnell will bolster our jazz rhythm if we falter, and improvise on the piano

Titanic - My Heart will go on. What a disaster. Now you can hear the RTO's disastrous rendition of the music. To make the experience more palatable, listen to the new words in a delightful rendition sung by Kit Hesketh-Harvey.

Kit and McConnel make an early appearance so they have time to get to their own Fringe show this evening. Please do not follow them till we have finished, as we have many more delights in store for you.












The Liberty Bell continues the American theme. The original bell was requested but failed to get through airport security. Don't miss the replica bell "ping" – it is in the 4th bar. This is the only piece in the programme that was also played in the aforementioned New York RTO concert – and we promise that we won't finish with the Monty Python "flatulent splat" ending.

The Scottish Suite was written specially for the RTO by Douglas Mackay, carefully crafted to suit the capabilities of the players! You will recognise fragments of many weel kent tunes embedded within!

The Toy Symphony is attributed to Leopold, the father of W.A. Mozart. It is a lovely little piece written originally to feature toy instruments, possibly to help advertise local toy manufacturers. We hope to have some fun with this, involving our American guests with real toys.

Older members of the audience will associate Eric Coates's Knightsbridge march with the radio programme "In Town Tonight". The pièce de résistance of Knightsbridge are the trumpet fanfares. They are cruelly hard for the musically challenged and watching our chairman manfully struggling with each one is a source of great entertainment to the orchestra.

Our final piece is, *Ashokan Farewell*. This was written by American fiddler Jay Ungar for a television documentary of the American Civil War. It has been widely adopted as a popular session tune for fiddlers on both sides of the Atlantic. What could be a more suitable way to end our concert of transatlantic co-operation!

Hungarian Dance no. V	Johannes Brahms <i>Arr Albert Parlow</i>	
I've got plenty of Nuttin	George Gershwin	
Autumn Leaves	Joseph Kosma <i>Arr. Dick Lee</i>	 
Special contributions	Kit and McConnel	
My Heart will go on	James Horner <i>Arr. Richard Saucedo</i>	
Liberty Bell	John Philip Sousa <i>Arr Peter Lawson</i>	
Scottish Suite Borderers Logie of Buchan Finale	Douglas MacKay	
Speech	Prof Alexander McCall Smith	
Toy Symphony	Leopold Mozart <i>Arr Walter Mowat</i>	
Knightsbridge March	Eric Coates <i>Arr. Clifford Demarest</i>	
Ashokan Farewell	Jay Ungar <i>Arr Bob Cerulli</i> Conducted by Sarah Usher	