



- Conductor** *Sir Richard Neville-Towle*
- First Violin** *Mike Salvesen (Leader), Susan Nickalls, Christine Lessels, Ilona Morrison, Zandra Macpherson, Deborah Harris,*
- Second Violin** *Jenny Macdonald, Walter Mowat, Katherine Peace, Andrew Short*
- Viola** *James Cook, Mike Kinch*
- Cello** *Andrew Marchant, Christine Bullick, Tom Cunningham*
- Double Bass** *Archie Shan-Stewart, Rebecca Wober*
- Trumpet** *Ninian Hewitt, Kirsty Baird*
- Trombone** *Kieran Morgan, Bruce Whitehead*
- Horn** *Mike Cash, Richard Denison*
- Alto Saxophone** *Kenneth Brown, Dyhan Eisenecker*
- Euphonium** *Elizabeth McCall Smith, Hugh Morison*
- Tuba** *Sandy Wood*
- Flute** *Marge Chandler, Kim Walker, Sharon McGhee*
- Oboe** *Jayne Harris, Alison Holt*
- Bassoon** *Winnie Wood, Gemma Gray*
- Contrabassoon** *Alexander McCall Smith*
- Clarinet** *Alison St Clair Ford, Peter Stevenson, Christine Hill, Gerry Paton, Tessa Smith*
- Percussion** *Susie Stevenson, Mary Fawcett, Caroline Hahn, Judith Smith*
- Learning Support** *Alison Gregson*



MURDERING THE MUSIC AT MELROSE

14:00, 13th June, 2015

THE REALLY TERRIBLE
ORCHESTRA

OUT OF TUNE

WRONG TEMPO

COMPLETE



UNABRIDGED

Preface

Sorry to disappoint an audience expecting a crime novel; there is no Sherlock Holmes, Hercule Poirot or Maigret inside this classic paperback cover. Not even a more up to date Rebus, or a DCC Bob Skinner, no Tony Hill or DI McLean. (But perhaps Mma Ramotswe will make a traditionally built appearance later on.)

However there is a crime, and the crime you are about to witness is a crime against music, and the guilty party is The Really Terrible Orchestra. We've had Tartan Noir, Scandinavian Noir, The RTO brings you Musical Noir. For 20 years we've been getting away with murder. We've been massacring minuets, killing concertos, dispatching divertimentos, butchering ballads, obliterating overtures and slaughtering symphonies. Surely we will get caught soon, we just need a composer with a score to settle!

Twenty years of the RTO is a long stretch, and in spite of suggestions to the contrary, we have evolved. The first notes played were with a small group playing in unison. As confidence grew, occasional discords gave way to unintentional harmonies, and with the realisation that this might be approaching real music, the number of players grew and the orchestra went public.

We have moved onwards and upwards, and now have many international tours under our belt including London, New York, Utrecht, Pittenweem and Glasgow. We will tackle any kind of music and have even had music especially commissioned or arranged to suit the boundaries of our musical skills, some examples of which appear in the programme today. So if you don't recognise a tune, then it may not be because we are playing badly, it may be the first time it has ever been played. At least that's our excuse.

As a musical bunch (using the term orchestra maybe flatters us!) we like challenges. In fact many of us are musically challenged, which is why we have a Learning Support Department to shore up some of our deficiencies. The LSD is available to all in the orchestra, and liberal use of LSD helps to expand our musical horizons. (I'm told that it provided considerable assistance the Beatles.) You may observe this when we play together, though again perhaps to be precise, I should say "when we all play at the same time". You will have to judge how "together" we really are.

So what we are playing this afternoon? We have carefully selected items from our vast playing library, and most of them have at least a tenuous connection with books or writing. For example we start off with theme tunes from the film versions of two books, the James Bond "For Your Eyes Only" and Lara's theme from Dr Zhivago, both (hopefully) instantly recognisable.

Alexander McCall Smith will be giving one of his hugely entertaining talks around the middle of the programme. We find that this gives the players, and especially the audience, a much needed rest from the music. For this concert, we have "bookended" his talk with music inspired by characters in his books and written especially for the RTO. To introduce him, we have a piece that invokes the sense of the Botswana landscape with its

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Chapter 1 For Your Eyes Only	Bill Conti and Michael Leeson <i>Arr. David Good</i>
Chapter 2 Morning Mood from Peer Gynt Suite	Edvard Grieg <i>Arr. Richard Meyer</i>
Chapter 3 Lara's Theme from Dr Zhivago	Maurice Jarre <i>Arr. John Glenesk Mortimer</i>
Chapter 4 Mma Ramotswe	Douglas Mackay
Chapter 5 Spoken words	Alexander McCall Smith
Chapter 6 The Two and a Half Pillars of Wisdom	Fergus Hall
Chapter 7 The Typewriter	Leroy Anderson
Chapter 8 Festival Frolics from the Edinburgh Suite	Tom Cunningham
Chapter 9 In the Hall of the Mountain King from Peer Gynt Suite	Edvard Grieg <i>Arr. Richard Meyer</i>

African rhythms, a cue for Mma Ramotswe from the No 1 Ladies Detective Agency. After his talk, we have an exciting premiere of The Two and a Half Pillars of Wisdom by Fergus Hall, a music student at Glasgow University, arranged especially for the RTO and inspired by the Von Igelfeld novels, whose characters are wonderfully vibrant and ridiculous, perfect subjects for a thematic piece of music. The music begins with Von Igelfeld's theme which is sharply interrupted by Unterholzer's theme. Prinzel comes next, far more calm and reasonable, and eventually, they resolve. The time signatures vary with and even within the characters. 5/4 time is a musical first for the RTO!

The well known "Typewriter" was a dead cert for a literary event, though we won't achieve the words per minute that most typists manage! Festival Frolics was another obvious candidate, but strictly speaking, as it comes from Tom Cunningham's Edinburgh Suite, it really refers to another Festival. Poetic licence! Tom is a former RTO player, rejoining us today for the performance. This will be the second time it has been played in public and the first time by the RTO.

Interspersed amongst the above are the two best known themes from Grieg's Peer Gynt Suite. You may even recognise them!