

RtO

Conductor *Sir Richard Neville-Towle*

First Violin *Mike Salvesen (Leader), Blair Bowman, Jo Elliot, Christine Lessels, Ilona Morison, Walter Mowat, Lexie Pittock*

Second Violin *Emma Hart, Felicitas MacFie, Jenny Macdonald, Kathy Peace, Richard Seligman, Andrew Short*

Viola *James Cook, Anthony Holmes, Livia Marchant, Annie Pittock*

Cello *Christine Bullick, Tom Kane, Martha Lester-Cribb, Andrew Marchant, Isla Pitkethly*

Double Bass *Ned Falconer, Archie Shaw-Stewart*

Trumpet *Kirsty Baird, John Mabon (guest), Katharine Trotter*

Trombone *Kieran Morgan*

Horn F *Mike Cash, Julie Dunbar, Hamish McRitchie (guest)*

Horn Eb *Elizabeth McCall Smith*

Alto Saxophone *Dyhan Eisenecker, Wendy Howie*

Baritone Saxophone *Alexander McCall Smith*

Euphonium *Hugh Morison*

Tuba *Sandy Wood*

Flute *Sharon McGhee, Marysia Williams (guest)*

Oboe *Elaine Ford, Victoria Simpson*

Bassoon *Winnie Wood*

Clarinet Bb *Christine Hill, Gillian Mead, Alison St Clair Ford*

Percussion *Mary Fawcett, Colin Mumford, Susie Stevenson*

Learning Support *Alison Gregson*



SOUTH TO THE BORDERS

SCREEN SENSATION!



STARRING

The Really Terrible Orchestra

under the distinguished baton of

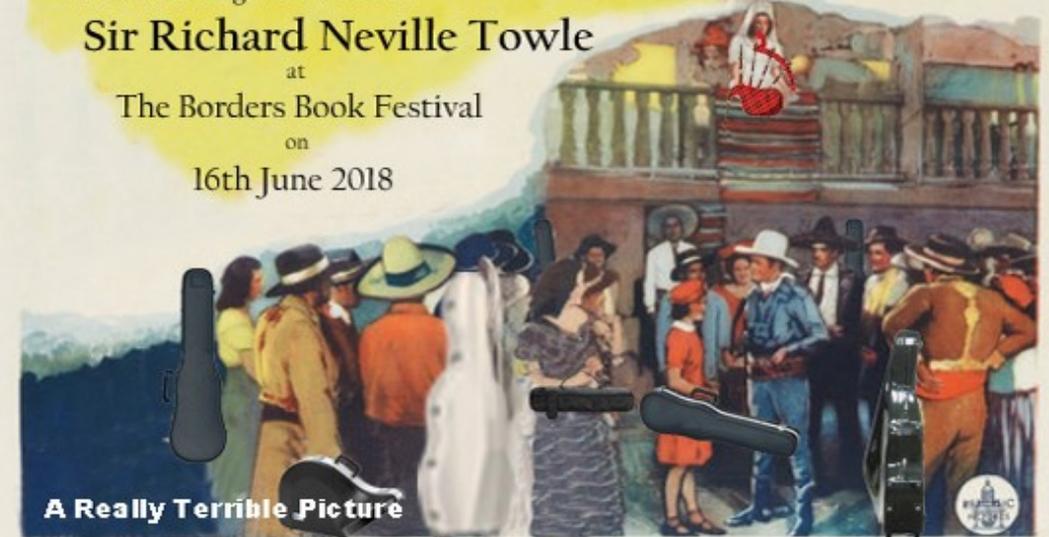
Sir Richard Neville Towle

at

The Borders Book Festival

on

16th June 2018



A Really Terrible Picture



Introduction

We're back! We're back! It doesn't happen very often, but clearly the Festival organisers believed in the triumph of enthusiasm over musical ability! We are delighted to be here again to thrill you through to the end of another concert. Will we make it? With your enthusiastic support, of course we will. Two years ago, the theme for the concert was, not surprisingly, book titles. The theme this time relates to the Borderers' cattle thieving past.

I must confess that when the Chairman revealed that we were off south to the Borders, in my enthusiasm I first interpreted it as a trip "down Mexico way", and immediately dusted off my Stetson hat, looked for cowboy music and started to draft a programme based on the 1939 Gene Autry film, *South of the Border*, which features the well known song of the same name. However I was still very pleased to hear that we were, in fact, to return to Melrose, so put away my passport and spurs, and made a few changes to the programme. There are many similarities between the bandit country of the Mexican borderlands and the English/Scottish Borders. The cattle rustling, the haven for outlaws, and the disregard for the laws of the land for example – all in the past I hasten to say! Also common to both is music and song, so we will have examples celebrating both borders.

Today we start the programme with a rousing march, composed by an old military gentleman, just to get you in the mood. The *March of the Borderers* is a particularly fitting opening piece, with musical themes harking back to traditional Borders dance tunes.

For our first Western film music, we have the theme from the American Technicolor epic 'The Big Country', a story of feuding cattle ranchers. So very Borders! And of course the wide views from Ettrick and Yarrow looking east down the Tweed valley are also indeed a Big Country.

By this stage you should, despite our playing, be feeling quite mellow. Time to introduce you to some cultured music. The Chevalier de St George was an extraordinary man who, apart from leading a French revolutionary regiment, also became the first black man to take up classical music composition. He was the son of a plantation owner and his slave wife in Guadeloupe. The orchestra will try and charm you by playing sensitively, remembering the dynamics while watching the conductor.

We now have the bit that our audiences look forward to most of all - the orchestra stops playing while Alexander McCall Smith gives us some well chosen words of wisdom. It is never clear whether the audience appreciates the fact the the orchestra is no longer trying to play, or whether they are enthralled by Sandy's eloquent wit.

Programme

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| The March of the Borderers | Douglas Mackay |
| The Big Country | Jerome Moross <i>Arr. Richard Ling</i> |
| Symphony in G Major - Allegro | Le Chevalier de St-George <i>Arr. Iain Farrington</i> |
| <hr/> | |
| (Speech) | Alexander McCall Smith |
| <hr/> | |
| Symphony No 9 - Largo | Antonin Dvorak <i>Arr. Iain Farrington</i> |
| Go West | <i>Arr. Ralph Ford</i> |
| River (Tweed) Travels Onwards | Ryan Yard |

Cowboys belong to the New World as does the symphony of that name. In 1892, Dvorak was so taken by New York that he became quite excited and wrote his symphony only for it to be snatched from his grasp to advertise bread. (You may hum the Hovis tune. The RTO is always happy to have augmentation especially if you are also musically challenged. The RTO receives no compensation for the product placement!).

Our second cowboy piece, *Go West*, is a medley of Western themes, starting with "The Magnificent Seven", moving on to the instantly recognisable (even when we play it!) music from "The Good, The Bad and The Ugly" and finishing with the less well known "Hang 'em High", which you may well be shouting after we've played it.

The western music should really get you going but stay awhile as we bring you back to a calm reality with a piece specially written for the RTO. At this time of year, the Tweed flows softly past Melrose. This piece is titled *River Travels Onwards*. (Do you get it? R.T.O! Very subtle.) The composer was a little uncertain what the title should be, so for today sit back and enjoy the River Tweed Travelling Onwards, through the hills and the big country down South to the Border.