

ORCHESTRA

1st Violins

Julian Race  
Geraldine Andrews  
Sarah Beare  
Bryony Evenett  
Timothy Gent  
Anne Hawkins  
Shirley Hunt  
Maria Lundberg  
David Thorne  
Jane Thurlow  
Julie Weston

2nd Violins

Jacqueline Williams  
Chris Barnett  
Richard Blake  
Jacqueline Cahill  
Catherine Dadswell  
Sarah Egerton  
Moiria Evenett  
Elizabeth Fenton  
Sarah Fenton  
Catherine Formby  
Ruth Fleetwood  
Stephen Johnson  
Susan Khoo  
Chris Long  
Margaret Noble  
Jane Richards  
Jennifer Sharp  
Peter Wagg  
Helen Woodruff

Viola

David Cooper  
Eileen Berridge  
Jody Bullock  
Jane Hancock  
Andrew Lockwood

Hans Montanana  
Michael Tanner

Cello

Helen Verney  
Anthony Durrant  
Christine Khoo  
Michael Richardson  
Karen Rogers  
Stuart Spencer  
Marie Howard

Double Bass

Heather Cope  
Keith Espin

Flutes

Jay Wilson  
Marianne Herring  
Susan Masterson  
Christopher Moulton  
Helen Wing

Piccolo

Ian Lloyd

Oboe

Trudy Sewell  
Simon Emes  
Alex MacWilliam  
Marion Peffers  
Rosalind Ramage

Clarinet

Barbara Downie  
Susan Castle  
Deborah Rogers  
Ann Watts

Bass Clarinet

Christine Wallbank

Bassoon

Richard Sheldon  
Susan Eastop

Horn

Phillip Eastop  
Charles Maxwell-Clark  
Shirley Watts  
Jeremy Whitmore

Trumpet

Andrew Smets  
Eric Haines  
Paul Hatter  
Rosalya Smith

Trombone

Robert Priestley  
Andrew Castle  
William Crocker  
David Mitcham  
David Richards  
Richard Scoates

Tuba

Douglas Jones

Percussion

Josephine Gibbons  
Michael Wilde

BERKSHIRE COUNTY YOUTH ORCHESTRA

(Leader - Julian Race).

Conductor - Michael Evans.

SPRING CONCERT

Great Hall, Reading University,

7.30 p.m. on Saturday, 7th April, 1973.

Programme 5 p.

PROGRAMME

Overture. Nabucco. .

Verdi.

The opera "Nabucco" was one of Verdi's early successes. In the overture not only do we hear the lyricism which is typical of Italian opera but we hear also a new dramatic intensity and a vigour that is not to be found among the earlier Italian composers.

Oboe Concerto.

Hummel.

Soloist - Trudy Sewell.

Hummel attained fame as an outstanding pianist and teacher, numbering among his pupils Czorny and Liszt. Not much of his output as a composer survives but this Concerto is pleasant and melodious and welcome in the rather small repertory available to this instrument.

Canzon Vigesimaottava.

Gabrieli.

Directed by Eric Haines.

This piece is taken from a set of 36 songs arranged by the composer for trumpets and trombones and is described as Venetian Brass Music.

Brandenburg Concerto No. 3.

Bach.

In the 1720's no doubt the Margrave of Brandenburg was a person of some consequence compared with the humble Kapellmeister at the Court of Prince Leopold of Anhalt. However, history has placed Bach among the musical giants and the Margrave is remembered only as the dedicatee of six famous Concertos for chamber orchestra. No. 3 is scored for strings. The violins, the violas and the cellos are each divided into three parts which are heard both in unison and as individual voices in concerto grosso style. The two movements, both fast, are linked by two cadential chords. Modern scholars believe that Bach intended that a slow movement should be improvised at that point. With that in mind an arrangement from one of Bach's organ works has been thought appropriate and will be played by the principals of the violin, the viola and the cello sections of the orchestra. The last movement is a bustling gigue.

Symphony in D (Last Movement)

Franck

This symphony was ill received when first presented. However, there have since been decades in which it has reached the pinnacle of popularity. In this country, where there have been 'plebiscite' concerts, it has several times topped the poll. The last movement starts with a joyous, sweeping melody announced first by the cellos. The brass enter with a vigorous theme and we are given references to earlier thematic subjects from the first two movements of the symphony particularly the first theme of the slow movement, again played as in that movement by the cor anglais, the use of which excited much unfavourable comment by Franck's contemporaries. The movement ends triumphantly with a restatement of the opening tune.

INTERVAL (15 minutes)

Serenade OP.7.

Richard Strauss

Directed by Robert Roscoe

The Serenade for Wind Instruments written in 1881, is chiefly classicistic in its idiom and influenced by Mendelssohn and Brahms. Strauss was only 18 years old when he wrote it, but even so it bears the earmarks of the individual style which he later developed.

Elegie.

Fauré.

Soloist - Helen Verney

This Elegie which means a lament originally written for cello and piano is a song of rare romantic beauty written with the finish, restraint and refinement of feeling which are characteristic of this typically French master. The highly effective orchestration is, of course, by the composer.

Piano Concerto in D Minor (K.466)  
(First Movement)

Mozart.

Soloist - Hans Montanana

Mozart wrote some 20 odd piano concertos of which this one stands high in popular regard. The first movement expresses dark and sombre feelings presaged right at the start with the throbbing syncopated accompaniment in upper strings introducing the passionate first subject. The second subject is shared between the woodwind members, and the piano enters with a serene new melody. This material is developed with Mozart's usual consummate mastery to bring the music to a close.

March - Crown Imperial.

Walton.

Crown Imperial was commissioned by the B.B.C. for the Coronation in 1937 of King George VI. It well befits the occasion, starting with sparkling and vital rhythms and concluding with a long sweeping melodic much in the style of the marches of Elgar whom Walton greatly admired.

Programme notes by Roy Laing.