

ORCHESTRA

1st Violins

Geraldine Andrews
Simon Austin
Richard Blake
John Bourne
Jacqueline Cahill
Suzanne Cullen
Elizabeth Fenton
Anne Hawkins
Susan Khoo
Patricia Perrin
Julie Weston

2nd Violins

Jacqueline Williams
Rebecca Aylward
Nicholas Dann
Moirra Evenett
Karen Fawcett
Sarah Fenton
Catherine Formby
Caroline Hayes
Karin Jones
Kevin Lowen
Jane Richards
Ian Tysoe
Peter Wagg
Helen Woodruff

Violas

Michael Tanner
Eileen Berridge
Clare Davidson
Jane Hancock
Andrew Lockwood
Stephen Morris

Cellos

Andrew Clarke-Maxwell
Ian Davis
Anthony Durrant
Marie Howard
Christine Khoo
Christopher Moncton
Karen Rogers

Double Basses
Heather Cope
Ken Lowes

Flutes

Jay Wilson
Marianne Herring
Susan Masterson
Helen Wing

Piccolo

Ian Lloyd

Oboes

Simon Emes
Richard Riddell

Cor Anglais

Robert Hinchcliffe

Clarinets

Susan Castle
Deborah Rogers

Bassoons

Susan Eastop
Quentin Haslam

Horns

Phillip Eastop
Charles Clark-Maxwell
Shirley Watts
Jason Crouch

Trumpets

Andrew Smets
Paul Hatter
Duncan Innes
Nicholas Woodruff

Trombones

Robert Priestley
Andrew Castle
William Crocker
Nicholas Eastop
Richard Scoates
David Richards

Tuba

Michael Llewellyn

Percussion

Jo Gibbons
Jennifer Sims
Justin Wade
M. Jeffrey

BERKSHIRE COUNTY YOUTH ORCHESTRA

Leader - Geraldine Andrews

Conductor - Michael Evans

Soloist - Ailsa Clampin

SPRING CONCERT

The Great Hall, The University of Reading

Sunday, 24th March, 1974, at 7 p.m.

Admission by programme

Adults 40 p.

Students and children 20 p.

PROGRAMME

Egmont Overture. Op. 84

Beethoven 1770-1827

Beethoven composed nine items as incidental music for Goethe's tragedy "Egmont". This overture epitomises the struggle of the Dutch, led by Count Egmont, against their tyrannous Spanish Governor, the Duke of Alva. At the start we hear the voice of the oppressor and the pleas of the oppressed. Soon the mood changes as the contestants become more violent and, in the coda, although Count Agmont has been executed, we hear the triumphant music of the victorious Dutch. The dramatic colouring of this famous Overture makes it a landmark in the early history of the tone poem and incidentally no less a landmark in the evolution of the piccolo as an orchestral instrument.

Fantasia on "Greensleeves"

Vaughan Williams

The tender moods V.W. here presents to us are far removed from the bawdy versions of this ancient tune so often sung at public executions in the XVIth century and other lively versions danced to at that time. These were, no doubt, the versions in Falstaff's mind (Shakespeare) when he says "Let the sky thunder to the tune of Greensleeves". Let us say that V.W. has refined the dross to give us the gold.

Piano Concerto in A minor Op. 16

Grieg 1843-1907

Soloist: AILSA CLAMPIN

Allegro molto moderato

Adagio

Allegro moderato moto e marcato

Of all piano concertos this has the widest appeal. Grieg was an ardent nationalist and, while not using actual Norwegian folk tunes, he has infused their rhythm and style into the music of this, his only large-scale work. The first movement opens dramatically and the woodwind announce the lilting first subject. By contrast the second subject is tenderly lyrical but, as with typically romantic music, there are many changes of mood. The second movement is a quiet aria and leads into the vigorous finale with its varied peasant dance rhythms.

INTERVAL

Tone Poem Vltava

Smetana 1824-1884

Like Grieg, Smetana ranks high among nationalist composers. He wrote two violin solos which he entitled "From my homeland", his string quartet is subtitled "From my life" and Vltava comes from a cycle of tone poems called "My country". It is a description of the course of the river (better known to us by its German title, "Moldau") from its source in the Bohemian mountains till, in full majesty, it flows through Prague. In succession the music conjures up a forest hunt, a peasant wedding, moonlight and dance of nymphs, castles and ruins and, finally the passage of the river through the capital city.

Symphonies of Wind.

Stravinsky.

Conducted by Robert Roscoe.

The work is dedicated to the memory of Claude Debussy. It was written in 1920 and is scored for full orchestral wind including cor anglais and contra bassoon. The opening theme is recurrent and the 'episodes' are played on different groups of instruments including quite an extensive flute and clarinet duet. The work ends with a slow chorale, first on the Brass, then full.

Two movements from "A Divertimento for the Duke of Rutland".

Bononcini 1672-1748

This agreeable music was written about 1722 by Bononcini who lived in London from 1720 till 1748. He was a prolific and successful composer and, at a time when musical rivalry was more open than in these more civilised days, this jingle involving his celebrated contemporary appeared.

"Some say, compared with Bononcini,
Master Handel's but a ninny.

Others declare that he to Handel
Is not fit to hold a candle.

Strange such a difference there should be
'Twixt Tweedle-dum and Tweedle-dee !"

Hungarian March Op. 24.

Berlioz 1803-1869

The tune of this famous march was a favourite of Prince Ferencz Rákóczy who led the Hungarian revolt against Austria in 1703. Its widespread popularity was assured when Berlioz incorporated it in "Damnation of Faust" revitalising it with his highly individual quite splendid orchestration.

Programme notes for Orchestra by Roy Laing and, for
Wind Band by Robert Roscoe.