

St. Cecilia Concert

1975

BERKSHIRE YOUTH ORCHESTRA

1st Violins

Geraldine Andrews
Judith Durrant
John Earls
Elizabeth Fenton
Ruth Fleetwood
Karin Jones
Paul Hill
Mary Maggs
Rosemary Patten
Sarah Simpson

2nd Violins

Simon Austin
Jeremy Allam
Simon Coombs
Graine Connor
Vera Charlwood
Karen Fawcett
Nicholas Lockwood
Josephine Mills
Jane Richards
Katie Sidwell
Tobie Thacker

Violas

Jane Atkins
Jane Bailey
Judy Bullock
Kathryn Clayton
Howard Nash
Robert Thurlow

Cellos

Karen Rogers
Andrew Clarke-Maxwell
Helen Field
Marie Howard
Ann Savage
Susan Taylor

Double Bass

Christine Ashfield
Alison Coaker
John Holt

Flutes

Ian Lloyd
Mary Erith
Sally Daley
Madeleine Tomlinson

Oboes

Simon Emes
Catherine Stroud
Cor Anglais
Robert Hinchliffe

Clarinets

Phillipa Ormerod
Ian Chamberlain
Heather Ougham
Hilary Ougham

Bassoons

Quentin Haslam
Elisabeth Smith

Horns

Ann Catchpole
Charles Clarke-Maxwell
Daniel Crowley
Jason Crouch

Trumpets

Andrew Smets
Nicholas Kitchin
Richard Riddell
Nicholas Woodruff

Trombones

Robert Priestley
Andrew Castle
William Crocker
Shane Clark

Tuba

Michael Llewelin

Timpani and Percussion

Graham Bartholomew
Graham Dare
Christopher Hind
Ruth Morton

Coaches

Roy Laing
Robert Roscoe
Pat Kelly
Ray Dare

BERKSHIRE YOUTH ORCHESTRA

(Leader : Geraldine Andrews)

Conductor : Douglas Potts

Reading Town Hall

Wednesday, 26th November

at 7.30 p.m.

The National Anthem

Overture : Semiramide

Rossini
(1792 - 1868)

The overture to Semiramide is one of a number of such works which have outlived the operas for which they were written. Rossini's lively tunes and bubbling rhythms ensure the continuing popularity of this work.

Symphony No. 104 in D, 'London'

Haydn
(1732 - 1809)

Adagio-Allegro; Andante; Menuetto & Trio; Allegro spiritoso

The 'London' symphony is the last of the series written by Haydn during his visit to this country and is considered by many to be his finest work in this form.

After the tragic mood of the introduction the main theme of the first movement appears flowing and serene. The development section is full of interest and the movement reaches a triumphant conclusion.

The variations of the second movement have striking contrasts between loud and soft passages. After a stormy middle section Haydn ends his last symphonic slow movement in an atmosphere of calm.

Haydn's good humour is evident in the Menuetto with its contrasting trio and a folk dance forms the principal idea for the exhilarating finale.

Rodeo

Copland
(b. 1900)

Corral Nocturne — Hoe-down

These dance episodes are from the orchestral suite of a ballet score written in 1942. The theme of the ballet is "a problem that has confronted all American women, from earliest pioneer times : how to get a suitable man." A number of American folk songs are woven into the score.

INTERVAL

Rondino Op. posth.

Beethoven 1770 - 1827

Berkshire Youth Wind Ensemble

Director : Robert Roscoe

Beethoven wrote this movement for wind octet when he was in Bonn, some time between 1785 and 1790, although it was not published until after his death.

As the title suggests, the movement is a short Rondo, the principal theme recurring four times, being separated by contrasting themes in the minor. The fourth time the main theme appears is in a Coda, in which Beethoven uses the sound of muted horns.

Divertimento

Rothmüller
(b. 1908)

Preludio; Aria — Danza; Intermezzo e Finale

Soloist : Robert Priestley

In addition to his work as a composer, the Yugoslav musician Rothmüller has had a successful career as an opera singer, and has taken principal roles at Covent Garden.

In this work, written for solo trombone, timpani and strings, Rothmüller exploits the dramatic possibilities of this combination of instruments within the short movements with passages of harmonic tension, rhythmic excitement and quieter melodic sections.

Dances from Façade

Walton
(b. 1902)

Polka — Tango — Popular Song

In its original form, Façade is an entertainment comprising a group of poems by Edith Sitwell accompanied by Walton's music, scored for a small instrumental group. These dances are taken from the orchestral suites which Walton arranged later. The music is witty and satirical, poking fun at the popular music of the 1920s.

Serenade to Music

Vaughan-Williams
(1872 - 1958)

Dedicated to Sir Henry Wood, the Serenade was originally written for sixteen solo voices and instruments and was a setting of words from Act V of The Merchant of Venice :

'How sweet the moonlight sleeps upon this bank
Here will we sit and let the sounds of music
Creep in our ears.
Soft stillness and the night
Become the touches of sweet harmony'

The composer himself produced the orchestral version which is played in this concert.

Prelude : The Mastersingers

Wagner
(1813 - 1883)

The prelude to the Mastersingers contains all the main elements of the story of the opera through its use of themes associated with various characters and ideas.

The dignified opening theme represents the Mastersingers themselves and a further march theme and broad melody establish these figures of the establishment. In contrast to these are a bouncy variation representing the apprentices and a number of more lyrical expressive ideas including 'Walther's Prize Song', all of which are combined in a powerful climax.