

TUTORS: Mr Robert Roscoe, Mr Roy Goodman, Mr Ken Lowes,
Ms Judy Bullock, Ms Marie Howard, Mr Tony Osborne,
Mr Simon Salisbury, Mr Robert Hinchcliffe, Mr Philip Eastop,
Mr Pat Kelly, Ms Susan Lawrence.

VIOLINS

*Geraldine Andrews
Colin Albery
Jeremy Allam
Simon Austin
Timothy Brooks
Stephen Clark
Graine Connor
*Simon Coombs
John Earls
Karen Fawcett
Anne Frank
Ruth Guelbert
Elaine Herman
Tracey Kelly
Caroline Kerridge
Nicholas Lockwood
Josephine Mills
Edward Morton
Jane Richards
Rosemary Seward
Philip Sheffield
Katy Sidwell
Sarah Simpson
Catherine Sissons
Timothy Stevenson
Mark Whale
John Winter-Barker

VIOLAS

John Mace

(*Principal)

*Howard Nash

Nigel Rivers
Lynn Blundell
David Cooper Esq.
Ms Rosemary Davies

CELLOS

Richard Brickstock
Sarah Emes

David Fitzgerald
Tamsin Griffin
Murray Hipkin

Caroline Moss
Catherine Nicks
Philip Sheldon

Hilary Thacker

*Andrew Clark-Maxwell

D. BASSES

*Alison Coaker

Graham Dare
Christopher Neal
Jennifer Jones

FLUTES

Susan Burt

*Susan Greenland

PICCOLO

Michael Overend

OBOES

*Simon Emes

Amanda Hughes
Catherine Stroud

CLARINETS

*Andrew Sparling
Ian Chamberlain
Heather Ougham
Vanessa Eldridge

BASSOONS

*Quentin Haslam
Hilary Ougham

FRENCH HORNS

*Daniel Crowley
Alan Downie
Charles Clark-Maxwell
Julian Johnson

TRUMPETS

*Richard Riddell

Nigel Gomm
Andrew Smets
Kevin Haynes

Ray Montague

TROMBONES

*William Crocker
Shane Clark

Robert Priestley
Rupert D'Cruze

BASS TROMBONE

Nicholas Eastop

TUBA

Michael Llewellyn

PERCUSSION

Andrew Cumine
Christopher Hind
David Berry
Gillian Bell

Friday JULY 22nd at 7.30 pm

Reading University Great Hall

S U M M E R

J U B I L E E

C O N C E R T

by the

BERKSHIRE YOUTH ORCHESTRA

leader : Geraldine Andrews

conductors : Robert Roscoe & Roy Goodman

THE QUEEN (arr. Goodman)

FOUR CORNISH DANCES (opus 91)

Malcolm ARNOLD
(born 1921)

- i) Vivace ii) Andantino iii) Con moto e sempre
senza Parodia iv) Allegro ma non troppo

Malcolm Arnold has provided us with many exciting short pieces and overtures - Four Scottish Dances, Peterloo, Tam O'Shanter etc., though his five Symphonies are far less popular. The Four Cornish Dances are unashamedly tuneful, and show the composer's marvellous feeling for orchestral colour. The second movement represents the deserted tin mines of the bleak Cornish moors, scored for vibraphone and woodwind. The third movement reminds us of the hymn-singing tradition of the Cornish, and the last movement describes two colourful Mayday dances.

TROIS PIECES BREVES

Jacques IBERT
(1890-1962)

played by Mary Erith, Simon Emes,
Andrew Sparling, Daniel Crowley & Quentin Haslam.

- i) Assez Lent ii) Allegro Scherzando iii) Allegro

Apart from the works of Danzi and Reicha (c. 1800), the Wind Quintet is largely a twentieth century phenomenon. The major works in this form are those of Hindemith, Schonberg and Nielson (all composed between 1919-1921). Ibert's fame rests largely on his Divertissement for Chamber Orchestra (written in 1930 at the same time as this quintet), displaying a more accessible humour than his compatriots Satie and Poulenc. The present work is basically light-hearted, displaying the versatility of the colourful instrumentation. The flute and clarinet really have the most prominence - the Andante containing a long duet for these two instruments.

FIVE VARIANTS OF DIVES AND LAZARUS

VAUGHAN WILLIAMS

for Strings and Harp (Harpist : Jennifer Broome) (1872-1958)

This work was composed in 1939 for the New York World Fair, and was first conducted in Carnegie Hall by Sir Adrian Boult. Since hearing the folksong "Dives and Lazarus" in 1893, Vaughan Williams collected several versions of it, and in this mature work, he displays his affection for it in variants which are not exact replicas of traditional tunes, but

reminiscences of various versions in several folksong collections. The tune is first stated in rich harmonies. Variant I is in triple time, with the harp providing a 'running commentary' on an outline of the tune. Variant II is quicker - a sketch in three bar phrases; III has a new modal version in d minor (solo violin and harp) followed by a more boisterous f minor variation; *which* IV is in 2/4 time, and builds up to the finale - Variant V is a grand tutti statement of a 1905 version of the tune, which closes quietly with solo cello, widespread string harmonies, and rising arpeggios for the harp.

INTERVAL OF FIFTEEN MINUTES

SYMPHONY No. 1 (1936)

William WALTON
(born 1902)

- i) Allegro Assai ii) Presto, with malice
iii) Andante con malinconia iv) Maestoso

This symphony contains the finest essence of Walton's musical thought, and represents an undisputed high point in 20th century symphonic writing. Written after such works as Portsmouth Point, the Viola Concerto and Belshazzar's Feast, Walton has produced a 'white-hot' fusion of his individual language. The first movement is gigantic - the oboe announces a theme of repeated notes, which, together with the 2nd Violins' figuration, produces a relentless surging impetus - the harsh instrumental colours expressing the utmost violence. The Scherzo (ii) and Andante could hardly present two more diametrically opposed emotions, the former spitting with venom, balanced against the beguiling flute in the Andante. The finale was written a little later, and provides a triumphant and inevitable conclusion. The result is music of rivetting compulsion and impregnable strength and sincerity. The Symphony was dedicated to Baroness Imma Doernberg, with whom Walton had had a tempestuous relationship.