

Hampshire County Youth Orchestra



Hampshire County Youth Band



The Anvil

Saturday 28 June 2015
4.00pm

Programme

Welcome...

On behalf of Hampshire County Council's Music Service I would like to welcome you to today's concert by some of Hampshire's outstanding young musicians. Each performer has shown great commitment and dedication to their music and put in many hours of practice to reach this standard. They are amongst 55,000 young people who are now learning to play and sing with Hampshire Music Service.

Today's concert is just one of many similar events which take place each year, featuring some of our 60+ area and county ensembles. In addition we organise and co-ordinate special musical events in schools and at venues across the county which recently included: "The Big Sing" at Winchester Cathedral with children from schools across the Itchen Valley and "Friday Afternoons", a countywide synchronised performance of songs to celebrate what would have been Benjamin Britten's 100th birthday and a successful attempt at the Guinness World Record for the largest ukulele ensemble, which saw 2,370 players and 1,233 singers performing at St Mary's Football Stadium in July.

Hampshire Music Service is proud to promote the highest quality learning opportunities through:

- Small group instrumental and vocal tuition in schools
- Our ensembles and orchestras
- Classroom support for teaching staff
- World music, rock, pop and jazz,
- Workshops and special projects,
- *Listen2Me* – a whole-class instrumental and vocal teaching programme for all primary school children.

We recently celebrated the second anniversary of our appointment as the lead partner in the Hampshire Music Education Hub, which has gone from strength to strength. Partnership working has always been a keystone of HMS's provision and we now work with over 100 partner organisations to improve the breadth and scope of our music activities and performance opportunities. Over the course of the year over 220 events have taken place ensuring the best possible opportunities for young people, whatever their musical tastes and ambitions. More recently we have worked with the Southampton Music Hub to be awarded a diploma for 'Services to Jazz Education' at a national ceremony in London.

We are committed to giving every child and young person the chance to *participate, enjoy and achieve* by *making music together*.



Head of Hampshire Music Service

For more information about Hampshire County Youth Orchestra and future events please visit the Hampshire County Youth Orchestra website www.hcyo.co.uk or simply scan:



Programme

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Leader: Matthew Crisp

Overture to Candide

Leonard Bernstein

Leonard Bernstein was one of those rare, true 'cultural icons'; composer, pianist, teacher, humanist and conductor without peer. He introduced middle America to classical music with his *Young People's Concerts* and captivated Broadway with shows such as *On The Waterfront*, *West Side Story*, *Wonderful Town* and his first Broadway hit: *Candide*.

Hampshire County Youth Band

Overture to Opera 'Tancredi'

Gioacchino Rossini
transcribed by Ray Woodford

Glorious Ventures

Cornet soloist: Adam Large

Peter Graham

Hymn of the Highlands

- (i) Ardross Castle
- (ii) Dundonnell

Philip Sparke

Hampshire County Youth Orchestra

From: Symphony No 1

Gustav Mahler

- 3rd movement: Feierlich und gemessen, ohne zu schleppen
- 4th movement: Stürmisch bewegt

Every Easter HCYO travels to Dorset and spends a week at Bryanston School in Blandford. We spend a week learning a 'substantial' work – the equivalent of climbing Mount Everest once a year and a huge amount of effort goes into the process. This year we got to grips with Mahler's 1st Symphony and we could not finish the year without revisiting some of this extraordinary music.

When the symphony was first heard in Budapest in 1889, it was not an instant success. For years the 1st Symphony led an unhappy existence, greeted by chilly receptions whenever it was played. No other symphony gave Mahler so much trouble. He could not decide if this music was a symphonic poem, a program symphony, or a symphony plain and simple - or whether it should contain four or five movements and it took a good fifteen years before the piece was finally published.

The piece Mahler introduced in Budapest on November 20, 1889, was billed as a "Symphonic Poem in two parts" with three movements in part 1 and two in part 2. It is in fact part 2 we are performing today. Only the funeral march (the 3rd movement) had a title, to help listeners coming to the music cold. Today it is easy to see that it was not the lack of labels or comments, but simply the staggering range and provocative juxtaposition of materials that bothered the first audience. It is dangerous to think of this as programme music or story telling, for what Mahler was trying to do was simply to incorporate the sounds of the whole world around him in his music. This includes the sound of

nature (with frequent bird call) as well as the street, trumpet fanfares heard in the military parades he attended as a child and the Klezmer music of his Jewish ancestry. He even asks for some of the instruments, which folk musicians might have used as in the bass drum and cymbal combination in the third movement.

The third movement encapsulates Mahler's sound world at its best and yet – it is the most misunderstood and even today it is puzzling to those hearing it for the first time. What are we to make of this odd assortment: a sad and distorted version of "Frère Jacques" (played first on a lonely double bass at its highest possible register!), a lumbering funeral march; some sad dance-band music by pairs of oboes and trumpets over the beat of the bass drum; and the ethereal closing pages of the Wayfarer songs - heaven and earth all rolled into one? Mahler's only clue is that he was inspired by "The Hunter's Funeral Procession" - a well known story amongst children in Austria at the time and a famous woodcarving by Moritz von Schwind. It tells of the burial of a hunter, whose funeral procession is composed not of humans but of wild animals, including a bear, foxes, hares, a wolf, cranes and partridges. The animals seem to derive great joy from the occasion, with rabbits leading the procession holding banners and music being sung by all animals, accompanied by the musical cats and a group of Bohemian musicians – it is all ironic off course and great fun for all concerned!



The finale begins with a "flash of lightning from a dark cloud," Mahler tells us. "It is simply the cry of a wounded heart." This is music in search of victory, and Mahler retreats from battle several times before he triumphs. The first stop allows us to savour some lovely pastoral music we would recognise if Mahler hadn't ultimately chosen to omit his original second movement, *Blumine*. Later we return to the fields of the first movement, but we're no longer setting off on our journey - we're headed straight for the triumph that Mahler's Wayfarer couldn't achieve. This time success is swift and unequivocal, and when the seven horns plus reinforcements ('*as many as possible*' on the score..) are asked to play out - "even over the trumpets" - victory is won.

Mahler pushed his musicians to the limit, often making impossible demands and was not shy on calling extra players purely for effect - including one extra trombone in the last few minutes of the piece!

Gustav Mahler

Interval

Hampshire Youth Percussion Ensemble (HYPE)

Rebound

Played by: Callum Clausen, Jonathan Green, Connor Lyster , Lawrence Wareham

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Rhapsody in Blue

George Gershwin

Piano solo: Roger Owens

At 25, George Gershwin was already well-known in the world of Broadway and Tin Pan Alley for his impressive, rhythmically complex, sublimely melodic songs and jazz-influenced musicals. When Paul Whiteman approached Gershwin late in 1923 to suggest that he write a piece for the Paul Whiteman Orchestra, Gershwin sketched a few themes, but then turned back to his more pressing Broadway commitments. To his horror, on January 4, 1924, he read in the New York Tribune that he was at work on a "jazz concerto" to be premiered by the Whiteman Orchestra at Aeolian Hall in New York on February 12, in a concert billed as "An Experiment in Modern Music".

Five weeks later, at the Aeolian Hall in New York City in front of an eager audience that included such musical luminaries as Sergei Rachmaninoff and Jascha Heifetz, *Rhapsody in Blue* was premiered, with Gershwin himself performing the piano solo. The work daringly incorporated all of Gershwin's musical influences: Scott Joplin's tuneful ragtime piano, rhythmic improvisational jazz from Harlem's best clubs, the folk music of Yiddish theatre, and the lush experimental harmonies of post-Romantic classical composers such as Ravel, Schoenberg and Stravinsky. It was an instant success, completely eclipsing the rest of the evening's program, and went on to win an enduring worldwide reputation.

Although *Rhapsody in Blue* was an immense popular success, Gershwin's bold and innovative style confounded the New York critics, and initially it was coldly reviewed. Worse came when critics learned that Paul Whiteman's chief arranger at the time, Ferde Grofé (who later composed the *Grand Canyon Suite*), had orchestrated the entire work. Gershwin had never before written for orchestra, and was working under enormous time pressure; it is no wonder that he accepted help with the task of orchestrating the work.

Gershwin is often remembered primarily as a songwriter. He was one of the great instinctive melodists of all time, and composed hundreds of songs for Tin Pan Alley, the Broadway stage, and Hollywood films. But he was not content to compose only in the medium of popular music. Gershwin's serious works, synthesizing jazz with classical music genres, were daring for their time; today they are standards of the piano, orchestra and opera literature.

Rhapsody in Blue itself stands alone, with no direct descendants. Its impact, however, was enormous, directly inspiring many serious classical composers to explore the world of jazz, among them Ravel, Stravinsky, and Milhaud.

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The Saints

Traditional
Arr. Goff Richards

Polovtsian Dances

Alexander Borodin
Arr. John Howarth

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The Look of Love

Vocal solo: Francesca Strongitharm-Cornell

Burt Bacharach – Hal David
Arr. Ron Goodwin

The Look of Love was made popular by Dusty Springfield and in 1967 was used in the James Bond Film Casino Royale. In 1968 the song received the Best Song nomination Academy Awards and in 2008 was inducted into the Grammy Hall of Fame. This version has been arranged by Ron Goodwin, a frequent visitor to HCYO rehearsals and concerts in years gone by.

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The Melody Shop

Karl L. King
Arr. Peter Smalley

Cabin in the Corner

Traditional
Arr. Jock McKenzie

Red Hot Pepper Stomp

Jelly Roll Morton
Arr. Jock McKenzie

Hampshire County Youth Orchestra

Danzón No 2

Arturo Marquez

An explosion of Latin American rhythms which was best described by the Guardian's critic Charlotte Higgins.....

'At the end of the concert, the lights dip into darkness. After a few seconds the orchestra is revealed again... They throw themselves into a showstopper, Danzón [No. 2] by the Mexican composer Arturo Marquez. Violins and violas sway and arc in unison, like shoals of fish. Whole sections leap up and start, literally, to dance to the infectious, salsa rhythms. The audience go crazy. I've never seen anything like it'.

Biography

Roger Owens has established himself as one of the most versatile of pianists. His repertoire is unusually wide and ranges from Gibbons to Hoddinott, whose music he has premiered on several occasions. He has appeared regularly at the major musical centres of the United Kingdom where his playing has been acclaimed for combining effortless virtuoso technique with a warm tonal palette and vivid sensitivity. Recent highlights have included performances of Beethoven's *Emperor* Concerto with the Royal Philharmonic Orchestra at the Barbican, Beethoven's *Choral Fantasy* with

the Bach Choir and the Philharmonia at the Royal Festival Hall and also with the Waynflete Singers and London Mozart Players at Winchester Cathedral, Grieg's Piano Concerto at The Anvil, Basingstoke and an appearance at the Freden International Music Festival in Germany where his playing was described as '*music making of overwhelming intensity...an outstanding combination of passion, musical depth and technical expertise*' (Andreas Bode, Hildesheimer Allgemeine Zeitung). Last month he gave a piano/organ recital at Symphony Hall, Birmingham with Thomas Trotter and performed at the Great Bowden Festival 10th Anniversary Gala Concert.

Roger is a skilled communicator whose engaging personality makes him a popular visitor to music societies throughout the British Isles. He has performed as soloist and chamber musician throughout Europe, most recently in Spain and Germany, and has broadcast for BBC Radio 3, Classic FM and German radio. Future appearances include recitals at the Great Comp Music Festival, Rossini's *Messe Solennelle* with the Waynflete Singers/Andrew Lumsden at Douai Abbey and Brahms Piano Quintet Op.34 at Cardiff Gate Arts Centre with the Mavron Quartet.

He is currently Head of Keyboard Studies at Peter Symonds College, Winchester and Professor of Piano at the Royal Welsh College of Music and Drama. Roger lives in Winchester with his wife and two children.

Dates for your diary:

Saturday 4 July

St. Mary Magdalene Church, New Milton

Tickets £5 and £3 – available at the door

Hampshire County Youth Chamber Orchestra

Programme to include: Brahms Symphony No 4

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.org.uk

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