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 Hounslow



Conductor
Anthony Weeden

HOUNSLOW YOUTH ORCHESTRA

Director
Janet Grizzell

SEQUOIA YOUTH SYMPHONY



7.00pm Thursday 8th April 2004
Landmark Arts Centre, Teddington



PROGRAMME

Corelli	Concerto Grosso No. 11
Copland	The Red Pony Suite
Gershwin	Lullaby
African-American Spiritual	Nobody Knows The Trouble I've Seen
INTERVAL – 20 MINUTES	
Beethoven	Symphony No. 1 in C major
SHORT INTERVAL	
Vaughan Williams	English Folk Song Suite
Ives	The Unanswered Question
Badelt	Pirates of The Caribbean

ARCANGELO CORELLI (1653 - 1713)

Concerto Grosso No. 11 In B flat Op. 6

Andante largo
Allemando
Adagio
Andante largo
Sarabanda
Giga



The work of the Italian violinist-composer Arcangelo Corelli exercised incalculable influence over the following generation of composers, not least over Handel, who worked briefly with him in Rome in 1707. Corelli was born at Fusignano in 1653 and studied in Bologna, an important musical centre. Corelli's influence depended largely on his published instrumental music, notably 48 Trio Sonatas for two violins and basso continuo (generally harpsichord and cello), 12 Sonatas for violin and continuo and 12 Concerti Grossi, works for string orchestra with a solo group of two violins, cello and harpsichord.

Although Corelli was not the inventor of the Concerto Grosso principle, it was he who proved the potential of the form, popularized it, and wrote the first truly great music for it.

The Concerto Grosso form is built on the principle of contrasting two differently sized instrumental groups as well as on contrasts between *forte* and *piano* markings. In Corelli's, the smaller group consists of two violins and a cello, and the larger string orchestra.

HOUNSLOW YOUTH ORCHESTRA

1st Violins

Alexander Crutch - *leader*
Victoria West
Samuel Lung
Jason Signolet
Tarik Amer
Lourda Collins
Isolda Hawkes-Tan
Claire Hall

2nd Violins

Naveen Anandakumar
Kate Fleming
Gretta Mullany
Bethany West
Jonathan Tilley
Lewis Joseph
Anthony Elward
Sukhwinder Jaswal
Angela Jessopp (tutor)
David Amos

Violas

Susan Arasaretnam
Anya Dodge
Bethany Crickmay
Kirsty Ellis

Cellos

Léonie Lazare
Patrick Goodden
Shan Mandora
Shirin Easson
Jonathan Byers (tutor)

D/Bass

Lorcan O'Connor
Josie Ellis (tutor)

Flutes

Charlotte Mason
Christopher Newbury
Jessica Clark

Oboes

Sarah Shailes
Paul Burnell

Clarinets

Jack Ridley
Laura Parker

Bassoons

Jenni Cooper (tutor)
Rosie Fairhead

French Horn

Susie Walker

Trumpets

Tomasz Dunn
Katy Oliver

Trombones

Philippa Bellis
John Wells

Timpani

Simon Williams

SEQUOIA YOUTH SYMPHONY

Violins

Miki Bairstow
Steven Baumann
Jacob Byus
Matt Calhoun
Ryan Cote
Kelly Day
Tara DeHaan
Jessica Demmers
Amelia Dias
Rebecca Freeze
Rosa Galindo
Oscar Garcia
Joseph Hinojosa
Jessica Hong
Sarah Johnstone
Kayla Kloss
Kim Lee
Lauren Lovelady
Alison Lozano
Monique Martinez
Adam Munoz
Angela Nixon
Leslie Peacock
Lorena Quezada
Erika Rivera
Cheng Saephan
Sabrina Sanchez
Emily Stake
Nathan Stearns
Sam Stoner
Kelsey Tevelde

Violas

Laura Adams,
Chris Allen
Karli Leal
Jaime Spray
Selina Lynn

Cellos

Meagan Andrews
Hillary Campbell
Blythe Cherney
Jessica Langley
Grayson Moody
Tessa Pahkamaa
Ryne Quiroz
Kathleen Smith
Andrea Soria
Karin Schneider
Steven Tucker
Laurie Yamakawa

D/Bass

Patrick Grafton-Cardwell

Wind

Sarah Carr
Ben Cislowski
Caitlin Hall

Harp

Jane Crotty

Percussion

Andrea Swonger

AARON COPLAND (1900 - 1990)

The Red Pony Suite

On November 14 1900, Aaron Copland was the fifth child born into a family of Lithuanian immigrants in Brooklyn, New York. The young Aaron showed little interest in music until his early teens when he pestered his older sister, Laurine, to teach him piano. One year later Copland had exceeded his teacher's ability and after more family pestering (father this time), he was allowed to take formal lessons.

He studied in France for three years, the first American student of composition with Nadia Boulanger. While working as a pianist in Pennsylvania, Copland composed the *Symphony for Organ and Orchestra* (1925) for Boulanger's American appearances. The work premiered at Carnegie Hall with the New York Symphony Orchestra. Copland then spent several months composing in New Hampshire, his early works influenced by jazz rhythms. He described this style as symphonic jazz, considering this to be the first truly genuine American music idiom and not a derivative of any European style.



Copland, however, became dissatisfied with the limitations of jazz and experimented with a more austere and abstract style. *Piano Variations* (1930) and *Statements for Orchestra* (1933-35) reflect this change. However the Great Depression in the 1930s affected him deeply and Copland began to reflect public consciousness with a move towards simplicity and melody, and in an effort to make orchestral music more accessible to the general public.

For ten years he used elements of American folk music to produce lyrical compositions such as the ballets *Billy the Kid* (1938), *Rodeo* (1942), and *Appalachian Spring* (1944). He composed music for films, including *Of Mice and Men* (1937) and *Our Town* (1940). In the 1950s Copland lost interest in

his American pastoral style and turned to serialism. Although starkly different from any of his earlier works one can still identify these as Copland. The change was too much for the general American public and they rejected these later compositions. Copland effectively retired from composition in 1965.

This version of *The Red Pony* is taken from the film suite completed in 1948. The movie is based upon a novel by John Steinbeck, which describes the tale of a young boy named Jody and his life on a California ranch. The composer has described these movements in the following way:

"Morning on the Ranch. Sounds of daybreak. The daily chores begin. A folk-like melody suggests the atmosphere of simple country living.

Dream March. Jody has a way of going off into daydreams. Jody imagines himself with Billy Buck (the cow-hand) at the head of an army of knights in silvery armour.

Walk to the Bunkhouse. Billy Buck was fine with horses, and Jody's admiration knew no bounds. This is a scene of the two pals on their walk to the bunkhouse.

Happy Ending. Some of the title music is incorporated into the final movement. There is a return to the folk-like melody of the beginning, this time played with boldness and conviction."

GEORGE GERSHWIN (1898 - 1937)

Lullaby

George Gershwin (named Jacob Gershovitz at birth) was the second of four children born to Morris and Rose Gershovitz, Russians who had immigrated to New York and married in America. George's older (by two years) brother Ira was expected to be the musician in the family although he too became famous as a Broadway lyricist. George Gershwin established his reputation in both popular and concert music. His Broadway musicals defined the 20s and 30s (*Girl Crazy*, and *Lady Be Good*) through to the Rodgers and Hammerstein musicals of the 40s. For the concert hall, he invented a distinctive and immediately identifiable idiom with the *Rhapsody in Blue* (1924) and *Piano Concerto in F* (1925). Almost every one of his concert works has entered the repertory. Sometime in 1919 or 1920, George Gershwin tried his hand at a short piece for string quartet and called it *Lullaby*. As a quartet it was played for several months at a number of private musicales.



Then, in 1922 George was in a hurry to meet a composition deadline and borrowed the opening theme of his string quartet for the beginning of an aria in *Blue Monday*. It was not until October 29, 1967 that the Julliard String Quartet performed *Lullaby*, as the original quartet George had written nearly half a century earlier.

AFRICAN-AMERICAN SPIRITUAL Arr. Carrie Lane Gruselle

Nobody Knows The Trouble I've Seen

Carrie Lane Gruselle's jazz-style arrangement of this well-known African-American Spiritual is suitable for experienced jazz lovers as well as those being exposed to swing for the first time.

Interval - 20 minutes

LUDWIG VAN BEETHOVEN (1756 - 1791)

Symphony no 1 in C major Op21

Adagio: Allegro con brio
Andante cantabile
Menuetto: Allegro molto vivace
Adagio: Allegro molto vivace

The exact date of Beethoven's birth is unknown, but it is likely that he was born on 16th December 1770 in Bonn. Beethoven attended elementary school in the Neugasse and later the school attached to Bonn cathedral. His father, Johann gave him instructions in piano, violin and viola. Realising the boy's talents and his own limitations as a teacher, Johann found other tutors for Ludwig and soon he

Mrs. Grizzell has taught all levels of string music and has played violin and viola professionally throughout California including various Los Angeles recording studios, Napa Symphony, Santa Rosa Symphony and Tulare County Symphony. Most recently, Janet played with the Fresno Philharmonic who performed with Andréa Boccelli in his recent American concert tour.

Janet resides in Visalia with her music and advertising producer husband, Earl. They are blessed with having raised two daughters who are active college students and working musicians in the Los Angeles area.

ANTHONY WEEDEN

As a composer, trumpeter and pianist, Anthony's musical aspirations began at an early age. He completed his undergraduate degree at the University of Durham (1993-6) specialising in composition, and continued his studies at the Royal College of Music (1997-1999) as an orchestral conductor.

Early on in his university career, Anthony was appointed Conductor of the Durham University Symphony Orchestra, keeping the post for his remaining two years there. In 1997, Anthony won a scholarship to study orchestral conducting at the Royal College of Music. He studied with Neil Thompson, Edwin Roxburgh, John Carewe, Jorma Panula, Gerhard Markson and Paul Goodwin, and worked closely with distinguished conductors such as Lorin Maazel and Daniele Gatti.

After winning the August Manns prize for conducting two years consecutively, he then became the first ever winner of the Norman Del Mar conducting Prize in 1999, receiving one of the late Norman Del Mar's batons from Sir David Willcocks. Soon after graduating from the Royal College of Music in 1999, Anthony worked with the National Youth Orchestra of Great Britain as Orchestral Manager for a year, working behind the scenes with one of the largest and most exciting orchestras in the country.

In March 1999 Anthony was recorded and broadcast by BBC Radio 3 conducting the Royal College of Music Symphony Orchestra in Debussy's *Prélude à l'après-midi d'un faune* as part of the Youth Orchestras of the World programme, and in July 1999 and 2000, by Lyric FM appearing with the National Symphony Orchestra of Ireland (RTE) in the National Concert Hall, Dublin, conducting Brahms' First Symphony and Beethoven's "Eroica" Symphony.



Although working primarily in the UK, Anthony's work has also taken him across Europe and America and he has appeared on local and national television. Orchestras he has conducted include the BBC Philharmonic Orchestra, National Symphony Orchestra of Ireland, Nottingham Philharmonic Orchestra, Hertfordshire Philharmonic Orchestra, Santa Clarita Valley Symphony (Los Angeles), Royal College of Music Symphony Orchestra and Sinfonietta, Durham University Symphony Orchestra, City University Symphony Orchestra and Horsham Symphony Orchestra amongst others. He is a staff conductor and teacher at the Royal Academy of Music, Junior Academy and also Trinity College of Music, London and is Musical Director of the contemporary music ensemble Avenue a.

In February 2002, Anthony was a Western European finalist of the prestigious Maazel/Vilar International Conducting Competition.

Klaus Badelt started his musical career writing and producing music for movies and commercials in his native Germany. In 1998, Oscar-winning composer Hans Zimmer invited him to move his musical home to Media Ventures in Santa Monica, California. Since then, Klaus has composed scores for his own film and television projects as well as collaborating with Zimmer and other composers. Among his recent solo credits are *The Time Machine*, *K19: The Widowmaker*, *The Recruit*, *Basic*, *Equilibrium*, *Ned Kelly* and *Pirates of the Caribbean: The Curse of the Black Pearl*.



Ted Ricketts is a highly creative music professional with national and international experience producing and directing live and recorded music. In his 24-year tenure as Music Director and Producer for Walt Disney World, Ted contributed to hundreds of stage shows, parades, concerts and atmospheric instrumental and vocal groups for Walt Disney World Resort, Tokyo Disneyland and Disneyland Paris.

SEQUOIA YOUTH SYMPHONY

Sequoia Youth Symphony is a fine group of young musicians age 14 – 19 who are learning symphonic literature in hopes of an eventual chair in our local community orchestra- The Tulare County Symphony. The students are active doing numerous concert events locally and participate in concert tours every three years in Europe.

The Sequoia Youth Symphony embodies the passion and commitment that the Visalia schools and community have for student education and growth in the musical arts.

College of the Sequoias is a two-year California Community College located in the city of Visalia, California. The college offers educational and enrichment programs for the residents of Tulare and Kings Counties. The District was established in 1925 and is currently serving around 10,000 students.

The COS Music Department serves approximately 1,550 students and provides general, specialized and vocational training in music. A comprehensive lower division Music Major course of study is offered to enhance the students' entry into university level programs. Courses offer the liberal arts student a more in-depth study of music and satisfy the Humanities requirements for transfer with AA to AS degrees.

Visalia, our hometown is located in California's San Joaquin Valley, a large and agriculturally rich basin that runs through the center of the state. Equidistant between San Francisco and Los Angeles Visalia is often referred to as "The Gateway to the Sequoia National Park." Founded in 1852, Visalia serves as the county seat for Tulare County, the number one agricultural producing county in the United States. Visalia has experienced tremendous growth in the late twentieth century, from a population of 27,000 in 1970 to over 100,000 today. Once a creek-side settlement, Visalia has become a thriving community that takes pride in their small town atmosphere and the high value the community places on the Performing Arts.

JANET GRIZZELL

Janet Grizzell is in her fourth year as Director of High School Orchestras in the Visalia Unified School District and eighth year as Sequoia Youth Symphony director in Visalia, California. Janet graduated cum laude with a Bachelor of Arts in Music Education and Performance from California State University, Fresno.



was playing the viola in the court orchestra, gaining invaluable knowledge of orchestral music and writing for the orchestra.



Beethoven had first visited Vienna in 1787 with the intention of studying with Mozart. Barely had he arrived when he was summoned back to Bonn to his dying mother. In 1792 a second visit was arranged, this time to study with Joseph Haydn (Mozart having died in 1791). Beethoven may not have known it at the time, but Vienna was to remain his home for the rest of his life. It was as a pianist rather than a composer that the young man first began to make an impression, with his virtuoso technique and dramatic improvisations.

Symphony No 1 in C major was written in 1800 and is typical of his early works before any symptoms of the gradual loss of hearing he was to suffer became apparent. These works express youthful joy and were composed without the lengthy and continuous revisions that became to characterise his later music. He was strongly influenced by composers such as Haydn and Mozart whose works also featured in the concert at which Beethoven's first symphony was premiered - his official debut concert in Vienna. Although some conservative critics were no doubt caught by surprise, most observers responded positively to the new work. The authoritative Allgemeine Musikalische Zeitung was full of praise, saying the symphony showed "much art, novelty, and wealth of ideas," and Carl Maria von Weber lauded it as the "splendid, clear, fire-streaming Symphony in C." It was the first large-scale work Beethoven published.

The so-called 'Heiligenstadt testament' in 1802 in which Beethoven writes of his despair over his increasing deafness is considered to mark the start of his maturity and personal musical language. Remarkably this commences with the *Symphony No.3 'Eroica'* (1803), a work of startling originality invoking horror at its first performances. The symphonies up to and including no.8 (1812) all belong to this middle period, as do many of Beethoven's best loved works; the opera *Fidelio*, *Piano concertos 4&5* and the *Violin Concerto*. Beethoven's method of composition changed as he developed. Increasingly he would refine an original idea, sometimes many times and over a period of years before he was satisfied. These working-outs would be written in sketchbooks that he often carried around with him whilst out walking. The last ten years before his death in 1827 produced fewer but increasingly demanding and complex works. These late period works include the *Symphony no.9 'Choral'* and the *Missa Solemnis*.

Interval - 5 minutes

RALPH VAUGHAN WILLIAMS (1872 - 1958)

English Folk Song Suite (arr. Jacob)

March : "Seventeen Come Sunday"

"The art of music above all other arts is the expression of the soul of a nation. The composer must love the tunes of his country and they must become an integral part of him." RVW

Ralph Vaughan Williams was born on 12 October 1872 at Down Ampney in Gloucestershire where his father was vicar. He was taught the piano, organ and violin as a child and at the age of six started to compose. At 15 he went to Charterhouse School and from there to the Royal College of Music to study composition with Hubert Parry. Two years later he went up to Trinity College, Cambridge, to read music and history. He returned to the college in 1895 as a pupil of Charles Villiers Stanford and began his lifelong friendship with another student, Gustav Holst. Both sought to find a style that could be identified as uniquely English.

By the turn of the century Vaughan Williams had published only a few songs, although these rapidly became favourites. He became an ardent folklorist, reacting to the previous century's rapid industrialization and the fear that much of the rural heritage was being lost; he researched and catalogued over 800 folk songs. For two years he also edited the music of The English Hymnal adding his own music to several hymns.

In 1907 at the Leeds Festival a short setting of Walt Whitman's *Toward the Unknown Region* was performed to acclaim. However Vaughan Williams was generally dissatisfied with his work and went for three months to Paris in 1908 for an intensive period of study with Maurice Ravel. On his return to England the powerful influence of the French impressionist style transformed his writing and he began to extract the essence and atmosphere from his deep knowledge of English music, forming a unique style that drove his next phase of composition. Thus the *G minor String Quartet*, the *Shropshire Lad* song-cycle, *On Wenlock Edge* and the great *Fantasia on a Theme by Thomas Tallis* were all composed before 1910. The large-scale Whitman choral work, *A Sea Symphony* was the outstanding success of the 1910 Leeds Festival. With these works and the *London Symphony* (1914) he was now considered by many to be the acknowledged successor to Edward Elgar.



(although Vaughan Williams always claimed this was not intentional).

In 1914, although 42 years of age, he joined the Army and served in the Field Ambulance Service in Flanders and later in Salonika. He was deeply affected by the carnage and the loss of close friends such as the composer George Butterworth. His first major composition after the war was the *Pastoral Symphony*, sketched in France in 1916 and identifying a further development in his style. In 1924 his first opera, *Hugh the Drover* was performed. This had been completed in 1914 and put away until the war was over and its charm and lyricism contrasts sharply with the oratorio *Sancta Civitas* (1925) which is brutal and stark. The following years saw three more operas, his ballet *Job* and in 1935 the bitter and disturbing *Symphony No 4 in F minor*, suggesting a world once more descending into war

Remarkably, Vaughan Williams completed his *Fifth Symphony* in 1942 at the age of seventy and yet had still to write a further four symphonies and a considerable body of other works including numerous film scores. He lectured in the United States and continued to conduct concerts and festivals until his sudden death on 26 August 1958. His ashes are interred in Westminster Abbey near those of one of the founding fathers of English Music, Henry Purcell.

Vaughan Williams' friend, Gustav Host, had composed two suites for military band in 1910, based on folk songs and considered by many to be the first significant works for band in the 20th century (they were not however performed until after the war). In 1923 Vaughan Williams composed his *Folk Song Suite* for military band and the two composers pioneered serious symphonic compositions for wind ensemble. The *Folk Song Suite* has become his most frequently played and popular work, both in its original scoring and through the later (1924) orchestration by Gordon Jacob (1895 – 1984). Jacob had been a pupil of Vaughan Williams and had also served in the Field Artillery during the war. They continued to correspond after the war and Jacob produced a number of arrangements of Vaughan Williams' work.

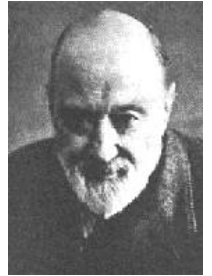
The suite comprises three short movements each based on individual folk songs. The combined forces of the Sequoia Youth Symphony and Hounslow Youth Orchestra play the first movement; the March "Seventeen Come Sunday".

CHARLES IVES (1874 - 1954)

The Unanswered Question

"Please don't try to make things nice! All the wrong notes are *right*. Just copy as I have - I want it that way." CI to his copyist on the score of *The Fourth of July*.

Born in Connecticut in October 1874, Charles Edward Ives worked, interestingly not in music but in the insurance business, and composition became an evening and weekend activity. Ives graduated from Yale in 1898 and in his *First Symphony* (1898) and early works initially displayed a conventional and somewhat European style. However he produced three more symphonies and numerous other orchestral works, four violin sonatas, two monumental piano sonatas and many songs.



Inspired by transcendentalist philosophy, Ives increasingly sought a highly personalized musical expression through the most innovative and radical technical means possible. A fascination with the then unconventional bi-tonal and atonal musical forms (and an ear for the sounds of his domestic and small-town New England environment) was encouraged by his father, George Edward. Ives would later acknowledge him as the primary creative influence on his musical style. Ives senior was an 'experimenter in sound', and one of his son's recollections of him after his death is portrayed in the piece *The Pond*, with the memory of his father playing a trumpet over water to hear the effects. There are entirely atonal pieces, while others are in the simple harmonic style of a hymn or folksong. Some are highly systematic and abstract in construction; others are filled with quotations from the music of Ives' youth: hymns, popular songs, ragtime dances, marches etc.

Ironically, much of Ives' work would not be heard until his virtual retirement from music and business in 1930 due to severe health problems. In 1947, Ives was awarded the Pulitzer Prize for his *Symphony No. 3*, according him deserved international acclaim. Soon after his works were taken up and championed by such leading conductors as Leonard Bernstein and, at his death in 1954, he had witnessed a rise from obscurity to a position of unsurpassed eminence among the world's leading performers and musical institutions.

Composed in 1906 and unlike his many works based on physical experiences, *The Unanswered Question* is a spiritual and philosophical discussion. As in much of his music, Ives overlays different and contrasting musical style and content. The strings play slowly moving chords in G major - calm and serene, providing a foundation not just in musical terms (this could not be more 19th century – known and easily understood) but in his words representing "The Silences of the Druids - who Know, See and Hear Nothing". A solo trumpet asks "The Perennial Question of Existence", repeated seven times in a different, atonal idiom. After these questions the flutes, clarinets and oboes explore the question and search for an answer, becoming increasingly frantic and confused until after the sixth repeat the answer bears almost no connection to the question itself. The question is asked one last time – and the strings fade away.

KLAUS BADEL T

Pirates of the Caribbean, a medley (arr. Ted Ricketts)

Fog Bound
The Medallion Calls
To the Pirates Cave
The Black Pearl
One Last Shot
He's A Pirate