

**MAY DAY  
CONCERT**

**Southampton  
Youth  
Orchestra**

**Guildhall, Southampton**

**Tuesday 1st May 1979 at 7.30**

*Programme 15p.*

SOUTHAMPTON YOUTH ORCHESTRA

Co-leaders Martin Cook  
Elizabeth Searle

Conductor KEITH SMITH

MALCOLM WILLIAMSON – PIANO

Master of the Queen's Music

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Programme

Overture in the Italian Style in C Schubert

Rhapsody "A Shropshire Lad" Butterworth

Piano Concerto No. 1. Williamson

Interval

Symphony No. 2 in B Minor Borodin

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OVERTURE IN THE ITALIAN STYLE IN C.

Franz Schubert  
1797 - 1828

This work is very much in the style of the overtures of the highly successful contemporary opera composer Rossini. A slow, yet tuneful introduction, with melodic material mainly in the woodwind, leads to a boisterous Allegro in modified sonata-form. Here the innate tunefulness of Italian music is clearly imitated by Schubert. The simplicity of the accompanying patterns and the use of long crescendos and other strong dynamic contrasts is also typical of Rossini's music. The composer was probably aiming to write a work which would be immediately popular, for in Vienna at that time Italian music was in great vogue.

## RHAPSODY "A SHROPSHIRE LAD"

George Butterworth  
1885 - 1916

George Butterworth was born in London. After Eton and Oxford, he studied at the Royal College of Music and became interested and active in the revival and collection of English folk-music. This element can usually be felt as an influence in his music, though rarely in a direct way. Likewise his passion for the English countryside was always a powerful and consistent inspiration. At the age of thirty-one, having already won the Military Cross, Butterworth was killed in action on the Somme.

Today this composer is remembered for the delicacy and tastefulness of scoring in a very few works. These consist of songs and two orchestral pieces, "The Banks of Green Willow", and the one movement Rhapsody "A Shropshire Lad", which was first produced at the Leeds Festival in 1913.

This work is in the nature of an orchestral epilogue to the composer's two sets of songs, the words of which are taken from A.E. Housman's poem "A Shropshire Lad", and can best be described as a tone poem.

PIANO CONCERTO No. 1 (1957) M. Williamson

Poco Lento — Allegro — Poco Lento; Andantino; Presto

Soloist Malcolm Williamson

In the ten bar slow introduction, the upper strings announce the main thematic material of the movement. At the Allegro, the piano bursts in with the same theme, but it is transformed into the rhythmically vital motive which permeates the whole piece. It is this rhythmic vitality which is so immediately appealing. However, the oboe soon introduces a second subject, which is a more lyrical theme, whose answering phrase is yet another version of the main subject. Intricate working-out of these ideas leads to a recapitulation, and then the movement ends with a slow, fully-orchestral coda, which balances the introduction.

The slow movement opens with a calm and simply accompanied statement of the theme, given in octaves by the soloist. A slightly more agitated version by the violins is now aligned with a faster arpeggio pattern in

the piano, and the tension rises further, until the piano loudly restates the theme. When the climax has subsided a short fantasia-like unaccompanied solo leads to a final hearing of the main theme in the orchestra, now accompanied by more relaxed passage work in the solo part.

The final Presto is a lighthearted scherzo movement in which again there are two highly contrasted ideas. The gay opening rhythmically based motive has wide leaps and an essentially playful character. Even when the song-like second theme appears, the opening figure is never far away, and this lyrical theme invariably returns to, or is accompanied by, the rhythmic energy of the opening. The first motive is taken through a whole kaleidoscope of rhythmical intricacies, and the movement concludes with a final burst of energy.

## SYMPHONY NO. 2 IN B MINOR

Alexander Borodin  
1833 - 1887

Allegro; Scherzo; Andante; Allegro.

Borodin was the son of Prince Luke Ghedeanor, whose estates lay in the Caucasus region, which has point in explaining the composer's semi-oriental orchestral colouring. As a youth he showed great promise in science, but also a strong feeling for music. He was educated towards medicine and chemistry, eventually becoming a professor at St. Petersburg University. Although only composing as a hobby, he was drawn in by Balakirev as a member of that famous group of amateur composers later known as the "Russian Five"; they also included Rimsky-Korsakov and Mussorgsky.

Two symphonies were completed by Borodin and a third was begun, however, because of his scientific work and other compositions, especially operas, the symphonies took a long time to be completed. The second symphony occupied him between 1871 - 7, but shows nothing of this long gestation period in performance, and is by far his most popular work. At the time of its composition, great patriotic feelings were 'bubbling over' in the minds and souls of the new Russian composers. Not only that age-old feeling of Russia's holy purpose, and a desire for self realisation in Slavonic terms, but also distinct inspiration came from saturation in history and legend plus the realisation of the geographical spread from the Arctic to the Himalayas and Europe to Mongolia of Russia's boundaries.

These elements Borodin absorbed into himself and re-expressed in an essentially dramatic yet formal shape in his second symphony. Features of Russian folk-music, such as the repetition of short phrases and oriental colouring, unusual rhythms, and tunes which could break easily into fragments and be capable of exciting development, are elements, which along with his own truly inventive flair, are the central features of Borodin's style.

The dramatic opening two bar motive states the main material of the first movement, highly Russian in flavour it dominates the second subject, which is a more lyrical, yet equally characteristic theme, and first heard in the cellos.

The Scherzo, marked *Prestissimo*, is more delicately scored. It has regular rhythmic features which push the music forward until the new tempo of the trio section is reached. Here the oboe announces a plaintive, folk-like melody, more fully worked out by the rest of the orchestra. The *Prestissimo* returns to race on again, but all ends quietly.

The slow movement is pastoral and reflective in mood, yet at times an underlying darker colouring hints at pent up power in reserve. The stillness of the opening returns and is linked into a characteristically brilliant Finale, by a quietly held chord.

Like the opening movement, the Finale is based on a short rhythmic motive, which quickly blossoms into a theme. Extravagantly colourful, Borodin has used a western symphony orchestra to underline elements of folk-dance and oriental splendour, which, as in the Polovsian Dances from 'Prince Igor', gives to our minds a flavour of that which is both Russian, and at the same time the individual musical style of the composer.



Yuvai Zaitouk

### MALCOLM WILLIAMSON

Malcolm Williamson was born in Sydney and studied piano, violin and french horn at the Conservatorium there. He studied composition with Sir Eugene Goossens, Erwin Stein and Elisabeth Lutyens. Since the age of eighteen he has lived mainly in Britain except for frequent visits to North America and European countries. As a recitalist he has appeared often in five continents.

The range of his works goes from full scale operas, through symphonic, choral, vocal, chamber and keyboard works to church music and music for children.

It was initially through the help of Sir Adrian Boult and Benjamin Britten that his first works were published in his early twenties, since when his life has been occupied with a steady flow of commissions. In 1975 he was appointed nineteenth Master of the Queen's Music succeeding Sir Arthur Bliss, and in 1976 he was created C.B.E. He is the recipient of academic honours in America and Australia.

An organist himself, he has written a large amount of solo organ music as well as a concerto which he introduced under Boult at a B.B.C. Promenade Concert 1961. The largest solo organ work 'Peace Pieces', a six movement cycle was written in the U.S.A. 1970/71.

For the Queen's Silver Jubilee Year he produced an opera 'The Valley and the Hill' (Based on Psalm 23). It was performed before the Queen and Prince Philip by eighteen thousand Liverpool school children spread along Hope Street between Liverpool's two great cathedrals. He also wrote a 'Jubilee Hymn' with the Poet Laureate's text, an organ piece 'The Lion of Suffolk' in memory of Britten and the full scale choral-orchestral 'Mass of Christ the King'.

In February of this year, Mr. Williamson attended the British premieres of two of his works performed by the B.B.C. Symphony Orchestra in Milton Keynes. 'Fiesta', a festive work for large orchestra, was written to celebrate one hundred years of recorded sound and had received its first performance in Geneva. 'Les Olympiques', a symphonic song cycle for mezzo soprano and strings to a text by Henry de Montherlant, had first been played in Germany.

In March, Dr. George Thalben-Ball celebrated 60 years as organist at the Temple Church. To mark this event Malcolm Williamson was commissioned to compose an Anthem, 'Kerygma', which Dr. Thalben-Ball himself directed at a special Diamond Jubilee Concert.

On 10th May, Sir Charles Groves will conduct 'Fanfarade' written for the 10th Anniversary of the Open University. The B.B.C. is to relay this concert from the Guildhall.

On 28th July, Mr. Williamson will be joined by Moura Lypany to perform his own 'Concerto for two pianos' at a B.B.C. Promenade concert in the Royal Albert Hall.

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#### SCHOOLS AND COLLEGES FROM WHICH YOUTH ORCHESTRA MEMBERS ARE DRAWN

Atherley	Priestlands
Bellemore	Regent's Park
Bitterne Park	Richard Taunton College
Brokenhurst College	St. Anne's
Brune Park	St. George's
Glen Eyre	St. Mary's
Hamble Comprehensive	St. Swithun's
Hampton Park	Sholing Girls
Hill College	Thornden
Itchen College	Totton College
King Edward VI	Western Park Boys
Merry Oak	Wildern
Noadswood	Woolston

## 1st VIOLINS

Martin Cook )  
Elizabeth Searle ) Co-leaders  
Nigel Mountford  
Robin Scurlock  
Jeanette Chalk  
Simon Thorpe  
Penny Green  
Colin Lord  
Jacqueline Ayres  
Linda Maddock  
Virginia Brill  
Anne Knowles

## 2nd VIOLINS

Cecilia Davies  
Sheila Wanstall  
Michael Cox  
Edward Hughes  
Alison Lewis  
Ingrid Heintz  
Marian Holness  
Ariane Pacifico  
Katherine Hay  
Joanne Ford  
Julia Ford  
Elizabeth Clague  
Karen Gibson

## VIOLAS

David Cox  
Jo-Anne Chang  
Bernadette Norman  
Linda Collings  
Caroline Frost  
Elizabeth Hamerton  
Helen Langdon

## 'CELLOS

Adam Hunter  
Nichola  
Pritchett-Brown  
Olivia Landsberg  
Michael Mace  
Joanna Williams  
Jacqueline Coleman  
Sara Chalk  
Ingrid Karlsen  
Paul Boulton Smith  
Wendy Rule  
Sarah Yates

## DOUBLE BASSES

Jessica Gooch  
Perri Seymour  
Donald Brown

Simon Boniface  
Petrina Ridge

## FLUTES

Elizabeth Cornford  
Isabelle Carre  
Clare Cowhig

Hazel Comber —  
Piccolo

## OBOES

Helen Cornford  
Sarah Cox  
Carol Hunt —  
Cor Anglais

## CLARINETS

Trevor Pavey  
Harriet Fuller  
Andrew Purkiss

## BASSONS

Alison Unwin  
Janet Spalding  
Spencer Bundy

## HORNS

Sarah Poore  
Caterina Webb  
Ian Moore  
Jonathon Cox

## TRUMPETS

David Hooke  
David Cornford  
Susan Harris  
Stephen Giles

## TROMBONES

Barry Pointer  
Stuart Milne  
Michael Wood  
Paul Atkinson

## TUBA

Peter Gosney

## TIMPANI & PERCUSSION

Anthony Taylor  
Alec Wares  
Philip Wood  
Simon Hughes