

Total performance time: approximately 100', including an interval of 20 minutes

## **Suffolk Youth Orchestra**

**Suffolk Youth Orchestra**  
**David Stowe** conductor

**Richard Wagner** (1813–1983)  
Overture, Die Meistersinger von Nürnberg  
(1868) 10'

**Aram Khachaturian** (1903–1978)  
'Adagio of Spartacus and Phrygia' from  
Spartacus (1954) 11'

**Erik Satie** (1866–1925)  
Parade (1917) 16'

1. *Choral* –
2. *Prelude du Rideau Rouge* –
3. *Prestidigitateur Chinois* –
4. *Petite Fille Americaine* –
5. *Acrobates* –
6. *Final* –
7. *Suite au Prelude Rideau Rouge*

INTERVAL

**Paul Dukas** (1865–1935)  
Fanfare preceding the ballet La Péri  
(1912) 3'

**Lili Boulanger** (1893–1918)  
Prelude in D flat (1912) 3'

**William Walton** (1902–1983)  
Two Pieces from Henry V (1945) 6'

1. *Passacaglia – The Death of Falstaff*
2. *Touch Her Soft Lips and Part*

**Aaron Copland** (1900–1990)  
Four dance episodes from Rodeo (1942) 20'

1. *Buckaroo Holiday*
2. *Corral Nocturne*
3. *Saturday Night Waltz*
4. *Hoe-Down*

*Die Meistersinger von Nürnberg* ('The Master Singers of Nuremberg') enjoys a unique position in the output of **Richard Wagner**: of his mature operatic works it is the only comedy, and it includes a number of features to which he objected elsewhere, including rhyme, arias and ballet. The plot is also unusual. Instead of basing his libretto on mythology, as in his other operatic works, Wagner devised an original story inspired by real people: a guild of 'Master Singers' who in 16th-century Nuremberg sought to hone their craft using a special set of rules. The Prelude sets the scene in suitably imposing fashion, its proud fanfare motif and orchestral grandeur, replete with rich brass writing, evoking the heraldic pomp of a bygone era.

*Spartacus* by Armenian-Soviet composer **Aram Khachaturian** is a ballet that tells an embellished version of the story of Spartacus, a gladiator who led a slave uprising against the Romans. The ravishing Adagio is one of Khachaturian's most well-known creations (partly made famous by its use in the 1970s television programme *The Onedin Line*). Undulating strings, fluttering woodwinds, long-breathed melodic lines and romantic harmonies combine to celebrate the bond between Spartacus and his wife, Phrygia.

*Parade* is a ballet that drew together a who's-who of artists of the time: Jean Cocteau came up with the concept and the plot; Pablo Picasso designed the set and costumes; **Erik Satie** wrote the music; and Sergei Diaghilev's Ballets Russes were the first to dance it, in Paris. The work portrays circus troupes on a parade as they try to attract an audience, and opens with the imposing 'Choral', after which comes the fugal 'Prélude du Rideau Rouge' ('Red Curtain Prelude') and 'Prestidigitateur Chinois' ('Chinese Magician'), which includes unusual percussive effects such as *flaques sonores* (water noises) and lottery wheels. The 'Petite Fille Americaine' ('Little American Girl') conjures up the silent-film world of Charlie Chaplin with the sounds of typewriter, pistol and car horn, as well as ragtime dancing. The 'Acrobates' are evoked by xylophone, agile woodwinds and trombone slides before being interrupted by a siren, and the work builds in excitement before a brief final call-back to earlier material in the 'Suite au Prélude du Rideau Rouge'.

Five years earlier, in 1912 and also in Paris, the ballet *La Péri* by **Paul Dukas** (his last completed large-scale work) was premiered. Set in Iran, this ballet follows Iskender (the Persian name for Alexander the Great) as he encounters a mythical 'Peri' or winged spirit. The brilliant brass Fanfare sets the scene for what follows, arresting our attention before the ballet's main action begins.

**Lili Boulanger** was prodigiously gifted; as her sister, the great teacher Nadia Boulanger (who taught Copland among many others), wrote: 'Music was second nature for my younger sister, Lili... She had perfect pitch and a love of singing even as a child. Fauré himself used to come to our home to read his latest songs with her.' Then: 'From the age of six to 16, she studied harmony, played a little piano, violin, cello and even the harp, while discovering

new scores'. In 1912, Lili Boulanger began composition classes at the Paris Conservatoire and, as Nadia put it, 'mastered composition ... in only three years.' In 1913 Lili made international headlines when she became the first woman to win the prestigious Prix de Rome. Her dreamy, impressionistic *Prelude*, originally for piano, was composed not long before this achievement, in 1911.

**William Walton** composed the score to Laurence Olivier's adaptation of Shakespeare's *Henry V* (1943–4) during the Second World War. Walton went on to work with Olivier on *Hamlet* and *Richard III*, experiences that enriched his musical language: 'Doing films gave me a lot more fluency'. For *Henry V*, Walton drew upon sources ranging from the Fitzwilliam Virginal Book, a compendium of Renaissance English keyboard works, to Canteloube's *Songs of the Auvergne* for the French scenes. Although Walton argued at one point that film music 'is not good film music if it can be used for any other purpose', he allowed two pieces from his *Henry V* score into the concert hall: the passacaglia, 'Death of Falstaff', and 'Touch her soft lips and part'. (Larger suites comprising more excerpts were later arranged by Malcolm Sargent and Muir Mathieson.) The passacaglia form, like the chaconne, originated at around the time Shakespeare was writing. Both are based on a repeated idea: in a chaconne this is generally restricted to the bass only, but in a passacaglia it may be used in the upper voices as well. Walton's noble passacaglia salutes the tragicomic figure of Falstaff with music of moving solemnity, and 'Touch her soft lips and part' is a tender evocation of the king and his soldiers parting from their loved ones.

The concert comes to and end with more ballet music, this time by American composer **Aaron Copland**.

Following the success of Copland's ballet *Billy the Kid*, choreographer Agnes de Mille approached him to write another ballet on a similar theme, and *Rodeo* was the result. De Mille recalled the work's origins:

'When I made my suggestions for a cowboy ballet, the company manager complained to his colleagues in Russian that I would probably ruin the Ballets Russes... I dug in my heels and said I wanted the best American composer for the music, Aaron Copland... He called when the score was ready and came over with a young friend. I didn't know who he was... While Aaron and his friend were at the piano... I got more and more excited and finally was just screaming, yelling and dancing... I said in the waltz part, "Aaron, this section is pretty dull." He giggled, and said, "I think it is, too. I'll do something about it." The friend said, "You'd better!" I remember thinking, "Of all the impudence! To talk to the Maestro like that!" The boy was Leonard Bernstein.'

Copland frequently incorporated folk tunes into his works, and cowboy songs feature heavily in *Rodeo*. The first of the four dance episodes, 'Buckaroo Holiday', opens in a blaze of colour, and includes a rendition of 'Sis Joe' in forceful unisons. A softer section transports us to the spacious prairie, before snapping, syncopated percussion evokes the cowboys' horse-whips. There follows a trombone solo unfolding a grotesquely funny version of the tune, 'If he'd be a buckaroo by his trade'.

'Corral Nocturne' is a tranquil, wistful interlude, Copland stating that he was 'striving... for a sense of the isolation felt by the heroine'. 'Saturday Night Waltz' begins with 'country fiddlers tuning up', and its lilting main theme is a skilful reworking of the song 'Old Paint'. The spirited 'Hoe-Down' is based on the square-dance tune known as 'Bonyparte', with snatches of 'McLeod's Reel' – a tune with a distinctly Celtic feel, as its name suggests. Copland adds to the good humour by winding the piece down, as though the dancers are flagging, before the tune returns with one last burst of energy.

Joanna Wyld © 2022

---

### **Suffolk Youth Orchestra**

The flagship of Suffolk County Council's extensive programme of youth music opportunities, Suffolk Youth Orchestra (SYO) is a full symphony orchestra of approximately 60 players aged from 13 to 22 years old, and is amongst the finest of its type in the UK. As well as appearing in prestigious venues at home, including annual performances in Britten Pears Arts' Summer at Snape concert series, SYO has toured extensively, playing to critical acclaim throughout Europe. The annual European concert tour programme has seen the orchestra perform in countries including: Belgium, the Czech and Slovak Republics, France, Germany, Hungary, Italy, the Netherlands, Poland and Spain.

### **David Stowe: conductor**

David Stowe trained at the Royal Academy of Music where he studied the trombone and euphonium. As a professional musician he has performed, recorded and toured with all the major London orchestras and ensembles and worked with a wide range of international artists including Kasabian, Andrea Bocelli, José Carreras, Elisabeth Söderström, Willard White, André Previn, Simon Rattle, Lorin Maazel, Michael Tilson-Thomas and Valery Gergiev.

As a conductor and music educator, David is passionate about developing the next generation of young musicians. He has brought together a number of high-profile partnerships for young musicians to perform alongside leading professionals including the Orchestra of the Age of Enlightenment, the Philharmonia, Royal Philharmonic and Aurora orchestras, Orchestras Live, Sony Music Corporation, Snape Maltings and London's Southbank Centre.

### **Madeleine Jones: leader**

Madeleine Jones is 14 years old and a pupil at Purcell School for young musicians in Hertfordshire. She started playing the violin aged eight at her village primary school near Bury St Edmunds with the Suffolk County music service, and passed her ABRSM grade 8 with distinction when she was 11. Madeleine spent two years with Suffolk Young Strings when she was 10/11, and the highlight was playing with the Orchestra of the Age of Enlightenment at Snape Maltings in 2019. She spent three years with her teacher Laura Gardiner and the Oasby Music Group

in Lincolnshire, travelling up most weekends, before moving to Purcell. She was in the National Children's Orchestra GB for three years before the pandemic and has performed with the Benedetti Foundation Orchestra and Nicola Benedetti both on a Decca Classics recording and at Saffron Hall in 2021. Madeleine continues to attend residential music courses with Pro Corda at Leiston Abbey when not at school and is delighted to be leading the SYO this year.

### **Suffolk Youth Orchestra**

**Violin I:** Madeleine Jones (leader), Georgia Barraclough, Carrie Butler, Evie Hughes, Anna MacDonald

**Violin II:** Toby Cannon, Georgia Gamba, Grace Kent, Suzie Knock, Beau Lloyd, Jodie Stace

**Viola:** Nancy King, Elsie Price, Kitt Simms

**Cello:** Sofia Barcella-Kopuk, Lucy Clare, Samuel Crawley, Jasmine Gamba, Florence Kent, Eva Mawson, Jess Miller, Alex Pascalides, Imogen Stanbury, Tudor Weyers, Charlotte Woodley

**Double Bass:** Lily Noon

**Harp:** Lilianna Travasso

**Flute / Piccolo:** Lucy Kitson, Elena Trent, Katy Wilson, Abigail Woodhouse

**Oboe:** Emma Brusaferrero, Ellen Hall, Anna Wilkes

**Clarinet:** Luca Gonzalez Janes, Alfred Hopkins, Finty Woolf

**French Horn:** Rory Bell, Eloise Bozwood-Davies, Josephine Palmer, Samuel Pigram, Charlie Walder

**Trumpet & Cornet:** William Botwright, Jessica McInnes, Niamh Willis

**Trombone:** William Bailey, River Codrington-Fernandez, Esther Knight, Richard Stevens

### **Suffolk County Music Service**

Suffolk County Music Service (SCMS) is a free-standing traded service within the Health, Wellbeing, and Children's Services' Directorate of Suffolk County Council. It provides opportunities for children and young people of all ages and abilities to participate in music, both in and out of school, including specialist music support in schools, weekly instrumental and vocal tuition, projects and programmes (including loan of instruments), and a programme of out-of-school 'Suffolk Youth Music' and 'County Music Groups' ensemble activities, of which tonight's ensemble is a fine example. Committed to encouraging participation, enjoyment and achievement in music, the SCMS seeks to provide high-quality music education and performance opportunities that awaken and nurture talent and creativity, build self-esteem, instill discipline, and bring the joy of music to people of all ages, abilities and backgrounds. The extensive Suffolk Youth Music programme of progressive extra-curricular activities extends from ensembles for pupils in the first year of learning an instrument through a programme taught to whole classes in primary schools, to the county ensembles that work with the most advanced students, who are selected by annual audition from across the County. For some, these give valuable training before further study at university or conservatoire and eventually a professional career as a musician or educator. For others, for whom music will remain a source of leisure and personal achievement, they provide a rich store of memorable experiences.