

# The Nash

December 2016

Newsletter of "The Friends of the National Youth Orchestra of Wales"

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## Friends of the NYOW Newsletter - December 2016

### Report by NYAW Manager (Youth Music)

The 2016 NYOW Residency was run at our usual venue of Trinity St David, Lampeter between the 25<sup>th</sup> July and the 5<sup>th</sup> August. For the first four days our members worked with their sectional tutors, a fabulous team of professional musicians with many of them being former members and all prominent figures in the orchestral world. Day five saw the arrival of Maestro Carlo Rizzi, who with a glint in his eye said he was going to start with Ein Heldenleben before asking me how long I thought it would be before he had to stop. To the Orchestra's immense credit he didn't have to stop at all, a full run through of this epic piece and Maestro's pleasure was clear to see – he had a fantastic platform on which to work over the next few days.

As in 2012 Carlo worked extremely well with the Orchestra, the rapport was immediate and Carlo's musicality and way of working was really appreciated by the members. Our members thrive on being treated like professionals and Carlo worked them hard, asking a lot of them but always getting a positive response. By the time the concert tour came around, the orchestra was sounding as good as I've ever heard it.

This year's concerts were held in St David's Cathedral – where we closed the Fishguard International Music

Festival with a sell-out concert - Venue Cymru in Llandudno and St David's Hall. Audiences across the board were extremely positive about the Orchestra's playing.

The Orchestra thoroughly enjoyed playing the Bartok (*Concerto for Orchestra*) and the Strauss (*Ein Heldenleben*) as well as the piece commissioned to celebrate the Orchestra's 70<sup>th</sup> Anniversary - *A Fanfare for our Youth* – written by former member Gareth Wood and generously paid for by the Friends of the NYOW.

Feedback from our members has been fantastic. As ever they love being able to work with conductors of the calibre of Carlo and play iconic repertoire such as Bartok Concerto for Orchestra and Ein Heldenleben to such a high standard.

I would like to thank the Friends and the committee in particular for their continued support of the NYOW. The money offered each year continues to be a vital element to our annual income and goes towards the hire of music and venues, providing bursaries where required and of course the sponsoring of the annual Friends which this year was awarded to a young cellist from Swansea, Carys Hall. Your work is very much appreciated.

Here's to another successful year in 2017!

## NYOW & BBC NOW Collaboration

Just a few weeks ago, fifty members of the NYOW joined forces again with members of the BBC NOW for another of our regular collaborations. The Halloween themed family concert offered the opportunity to rehearse and perform a wide range of spooky

repertoire from Verdi's Dies Irae and Carmina Burana to Ghostbusters! The collaboration was conducted by Rebecca Miller who worked extremely well with the combined orchestra to bring out both the music and the sense of fun to the concert.

The BBC National Orchestra of Wales do Family Concerts extremely well and our players thoroughly enjoyed not only working so closely with their professional counterparts, but also performing in an environment where they had to cope with strange lighting, theatrical smoke, costumes and make-up!

Not to mention having the rare opportunity of performing to a packed St David's Hall, complete with noisy children enjoying the music and crying babies!

What was particularly pleasing this year was how much trust the BBC players had in our wind and brass players with many of the solos in the music being taken on by our members. Our principal oboe even gave the A!

All in all it was a great project to be involved in and we look forward to working with the BBC on plans for the next collaboration.



Creepy cellos and bloodcurdling brass at the Halloween Spooktacular concert in St. David's Hall, Cardiff in collaboration with BBC National Orchestra of Wales



# An appeal for wider recognition of the NYOW

*Jeff Lloyd, who first joined the National Youth Orchestra of Wales in 1956 and later became its leader, has been a lifelong supporter and advocate of the orchestra. In his letter to the Western Mail he once again argues passionately for wider recognition of the orchestra's achievements. Anyone who was present at last summer's concert in St. David's Hall could hardly fail to agree with his report on the extraordinary quality of the orchestra's performance.*

*As for Jeff's comments on the WRU and rugby academies it should not be forgotten that important as sport is for the*

*well-being of society it can't be denied that music plays a no less important role. After all, there aren't many seventy year olds who could get their heads down in a scrum and survive an eighty-minute game of rugby. On the other hand there are many musicians well into their eighth decade – both amateur and professional – who still enjoy active participation in music-making, whether it be in a choir, a brass band, a string quartet or symphony orchestra! Politicians and those who hold the purse strings please take note.*

*Funding for the musical education of young people is not a luxury add-on but a basic essential in any civilized society*

## Western Mail

### Young musicians need recognition

EACH year I attend a concert at St David's Hall given by the National Youth Orchestra of Wales, and each year I am astounded by the phenomenal standard attained by these young musicians.

This year, for example, they performed Bartok's fiendishly difficult Concerto for Orchestra, and Richard Strauss' Ein Heldenleben. Had I shut my eyes, I would have expected to be listening to a top-class professional orchestra.

Despite having achieved the zenith of musical excellence, this extraordinary band of young players, nevertheless never appear at the annual BBC Proms in the Albert Hall. This, despite the glaringly obvious appearance of the National Youth Orchestra, the National Scottish Youth Orchestra, Australian Youth Orchestra, and the endearing Simon Bolivar Youth Orchestra of Venezuela.

Saturday 10<sup>th</sup> September 2016

What I find particularly galling is that our own national youth orchestra enjoys the distinction of being the very first ensemble of its kind in the world. As a proud former member of the Nash in the Fifties I recall that in addition to our hectic tour of concerts throughout Wales, we also gave a televised performance – surprise, surprise, on BBC Wales!

This organisation should, surely, be promoting laudable cultural activities: and a great number of present players in the BBC National Orchestra of Wales cut their teeth in the Nash. Therefore, these talented young instrumentalists could represent a source of recruitment for the BBCNOW. With far more foresight, the Welsh Rugby Union has established rugby academies which have already produced some

brilliant players who have enhanced our national game. I, therefore, appeal to the musical mandarins responsible for the BBC Proms and the music producers in BBC Wales to open their eyes and acknowledge the precious talent within Wales and reward it with a televised performance in London or Cardiff – or both!

**Jeff Lloyd  
Porthcawl**



Members of last summer's horn section in rehearsal at Venue Cymru, Llandudno  
From the left: Teresa Ludenbach, Erin Hassan, Branwen Thistlewood, Jack Sewter (principal)



Members of the viola section – Phoebe Williams on the left and Mabon Llyr on the right. In the centre – Emma Joseph – second violin

# NYOW's first foreign tour

***Noreen Harris, secretary of The Friends of the Nash, recalls the NYOW's first foreign tour. Noreen was a violinist who hailed from Ferndale. She was Noreen Jones back then, and her name is included in the list on the programme reproduced below. Like so many others of that earlier generation she has continued to enjoy making music right up to the present day. Like her contemporary Jeff Lloyd, Noreen is a staunch supporter of The Friends and has served on the committee for many years.***

In the 70th anniversary year I thought it might be interesting to write about the very first visit abroad by the orchestra. This was in 1957, to Holland. At that time very few of us had ever been abroad. We set off from Harwich to the Hook of Holland on a very windy day so the crossing was horrendous. However, when we got there we were taken to Rotterdam where we were farmed out to householders who were willing to give us hospitality. Rotterdam was a shock, the centre of it was still in ruins after the war. Now bearing in mind that most of Wales outside the cities had had little damage done from air raids and that to us the war was a fairly distant memory, this was amazing. Holland of course had been occupied during the war and to the Dutch (and now in retrospect to me) very little time had elapsed from 1945 to 1957. They proudly showed us (by boat) the newly reconstructed Rotterdam docks which went on for miles and miles culminating in a memorial sculpture of a full-sized prow of a ship. I wonder if it is still there. They had concentrated on the rebuilding of the docks as first priority to get going again.

I say that the centre of Rotterdam was in ruins but one brick building had been newly constructed and it turned out to be a night club! the more adventurous of us spent a couple of evenings there being entertained by a Romanian gypsy violinist (or so he said) playing a Stradivarius (was it I wonder?). Some of the lads gave a rendition of the Gendarmes' song and they were rewarded with silver ash trays. Do you still have yours?

The whole trip was very well organised, I am looking now at the programme. There were concerts in Rotterdam (in the Zoo with some very noisy animals), Leerdam and Nijmegen. In Nijmegen we were walked

along the famous bridge to the newly rebuilt Town hall where we were addressed by very tearful burgermasters who reminded us that Welsh soldiers had liberated the town in 1945. My own brother had been one of them. In Leerdam we were given glass hyacinth flasks from their factory. The concert in the evening was attended by a whole detachment of Dutch Air Force who marched to the hall with oil lanterns - we heard their boots from a long distance away.

Other memories were of being taken by our landlady (who spoke no English) to a public bath house. We were mystified about going on a two mile long walk carrying towels soap and shampoo - never heard of a public bath house before! She served us one day with some pink meat - on enquiry to her teenage daughter, who spoke four languages (much to our shame) we were informed that it was horse - oh dear, the shock! There was a hurried exchange between them and the daughter announced that it was beef steak!

On looking again at the programme I am reminded that it was well thought out with a variety of interesting and challenging music and the audiences were very appreciative indeed. Is it my memory at fault or do I remember a particularly noisy elephant in Rotterdam Zoo?

We were given lots of trips around the country. One abiding memory was that the road verges were planted with vegetables right up to the tarmac - I have been to Holland recently and there is now no sign of that. There were bikes everywhere in numbers we had never seen before.

So soon after the war it was a tremendous piece of organisation to set up concerts, accommodation and transport for such a large number of spirited teenagers, but what a huge lesson for us about the universal message of music. The WJEC were to be congratulated - there seemed to be much more money devoted to music education then - most of us would not have afforded to pay but we were ambassadors from Britain to Europe in the wake of its ruin and I am sure that we were an inspiration.

***If you were there, please give us some more thoughts about it and encourage those others that you know to join the Friends, we must help to keep the NYOW going if at all possible.***

# NATIONAL YOUTH ORCHESTRA OF WALES 1957

## VIOLINS I & II

Denise Bassett (*Rhoose*)  
Mansel Bebb (*Tirphil*)  
Jane Bower (*Ebbw Vale*)  
Victor Chamberlain (*Barry*)  
Noel Davies (*Clwydach*)  
Anne Edwards (*Llanfairpwll*)  
Iwan Edwards (*Llanelly*)  
Keith Ellis (*Risca*)  
Berian Evans (*Brynamman*)  
Myra Evans (*Llanelly*)  
Raymond Griffiths (*Llandrindod Wells*)  
Eileen Harris (*Cardiff*)  
Penelope Hayes (*Swansea*)  
Fleur Jones (*Denbigh*)  
Noreen Jones (*Ferndale*)  
Heather Lewis (*Neath*)

## VIOLAS

Pamela Lewis (*Milford Haven*)  
John Cale (*Garnant*)  
Gwyn Ellis (*Dolgelley*)  
Heather George (*Swansea*)  
Diana Griffiths (*Neath*)  
Enid Griffiths (*Ferndale*)  
Alun S. Jones (*Gorseinon*)  
John Wyndham Lewis (*Llanelly*)  
George McLean (*Pembroke Dock*)  
Heulwen Morgan (*Argoed*)  
Judith Phillips (*Milford Haven*)  
Hywel Wyn Roberts (*Pwllheli*)  
Myra Thomas (*Milford Haven*)  
Margareth Williams (*Merthyr Tydfil*)

## DOUBLE BASS

Roland Morris (*Llanelly*)  
Geraldine Affley (*Cardiff*)  
Eileen Bartlett (*Kingsbridge*)  
Eryl David (*Bridgend*)  
Janne Edwards (*Ystradgynlais*)  
Peter James (*Swansea*)  
Ronald James (*Ferndale*)  
Delyth Watkins (*Ammanford*)

## OBOES

Mansel Squire (*Neath*)  
Jeffrey Davies (*Neath*)  
Tony Isaac (*Port Talbot*)

## CELLOS

Helena Davies (*Pontardulais*)  
Jeffrey Armes (*Milford Haven*)  
D. Lawrence Bowen (*Trebanos*)  
D. Ffrangcon Davies (*Carmarthen*)  
Menna Francis (*Bridgend*)  
Mary Griffiths (*Maesteg*)  
Julia Knight (*Denbigh*)  
Bronwen Naish (*Bodedern*)  
John Septhon (*Shotton*)  
David Shaw (*Tonyrefail*)  
Howard Thomas (*Pontardulais*)  
Wayne Warlow (*Pontypridd*)  
Glenys Williams (*Beaumaris*)  
Quentin Williams (*Llangennech*)

## COR ANGLAIS

Tony Isaac (*Port Talbot*)

## CLARINETS

Frank Kelleher (*Cardiff*)  
Gwendda Lewis (*Aberystwyth*)

## FLUTES

Ken George (*Neath*)  
Paul Griffiths (*Bargoed*)  
Rona Thomas (*Wrexham*)  
Andrew Williams (*Cardiff*)

## BASS CLARINET

Neil Cadogan (*Caerphilly*)

## BASSOONS

Geoffrey Walker (*Monmouth*)  
Beth Jones (*Oakdale*)

## HORNS

Tony Randall (*Neath*)  
David Cropper (*Buckley*)  
Peter Davies (*Cardiff*)  
Vivian Davies (*Blaengwynnfi*)  
Arnold Dreaper (*Penarth*)  
Alan Hughes (*Gorseinon*)

## TRUMPETS

Ivor Bosanko (*Cardiff*)  
Gregory Bowen (*Llangennech*)  
Lawrence Davies (*Blaina*)  
Ivor Franklyn (*Ynyshtir*)

## CORNETS

Lloyd Landry (*Ystalyfera*)

## TENOR TROMBONES

John Lewis (*Cardiff*)  
Volan Evans (*Markham*)  
Bryan Pritchard (*Oakdale*)

## BASS TROMBONE

Brin Smith (*Ystradgynlais*)

## TUBA

Alan B. Hall (*Newport*)

## TIMPANI

Barbara Hammond (*Blackwood*)

## PERCUSSION

Jean Constable (*Pencoed*)

## HARPS

Jean Thomas (*Llandeilo*)

Gwenan Meirion (*Bala*)

## „THANKS TO YOU“

We hereby want to express our feelings of thankfulness to our Welsh Visitors, both to the members of the orchestra and to all those who made it possible for them to come over to Holland.

We want to mention the „Welsh Joint Education Committee“ for their wonderful co-operation in organizing the tour, your detailed information have been a great help to us.

Last but not least we wish you all a very happy time and hope that you will take home so many nice remembrances that you want to come back another time.

In this case „Prisma“ would be glad to enjoy your confidence again.

G. van Welzenis  
manager

# Programma

## ENGELS VOLKSLIED

### VOLKSLIED VAN WALES

#### 1. OUVERTURE :

Il Signor Bruschino Rossini (1792-1868)

Het succes van zijn eerste opera „La Cambiale Matrimonio“ leidde ertoe dat Rossini opdracht kreeg een aantal opera's in dezelfde stijl te componeren. „Il Signor Bruschino“ (een uit deze serie) wordt zelden gehoord, doch de ouverture heeft het gehele werk eigenlijk overleefd. Het werk is geschreven in 1813, in welk jaar ook „Tancredi“ en „L'italiana in Algeri“ ontstonden.

#### 2. ARIA'S :

Zaccaria's Aria, uit Nabucco

Verdi (1813-1901)

Verdi's opera „Nabucco“ is door de Welsh National Opera Company nieuw leven ingeblazen en is wellicht daardoor nog steeds een goed repertoire stuk in Wales. De eerste opvoering vond plaats in Milaan, het Scala Theater in 1842. Het libretto werd geschreven door Temistocle Sclera. Zaccaria, de opperpriester zingt dit gebed in het tweede deel.

Papageno's Lied, uit De Toverfluit

Mozart (1756-1791)

Deze aria, bekend als het lied van de vogel-vanger, heeft eigenlijk geen introductie nodig. Het libretto is geschreven in het sterfjaar van Mozart door de toneelspeler en impresario Schikaneder.

#### 3. SYMPHONIE IN D.KLEIN

Frank (1822-1890)

Cesar Franck is jarenlang organist geweest in de kerk St. Clotilde te Parijs, waar hij tevens leraar voor orgel was aan het Parijse Conservatorium. Zijn vooringenoemenheid met het orgel komt in de orkestratie duidelijk naar voren.

Het werk is opgedragen aan Henri Duparc, werd geschreven tussen 1886 en 1889 en voor het eerst uitgevoerd op een van de concerten van het Parijse Conservatorium in 1889. In het eerste deel van de introductie spelen de cello en de altviolen het hoofdthema; dit wordt door de houtblazers overgenomen en gaat dan over in een allegro met al de strijkers. De sombere stemming komt echter spoedig weer terug getransponeerd in kleine digt. Het allegro, eveneens getransponeerd, kan vervolgens ongestoord worden uitgevoerd. Hetzelfde motief komt nog een keer terug in het midden, doch nu veel sterker

concertmeester : Denise Bassett

solo vocalist : Gerwyn Morgan (bas)

en in canon. Ook in de laatste maten van dit deel wordt het nog gehoord. Inplaats van het gebruikelijke langzame deel en een scherzo heeft Franck twee delen in elkaar geschoven; hij heeft dit al eens eerder geprobeerd (echter heel wat minder succesvol) in zijn „Grande Pièce Symphonique“. De solo van de Engelse hoorn aan het begin en het flusterende middenstuk zijn bijzonder mooi. In de finale heeft de componist getracht een symfonische eenheid te bereiken met de voorafgaande thema's. Na de opening hoort men wederom de Engelse hoorn, daarna het motief uit het eerste deel om ten laatste te eindigen met het motief waarmee de finale is ingezet.

#### 4. FANTASIE VOOR ORKEST

David Wynne

gecomponeerd in april 1957 en opgedragen aan het Nationale Jeugdorkest van Wales.

Deze fantasie is geïnspireerd op het Wales volkslied „Y Gwewy Fach“. De drie duidelijk gescheiden delen zijn; moderato - allegro - moderato. Het laatste deel is een verkorte en vrije herhaling van het eerste deel.

#### 5. CONCERTO GROSSO OPUS 3

nr 11 in D.klein Vivaldi (1675-1741)  
voor 2 solo-violen, solo cello en strijk-orkest.

Dit werk is eveneens bekend als een orgelconcert van J. S. Bach die het arrangement voor dit instrument schreef. Ons orkest speelt de originele compositie. Het eerste deel — fuga — begint met een korte introductie van de drie solo-instrumenten. Het tweede deel is een Siciliaans; de finale, welke evenals het eerste deel wordt geopend door de solo-instrumenten, onderhoudt 'n typisch Bachiaans ritme.

#### 6. DRIE DELEN UIT „DIE MEISTERSINGER VON NÜRNBERG“

Wagner

- inleiding tot de derde acte
- dans van de leerlingen
- intocht van de meesters

De drie thema's uit de inleiding stellen resp. de leederheid, de populariteit en de opgesluitendheid van Hans Sachs voor. Deze drie delen worden in deze orkestbewerking als een ononderbroken geheel uitgevoerd. Alle delen komen voor in de laatste acte van de opera.

#### WILHELMUS

(volgens opgave uit Wales)



### JAMES WHITEHEAD

Reeds op 10-jarige leeftijd speelde Whitehead cello, (in 1922). Hij studeerde van 1927 tot 1932 aan de „Royal College of Music“ te Londen. Hij speelde in het Londen Symphonie Orkest, en kreeg bekendheid als solo-cellicist bij Boyd Neel String Orchestra en Glyn-Debourne Opera onder Fritz Busch.

Na de laatste oorlog keerde hij aanvankelijk terug tot Boyd Neel, doch werd later eerste cellicist van het Zürich Tonhalle Orkest.

Het gehele klassieke repertoire der kamermusiek heeft hij in vele en vielerlei combinaties gespeeld.

In Londen heeft hij een koor en orkest opgericht, welke hij zelf heeft geleid.

Momenteel is hij dirigent van het Walliselen Orkest bij Zürich, terwijl hij als solist speelt met alle leidende Engelse orkesten.

### DAVID WYNNE

de componist van „Fantasie voor Orkest“, nummer 4 van dit programma

David Wynne is in april 1900 geboren en ontving de eerste muzikale lessen eerst op 20-jarige leeftijd. Hij studeerde o.a. aan de Universiteit van Zuid-Wales en op een beurs van de Glamorgan Local Education Authority.

Hij studeerde opvoedingsmethoden in Bristol in 1928 en 1929, waarna hij benoemd werd tot muziekleraar aan de Lewis's School te Pengam, een positie die hij momenteel nog steeds bekleedt.

Eerst in 1945 begon hij serieus te componeren, nadat hij de Alfred J. Clements-prijs gewonnen had voor een strijk-kwartet. Zijn werken omvatten kamermusiek, liederen, koralen, twee concerten en twee symfonieën. De meeste van zijn werken zijn via de radio uitgezonden.



NYOW 2016 leader - Bethan Allmand presenting Carlo Rizzi with a gift from the orchestra. This was Bethan's last year with the orchestra. Our warmest congratulations to her on the dazzling quality of her solo playing in Ein Heldenleben. It's doesn't get any better than that!



Cellist Cerys Hall from Swansea is seen here receiving the Friends' Prize from Carlo Rizzi. This was only her second year with the orchestra and it is to be hoped that she will enjoy many more in the future.

## More quotes from members of the 2016 NYOW

*"NYOW 2016 was an amazing opportunity, not only to develop further as a musician but to work with other like-minded young people from all over Wales."*

*"A wonderful opportunity that I am grateful for and will remember for a long time to come! The NYOW is an ensemble that plays at the highest level, and it is a privilege to perform with them."*

*"I had an incredible time with NYOW. My violin skills were pushed and I felt that my playing improved dramatically over the course. I also gained a lot of confidence playing such challenging repertoire with such a talented orchestra. Aside from the rehearsals, the social aspect was great fun and I met some brilliant people. Everything was so well organised and this was down to the amazing staff, tutors and welfare team. I loved my time with the orchestra and hope to return next year!"*

*"I am extremely grateful for the incredible opportunity NYOW has given me over the years to perform amazing music with an orchestra of the highest standard while making lifelong friends. The residency is always the highlight of my year and I will really miss being a member of this wonderful orchestra."*

# NYOW 2016

