

THE PLAYERS

#Emily Bannister, 19, Watford
#Hannah Bannister, 16, Watford
#Jennifer Bubbear, 15, Kent
Elizabeth Buckle, 16, Cumbria
Naomi Bullivant, 15, Bristol
#James Carter, 17, Northumberland
Patrick Charles, 13, Birmingham
Felicity Cliffe, 15, Kent
#Maryanne Coughlan, 18, Coventry
Jessica Cowper, 16, Suffolk
Beth Fisher, 14, Staffordshire
Robbie Henderson, 16, Surrey
#Theodore Hill, 16, Buckinghamshire
#Sarah Langdon, 18, Cheshire
Estelle Langthorne, 13, Cornwall

Rose Lawrence, 11, Birmingham
Clare Malone, 14, Sheffield
Emily McArthur, 15, Manchester
#Catherine O'Reilly-Boyles, 17, London
#Alice Ostojic, 15, Hertfordshire
#Josephine Park, 17, Oxford
Matthew Riches, 12, Kent
#Hannah Rose, 19, London
Clare Smedley, 17, London
Amy Stuart, 14, Bristol
Joss Town, 14, York
Melissa Turpie, 15, Berkshire
#Jacob Warn, 14, Gloucestershire
Madeleine Webb, 14, Stockton-on-Tees

denotes a BlockWork player

NYRO Committee Andrew Short (Chairman) Colin Touchin (Musical Director)
Dianne Charles (Administrator) Rosemary Byde (Treasurer)
Naomi Wellings Jean Murray

Course House Staff Frances Dodd (Matron) Dianne Charles Emma Wade
Ben Cracknell Emily-May Roebuck

Music Staff Colin Touchin (Musical Director) Ross Winters (BlockWork Director)
Helen Hooker Christopher Orton

Friends and Patrons Mr John Ash Dr Trevor Burchette Mrs Alison Raines
Mrs Julia Rigg



NATIONAL YOUTH RECORDER ORCHESTRAS 2010

The Society of Recorder Players presents the National Youth Recorder Orchestras

incorporating the National Youth Recorder Orchestra, National Youth Recorder Sinfonia,
National Youth Training Ensemble and BlockWork

The National Youth Recorder Orchestra gave its inaugural concert in June 2002 with 60 auditioned young players from the British Isles under the batons of Colin Touchin, Dennis Bamforth and Colin Martin. The Society of Recorder Players, at the suggestion of Colin Touchin, launched the Orchestra with the help of a legacy from the late Arthur Ingram, a former Treasurer of the Society. Since 2002, further courses and concerts have taken place around the country, with the standard of auditioned players rising and the repertoire performed including both original compositions and arrangements. The number of annual courses has expanded, now including Playing Days and an Easter course. During the week-long intensive Summer course, players have the opportunity to benefit from expert tuition covering all aspects of technique and interpretation during sectional and orchestral rehearsal from tutors Helen Hooker, Chris Orton and Ross Winters.

Five years ago, the orchestra expanded into two ensembles: a training orchestra (NYTRO) and a more advanced ensemble (NYRO). In 2007 BlockWork gave its inaugural performance and in 2008, this ensemble reached the finals of the National Festival of Music for Youth in Birmingham. This year, the 29 players, ranging in age from 11 to 19, come from all over the country, as can be seen from the players' list. The course this year has been held at Rossall School with technique sessions, private practice time, sectionals, full rehearsals and time off for leisure activities.

The 2011 NYRO Summer course will be held in the south-east of England. Other events in the 2010-11 season include Playing Days in Birmingham, Oxford, Manchester, Bristol and Edinburgh and the Easter course at Rugby School from 6th to 10th April. Application forms for both courses and all the confirmed playing days are already available from the NYRO office or for downloading from the website. Auditions for the Summer course will be held around the country in December 2010 and Spring 2011.

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Programme Notes

The Earle of Oxford's March, also known as *The March before the Battle*, may be found in Musica Britannica. It survives in *My Lady Nevells Book* of 1591. This movement was much liked in Byrd's lifetime; someone in the 1590s thought it would go well as an ensemble piece, and Thomas Morley included an arrangement in his *First Book of Consort Lessons*. Exactly who 'The Lady Nevell' was we do not know, but the Nevell family was both rich and powerful. *My Lady Nevells Book* was copied by one John Baldwin in 1591 and contains a number of Byrd pieces, which probably date back over the previous 25 years, including the descriptive suite *The Battell*. Being purely programme music, *The Battell* is rare in Byrd's output, which largely comprises set musical forms. It was probably written after 1588 when England was in a mood of national celebration after victory over the Spanish and French Armadas. The movement which Byrd calls *Marche Before The Battell* became known as *The Earle of Oxford's March*, though it is not entirely clear why – it appears with that title in an early manuscript copy of the *Fitzwilliam Virginal Book*. Written while Byrd was at the height of his powers, it still stirs the soul to this day.

The first and last verses of the poem entitled *Phil The Fluter's Ball* by David Heneker and Percy French read...

"Have you heard of Phil the fluter from the town of Ballymuck? The times was going hard for him: in fact the man was broke. So he sent an invitation to his neighbours one an' all As how he'd like their company that evening at a ball.

With a toot on the flute and a twiddle on the fiddle-oh, Hopping in the middle like a herrin' on the griddle-oh; Up, down, hands around and crossing to the wall: Sure hadn't we the gaiety at Phil the Fluter's ball!"

...which more or less tells you all you need to know! This lively tune has been arranged by a Coventry musician who was so taken by the first recorder orchestra he heard in 1992 he just had to write something for the ensemble.

The Rigs of Time is a typically effective arrangement by one of the most distinguished of our recorder composers, Paul Clark.

Czakan comes from a collection of dances for recorder quartet written by Staeps to reflect various different national types of flute. The *Czakan* of the title is a type of keyed fipple flute which was popular in 19th-century Vienna.

Grieg originally wrote his *Suite from Holberg's Time* (suite in the olden style) for piano solo in 1884 to celebrate the 200th anniversary of the birth of Danish-Norwegian humanist playwright Ludvig Holberg, later rewriting it for string orchestra. He playfully takes the old forms of the baroque dance suite and reworks them in a more modern way. John Hawkes' transcription skilfully captures the style and sonority.

The Amber Road was an ancient trade route for the transfer of amber, connecting waterways and ancient highways for centuries through Europe and Asia and from northern Africa to the Mediterranean Sea. An important raw material, amber was transported from the North Sea and Baltic Sea coasts throughout the world. This composition takes the appearance of amber jewellery as its inspiration, and matches and contrasts the varied instrumental resources in developing melodic, rhythmic and harmonic ideas heard at the opening; as such, there is a musical journey with occasional pictorial representation.

Vivaldi's collection of 12 concertos *L'estro armonico* dates from 1711, and this, his Opus 3 (following his first publications of sets of trio sonatas and solo sonatas of 1705 and 1709 respectively) made his reputation in Europe. Of the set four include parts for four violins, and later Bach made keyboard transcriptions of six of the 12 concerti, probably from manuscript copies rather than the printed edition, as evidence exists that the works were known and played as early as 1700. This transcription makes available to recorder players a wonderful work full of typical Vivaldi brilliance and colour. We are also very proud to show off our resident tutorial team!

Byrd's masterly *Pavan and Galliard* is found in one source only, in manuscript form, in the Bodleian Library, Oxford. Of particular note are the following features: tempi and time signatures, the three repeated sections in each piece, the melodic similarities between their opening bars, and the observation that the imitations in the Galliard which would normally be a predominantly homophonic piece are clear evidence of Byrd's proclivity towards a contrapuntal style. Similarly the way the top two parts imitate each other in the *Pavan* is worthy of a mention as is the similar treatment of the two lowest parts in both pieces.

Hans Ulrich Staeps' compositions and writings on the teaching of the instrument distinguish him as one of the leading recorder player/teacher/composers in the world. The *Berliner Sonata* was written for 3-part octave-doubling ensemble and is one of the early works inspired by the German Rudolph Barthel's approach to the foundation of the first recorder orchestra in Berlin just over 60 years ago.

Alan Bullard was a distinguished Head of Composition at Colchester Institute of Music, from which post he recently retired to concentrate on compositions for choirs, bands, orchestras, ensembles of all sorts. These nautical pieces were commissioned for the 2010 SRP Festival held at the Suffolk town of Felixstowe, one of the largest North Sea ports, where they received their world premiere performance.

North Sea Sketches is an arrangement of a selection of traditional songs and dances related to the sea: 1. three country dances *The Boatman*, *Chelsea Reach*, and *Steamboat Quickstep*; 2. based on the folksong *All things are quite silent*, in which a young woman remembers her husband press-ganged into the Navy; and 3. *Bold Nelson's Praise*, *Bay of Biscay* and *Farewell and adieu to you fine Spanish Ladies*.

(Notes by Colin Touchin, Helen Hooker and Ross Winters)

Biographies

Colin Touchin is a conductor, composer, clarinet- and recorder-player, and adjudicator. Positions at Chetham's School of Music and as Director of Music at the University of Warwick evidence a distinguished record of conducting, composing for, and encouraging young musicians in orchestras, bands and choirs.

He has founded several ensembles including Midlands Wind Orchestra (now Warwick Orchestral Winds), the British Universities Honours Band, the National Youth Recorder Orchestra and Spires Philharmonic Chorus and Orchestra in Coventry. He has conducted the National Youth Wind Orchestras of Britain, Luxembourg, Wales and Hong Kong. Colin is currently Conductor of Derby City and County Youth Wind Band and Warwickshire County Youth Orchestra, Guest Conductor of Essex Chamber Orchestra and Associate Conductor of London Charity Orchestra. For 9 years he conducted wind band, wind ensembles, orchestra and chorus at Dartington International Summer School, and he has conducted and led workshops for students and teachers in over 20 countries. Recent engagements include National School Band Association Suffolk and Carlisle Festivals, wind bands in Bristol, Cambridge and Canterbury, National Youth Recorder Orchestra in Holland, Australia and UK, two Switzerland Recorder Orchestra courses, Hong Kong Youth Orchestra and Shenzhen Arts School, China. He recently served four years as External Examiner for Colchester Institute of Music, and in 2009 commenced in a similar position for the University of Malta.

His compositions have been broadcast on national and local radio and television; other recent works include *Little Red Riding Hood*, a ballet for Warwickshire County Youth Orchestra and the Leamington and Warwick Academy of Dance, *A Beade of Amber* (National Youth Wind Orchestra of Wales); *Ros-Tor-Mol Festival* - 4 choirs and wind band (Truro); *Lambs & Tygers* - choir and orchestra (European Youth Summer Music); *Sound & Silence* - choir, strings and recorders (Edinburgh Young Musicians); *Dance Rituals* - Chamber Recorder Orchestra (National Youth BlockWork); *Dance Perpetual* - concertina band (Bristol). Colin is increasingly in demand to write to commission, to lead workshops in conducting, clarinet, recorder, teaching, for adjudication (he is the current elected Vice-Chairman of the British and International Federation of Festivals) and as music education consultant (advising schools in UK, USA and Far East).

Most recent work in Hong Kong and China included conducting the 2008 and 2009 Christmas Concerts in the Park (City Chamber Orchestra of HK, HK Opera Chorus) for live Radio 4 Hong Kong and Pearl TV Asia, and leading hundreds of music teachers in Conducting Workshops and Choral Training in Foshan; in December 2009 he conducted *The Messiah Story* and the East Asian Games concert both with the City Chamber Orchestra of Hong Kong, and recorded a second series of radio talks on Early Music for RTHK.

Ross Winters' formative influences were the teaching of his father, Leslie, a music degree at The Queen's College, Oxford, two years in Amsterdam studying with Walter van Hauwe and the recorder playing of Frans Brüggem. In the early part of his career he played regularly on the South Bank, at the Wigmore Hall and for various festivals as a soloist, with early music groups and with his recorder consort. He recorded several programmes for BBC Radio 3 of Baroque and 20th-century music, including Alan Bush's Sonatina which was composed for him and which he is now going to record for Meridian. His CD of English Recorder Music with Andrew Ball was released in 2000 and has met with considerable approval. He has devoted himself to teaching all ages from six-year-olds to adults and was Professor of Recorder at The Royal College of Music for 15 years and concurrently at the former London College of Music for 6 years. He has been in charge of the recorder teaching at Birmingham Conservatoire for 12 years. He has coached on all nine summer courses for the National Youth Recorder Orchestra and is a diploma examiner for the Associated Board of the Royal Schools of Music. Highlights of the last year include performing Andriessen's *Sweet* in the composer's presence at Birmingham Conservatoire's Andriessen week.

Chris Orton studied principally with Ross Winters at Birmingham Conservatoire and with Anneke Boeke in Amsterdam, and was awarded many prizes in international competitions, including the 1st

prize of the 2007 Moeck/SRP International Solo Recorder Competition. He is active as a soloist and chamber musician, with recent recitals in the Bridgewater Hall, Manchester, and in Poland, France and the Netherlands, performing with a collective improvisation ensemble and live electronics. He has commissioned works from composers including Edward Gregson and Thomas Simaku. Chris is also known for his teaching activities at Chetham's School of Music, Birmingham Conservatoire and Manchester Music Service. From September he will be conducting the Birmingham Schools Recorder Sinfonia.

Helen Hooker studied the recorder at Trinity College of Music under Philip Thorby, graduating in 1993 with a first class degree and the Post-Graduate Certificate in performance with distinction. Helen now combines performing on the recorder with teaching the instrument and conducting recorder orchestras and ensembles.

Helen has performed widely on the recorder, both as a soloist and chamber musician. She gives regular recitals throughout the UK with The Parnassian Ensemble. Helen's first solo CD *Helen and Friends* was released in 2009. The CD includes the world premiere recording of Steve Marshall's Recorder Concerto No.2 which was written for Helen in 2005. Helen takes a keen interest in recorder orchestras and has links to three of the UK's sixteen orchestras. She is Musical Director of the Thames Valley Recorder Orchestra which she formed in 2007. Helen also plays with the Phoenix Recorder Orchestra and is Assistant Musical Director of the Hampshire Recorder Sinfonia. Helen has been a tutor with NYRO since its inception in 2002.

As a teacher Helen works with recorder players of all ages, in schools and on courses. Since 2005 she has been Chairman of The Recorder Summer School and she also tutors on courses throughout the UK. Helen is a visiting conductor and Musical Advisor to the Society of Recorder Players, regularly conducting playing days and pastoral visits for SRP branches throughout the British Isles.

Eileen Silcocks was born in Bristol, and has played recorder and 'cello from the age of seven, and music has always been at the centre of her life. She studied music in Wales, then recorder and early music in The Netherlands. Since then she has performed, taught and conducted in several countries, including Iceland, France and Germany. Currently, she conducts several orchestras, including the Scottish Recorder Orchestra, Recorders Incorporated, and of course NYTRO. She also teaches on many courses around Europe, including the Recorder Summer School, and the Easter Early Music Course. She also composes for recorder groups of various sizes, as well as performing with her recorder quintet, Flauti Animati Scotica.