

YORK
YOUTH
ORCHESTRA

York Youth Orchestra Presents

A NIGHT at the OPERA

Conductor - Ben Crick

Soprano - Emily Smith

Tenor - David Pisaro

Baritone - Ben Noble

Free entry. Donations gratefully received.



yorkartseducation
The Calmcott Trust

Supported using public funding by



ARTS COUNCIL
ENGLAND

WELCOME

A very warm welcome to you all to the second year of the York Youth Orchestra. All members are aged between 11 and 21 and represent some of the best young musical talent in the area.

We are very excited to be presenting a varied programme of opera music - part of our mission to explore great music beyond the standard repertoire.

We would like to thank our inspiring conductor, Ben Crick, and the sectional tutors who have been very encouraging to all the young players whilst upholding high, professional expectations.

The York Youth Orchestra is a term-time activity. There are two nine-week projects, one in the Autumn and one in the Spring. For the Summer we have an intensive short project to help avoid exam periods as we appreciate the varied demands on young people's time.

In addition to working with top soloist and high quality leadership, the orchestra is committed to:

- collaborating with other orchestras and ensembles
- commissioning new works and exploring contemporary repertoire
- collaborating with other art forms such as dance and film
- performing in unusual venues

You may notice that some of the players may be a little above the age limit of 21 as, in these early stages of the orchestra, we rely on some adult players to help out whilst we are still in the recruitment process. If there are any young players who would like to join, we currently have vacancies for bassoons and horns and, of course, more string players are always welcome to audition. Please see the website www.yorkartseducation.org.uk for more details.

Thank you for coming and I hope you are inspired by tonight's performance. For this concert we are trialling a policy of free admission. Please make a donation if you can.

Tim Brooks

Orchestral Manager and Director of York Arts Education

BEN CRICK - CONDUCTOR



Ben Crick has established a reputation as an innovative and original conductor who is comfortable working with diverse and challenging repertoire; he is a former BBC Music Fellow. In recent years he has conducted concertos with Tasmin Little, Raphael Wallfisch, Peter Donohoe, Nicholas Daniel, Jennifer Pike and Benjamin Frith as well as conducting Handel's Messiah with Dame Emma Kirkby performing the soprano solos. His orchestral repertoire ranges from Bach to contemporary works with a special interest in music of the

British 20th century. He is committed to new music, regularly conducting world premieres, and is also passionate about discovering unknown music from previous centuries.

Alongside freelance conducting engagements with numerous ensembles, he is the Artistic Director of several professional ensembles including Skipton Building Society Camerata. With this group, alongside over one hundred more conventional performances, he has staged operas in pubs, commissioned and performed new works in shopping centres and run a chamber music series which exclusively performs in alternative venues. He is the Musical Director of the English National Philharmonic Orchestra and in this role conducted Lesley Garrett's 2017 national tour.

With a commitment to higher education, Ben is a visiting lecturer at several universities and is a staff conductor at Leeds College of Music. Outside his conducting career he has written for Classical Music Magazine, Opera Now and Early Music Today, been a guest contributor on BBC radio 2 and 3 programmes and arranges music for many societies including the Royal School of Church Music.

Programme

Overture Die Zauberflote - Mozart
Ach ich fuhl's (from Die Zauberflote) - Mozart
Der vogelfaenger bin ich ja (from Die Zauberflote) - Mozart
Bei Männern, welche Liebe fühlen (from Die Zauberflote) - Mozart

Una furtive lagrima (from L'elisir d'amore) - Donizetti

Intermezzo (from Cavalleria Rusticana) - Mascagni

O mio babbino caro (from Gianni Schicchi) - Puccini

Balcony scene (from West Side Story) - Bernstein

INTERVAL of 20 MINUTES

Overture Die Meistersinger - Wagner
O du mein holder abendstern (from Tannhauser) - Wagner

Prelude Carmen - Bizet
Flower song (from Carmen) - Bizet
Habenera (from Carmen) - Bizet
Toreadour (from Carmen) - Bizet

Brindisi (from La Traviata) - Verdi

VIOLIN 1

Marcus Bousfield (tutor)
James Chaplin
Jenna Flanagan
Annie Gee
Amy Greener
Oscar March
Johan-Christen Seeliger

VIOLIN 2

Hannah Exton
Emily Flanagan
Klara Gatt
Christopher Gibbons
Ella Hodgson-Laws
Edward Hughes
Nerina Onion
Gabriella Vasconcellos

VIOLA

Sarah Loughran (tutor)
Clare Brind
Mary Luker

CELLO

Calum Duffus-Hodson
Margaret Grant
Anton March
Zac Stewart

DOUBLE BASS

Laura Fox
Nick Garside
Madeleine Jones

FLUTE

Maeve Reeve-Smith
Emma Ward
Mary Wheldon

OBOE

Jill Garside (tutor)
Esme Savage

CLARINET

Lesley Schatzberger (tutor)
Emily Connor
Emily Gibbons
Hannah Walton-Hughes

BASSOON

Charlotte Crossley
Sheila Hardwick

HORN

Dan Edwards
Claire Marsden
Minori Mogan

TRUMPET

Connor Mclean (tutor)
Tiffany Birch
Emily Hope

TROMBONE

Amy Long
Benedict Nightingale
John Tuffen

TUBA

Jacob Gallagher

PERCUSSION

Robert Carr
Kyoka Imazato

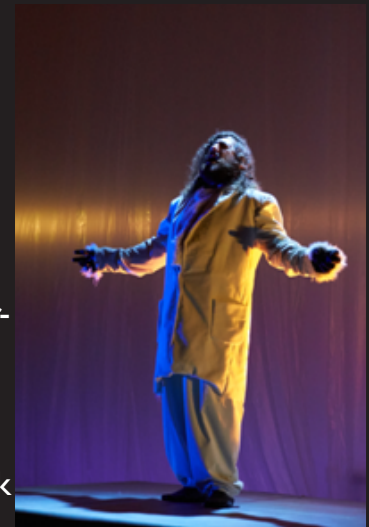


EMILY SMITH - SOPRANO

Soprano, Emily Smith studied opera at the Guildhall School of Music and Drama. After finishing her studies she returned to her North East roots where she began teaching singing to children and adults in many different educational establishments and community run projects. She is a keen advocate for taking classical music into unlikely settings. From teaching opera to homeless people with Streetwise Opera to running GP referral choirs, she has witnessed the transformational effects singing can have on individuals and communities. She was the Director of the Sage, Gateshead Children's Choir and worked as a singing leader and trainer for 'Sing Up' in Primary schools throughout North Yorkshire and the Northeast. She worked as a vocal animateur and artist in residence for the education departments of Opera North and Scottish Opera. Emily is the vocal coach for the Youth Choir and Children's Choir of Andalucía in Spain and has worked as a vocal coach for the National Children's Choir of Great Britain. As well as maintaining a busy teaching schedule, Emily regularly performs recitals, oratorios and operas throughout the UK and Spain. Most recently she worked with the Hull based company Back to Ours performing the role of Edie in the Punk Rock Circus Opera 'Back to Bransholme'. Not only did she have the great pleasure of singing Tim Brooks' music but she got to do it whilst standing on top of a scaffolding tower being pushed by a group of punks with fire works going off.

DAVID PISARO - TENOR

Well-weathered tenor, David Pisaro has sung for many a high and low occasion – whether for royalty or as a vagabond. In January 2004, David embarked on a coast-to-coast walking tour of Schubert's 'Die Winterreise'. The documentary was aired on Public Television in the US. Engagements in Spain have included Handel's 'Messiah', Mahler's 'Das Lied von der Erde', Schumann's 'Dichterliebe', and a tour of Britten's 'Les Illuminations'. David has created a variety of new roles for the Swaledale and Ryedale Festival Operas with Tim Brooks, the Battersea Art Centre Opera Festival, the Durham Mysteries, and for OperaNorth's Cultural Olympiad, Cheryl Frances-Hoad's Opera 'Amy's Last Dive'. He starred in two new operas by Patrick Dineen; 'Poets of Loss' and 'Polar Bear Waltz'. As well as maintaining solo engagements throughout the UK and Europe, David is currently a Lay Clerk at Ripon Cathedral, and a workshop leader/performer for Streetwise Opera for which he played Peter Grimes in their critically acclaimed film 'The Answer To Everything'.



BEN NOBLE - BARITONE

Ben is a Northeast-born baritone, studying with Geraldine Cassidy. Recent stage roles include Figaro in The Marriage of Figaro and Giuseppe in The Gondoliers with York Opera, and the role of Noakes in the premier performance of Something in the City by Thomas. F. Dunhill, unperformed in 1939 due to outbreak of war. Previously, he sang Guglielmo in Mozart's Cosi fan tutte with Constella Operaballet, and Don Alhambra in The Gondoliers at Harrogate international festival.

He sang the bass roles in Britten's The Little Sweep, Barabashkin in Shostakovich's Cheryomushki, and the bass solos in Symphony for the Mothers and Sons, which premiered at Wakefield Cathedral marking the centenary of the Battle of the Somme. In 2018 he joined the chorus of Opera North's Silent Night, and sang in the 2017 chorus for Faust and Le comte Ory with Dorset Opera. Ben is also a pianist for choirs, oratorio singer, a workshop practitioner in schools and the community and with Streetwise Opera, and is a musical engagement coordinator for Middlesbrough Town Hall.

ON OPERA - Ben Crick

Opera is one of those words that isn't really up to the task of conveying the vast number of music styles, composed throughout a 500-year period and by composers all over the world that are summed up by this umbrella term. From the earliest courtly entertainments of Jacopo Peri and Henry Purcell to the politically charged works of Philip Glass and John Adams it is an art form that has always adapted, and reacted, to contemporary culture and at its best provided zeitgeist creations that perfectly capture a moment in time.

Mozart's penultimate work for the stage, *Die Zauberflöte*, is a perfect example of a composer's world view being packaged and presented back to an audience that, even in Mozart's day, recognised that here was a work that was above the normal fare of the theatre. Perhaps on the surface the story, with its monsters, witches, heroes and magic, could be dismissed as a childish jumble of absurdities but the core of the story is a tale of friendship, loyalty, dedication and justice. Nine years after the opera's premiere these eternal issues were soon to find a more public voice in the *Liberté, Egalité, Fraternité* call of the French revolution and soon after the overture we hear the bird-catcher Papagano singing of the liberty he enjoys in his role as the Queen of the Night's official bird-catcher. Later in act 1 Papagano is joined by Pamina and they sing the duet *Bei Mannern* in celebration of the universal desire all creatures have to be paired up with another of their kind. The generally optimistic tone of the opera is briefly disturbed in Act 2 when Pamina, falsely assuming that she has been betrayed by her love Tamino, sings of her despair in the haunting *Ach ich Fühls*.

If the end of the 18th century opera had been a precursor and forecaster for political events that were to sweep the continent of Europe in the opening years of the 19th century the *Bel Canto* school, which was to dominate the 1820s, seems to have been a reaction to the overtly political and offer more of an escapism from real life. In Donizetti's opera *The Elixir of Love* the tenor Nemorino sings the plaintive aria *Una Furtiva Lagrima* as he secretly revels in the jealousy he saw in his lover when some local girls gave him some attention earlier that day.

Escapism though soon gave way to realism and the Italian Verismo school was to dominate the theatre repertoire of the middle of the 19th century and into the early 20th. Mascagni's *Intermezzo* from *Cavalliera Rusticana* in a moment of grace and poise in the murderous on-goings of that opera whilst Puccini's *O Mio Babinno Caro* is a moment of serenity and pathos in his black

comedy *Gianni Schicchi*. In Puccini's *Tosca* the darkness loses its comedy and in *E Lucevan le Stelle* the condemned Cavaradossi thinks back to happier times before his impending execution.

Instead of looking backwards Tony and Maria, the two protagonists in Bernstein's *West Side Story*, are looking forward with hope and expectation in their balcony scene before fate starts to push the two star crossed lovers towards a tragic end.

If the Verismo school was to dominate the 19th century, one man who was not going to see this Italian dominance win without a fight was Wagner. Never unsure of his opinion or worth he declared that opera had become 'a mindless entertainment for tired businessmen and their wives' and what was needed was a composer to restore the honour, decency and integrity of opera; he was quite sure that the composer required was himself. In the *Meistersinger of Nuremberg* the whole opera is about the death of old art and the creation of the art of the future and how that art would save humanity from the meaningless and the bourgeoisie. In his earlier work, *Tanhauser*, the baritone Wolfram sings the haunting aria *O du mein holder abendstern* as he longs for the angelic but unobtainable Elizabeth.

Unobtainable but alluring women are a mainstay of opera and in *Carmen* we find the ultimate example of this. Vivacious and flirty but always free and independent, the opera is a tale of the impossibility to control love and the tragic consequences when attempts to control turn to murderous jealousy. The soldier, Don Jose, who has been imprisoned for helping Carmen flee captivity, sings of his love for her in the *Flower song*, although had he listened to Carmen's *Habanera* he would have been quite clear about her philosophy of freedom and independence. Any chance of a happy ending for Don Jose and Carmen is certainly removed by the arrival of the bullfighter Escamillio, turning Carmen's head firmly away from Don Jose in the *Toreador song*.

Ultimately opera is over the top, melodramatic and intense; it conveys truth rather than realism whilst holding up a mirror that displays the archetypes and characters that populate society. In the end all we can do is sit down, allow ourselves to buy into its world for a few hours and return hopefully entertained, enlightened, impressed and thought provoked. Failing that just have a drink and smile at the madness of it all, which is exactly what the characters of Verdi's *La Traviata* are doing during the drinking song *Brindisi*.

**Next York Youth Orchestra concert - 'Family Matinee'
Sunday 22nd March 2020 at 3.00pm**

To include:

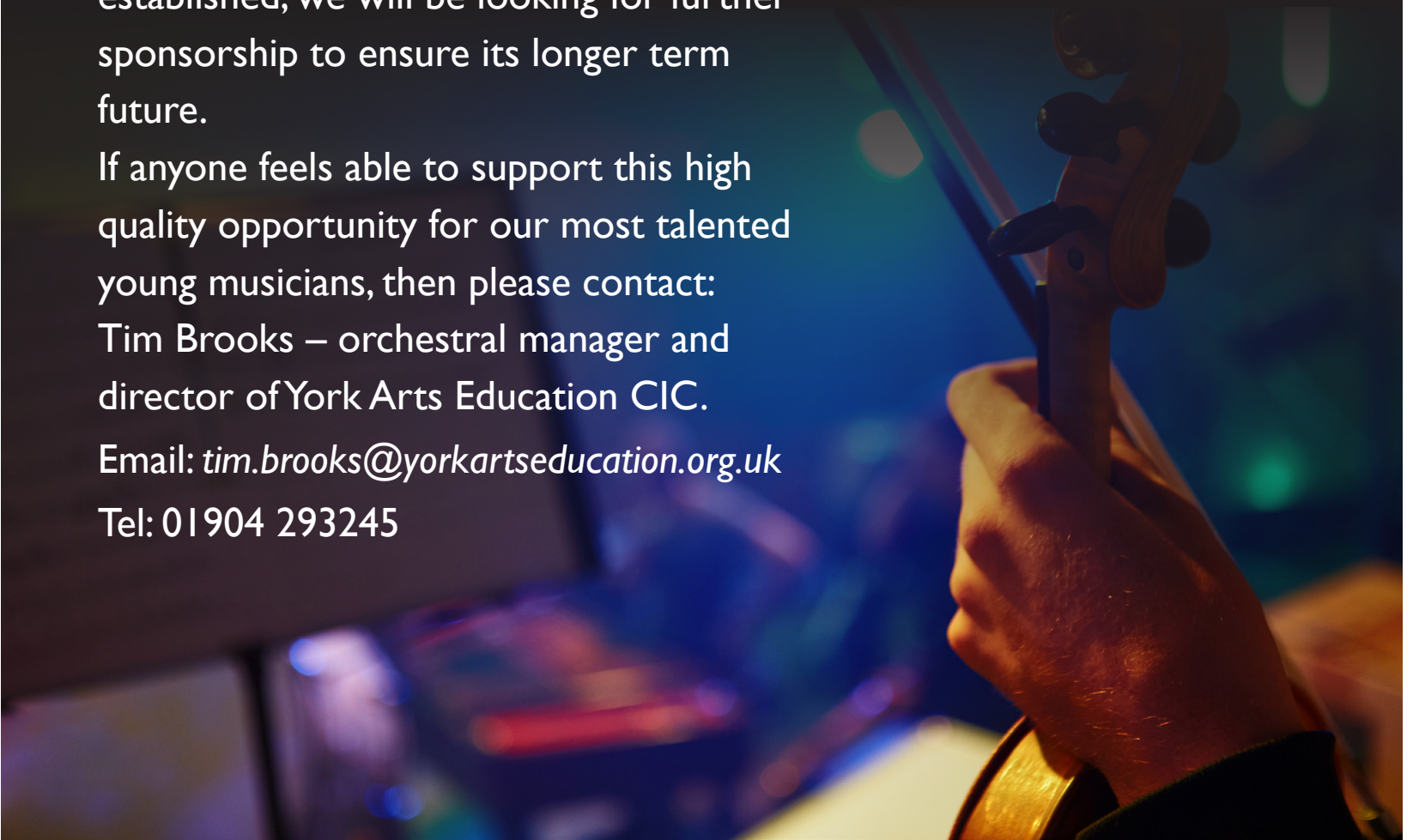
**'New Work' (first performance) - Zac Stewart
Rodeo - Copland (from BBC Ten Pieces)
Finlandia - Sibelius (from BBC Ten Pieces)
and a host of other family favourites.**

As the orchestra is becoming more fully established, we will be looking for further sponsorship to ensure its longer term future.

If anyone feels able to support this high quality opportunity for our most talented young musicians, then please contact:
Tim Brooks – orchestral manager and director of York Arts Education CIC.

Email: tim.brooks@yorkartseducation.org.uk

Tel: 01904 293245



The York Youth Orchestra is grateful to the following for their support:

The Calmcott Trust



Fulprint
Quality and Service

york**arts**education

Supported using public funding by



**ARTS COUNCIL
ENGLAND**