

HOYLAND
ESSEX-XINGÚ



ESSEX YOUTH ORCHESTRA

SOUVENIR PROGRAMME

ESSEX YOUTH ORCHESTRA

An introduction to the Orchestra and its work by JOAN COLLINS.

In this country today, the piano is coming back into the living room, the guitar hangs on the young person's bedroom wall, while up and down the street small children can be heard practising their recorders. Sir Robert Mayer's 100th birthday reminds us of the encouragement given to young music lovers by Youth and Music. The Schools Prom. fills the Royal Albert Hall for several nights every autumn, and musical and non-musical families alike follow the fortunes of the BBC's Young Musician of the Year.



Young people's music making in Essex is part of this reawakening of live music. Music teaching in schools and in Area Music Schools encourages music making from an early age, and school orchestras, chamber ensembles, area youth orchestras, choirs, brass bands and wind bands flourish, many achieving a national reputation. On this local foundation is built the pyramid of the Essex Schools Strings Orchestra (for 11 - 13 year olds), the Second Essex Youth Orchestra and the Essex Youth Orchestra (both for 14 - 21 year olds), all administered and financially supported by the Essex Education Committee.

Their purpose is to give to gifted (and hardworking) young musicians in Essex the opportunity to study, together with their peers and under the guidance of distinguished musicians, works of the classical repertoire and those in a contemporary idiom, and to learn the self discipline and sensitivity to others which are essential in the members of a large orchestra. To perform the major classical

works makes stringent demands on young players' techniques and stamina, while to study a new work by a living composer, with the composer present at rehearsals, adds another dimension to their understanding of music. The orchestra has been fortunate to have new works written for it by Gordon Jacob, Alan Rawsthorne, Bernard Stevens, Stefan de Haan and Elizabeth Maconchy. Vic Hoyland's "Xingu", commissioned with funds supplied by the Arts Council of Great Britain, is the latest in this exciting series of new works.

Essex is fortunate to be within easy reach of London and to be able therefore to call upon the services of internationally known instrumentalists mostly soloists and principals of the London Orchestras, who offer their experience and fund of musical knowledge as tutors on orchestral courses, frequently staying in residence with the young people and freely continuing their tutoring role unofficially in the evenings.

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Residential orchestral schools offer the opportunity not only for concentrated study of the year's repertoire, but also for the formation of chamber music groups (some of which, such as the Elysian Wind Quintet, stay together professionally), while the orchestra can always be relied on to provide its own dance band for parties and has been known, on tour, to be invited to take over from the professional dance band in the local night spot!

Instrumentalists are essentially performers and every opportunity is taken, particularly with the First Orchestra, to give them concert and touring experience. A regular series of concerts in Essex, London and Aldeburgh is interleaved with concert tours abroad. In part due to the extensive network of international contacts of the Community Education Service in Essex, the Essex Youth Orchestra frequently breaks new ground on its tours abroad. It has visited not only almost every country of Western Europe, the USA and Canada, but has been the first County Youth Orchestra to visit Czechoslovakia, Poland, the USSR and Israel (and the Second Orchestra the first to visit Roumania). In 1980 its members hope to be able to accept an invitation to visit Japan. On these tours, the members of the orchestra do not merely give concerts; they are usually the guests of a similar group of young people in the host country, and thus not only have a programme of sightseeing and study of that country, but frequently visit and stay in private homes and establish relationships which in many cases become lasting friendships.

When travelling abroad, the orchestra members often face a lack of comprehension on the part of their hosts as to how such a youth orchestra can function while they are clearly amateur, their

standard is almost professional; almost all members are school pupils or students, but only a small proportion are music students — far more are studying medicine, education, law, engineering, economics, languages etc. In most countries such a mixture of backgrounds is unknown and while the standard of ensemble playing of a Conservatoire orchestra abroad is incredibly high, their members sometimes envy both the vitality of the approach to music of the Essex Youth Orchestra and the cross-fertilisation of ideas which is the stuff of discussion among the orchestra members.

While the majority of members of the orchestra have, over the years since its inception in 1957, gone out into the world to become successful teachers, doctors, lawyers, industrial chemists, diplomats, computer technologists, etc., etc., it is satisfying to know that many of those who have opted to become professional musicians are now in the front rank of their profession. It is pleasing to recall John Lill, then an Essex school-boy, playing a piano concerto with the Essex Youth Orchestra on tour in Holland and Germany, former leaders of the Essex Youth Orchestra now leading (or having led) major orchestras — John Georgiadis, of the London Symphony Orchestra, Peter Thomas of the BBC Welsh Orchestra; Christopher Adey, now making a name as a conductor, Christopher Rowland leading the Fitzwilliam Quartet; Ian Jewel, viola in the Gabrieli Quartet; and many players in all sections of every major orchestra in this country and many abroad who gained their first orchestral experience with the Essex Youth Orchestra.

Joan Collins is Principal Officer (Youth) with the Essex Education Authority, and has been the Orchestra's administrator since 1967.



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Chelmsford, Essex

EXTRACTS FROM AN INTERVIEW WITH GRAHAM TREACHER CONDUCTOR – E.Y.O.

Graham Treacher has been involved in conducting young people since the early 60's, and particularly in promoting new music.

After training at the Royal Academy of Music he formed the London New Music Singers, a professional choir which gave the first English performances of many 20th Century Classics as well as commissioning new works.

He spent two years at the Royal Opera House, Covent Garden, at the invitation of Sir Georg Solti, and became Associate Conductor of the BBC Scottish Symphony Orchestra for three years.

He is at present involved with the performance side of a new degree course at the University of York. Graham Treacher is a founder member of the Amati Ensemble performing Baroque Music.

" It was while we were performing an earlier piece of Hoyland's, "EM", at the University of York that I first saw him and the Essex Youth Orchestra work together. His primary quality is the use of sound and colour as ends in themselves, and the physical nature of his music makes it eminently suitable for children. A great deal of his work is concerned with language, not in the conventional sense of setting words, as in Handel's "Messiah", but rather the sound of words, the way languages are built-up. "EM", for example, is an extravaganza of phonetics for two choruses, a development of the rhythms of speech without syntax.

In "Xingu" what Hoyland has done is to challenge children. It's a very difficult piece and he has made no concessions, in fact, has made tremendous demands on them, instrumentally and dramatically. The form of the piece opens up the whole question of theatre and music, with symphony orchestras, choruses, the use of large spaces. It was because I knew Hoyland would do that instinctively that I asked him to write this jungle oratorio."

" The major influences on Hoyland's work are composers who have shared that basic elemental style. His starting point, maybe, is Webern. Hoyland's analysis of the Webern Symphony is the best I've heard; and it's important to say 'heard' because he is always concerned with the sound of sounds. He doesn't talk about them, he actually sounds them. His lectures are usually full of half-sentences, and thrusts: he says, 'He does that' and his hand, goes out vertically or horizontally to describe a melody, meaning of course that it generates an energy which is moving. He is interested in Berlioz and Debussy, in this characteristic of using rhythm and colour as the basic constituents of his art. He's fascinating on a wide range of

composers and styles going back to medieval times, and to all kinds of ethnic music. What is universal in any culture he takes, and uses it to express his particular interests, his particular creative talents."

" I have always been committed to working with contemporary composers. After all, one should always start by speaking the language of the Twentieth Century before working back in time, and in terms of music I think that is especially important when working with children. They have problems, not with style, but with their own conditioning. Many of the things that composers do they find hard to accept because they aren't allowed to do that themselves: there is a barrier, usually the barrier of the adults, which has to be overcome."

" Hoyland has asked them to do a great many things in 'Xingu' which, because they're so-called 'serious musicians' they find strange, and the suspicion that what they're playing is not 'real music' can create certain prejudices, even a certain resentment. Therefore it's important to uncover a basic instinct which is there in everyone, and to make that relevant to playing each particular instrument in the orchestra. That is a battle which I love. The orchestra is at one moment a disciplined group of a hundred skilled musicians, and at the next moment a seething mass of individuals, all reacting to a challenge in a different way. The formidable tasks which Hoyland's work creates extend the boundaries of each musician simply by attempting to play parts which are phenomenally difficult, they find themselves doing things that they would not before have believed were possible. That is, I think, a particular value of contemporary music, and something which only contemporary music can achieve. Varese has said: 'There is no music of the past, only music of the present'. If

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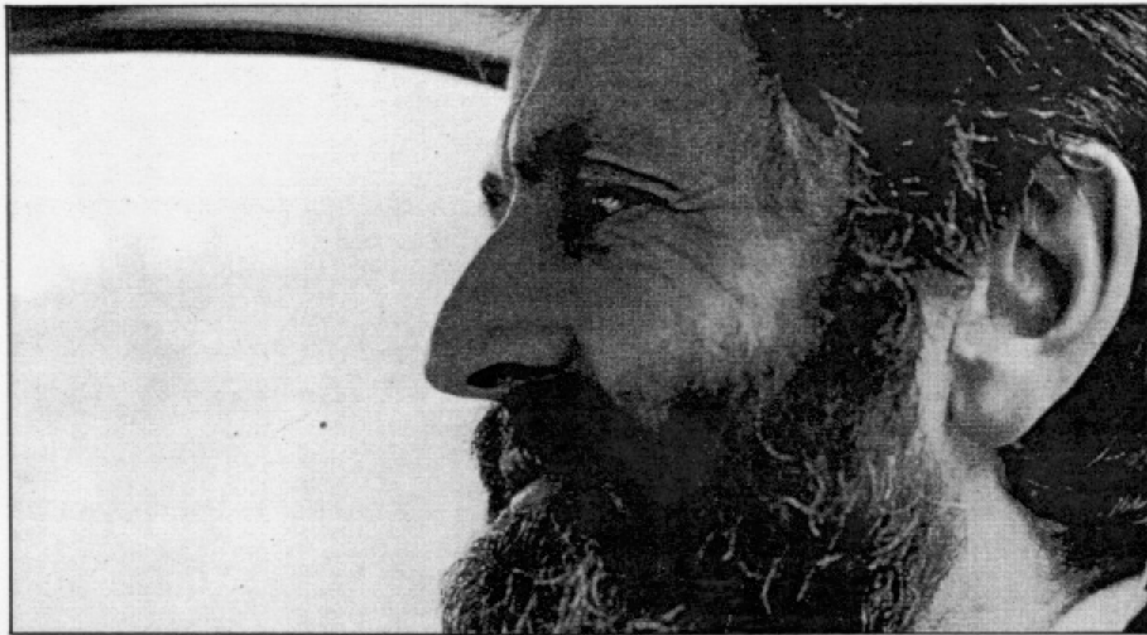
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children have no idea what Twentieth Century Composers are like, they tend to think of music as a thing of the past, a museum occupation for Sundays and high days and holidays, and not a thing which is part of everyday life."

" I started my career conducting children before going on to work with professionals. I spend a lot of time working with young people, and I often prefer it, because I am myself energetic, and I like an energetic response. One of my favourite aspects of conducting, for example, the Essex Youth Orchestra, is that during rehearsal I can indulge in all kinds of creative fantasies in quest of that response. I love to suggest preposterous things that would never have occurred to them, in the hope of relating sound to living in its wider sense. That is something one can do quite naturally with children, reinstating the basic instincts which their education may very often cover up. For that reason I love conducting young people, and think I always shall. They are also extremely demanding: technically the standard of the Essex Youth Orchestra is extraordinary in terms of what it would have been twenty years ago. It's a question of dealing, not simply with children, but with real professional potential, and that for me provides a huge challenge. Their dedication is phenomenal: I've only met isolated cases of professional musicians who show the same vitality and determination later on in life that my youth groups have. When we rehearsed in Clacton for a week last Easter, they were working for seven hours a day, with no questions asked, and then jumping into the sea in the evening; and then sometimes going back and playing some chamber music after that."

" Conducting seems to be the thing in which I find most fulfillment, for the sheer reason of the physical movement it involves. Ultimately I am, like many people, a disappointed acrobatic clown: I love the communication of ideas through movement. I know, for example, when I've conducted badly because my body tells me that I haven't used it correctly, that is, haven't used it rhythmically, and as a consequence I feel stiff afterwards. On the other hand, the effort of conducting can actually cure illness. I've gone on to a platform suffering from 'flu and come away perfectly healthy: the sense of physical unity generates its own energy."

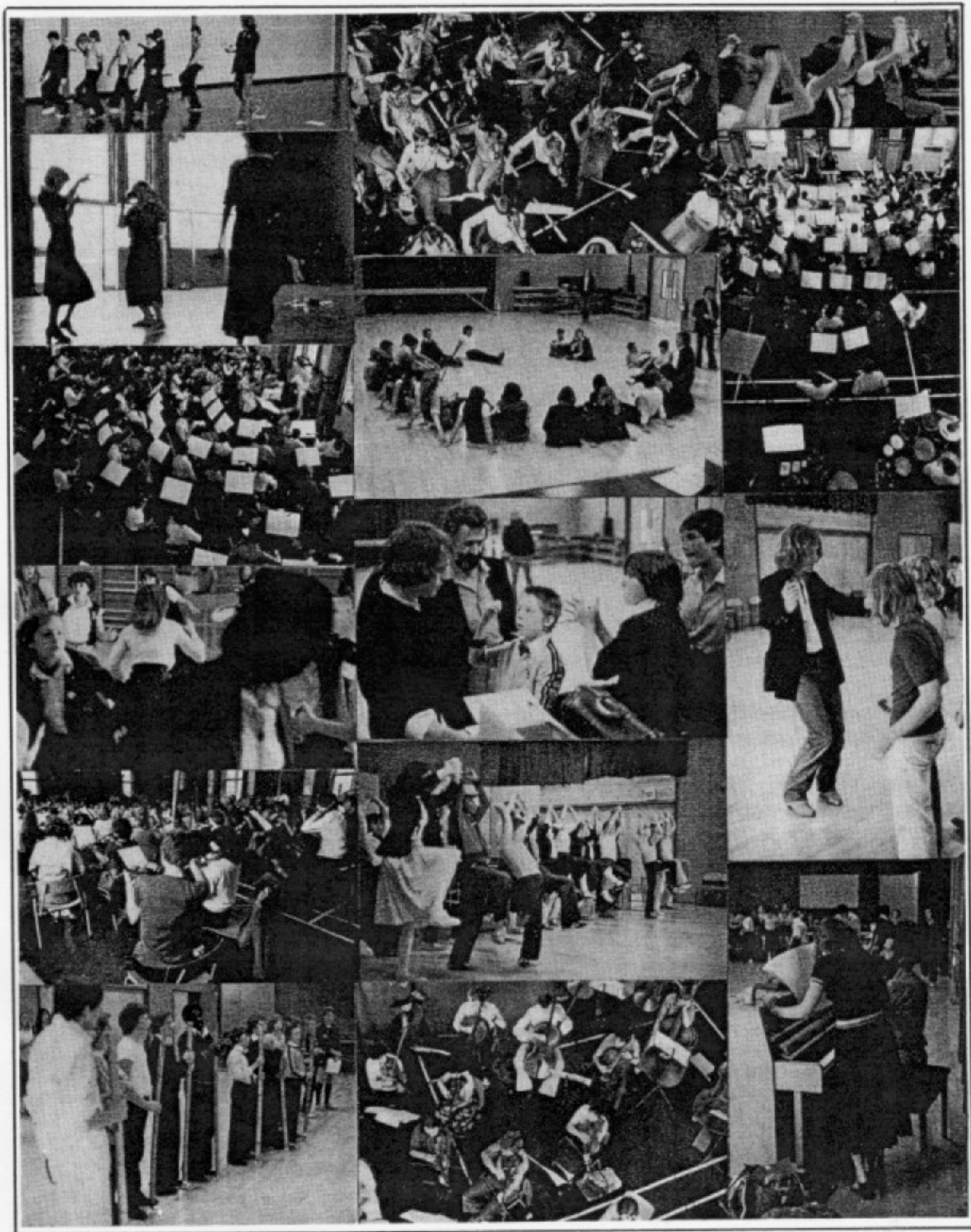
" I also have a strong interest in mountaineering, although I lack the time to do a great deal. One of my ambitions was realised last Autumn when I went to the Himalayas, I took a tape recorder with me, and it was the first time I'd combined music and mountains, and the recordings I made thrill me to go on and do more: it was the perfect merging of two passions. My other ambition is to become self-sufficient. I started life as a farmer: when I was eighteen I was conscripted to go to the army, but instead went on the land where I stayed for three years, earning enough money to go to the Royal Academy of Music. If haymaking was finished before harvesting I used to go off climbing in the Isle of Skye or somewhere similar. I was very young and impressionable, and having lived the life of the seasons then I've never forgotten it. It's this marvellous relationship of the physical, of nature, with music, which represents all the things that I want to go on doing."

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THE GUARDIAN

EXTRACTS FROM AN INTERVIEW WITH VIC HOYLAND COMPOSER

You define 'Xingu' as a piece of music theatre. Why music theatre?

" *The first point to make is that all music in performance has a visual element. The musicians playing their instruments – the kinds of musical gestures they make, the way the instruments are set out, one side of the orchestra bowing against the other side – is already something to watch and it has always concerned me that, if with music in performance you already watch as well as listen, then with composing you should make as much use of that visual element as you can, not only with movements within the orchestra but also by extending that element beyond the orchestra and incorporating theatre design, lighting etc. It is also important to me that music theatre is not some kind of opera, removed from the proscenium and placed around the orchestra. All the ingredients of opera are contained in music theatre – lighting, design, accompaniment, speech, song etc. – but in music theatre they are not working together to tell the audience a story, they are not distant from the audience and they are not necessarily all happening all the time.*"

" *With Xingu and all music theatre pieces, I am simply saying 'watch' because the visual element is as much the piece as the music itself.*"
Why did you choose the Xingu as the basis for the piece?

" *I was commissioned to write a 'jungle symphony'. I looked everywhere for a source. Africa and the Pygmies of the Congo interested me but they didn't interest me enough, so I turned to the Amazon and was particularly fascinated by a book called "Xingu, the Indians, their Myths" by the Villas Boas brothers in which they sought to explain the Indians' view of their environment and how they behaved within it. The Xingu approach to living seemed so sensible and so appealingly sensitive to their environment. They need to hunt in order to eat and survive but they only hunt when necessary and take only what they need – to take more would be wrong, wasteful and would treat their environment badly. Before hunting they seek permission of the forest and they do this by dancing and making themselves beautiful. They also believe in the co-existence of different levels of reality – the practical and the spiritual. By dancing and drug-taking, they can leap from the practical to the spiritual and there, can talk to the animals and understand what the animals say to them. It may*

take several attempts to enter the forest. Having done so they spend the night there and have dreams in which they make love to the animals and ask their permission to hunt them. They have no sense of separation from, or fear of their environment, the single exception being the jaguar, the only animal which hunts humans. The whole hunt is undertaken in a spirit of love – there is no sense of cruelty involved. I found this mythology, this attitude to life very appealing and chose to base my piece on the Xingu."

How did you translate these realities and myths in to a music theatre piece?

" *In the piece these ideas break down into three main sections. The first section is concerned with the idea of entering the forest to hunt. There are three attempts at this and in the piece the chorus makes moves towards the orchestra, the orchestra at this point representing the impenetrable. The chorus dance and sing and make various hunting calls as if anticipating tomorrow's hunt. The second section is concerned with the leap from the practical to the spiritual level the night before the hunt. At this point the music draws together all the elements previously introduced, draws them together and explodes them – suddenly you are on a different level, you have made the transition. For me, this transition is the central idea of the piece and is represented physically by the blue butterfly and musically by a quote from Wagner. All sorts of amazing things happen on this level – the Indians become very close to the animals and, after the Wagner reference, the piece becomes almost totally animal noises. The third section begins the following morning with the actual hunt – you are back on the practical level. The hunt takes three or four attempts before it is successful, there is a confrontation with the jaguar when the music becomes menacing and aggressive and then the piece enters the carnival, the celebration of the success of the hunt. So, the piece ends on a note of optimism. The forest has provided for the Xingu Indians since time began and for them, it always will. The cycle will begin again.*"

" *It is important to say that the music does not tell a story. I don't want people to say 'Oh, that's the point where the monkeys are hunted or the jaguar hunts the hunters'. It is not as specific as that. I don't think music in itself can tell a story. As the various elements of the piece work on each other, counterpoint against each other, you can*

sense the development and growth of the ideas. I want to present a sequence of sensations for which the audience finds its own meaning, its own structure. It does slightly worry me that people will expect some sort of ethnic extravaganza and that's not what I'm doing."

"In some ways, the progression in the first section is like the Western idea of a labyrinth — you make various tracks through to find the centre but you do not necessarily succeed. The centre of the labyrinth is the point at which you transcend physical reality. This concept bears many similarities to the process of writing music. Before you write a piece, you make all kinds of preparations — read a lot, take notes, perhaps try to write — but there comes a time when you have done all the research you can do and you have to make that leap into actually writing the piece. You do labour to get to that point but that labouring itself is not the point — it merely serves to focus your mind on the problem. To actually solve the problem, you make some kind of transition." You refer to the blue butterfly as the central idea, the leap from one reality to another. Can you explain this idea further.

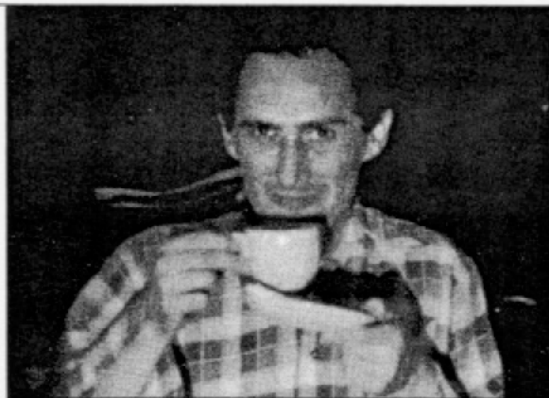
"Well, at the risk of sounding pretentious, I had a strange experience some years ago which has remained with me and which I have tried to capture both in my previous piece, "Jeux Theme", and in 'Xingu'. Staying with friends in Paris, we went to see Chartres Cathedral.

I was interested in the sculpture and the stained glass which is mostly blue, a very vivid blue shining on to the stone. It had a strange ephemeral quality — it was only light but somehow it acted on the stone. I was looking at the floor, looking for the large labyrinth I knew was there somewhere obscured by the chairs.

Suddenly another reality presents itself, not really through your own efforts although you may have made an effort to reach that point — you leap in to another sort of world. The blue of the light shining on those stones, the colour coding of the Xingu by which red represents life and blue represents spirit, all came together in the blue butterfly. I hope it will give the sensation of that leap — because it is so large, so much larger than life, because it is beautiful and comforting but also slightly imposing and menacing and accompanied musically by this quote from Wagner."

Why have you incorporated references from other composers in your piece?

"All the musical quotations have to do with the idea of animals speaking to humans. The central reference is Wagner's "Forest Murmurs", the wood dove telling Siegfried where to find Brunhilde, and within the Wagner I have included all sorts of bits and pieces, like the section from Ravel's "L'Enfant et le Sortilege" in which the child goes to sleep at



night and all the animals come out to talk to him; like a tiny section from Mahler's Third Symphony — 'What The Animals Tell Me'; and like an extract from Stravinsky's "Rossignol". I have used these quotes as if they were found objects. By including them within the framework of my own music, I have tried to give them a completely new perspective. They are objects in themselves with a musical syntax totally different from my own and in that central section, they present themselves as a totally separate reality. It makes the leap musically from one reality to the other."

"At the end of the piece I have used a quote from the final section of Stravinsky's "Rite of Spring" but for a different reason. When I was researching the South American ethnic element I was struck by how close the material I found was to "Les Noces" or "Rite of Spring". That kind of primitive music is universal. It is very much strong rhythm, singing round one note rather than a melodic line and it is extraordinary how close music from the Brazilian forest is to a Russian folk song and so, writing the music it became inevitable that I was always hearing Stravinsky and it seemed that if I was hearing him, he had better be in the piece. Also, by using Stravinsky at the end, I wanted to make the point about the universality of folk music — it has the same qualities wherever you look"

Did the fact that you were writing the piece for a youth orchestra and a chorus of schoolchildren, or the numbers involved (100 musicians and 75 chorus) inhibit you in any way?

"I was worried at first because my music is very complicated and difficult but I heard a recording of the orchestra playing something of Stravinsky which was incredibly strong and exciting. The orchestra was obviously very good, very competent and my fears were dispelled. I felt I could write what I wanted to write without any ideas of having to simplify the music because they were young. In fact, I have written a piece that is far more difficult than I might normally have written precisely because they are young."

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SUNDAY, 30 SEPTEMBER 1979 AT 6.00 P.M.

ESSEX YOUTH ORCHESTRA

Conductor : Graham Treacher
Leader : Beth Spendlove
Soloists : Sarah Newbold – flute
Kim Lawson – oboe

THE XINGÚ CHORUS

Anglo-European School, Ingatestone
The Bramston School, Witham
The Rickstones School, Witham
Chorus Masters: Nigel Barber and Alan Fry



ESSEX YOUTH ORCHESTRA MEMBERS

1st Violins: Beth Spendlove (Leader), Gonzalo Acosta Susan Baker Andrew Barnett Jennifer Coe Paul Davies Lynda Downes Nicholas Evans-Pughe Pamela Godfrey Leslie Goode Jonathan Griffin Karen James Helen Lale Josephine McDonagh Teresa Migliorini Claire Parfitt Rhian Parry Joanne Prosser Andrew Thurgood Katherine Willey. **2nd Violins:** Janet Jeffreys (Principal), Nan Annesley Caroline Ball Andrew Davies Robert Davis Philip Goodfellow Mark Greensill Sarah Gurney Christina Hannah Nicola Hutchings Hilary Longhurst Gillian Matthews John Parsons Alison Rozario Claire Simmons John Stone Clare Watson Susan Kaeser. **Violas:** Paul Arnell (Principal), Susan Belsham Ieman Hassan Jasmin Higson Catherine Hill Jane Gould Susan Morley Martin Outram Andrew Parker Anna Quayle Teresa Ratcliff Nicholas Smith Melanie Stover Vivienne Sweeney. **Cellos:** Elizabeth Parker (Principal), James Craig Philippa Curtis Pauline Dowse Robert Goldie Abigail Hall David Lale Andrew Langton Susan Lynn Stephen Pitstow Michael Stirling Jock Stover Nicholas Tate Peter Mallett. **Double Basses:** Michael Clarke (Principal), William Davis Clinton Ingrams Caroline Langford Carol Mallion Mark Phillips Cherry Rand. **Flutes:** Sarah Newbold (Principal), Hazel Beckman Fiona Claydon Julie Hill Peter Lovelock. **Piccolos:** Sarah Newbold Peter Lovelock. **Oboes:** Kim Lawson (Principal), Kieron Moore Judi Palmer Imogen Triner. **Cor Anglais:** Judi Palmer. **Clarinets:** Robert Adams (Principal), Martin Belsham Carol Downs Andrew Fardell **Bass Clarinets:** Martin Belsham Andrew Fardell. **Bassoons:** Matthew Smith (Principal), Susan Beckett Maria Panzetta. **Horns:** Christopher Street (Principal), Lorna Farey Malcolm Hiscock Henry Mitchell Jeffrey Snowden Andrew Taylor **Trumpets:** Geoffrey Harniss (Principal), Elizabeth Care Nicholas Care Simon Finney. **Trombones:** Guy Bennett (Principal), Derek Bishop Stephen Hoy. **Bass Trombone:** Simon Mansfield. **Tuba:** Malcolm Green. **Timpani and Percussion:** Robert Campion (Principal), Christopher Binns Graham Brown Christopher Stock James Vinten **Harp:** Rupert McShane Charlotte Noble Lynne Singleton. **Celeste:** Matthew Smith.

XINGU CHORUS:

Anglo European School, Ingatestone (Headmaster: Mr. N.T.A. Pitt): Claire Bevan Stephen Brown Claire Carpenter Patrick Carpenter Simon Cook Jill Coomber Shirley Coomber Jennie Cox Julie Cuthbert Samantha Dale Justin Dye Katie Eastell Stephanie Finch Jane Johnson Philippa Johnson Sarah Lloyd David Morgan-Davis Jeremy Moss Sarah Munson Angela Nutt Carla Rogers Brian Tickle Gaynor Trewin Liz Van der Velde Duncan Wire.

The Bramston School, Witham (Headmaster: Mr. D.E. Jones): Kevin Blake Gary Flight Sandra Hatcliff Gavin Hinkson David Mayes Sally Maynard Kevin Monk Geoffrey Peach Kay Potter Mark Ross Karen Russell Danny Sheehan Trudy Shephard John Taylor Fiona Voysey.

The Rickstones School, Witham (Headmistress: Mrs. N. Turner): David Bentley Karen Berry Janette Brooks Iain Brown Stephen Brown Jenny Chick Janice Coe Martin Cowley Debbie Decrem Susan Dines Beverley Dixon Connie Edwards Jane Fuhr Donna Hawes Jacqueline Hawkins Debbie Hayes Alpha Holborough Kim Holt Penny Hopkins Mark Jarman Tony Jones Claudette Joseph Roy Kingsford Lynn Murfitt Johanne Newman Joanne Phillips Sarah Pudney Pamela Salmon Alison Scofield Rosanna Scott-Mason Robert Slade Lisa Stanley Jenny Stannard Karen Sutton Susan Thompson Joe Tofts Tracey Welham.



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PROGRAMME:

Overture Fidelio Beethoven

Concerto for flute and oboe Salieri

Allegro spirituoso

Largo

Allegretto

Sarah Newbold – flute
Kim Lawson – oboe

Dances from the suite:

The Three Cornered Hat de Falla

The Neighbours' Dance

The Miller's Dance

The Final Dance

INTERVAL

Essex Xingu Vic Hoyland

First performance of a new work commissioned
for the Essex Youth Orchestra with funds
provided by the Arts Council of Great Britain.

XINGU PRODUCTION TEAM

Production directed and produced by Andrew Coggins & Richard Duplock

Set designed by Kate Owen

Costumes designed and constructed by Kate Owen
with Daria Gibson
& Sandra Ward

Lighting designed by Lolly Schenck

Technical direction by Jeffrey Merrifield

Hammersmith Riverside Arts Trust Ltd. acknowledges
financial assistance from the London Borough of
Hammersmith, The Arts Council of Great Britain and
Greater London Arts Association.

OVERTURE TO THE OPERA FIDELIO

LUDWIG VAN BEETHOVEN
(1770 – 1827)

Fidelio is Beethoven's only opera. He always had a passion for the theatre and wanted to compose other works for the stage, but his continuous search for another suitable text remained unsuccessful. The libretto of Fidelio was based on Bouilly's Leonore and adapted by Sonnleitner and Treitschke. The subject, freedom and the fight against tyranny, was inspired by the French Revolution and thus close to Beethoven's heart, but the text was far from perfect, and before Beethoven completed the final version of Fidelio, considerable alterations had to be made, some of them due to the intervention of the Imperial censor in Vienna who objected to the political implications of the story. The first performance of the opera Leonore in 1805 was not successful, nor that of the revised version in 1806, and the final version was played to empty houses in 1814 because Napoleon had entered Vienna a few days earlier. By that time the opera had been renamed Fidelio. The opening scene was now in A major and the long overtures in C major, composed for the earlier opera Leonore were replaced by a shorter one in E major which incorporated no themes from the opera. This overture begins with four fast bars and an Adagio. The first four bars are repeated in another key and the Adagio is then extended and leads to the main Allegro, heralded by a well known (and difficult) solo played by the second horn.

CONCERTO FOR FLUTE, OBOE AND ORCHESTRA

ANTONIO SALIERI
(1750 – 1825)
arr. WOJCIECHOWSKI

Antonio Salieri received instruction in music at a very early age and as a result of the early death of his parents, he went as a pupil to the Choir school of St. Mark's, Venice in 1765. He then travelled to Vienna to continue his work where in 1774 he was appointed Kapellmeister to the Italian Opera.

In 1788 he took over the position as director of the Vienna Court Opera and after that acted solely as Kapellmeister of the Court Singing School, where Beethoven and Schubert were numbered amongst his pupils.

The present edition of this concerto, being also the first publication of this work, has as its source the original autograph in the Vienna National Library which specifies the instrumentation as used in today's concert. Copies of the score, which have been all that have been available in the past, showed an altered instrumentation, in particular replacing the trumpets with oboes.

THREE DANCES FROM THE BALLET 'THE THREE CORNERED HAT'

MANUEL DE FALLA
(1876 – 1946)

The Neighbours' Dance
The Miller's Dance
The Final Dance

Manuel de Falla has done more than any other composer to raise the music of Spain from a national to an international level. The number of his compositions, at any rate of those widely known, is small, but he achieved a popularity with them which is rare among composers of the early twentieth century. We can assume that by leaving Spain and moving to Paris he broadened his outlook and increased the vocabulary of his musical idiom. He certainly made friends with Debussy, Ravel and Stravinsky who influenced him in many ways, and in particular as regards the transparency of his instrumental texture.

The Three Cornered Hat was originally a mimed comedy with music. De Falla revised the score and increased the orchestration for the ballet of the same name, written for the Russian Impresario Diaghilev. In this revised version the Three Cornered Hat was first performed in 1919 at the Alhambra Theatre in London. The decor was by Picasso. The plot is based on a story by Pedro Alarcon in which the Corregidor or mayor makes amorous advances to the miller's daughter. She leads him a dance in more ways than one and finally ridicules him. The three dances from the ballet evoke the life in a Spanish village and vividly characterize the male protagonists.

Programme notes by Stefan de Hann

KATE OWEN (Designer)

Born in South East London in 1952, Kate Owen trained in Theatre Design at the Central School of Art and Design, graduating in 1973. Apart from a brief period as Resident Designer at York Theatre Royal and Assistant Designer at the Citizens Theatre, Glasgow, she has always worked on a freelance basis and has designed over 20 productions, many of which she would prefer not to mention. Those she would mention include THE BITTER TEARS OF PETRA VON KANT starring Delphine Seyrig at the Theatre at the New End and THE RED DEVIL BATTERY SIGN a new play by Tennessee Williams premiered at the Round House and later transferred to the Phoenix Theatre. Both these productions were designed in collaboration with Bob Ringwood. The other association of which she is proud is that with the Albany Empire, a unique community theatre in South East London. After the original building was gutted by fire, she re-designed the interior and subsequently designed a season of four musicals presented by the Combination, the Empire's resident theatre company – GRAND OPENING CHRISTMAS PARTY, ONE GUN SALUTE, FREEDOM POINT and WEERKEZI. Most recently she has designed I LIKE ME LIKE THIS for the Gay Sweatshop and XINGU



Alexander Michel

"I like to work on projects which don't fall into easily definable categories; productions with music and dance but not necessarily musicals and ballets. XINGU was a challenge – it was a new work, music developed in a new direction, a piece with many levels, and a piece in which the designer was directly involved in the process of direction. XINGU is certainly the most unusual production I have ever done – it is not often you are asked to design costumes for 75 kids with three costume changes!"

"What I'm working on at the moment always seems the most interesting thing I have ever done – until I start working on the next thing."



LOLLY SCHENCK (Lighting Designer)

Lolly Schenck is an American who has been working in this country for six years. As an electrician she has worked at the King's Road Theatre, the Roundhouse, Riverside Studios and for the Joint Stock Theatre Group. She has designed lighting for the Half Moon Theatre, Theatre Upstairs, the Edinburgh Festival, and Richard Alston. When in the United States, Lolly lives on Cuttyhunk Island, Massachusetts.

THE XINGÚ

ALISON LOVE has compiled some background information on the culture that provided the starting point for Hoyland's piece, and which he subsequently named after it.

The district known as the Xingu is one of dense forest surrounding the headwaters of the river Xingu, a tributary of the Amazon, in central Brazil. The Indians living there are currently believed to be of Mongolian origin, the descendants of Asians who crossed the Bering Straits into America some thirty thousand years ago, and until comparatively recent times they have remained isolated from Brazilians or any other civilisation. This is largely explained by the fact that the river Xingu, with its many rocks

and rapids, is extremely hard to navigate; and potential settlers have also been deterred by the hostility of the Indian tribes they have encountered. There were Jesuit missionaries to be found in the Lower Xingu during the Seventeenth Century, and in the last hundred years or so several explorers have made expeditions into the area, including, in 1887, the German ethnologist Karl Von den Steinen; but not until 1940 was any stable contact maintained between the Indians and the world outside. In



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THE XINGU

1961 this culminated in the formation by the Brazilian Government of the Xingu National Park, which in 1968 was enlarged to cover an area of 11,500 square miles. The main purpose of the park is to preserve the Indian culture, supplying medical facilities, schooling, and some technological assistance, but protecting the Indians from a sudden exposure to the growing industrial society of Brazil.

To speak generically of 'Xingu Indians' is misleading, since they consist of a number of small societies divided by a substantial barrier of communications: although there are only four basic languages to be found among these societies, each village often possesses its own dialect, which may be unintelligible even to neighbouring Indians.

However, the Xingu people do share a body of myths and customs which is by and large universal, so that they may in that sense be regarded as a cultural entity. That culture inevitably bears a close relation to their immediate environment, the jungle and the river, on which they still depend for subsistence. The rhythm of the seasons has a strong effect on them: during the months of rain between October and April the Indians tend to be lethargic, and thus it is in the summer that they are most active, hunting, fishing and farming. Their staple crop, cultivated in fields or gardens around the village, is a plant called manioc, the roots of which are harvested to make flour that the Indians use to bake flat cakes. They also grow fruits which can be stored in baskets for the winter, and urucu a plant which yields a reddish-brown dye popular with the Indians for painting their bodies and household equipment. Fishing is another major activity, using canoes made from cedar logs. The hook and line is a comparatively recent innovation, introduced by contact with Brazilians: traditionally the Indians shoot fish with bows and arrows, or poison them with a substance called liana which suffocates the fish without rendering them inedible. Poison is also used on their arrow heads when the Indians hunt, where again the bow is a major weapon: although some Indians have now acquired fire-arms, with ammunition in short supply they are not much used. Since the Indians have strong taboos about what they may and may not eat, particularly concerning animals, their hunting is somewhat limited, and the usual preys are birds or monkeys. Most other land animals are regarded as inedible: the Indians will not even bait their fishing hooks with worms or insects, but use fruit instead.

These activities are carried out, not in isolation, but

as part of a structured community life. Within their villages the Indians live in households which often include several families, as well as unmarried adult relatives, and these households operate each as a unit. Every member is entitled to a share of food, but must equally make a contribution to the family's supplies: the women, for example, are expected to cook and to weave cloth, usually of cotton; from which they make hammocks, and various garments including the bands which many Indians wear around their arms and legs. This habit of sharing resources extends to relatives in other households, and eventually in a network throughout the village. In many ways the Indians, dependant as they are on their environment, rely on each other for survival, and they have thus developed a principle of generosity amongst themselves. Where few households possess all the necessary implements for hunting and agriculture, they are obliged to borrow, and it is considered ill-mannered to refuse any request, however inconvenient. The large family unit is therefore a crucial part of their society: the most important Indians in the village are not wealthy in the obvious sense, but, due to extensive family connections, they are able to command great resources of equipment and labour. Village leaders are frequently the senior members of large families, capable of drawing on these resources for the hunting expeditions and major ceremonies which they sponsor.

The other Indians of high status are the shamans, or priests, on which there may be several within a village. Usually they are not in any public sense leaders, but are regarded as intermediaries between their people and the spirit world. The Indian concept of the supernatural is an unusually concrete one: at funerals, for example, they fire arrows from the grave at dawn, to symbolise the soul's flight into the sky. Many of the phenomena surrounding them, animals in particular, are attributed with spirits and emotions, as though they were another species of human being, and the Indian myths, where people often marry or turn into animals, illustrate this uncertain line between the human and his environment. One common aspect of this is the cult, found in many tribes, of the jaguar-demon, who sometimes represents the spirit of the forest, and is a symbol of war. The early cannibalistic Indians used to kill and eat victims in sacrifice to the jaguar, who is at once a god and a predator, to appease him. To a lesser extent this attitude applies to all animals, for their hostile spirits are believed to be the cause of most physical illness. One of the shaman's major duties is to cure sick Indians, and his status may largely depend on his success in this field, which illustrates

THE XINGÚ



his power to control the supernatural. Demons are believed to attack their victims by blowing invisible darts into their bodies, which have to be extracted before they can recover; or, in more severe cases, it is thought that the victim's spirit has been captured and the shaman often leads an expedition to the place where the hostile demon is believed to live, in an attempt to recover the lost soul. An aspect of the supernatural of which the Indians are particularly afraid is witchcraft, and while it is unlikely that anyone actually practises it, nonetheless it is frequently diagnosed as the cause of an unexpected death. Suspects may be driven from the village or, in extreme cases, executed; and some shamans specialise in revenge magic against witches. The shaman's other skills include achieving revelatory trances by smoking tobacco, which is believed to have mystical powers, and making music to drive off hostile influences: where the supernatural is so closely involved with physical realities, the role of the shaman is inevitably an important one.

Both these priest-figures and the wealthy village leaders play important parts in the many ceremonies which are held throughout the year, the one by performing the rituals, the other by sponsoring them. These ceremonies, which last for several days, are characterised by music and dancing: the Indians

possess a range of musical instruments, including flutes and trumpets of various kinds, and drums made from gourds, and both their singing and dancing is often derived from imitating the animals around them. They dress colourfully for festivals, painting their bodies red, white and black, and wearing jewellery, particularly belts, of shell and bone, or glass beads. The men, who have their lobes pierced ceremonially at puberty, wear feathers in their ears, and the wealthier Indians have delicate head-dresses also made of brightly coloured feathers. The motive behind these festivities varies, from a celebration of the harvest, to the trade ceremonies held between two villages, where prized objects are exchanged as gestures of courtesy. For the Indians, the festivals represent a peak of communal enjoyment: they believe that after death all spirits go to a Village of the Dead in the sky, where they spend their time singing and dancing in ceremonies.

The Indian culture is unusual in that it has survived intact until the present day, thanks to both to the isolated terrain of the Xingú, and the strict legal codes which now protect it. While the Indians have inevitably been affected by contemporary civilisation in the last few decades, they have so far been able to integrate modern influences, as they integrate the natural environment, into the resilient structure of their society.

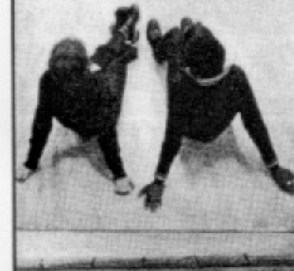
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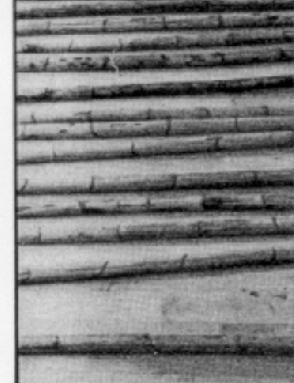
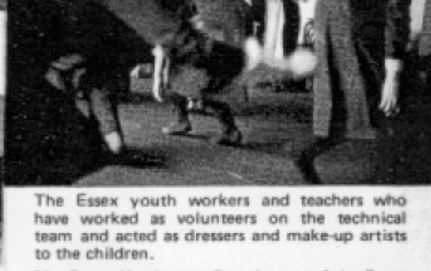
The Rickstones School, Witham — The Headmistress, whose school has been invaded by the 'Xingu' for two terms! Mrs. S. Williams, Head of Home Economics, Mr. E. Orcese, Head of Art, Mr. K. Jarvis, Head of Creative Faculty, who together with their pupils, _____ created 40 of the costumes, 50 stomping sticks and a quantity of small percussion instruments. Mr. A. Fry, until recently Head of Music and Drama at Rickstones, whose lunch hours, far from being oases of quiet in the hurly-burly of a busy school day, have been filled with rehearsals of chanting hunters.



The Bramstone School, Witham, Mr. Nigel Barber Mrs. Lara Barber who have provided an invaluable link between the musical direction of the chorus and the unreasonable requirements of the production team.



The staff of Essex Education Department's East Mersea camp site, who found their site turned into a Brazilian jungle during a 'Xingu' rehearsal weekend!



The Essex youth workers and teachers who have worked as volunteers on the technical team and acted as dressers and make-up artists to the children. Mr. Owen Harrington, Storekeeper of the Essex Community Education Service, who with his assistant, regularly turns out at all hours and at weekends to transport the Orchestra, its instruments, and recently all the 'Xingu' apparatus.

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Constructor – Blue Butterfly effect:

ERNEST BARTON works as a Media Resources Officer for the ILEA, started building kites four and a half years ago, in order to take aerial photographs. He has since made approximately a hundred kites, of various fabrics such as silk, nylon and cotton, and is one of only five per cent of kite flyers who build their own kites. The blue butterfly, which he has made for 'Xingu', took him about four weeks to complete, including the drawing, building and testing of the kite. Ernest is a member of both the American and the British Kite Flying Associations, and he lives a stone's throw from Blackheath. His ambition is to persuade the Air Ministry to increase the regulation flying limit: at present kites cannot be flown above 200 feet.

He accepts commissions for hand-made kites, and can be contacted on (01) 852 1288.

RON KETTLE, The British Institute of Recorded Sound, Curator

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