

06

Cerddorfa Genedlaethol Ieuencid Cymru  
National Youth Orchestra of Wales

60

Edward Elgar  
Symphony No.2

Alun Hoddinott  
Investiture Dances

Conductor:  
Owain Arwel Hughes



**SIR EDWARD WILLIAM ELGAR (1857 - 1934)**

**Symphony No. 2 in E flat major, Op. 63** [56.35]  
**Symffoni Rhif 2 mewn E meddalnod Fwyaf, Op. 63**

1	I	<i>Allegro vivace e nobilmente</i>	[19.00]
2	II	<i>Larghetto</i>	[14.15]
3	III	<i>Rondo (Presto)</i>	[8.20]
4	IV	<i>Moderato e maestoso</i>	[15.00]

published by Edwin F. Kalmus & Co.

**ALUN HODDINOTT (b. 1929)**  
**Investiture Dances, Op. 66** [8-22]

5	I	<i>Allegro</i>	[2.32]
6	II	<i>Andante</i>	[3.36]
7	III	<i>Presto</i>	[2.14]

published by Oxford University Press

**Total CD duration:** [64.59]

**CERDDORFA GENEDLAETHOL IEUENCTID CYMRU**  
**NATIONAL YOUTH ORCHESTRA OF WALES**

**Conducted by OWAIN ARWEL HUGHES**

## EDWARD ELGAR (1857 - 1934) Symphony No 2 in E flat Major, Op. 63

- 1 *Allegro vivace e nobilmente*
- 2 *Larghetto*
- 3 *Rondo (Presto)*
- 4 *Moderato e maestoso*

The premiere of Elgar's First Symphony was one his greatest triumphs and, in the year that followed, it went on to receive over one hundred performances. Consequently, it was with some confidence that Elgar looked forward to the premiere of his Second Symphony, two and a half years later. Yet at the premiere, conducted by the composer at Queen's Hall, London, on 24 May 1911, many of the seats were empty and its reception lacked enthusiasm. "What is the matter with them?" Elgar asked the orchestral leader, W.H. Reed, "They sit there like a lot of stuffed pigs."

With hindsight, it is not difficult to understand the audience's reaction. The Second Symphony is one of Elgar's finest achievements, but it is also one of his most complex and ambivalent. Much in it is joyous and uplifting, but it also contains some of the most elegiac, dark and uncompromisingly violent music that Elgar was ever to write. In it, along with the Violin Concerto (1910) and *The Music Makers* (1912), he felt that "I have written out my soul," and described it as "the passionate pilgrimage of a soul."

Elgar planted several clues to the emotional world of the music, placing at the head of the score a motto taken from Shelley's *Invocation*: "Rarely, rarely comest thou, Spirit of Delight!" Claiming the quotation expressed the mood of the Symphony, Elgar also warned that "the music does not illustrate the whole of the poem, neither does the poem entirely elucidate the music." Standing alongside this inscription is its dedication: to the memory of His late Majesty King Edward VII. The King had died suddenly in May 1910, leading many to see the solemn second movement as a memorial to his memory. Elgar was anxious to dismiss such speculation, declaring that it had been planned before the death of the King and although "elegiac, has nothing to do with any funeral march."

The real impetus behind the Symphony would appear to be private rather than public. A clue lies in the two locations inscribed on the score's final page: *Venice - Tintagel*. Elgar had visited Venice late in 1909 and only once visited Tintagel, on a rainy afternoon in April 1910; the Symphony was largely written at Elgar's house in Hereford. The names are clues to the emotional landscape of the Symphony, bound up with private memories of the previous year. Writing to Alice Stuart Wortley (the unofficial *Windflower* dedicatee of the Violin Concerto) Elgar confessed that "I have recorded last year in the first movement."

The Second Symphony was conceived and written relatively quickly, following a request for a new work for the London Musical Festival in May 1911. It was not until late November that Elgar settled down in earnest to work on the new Symphony. Once started, work proceeded with lightning speed, and the full score was completed on 28 February.

The first movement **[1]** begins, without any preliminaries, with a forward surging theme described by the composer as "tremendous in energy" (*Allegro vivace e nobilmente*). This initial leaping theme has been seen as representing the idea of the "Spirit of Delight" and returns in many subtle guises throughout. Presently, the energy slackens and a yearning secondary theme is heard in sharp contrast to the music's initial optimism. After a brief return to the opening mood, a new atmosphere is heralded by a series of repeated chiming notes on the harp.

The landscape darkens, the tempo becomes slower and, over an insistent throbbing on the bass drum, emerges what Elgar described as "a sort of malign influence wandering thro' the summer night in the garden." The movement concludes in a brilliant manner, but the shadow within has been cast.

The slow treading gait of the sombre second movement (*Larghetto*) **[2]** suggests a mood of mourning that, if not public, inhabits a shared and ritualised sense of grief. The music is conceived on a large scale: a solemn funereal first section, followed by a longer more complex section leading to a climax of heroic intensity. These two sections are repeated a second time and are bridged by one of the most unforgettable sections in the whole Symphony: a long lament for the solo oboe, underpinned by a deep, muted multitude of whispering voices in the rest of the orchestra - a passage that the composer compared to the "feminine voice lamenting over the broad manly first theme."

Elgar described the scherzo **[3]** that follows (*Rondo - Presto*) as "wild and headstrong with soothing pastoral strains in between and very brilliant." In its sudden mood swings, this movement is one of the most complex in the Symphony. Its opening is playful and exuberant with glittering pointillistic orchestration and is followed by a darker pastoral idea. Later, as if from nowhere, the theme from the first movement (which Elgar described as "malign") reappears presaging a passage of almost unprecedented violence. Rehearsing the London Symphony Orchestra for a recording of the Symphony in 1927, Elgar described the passage as "representing a man in a high fever... (like) a dreadful beating that goes on in the brain driving out every coherent thought." The nightmare gradually fades and the initial musical mood is reinstated, as if nothing had happened.

Elgar wrote of the finale **[4]** (*Moderato e maestoso*) that "the whole of the sorrow is smoothed out and ennobled." True to these words, the music opens in a mood of rolling stately dignity, moving inexorably

forward in a long unbroken line. New themes come forward and build to a characteristic *nobilmente* climax. The music gives way to a more agitated central developmental section, building to a frenzied climax. A high B in the trumpet pierces through the texture in a moment of almost Mahlerian agony (Mahler had died just six days before the Symphony's premiere). Once again, the rolling theme, with which the movement opened, returns growing to an exultant climax. But the Symphony does not end in a mood of affirmation or triumph and, as the climax dies away, a new sense of transcendental calm gradually takes over. The theme that opened the Symphony is now heard again, its energy spent and its character valedictory and radiant.

### **ALUN HODDINOTT (b.1929) Investiture Dances, Op. 66**

- 1 *Allegro*
- 2 *Andante*
- 3 *Presto*

Alun Hoddinott's music bespeaks Wales - not through the cliches of Welsh culture, but through a temperament that is essentially Celtic - a sombre lyricism, jewelled glittering orchestration and a bright rhythmic intensity. His music consists not only of symphonies and concertos, but also works that entertain and divert. Since 1959, Hoddinott has composed several sets of *Welsh Dances* as well as the present set of three *Investiture Dances*, written to commemorate the Investiture of Prince Charles as Prince of Wales at Caernarfon Castle in July 1969. A note in the score for the *Second Suite of Welsh Dances* also applies to the *Investiture Dances*: "These dances are entirely straightforward entertainment music." The *Dances* were composed to a commission from the Royal Philharmonic Orchestra who first performed the work under the baton of Sir Charles Groves at the Royal Albert Hall, London on 22 June 1969.

The *Investiture Dances* are based on characteristics of Welsh folk music rather than on specific pre-existing tunes. They open with a lively dance (*Allegro*) that is followed by a warm atmospheric slow dance in which a long oboe solo of dewy freshness floats over a sea of warm shimmering strings (*Andante*). The third dance (*Presto*) leads off with a vigorous dance introduced by the clarinets and bassoons, lightly accompanied by drums leading, after some development, to a riotous close.

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One of the highlights of the National Youth Orchestra of Wales' 60th anniversary year is a debut appearance at the Lloyds TSB Welsh Proms at St David's Hall, Cardiff, under the direction of Owain Arwel Hughes. To prepare for this prestigious event, the Orchestra held a short course at Easter, and then recorded these performances of Elgar's *Symphony No.2* and Alun Hoddinott's *Investiture Dances* at the Prichard-Jones Hall, University of Wales, Bangor, on 18th and 19th April, 2006.

The NYOW management is indebted to the following organisations and individuals for their contribution to the recording: Owain Arwel Hughes, O.B.E. and the NYOW tutors (particularly Adrian Dunn and Jonathan Snowden), Anthony Moore (NYOW Course Manager), Beryl Jones (NYOW Administrator), NYOW pastoral staff, Christopher Flavin, Edward Davies, Aled Marshman, the Welsh Joint Education Committee, the Royal Philharmonic Orchestra, Jenny Marshall, the University of Wales, Bangor, and, not least, the young players themselves.

**PRODUCED and EDITED by Richard Sutcliffe**  
**ENGINEERED and MASTERED by Andrew Mellor**

**Cerddorfa Genedlaethol Ieuenctid Cymru**  
**National Youth Orchestra of Wales**  
**1946-2006**



## NATIONAL YOUTH ORCHESTRA OF WALES

The National Youth Orchestra of Wales was founded in 1945, and is Europe's longest-standing national youth orchestra. It has an impressive history and has rightly merited attention both within Wales and beyond.

Successive generations of players have benefited from the guidance and tuition of internationally recognised professional musicians, as well as from the NYOW's distinguished conductors; Clarence Raybould (1945 -1966), Arthur Davison (1967 -1990), Elgar Howarth (1991 -1995) and Christopher Adey (1996 - 2002). In 2003, Owain Arwel Hughes joined the Orchestra as its Conductor and Music Director - an association that continues with the Orchestra's 60th Anniversary celebrations in 2006.

Over the years, the Orchestra has presented concerts in prestigious venues at home and abroad, including St David's Hall (Cardiff), the Bridgewater Hall (Manchester), the National Concert Hall (Dublin), Waterfront Hall (Belfast), Beethovensaal (Stuttgart), the Salle Erasme (Strasbourg) and the magnificent Konzerthaus am Gendarmenmarkt (Berlin).

During 2006, the Orchestra celebrates its Diamond Jubilee and the achievements of Wales' many talented young musicians with a series of concerts and events, including debut performances at the Welsh Proms in July and at the Three Choirs Festival, Hereford in August, once again under the artistic direction of Owain Arwel Hughes.

*"The National Youth Orchestra of Wales is a wonderful shop window for Welsh talent and an opportunity for people to hear exactly what is being achieved musically in Wales" (Owain Arwel Hughes)*

## **OWAIN ARWEL HUGHES**

became Music Director of the National Youth Orchestra of Wales in 2003, and trains and conducts the orchestra in concert tours of major venues in Wales, England and internationally.

He has worked with all of the leading British orchestras at the major UK venues, and has held the titles of Associate Conductor of the BBC National Orchestra of Wales (1980-6), Associate Conductor of the Philharmonia Orchestra (1984-1990), Chief Conductor of the Aalborg Symphony Orchestra (1994-1999) and is currently Principal Associate Conductor of the Royal Philharmonic Orchestra, an appointment which reflects the esteem in which he has long been held in the British musical establishment.

In 1986 Owain Arwel Hughes founded the Welsh Proms, which, through his artistic directorship for 21 years, has proved itself to be a notable success. The profile and artistic quality of this festival is unique in Wales and has been instrumental in promoting the name of Wales worldwide.

He has worked extensively in Scandinavia, conducting the leading orchestras in Finland, Denmark, Norway and Sweden and has a long-standing relationship with BIS, for whom he recorded the entire orchestral, concerto and choral output of Vagn Holmboe. He has also recorded extensively for EMI, Phillips, Chandos and ASV.

In 2005, Owain Arwel Hughes launched a new chamber orchestra, Camerata Wales, consisting of many leading Welsh musicians.

Owain's great contribution to the musical establishment has been marked by Honorary Doctorships and Fellowships at no fewer than seven universities and conservatoires in Britain. In the 2004 New Year Honours, his continued commitment to both music and charitable causes was recognised by the award of an O.B.E.

**OWAIN ARWEL HUGHES**



## THE ORCHESTRA

### STRINGS/LLINYNNAU

#### **Ffidil Cyntaf / First Violin**

Angharad Anwyl (Llanbrynmair)  
Lana-Rhiannon Bradshaw (Caerffili/Caerphilly)  
Elanor Gunn (Bethesda)  
Colette Hazen (Caldicot)  
Keira Hazen (Caldicot)  
Jonathan Mann (Caerdydd/Cardiff)  
Francis Moore-Colyer (Llanrhystud)  
Helen Morgan-Rees (Llandysul)  
Louise Quick (Caerdydd/Cardiff)  
Elen Haf Richards (Castell Nedd/Neath)  
Gwenllian Hâf Richards (Castell Nedd/Neath)  
Lucy Richardson (Caerdydd/Cardiff)  
Glesni Hedd Roberts (Llanfairpwllgwyn)  
Ellen Struthers (Caerllion/Caerleon)  
Helena Todd (Caerdydd/Cardiff)  
Laura Walker (Hwlfordd/ Haverfordwest)

#### **Ail Ffidil /Second Violin**

Carys Bromby (Dinbych-y-Pysgod/Tenby)  
Rona Bronwin (Llandrindod)  
Janine Carpenter (Merthyr Tudful/ Merthyr Tydfil)  
Jonathan Davies (Llanidloes)  
Mary Denholm (Caerfyrddin/ Carmarthen)  
Katherine Evans (Llanelli)  
Sara Evans (Caerffili/Caerphilly)  
Thomas Graff (Caerdydd/Cardiff)  
Sarah Greaney (Wrecsam/Wrexham)  
Steffan Jones (Caerdydd/Cardiff)  
Andrew Millard (Ystalyfera)  
Jeremy Richardson (Caerdydd/Cardiff)  
Helen Roberts (Glanyfferi/Ferryside)  
Rebecca Rogers (Caerdydd/Cardiff)

#### **Fiola / Viola**

Mark Blake (Caerdydd/Cardiff)  
Kirsty Brown (Llandogo)  
Robert Guy (Wrecsam/Wrexham)  
Thomas Kealy (Abercraf/Abercrave)  
Sara Roberts (Llanfairpwllgwyn)

#### **Sielo / Cello**

Stella Cho (Caerdydd/Cardiff)  
Leah Evans (Abertawe/Swansea)  
Emyr Gruffydd (Caerffili/Caerphilly)  
Timothy Hill (Hengoed)  
David Mahoney (Pontyclun)  
Huw Morgan Jones (Llangefni)  
Marged Jones (Caerdydd/Cardiff)  
Sebastian Pennar (Caerdydd/Cardiff)  
Lowri Preston (Llandinam)  
Rebecca Scourse (Porthaethwy/Menai Bridge)  
Lindsay Solera-Deuchar (Bae Colwyn/ Colwyn Bay)  
Edward Wadon (Wrecsam/Wrexham)  
Rachel Williams (Casnewydd/Newport)

#### **Bas Dwbl / Double Bass**

Rhian Hartshorn (Crumlin)  
David Hnyda (Porthcawl)  
Ruth Llewelin (Wdig/Goodwick)  
Charlotte Miles (Hwlfordd/Haverfordwest)  
Gareth Sheppard (Ystrad Mynach)  
Rhodri Thomas (Caerdydd/Cardiff)

## **CHWYTHBREN/WOODWIND**

### **Ffliwt / Flute**

Holly Blomfield (Treffynnon/Holywell)  
Sarah Broder (Caerllion/Caerleon)  
Ffion Llewelyn (Aberystwyth)  
Sian Price (Abertawe/Swansea)  
Elin Roberts (Abergwyngregyn)  
Mair Roberts (Pontyclun)

### **Obo / Oboe**

Sian Johnson (Glanyfferi/Ferryside)  
Mari Gwenllian Jones (Llangefni)  
Hedd Morfett-Jones (Deganwy)  
Richard Wain-Hobson (Llangefni)

### **Clarinet/Clarinet**

Andrew Dimond (Y Bont-faen/Cowbridge)  
Matthew Evans (Bargoed)  
Anna Ferrero (Bangor)  
Christopher Goodman (Bangor)  
Jonathan Guy (Wrecsam/Wrexham)  
Jennie Porton (Caerdydd/Cardiff)

### **Baswn / Bassoon**

Jonathan Davies (Abertawe/Swansea)  
Jonathan Jones (Pen-y-bont ar Ogwr/ Bridgend)  
Harriet Petty (Caerwys)  
Angharad L. Thomas (Caerdydd/Cardiff)  
James Thomas (Casnewydd/Newport)

## **PRES / BRASS**

### **Corn/Horn**

Rupert Browne (Llanfyrnach)  
Annette Cox (Caerdydd/Cardiff)  
Richard Hnyda (Porthcawl)  
Simon Lewis (Hwlfordd/ Haverfordwest)  
Ian Nowosad (Caldicot)

### **Utgorn / Trumpet**

Daniel de Gruchy-Lambert (Machen)  
Tomi Johnson (Aberystwyth)  
Elizabeth Jones (Caerdydd/Cardiff)

### **Trombôn / Trombone**

Gareth Rhun Jones (Llangefni)  
Alex Powles (Llanelli)  
Gareth Robinson (Hirwaun)

### **Trombon Bas / Bass Trombone**

Daniel Lewis (Caerdydd/Cardiff)

### **Tiwba / Tuba**

Nicholas Burke (Penarth)

### **Telyn / Harp**

Ellen Davies (Bodorgan)  
Anne Denholm (Caerfyrddin/ Carmarthen)  
Dafydd Rhys Jones (Cydweli/Kidwelly)  
Elen Hydref Thomas (Porthmadog)

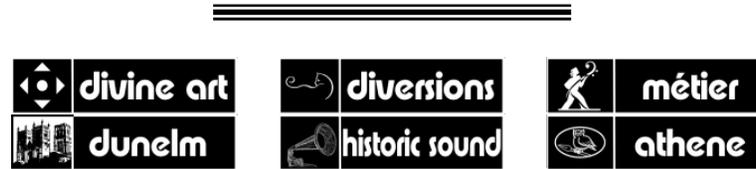
### **Offerynnau Taro / Percussion**

Hannah Beynon (Porthcawl)  
Anthony Capel (Caerdydd/Cardiff)  
William Edwards (Dinbych-y-pysgod/ Tenby)  
Philip Hughes (Porthcawl)  
Owen Williams (Porthcawl)

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