

Stephen Williams
Commemoration Concert
In aid of The James Langley Memorial Trust

Saturday 26 January 2019, 7.30pm
Bradshaw Hall, Royal Birmingham Conservatoire



Souvenir Programme

Concert Programme

National Anthem

'In Search of Altruism' – Stephen Williams

Violin Concerto No. I in G minor, Op. 26 – Bruch

I – Allegro moderato

II – Adagio

III – Allegro energico

Soloist: Charlotte Moseley (Violin)

Appeal on behalf of The James Langley Memorial Trust

INTERVAL (20 minutes)

Symphony No. 5 in E minor, Op. 64 – Tchaikovsky

I – Andante – Allegro con anima

II – Andante cantabile (con alcuna licenza) – Moderato con anima

III – Valse: Allegro moderato

IV – Finale: Andante maestoso – Allegro vivace

• • • • •

Midland Youth Orchestra Alumni

Leader: David Gregory

Conductor: Anthony Bradbury

• • • • •

MYO alumni in the audience and orchestra, and their guests, are warmly invited to socialise in the Royal Birmingham Conservatoire bar immediately after the concert.

Programme Notes

‘In Search of Altruism’ – Stephen Williams (1935 – 2018)

Written in 2006, and originally titled **‘Celebration – In Praise of Midland Youth’**, the composer provided this programme note at the time of the work’s completion:

“February 2006 marked the 50th anniversary of the creation of the Midland Youth Orchestra (MYO); 12th January 2007 saw the half-century anniversary of its inaugural concert in Birmingham Town Hall. Though the orchestra didn’t quite see its half-century under the banner of the MYO – it metamorphosed into the highly-regarded CBSO Youth Orchestra in 2004 – I felt the urge to mark this anniversary by writing a piece as a tribute to the foresight of the orchestra’s inspiring founder, Blyth Major. As one who had been a viola player in that very first orchestra, and who had subsequently enjoyed the privilege of being the orchestra’s Principal Conductor, third Music Director and, finally, its Chairman, I knew just how much that institution meant to me personally. I was also deeply aware of the fact that my own feelings of indebtedness to Blyth are replicated many times over in the hearts of hundreds of young musicians who have benefited from their membership of the MYO, particularly those who went on to occupy chairs in all of the professional orchestras of this country, not to mention the many others in orchestras/ensembles abroad.

The work that has resulted is, in all essentials, an ‘Occasional March’ which, by giving every section of the orchestra plenty to do, attempts to capture the MYO’s youthful spirit and enthusiasm.

It begins with an introductory flourish for brass and percussion (which recurs at certain key places throughout the piece) and which yields to a chorale-like section for four horns before trombones prepare the way for the march-proper. (Throughout its 48-year history, the MYO was so often blessed by the excellence of its horn and brass teams). The G major march follows, leading to a second theme, a ‘big tune’ which, being in the key of B Major, can be nothing other than a tribute to the MYO’s founder!

A central episode pays tribute to the names of the MYO’s superb second and fourth MDs, James Langley (horns) and Anthony Bradbury (solo clarinet) as well as Sakari Oramo (violins), MD of the parent orchestra of the MYO’s successor, the CBSO Youth Orchestra. (In the words of the full score, “The notation [at concert pitch] of the musical quotations... was arrived at by using note names in various languages, plus *tonic-sol-fa* and by downright jiggery-pokery!”).

A reprise of the march follows, together with a suitably more magisterial presentation of the *Blyth Major* theme, and a noisily ebullient coda rounds off the whole”.

Whilst recuperating in his nursing home following a stroke in 2013, Stephen was inspired by the story of Malala Yousafzai, the Pakistani activist for female education and youngest ever Nobel Prize laureate. Perhaps recognising that his medical condition was likely to prevent him from returning to composition, Stephen decided instead to change the dedication of this work to Malala and consequently re-titled it ‘In Search of Altruism’. Given that everyone involved with the MYO since its foundation had given their services voluntarily, this seems a fitting title for both the work’s original and new dedicatees.

© Anthony Bradbury

Violin Concerto No. 1 in G minor, Op. 26 – Max Bruch (1838 – 1920)

I – Allegro moderato II – Adagio III – Allegro energico

‘The’ Max Bruch violin concerto is arguably the most loved of all romantic violin

concertos. Yet it is the fate of so many artists that they became associated with only one work from their otherwise wider output. (Eduouard Lalo's *Symphonie Espagnole* and Chabrier's *España* are examples that immediately spring to mind). Late in his life, Bruch himself lamented that he would only be remembered for his G minor violin concerto. What of the other two concertos for the instrument, his three symphonies, his operas and choral music, not to mention his chamber music? However, Bruch was wrong in one respect; he is also remembered for his deeply affecting work for cello and orchestra: the Hebrew setting of *Kol Nidrei*.

This deeply absorbed and musically educated middle-class German took his responsibilities as a composer, conductor and teacher very seriously indeed. His expertise and international renown were such that he was called to be Director of the Liverpool Philharmonic Society from 1880 to 1883. Like so many dedicated artists, he could be wracked by self-doubt, as was the case when he created his first violin concerto. He repeatedly sought technical advice from the *virtuosi* of his day – and ignored quite a lot of it – before the revised version of the concerto was premiered by its dedicatee, Joesph Joachim, in Hamburg in 1867.

The first movement's opening prelude presents the listener with an important melodic figure in the woodwind and romantic cadenza-like gestures from the soloist before the movement-proper is reached. At its outset, note the important lower-string *pizzicato* figure which underpins so much that is musically important in the movement, leaving the soloist to pursue their dramatic passions in the first subject and quiet romantic ardour in the second. The development section gives the orchestra its head and, unusually, any recapitulation is all but omitted in favour of a review of the opening prelude's gestures which then yield directly to the justly-admired poetic singing of the slow movement.

The finale makes a hushed entry, a wonderful foil for the technical fireworks to come. With its bold and impassioned rhythmic drive as well as its continuous melodic invention, the solo writing admirably demands the listener's attention. Throughout, the orchestra plays its part in dramatically supporting and projecting the soloist to the fore.

© Stephen Williams

Symphony No. 5 in E minor, Op. 64 – Pyotr Ilyich Tchaikovsky (1840 – 1893)

I – Andante – Allegro con anima

II – Andante cantabile (con alcuna licenza) – Moderato con anima

III – Valse: Allegro moderato

IV – Finale: Andante maestoso – Allegro vivace

Tchaikovsky composed his Fifth Symphony in 1888, its first performance, conducted by the composer, taking place in November that year in St. Petersburg when it was triumphantly received by the audience, albeit less so by the critics.

Despite the absence of a detailed programme, the concept of Fate that had dominated

the Fourth Symphony seems to have provided the initial impetus for the Fifth, since in his notebook Tchaikovsky outlined his thoughts about the first movement:

“Introduction. Total submission before Fate or... the inscrutable design of Providence. Allegro. 1. Murmurs, doubts, laments, reproaches against... XXX. 2. Shall I cast myself into the embrace of faith? A wonderful programme, if it can only be fulfilled.”

Most experts on the composer believe that the “XXX” refers to his sexuality – Tchaikovsky was gay – but in Russian society at that time being open about it could have had ruinous consequences.

The symphony is haunted by a recurring ‘motto’ theme synonymous with Fate, first heard softly and pensively on the dark hues of clarinets in the slow opening section of the first movement. With a change to a faster tempo, the primary idea, set against the quietly rocking tread of the strings, strides out purposefully. A short expressive phrase for strings, combined with woodwind interjections, creates a transitional passage leading to the lyrical, sighing second theme on violins. From these elements, Tchaikovsky shapes a movement of elemental power, replete with dramatic climaxes contrasted by moments of tender emotion. At the end, however, a shroud of darkness descends as the Fate motto has the music in thrall.

The Fate theme occurs twice in the slow movement. After a sombre opening for strings alone, the mood changes for the glorious main theme on the horn. A secondary theme, equally lyrical, is introduced by the oboe. In the middle of the movement, the music is more troubled, leading to the first, brass dominated appearance of the Fate theme, before the return of the opening theme now heard on the first violins. The music builds to the movement’s climax when the Fate motif is hurled out dramatically by the whole orchestra, before calm is restored for the hushed conclusion.

In place of the traditional scherzo, Tchaikovsky composed a waltz with a melody of graceful elegance introduced by the first violins before it passes to the woodwinds. The first violins also announce the middle section full of bustling semiquavers played *spiccato* (bouncing the bow lightly on the strings). The idea is passed to the violas and other strings with wind interjections before the waltz returns. At the ending the motto theme makes a hushed, ghostly return.

The motto dominates the Finale and from the outset, as is apparent in the movement’s slow introduction, it is transformed into a benevolent positive force. A dramatic explosion of energy commences the *Allegro vivace* with emphatic downbows on strings. Over a pounding bass line, the woodwind introduce the exultant second main theme, and from this and other material Tchaikovsky composes a movement of driving momentum. It culminates with the return of the motto theme as a triumphant march with blazing trumpet fanfares, before a whirlwind conclusion.

© Andrew Burn (MYO player 1966-9, JLM Trustee)



Stephen aged 8

Stephen Williams was born in Staffordshire but brought up in Coventry. After military service as a musician, he studied viola with Lena Wood at the Birmingham School of Music (now Royal Birmingham Conservatoire) where he was also awarded the prize for musical composition. After a period of time as a string teacher with Worcestershire LEA, he was awarded the Spencer Travelling Scholarship which enabled him to initially study conducting with Sir Adrian Boult and composition with Gordon Jacob at the Royal College of Music, London, and later with Boris Blacher at the Hochschule für Musik in Berlin. Thereafter he freelanced in the Coventry area as a conductor, lecturer and teacher and, in 1973, he was appointed to the Coventry School of Music (now Coventry University Performing Arts) where he was Senior Lecturer in Music until his early retirement.

Stephen Williams was a founder member of the Midland Youth Orchestra and he renewed his links with the MYO in 1972 by becoming Associate Conductor. He became Conductor in 1991, Music Director in 1994 (until 2000), and was its Chairman from 1994 onwards.

Stephen Williams – A Personal Reflection

by Anthony Bradbury

“I clearly remember the first day that I arrived at Aston University to audition for the Midland Youth Orchestra as a fresh-faced, 16-year-old clarinettist. I had just started my A-Levels at King Edward VI College, Stourbridge, which had a vibrant music department at the time. A couple of my fellow students were MYO members and suggested that I auditioned. It was actually Stephen’s colleague, Jim Langley, who auditioned me, and I was very nervous. Jim must have seen some potential in this decidedly average player as he allowed me to stay for the rehearsal to see how I fared.



*Stephen and Anthony at the MYO’s final concert,
Adrian Boult Hall, Birmingham Conservatoire,
11th July 2004*

That first rehearsal left an indelible impression on me. The standard of playing was in a different league to that which I’d experienced at school. I felt that I had joined a “proper” orchestra – professionally run, but in a friendly manner. All of the hallmarks of Stephen were evident in that first encounter, especially his musical expertise, and his humour. I thought to myself: here’s a conductor who really knows his stuff. And so started my 20-year association with the MYO.



Stephen enjoying a “wee puffy” (term coined in Aberdeen 1996)

As many past MYO players will no doubt testify, the MYO “family” – since that’s what it was – was a very special institution. It was a pioneer in the early days of the youth orchestra movement, established by the visionary Blyth Major, tackling repertoire beyond the reach of most other youth orchestras, playing in world class venues, and run and tutored by professional musicians.

But, just as importantly, it was a wonderfully friendly and nurturing organisation where everyone was made to feel welcome, and where all were encouraged to give their best. It was also a true team effort – the support from the parents in particular was terrific, with many continuing to help the orchestra long after their children had left, and I am eternally grateful for the expertise

of our sectional tutors such as David Gregory and Ian Ludford (to name but two – both of whom are playing in tonight’s concert) who gave up their precious free time to assist us over so many years (ref. ‘In Search of Altruism’). The MYO also benefitted from the loyalty and commitment of its conducting staff which, for nearly 50 years, was principally just five people: Blyth Major, Jim Langley, Stephen, James Ross and me.

Stephen used to describe the MYO as an “upturned pyramid” – with the conductors at the bottom, and the players above; in other words, Stephen believed that the MYO’s fundamental role was to realise the potential of its members, with the music staff simply facilitating this objective. This philosophy was typical of Stephen and the selfless way he viewed his service to the young players. And this sense of family was deeply felt. Nothing would please Stephen more than hearing about what past players were up to – whether that be working in the music profession (as many did), or in other walks of life. The MYO had long tentacles, and there are multiple generations of musicians who owe their start in life, in some shape or form, to the MYO.

Stephen was a very rounded musician. His knowledge of the repertoire – especially the orchestral repertoire – was outstanding. This was clearly driven by his education, but moreover his natural inquisitive nature that stayed with him throughout his life, plus his love of sharing this knowledge which manifested itself in MYO rehearsals.

As a conductor, Stephen was highly skilled, and his abilities had a huge influence on my own musical development. As a pupil of Sir Adrian Boult, Stephen had an excellent “stick technique,” with a real clarity of direction that is a rarity – and this clarity is an absolute boon for young players. In the nicest possible way, but in a direct manner nonetheless, Stephen would pick me up privately on instances where I had not been clear to the orchestra, or where I’d given misleading direction – I’m so grateful for this advice since this is how I learnt and, over time, improved.

Stephen was also a master at rehearsing young players, which is the key to securing a successful performance, as it's during rehearsals that the hard work takes place. Like an expert doctor, Stephen would make an insightful diagnosis that would get straight to the heart of the matter that needed to be sorted – so often what he called the “undercarriage” of the music rather than what would more obviously catch the listener's ear. His hypothesis was that, if the foundation was secure, then so many other elements simply fell into place; I can't tell you how true this is.

But it's also Stephen's humour in rehearsals that many of us will remember – he always struck just the right balance between light-heartedness, seriousness and hard work that engaged and inspired his young players to give their best, and for the musical whole to exceed the sum of its parts. There's a generation of musicians who now refer to music rehearsal letters not simply as “letter A, “letter B” etc. but by a wholly, Stephen-invented lexicon such as “H for Rugger Posts”, “G for String”, “L for Leather” and, my personal favourite, “K for Special”. Orchestral passages that were in need of ‘major surgery’ were described as *molto dodgioso*, and he had nicknames for many of the instruments, my favourite being the violas whom he called “Bratsche Scratchers”, a clever play on words from the German for viola which is *Bratsche*.



Stephen with his wife Eileen

I am hugely grateful to have known Stephen – first as pupil, then apprentice, then colleague, and finally adopted family. He was a dear friend to me, and my wife Jenni, and a loving husband, father and grandfather to his family. There are very few people I have met who instil an instantly warm and smiling reaction in everyone, the moment their name is mentioned – my grandfather was one, and Stephen is another. My life, and those of many others, has been enriched from having known him, and I am sure I speak for the whole “MYO family” when I say that the memory of Stephen will live long in our hearts.”

Friends of the Musicians' Chapel

Stephen Williams' name will be entered into the Book of Remembrance at the Friends of the Musicians' Chapel, St. Sepulchre's Church, Holborn Viaduct, London EC1A 9DE in April 2019. The Committee are pleased to be able to honour him for his contribution to music and conducting during his working life.

The Annual Service will take place on **Tuesday 23 April 2019, 6pm, at St. Sepulchre's Church**. This takes the form of a traditional Anglican Choral Evensong to which people of all faiths (or none) are most warmly welcomed. Special music is provided by the students of Music Conservatoires & Colleges. In 2019, the Choir of Gonville and Caius, Cambridge, will be singing under the direction of Dr. Geoffrey Webber.

It was Stephen's wish that his name be entered into the Book of Remembrance which is held at St. Sepulchre's Church. The book will be on display at the Service.

About the Midland Youth Orchestra

For 48 years, the Midland Youth Orchestra (MYO) created opportunities for the best of young Midlands orchestral instrumentalists to experience a high standard of orchestral playing, and to explore and perform a wide range of works from the symphonic repertoire. It also provided a platform for the best young soloists from the Midlands to perform works from the great concerto repertoire. During these years, many hundreds of young musicians have taken advantage of these opportunities, whether as orchestral players or as soloists, and scores of these players have used their experience in the MYO as a springboard into the world of professional music-making.



Stephen & Eileen with their daughter Claire pictured at the home of the Langley family in Sale, Cheshire, with James & Beryl Langley, their son Jonathan, and a family friend

The MYO was an independent youth symphony orchestra founded in 1956 by Blyth Major, the then General Manager of the City of Birmingham Symphony Orchestra (CBSO). The orchestra existed to provide young musicians with valuable experience and training in orchestral playing and performance, either to prepare them for a career in music or to provide an enjoyable leisure pastime. Blyth Major's pioneering work was ably continued for many years by James Langley.

Former MYO members hold positions as players, teachers and administrators in all areas of professional music – both at home and abroad. The Chairman and past Music Director, Stephen Williams (who supported James Langley for more than 20 years), and the final Music Director, Anthony Bradbury, were both former playing members. Members were drawn from all over the Midlands, from Worcestershire to North Staffordshire and Shropshire to Warwickshire. Many of the players were also members of their local youth orchestras and the MYO membership was regularly represented in the National Youth Orchestra of Great Britain.

The orchestra performed in all of the major concert halls in Birmingham, as well as in concert venues around the region. It travelled abroad from time to time and took part in many international festivals. The MYO's participation in the Banff International Festival, Canada, in 2000, and its involvement as the Host Orchestra in the 1988 and 1996 Aberdeen International Youth Festivals (among others) highlight the important musically educative role that the MYO fulfilled. The orchestra's 1988 concert at Aberdeen was later broadcast in full on BBC Radio 3.

Its educational role was further underlined by the fact that the MYO's then Patron, Paul Daniel, the distinguished former Music Director of English National Opera, directed the orchestra in masterclasses from time to time. Sectional rehearsals were held regularly and were supervised by professional tutors, including members of the CBSO. The weekly

rehearsals, courses and professional tuition, combined with the excellent team spirit which was the hallmark of the MYO, all lead to a consistently high standard of musical performance.

In 2004, the MYO was incorporated into the exciting new CBSO Youth Orchestra. MYO Chairman, Stephen Williams, said at the time: “Blyth Major initially set up the MYO as a ‘nursery’ for the CBSO. Now, nearly half a century later, the creation of the CBSO Youth Orchestra will be a home-coming and yet another great step forward which Anthony and I welcome with relish.”

Here are a few recollections of Stephen Williams from Alumni of the Midland Youth Orchestra who are playing in tonight’s concert:

“There was a unique magic about the MYO which I believe was largely due to Stephen himself. His unique mix of humour, inimitable musicality, humility and unequalled dedication to music education set so many of us on our own paths in music. Few people have had such a profound influence on my career as a musician, and for this I shall always be grateful.” **Anna Downes, Violin**

“In terms of quotations, I have a lot but I think the fondest are his quirky rehearsal references such as *molto bostikos* [when needing to keep the bow “glued” to the string] and “G for half a horse”. Also, he always seemed to be in such a good mood, other than when talking about the fortunes of his beloved Coventry City FC of course.” **Steve Baxter-Smith, Violin**

“I remember Stephen as a caring, yet straight-talking character: always supportive, with a subtle way of asserting authority, such as when the MYO brass section needed to clear up after a heavy night during residential courses! We first met at Aston University as he chain-smoked through my successful MYO audition in May 1995. My journey that day (pictured opposite!) was the first time I’d ever been on a train, the week before I turned 15, so I was quite nervous! Stephen, of course, put me at ease and couldn’t have been more welcoming. The last time I ever saw him was around 15 years later at the Philharmonia Orchestra’s interactive ‘Re-Rite’ installation in Leicester, which Stephen attended with characteristic enthusiasm and curiosity; we chatted as if we’d last met the week before. Looking back, it is a privilege to have known such an experienced yet down-to-earth character as Stephen. He genuinely understood aspiring musicians, knowing what to say (or not to say) and when. I only hope I can try to emulate some of these remarkable traits in my career, for which Stephen laid the groundwork.” **Christian Jones, Bass Trombone**

“I remember how passionate he was about young musicians and I remember him saying to me after I auditioned for MYO: “You’ll fit right in here – all you need is enthusiasm and a love for music.” **Detta Edwards, Violin**

“Stephen cared deeply about nurturing the orchestra as a whole and about each individual. We were all made to feel important and valued. I will never forget some of his hints and tips about how to play “sniffy corners” in the music, his unusual phonetic alphabet [for rehearsal letters], and I’m afraid I will never be able to listen to that motif in Wagner’s *Die Meistersinger Overture* without hearing him in my head singing “stick it up your jumper!” **Michelle Kendall, Violin**



Christian Jones, aged almost 15, attending his MYO audition at Aston University

Midland Youth Orchestra Alumni – Tonight’s Players

Violin 1

David Gregory (Leader)
Ben Millard
Austin Poll
Louise Carey
Victoria Lee
Sue Gregory
Anna McDonagh
Georgina Williamson
Coreena O'Hagan
Katrina Moore
Martin Coxhill
Cathy Moseley
Deborah Baines

Violin 2

Anna Downes
Alex Davis
Stephanie Cole
Naomi Shiono Bunting
Rachael Dugdale
Detta Edwards
Claire Garner
Michelle Kendall
James Ross
Margaret Wright
Steve Baxter-Smith
Graham Smye

Viola

Claire Maynard
Robert Spencer
Graham Hayden
Rosie Ratcliffe
Laura Pugh
Paul Evans
Chris Orton
Jennifer Morris

Cello

Ian Ludford
Jadie Carey
Nicola McAteer
Jenny Pearson
Claire Stevenson
Claire Moss
Stephen Ballard
Jay Emme
William Cheung
Stephen Painter
Bryan Burdett

Double Bass

Dominic Dudley
Emma Norden
Oliver Bouckley

Flute

Helen Foster
Fiona Slominska
Rachel Thorpe

Oboe

Lesley Morson
Nadia Accilli

Clarinet

Lucy Tugwell
Karen Guidici

Bassoon

Lindsay Dubery
Hannah Wrieden

Horn

Claire Dawes
Phil Dawes
Alison Wakeley
Sara Kimber
Claire Greenwood

Trumpet

David Price
Dale Bradbury

Tenor Trombone

Mark Templeton
John Kenny

Bass Trombone

Christian Jones

Tuba

Duncan Jackson

Percussion

Steve Socci
Christina Slominska
Chris Bastock
Sara Kimber

E&OE: player list correct at time of printing



Charlotte Moseley – Violin Soloist

Charlotte began learning the violin aged five before studying at Chethams School of Music in Manchester with Eyal Kless and Benedict Holland. She was awarded the school's Mozart Scholarship for outstanding chamber music work as well as winning their Dewhurst and Torevell prize. She made her Wigmore Hall debut in 2010 and subsequently performed live on BBC radio 3's *In Tune* programme. Charlotte held the position of leader of the CBSO Youth Orchestra for six years alongside her study at the Royal Northern College of Music with Professor Alexander Sitkovetsky where she was the recipient of the Norman George Scholarship.

In high demand as a soloist, Charlotte's most recent concerto performances have included: Mendelssohn violin concerto with the Sale Chamber Orchestra and Coventry Youth Orchestra; Elgar violin concerto with the Halesowen Orchestra; Bruch violin concerto in G minor with the Telford Orchestra and Eroica Camerata; Tchaikovsky violin concerto with the Westmorland Symphony Orchestra, Redditch Orchestra, Inkberrow Sinfonia and Orchestra of St. John; Glazunov violin concerto with Halesowen Orchestra; as well as Sibelius violin concerto with the Open University Orchestra, Milton Keynes Sinfonia and Orchestra of St. John, Mozart violin concerto in A major (also with the Orchestra of St. John), and Walton violin concerto.

In September 2015 she began her Masters degree studies at the Royal Academy of Music with Professors Jack Liebeck and Mateja Marinkovic. She graduated with Distinction and was awarded the prestigious Diploma of the Royal Academy (DipRAM) for an outstanding final recital. In 2018 she signed with *Harlequin Recording* to record her debut CD to be released in spring 2019.

Charlotte plays on an 1884 Joseph Hel violin and is kindly supported by the David Morgan Music Trust, the Helen Mackaness Trust, the Elmley Foundation and the Bromsgrove Institute Trust.

From the Midland Youth Orchestra archives...

In January 2000, after a marathon 12 hours of continuous playing, the Midland Youth Orchestra established a new record for the **world's longest concert**, a record which was subsequently ratified by Guinness World Records. The record attempt involved 65 musicians performing over 75 pieces of music with breaks of not more than 30 seconds between each one, a through-the-night effort supported by an army of parents & helpers.



David Gregory – Leader

David Gregory has been a member of the CBSO violin section for 40 years. He was born in Birmingham, and inspired to take up the violin at the age of six after a string quartet from the CBSO visited his infant school. Aged eleven, he joined the Midland Youth Orchestra (now the CBSO Youth Orchestra) and at sixteen became the orchestra's leader. After 'A' levels, he went on to study music at Christ Church, Oxford.

A degree in music led to a postgraduate scholarship at the Royal Academy of Music to study the violin with Hugh Maguire and singing with Kenneth Bowen. When he joined the CBSO in 1977 he continued singing in the Tallis Scholars, Ex Cathedra and in St. Philips Cathedral choir.

Even with the CBSO schedule at its most demanding, David has always found time for chamber music, as violinist with the Midland Piano Trio 1987-92 and the Springfield String Quartet 1985-99. More recently he has taken part in the lunchtime concert series at the CBSO Centre.

Perhaps in recognition of those early opportunities, he is an enthusiastic participant in CBSO education and outreach work. Coaching the CBSO Youth Orchestra first violins is an opportunity for David to pass on musical insights from some of the great players and conductors who have worked with the CBSO. For the last two years he has been involved in a project that brings together people who live with dementia, and their carers, to create music with a trio of CBSO players. Each season, David gives a number of pre-concert talks, often with orchestra colleagues playing the musical illustrations.

Anthony Bradbury – Conductor

Anthony is a former member of the Midland Youth Orchestra (MYO) and attended King Edward VI College, Stourbridge, where he played clarinet, piano and percussion with numerous orchestras, ensembles and wind bands. He continued his education at Brasenose College, Oxford, studying orchestration and electro-acoustic music with the composer Robert Sherlaw Johnson, and graduated with an MA in Music. Whilst at Oxford, Anthony was awarded a scholarship to conduct the Brasenose chapel choir.



Anthony is now a freelance conductor who works with a number of Midlands-based organisations. He regularly directs the professional chamber orchestra Central England

Camerata, and he has also appeared as a guest conductor with the Sinfonia of Birmingham and the Birmingham Philharmonic Orchestra.

He has also been involved with the CBSO Youth Orchestra (which incorporated the MYO); Anthony shared the conducting of its inaugural concert with former City of Birmingham Symphony Orchestra (CBSO) Music Director, Sakari Oramo, in October 2004, and returned to conduct the orchestra in October 2006, again with Sakari Oramo, in an all-Stravinsky concert as part of the CBSO's 'IgorFest' Stravinsky project, with The Sunday Times saying that Anthony "drew a feisty performance from the excellent players." In addition to his work with the youth orchestra, Anthony also conducted a CBSO string group in concert during the orchestra's overseas tour to Taiwan in 2013.

Anthony has performed abroad in France, Belgium, Holland, Bulgaria, Germany, Poland, the Czech Republic, China, Taiwan and, during Easter 2000, in Canada as part of the MYO's visit to the Banff International Festival of Youth Orchestras.

Anthony has also been Music Director of Birmingham Festival Choral Society (BFCS) which, having been founded in 1843, is the longest established chorus still active in Birmingham. With these various organisations, he has directed a number of premières and second performances, including music by Andrew Downes (with both the MYO and BFCS), Ruth Byrchmore (with the MYO – the world première of a trombone concerto titled 'Threads of Gold' with tonight's principal trombonist Mark Templeton as soloist), and John Joubert. Other activities have included a BBC Radio 3 broadcast of Christmas carols with BFCS.

Anthony took up the post of Associate Conductor with the MYO in 1991, Conductor in 1998, and Music Director from September 2000 until the time that the MYO was incorporated into the CBSO Youth Orchestra in 2004. He was awarded the 'Christian Salvesen Baton Award' as a tribute to his work with the MYO in 1995. Anthony is also a member of the Association of British Choral Directors and a former Executive Board member of the National Association of Youth Orchestras.



A Marriage of Horns!

This picture shows two past MYO Principal Horns, Phil Dawes and Claire Beckett (now Dawes), shortly after announcing their engagement in November 2003, with MYO Music Director Anthony Bradbury.

Both Phil and Claire gave five years of loyal service to the MYO, and continued to support the orchestra after they had left, including playing in tonight's Alumni concert. This commitment is typical of the spirit that the MYO imbued.

About The James Langley Memorial Trust

President: Sir Simon Rattle OM CBE

Patron: CBSO Music Director, Mirga Gražinytė-Tyla



The James Langley Memorial Trust (JLMT) was established in 1995 in memory of James Langley (1927-94), a BBC Senior Music Producer, Trinity College of Music Examiner, composer and brass band competition adjudicator who devoted 38 years of voluntary service to the Midland Youth Orchestra (MYO). James was a founder member of the MYO as a French Horn player, subsequently becoming its inspirational Conductor, Music Director and Chairman.

The original charitable objective of the JLMT was to award funding annually to MYO players. In 2004 the MYO was incorporated into the new CBSO Youth Orchestra and since that date the JLMT Trustees offer financial support to players in the current CBSO Youth Orchestra

and to those who have left the orchestra within the twelve months preceding their application.

Past recipients are to be found throughout the music profession. Many are highly successful teachers, performers and music administrators, whilst others enjoy a diversity of careers in other areas. To date, the JLMT has made almost 60 awards.

Pictured above is 2018 JLMT recipient Alanagh Bohan who was granted an award to assist her with the cost of purchasing a new instrument. Alanagh says: "I now have a flute of my own to last for many years to come, through music college and beyond!"

"Having worked with the talented young musicians of the CBSO Youth Orchestra, it's wonderful to see first hand how The James Langley Memorial Trust is helping our next generation of musicians, who show immense potential and find themselves one step closer to achieving their dreams, thanks to this much-needed financial support."

Mirga Gražinytė-Tyla

CBSO Music Director

Patron, The James Langley Memorial Trust

Photo © Frans Jansen



Donating to The James Langley Memorial Trust

Registered Charity No. 1045160

Tonight's concert is in aid of The James Langley Memorial Trust (JLMT) which was established through the generosity of James Langley's friends, colleagues and family.

The Trust receives no public funding and relies entirely on private donations and interest from its endowment. Your donation will benefit future generations of young musicians by increasing the endowment from which the Trust funds its annual award(s).

If you are a UK tax payer, your gift can go further if you complete a Gift Aid declaration as this enables the Trust to reclaim tax on your donation.



Please help to make such annual awards possible for many years to come by contributing to The James Langley Memorial Trust fund.

You can make your donation online, simply and conveniently, using your debit or credit card, by scanning the QR code opposite on your smartphone, or by visiting www.jlmt.org.uk/donate

Gift Aid declarations can also be made as part of the online donation process. Our MyDonate page also allows you to set up a regular donation if you wish – a small sum each month accumulates over time and represents a real investment in the future of the JLMT.

Alternatively, donations can be made by cheque, payable to 'The James Langley Memorial Trust', and posted to Clive Jones (Hon. Treasurer), The James Langley Memorial Trust, 25 Buryfield Road, Solihull, West Midlands B91 2DF.

Thank you for your support!

"I fully support the important work of The James Langley Memorial Trust in providing much needed financial aid to CBSO Youth Orchestra players. Jim would have loved this continuation of his life's work, and it is a perfect memorial to a wonderful man."

Sir Simon Rattle OM CBE

President

The James Langley Memorial Trust

Photo © Oliver Helbig



CBSO Youth Orchestra



I will never forget the way in which the CBSO Youth Orchestra came into existence.

Stephen Williams and Anthony Bradbury came to see me and my then colleague Keith Stubbs, having come to the sad (for them) but also far-sighted conclusion that the Midland Youth Orchestra needed for the region was no longer looking viable in its current form. We were only too delighted – with their wise advice, as well as helpful input from Birmingham’s Music Service and

Conservatoire – to take it under our wing and, instead of ceasing to be, the MYO was thrillingly reborn in 2004 as the CBSO Youth Orchestra.

Since that first concert – shared between Anthony and the then CBSO Music Director Sakari Oramo – the orchestra has gone from strength to strength, playing several important premieres and covering a repertoire more ambitious than pretty much any youth orchestra on the planet: Strauss’s *Alpine Symphony*, Mahler 1, 5, 6 & 7, Bartok’s *Wooden Prince*, and music by Lindberg, Adès and Widmann.

It now sits at the centre of the CBSO’s Learning and Engagement activities, alongside our magnificent choruses and our busy schools and community music-making. Dozens of our CBSO musicians are involved in auditions and sectional coaching, Youth Orchestra alumni have regularly played as members of the ‘adult’ orchestra, and already three – Alpesh Chauhan, Jamie Phillips and Ben Gernon – have gone onto successful international conducting careers, while Laura Mvula has been nominated for a Brit Award and had solo BBC Proms dedicated to her music. As the CBSO approaches its centenary in 2020, the Youth Orchestra is one of our proudest achievements, and we have Stephen Williams to thank for suggesting it.

Along the way we have kept to the important principles that had inspired Stephen and his predecessors right the way back to my own predecessor (and MYO founder) Blyth Major – that membership of this remarkable orchestra should be open to any young musician who can pass the audition, regardless of means. And in this aspect I would especially like to acknowledge the generosity of The James Langley Memorial Trust (which has supported 46 CBSO Youth Orchestra members and counting) and the Blyth Major Bursaries (which have helped countless players with travel costs to attend rehearsals). Long may this fine legacy continue!

Stephen Maddock OBE

Chief Executive

City of Birmingham Symphony Orchestra



*Stephen Williams conducting the Midland Youth Orchestra
at the dress rehearsal of its final concert
Adrian Boult Hall, Birmingham Conservatoire, Sunday 11th July 2004*



*The MYO at the Aberdeen International Youth Festival, August 1996
(the last time it performed Tchaikovsky's Fifth Symphony)*