

Southampton Music Hub presents

# SYO

Southampton Youth Orchestra

## Spring Concert

*Sibelius – Karelia Suite*  
*Grieg – Piano Concerto*  
*Nielsen – Symphony No.1*

*Conductor: Christopher Braime*

*Soloist: Karen Kingsley*

**Saturday 3 March 2018**  
**7.30pm**

**at Turner Sims**  
University of Southampton, SO17 1BJ



Dear Parents and Carers ,

FSYO is a charitable organisation whose aim is to support the ensembles that are part of the Southampton Youth Orchestras pyramid (Acorn, Elgar, SYS, SYCS and SYO). The FSYO committee members are parents of current players. Musical directors are also represented. Members of the Friends provide support at rehearsals, providing refreshments and adult help and at concerts with front of house activities, raffles and hospitality to guests.

Thank you for all your support this year. By buying tickets to the concerts, supplying raffle prizes, buying programmes and raffle tickets you are helping us to raise funds to support the orchestras. This means that we are able to provide new music, instruments and equipment, special sectional support and give financial backing for tours and residential weekends. Other ways you can help us with our fundraising is by donating your used printer cartridges which you can bring to rehearsals or when shopping online sign up to [easyfundraising.org.uk](http://easyfundraising.org.uk). It doesn't cost you anything but when you click through them to make your online purchases you raise a free donation for FSYO.

The Friends are a support partner of the Southampton Music Hub, which is part of the funding arrangements that have been in place since 2012. After a period of cuts in Government funding, the funding through the Hub has remained the same and will stay the same next year. What will happen to this funding in the longer term is not clear but the Friends will continue to support the orchestras.

Do feel free to contact the friends on [info@fsyo.org.uk](mailto:info@fsyo.org.uk) if you have any feedback, suggestions or you would like to volunteer to help in any way and do please visit the website ([www.fsyo.org.uk](http://www.fsyo.org.uk)), our Facebook page (Friends of Southampton Youth Orchestra) or follow us on Twitter ([@friends\\_syo](https://twitter.com/friends_syo)).

If you would like to join us please contact us at [membership@fsyo.org.uk](mailto:membership@fsyo.org.uk) .

Yours,

Amanda Mitchell

*FSYO Chair*

**Friends of Southampton Youth Orchestras**

Registered Charity no. 283789

**[www.fsyo.org.uk](http://www.fsyo.org.uk)**



Good evening, and welcome to Southampton Youth Orchestra's second concert of the season.

It is a night to celebrate the talent that Southampton Music Services continue to discover, develop and support, and Southampton Youth Orchestra are honoured as always to be able to showcase the hard work of some of Southampton's finest young musicians.

Opening the concert will be Sibelius' timeless *Karelia Suite*, followed by Grieg's ever-popular *Piano Concerto*. Closing the concert is Nielsen's lesser played *Symphony No. 1 in G minor*. We are delighted to be sharing the stage tonight with soloist Karen Kingsley

Karen is a pianist based in Portsmouth, playing regularly across the region as both soloist and accompanist, as well as being one half of the Mornington Duo - a clarinet and piano duo with a repertoire of over 200 pieces.

The orchestra continues into its second year under the baton of Christopher Braime, who works tirelessly to help each member of the orchestra to go from strength to strength in their musical development.

It remains only to thank each and every member of tonight's audience for supporting us tonight, and to wish you all a most enjoyable evening.

A handwritten signature in black ink, appearing to read "Kevin Withell".

Kevin Withell

Assistant Director



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Having been established since 1946, we are still continuing to support musicians both locally and wider afield in the ever important production of live music.

We are happy to offer a percentage of all purchases via [www.beckettsmusic.co.uk/FSYO](http://www.beckettsmusic.co.uk/FSYO) to the Friends of Southampton Youth Orchestra to help support the orchestra in the future.

We would also like to wish the Southampton Youth Orchestra all the best for their 2017 season of concerts.

**FSYO**  
Friends of Southampton Youth Orchestras

# Programme

Sibelius - Karelia Suite

I - Intermezzo

II - Ballade

III - Alla Marcia

Grieg - Piano Concerto in A minor

I - Allegro molto moderato

II - Adagio

III - Allegro molto moderato e marcato - Quasi Presto - Andante maestoso

## **INTERVAL**

Nielsen - Symphony No.1 in G minor

I – Allegro orgoglioso

II – Andante

III – Allegro comodo - Andante sostenuto - Tempo I

IV – Finale. Allegro con fuoco

## Jean Sibelius - Karelia Suite, Op.11



Karelia is the area that runs along the border between Finland and Russia, and over the past millennium it has been fought over and controlled at different times by Finland, Russia and Sweden. After the fighting between Finns and Russians during World War II, most of Karelia was ceded to the Soviet Union, and the ethnic Finnish population was forcibly removed to Finland. Today most of Karelia is one of the ex-Soviet republics, but at the end of the 19th century it was an important part of Finland and

one of the centres of Finnish nationalism.

In 1893, Sibelius was commissioned by a student group in Viipuri to provide music to accompany a series of tableaux depicting key moments in Karelia's history. He subsequently drew out several of these movements to make a shorter orchestral suite, and, in 1899, the Karelia Suite finally took the three-movement form we know today.

The opening *Intermezzo* accompanied a tableau that depicted a moment during the winter of 1333 when the Lithuanian duke Narimont collected tax tributes in the Käkisalmi district. Over a quiet rustle of string sound, four horns sound the shape of the fanfare-call that will run through this movement. That fanfare is first heard in the distance, grows louder, passes by in all its self-importance, and fades into the distance. There is some glorious orchestral writing here, with brass calls ringing out over busy string figures, all of it underpinned by an accompaniment of bass drum and tambourine.

The *Ballade* accompanied a scene that took place in the Viipuri castle in 1446, when the nobleman Karl Knutsson Bonde was entertained by a court singer. In the original incidental music, a baritone soloist sang a ballad to the words of the old Swedish folksong *The Dance in the Flowering Grove*, but for the orchestral suite Sibelius transferred his vocal line to English horn. A clarinet duet outlines the opening theme of this movement, and this leads to a full-throated string chorale. Following the English horn solo, the music concludes with a quick reprise of the opening material.

The *Alla marcia* depicted the conquest of Käkisalmi by the Swedish general Pontus De la Gardie in 1580. At the premiere, the opening section of the movement was accompanied by a fireworks display, recalling De la Gardie's military victory. Sibelius adapted the second half of the movement, a march, for the orchestral suite. That march gets off to a comfortable start, full of dotted rhythms, then builds steadily to the grand, heroic conclusion.

## Edvard Grieg - Piano Concerto in A minor, Op.16

Born in Bergen, Norway in 1843, Grieg began composing at the age of 15, and first appeared as a concert pianist aged 18. It should be no surprise then, that at the age of 25, Grieg composed what was to be the largest and most ambitious work of his life - a piano concerto.

Apart from his *Peer Gynt* suites, this piano concerto is probably Grieg's best known work; it's beautiful themes and virtuosic flourishes ensuring that it remains a favourite of pianists and audiences alike.

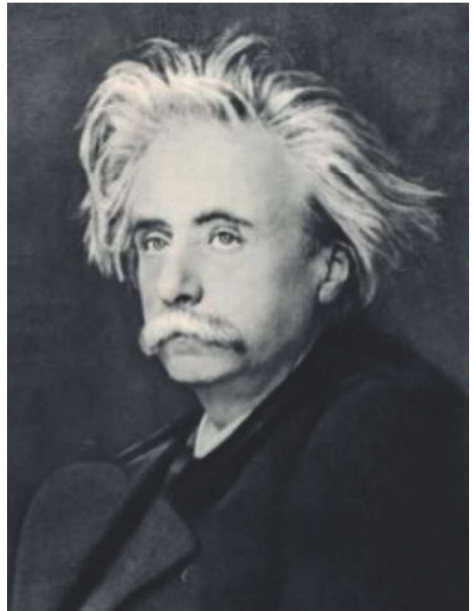
After a thundering timpani roll and the instantly-recognisable descension of piano chords, the man theme is played almost secretly by the woodwind, before being taken up and developed in the solo piano. The second theme is a flowing dialogue introduced by cellos and woodwind, once again expanded upon by the soloist.

These two themes form an intricate development between piano and orchestra, before a stunning piano cadenza and orchestral coda finish the movement in style.

The second movement begins with muted strings singing a plaintive and melancholy song. Grieg's music is known for its poignant lyricism, and this movement may well be the most exquisite example; the improvisational quality of the solo piano has a special beauty in its dialogues with the strings and, later, the woodwind. Grieg often maintained that his favourite composer was Chopin, and that influence is very evident in the melodic and virtuosic piano writing in this movement.

The final movement was inspired by traditional Norwegian folk dances. Two energetic dance melodies form the first theme, contrasting with a more lyrical second theme, introduced by solo flute and developed both by piano and orchestra. These themes are repeated forcefully, bring the concerto to its triumphant conclusion.

Despite its continued success and popularity, Grieg seemed never to have been totally satisfied with the concerto, and continued to revise the work for most of the rest of his life.



## Carl Nielsen - Symphony No.1 in G minor, Op.7



Born in 1865 on the Danish island of Funen, Nielsen began his composition career during a period that saw much argument between composers over the direction that classical music was taking. The 'Leipzig school' of composition followed Brahms' belief that while the boundaries of tonality and musical expression were being pushed, the rules and traditions of structure and classical form should be observed. The "Weimar school" of composition followed Wagner and Liszt in their beliefs that 'new wine requires new bottles' - as composers continue to explore tonality as well as technical and expressive range, they should also be developing new musical forms and structures. Both groups claimed merely to be following in the footsteps of Beethoven. Nielsen refused to enter the debate, and instead pursued a third path of his own - observing Brahms' classical traditions of symphonic form, whilst exploring and expanding his own

boundaries of expression and tonality.

Nielsen's first symphony was completed in 1892, two years after he began sketching ideas for it during his travels around Europe. It was premiered in 1894, with Nielsen himself playing 2nd violin.

The symphony's first movement is entitled "allegro orgoglioso" ("haughtily joyful"), setting a precedent for a career full of obscure Italian tempo markings by the composer. The symphony begins with a sudden rush of energy and urgency that gives us the impression of having stepped into a piece that was already well underway.

The second movement, which has been described as "quiet and dreaming as the scent of clover," features long, sweeping melodic lines and majestic brass figures that belie the composer's musical origins as a trombonist.

Nielsen originally marked the third movement with the oddly defensive tempo direction "non è scherzo" (not a joke), however, in the published score, he settled for simply "allegro comodo" ("comfortably cheerful"). This movement is Nielsen's very own nod towards the compositional legacy of Beethoven, in the persistent repetition of a short rhythmic phrase that appears to be a homage to the 'knock of fate' motive in Beethoven's 5th Symphony.

The symphony concludes with a powerfully rousing finale that drives the work home to the C major - never before had a symphony ended in a different key to which it began, reinforcing Nielsen's often underestimated position in the development of music from the traditions of Beethoven, through the developments of Brahms and Wagner, and into the 20th Century.





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## Christopher Braime - Conductor

Christopher Braime was born in 1983 and commenced conducting studies whilst a Foundation Scholar at the Royal College of Music, London, studying with Neil Thomson, and Richard Dickens. He was recently featured in All Together Now: The Great Orchestra Challenge on BBC 4 and BBC 2.

Christopher is Musical Director of the London Gay Symphony Orchestra, the Putney Choral Society, and the Southampton Youth Orchestra.

Christopher has also appeared as conductor with several orchestras throughout the South of England including: the Farnborough Symphony Orchestra, the Redhill Sinfonia, the Suffolk Sinfonia, and the Kensington Philharmonic Orchestra. In 2013, he made his European conducting debut with the Orquestra do Algarve, Portugal, and has recently conducted in Germany. In the 2019/20 season he will be returning to the Suffolk Sinfonia where he maintains a very happy guest conducting relationship with the orchestra.

Christopher has worked with some of the most outstanding young soloists of this generation including the cellist Jamal Aliyev, horn player Joel Ashford the baritones Huw Montague-Rendall and Edward Jowle, Soprano Jessica Gillingwater and the saxophonist Huw Wiggin. With the pianist Simon Ballard he also gave the first public performance in the UK of the Leroy Anderson Piano Concerto.

Until recently he was the Musical Director of the Grosvenor Light Opera Company who have regularly been invited to perform at the International Gilbert and Sullivan Festival and have won awards for their productions at the festival.

Christopher also still performs as an oboist and is active in the field of teaching, he was a Music Appreciation lecturer for the charity Open Age, based in West London, and conducts the Mary Ward Chamber Orchestra at the Mary Ward Adult Education Centre. He was also a consultant on the Royal College of Music's "Rhythm for Life" project where RCM students explored the skills required when working with older adult learners, and recently wrote guidance for the RCM on the subject.

Christopher was formerly Musical Director of the Imperial College String Ensemble, the Pelly Concert Orchestra, Farnborough and the Worthing Youth Orchestra.



## Karen Kingsley - Piano



Karen Kingsley was born in Fareham and now divides her time between Cosham and the Isle of Wight. She studied with Jean Harvey at Royal Academy of Music, gaining prizes and commendations for solo performances. She has previously performed concertos by Beethoven, Paul Carr, Chopin, Gerhardt, Gershwin (including Rhapsody in Blue, under the baton of

SYO's Kevin Withell), Grieg, Haydn, Mozart, Poulenc, Rachmaninoff, Rubinstein, Saint-Saens and Shostakovich. She is a member of the Mornington Duo with clarinettist Robert Blanken and Anemos with Robert and bassoonist Richard Moore, who will give the world premiere of Suite by Mike Mower at Salisbury Cathedral in 2020.

Karen also loves accompanying students at Southampton University for degree and masters recitals. She regularly works with young players at festivals, including performances with SYO's leader Emmy! Karen is delighted to be working with Southampton Youth Orchestra tonight.

# Southampton Youth Orchestra

Flutes	Hannah Bourner	1 <sup>st</sup> Violins	Emmy Huang	
	Kitty Clark		Sara Ha	
	Isabelle Lawes		Alice Ren	
Oboes	Abigail Caveney	2 <sup>nd</sup> Violins	Charlotte McKenzie	
	Rachel King		Matilda Bull	
Clarinets	Rebecca Rees		Isaac Wright	
	Lily Thorne		Yuqing Chen	
	Oliver Veal		Jessica Haines	
Bassoons	Kelly Reynolds*		Taiga Jones	
	Lucy Gowans		Henry Tsang	
French Horns	Alex Lui		Jesteena Tennyson	
	Matt McDermott		Renee Servin	
	Tom Salmon		Violas	Hiro Jones
	David Payne*			Raine Estales
Trumpets	Josh Bateman		Cellos	Christa Porter*
	Sam Mackenzie	Lucie Vincendeau		
	Kevin Withell*	Lara Williams		
Trombones	Catherine Lewis*	Double Basses	Henry Mitchell	
	Andrew Carr		Zoe Hunting*	
	Benji Graf		Maggie Foster	
Tuba	Morro Barry	Percussion	Reuven Manore	
Timpani	Byron Horne		Emily White	
			Emily Yeates	
			Maddie Garrett	
			Signe Pablaka	

# Dates for the Diary

**Saturday 10th March 2018**

**SYCS Spring Concert**

7pm, Swaythling Methodist Church

**Saturday 24<sup>th</sup> March 2018**

**SMS String Pyramid Concert**

7pm, Central Hall

**Saturday 9th June 2018**

**City of Southampton Orchestra and Southampton Philharmonic Choir**

Benjamin Britten *War Requiem*

7.30pm, Basingstoke Anvil

**Saturday 23rd June 2018**

**SYCS Summer Concert**

7pm, Turner Sims Concert Hall

**Saturday 30<sup>th</sup> June 2018**

**SYO Summer Concert**

7.30pm, Turner Sims Concert Hall



**SOUTHAMPTON  
MUSIC HUB**

### **Southampton Music Service**

In March 2011, the Southampton Music Service was judged by the Federation of Music Services as being in the top category of Music Services in the country. SMS has maintained the level of excellence and access to music activity that our community has come to expect. SMS seeks every opportunity to promote and develop the musical potential and personal development of all young people in the City and region of Southampton.

In addition to the specialist instrumental lessons and curriculum support we deliver in schools, SMS also provides an impressive range of choirs, bands and orchestras to support musical progression.

Any young musician interested in joining a Southampton Music Service ensemble or starting lessons for the first time should contact the music service at [music@southampton.gov.uk](mailto:music@southampton.gov.uk) or call 02380 833648

Southampton Hub website [www.southamptonmusichub.org.uk](http://www.southamptonmusichub.org.uk)

Twitter <https://twitter.com/MusicHubSouth>

If you are age 8-18 and would like to join a student focus group to help shape future Hub activity, please contact us.

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**A WARM WELCOME AWAITS YOU**

## **Southampton Music Hub**

The Southampton Music Service is the lead partner for the Southampton Music Hub. Over 30 music and arts organisations are represented within the Southampton Music Hub partnership. The group (established in September 2012) work collaboratively to bring a high level of music provision, expertise, access and resource to communities and young people in Southampton.

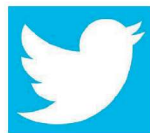
Our aim is to support schools and colleges in delivering the National Plan for Music Education and provide opportunities for young people to engage in a rich programme of music making. This is an exciting time for all involved and we look forward to seeing music in Southampton continue to thrive and ensuring our young people can take fond musical memories with them into their future lives.



**SOUTHAMPTON  
MUSIC HUB**



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