

Southampton Music Hub presents

# SYO

## Southampton Youth Orchestra *Winter Concert*

*Mendelssohn - Hebrides Overture*

*Haydn - Trumpet Concerto*

*Vaughan Williams - English Folk Song Suite*

*Haydn - Symphony No.104*

*Paul Hart - Trumpet*

*Christopher Braime - Conductor*

**Saturday 1st December**

7.30pm

Turner Sims Concert Hall



[southamptonmusichub.org](http://southamptonmusichub.org)  
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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

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Good evening, and welcome to Southampton Youth Orchestra's opening 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 Mendelssohn's vivid picture of the North-West of Scotland - 'Hebrides Overture', before we welcome solo trumpet Paul Hart to play Haydn's Trumpet Concerto. The second half will open with Vaughan Williams' 'English Folk Song Suite', before we revisit Haydn, in the form of the last of his 104 symphonies.

Paul Hart spent many years as principal trumpet of the Royal Marines Band Services, and is now head of Brass at Southampton Music Service, as well as directing Southampton Youth Brass Band and enjoying regular appearances as a guest and solo player with many local ensembles.

Southampton Youth Orchestra continues into its third 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.

**Kevin Withell**  
**Assistant Director**

# Southampton Youth Orchestra

Flutes	Isabelle Lawes	1 <sup>st</sup> Violins	Isaac Wright
	Kezia Pegg		Alice Ren
	Anna Prince		Harry Price
Oboes			Yuqing Chen
	Rachel King		Taiga Jones
	Cameron Hutchinson		Emmy Huang*
Clarinets	Ben Burnett	2 <sup>nd</sup> Violins	Helena Charlton
	Rebecca Rees		Matilda Bull
	Amelia Veal		Renee Servin
Bassoons			Charlayne Pueblo
	Lucy Gowans		Aoife Scully*
	Don Lloyd*		Christa Porter*
French Horns	Tom Salmon	Violas	Raine Estales
	Tom Siou		Tom Gilbert
Trumpets	Josh Bateman		
	Nathan Finn	Cellos	Lucie Vincendeau
Trombones			Lara Williams
	Andrew Carr		Judi Galbraith*
	Catherine Lewis*	Double Bass	Reuven Manore
Timpani			Percussion
	Byron Horne		

# Programme

Mendelssohn – The Hebrides

Haydn - Trumpet Concerto in Eb Major

I - Allegro

II - Andante

III - Allegro

## **INTERVAL**

Vaughan Williams - English Folk Song Suite

I - March: Seventeen Come Sunday

II - Intermezzo: My Bonny Boy

III -March: Folk Songs from Somerset

Haydn - Symphony No.104 in D major ‘London’

I – Adagio - Allegro

II – Andante

III – Menuetto and Trio: Allegro

IV – Finale: Spiritoso

## Felix Mendelssohn

### The Hebrides, Op.26

On a trip to Scotland in 1829, Mendelssohn visited the Hebridean island of Staffa, and, on a boat trip to Fingal's Cave, was inspired to scribble down a simple ebbing and flowing melody that he initially called 'To the Lonely Island'. Over the following year or two, this melody became the opening of 'The Hebrides', a concert overture that has become one of Mendelssohn's best-known works.

The piece opens with Mendelssohn's original melody; a gentle rising and falling arpeggio theme that starts quiet and low in the violas, cellos and bassoons, gradually growing in depth, complexity and drama, the full orchestra suggesting the tempestuous sea before the storm. A calmer second section is a gently soaring melody, once described as 'the greatest melody Mendelssohn ever wrote', starting off in the mellow timbre of lower strings and bassoons, and finally building up to an agitated but strictly rhythmical variation on the opening theme as the storm blows itself out, and the very first melody calmly ebbs and flows to a quiet and gentle finale.



Friends of Southampton Youth Orchestras 2019 calendar

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## Franz Josef Haydn

### Trumpet Concerto in Eb Major, H.VIIe:1

Haydn was born in Rohrau, Austria in 1732. A friend of Mozart and an early tutor of Beethoven, Haydn is one of the most important names of the Classical period. Haydn spent a large proportion of his compositional career employed by the Esterhazy family, a comfortable job that allowed him to work as a leading composer. For twenty years, however, his contract forbade him to accept commission from elsewhere or to publish his work publicly. His contract was re-negotiated in 1779, allowing him these liberties, and these new-found freedoms led to some of the most inspired and influential work of Haydn's life; his Nelson Mass and Creation Mass, a set of six symphonies composed in Paris, a further twelve symphonies in London, no less than 40 string quartets and his much-loved Trumpet Concerto.



Anton Weidinger was a famous trumpet player and maker of the time, and was a close personal friend of Haydn. Throughout the 1770s and 80s, Weidinger worked on producing a valved trumpet (until then, trumpets had no valves, and were capable of producing only a limited range of notes). Weidinger's new creation meant that trumpet players could play chromatically throughout the entire range of the instrument, and Haydn was anxious to compose a piece that would showcase all the exciting new possibilities, and, in 1796, composed what is still one of the most famous trumpet concertos of all time.

The opening orchestral introduction of the first movement sets the scene for the concerto perfectly – a gently playful melody in the strings, punctuated by short, pronounced fanfares. When the solo trumpet takes over the tune, it takes only 11 bars before Haydn starts to show off the new chromatic capabilities of the instrument. The new valved trumpet also offered far more in the way of agility than ever before, and Haydn uses large melodic leaps and fast-moving passages throughout the first movement to reinforce this, before a short recapitulation and a short orchestral fanfare brings the movement to a firm end.

The second movement provides a gentle contrast, and shows the lyrical abilities of the solo instrument. The movement opens with a slow, contented melody in Ab major (a key which would have been previously impossible on an Eb trumpet), before Haydn once again uses chromaticism – this time to introduce an agitated longing to the trumpet's melody. The orchestra provides reassurance, settling gently into every key that the trumpet tries to go into, before finally succeeding in bringing us back to Ab major for one last recapitulation of the opening theme.

The final movement is probably the best known of the three. A restlessly playful theme introduced by the orchestra becomes recurring melody in an exciting and varied *rondo*. Juxtaposing the new-found chromaticism against traditional fanfare calls, Haydn uses his last ever orchestral movement to showcase his ability to revisit and develop a simple melody without it ever becoming boring. After a brief coda, the concerto ends on a final *tutti* fanfare, bringing Haydn's final concerto to characteristically playful and majestic finale.

## Ralph Vaughan Williams – English Folk Song Suite

Ralph Vaughan Williams is one of the best-loved English composers of all time. Born in a small village in the Cotswolds, Vaughan Williams' compositional career regularly drew from his studies of English music history, from Tudor traditions to regional folk music. These styles of music influenced a large number of his compositions, including fantasias on *Greensleeves*, *Christmas Carols* and *A Theme By Thomas Tallis*, as well as his *pastoral* 5<sup>th</sup> Symphony and an extensive collection of folk songs and traditional tunes from around the British Isles. Originally written for military wind band in 1923, the English Folk Song Suite is a symphonic orchestration of some of Vaughan Williams' favourite folk tunes from around the country. The piece proved so popular that, within a year, it had been arranged for symphony orchestra by Gordon Jacob, one of England's leading orchestrators.



The first movement opens with *Seventeen Come Sunday*, a song that originated in England in the early 1800s. The march relaxes into a solo for the clarinet – a version of a little-known song called *Pretty Caroline* provides a gentle contrast, before the music reinvigorates into another march, this time based on *Dives and Lazarus*, a folk song popularised in the 1850s by Francis Child, about the biblical parable of Lazarus and the rich man. This section is notable for its time signatures; a ferocious 6/8 rhythm in strings and upper woodwind, against the tune in 2/4 in the brass. This third theme gives way to a recapitulation of the second theme, before the opening theme returns to close the movement.

The second movement is in two main parts. First is a slow and reflective song called *My Bonny Boy*, first collected in 1906 in Southampton. A plaintive solo oboe introduces the tune over gentle string chords, before it is taken on and developed by the rest of the orchestra. This gives way to the second tune, a playful English waltz called *Green Bushes*. First appearing in the 1820s, the song was made popular by a play of the same name by William Buckstone in 1845, after which the song was published and regularly performed. Vaughan Williams uses this tune as a *scherzo*, a playful interlude to contrast the gently lyrical opening melody. The waltz gracefully gives way to a return of *My Bonny Boy*, and the movement draws to a calmly poignant close.

The final movement is simply named *Folk Songs from Somerset*, and is a brisk, invigorating march, beginning with *Blow Away the Morning Dew*; dating from the early 1600s, it is a ballad about a rich knight and his ultimately successful attempts to woo a young maid. The clarinet introduces the theme, gently depicting the young maid, before the tune is taken by the full orchestra, characterizing the brash and bold knight. The second song in the movement is *High Germany*, presented here as a lighter contrast to the opening theme. *High Germany* dates from the early 1700s, and is one of the earliest examples of an anti-war protest song; telling the tale of a young pregnant woman, and her lover who is going to fight in the Marlburian War. The original theme repeats, before the march changes to a jaunty 6/8 theme; a delicately orchestrated version of *Whistle, Daughter, Whistle*, and old English song about a mother trying to cheer up her daughter, who is struggling to find a suitable boyfriend. The last folk song to be introduced is *John Barleycorn*. Played by trombones, cellos and bassoons under a triumphant fanfare theme, this tune, dating back to the 1560s, depicts the process of barley cultivating, personifying the barley as the character of John Barleycorn, who is nurtured, grows, and dies. A short recapitulation of the opening two themes brings a joyous end to what has become one of Vaughan Williams' most-played compositions.



## Franz Josef Haydn

### Symphony No.104 in D major 'London', H.1/104

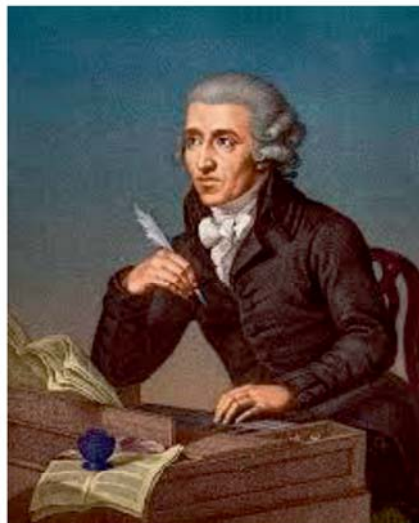
What's even more impressive about the fact that Haydn composed over 100 symphonies is that he didn't write any instrumental music in the last 14 years of his life. Although there are 104 numbered symphonies, we know of at least four more completed works. Tonight we hear the last of the 104, completed in 1795 during Haydn's second visit to London. Haydn was so taken by the city that he spent over two years there, from 1791-92 and then 94-95, and composed, among many other works, two sets of six symphonies during that time.

The first movement begins with a declamatory fanfare in D minor, followed by a slow, atmospheric introduction, leading to an opening D major theme that changes restlessly from gentle content to fiery triumph. In typical sonata form, a second theme, this time in the minor, is interwoven throughout an unpredictable development section, before both themes finally unite, both in D major, in an unapologetically joyful coda.

Haydn's personality dominates the second movement. While most composers use an *andante* second movement to pour out the depths of their heart, Haydn uses the opportunity to show his ability to write gently reflective, whilst still light and playful. A brief attempt by the woodwind to change from G major to G minor lasts only 8 bars, before the strings force us back into a glorious and unexpected Bb major. Several more attempts to change the mood of the movement are short lived, always returning to gently light-hearted G major. A flowing scalar theme, which is ultimately passed to the horns, draws the movement towards three final *pianissimo* chords.

Haydn continues to enjoy breaking the rules in the third movement. The traditionally graceful *menuetto* is unusually buoyant for a courtly dance, with the listener being constantly wrong-footed by sudden changes in dynamic and unexpected *sforzandi* on the 'wrong' beat of the bar. In the trio, Haydn once again changes key from D major to an unexpected Bb major, which gives the section, despite a busy quaver-based melody, a much gentler and more contented feel. A short chromatic development leads us back into D major for a recapitulation of the *menuetto*.

The first theme of the finale is taken from a Croatian folk song that, by the 1790s, had become a commonly used tune by street sellers at London marketplaces. It is likely that Haydn had come across the melody earlier in his career and couldn't resist referencing it in his 'London' symphony after hearing it again. A second theme, with strong similarities to that of Haydn's Symphony No.100 (also written during that visit to London, and even premiered in the same concert) is introduced, before both themes are developed simultaneously. A playful but simple fugue in the upper woodwind leads to a triumphant recapitulation, and three *fortissimo* chords style out Haydn's final symphony. This piece is the pinnacle of Haydn's 38 years experience of composing symphonies, and leaves us with no doubt as to the justification of Haydn's unofficial title: 'Father of the Symphony'.





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## Paul Hart – Trumpet

Paul began playing the bugle in a marching band at the age nine years. He then progressed to the trumpet, which he played in his school band and various bands and orchestras of the Leicestershire Schools of Music. He joined the Royal Marines School of Music in 1987. After initially studying cornet and violin he transferred to solo cornet. During his time under training he won several prizes including the Bronze Medal for the Cassel Prize competition, awarded in London by The Worshipful Company of Musicians. He completed training early and joined the Commander in Chief Fleet Band in January 1990. After three years Paul moved back to Deal to join the Staff Band of H.M. Royal Marines where he remained until the closure of the barracks in 1996. Paul then took the position of Principal Solo Cornet of the Portsmouth Band and apart from a couple of spells as the Solo Cornet Instructor at the Royal



Marines school of Music remained there until his departure from the Royal Marines in May 2004. Paul has enjoyed all the wonderful opportunities that have been offered by the Royal Marines and has been privileged to travel extensively all over the world including seeing active service on two occasions in both Gulf Wars. Paul is an experienced soloist having performed many times in London's Royal Albert Hall to capacity audiences and live broadcasts on BBC television. He has also gained a DipABRSM in conducting and a CTABRSM qualification in instrumental teaching. In October 2003, he took up the post as director of music to the Southampton Junior Brass Band and saw the band grow in number from 19 to 46 in less than a year. Today, Paul is delighted to be the director of music to the Southampton Youth Brass Band and has been fortunate to conduct the band on past tours to China, France, Italy and most recently Spain. He has also had the privilege of conducting the joint bands of the SYBB and the world number one rated brass band The Cory Band on two magical occasions.

Paul has performed regularly as a soloist with organist Elizabeth Le Grove for almost 20 years, giving a wide variety of concerts and recitals throughout the country. Paul and Liz have successfully released two solo trumpet and organ CD's, entitled 'Celestial Trumpet' and 'Golden Trumpet' with them receiving airtime on local radio as well as national coverage on BBC Radio 2

Paul has now been working as a brass teacher for Southampton Music Service for the past 15 years and feels extremely privileged to have the opportunity to give back some of his experience and passion in music to the young people of Southampton.

## Biographies

### Christopher Braime – Musical Director



Christopher Braime was born in 1983 and was awarded a Foundation Scholarship to study oboe and conducting at the Royal College of Music. He is active as a conductor throughout the UK and Europe.

Christopher is Musical Director of the London Gay Symphony Orchestra, the Putney Choral Society, and the Southampton Youth Orchestra; in January 2019 he will also become the Musical Director of the Sussex Symphony Orchestra.

Christopher recently made his debut at Symphony Hall Birmingham, conducting the Birmingham Schools Symphony Orchestra and is active as a guest conductor, he has worked with the Farnborough Symphony Orchestra, the Redhill Sinfonia, the Suffolk Sinfonia, the Kensington Philharmonic Orchestra and the Petersfield

Orchestra. In 2013, he made his European conducting debut with the Orquestra do Algarve, Portugal, and has recently conducted in Germany and Amsterdam. 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 Ancerson 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 is still active in the field of teaching, he was a Music Appreciation lecturer for the charity Open Age, based in West London, and conducts at the Mary Ward Adult Education Centre. Considering musical training and communities essential, he also conducts the Gustav Holst Community Orchestra, an adult training orchestra based in Primrose Hill. 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.

## **Kevin Withell – Assistant Musical Director**

Kevin completed his Masters in conducting at University of Southampton in 2015, and currently works as a teacher and conductor for Southampton Music Services. Kevin currently conducts Southampton University Concert Band and Southampton Youth Concert Sinfonia, as well as assisting Southampton Youth Wind Band and Brass Band and running several younger training ensembles.. More recently, Kevin has been in demand as a guest and deputy conductor at London Gay Symphony Orchestra, City of Southampton Orchestra, Downton Brass and Worthing Philharmonic Orchestra, as well as playing regularly in the brass and percussion sections of orchestras such as City of Southampton Orchestra and Odyssey Ensemble.

As a composer, Kevin has been lucky enough to conduct the premieres of his own settings of the Requiem Mass (2011) and Gloria Mass (2013), both of them featuring Worthing Choral Society and local guest singers and orchestras. Kevin's work regularly takes him outside of the UK, with several tours over the last few years to Cologne, Maastricht, Dublin, Barcelona, Paris, Karlsruhe and Zyweich.



## **Isaac Wright – Leader**

Isaac started playing the violin at the age of 7 – actually with the same violin teacher as his Dad! He attended Redbridge Music school and played as part of Junior String Orchestra and then Intermediate Orchestra before moving to Southampton and joining Southampton Youth Orchestra in 2016. He is deputy head boy at Bitterne Park School, where he also plays as part of folk band and string group and has given several solo performances at School Music Concerts. He recently recorded the solo part of the theme of Schindler's List accompanied by Southampton Youth Concert Sinfonia to commemorate the 100-year anniversary of WW1. He also plays violin and piano as part of New Community Church band.

Isaac's highlights with SYO include at tour to Germany in Summer 2018 and a performance of Dvorak's Symphony No.9 at Chandlers Ford Methodist Church in July 2017. Isaac is currently in year 11 studying for his GCSE's and after A-levels hopes to go on to study medicine at university. He is also a keen mathematician and in his spare time you might find him hanging out with his friends or playing badminton.





## **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.

## **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.



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## Dates for the Diary

**Sunday 2<sup>nd</sup> December 2018**

Southampton Youth Brass Bands' Christmas Concert, 3pm, Chandler's Ford Methodist Church

**Saturday 8<sup>th</sup> December 2018**

SYCS 'It's Beginning To Look A Lot Like Christmas', 7pm, Turner Sims Concert Hall

**Sunday 20<sup>th</sup> January 2019**

Southampton Wind Bands' Pyramid Concert, 7pm, Chandler's Ford Methodist Church

**Saturday 9<sup>th</sup> March 2019**

SYO Spring Concert – Dvorak, Mozart and Sibelius, 7.30pm, Avenue St. Andrew's Church

**Saturday 16<sup>th</sup> March 2019**

SYCS Spring Concert – Six Nations Celebration, 7.30pm, Oasis Academy

**Saturday 22<sup>nd</sup> June 2019**

SYCS Summer Concert, 7pm, Turner Sims Concert Hall

**Saturday 13<sup>th</sup> July 2019**

SYO Gala Concert – Weber, Brahms and Beethoven's 9<sup>th</sup> Symphony, 7.30pm, Romsey Abbey

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