

Southampton Music Hub presents

SYO

Southampton Youth Orchestra

Spring Concert

Dvorak - Czech Suite

Mozart - Horn Concerto No.4

Sibelius - Symphony No.2

Tom Salmon - French Horn

Christopher Braime- Conductor

Saturday 9 March

7.30pm

Avenue St. Andrew's Church



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SOUTHAMPTON
CITY COUNCIL



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 Dvorak's evocative and occasionally wildly exciting Czech Suite, before SYO welcomes their own principal horn to the front of the stage to perform Mozart's much-loved Fourth Horn Concerto. Closing the concert will be Sibelius' Symphony No.2 - a turbulent journey of uncertainty, sadness and ferocity, culminating in irrepressible triumph.

Tom Salmon has been principal horn of SYO for two years, and principal horn of Southampton Wind Band since the age of fourteen.

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

Programme

Dvorak - Czech Suite, Op.39

I - Preludium (Pastorale): Allegro Moderato

II - Polka: Allegretto grazioso

III - Sousedska (Minuetto): Allegro giusto

IV - Romance: Andante con moto

V - Finale (Furiant): Presto

Mozart - Horn Concerto No.4 in Eb Major, K.495

I - Allegro moderato

II - Romance (Andante cantabile)

III - Rondo (Allegro vivace)

INTERVAL

Sibelius - Symphony No.2 in D major, Op.43

I - Allegretto

II - Tempo andante, ma rubato

III - Vivacissimo – Lento e soave

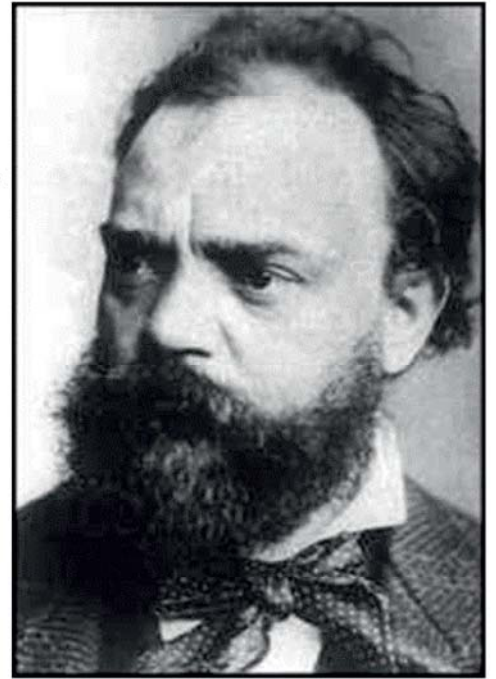
IV - Finale: Allegro moderato

Southampton Youth Orchestra

Flutes	Isabelle Lawes	1 st Violins	Isaac Wright
	Kezia Pegg		Alice Ren
	Anna Prince		Harry Price
Oboes	Rachel King	2 nd Violins	Yuqing Chen
	Cameron Hutchinson		Helena Charlton
	Kate Downer*		Matilda Bull
Clarinets	Ben Burnett	Violas	Renee Servin
	Rebecca Rees		Charlayne Pueblo
	Amelia Veal		Annabel Cullington-Doss
Bassoons	Lucy Gowans	Cellos	Aoife Scully*
	Don Lloyd*		Raine Estales
French Horns	Tom Salmon	Double Basses	Tom Gilbert
	Tom Siou		Charlie Wright
	Kevin Withell*		Lucie Vincendeau
	Trevor Grant*		Lara Williams
	Martyn Douglas*		Judi Galbraith*
Trumpets	Josh Bateman	Timpani	Reuven Manore
	Nathan Finn		Pete Gosney*
	Sam Mackenzie		Byron Horne
Trombones	Andrew Carr	Tuba	Morro Barry
	Robin Owen		
	Catherine Lewis*		

Antonin Dvorak - Czech Suite in D major, Op.39

Dvorak's early career was as a violist, performing low-paid recitals in cafes and hospitals. His fortunes changed in 1862, at the age of 21, when fellow Czech composer Bedrich Smetana founded the National Theatre of Prague, and Dvorak earned a regular position in Smetana's orchestra. Dvorak spent his spare time composing, but had little luck until 1877, when his *Moravian Duets* came to the attention of Johannes Brahms, who saw his own interest in folk music in the young composer's work. Brahms put Dvorak in touch with his own publishers, who had been relentlessly chasing Brahms for another set of *Hungarian Dances* for some time. Dvorak obliged by providing them with his own, now timeless, *Slavonic Dances* - a style of composition that went on to influence many of his most successful works, including the final movement of this *Czech Suite*.



Composed in early 1879, the *Czech Suite* comprises of five contrasting movements, all based on different forms of Eastern European dance. The first is a slow and lyrical prelude in D major. Opening with lower strings and bassoons, the movement provides an overview of the music to come; lyrical and melodic beauty, expressed through unassuming simplicity.

The second section moves to D minor, and begins with a gently melancholic melody that evokes the traditional Czech polka. A more energetic and rhythmic second theme takes us to the relative key of F major. The middle *trio* section provides some contrast; a faster-flowing, more exuberant tune in D major shows us for the first time the fiery excitement that can be found in Bohemian folk-lore, before the piece settles back into D minor for a recapitulation of the opening two themes.

The third section is in Bb major, and is in the form of a *sousedska*, a traditional Bohemian dance in a slow 3/4 time. The *sousedska* is traditionally dances in pairs, evoked here through the strings' imitation of the woodwind's melodies. This idea of imitation and repetition is developed throughout the movement, always evincing the picture of two people inspiring each other with their dance.

The fourth movement is a slow and gentle *romanza*, featuring a warmly gentle melody from the flute that is echoed by the english horn. Like the third movement, ideas are developed by repetition; the *romanza* being sung out by one group of instruments, before being sung back by another.

The finale is marked *furiant*, and uses the full orchestra for the first time. A *furiant* is another traditional Czech dance, a fast 3/4 with emphases on unexpected beats and playful contrasts between major and minor. Beginning in D minor with strings and solo oboe, the piece builds in texture and grandeur, reinforced with the introduction of trumpets and timpani, before blazing its way to a characteristically dramatic finish.

Wolfgang Amadeus Mozart

Horn Concerto No.4 in Eb major, K.495

Wolfgang Amadeus Mozart needs very little introduction to the classical audience. One of the most prolific composers of all time, Mozart continues to be one of the most performed and recorded composers, some 260 years after his birth.

As a very young boy, it is said that Mozart was scared of the French Horn; a well documented story claims that the boy turned pale and shaky at hearing the sound. His phobia clearly didn't last into his adult life, however, as he made firm friends with leading horn player Joseph Leutgeb, composing four concertos for him. Mozart's reputation for playing jokes is evident in these concerti; he once wrote the solo horn copy in multi-coloured ink in an attempt to confuse Leutgeb, and then, in reference to a running joke that Leutgeb tried to play Mozart's concerti too slowly, wrote different tempo directions in Leutgeb's parts. Among many comments left for Leutgeb to find in his copy of Mozart's 1st concerto were 'how flat you play' and 'ouch'.

At the time of composition, French Horns didn't have any valves. They were a notoriously complex instrument to play; a technique called hand-stopping (placing the hand at varying positions inside the bell of the instrument in order to sharpen or flatten the sound) was used to play notes outside of the natural harmonic series. This meant that maintaining a consistent sound throughout slow passages was just as difficult as pitching every single note in the fast passages.

Mozart's fourth and final horn concerto was completed in 1786, and has become one of Mozart's best-known works. The first movement opens with the full orchestra, in a broad and exciting exposition of both main tunes. The solo horn comes in with a simple theme, full of playful chromaticism, interrupted occasionally with blazes of virtuosity. A brilliant cadenza leads into a triumphant recapitulation of both opening themes.

The second movement is marked *Romanza* and is a gently contrasting melody, lilting and expressive. Although slow, this movement would have been no less difficult to play on a natural horn; the use of the hand to adjust pitch also affects the sound and timbre of the notes, so producing a consistent and mellow sound across the entire range of the instrument would have been nearly impossible for all but the best players.

The final movement is one of Mozart's best-known compositions, made particularly famous by comedy duo Flanders and Swann in the early 1960s, when they used Mozart's tune to write a song about the struggles of playing the horn. Written in *rondo* form, a vibrant 6/8 theme introduces itself and returns somewhat insistently after every new theme. Mozart uses the intervening themes to explore a range of emotions, from exuberant to melancholy, but always transitioning effortlessly back to the main theme. One final playful interlude threatens to change the key, before landing firmly back in Eb major in time for a final recapitulation.



Jean Sibelius - Symphony No.2 in D major, Op.43

Born in Finland in 1865, Jean Sibelius is one of the great Scandinavian composers. Among his best known works are his Violin Concerto, Finlandia, Karelia Suite and his seven symphonies. Sibelius began his musical career as a virtuosic violinist, before choosing to set aside his bow in place of the pen.

The second symphony was completed in early 1902, and was an instant success, receiving three sell-out performance within just a couple of months. Sibelius himself unashamedly described the symphony as 'a confession of the soul', an image that is reiterated throughout the symphony in the ever-changing moods and colours.

Sibelius toys with his audience at the beginning of the first movement by introducing his themes bits by bit, and taking an intentionally long time before we are allowed to see any link between the motifs. Sibelius later said 'It is as if the Almighty had thrown down the pieces of a mosaic from heaven's floor and asked me to put them together.' This mosaic turns out to be lush and colourful expression of emotion, lilting effortlessly between the mellow and the playful, the rich and the light, the expansive and the concise. The end the movement, Sibelius once again goes against convention; instead of an exciting finale which combines all the main themes, he opts instead to break down the development section and leave us with a recapitulation of the opening fragments.

The second movement opens with a wandering *pizzicato* played by double basses and cellos, through which *sol* bassoons struggle to introduce the first theme. Gradually and hesitantly, upper woodwind and strings join in, growing in body and confidence, and driving the music towards a climax led by thunderous brass chords. A new string theme, marked *ppp*, intertwines with elements of the opening bassoon melody, developing throughout the orchestra, never quite settling into the full picture that Sibelius knew we would be expecting.

The opening of the third movement is simply marked *vivacissimo* - very fast. A ferocious urgency is created through relentless quavers in the strings, increased by a short chromatic theme that is passed frantically around the woodwind. The energy is dispelled as suddenly as it began, making way for a slow, sad oboe theme. Musicologists used to claim that this theme shared inspiration with the hymn from Sibelius' *Finlandia*; the hopelessness of the future of Finland. It is now known that this section is in fact a short outpouring of sorrow at the suicide of Sibelius' own sister-in-law. A sudden rude outburst from the brass brings us back to the agitated opening theme. A recapitulation of the oboe's mournful melody builds in texture and grandeur, leading directly into the finale, and the first soaring melody makes us realise that this is the moment the Sibelius has been expertly holding just out of reach since the very beginning.

Whereas all three previous movements have denied us the moment of glorious recapitulation, the finale sometimes appears to do nothing else. Building not two but three simple but effective themes, the fourth movement is an outpouring of triumph, using the brass, once again, to drive us to an unashamedly overpowering climax. It is no accident that Sibelius asks the brass to play *fff* in the last few bars... the moment that God's mosaic is complete calls for the biggest celebration the orchestra can find.



Tom Salmon - French Horn

Tom Salmon began playing the Tenor Horn at the age of 7, moving on to the French Horn two years later and thereby continuing a family tradition following both his grandfather and uncle who are also French Horn players. He has been taught by his grandfather, Darrell Cox.

As well as the Southampton Youth Orchestra, Tom plays with the Southampton Youth Wind Band, Salisbury Symphony Orchestra and both the Symphony and Chamber Orchestras at his school, King Edward VI.

Currently studying for A Levels in Biology, Physics and Design Technology, Tom is aiming to become a Mechanical Engineer in the Royal Navy.

Mozart's Fourth Horn Concerto has long been Tom's favourite piece and he is extremely grateful to be given the opportunity to perform it with the orchestra.



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 a 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.

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 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 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.





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. 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 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), our Facebook page (Friends of Southampton Youth Orchestra) or follow us on Twitter ([@friends_sy](https://twitter.com/friends_sy)).

Friends of Southampton Youth Orchestras

Registered Charity no. 283789

www.fsyo.org.uk



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 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 or call 02380 833648

Southampton Hub website www.southamptonmusichub.org.uk

Dates for the Diary

Saturday 16th March – SYCS Spring Concert Six Nations Celebration

7.30pm, Solent University Southampton

Saturday 23rd March - FSYO Pyramid Concert

7pm, Central Hall Southampton

Saturday 30th March - Southampton Wind Band Spring Concert

7.30pm, Bitterne CE Church

Saturday 22nd June – SYCS Summer Concert

7pm, Turner Sims Concert Hall

Saturday 6th July - Southampton Youth Brass Bands Summer Concert,

7pm, Chandler's Ford Methodist Church

Sunday 7th July - Southampton Wind Band Summer Concert

2pm, Richard Taunton Sixth Form College

Saturday 13th July – SYO Gala Concert – Weber, Brahms and Beethoven's 9th Symphony

7.30pm, Romsey Abbey

For more information follow us on

