

Southampton Music Hub presents

SYO

Southampton Youth Orchestra

Gala Concert

Weber - Overture 'Der Freischutz'

Brahms - Song of Destiny

Beethoven - Symphony No.9 'Choral'

Christopher Braime- Conductor

with Southampton Philharmonic Choir and
members of SYO Alumni

Saturday 13 July, 7.30pm

Romsey Abbey



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SOUTHAMPTON
CITY COUNCIL

Good evening, and welcome to Southampton Youth Orchestra's final 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.

SYO are delighted to be sharing the stage tonight with the wonderful Southampton Philharmonic Choir as well as four talented young vocal soloists from Southampton University and The Royal College of Music. We are also privileged to be welcoming back several members of Southampton Youth Orchestra's alumni, whose willingness to return to play for us is a testament to the rich and successful history of the orchestra.

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 that reads "Kevin Withell". The signature is written in a cursive style with a horizontal line underneath the name.

Kevin Withell

Assistant Director of Southampton Youth Orchestra

Programme

Weber - Overture to 'Der Freischutz', Op.77

Brahms - Schicksalslied (Song of Destiny), Op. 54

INTERVAL

Beethoven - Symphony No.9 in D minor 'Choral',
Op.125

I - Allegro ma non troppo, un poco maestoso

II - Molto vivace

III - Adagio molto e cantabile

IV - Finale

Carl Maria von Weber - Overture to 'Der Freischutz'. Op. 77

Carl Maria von Weber was born in 1786 in the north of Germany. A capable pianist and singer from a very young age, Weber grew up with a rather unfair expectation of his musical abilities - the husband of his older cousin was none other than Wolfgang Amadeus Mozart. Weber, however, did not let this daunt him; by the age of 12, he was studying with Michael Haydn and had had his first compositions published. In his later career, Weber went on to compose several operas, two of which would prove to be milestones of German music. *Euryanthe*, composed in 1823, was the first fully developed use of the *leitmotif* (a compositional technique which repeatedly uses short melodic ideas to represent certain characters or moments in the plot), something that would go on to influence Wagner's work and, more recently, an entire generation of film music. Two years before this, however, he

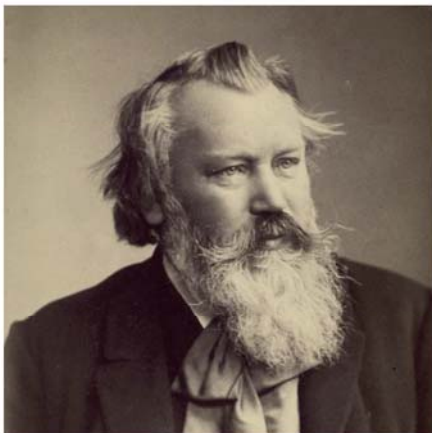


he composed *Der Freischutz*, which is recognised as the first important German Romantic Opera, particularly for its strong sense of nationalism. It is a story of love, loss and absolution, focussing on a young military marksman who strikes a deal with the devil in order to win a shooting competition and, therefore, the heart of his true love. Deals with the devil, however, are well known for not working out as expected, and the young marksman is left to spend his life trying to mend the repercussions of his desires.

The overture to the opera is not, as had previously been tradition, a medley of all the 'greatest hits' that are just about to come up in the show. It is, instead, a symphonic and dramatic foreshadowing of the plot that is to unfold. A moody opening played by unison strings gives way to a beautiful duet section, played by two pairs of horns. This is replaced by a stormy and unsettled theme, which slowly relaxes into a smooth and gentle, and then boisterous and energetic, second theme, preparing the opera-goers for the love theme which intertwines

Johannes Brahms - Schicksalslied. Op.54

Despite spending most of his professional career in Austria, Brahms was originally from Hamburg, Germany. Born in 1833, Brahms was given a musical training by his father from a very young age. By the age of seven, he was studying piano, violin and cello, and at the age of nine is reported to have frustrated his piano teacher by spending more time composing than practising the piano. This did not, however, stop him giving his first professional piano recital at the age of ten. Even from this age, Brahms was an unforgiving perfectionist, and destroyed many compositions which he did not deem to be good enough.



It was this perfectionism that caused *Schicksalslied* to take almost three years to complete. Although he began working on it in mid-1868, it was not until May 1871 that Brahms completed this work for chorus and orchestra. The delay was largely caused by Brahms' indecision as to how the piece should finish.

Schicksalslied, or *Song of Destiny*, is a choral setting of Friedrich Holderlin's poem of the same name:

Ihr wandelt droben im Licht
Auf weichem Boden selige
Genien!

Glänzende Götterlüfte
Rühren Euch leicht,
Wie die Finger der Künstlerin
Heilige Saiten.

Schicksallos, wie der Schlafende
Säugling, atmen die Himmlischen;
Keusch bewahrt,
In bescheidener Knospe
Blühet ewig
Ihnen der Geist,
Und die seligen Augen
Blicken in stiller
Ewiger Klarheit

Doch uns ist gegeben
Auf keiner Stätte zu ruh'n;
Es schwinden, es fallen
Die leidenden Menschen
Blindlings von einer
Stunde zur andern,
Wie Wasser von Klippe
Zu Klippe geworfen
Jahrlang in's Ungewisse hinab.

Ye wander gladly in light
Through goodly mansions, dwellers in
Spiritland!
Luminous heaven-breezes
Touching you soft,
Like as fingers when skillfully
Wakening harp-strings.

Fearlessly, like the slumbering
Infant, abide the Beatified;
Pure retained,
Like unopened blossoms,
Flowering ever,
Joyful their soul
And their heavenly vision
Gifted with placid
Never-ceasing clearness.

To us is allotted
No restful haven to find;
They falter, they perish,
Poor suffering mortals
Blindly as moment
Follows to moment,
Like water from mountain
to mountain impelled,
Destined to disappearance below.

The piece opens in Eb major with a gently ebbing and flowing orchestral prelude, reminiscent of Brahms' *A German Requiem*, which had been completed only months before. The altos introduce the first vocal theme, slowly building with the rest of the choir into a masterclass of Brahms' expertly beautiful choral writing. Seemingly out of nowhere, Eb major becomes C minor, and the mood changes from gentle and pastoral to something that seems to flit unsettling between furious and anxious. Relentless semi-quavers in the strings work against hemi-clefs (the feel of two beats in a bar clashing with the feel of three beats in a bar) through the rest of the orchestra. This height of emotion gradually fades away, and C minor becomes C major, as the orchestra recapitulates the opening theme in what Brahms describes as a 'postlude', to the gentlest and most content of C major chords.

Ludwig van Beethoven - Symphony No.9 in D minor 'Choral', Op.125

Ludwig van Beethoven needs very little introduction to most audiences. One of the most performed and recorded composers in classical history, Beethoven is regarded by most as the corner-stone of the development of music from the Classical to the Romantic era. Born in Bonn in 1770. Although a very gifted and virtuosic musician from a very young age, Beethoven didn't produce any particularly notable compositions during childhood, as other prodigies at the time had become famous for. In fact, he was 25 before he composed his first symphony, but then produced 7 more symphonies, 5 piano concertos, a violin concerto, 6 overtures, 6 violin sonatas and 14 piano sonatas within the next 10 years. Throughout this productive period, Beethoven began to suffer from an increasingly severe loss of hearing, and was ultimately forced to give up public performance after a failed attempt to premiere his own Piano Concerto No.5 in 1811. By the time Beethoven came to complete his 9th and final symphony in 1824, he was completely deaf, and its premiere in May of the year was Beethoven's 1st public performance in 13 years, as he directed the orchestra.



'The first movement of the symphony does not begin, it emerges.' The very beginning of the movement is a showcase of Beethoven's unparalleled ability to take the shortest of melodic themes, just two notes in this case, and to mould a long and exciting musical line from it. Beethoven develops these two notes into a dramatic opening theme, accentuated by vigorous dotted rhythms and *sforzandos*. The piece develops, always rooted strongly in D minor, before finally startling us with an unexpected recapitulation in D major, almost defiant in its triumph. It is as though Beethoven couldn't decide whether to finish the movement in the major of the minor, so although the very end appears to settle back into D minor, the very last chord is simply a short, loud unison D, leaving the mood of the chord to the discretion of the listener.

The second movement is a Scherzo, a fast-paced and exciting theme that never seems to be able to settle. What should be a calm second theme is underpinned by increasingly restless strings, whose energy finally brings us back to an unforgivingly exuberant recapitulation of the first theme, before an unexpectedly short revisit of the second theme brings the movement to a rude end.

The Adagio third movement is a much-needed contrast from the relentless energy of the opening two movements. Beethoven threatens to build the drama again, with the introduction of triplet rhythms against simple-time rhythms in the tune, but this just settles reassuringly into a lulling 12/8 time signature. The piece gently ebbs and flows, punctuated by two short and unsuccessful attempts by the brass to rouse the orchestra back to the unapologetic triumph of the opening movement.

The fourth movement of Beethoven's 9th Symphony is probably one of the greatest and most important pieces of music in the entire history of Western Music. As well as containing one of the world's best known melodies, the movement was and continues to be groundbreaking and trailblazing.

The movement opens with a brief but disconcerting dischord - half the orchestra playing the Bb major chord that closed the third movement, with the rest of the orchestra forcing us back into D minor. A *recitative*-style figure from the 'cellos and basses provides an almost operatic interlude between the following sections of the movement - something that can only be described as a disjointed 'hit-parade' of all the main themes from the symphony so far. What emerges from this is the very first exposition of the melody of which Beethoven was most proud; the 'Ode to Joy'. Beethoven first tried this melody out back in 1795, in a song cycle for male voice and piano. He was so taken with this very early version of the melody that he reworked it almost 15 years later as one of the themes of his *Choral Fantasy*. Still certain that the melody had more to give, he then spent another 16 years reworking it until it was finally ready to become the centrepiece of the most ambitious and powerful piece of Beethoven's career.

What follows is a feat of composition that changed music forever. Beethoven introduces four soloists and a choir to the symphony, in a choral setting of Beethoven's own adaptation of Friedrich Schiller's poem *Ode To Joy*:

O Freunde, nicht diese Töne!
Sondern laßt uns angenehmere anstimmen,
und freudenvollere.

Freude!
Freude!

Freude, schöner Götterfunken
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Wem der große Wurf gelungen,
Eines Freundes Freund zu sein;
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund!

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

Seid umschlungen, Millionen!
Diesen Kuß der ganzen Welt!
Brüder, über'm Sternenzelt
Muß ein lieber Vater wohnen.

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt!
Über Sternen muß er wohnen.

Oh friends, not these sounds!
Let us instead strike up more pleasing
and more joyful ones!

Joy!
Joy!

Joy, beautiful spark of divinity,
Daughter from Elysium,
We enter, burning with fervour,
heavenly being, your sanctuary!
Your magic brings together
what custom has sternly divided.
All men shall become brothers,
wherever your gentle wings hover.

Whoever has been lucky enough
to become a friend to a friend,
Whoever has found a beloved wife,
let him join our songs of praise!
Yes, and anyone who can call one soul
his own on this earth!
Any who cannot, let them slink away
from this gathering in tears!

Every creature drinks in joy
at nature's breast;
Good and Evil alike
follow her trail of roses.
She gives us kisses and wine,
a true friend, even in death;
Even the worm was given desire,
and the cherub stands before God.

Gladly, just as His suns hurtle
through the glorious universe,
So you, brothers, should run your course,
joyfully, like a conquering hero.

Be embraced, you millions!
This kiss is for the whole world!
Brothers, above the canopy of stars
must dwell a loving father.

Do you bow down before Him, you
millions?
Do you sense your Creator, O world?
Seek Him above the canopy of stars!
He must dwell beyond the stars.

Beethoven combines elements of symphony and concerto tradition in an increasingly powerful set of variations on the theme, with classical-style variations, a Turkish march complete with bass drum, triangle and cymbals, majestic slow meditations and, finally, a gigantic double fugue, forcing us through to an abrupt and thunderous end.

Christopher Braime – Musical Director of Southampton Youth Orchestra



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.

Isaac Wright – Leader of Southampton Youth Orchestra

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.

David Gibson - Director of Southampton Philharmonic Choir



David Gibson began his musical training as a chorister and Lay Clerk in Chichester Cathedral Choir. As Head Chorister he was chosen to sing the treble solo in Bernstein's *Chichester Psalms* at the first performance in the UK, in the presence of the composer. As an organ scholar, he later studied music at the universities of London and Sussex. He has worked extensively as a pianist and organist but has been a freelance conductor for the past twenty years, working with many of the top orchestras in the country, including the Philharmonia,

Bournemouth Symphony Orchestra, City of London Sinfonia, London Mozart Players and the New London Sinfonia, which he founded. In 1991 he was appointed Assistant Director of Music and Chorus Master of the D'Oyly Carte Opera Company. He then worked for them as Guest Conductor, performing all the major G & S works, together with *Die Fledermaus* and *Orpheus in the Underworld*, throughout the UK. He is currently music director of the Southampton Philharmonic Society, Basingstoke Choral Society, the Occam Singers and the Croydon Philharmonic Choir.

In 1994 he was appointed Musical Director of Euro-pean Chamber Opera and took up a similar post with Opera Holland Park in 1996. He also conducted extensively for Travelling Opera with repertoire including *Carmen*, *Don Giovanni*, *La Traviata*, *Rigoletto*, *Magic Flute*, *Barber of Seville*, *La Bohème*, *Tosca*, *Madam Butterfly* and *Un Ballo in Maschera*, performing in Singapore, Hong Kong, France, Italy, Barbados, and the USA.

Other engagements have included a return visit to the Barbados Opera Festival, a performance of Beethoven's *Ninth Symphony* with the Philharmonia and a series of concerts with the London Mozart Players as part of their 50th Anniversary. This included a world premiere of Michael Nyman's *Suite from Drowning by Numbers*. David has also worked as Musical Director in the West End for Raymond Gubbay in the highly successful D'Oyly Carte production of *The Pirates of Penzance* at the Queen's Theatre.

David's recent successes include further concerts with the London Mozart Players, a Michael Nyman opera at the Bridewell Theatre in London and a memorable performance of *Belshazzar's Feast* with the New Queens Hall Orchestra. In 2002 he became director of music of the Surrey Festival Choir, founded by Vaughan Williams, a post he held for five years.

As part of the celebrations to mark the 60th anniversary of the end of WWII, David conducted the Bournemouth Symphony Orchestra in a performance of the Britten *War Requiem* with the Southampton Philharmonic and choirs from Portsmouth and Croydon.

Charlotte Bowden - Soprano

Charlotte Bowden is currently studying on the Master of Performance course at the RCM with Rosa Mannion and Caroline Dowdle. She is an RCM Big Give Scholar, an Help Musicians UK Ian Fleming Award holder and is grateful for the support of the Josephine Baker Trust.

She was recently awarded Second Prize and the Audience Prize in the 2018 Maureen Lehane Vocal Awards at the Wigmore Hall and First Prizes in the Marjorie Thomas Art of Song Prize and the Michael Head Prize.

Recent performances include Mahler *Symphony No 2* and *No 4* , Beethoven *Symphony No 9*, Strauss *Vier letzte lieder*, Rossini *Petite messe solennelle* and *Stabat Mater*, Fauré *Requiem* Mozart *Requiem* and Handel *Messiah*. Charlotte's operatic repertoire includes the title roles in *Acis and Galatea*, *Semele*, and *Theodora*, and Barbarina in *Le nozze di Figaro*. She has also appeared as Bridesmaid in *Der Freischütz* with Sir Mark Elder and the OAE and recently covered roles including Second Woman in ETO's triple bill production of *Dido and Aeneas/Jonas/I Will Not Speak* .

Charlotte is a Britten-Pears Young Artist and is delighted to have returned to Aldeburgh in June to perform a recital of Purcell songs in the Aldeburgh Festival.



Lucy Grant - Mezzo Soprano

Lucy Grant has been training as a singer since the age of nine, when she began as a chorister with her local church choir. Lucy continued on her choral singing, joining Southend Girls' Choir at the age of thirteen, where she sang regularly both with the choir as well as solos in venues across London including St Martin in the Fields and the Royal Albert Hall. Joining the National Youth Choir of Great Britain in 2015, she has sung with them in the BBC Proms, as well as touring China and Hongkong in 2016. Upon entry into the University of Southampton music department in 2015, Lucy was awarded both a Performance scholarship as well as a Choral Scholar position with Cantores Michaelis, a professional choir in Southampton which

she has sung with for the past four years. As part of Cantores Michaelis, Lucy has sung on BBC Songs of Praise as well as on cruise ships over the festive period. She recently graduated with a first-class honours degree in Music and is looking forward to developing her professional career in the coming years.

In her spare time, Lucy enjoys interior design, walking, medical dramas. She lives in Southampton with her partner Chris, a pet fish called Nancy, and around 30 musical instruments.



Samuel Jenkins - Tenor

Born and raised in Guildford, Samuel Jenkins is an H.R. Taylor Trust Scholar at the Royal College of Music studying with David Rendall.

As a soloist Samuel has sung tenor roles in a large amount of the oratorio repertoire. Highlights have included Händel's *Messiah* with the Scottish Chamber Orchestra and Monteverdi's *1610 Vespers* with Nigel Perrin in Exeter Cathedral. Additionally, he has recorded Stravinsky's *Mass* with SCO Wind Soloists and *John Sheppard: Sacred Choral Works*, available on the Delphian label.

On the concert platform, Samuel has performed Britten's *Serenade for Tenor, Horn and Strings* with Alexander Oon; Schumann's *Dichterliebe* and Berg's *Sieben frühe Lieder* at the Edinburgh Festival. Samuel has also given recitals with acclaimed pianist Roger Vignoles, programming a wide variety of French and German song.

Samuel's opera roles have included Tamino (*Die Zauberflöte*); Remendado (*Carmen*); Dorvil (*La scala di seta*); Coridon and cover Acis (*Acis and Galatea*) touring with BarokOpera Amsterdam. In opera scenes he has performed as Tonio (*La fille du régiment*) and Ferrando (*Così fan tutte*). Most recently he appeared as Don Curzio (*Le nozze di Figaro*), directed by Sir Thomas Allen.

Upcoming projects include Bach's *St. John Passion*, with Sir Simon Rattle and the Orchestra of the Age of Enlightenment, and appearing as Don Ottavio in Mozart's *Don Giovanni* at the Berlin Opera Academy.



Timothy Edlin - Bass-Baritone



English Bass-Baritone, Timothy Edlin, has recently joined the Opera Studio of the North Rhine Westphalia in Germany, where he shall perform roles in theatres across West Germany including; Oper Dortmund, Aalto-Musiktheater Essen, Musiktheater im Revier Gelsenkirchen and Oper Wuppertal. To date, he has performed as a soloist within numerous prestigious venues including, at the Royal Festival Hall (with players of the LPO and Foyle Future First scheme), The Wigmore Hall, King's College Chapel, as well as live on BBC radio 3. Timothy started his musical training as a chorister at Canterbury Cathedral, before pursuing his education at the University of

Manchester and then the Royal College of Music. Operatic highlights including; Officer & Arthur from Peter Maxwell Davies' "The Lighthouse" (RCMIOS), Teobaldo from Handel's "Faramondo" (London Handel Festival), Bottom from Britten's "A Midsummer Night's Dream" (RCMIOS), as well as Snug "A Midsummer Night's Dream" (Nevill Holt Opera). Other notable roles include;

Figaro from Mozart's "Le Nozze di Figaro", Il Re di Scozia from Handel's "Ariodante" (cover for LHF), the Parson & Badger from Janáček's "The Cunning Little Vixen" (RCMIOS) and Colline from Puccini's "La Bohème" (Euphonia Studio Opera). He has also been engaged in two seasons with British Youth Opera, performing The Devil in Judith Weir's "The Vanishing Bridegroom" and Caliban in Sams' "The Enchanted Island".

On the concert stage Timothy is an active oratorio and solo recital performer. Notable engagements include; performing Mussorgsky's "Songs and Dances of Death" (orch. Aho), under the baton of Martyn Brabbins with the RCM symphony orchestra; Shostakovich's 6 Romances on English Verse for voice with the University of Manchester Symphony Orchestra; as well as performing with players of the London Philharmonic Orchestra and members on the Foyle Future First scheme, as part of their recent Stravinsky season. He has also performed solo recitals as part of the Deal festival, and the Lichfield Festival.

Special thanks to all those who have supported him to this point; the Josephine Baker Trust, the Sussex Opera and Ballet Society, the Countess of Munster Charitable trust, the Kiri Te Kanawa foundation and the Janet & Michael Levesley Trust.

Southampton Youth Orchestra

Flutes

Isabelle Lawes
Kezia Pegg
Anna Prince
Claire Stocker

Oboes

Abigail Caveney
Heather Grant
Rosalind Dasilva

Clarinets

Rebecca Rees
Amelia Veal
Ben Burnett
Anna Robinson

Bassoons

Lucy Gowans
Kelly Barnsley
Amanda Kibble

Contrabassoon

David Blunt

Horns

Tom Salmon
Tom Siou
Kevin Withell
David Payne
Jenni Muir
Naomi Andrews

Trumpets

Joshua Bateman
Nathan Finn
Richard Price

Trombones

Andrew Carr
Robin Owen
Catherine Lewis
Dominic Gardner

Timpani

Byron Horne

Percussion

Melissa Bateman
Max Slavik
Nelly Sadarova

1st Violins

Isaac Wright
Alice Ren
Harry Price
Yuqing Chen
Eleanor Row
Sara Ha
Anna Pugh
Louise Owen
Christa Porter
Matt Roberts

2nd Violins

Helena Charlton
Matilda Bull
Charlayne Pueblo
Renee Servin
Annabel Cullington Doss
Aoife Scully
Clare Prest
Charlotte McKenzie
Lauren Bateman
Fainche Whelan
Aitor Bravo
Penny Hastings

Violas

Tom Gilbert
Charlie Wright
Katie Mitchell
Malcolm Porter
Doug Morgan
Abigail Hastings

'Cellos

Lucie Vincendeau
Lara Williams
Zoe Hunting
Judi Galbraith
Henry Mitchell
Lydia Caveney
John Hanchett
Sophie Blundell

Double Basses

Reuven Manore
Barnaby Saer
Pete Gosney
Adrian Osman

Southampton Philharmonic Choir

Sopranos

Sandra Bruce
Sarah Carruthers
Ros Chaplin
Sarah Hammett
Juliette Harcourt
Kathryn Kemish
Sandra Littler
Kate Macklin
Edyth Miles
Deborah Mitchell
Sarah Mitchell
Jackie Robinson
Steph Robinson
Pam Rowntree
Nancy Shepherd
Sue Stephenson

Tenors

George Czaykowski
Andrew Christensen
Dan Clark
David Easty
Stefan Guddorf
David Giles
David Haigh
Brian Hodgson
Richard Holt
Allan Pollock
Paul Spanton

Altos

Maggie Chalmers
Nicola Daubeny
Claire Heslop
Carol Johnson
Mags Moules
Janet Parry
Anne Rogers
Penny Roylance
Dwan Swarbrick
Ildi Suri
Cath Thompson
Liz Thornton
Kathy Wallis
Debbie Willson
Mary White

Basses

James Atkins
Peter Bell
John Bridge
Steve Dobson
Adrian Hickford
Alec Lawrie
John Newell
Déaglán ÓFlannaghaile
Trevor Osprey
Michael Page
Richard Pocknell
Peter Smith
Alan Tricklebank

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

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.



Dear Parents and Carers ,

FSYO is a charitable organisation on 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 on 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_syo).

If you would like to join us please contact us at membership@fsyo.org.uk .

Yours,

Amanda Mitchell
FSYO Chair

Friends of Southampton Youth Orchestras

Registered Charity no. 283789

www.fsyo.org.uk

2019-2020 Season

Saturday 30 November 2019, 7.30pm

Herold - Overture 'Zampa'

Brahms - Piano Concerto No.1

(with world-renowned pianist Alissa Firsova)

Beethoven - Symphony No.5

Saturday 14 March 2020, 7.30pm

Rossini - Overture 'Il Signor Bruschino'

Dvorak - Symphony No. 8

and soloist(s) from Southampton Youth Orchestra

Saturday 11 July 2020, 7.30pm

Southampton Youth Orchestra Gala Concert, with SYO Alumni and guest choir

Haydn - The Creation

Venue and ticket information, as well as details of other events, can be found on the Southampton Youth Orchestra website www.southamptonyouthorchestra.co.uk

For more information on follow us on



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