

Southampton Music Hub presents

SYO



Southampton Youth Orchestra

Winter Concert

Brahms Piano Concerto No.1

with internationally acclaimed pianist, Duncan Honeybourne

Beethoven - Symphony No.5

Herold - Zampa Overture

Christopher Braime - Conductor

Saturday 30 November, 7.30pm

Turner Sims Southampton



southamptonmusichub.org
music@southampton.gov.uk

023 8083 3648
[@musichubsouth](https://twitter.com/musichubsouth)



SOUTHAMPTON
CITY COUNCIL

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

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 and talent of some of Southampton's finest young musicians.

SYO were sad to say goodbye to another year group of young adults over the summer, but are delighted to welcome several more players whose dedication and potential allowed them to successfully audition for Southampton Music Service's highest tier orchestra.

It is always an honour for Southampton Youth Orchestra to welcome a professional soloist, and tonight's soloist is of the highest standard. Described as 'most accomplished' (Classic FM) and 'in a class of his own' (MusicWeb International), Duncan Honeybourne is an internationally active and acclaimed pianist with whom we are very excited and immensely privileged to share a stage.

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, slightly slanted style.

Kevin Withell

Assistant Director of Southampton 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 is made up of parents of current players and the Musical Directors. Members also help out at rehearsals and concerts by selling tickets, administering raffles, programmes sales and by providing refreshments.

Thank you for all of your ongoing support. By buying tickets to concerts, programmes, raffle tickets, calendars, t-shirts and hoodies, you are helping us to raise funds to support the orchestras. The money raised means that we are able to provide new music, instruments, equipment, tuition, special sectional support and give financial backing for tours and residential weekends. There are many ways that you can help support us through the year, from shopping via easyfundraising.org.uk or via Amazon through their fundraising arm, smile.amazon.co.uk (just remember to nominate the Friends of Southampton Youth Orchestras as your chosen charity). It doesn't cost you anything, but when you click through them to make your online purchases they make a donation to FSYO. We also collect your unwanted and used printer cartridges, just bring them along to rehearsals.

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).

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

Friends of Southampton Youth Orchestras

Registered Charity no. 283789

www.fsyo.org.uk

Programme

Herold - Zampa Overture

Brahms - Piano Concerto No.1 in D minor

I - Maestoso

II - Adagio

III - Rondo: Allegro non troppo

INTERVAL

Beethoven - Symphony No.5 in C minor

I - Allegro con brio

II - Andante con moto

III - Scherzo: Allegro

IV - Allegro - Presto

Ferdinand Herold - Zampa Overture



Louis Joseph Ferdinand Herold was born in 1791 to a musical family. His father, who had been a student of CPE Bach, was a piano teacher, and although young Herold showed a lot of talent, his father did not intend him to follow a musical career. His father died when Herold was just 11 years old, but he immediately enrolled at the Paris Conservatoire, where he became an internationally recognised pianist and violinist.

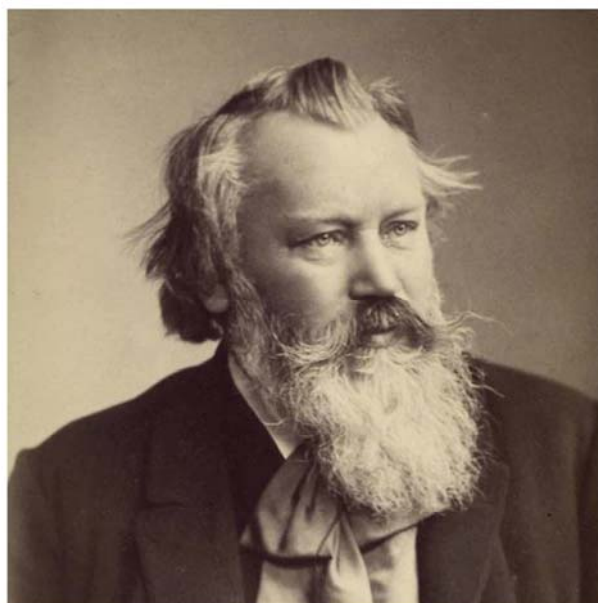
Although little of Herold's music is well-known today, he was a prolific composer and highly regarded musician, composing four piano concerti, two symphonies, six ballets, twenty-two operas and more than fifty works for solo piano in little over twenty years. Although his early operas were widely criticised, he worked hard and finally became very successful. On his death-bed, at the tragic age of 41, he is reported to have said "I am going to soon... I am just beginning to understand the stage!"

'Zampa, or the Marbled Bride' was composed in 1831, and was hugely popular. A comic yet grisly plot revolves around a pirate named Zampa, and his exceptionally bad morals. Zampa abducts Camilla, who is already engaged to another man, and forces her to agree to marry him instead. Zampa was previously engaged to Alice, who died of a broken heart after her abandoned her. When Zampa mocks a marble statue of Alice, the statue comes to life and drags the pirate to his death beneath the sea.

The overture itself is not particularly representative of the grisly plot to follow. Instead, it sets the scene for the beginning of the opera. A naively joyous opening, representing the young Camilla and her handsome fiancé, is finally interrupted by a short series of ominous brass chords; the first foreshadowing of the unpleasantness to come. A gentle woodwind feature gradually builds into a recapitulation of the opening tune, which leads into an energetic but majestic march, suggesting an idealised view of the grandeur and excitement of a pirate's life. Zampa's wickedly playful character is exemplified in a short clarinet feature, before a final light-hearted march slowly builds into a bombastic finale.

Johannes Brahms - Piano Concerto No.1 in D minor, Op.15

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 too much time composing and not enough time 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 did not live up to his high standards.



Brahms' first piano concerto was a relatively early work, which was begun in 1854 when Brahms was just 21. It was originally devised as a sonata for two pianos and spent a brief period as a plan for a first symphony (a project that wasn't completed for another twenty-two years), before finally being confirmed as a piano concerto in late 1855. Its composition was regularly interrupted, yet strongly influenced, by the poor health and subsequent death of Brahms' friend and idol Robert Schumann. Brahms' great friends with Schumann, and his pianist wife Clara, and Schumann's admittance to an asylum in 1854 awakened a complex emotional maturity in Brahms, as he and Clara became very close whilst providing support for each other. Schumann died in 1856, and 23-year-old Brahms found himself emotionally attached to the 37-year-old widow of one of his greatest friends. This complex and turbulent period of Brahms' early adulthood is unnervingly present in his music. The concerto was completed in 1858, and premièred in Hanover the following year, with Brahms himself at the piano.

Because of its stark storminess and unashamed depth and passion, the people of Leipzig had a very negative reaction to the première, much as we still do today when a new piece of music takes us out of our comfort zone and break the 'rules' that we have come to expect. An opening crash of sound, with horns and violas barely audible under the timpani, lead rudely into a restless and self-interrupting theme, where the orchestra seems to be pulling in all directions against itself. A second theme is introduced, a foreshadowing of calm – still brooding and restless, but allowing the intensity of the music to gradually subside. The piano finally takes over, with a waltz-like tune, referencing both previous themes, before relaxing, for the first time, into a major key for a new chorale-like theme, which is developed by the strings and lead to a rare moment of exaltation in the brass. The orchestra and piano then together develop all of the themes, with increasing agitation until an inescapable series of heavy final chords.

The second movement was inscribed '*Benedictus qui venit in nomine Domini*' – 'Blessed, who comes in the name of the Lord'. The movement is dedicated to Clara Schumann. It is not as simple as a love letter – it is serene and deliberate realisation of Brahms' mixture of total professional admiration and unconditional friendship. A gentle descending figure in the woodwind entwines a sustained melody in the strings. This idea dominates the second movement, developed and reinforced throughout both orchestra and piano, interrupted occasionally for one or two contrasting themes to gently appear before graciously giving way again. A piano cadenza sets the stage for one last recapitulation, before five barely audible timpani strokes prepare one final *pianissimo* chord.

The final movement is Brahms' eventual emergence from brooding depression and conflicted emotions to sunlight and optimism. For the first time in the concerto, he gives us a melody that had a clear structure and a defined sense of musical direction. An upbeat march-like theme dominates this *rondo* movement, giving way regularly to brooding, passionate and even angry themes, but quickly kicking back into this new-found optimism. The key finally changes into D major, and optimism broadens into triumph, before a piano cadenza leads into a short but irrepressibly energetic coda.

Classical music had, over the preceding 100 years or so, developed beyond the rules and structure of Baroque music, through the melodic elaboration and harmonic stability of the Classical era, and into the more dynamic and humanly expressive music of the Romantic era. Few pieces exemplify the pinnacle of this musical development better than the deeply personal and unashamedly emotional journey that Brahms takes us on in this first piano concerto.

Ludwig van Beethoven - Symphony No.5 in C minor, Op.67



Ludwig van Beethoven needs very little introduction to most audiences. One of the most performed and recorded composers ever, 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, Beethoven was a very gifted and virtuosic musician from a very young age, although he didn't produce any notable compositions during his childhood, as several other child prodigies of his time had become famous for. In fact, he was twenty-five before he composed his first symphony, but then went on to produce seven more symphonies, a violin concerto, six overtures, six violin sonatas and fourteen piano sonatas within the next ten years alone.

Of all of Beethoven's compositions, the fifth symphony probably remains the most recognisable of all. Fuelled throughout by variations of the instantly recognisable '*da-da-da-daa*' theme, this symphony was nicknamed *Schicksals-Sinfonie* or 'Fate Symphony', after Beethoven explained that the infamous four-note motif represented Death knocking on the door.

Like the piano concerto we heard in the first half, this symphony is a journey from darkness to life, beginning, after two short statements, with a restless theme that is passed hurriedly around the string section. What is remarkable is that despite being passed consistently from instrument to instrument, and despite being built entirely on a four-note motif, the melodies throughout this first movement are not presented as sporadic and fragmented, but as long, flowing and expressive. The second theme is a gentle respite from the death-obsessed drama of the opening, interrupted with short references to the *Schicksals-Motive*, but building to a rare and welcome moment of joy. After a turbulent and relentless development section, a short oboe cadenza leads us to a recapitulation of both themes before we rush into a thunderous and breathless coda.

The second movement is a set of variations on two contrasting themes. The first theme, presented initially by the violas and cellos, is sweet and lyrical; the second theme, introduced by horns and trumpets, is triumphant and heroic. Each theme goes through a series of development and variations, continually contrasting militaristic majesty with gentle calm, with the *Schicksals-Motiv* that dominated the first movement almost nowhere to be seen.

The following Scherzo returns us to the tempestuous character of the first movement, as a moody introduction sets the stage for the horns to reintroduce a new four-note theme, which is, by no accident, very close in rhythm and tonality to the '*da-da-da-daa*' of the first movement. A flustered fugue begins, initiated by the cellos and basses and developed across the orchestra, building in intensity and complexity before relaxing back into a recapitulation of both themes. The movement appears to be fading away, before a faint pulse in the timpani remains the only sign of life. The orchestra slowly and intensely builds a chord – like sunlight trying to force its way through the cloud, until finally...

The fourth movement bursts joyously and irrepressibly onto the scene. We hear the whole orchestra in full voice for the first time since the opening movement, but this time Beethoven has added three trombones. Trombones were not a common member of the symphony orchestra at the time that this piece was composed, and Beethoven, knowing that his audience would be unfamiliar with the power and depth that trombones can add to the sound, was very careful to save the introduction of the trombones until he most needed them. A triumphant opening theme develops with a gentler 'triplet-feel' second theme; a final, almost unrecognisable development of the *Schicksals-Motiv*. The development leads into a re-visitation of the third movement – one last reflection on Beethoven's fate theme, before building, like last time, to a glorious recapitulation of the fourth movement's glorious opening theme. The music builds into a relentless finale, fast and breathless, determinedly pushing on towards the end of the symphony with jubilant references to the main theme of the fourth movement, interrupted by energetic, fast-paced stabs, before a series of thunderous chords complete the journey from darkness to light.

Beethoven wrote to one of his students regarding his ideas of music representing a 'struggle to victory'. '*Many assert that a minor piece must end in the minor. On the contrary, I find that... the major has a glorious effect. Joy follows sorrow, sunshine – rain. It affects me as if I were looking up to the glistening of the evening star.*'

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, and in January 2019 he also became 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.

Duncan Honeybourne - Piano

Commended by *International Piano* magazine for his “glittering performances”, Duncan Honeybourne enjoys a colourful and diverse career as a pianist and in music education.



His debut in 1998 as concerto soloist at Symphony Hall, Birmingham and the National Concert Hall, Dublin, was broadcast on radio and television, and

recital debuts included London, Paris, and international festivals in Belgium and Switzerland.

Duncan’s first solo disc was described by *Gramophone* magazine as “not to be missed by all lovers of English music”, whilst *BBC Music Magazine* reported: “There are gorgeous things here. Hard to imagine better performances.”

Honeybourne has toured extensively in the UK, Ireland and Europe as solo and lecture recitalist, concerto soloist and chamber musician, appearing at many major venues and leading festivals. His solo performances have been frequently broadcast on BBC Radio 3 and TV, Irish, French, Swiss, Belgian, Dutch, Finnish and German Radio, ABC (Australia), SABC (South Africa) and Radio New Zealand.

An extensive discography reflects Duncan’s long association with British and Irish piano music and include new works dedicated to him by celebrated composers, plus complete recorded cycles of the solo piano music of E.J. Moeran, Andrew Downes and John Joubert and the complete violin/piano music of Parry. Duncan’s solo discs have been awarded 5 stars in *International Piano* and featured as *MusicWeb International* Recording of the Year as well as CD of the Week on FMR Radio in South Africa.

Duncan is a Tutor in Piano at the University of Southampton and Sherborne School and gives regular masterclasses and adjudications. He is Founder/Artistic Director of the Weymouth Lunchtime Chamber Concerts near his home in Dorset.

“Duncan Honeybourne’s recital was judiciously planned and superbly played.” - Musical Opinion

“Superbly performed by Duncan Honeybourne” - International Piano

“Honeybourne’s playing is always polished and refined.” - American Record Guide

www.duncanhoneybourne.com

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 12 studying for his AS Levels, and 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 Youth Orchestra

Flutes

Isabelle Lawes
Kezia Pegg
Anna Prince
Rebekah Collins

Oboes

Cameron Hutchinson
Daniel Cunio-Browne

Clarinets

Rebecca Rees
Justine Courtier

Bassoons

Lucy Gowans
Rob Eckett

Horns

Edward Bence
Kevin Withell
Rebecca Grogan

Trumpets

Pip Watkins
Daniel Gould

Trombones

Andrew Carr
Robin Owen
Catherine Lewis

Timpani

Byron Horne

Percussion

Melissa Bateman
Max Slavik
Nelly Sadarova

1st Violins

Isaac Wright
Alice Ren
Helena Charlton
Esme Thompsett
Charlayne Pueblo
Annabel Cullington-Doss
Christa Porter

2nd Violins

Harry Price
Yuqing Chen
Katie Ho
Marni Lai
Nathan Yam
Lara Prince
Aiofe Scully

Violas

Tom Gilbert
Charlie Wright
Ankit Nambier

'Cellos

Heather Greenfield
Alex Zhou
Zoe Hunting
Simon Wilkins

Double Basses

Barnaby Saer

Southampton Music Hub presents

SYCS



A Holly Jolly Christmas

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SOUTHAMPTON
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NEW YEAR CONCERT

Celebrating the 1920's

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Shostakovich

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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**

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

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.

Upcoming Events

Southampton Youth Concert Sinfonia

Sunday 15 Dec 2019, 7pm—Turner Sims Southampton

'A Holly Jolly Christmas'

Pyramid Concert

Saturday 1 February 2020, 7.00pm—Central Hall

Southampton Youth Orchestra

Saturday 14 March 2020, 7.30pm—Avenue St. Andrew's Church

Rossini - Overture 'Il Signor Bruschino' / Dvorak - Symphony No. 8

and soloist(s) from Southampton Youth Orchestra

Southampton Youth Concert Sinfonia

Saturday 21 March 2020, 7pm—Turner Sims Southampton

Spring Concert

Southampton Youth Orchestra concert and ticket information, as well as news and details of other events, can be found on the SYO website:

www.southamptonyouthorchestra.co.uk

For more information on follow us on



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