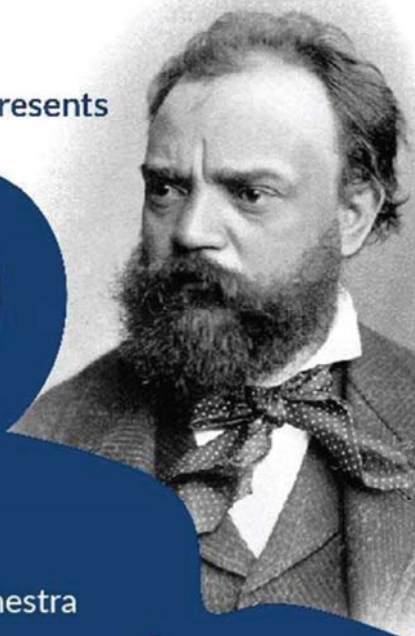


Southampton Music Hub presents

SYO



Southampton Youth Orchestra

Spring Concert

Dvořák - Symphony No.8

Rossini - Il Signor Bruschino Overture

Chaminade - Concertino for Flute

Solo Flute : Rebekah Collins

Rodrigo - Concierto de Aranjuez

Solo Guitar : Helena Charlton

Kevin Withell - Conductor

Saturday 14 March, 7.30pm
Avenue St. Andrews, Southampton



southamptonmusichub.org
music@southampton.gov.uk

023 8083 3648
@musichubsouth



SOUTHAMPTON
CITY COUNCIL

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

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.

After the success of our winter concert, and an exciting collaboration with pianist Duncan Honeybourne, Southampton Youth Orchestra are delighted to welcome two of our own young musicians to perform solo items tonight - Helena Charlton in Rodrigo's ever-popular *Concierto de Aranjuez* and Rebekah Collins for Cecile Chaminade's *Concertino for Flute*.

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

A handwritten signature in black ink, appearing to read 'K Withell', written in a cursive style.

Kevin Withell

Assistant Director of Southampton Youth Orchestra

Programme

Rossini - Overture to Il Signor Bruschino

Rodrigo - Concierto de Aranjuez

Chaminade - Concertino for Flute and Orchestra

INTERVAL

Dvorak - Symphony No. 8 in G major

I - Allegro con brio

II - Adagio

III - Allegretto grazioso - Molto vivace

IV - Allegro ma non troppo

Gioachino Rossini - Il Signor Bruschino



Gioachino Rossini was born in 1792 in Pesaro, on the Adriatic coast of Italy. Born to a trumpet- and horn-playing father and an operatic soprano mother, Rossini had a musical upbringing, and was lucky enough to befriend a local priest who had an extensive collection of scores by Mozart and Haydn. At the age of 14, Rossini was accepted into Bologna Conservatoire, initially to study singing, piano and cello, but very quickly joining the composition class as well. He left at the age of 16, having already composed substantial vocal and orchestral works.

Rossini's first opera was composed in 1810, at the age of 18, with a second being premièred later the same year. Its relative success drove Rossini to complete no less than 39 operas over the next 19 years, after which Rossini took an unexplained retirement from composition at the age of just 39. Despite continued bad health, Rossini lived until the age of 76. Although a renewed interest in composition during the last 10 years of his life saw the completion of around 150 solo and chamber pieces, no further attempt to recapture his old reputation as one of the world's leading operatic composers was ever made.

Il Signor Bruschino, ossia Il figlio per azzardo (Mr. Bruschino, or The Accidental Son) is a one-act operatic farce premièred in 1813, in which a young man, Bruschino Jr., is arrested and imprisoned on his way to meet the bride that his father found for him. The son of a rival family takes the chance to win the young lady for himself, by impersonating Bruschino Jr.. The farce becomes out of control when Bruschino Sr. arrives to check up on his son and intended daughter-in-law.

The overture sets the scene for the chaos and hilarity that is about to ensue. Dramatic chords from the strings, interspersed with playful snippets, introduce a light-hearted energy, which is continued with a lively melody, fast-paced melody. Short bursts of life from woodwind and horns maintain the drive and excitement. A noticeable element of the overture is Rossini's use of the violin bow as a percussion instrument; several times throughout the piece the music pauses while the violins tap their bows rhythmically on the stand – a pattern which will later become an important part of the musical development of the opera – before the orchestra bursts back into life. A series of excitable crescendos lead towards an irrepressible finale.

Joaquin Rodrigo - Concierto de Aranjuez

Joaquin Rodrigo (1901-1999) was a Spanish composer and pianist. Although completely blind from the age of three, he began to learn piano and violin at the age of eight, and composition at sixteen. He composed entirely in Braille, and his music was transcribed for publication.

Concerto de Aranjuez is the composition that shot Rodrigo to international fame. Composed in 1939, it opened the gateway for Rodrigo to become one of Spain's most celebrated composers, drawing commissions from soloists such as James Galway and Julian Lloyd-Webber.



Concerto de Aranjuez was inspired by the gardens of the Royal Palace of Aranjuez, a 16th Century royal resort just south of Madrid. Its slow and gentle second movement contains one of the most recognisable themes from the classical repertoire, and, as well as being widely performed by orchestras, has also become a much-loved classic in the Brass Band world, having been transcribed as a flugelhorn solo and made famous by the 1996 film *Brassed Off* (where it is lovingly referred to as *Concerto da orangejuice*). Rodrigo maintained a silence for many years over his inspiration for the heartfelt and moving themes of the second movement, before his wife's biography finally admitted that it was designed to reflect the quiet joy of their marriage, and the unspeakable heartbreak of the miscarriage of her first pregnancy.

She described the famous second movement as 'an impassioned adagio, wrapped in darkness'. The bittersweet melody is shared at first by the English Horn and the solo guitar, developed and re-orchestrated throughout the movement, colouring the simple tune first with innocent longing and then with fierce regret, finally resolving to a calm finale which rides the fine line between gentle acceptance and exhausted resignation.

Rodrigo, at his own admission, 'couldn't play four notes in a row' on the guitar, yet his understated genius introduced the versatility and musical range of the solo guitar to the world of 20th Century concerto composition

Cecile Chaminade - Concertino for Flute



Cecile Chaminade was born in Paris in 1857. She studied violin and piano from an early age, despite her father's disapproval. As a child, her piano playing attracted the attention of a certain Georges Bizet, and her early adulthood saw successful concert tours of France, during which time she had been widely published as a composer.

The Concertino for Flute was composed in 1902, initially for piano and flute, but later reworked for orchestral accompaniment. It is rumoured that Chaminade has been recently spurned by a flute-playing love interest, so composed a concertino which she knew would be too hard for him to play. The piece very quickly became

an entry exam piece for the Paris Conservatoire.

A gentle and lyrical melody gradually builds through quaver and triplet movement, showing off the full range and technical ability of the flute. Contrasting sections of this rondo form are separated by short virtuosic technical passages; an energetic *animato* section follows, before the orchestra briefly takes over with another variation on the opening theme. Solo interludes continue to show off the dexterity and versatility of the instrument, before one last reprise of the main melody closes the piece.

Although Chaminade was recognised as a leading composer of her day, it is sad that much of her music goes unplayed by modern orchestras. She was the first female composer to ever be awarded the French *Legion d'honneur*, and is perhaps most lovingly remembered in the admiring words of composer Ambrose Thomas; 'she is not a woman who composes, but a composer who is a woman.'

Antonin Dvorak - Symphony No.8 in G major

'Gentlemen, in Bohemia the trumpets never call to battle. They always call to the dance!'

Rafael Kubelik, conductor.

Antonin Dvorak was born in 1841 near Prague, Czechoslovakia. He learned violin from the age of six and began making attempts at composition from his early teens, but struggled to compose anything of



any critical notability. Dvorak was in his early thirties before he began to be recognised as a local figure on the Prague music scene, but it was at the age of thirty-five that he earned his first major success – winning the Austrian Composition Prize, and coming to the attention of Johannes Brahms, who was one of the adjudicators. Dvorak slowly developed an international reputation, touring Britain during the 1880s, during which time his Symphony No.7 was commissioned for a performance at St. James' Hall, London. It was during this time that Dvorak began to have problems with his publisher, the German Fritz Simrock, who had made a huge amount of money out of Dvorak's Slavonic Dances, following the tradition of Brahms' Hungarian Dances, and now wanted Dvorak to publish his symphonic work, titles and even his name in German. Dvorak, the proud Bohemian, was outraged, and when he began to be offered only a third of his previous fee, Dvorak turned back to London publisher Novello for the publication of his Symphony No.8.

Symphony No.8 was premièred in 1890, under the baton of the composer himself. The symphony was more cheerful and optimistic than much of Dvorak's earlier work, and reflects the Bohemian folk tradition that he had so much love for. Dvorak's new approach to symphonic composition appears to have been an inspired one – the completion of the opening movement took just two weeks, the second movement one week, and the final two movements just a matter of days, with the entire symphony orchestrated and fully edited within another six weeks.

The first movement opens with a brooding chorale shared by cellos, clarinets and horns, before the flute introduces a light melody, evocative of countryside and birdsong. This subject develops into what becomes the principal theme of the first movement, a melody which goes through a series of improvisations and developments. The 'countryside' that Dvorak has conjured up clouds over once more, at the return of the opening theme – yet this sombre return does not serve to remind us of the cold and dark, but only to highlight the warmth and energy when the sun finally breaks through and the music charges into a bright and enthusiastic finale.

A similar contrast is created in the opening of the *Adagio* second movement, where the melody flits ambiguously between major and minor, simultaneously suggesting quiet content and heartfelt longing. The second movement could almost be a continuation of the first – simply evoking the warm summer's evening at the end of the day. The music is again punctuated by birdcall, as a solo violin leads to a fully orchestrated outpouring of passion, interrupted only by short trumpet and timpani fanfares, before the gentle evening sun warms through the string section in a moment of calm, before a coda section revisits all of the themes, building to one last trumpet fanfare which finally settles us into the major key before relaxing into the closing chord.

The third movement begins with a lilting melody in the strings, with the woodwind creating the image of a gently bubbling stream underneath. The theme develops through the orchestra, before a calm and yearning second theme begins with flute and oboe. A *da capo* takes us back to a re-visitation of the first theme before a short but lively coda section finishes the movement with an unexpected burst of energy.

The final movements opens with an upbeat trumpet fanfare, the final invitation to the dance, heralding a procession short variations on the beginning of an idea, which eventually build up to an explosive exposition of the full theme. A further series of developments relax us gently into what could easily have become a quiet and understated farewell, but a sudden burst of energy recapitulates the main theme, before driving us into a coda which crashes bombastically towards the closing chords before we've even had a chance to realise that the symphony is about to end.

Kevin Withell - Conductor

Kevin Withell enjoys a busy and varied conducting career in the south of England, as well as playing and teaching French horn, trombone and percussion. Kevin read music at University of Southampton, where he excelled in conducting, as well as commercial composition, orchestration and a dissertation in Holocaust Music, before remaining to complete a Masters in orchestral conducting.



During his studies at University of Southampton, Kevin was awarded the prestigious positions of assistant conductor of both Southampton University Symphony Orchestra and Southampton University Sinfonietta. Kevin currently conducts Southampton Youth Concert Sinfonia and Southampton University String Orchestra and is Assistant Director and Orchestra Manager of Southampton Youth Orchestra, as well as directing and assisting several ensembles within Southampton Music Services, including all four top tier groups across the wind, brass, string and percussion pyramids. Kevin is in regular demand to conduct rehearsals and sectionals with City of Southampton Orchestra, Worthing Philharmonic Orchestra and London Gay Symphony Orchestra, as well performing in the brass or percussion sections of several orchestras around the Hampshire and Sussex area.

Kevin recently conducted a very successful concert with Charity Symphony Orchestra and is planning his first appearance as guest conductor of North Downs Sinfonia

As a composer, Kevin has conducted the premieres of his own settings of the Requiem Mass (2011) and Gloria Mass (2013), both performances featuring Worthing Choral Society and local guest singers and orchestras, as well producing numerous compositions and arrangements for the orchestras he directs.

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 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.

Helena Charlton - Guitar

Helena has been playing the guitar since around the time she learned to walk, having lessons first from her mother, Christiane Charlton, before studying with Graham Cleaver during her time at St Anne's Catholic College.

She has regularly performed at Southampton Festival of Music and Drama in quartets, duets and as a member Twango guitar ensemble, and was awarded the Associated British Ports Cup for her guitar recitals over four consecutive years. She also won the St Anne's Young Musician of the Year Award and achieved a distinction in her Grade 8.

Helena currently studies with internationally renowned guitarist Amanda Cook. Tonight she will be performing on an artisan guitar made by Stuart Christie, who has kindly lent it to her for this concert.

Helena also plays the violin, beginning lessons with Christa Porter at the age of six, and has been playing in the SMS string pyramid for 10 years. Highlights of her time with the orchestras include tours with both SYCS and SYO, playing in the Music for Youth Proms at the Royal Albert Hall in November 2018 and Beethoven Symphony No.9 in Romsey Abbey in July 2019. The youth orchestras have opened the door to so many fantastic experiences for her and she is very excited to have the opportunity to play such an iconic piece of guitar music with SYO.

When Helena is not playing an instrument, she can be found either studying for her A-levels or playing with her animals. She hopes to go on to study Veterinary Medicine at university next year.



Rebekah Collins - Flute

Rebekah started playing the flute when she was eleven, studying under Steph Watkins during secondary school, and Claire Stocker for her time at Richard Taunton Sixth Form College. These outstanding teachers have not only helped her to achieve Grade 8 Distinction but have been an influence in developing her passion for playing.

Rebekah was a member of Southampton Youth Concert Sinfonia for several years, and moved up into SYO in September. Her highlights of the time spent in SMS ensembles include the SYCS tour to Dublin in February 2019 and the SYO performance of Beethoven Symphony No.5 and Brahms Piano Concerto No.1 in November 2019.



Music has become far more than just something to study; Rebekah has a busy weekly schedule as a piano teacher to several students, whilst working herself towards Grade 8 piano under the guidance of her long term teacher Debbie Regular, who has worked with her since she was eight. She also regularly plays the organ at her local church in addition to her weekly ensemble and rehearsal commitments.

Rebekah hopes to continue with her music in the future - she is grateful for an offer from Cardiff University to study music, and will be taking up this place in September.

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

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 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. 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,

Jason McKenzie (Chair—FSYO)

Friends of Southampton Youth Orchestras Registered Charity no. 283789
www.fsyo.org.uk



SOUTHAMPTON YOUTH
CONCERT SINFONIA



Southampton Youth Concert Sinfonia present

Journeys in Time

A concert of Journeys, adventures and time-travel

Saturday 21st March 2020

7pm

at Turner Sims Southampton

Building 52, Salisbury Road, Southampton SO17 1BJ

Tickets:

£10 adults, £7 concessions, £1 under 18s

Box Office:

Call: 023 8059 5151 www.turnersims.co.uk



southamptonmusichub.org
music@southampton.gov.uk

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



SOUTHAMPTON
CITY COUNCIL

Upcoming Events

Saturday 21 March 2020, 7pm

Turner Sims Southampton

Southampton Youth Concert Sinfonia

Spring Concert - Journeys in Time

Sunday 21 June 2020, 7.pm

Central Hall Southampton

Southampton Youth Concert Sinfonia

Summer Concert

Saturday 11 June 2020, 7.30pm

Southampton Youth Orchestra

Summer Concert

Haydn - The Creation

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

