

Southampton Music Hub presents

SYO

Southampton Youth Orchestra

Spring Concert

Beethoven - Coriolan Overture

R. Strauss - Horn Concerto No.1

Schubert - 'Great C Major' Symphony

Kevin Withell - Conductor

Charlie Mann - French Horn

Saturday 23 April, 7.30pm

Thornden Hall



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SOUTHAMPTON
CITY COUNCIL

Good evening, and welcome to Southampton Youth Orchestra's third 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 and talent of some of Southampton's finest young musicians.

I'd like to take this opportunity to thank Christopher Braime, Musical Director of SYO from 2016-2020, for five fantastic years of musicianship, expertise, professionalism and good humour that he shared effortlessly and selflessly with a generation of our young musicians.

I'm also delighted to welcome Charlie Mann to join us for Richard Strauss' Horn Concerto No.1 this evening. Charlie is a fantastic and inspirational performer, and it has been a privilege for Southampton Youth Orchestra to work with her. We wish her all the very best in what we are all certain will be an enjoyable and successful career.

Finally, I'd like to thank Friends of Southampton Youth Orchestras, who have supported us financially and morally throughout this difficult last couple of years, ensuring that SYO has a post-Covid future. Their involvement in rehearsals this term has also been invaluable; providing sugar for the students and caffeine for the adults, along with unparalleled support in every area of producing a concert.

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

Musical Director of Southampton Youth Orchestra

Programme

Beethoven – Coriolan Overture

Strauss – Horn Concerto No.1 in Eb Major

I – Allegro

II – Andante

III – Rondo. Allegro

INTERVAL

Schubert – Symphony No.9 in C major ‘The Great’

I – Andante – Allegro ma non-troppo – Più moto

II – Andante con moto

III – Scherzo. Allegro vivace

IV – Finale. Allegro vivace

Ludwig van Beethoven - Coriolan Overture, Op. 62



Beethoven's 1807 overture *Coriolan* gives a musical overview of the plot of Heinrich Joseph von Collin's 1804 play of the same name. Like Shakespeare's *Coriolanus*, von Collin's play dramatises and fictionalises the life of Gnaeus Marcius Coriolanus, a Roman general from 5th Century BC. Despite leading Roman armies to many victories, Coriolanus was stripped of his rank for his political aspirations. Despite pleas from his mother, he wreaks his revenge by raising an army of former enemies to attack Rome. In Shakespeare's version, Coriolanus is murdered by his former comrades, while in von Collin's play he commits suicide after a realisation of the shame and treachery of his actions.

After three *forte* statements from the orchestra, a turbulent C minor theme begins in the strings, restless, stormy and unpredictable, showing Coriolanus' own character as he resolves to take his revenge. The 1st violins take us seamlessly into the relative key of Eb major to introduce a calmer second theme of grace and beauty, reflecting Coriolanus' mother and, ultimately, his own conscience. Beethoven writes the overture in a classic sonata form – the exposition of two contrasting themes, a development of both themes, and finally a recapitulation of the themes. Here, Beethoven uses sonata form in a groundbreaking way; using the development section to play the two contrasting sides of the protagonist's inner battle against each other with increasing frenzy and drama. In a very short coda section, we see the broken man, unable to come to terms with his internal conflict. Beethoven is well known for his rousing finales – in nine symphonies, seven concerti and nine other overtures, he is unable to resist at the very least a short loud flourish to sign off the music – but here he allows the music to fade away into a weak and fragmented version of the opening theme, finishing not with three bursts of furious energy as it began, but with three barely audible *pizzicato* notes in the strings – the tragic and lonely death of a tormented traitor, not the blazing farewell of a hero.

Richard Strauss – Horn Concerto No.1 in Eb Major, Op.11

Born in 1864 to a rich and musical family, Richard Strauss showed promise from a very early age. After beginning piano lessons aged four, and aged six he composed the first piece of almost 300 in his eighty year career. The son of one of the country's finest horn virtuosos, Strauss spent his childhood in audiences around the world, experiencing everything from Baroque classics to premieres of Wagner's operas.



Strauss was also highly regarded as a conductor. Later in life, he was appointed head of the Nazis' *Reich Chamber of Music*, an institution designed to eradicate Jewish art and music from German culture. He risked his own wellbeing by accepting the role only so that he could have the power to defy the Nazi regime by implementing regulations and censorship as leniently as he could get away with.

Strauss composed his first Horn Concerto when he was 18. Having grown up around one of the leading hornists of the day, he was clearly curious to test the limits of the player. Strauss' sister wrote in later life that she 'vividly remembered her father struggling with the solo part... in particular he seems to have found the high B-flats too daring and dangerous for performance in the concert hall.'

After one opening chord from the orchestra, the horn enters with an arpeggio flourish which immediately shows the wide range of notes the horn is capable of. While the opening theme of the concerto, played just by the orchestra, is triumphant and fanfare-like, the solo horn's next role is to introduce the second theme; a calmer melody so expressively played that it's quite forgivable for the listener not to realise how fiendish some of the melodic jumps and high notes really are. We finally hear the playful side of the horn, as it weaves in and out of the orchestra in a development of the fanfare themes before it steps aside to allow the orchestra to segue into the slow second movement. As the string section re-imagines the first movement's arpeggio fanfare as a sombre accompaniment, the horn plays a haunting and evocative tune, building to a climax before bursting into a passionate reworking of the calmer melody from the first movement.

An agitated third movement begins, building to an energetic *rondo* finale, interrupted briefly for a short cadenza section showing some of the very lowest notes in the horn's range before the concerto finishes with an animated and virtuosic coda section.

Franz Schubert – Symphony No.9 in C Major ‘The Great’, D944



Franz Schubert was born in Vienna in 1797 and, despite succumbing to typhoid fever at the age of only 31, left behind over 1,500 compositions, including over 600 songs for voice and piano.

In 1824, Schubert attended the premiere of Beethoven's 9th Symphony, a gargantuan composition that was to change the classical symphonic form forever. It is almost unarguable that Beethoven's later symphonies influenced Schubert – the pastoral flowing of the 6th, the obsessive repetition of the 7th, the energetic joy of the 8th and the broad grandeur of the 9th are all combined in Schubert's masterpiece composed during 1825-26.

The symphony opens with a spacious melody played in unison by the horns – a simple tune, but one which will play a very important role in the development of the movement. The orchestra gathers momentum and intensity before bursting into an energetic *allegro*. A contrasting second theme is introduced in oboes and bassoons. Schubert takes Beethoven's ability to create drama from the repetition of a short simple phrase and exploits it with exhilarating results, contrasting themes, keys, instruments and dynamics against each other in a movement that never seems to settle. Schubert's use of trombones in this symphony, and particularly this movement, was groundbreaking. Historically, trombones had only really been used to heighten loud finales or to reinforce choral lines in masses and operas, but Schubert explores the full versatility of the instrument, giving the trombones very prominent parts throughout which test their full dynamic and expressive range.

The second movement begins with a march-like rhythm underneath oboe solo – a theme that fails to hide its playfulness under an attempt to sound plaintive. The march develops gradually but stringently taking the spotlight. The strings introduce a hymn-like second theme, before a development section builds to a shattering climax. After a dramatic silence a coda section, which once again demonstrates the subtle horn-like qualities of the trombones, fades to a close.

Movement three is rhythmically vigorous, combining lively dance-like melodies between the woodwind and strings. The trio section has been described as one 'huge single melody' – a master class in Schubert's ability to create expansive, flowing music.

When the finale was first shown to members of a London orchestra, the violinists fell about laughing at its difficulty and refused to perform the symphony. A jubilant and fiery movement, the strings provide a fiendishly energetic accompaniment to a fast but simple melody in the woodwinds. The dotted rhythm that formed the *allegro* of the first movement and the march theme in the second now returns in a relentlessly tireless theme. A gentler second subject provides some relief both to listeners and performers, but even this will develop a fearsome power at the end of the movement. Like his hero Beethoven, Schubert

uses the finale of his 9th symphony to develop musical themes beyond anything that classical music had ever seen. He contrasts themes, instruments and dynamics effortlessly and exuberantly, until the symphony, like Beethoven's, comes to an abrupt but thrilling end.

Schubert's 'Great' symphony is one of unbounded joy, warmth and energy. While other early-Romantic composers poured heartbreak and tragedy into their music, Schubert used the final symphony of his prolific but short career to share a little happiness with the world.

Southampton Youth Orchestra

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|---------------|---|-------------------------|--|
| Flutes | Alex Jones Anna Price | 1 st Violins | Katie Ho Nathan Yam Nengwei Zheng Sam Kinchington Miles Norman |
| Oboes | Katie Guy Heather Grant | | Minh Duy Huynh William Ward Amelia Wozniak Christa Porter Harry Price |
| Clarinets | Anna Wilkinson Alex Charlton | | |
| Bassoons | Wendy Lloyd Rob Eckett | | |
| Horns | Naomi Andrew Trevor Grant | 2 nd Violins | Yumeng Wang Teresa Kiang Kyriaki Hannides Lara Prince Euan Lee Cann Maya Callaway Clare Prest Aiofe Scully Kinga Kowalczyk |
| Trumpets | Daniel Gould Ed Kinge | | |
| Trombones | Dylan Orba Catherine Lewis Andrew Carr | | |
| 'Cellos | Isabella Rose Ipsa Dash Sophie Blundell Judi Galbraith | Violas | Annabel Cullington Doss Laila Tabayashi Hannah Leary Hiro Jones Malcolm Porter Sarah Blundell |
| Double Basses | Barnaby Saer Lucas Olley | | |
| | | Timpani | Oren Manore |

Kevin Withell – Conductor



Kevin enjoys a busy and varied conducting career 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 studying composition and orchestration and a writing 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 Orchestra, Southampton Youth Concert Sinfonia and Southampton University String Orchestra, as well as directing and assisting several ensembles within Southampton Music Services and having served as Musical Director of both Southampton Youth Wind Band and Brass Band. 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 including Southampton Concert Wind Band, Hyde Brass and City of Southampton Orchestra. He has also recently made two appearances with Meridian Winds to perform Tom Davoren's *Diversions on Calon Lan* for trombone and band.

Shortly before Covid hit, Kevin made a successful debut conducting Charity Symphony Orchestra, and, more recently, organised and conducted the first ever 'Concert in the City' - a celebration of orchestral music in Southampton with over 100 local musicians. 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 soloists and orchestras.

Kevin continues to dedicate his spare time to researching the lives and works of musicians affected by Nazism and the holocaust, and has had articles published on the Music and the Holocaust website.

Charlie Mann – French Horn

Charlie grew up in rural Dorset and has always been musical, starting piano, singing and violin lessons at age 6. Her parents quickly realised that the not-so-dulcet tones of her violin playing weren't meant to be when she saw a brass demonstration and made a 'French Horn' at home out of some hose pipe and duct tape. Having discovered she could play a surprising number of notes, she decided that she would swap to learning the horn at age 8 and has been playing ever since.



As a teenager, Charlie studied horn with Fiona Brockhurst and was a member of the nationally acclaimed Wessex Youth Orchestra for four years. She held the principal horn seat for three years, playing under professional conductor Susanna Riddell. With the WYO she performed in professional concert halls around the country, including The Lighthouse, Birmingham Symphony Hall, and the Royal Albert Hall. A notable achievement was playing the famous horn solo from Stravinsky's Firebird Suite at the last night of the 2016 Music for Youth School Proms in the Royal Albert Hall. She also toured to Germany, Switzerland, and France. In addition, Charlie was a member of English School's Orchestra in 2015 and 2016, performing two concerts in London's Cadogan Hall under Robert Pepper.

Charlie completed a Bachelor of Arts in Music at the University of Southampton, graduating with First Class honours in July 2021. She is currently studying a Master's in International Music Management at University of Southampton. Throughout her time at university, she has held the principal horn seat with Southampton University Symphony Orchestra, and has also played with Southampton University Sinfonietta and Southampton University Symphonic Wind Orchestra as principal horn. Charlie currently learns horn with Ruth Spicer. Outside of university Charlie is a busy freelance player, playing regularly with Magna Sinfonia under internationally successful conductors such as Maxime Tortelier and Frank Zielhorst. She has also played for other local orchestras such as Dorset Chamber Orchestra, La Primavera Orchestra, Wimborne Choral Society and Sherborne Schools Choral Society. Charlie also enjoys playing other genres of music, most recently having performed an orchestral set with the band Don Broco at the Royal Albert Hall in aid of Teenage Cancer Trust in March 2022. Aside from horn playing, Charlie is also a keen conductor, having learnt with Robin Browning for the past two years. She has conducted a variety of ensembles, and currently holds the Assistant Conductor position with Southampton University Symphonic Wind Orchestra.

Charlie is delighted to be performing Strauss' Horn Concerto No.1 with Southampton Youth Orchestra tonight, and would like to thank them for the invitation. She will be continuing her studies with a Masters in Orchestral Performance at the Royal Welsh College of Music and Drama next year in pursuit of a career as an orchestral horn player.

Katie Ho – Lead Violin

Katie started playing the violin at the age of 6 under the guidance of Anca Campanie. She progressed quickly through the grades achieving Grade 8 Distinction at the age of 12. She regularly performs at local music festivals, where she has won many prizes and awards throughout the years. Katie has played in Southampton Youth Orchestra since 2019. Notable past performances include duets and Mozart Sonatas in Portsmouth, Basingstoke, and Southampton, as well as co-leading SYO Orchestra for Rachmaninoff's 2nd Piano Concerto with soloist Thomas Luke in December 2021.

Katie very much enjoys playing the symphonic repertoire, and in addition to performances with SYO, highlights include playing with the Bournemouth Symphony Orchestra at the Royal Albert Hall with SYCS in 2018.

Her many passions include playing the flute and viola and being a chorister at Romsey Abbey Choir. Katie would love to pursue a career in music, specialising in music therapy and teaching. Outside of playing music, she loves to watch West End musicals and travel around the world with family.



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.

Southampton Youth Orchestra
presents

UPRISING!

Verdi - Nabucco Overture

Bernstein - Slava! A Political Overture

Saint-Saëns - Danse Macabre

Shostakovich - Symphony No. 5 in D minor

Friday 22 July, 7.30pm

Thornden Hall

Winchester Road, Chandler's Ford, SO53 2DW

Kevin Withell - Conductor



Tickets : £12 Adults, £8 Concessions, £1 Under 18s
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