

**Saturday 14th May 2022**

**7.30pm**

**Thornden Hall, Chandlers Ford**

**Sibelius**

En Saga

**Glazunov**

Saxophone Concerto

**Rachmaninov**

Symphony no. 3

**Conductor - John Trail**

**Saxophone - Manu Brazo**

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**2025**



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Orchestra

Celebrating **50** Years

*The orchestra has considered the sensitivity of playing Russian music at this time in light of the ongoing events in Ukraine and would like our audience to be aware of the following points:*

*Our last concert, back in March, featured a Ukrainian piano soloist and we were very mindful of her views. We performed the Ukrainian National Anthem at the beginning of the concert and the retiring collection raised £500 which has been sent to the Red Cross to support their humanitarian work in Ukraine.*

*Although Russian-born both composers left the Soviet Union before writing either of the works that we are performing this evening. Rachmaninov and his family left Russia in 1918 after the revolution and eventually settled in America. Glazunov settled in Paris in 1929, ostensibly on the grounds of ill health, but never returned to Russia.*



**Saturday 14th May 2022**

Conductor: John Trill

Leader: Bree Enemark

Saxophone: Manu Brazo

**Jean Sibelius: *En Saga***

**Alexander Glazunov: *Saxophone Concerto***

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*Interval*

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**Sergi Rachmaninov: *Symphony no. 3***

1. Lento—Allegro Moderato—Allegro
2. Adagio ma non troppo—Allegro Vivace
3. Allegro—Allegro Vivace—Allegro (Tempo Primo) -  
Allegretto—Allegro Vivace

John Traill

Conductor



John Traill specialises in conducting symphonic and contemporary repertoire, and he is committed to making music accessible to all. Director and Supernumerary Fellow in Music at St Anne's College, Oxford, he has been course director of courses in Instrumental Conducting, and Orchestration, at the Faculty of Music, Oxford University. From 2017-2020 he was a Teaching Fellow at Royal Holloway University London, responsible for courses in ensemble performance, conducting, and composition. Previously posts include Teaching Fellow at Kings College London, lecturer at the Royal Welsh College of Music and Drama and Bristol University, and Head of Performance at Bangor University. In January 2022 John became a Professor at the Royal Military School of Music.

John has performed across the UK and overseas, with orchestras that include the London Mozart Players, Oxford Philharmonic Orchestra, the Sofia New Symphony Orchestra, the Kharkov Philharmonic, the SCAR Philharmonic, and the Curitiba Symphony (Brazil). His work with leading contemporary music ensembles includes the London Sinfonietta, CHROMA,

the New Music Players, London Contemporary Music Group, Sounds Underground, and the Moscow Studio for New Music. He has performed at many major venues, including premieres at the Royal Albert Hall, Symphony Hall Birmingham, the Barbican, Southbank Centre, and the Fergusson Centre (Virginia). John is conductor of the St Anne's Camerata, Ensemble ISIS (the new music group at Oxford Faculty of Music), the City of Southampton Orchestra, and the Oxfordshire County Youth Orchestra; His outreach work, with the Oxfordshire Music Service's Advanced Musicianship Programme, has developed a unique collaboration between the University of Oxford and the Oxfordshire County Music Service, awarded the National Music Council Paritor Award for Achievements in New Music. John's recordings include Thomas Hyde's *Autumnal* (Guild Records), and *Scherzo Capriccioso* (BBC Radio 3).

Early training with Rossen Milanov at the Mt. Vitosha International Conducting Institute, Bulgaria (1998/2000) culminated in winning major prizes at the Leeds Conductors Competition (2005), and the Vakhtang Jordania International Conducting Competition (2006). At the same time, John studied composition with Robert Saxton at the University of Oxford, becoming the youngest recipient, in 2006, of a DPhil in this field. His compositions have been performed at major venues in UK, Europe, and the USA. Specializing in both contemporary concert and music for education, recent projects include Arts Council funded commissions (*Double Concerto for Vibraphone, Marimba, and Orchestra*, and *Concerto for Trumpet (doubling Flugelhorn) and Orchestra*), and a new arrangement of Brahms' *German Requiem*, with Deborah Pritchard, for the Manchester Camerata at the Litchfield Festival 2016. His oratorios for education have bought national recognition, most notably *Lightbobs* for 600+ performers (March 2014: Symphony Hall, Birmingham), and *Oxonia* for massed children's choir, symphony orchestra, brass band, and solo cello (2011-12: Royal Albert Hall, Symphony Hall Birmingham).

As resident composer for the Cornish American Song Institute, John has enjoyed a long association with tenor David Sadlier. Song sets therein include *Four Cornish Songs* (2016: Mary Ogilvie Theatre, Oxford), *Phases* (2014: Mary Ogilvie Theatre, Oxford), *Three Songs for the Britten Centenary* (2012: St. Martin in the Fields, London), *Today* for tenor and chamber orchestra (2010: Fergusson Centre, Virginia). John has worked closely with trumpeter Simon Desbruslais, and in addition to his 2016 concerto, they premiered his *Serenade for Trumpet and Orchestra*, premiered in Sao Bento Monastery, Brasilia, April 2014. Highlights from John's catalogue include *Equale for Horn and String Orchestra* (2014: Oxford), *Concerto for Ensemble* (2010: Northwestern, Chicago), *Five Piano Miniatures* (2008) and *Dissolving Fragments for Violin and Piano* (2009/11).

# Manu Brazo

## Saxophone



Manu Brazo is an innovative musician who is redefining the concept of the classical musician in the 21st Century. Considered one of the most influential names around the saxophone on social media, his videos have reached a million views. His unique sound, sensibility and virtuosity have made his performances range from opening for Sir Cliff Richard and for the Downton Abbey TV Series official concert to performing in some of the most prestigious music halls in the world like Philharmonie Berlin, Royal Albert Hall, Royal Opera House, St Martin in the Fields and the 2018 Proms alongside the Britten-Pears orchestra under the baton of Marin Alsop.

He often features on Classic FM, where his first performance was “amazing and 100% colossal”. Manu has been a guest on BBC Radio 3 In Tune on multiple occasions since he was named BBC’s Introducing Artist of 2018. Manu was selected to be part of some of the most prestigious Young Artist Programmes in the UK, like Making Music’s PDGYA, being only the third Spaniard awarded in this scheme since it was founded in 1961. In 2020 he got selected to be part of the oldest guild of musicians in the world: The Musicians Company (founded in 1351). Manu is an ambassador for Selmer Saxophones, BAM cases and works actively with other brands such as Legere, Carbonissimo, and Vientos Vintage.

His concert debut in the UK was in 2016 with Guildford Symphony Orchestra and in 2017 he performed Tansy Davies’ Saxophone Concerto with London Sinfonietta. He has performed as a soloist with Bayerisches Kammerorchester Bad Brückenau, Croydon Symphony, Halifax Symphony Orchestra, Sevenoaks Symphony Orchestra, London City Orchestra, OSC (University of Seville), Orquesta Bética de Cámara and Orquesta Filarmonía de Granada.

At the beginning of the pandemic, Manu recorded his first EP for solo saxophone, “Solo Dialogue”, which was released in June 2020. It was showcased on BBC Radio 3, Classic FM and Scala Radio. This September he released his debut album, “Folk-lore”, with pianist Pepe Fernandez. Folk-Lore is an album in which classical and popular music mix and interact, showing airs of flamenco, improvisations in a jazz-like style, breaking the boundaries between genres. In Folk-Lore, Spanish folk music is represented by the popular tunes that the poet Federico Garcia Lorca compiled, which Manu and Pepe have adapted and rearranged to the sound of saxophone and piano, with variations that go from baroque inspiration to that of the music of the twentieth century.

Born in Seville, Manu started to play the saxophone at the age of 9. Having studied in Spain he was accepted at the Royal College of Music where he graduated his Master in Performance and Artist Diploma with Distinction and won numerous awards. As a young musician Manu has received support from Making Music (PDGYA), The Musicians Company, The Tillet Trust, Drake Calleja Trust, Concordia Foundation and Talent Unlimited.

# Jean Sibelius

(1865-1957)

## En Saga (Op. 9)

(1892)



Jean Sibelius is widely regarded as Finland's greatest composer, and his music is often credited with having helped Finland develop a national identity during its struggle for independence from Russia. After a couple of years studying music in Vienna and Berlin Sibelius returned to continue his studies in Helsinki and fell in love with his future wife, Aino. They married in June 1892, spending their honeymoon in Karelia, the home of the Kalevala, the national epic of Finland which inspired his *En saga* (a saga or legend), and his *Karelia Suite*, two of his earliest published works. *En Saga*, completed in 1892, is a relatively short single-movement tone poem for conventional orchestral forces and was his first to have a distinctively Finnish character. It has many of the features that will appear in so much of his compositions – the plaintive woodwinds, the scurrying scales and arpeggios of tremolo strings, the long Finnish-sounding tunes, all moving together toward magnificent orchestral climaxes.

Although it might seem obvious to relate the parts of *En Saga* to particular 'stories' from the Kalevala, Sibelius wrote that "En Saga is psychologically one of my most profound works. I could almost say that the whole of my youth is contained within it. It is an expression of a state of mind and in no other work have I revealed myself so completely. It is for this reason that I find all literary explanations completely foreign to my way of thinking". He is also credited with an appropriate response to critics – "Pay no attention to what critics say. No statue has ever been put up to a critic."

The single-movement tone poem opens in an expectant atmosphere, with a dreamy theme and swirling misty "sound effects" from the strings which evolve into the contrasting tones of the woodwinds and horns. A melancholy but noble melody inspired by, but not borrowed from, Finnish folk music soon appears in the bassoons, cellos and basses. This melody carries the music forwards with passion, growing to a climax dominated by the French horns. The next theme is a simple but rhythmically-charged song on the violas, alternating with a rather martial string tune. A violently rhythmic passage for full orchestra then announces the triumphant return of the first main idea in the horns, gradually building to a sustained climax dominated by the brass. After a reflective melody shared between the two oboes, it is left to a lonely clarinet followed by a dull, bass throbbing to bring the work towards its tranquil close.

# Alexander Glazunov

(1865—1936)

## Concerto in E flat major for Alto Saxophone and Orchestra (Op. 109)

(1934)



Glazunov was a relatively conventional composer compared with other well-known Russian composers of the period (Rachmaninov, Scriabin, Stravinsky, Prokofiev, Shostakovich), strong influences being Borodin, Tchaikovsky and Rimsky-Korsakov, his first teacher. Younger composers such as Prokofiev and Shostakovich considered his music old-fashioned, while accepting his stabilizing influence in a time of transition and turmoil. He was born in St Petersburg and lived in Russia most of his life, being appointed director of the St. Petersburg Conservatory, navigating the institution through the tumultuous times of the 1917 revolution. It is said that he was categorically opposed to government interference in cultural and musical matters and felt compelled to leave the Soviet Union in 1928, eventually settling in Paris. He always claimed that the reason for his continued absence from Russia was "ill health", enabling him to remain a respected composer in the Soviet Union, unlike Stravinsky and Rachmaninov, who had left for other reasons.

Glazunov seemed entirely immune to the well-established role of the saxophone in Jazz. He particularly enjoyed the tone of the instrument against a rich string section, explaining why the concerto is written specifically for a string orchestra. His exploration of the sonorous possibilities of the saxophone has significantly contributed to establishing this Concerto, his final and one of his best compositions, as the most famous 'classical' work for saxophone ever written.

The concerto lasts for fourteen minutes and is played without pause. It is essentially a free rhapsody exploiting the instrument's suitability for lyrical expression. Frequent tempo changes demand the highest technical and musical skills from the performer; smooth song-like playing in the slow sections with control of tone across a wide dynamic range as the melodies wind up and down the scale, and in intricate, faster passages, nimble fingering and exciting glissandos. Glazunov broke down its structure into five parts: an exposition in 4/4, marked *Allegro Moderato*, with the strings playing the opening main theme; a brief development and an *andante* transition in 3/4 time, leading into a highly virtuosic cadenza for the soloist, followed by a very quick *Fugato* and an energetic, dance-inspired finale section, which is typical of Glazunov's style.

# Sergi Vasilyevich Rachmaninov

(1873—1943)

## *Symphony No. 3 in A minor (Op. 44)*

(1936)

1. Lento—Allegro moderato—Allegro
2. Adagio ma non troppo—Allegro Vivace
3. Allegro—Allegro Vivace—Allegro (Tempo primo) - Allegretto—Allegro Vivace



Rachmaninov was born in 1873 into a Russian aristocratic family. Following the 1917 revolution he left with his family from Saint Petersburg, going by train to the Finnish border, then travelling through Finland on an open sled to Helsinki, carrying what they could pack into their small suitcases. In 1918 they settled in New York City. Rachmaninov's final symphony was composed between 1935 and 1936, much of it in his Villa Senar on Lake Lucerne in Switzerland. After the first performance he wrote "Both audiences and critics responded sourly. Personally I'm firmly convinced that this is a good work. But - sometimes the author is wrong, too! However I maintain my opinion". The public is now more inclined to accept his evaluation and the symphony is frequently played and recorded.

Rachmaninov devised a novel structure for the symphony in which the long 1st movement is followed by a combined slow movement and scherzo, finishing with an energetic finale. In its tunes and rhythms it is his most 'Russian' symphony, particularly in the dance rhythms of the finale. Its 'sparer' style is more like his tuneful Rhapsody on a Theme of Paganini than his two earlier symphonies.

The first movement opens with a motto theme, underlying much of the symphony, orchestrated for solo clarinet, muted horn and high solo cello. An outburst for full orchestra, leads into the main Allegro theme, given to oboes and bassoons. The cellos typically introduce the second theme, a big-tune, warm, loving and capable of almost infinite variations typical of the old Rachmaninov. The development reveals his delight in exploiting the full palette of orchestral sounds, as well as his ability to combine various themes in simultaneous development. The motto theme makes a reappearance in the trumpets which gives way to an unusual bit of scoring, with the melody provided by piccolo, bassoon and xylophone above a bed of horns, bass clarinet, contrabassoon, and lower strings. The motto theme appears again in trumpets and trombones, before the recapitulation begins with the cello's big tune leading into a coda, the movement ending with two restatements of the motto theme, one quietly in the brass and one even more quietly in the strings.

The second, Adagio, movement starts with a long solo horn melody followed by two new themes, the first for solo violin then given to all the violins, and the second theme for solo flute, over tremolo strings and harp. Both themes are taken up by the woodwind and are developed up to an expressive climax. Nervous quavers then take over the orchestra and the scherzo emerges. This is urgent, quicksilver music, full of wonderful touches of orchestration, with sudden solo moments for celesta, percussion and harp. The music is swept up to a huge peak and then dies away. A series of trills floats mistily across the orchestra, as the pace gradually slows down, and out of this haze an oboe reintroduces the opening theme of the Adagio. The violins expand this theme and a solo violin echoes it wistfully over mysterious, stalking bass pizzicatos, the movement ending with another quiet restatement of the motto theme.

The energy and vigour of the Finale sweeps all before it, in a great rush of strings and woodwind. The violins take up a broad melody which leads to a long bassoon solo. The orchestra is then launched into a virtuoso fugue based on the main theme of the movement. A relative of the initial motto theme from the start of the first movement appears – in the form of a Rachmaninov favourite, the Dies Irae (The Day of Wrath), which weaves itself into the remainder of the piece. A full orchestral declamation of the Dies Irae leads to the return of the first theme. This is not a straightforward recapitulation, the development continuing into the coda, where the motto is transformed into a string accompaniment for the 'hornpipe' flute solo. The virtuoso writing that characterizes the entire symphony now all meet in the final pages to produce one of the most exciting and colourful endings in symphonic music.

# Friends of City of Southampton Orchestra

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We are very grateful for the financial support we receive from the Friends of the CSO. Having additional funds gives us the freedom to choose from a wider range of music and put together really exciting programmes and projects.

*Mrs D Kendall  
Mr T Pill  
Ms C Cunio (Hon. Life member)*

*Rupert Smalley  
Georgie Webb*

We should like to record our thanks to the Friends of the City of Southampton Orchestra listed above, as well as those who choose to remain anonymous, for their continued support.

All our Friends are listed in our programmes (unless you prefer otherwise) and are invited to special events like pre-concert talks and social events.

Our Friends Scheme options:

*Option 1: A simple, annual donation. The amount is up to you.*

*Option 2: An annual subscription, price £30 (£50 for couples) – in return for which we offer a free programme at each CSO\* concert.*

*Option 3: A season ticket, price £75. This comprises, for each CSO\* concert, one free, reserved seat plus one free programme plus one optional reserved seat for a paying guest (please advise us in advance).*

*Option 4: Our friends and family package, price £150. This provides 12 free tickets (each with reserved seat and free programme) to be used in any combination, at any CSO\* concerts during the season. (Please advise us in advance so that we can reserve seats).*

If you have any queries or would like to make a donation now, please contact our Friends administrator at **[friends@csorchestra.org](mailto:friends@csorchestra.org)**

*\*CSO concerts are those organised by the CSO. This does not include concerts organised by other groups, e.g. Romsey Choral Society.*

## City of Southampton Orchestra



The City of Southampton Orchestra has been described in a BBC Radio 3 broadcast as “one of the best non-professional orchestras in the south”. Our purpose is to promote concerts of as high a musical standard as can be achieved while maintaining the friendly approach needed to encourage regular attendance at rehearsals on a volunteer basis.

The City of Southampton Orchestra celebrates its 50th anniversary in the 2021-22 season. To mark the occasion, current members of the orchestra contributed ideas towards the commission of “A Southampton Overture”, composed by John Traill, currently also the orchestra’s principal conductor.

The music played by the orchestra usually exploits the full scope of symphonic instrumentation used from the 19th century onwards. We aim to reach a wide audience and each winter a Saturday morning family concert is performed that is designed for children. Each of the remaining concerts contains both well-known items and less familiar works. We hope that the introduction of the latter will prove rewarding.

The orchestra has an important part to play in the local community. We provide an arena for musicians to use and develop their talents, and our weekly rehearsals are a time of study and relaxation for members. The culmination of all this pleasurable activity is our regular concert season where we offer our talents back to the community in a series of performances in the City and surrounding areas. We are proud to display the results of our labours and wish to share the exhilaration of making music with our concert goers.

The Orchestra is a registered charity (no. 281214) and is affiliated to Making Music. For more information visit our website at [www.csorchestra.org](http://www.csorchestra.org).

# City of Southampton Orchestra

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## **1st Violin**

Bree Enemark  
Kinga Kowalczyk  
Sarah Smith  
Hannah Martin  
Clare Prest  
Alison Little  
Paul Watson  
Gordon Thick  
Jos Creese  
Jane Nunn  
Penny Burnett  
Ingrid Isaac

## **2nd Violin**

Emma Watson  
Rachel Barlow  
Sue Dancer  
Philippa Headley  
Mary Andrew  
Ruth Powell  
Louise Coggins  
Kathy Smalley  
Annastasia Radford  
Brian Hodgson  
Debra Lain

## **Viola**

Helen Tucker  
Samantha Cleverley  
Penny Jackman  
Vanessa Jarvis  
Sandra Littler  
Ruth Morrish  
Emma Moules  
Hywel Roberts

## **Cello**

Bernard Postlethwaite  
Chris Anthony  
Anna Bell  
Ilfra Carlick  
Graham Dudding  
Leah Packer  
Geoff Willshire  
Lucinda Wright

## **Double Bass**

Peter Hill  
Carole Dowding  
Joy Tricklebank  
Norman Levy  
Liz Sopwith

## **Flute**

Sue Edmonds  
Gina Briant  
Judith Beton

## **Piccolo**

Judith Beton

## **Oboe**

Lucy Cox  
Philip Brazier

## **Cor Anglais**

Elinor Irish

## **Clarinet**

Anton Crout  
Elizabeth Wood

## **Bass Clarinet**

Paul Layland

## **Bassoon**

Alison Wathey  
Juliette Whatmore

## **Contrabassoon**

John Athersuch

## **Horn**

Peter Hackston  
Kevin Withell  
Rob Shepherd  
Judith Houghton

## **Trumpet**

Andrew Salmon  
Wayne Landen  
Pamela Crawford

## **Tenor Trombone**

Dave Cole  
Kevin Turner

## **Bass Trombone**

Jonathan Bunt

## **Tuba**

Dave Kendall

## **Harp**

Jenny Broome

## **Timpani**

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## **Celeste**

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**Verdi - Nabucco Overture**

**Bernstein - Slava! A Political Overture**

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**Shostakovich - Symphony No. 5 in D minor**

**Friday 22 July, 7.30pm**

**Thornden Hall**

Winchester Road, Chandler's Ford, SO53 2DW

**Kevin Withell - Conductor**



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# Southampton Concert Orchestra

Shostakovich **Symphony no7 'Leningrad'**  
Lutoslawski **Symphonic Variations**  
Scriabin **Poem of Ecstasy**

**Romsey Abbey**

Saturday 16th July, 2022, 7.30pm

## **Tickets**

Reserved £15-£18

Unreserved £10-£13

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# Elgar's *The Dream of Gerontius*

Christopher Bowen - tenor  
Jessica Gillingwater - mezzo-soprano  
Michael Pearce - baritone

Conductor - Richard Pearce

7.30pm - Sat 2nd July 2022 - Romsey Abbey

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