

Saturday 18th March 2023

7.30pm

Thornden Hall, Chandlers Ford

Holst

Fugal Overture

Butterworth

A Shropshire Lad

Gipps

Horn Concerto

Elgar

Symphony no. 1

Conductor - Dominic Grier
French Horn - Annemarie Federle

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The City of Southampton Orchestra would like to dedicate this concert to the memory of Hywel Roberts, a valued member of our Viola section.

Hywel Wyn Roberts, 4th January 1939—20th January 2023

Hywel was born in Bangor to a Welsh speaking family, and spoke only Welsh until he was five. His father died in the Second World War and his mother became a violin teacher to keep them. She instilled in him his love of classical music and opera. As a teenager, Hywel played the viola in the National Youth Orchestra of Wales, and he had fond memories of touring with them, including a tour of the Netherlands. He also played in several Eisteddfods. Hywel's favourite composer was J.S. Bach and he once gave an hour's lecture on 'The Life and Faith of Bach'.

After many years carrying out his ministry in Penzance, Hywel returned to live in Southampton and he immediately applied to join the City of Southampton Orchestra. He loved the Tuesday night rehearsals and he became a great friend to many members of the orchestra. He particularly enjoyed concert days when the Viola section would go for a meal together between the rehearsal and the concert.

Hywel would have loved the beautiful melodies in tonight's concert. He is and will be very much missed.



Saturday 18th March 2023

Conductor: Dominic Grier

Leader: Christa Porter

French Horn: Annmarie Federle

Gustav Holst: *A Fugal Overture*

George Butterworth: *A Shropshire Lad*

Ruth Gipps: *Horn Concerto*

1. Con moto—tranquillo—cadenza
 2. Scherzo: Allegretto
 3. Finale: Allegro ritmico—giocososo
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Interval

Edward Elgar: *Symphony no. 1*

1. Andante. Noblimente e semplice—Allegro
2. Allegro molto
3. Adagio
4. Lento—Allegro

Dominic Grier

Conductor



Dominic Grier is widely acknowledged as being among the most versatile conductors of his generation, equally at home in opera, ballet and symphonic work as well as contemporary music and orchestral training. He has served as a frequent guest conductor with many of the foremost ballet companies in the UK and Europe, including The Royal Ballet, Dutch National Ballet, OperaBallet Vlaanderen, Northern Ballet and Scottish Ballet. He enjoys a particularly strong connection with Birmingham Royal Ballet, where he has conducted a wide repertoire every season since 2012. He was Staff Conductor for The Royal Ballet from 2008–10, and a member of the Jette Parker Young Artists programme at the Royal Opera House, and is currently Music Director of the Worthing Philharmonic Orchestra.

On the concert platform and in the theatre, he has worked with orchestras and ensembles including the Orchestra of the Royal Opera House, Orchestre de l'Opera de Lyon, Symfonish Orkest van Opera Vlaanderen, the Tokyo City Philharmonic, the Slovak Radio Symphony Orchestra, the Orquestra do Teatro Municipal do Rio de Janeiro, the Orchestre de Limoges et du Limousin, Orchestre Symphonique et Lyrique de Nancy, Orchestra of Welsh National Opera, BBC Concert Orchestra, The Berkeley Ensemble, Salomon Orchestra, Chandos Symphony Orchestra, the Royal Ballet Sinfonia and the SNG Symphony Orchestra Maribor.

Orchestral training and music education are a fundamental element of his work and he has been conductor of the Symphony and Classical orchestras at the Junior Royal Academy of Music since 2017. He is a much-respected and established teacher of conducting, serving on the academic staff at the Royal Academy of Music as Tutor in Conducting.

Dominic read music at the University of Cambridge, at the same time studying conducting with George Hurst. He continued his studies on the postgraduate conducting course at the Royal Academy of Music with Colin Metters. Other tutors and mentors have included Sir Colin Davis and Martyn Brabbins.

Recent engagements include The Nutcracker for The Royal Ballet, Faust for Ballet Vlaanderen with the Antwerp Symphony Orchestra, a new version of Eugene Onegin for Maribor Opera and Ballet in Slovenia, David Bintley's acclaimed production of Cinderella for Birmingham Royal Ballet, and concerts with the Royal Ballet Sinfonia and the Purcell School Symphony Orchestra.

Annmarie Federle
French Horn



Annemarie was appointed Principal Horn of the LPO in January 2023.

Annemarie has enjoyed freelancing orchestrally across the UK, appearing as guest principal with the Philharmonia and BBC Scottish Symphony orchestras, and working with the London Symphony, Royal Philharmonic and London Chamber orchestras. In October 2022 she was appointed as Principal Horn of the Aurora Orchestra.

In May 2022, Annemarie stepped in at short notice to perform Knussen's Horn Concerto with the LPO at the Royal Festival Hall, conducted by Edward Gardner. In the same year, she performed at the Ryedale Festival and recorded chamber music with Three World Records. Other highlights include winning joint first prize at the Gianni Bergamo Classic Music Award in 2021, and performing Mozart's Horn Concerto No. 4 with the Munich Chamber Orchestra at the ARD International Music Competition.

At the age of 17, Annemarie won the Brass Category Final of the 2020 BBC Young Musician competition. She went on to secure a place at the Final at Bridgewater Hall, where she performed Ruth Gipps's Horn Concerto with the BBC Philharmonic conducted by Mark Wigglesworth, broadcast on BBC Radio 3 and BBC 4 TV.

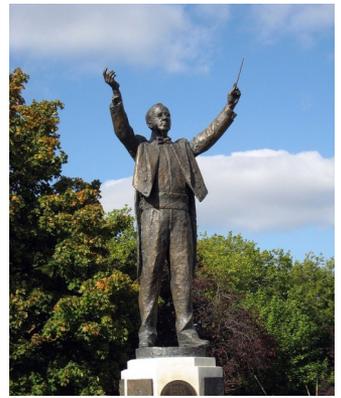
Originally from Cambridge, Annemarie studies at the Royal Academy of Music with David Pyatt, Richard Watkins, Michael Thompson and Martin Owen.

Gustav Holst

(1874—1934)

A Fugal Overture, Op. 40 No.1

(1922)



Gustav Holst was born in Cheltenham, Gloucestershire, the elder of the two children of Clara, who was of mostly British descent, and Adolph von Holst, a professional musician whose side of the family was of mixed European ancestry. Gustav was taught to play the piano, which he enjoyed, and the violin, which he hated. At the age of twelve he took up the trombone at his father's suggestion, thinking that playing a brass instrument might improve his asthma. He started to attend Cheltenham Grammar School in 1886 where he began composing, his main influences at this stage being Mendelssohn, Chopin, Grieg and above all Arthur Sullivan.

He left Cheltenham in 1895 to study under Stanford at the Royal College of Music, where, money being tight, he became a vegetarian and teetotaler. To support himself, he played the trombone professionally at seaside resorts and London theatres. Wagner supplanted Sullivan as the main influence on his music, and for some time, as his daughter put it, "ill-assimilated wisps of Tristan inserted themselves on nearly every page of his own songs and overtures". He wanted to devote himself to composing and thought that playing in light orchestras was a waste of time. His friend Ralph Vaughan Williams disagreed, saying that the sure touch which distinguishes Holst's orchestral writing is due largely to the fact that he has been an orchestral player. From 1898 he made his living as a trombone player in various orchestras including the Carl Rosa Opera Company. He married Isobel Harrison in 1901. He became music master at St. Paul's Girls' School in 1905 and director of music at Morley College in 1907, retaining both of these teaching posts until the end of his life. In 1917 his Oratorio the *Hymn of Jesus* was a success and *The Planets*, premiered by the New Queen's Hall Orchestra in 1918, brought Holst widespread recognition for the first time.

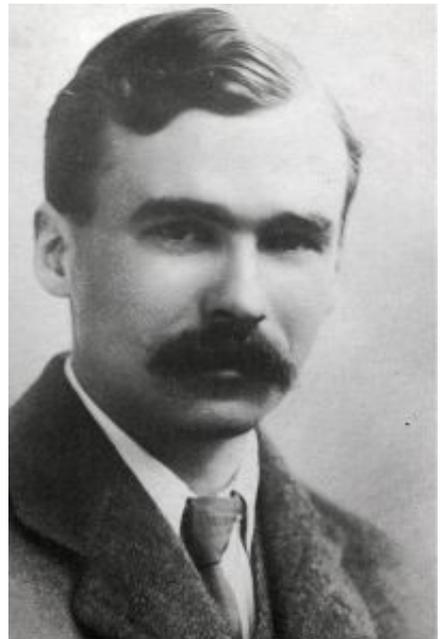
A Fugal Overture was published as his Opus 40 in 1922. It provides a good demonstration of what a great composer can achieve with a large orchestra playing for only about five minutes. It starts with the full orchestra introducing a tricky rhythm with which it rarely loses touch.

George Butterworth

(1885—1916)

A Shropshire Lad

(1911)



George Butterworth was born in London but his family soon moved to York for his father to work as general manager of the North Eastern Railway. He received his first music lessons from his mother, who was a singer, and he began composing at an early age. As a young boy, he played the organ for services in the chapel of his junior school before gaining a scholarship to Eton College.

Butterworth then went to Trinity College, Oxford, making friends with the folk song collector Cecil Sharp, and the composer Ralph Vaughan Williams. He and Vaughan Williams made several trips into the English countryside to collect folk songs, each of them producing compositions strongly influenced by what they collected. Upon leaving Oxford, Butterworth began a career in music, as a critic, composer and school teacher. He also briefly studied piano and organ at the Royal College of Music, though he stayed less than a year as the academic life was not for him. Before the start of World War I he produced a handful of compositions, all of which promised great things to come, including two sets of songs based on A.E. Houseman's poems: *Six Songs from A Shropshire Lad* and *Bredon Hill*.

He arranged the music from some of these songs as *A Shropshire Lad Rhapsody for Orchestra* which is filled with the atmosphere of the English countryside. Sadly, his early promise was not to be fulfilled as he became one of the 'Lads in their hundreds who will never be old' commemorated in one of his settings of another Houseman poem, as he was killed in the Battle of the Somme just one month after his 31st birthday.

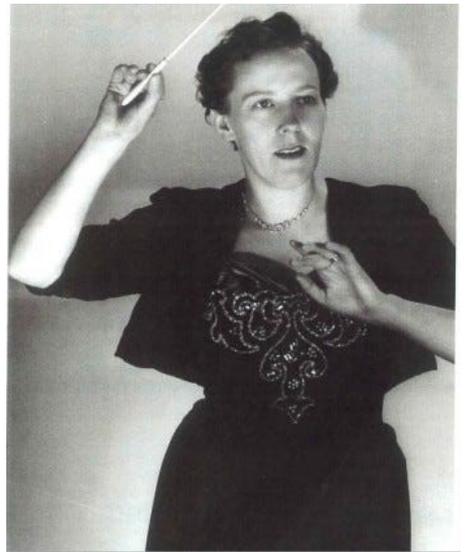
Ruth Gipps

(1921—1999)

Horn Concerto Op.58

(1968)

1. Con moto—tranquillo—cadenza
2. Scherzo: Allegretto
3. Finale: Allegro ritmico—giocoso



Ruth Gipps was an English composer, oboist, pianist, conductor, and educator. She composed a wide range of music, including five symphonies, seven concertos, and many chamber and choral works. Gipps's music is unashamedly Romantic, rejecting trends in avant-garde modern music such as serialism and twelve-tone music. She saw her work as 'a follow-on' from composers including Ralph Vaughan Williams (her tutor at the College), Bliss, Walton, Bax and Bridge. She claimed that her music was 'obviously and incurably English,' a quality that to her was extremely important. Like George Butterworth, she was heavily influenced by the English pastoralist school of the early 20th century, drawing on English folk tunes and historical English composers such as Byrd, and taking inspiration from the English countryside. Her style was well-suited to music for the cinema and in her early career, she wrote a substantial number of incidental scores for BBC radio, although she took a dim view of this work. Gipps's refusal to embrace modernism impacted on her reception as a composer both during and beyond her lifetime and her compositions are only now starting to be more fully appreciated.

Ruth was born in Bexhill-on-Sea in 1921 to Bryan Gipps, a businessman, an English teacher in Germany, and eventually an official at the Board of Trade; he was also a trained violinist. Ruth's mother, H el ene, was born in Switzerland; she was a piano teacher and the family home was the Bexhill School of Music, of which H el ene was principal. Ruth had two elder siblings, both musicians. Ruth was a child prodigy; after she performed her first composition at the age of 8 in a music festival, the work was bought by a

publishing house. In 1937, she entered the Royal College of Music where she studied oboe, piano, and composition with Gordon Jacob and Vaughan Williams and this was where several of her works were first performed. She continued her studies at Durham University where she met her future husband, clarinetist Robert Baker, and where, at the age of 26, she became the youngest British woman to receive a doctorate in music. In 1945, she performed Glazunov's Piano Concerto No. 1 with the City of Birmingham Orchestra as the piano soloist while, in the same program, playing the cor anglais in her own First Symphony. However, when she was 33 a shoulder injury ended her performance career, and she concentrated on conducting and composition.

Her early career was affected strongly by discrimination against women in the male-dominated ranks of music by professors, judges and critics, leading to a fierce determination to prove herself through her work. She founded the London Repertoire Orchestra in 1955 to provide opportunities for young professional musicians to become exposed to a wide range of music. She later founded the Chanticleer Orchestra which included a work by a living composer in each of its programs. Among these was the first London performance in 1972 of Bliss's Cello Concerto in which Julian Lloyd Webber made his professional debut. She later took faculty posts at Trinity College London, the Royal College of Music, and Kingston Polytechnic. In 1967 she was appointed chairwoman of the Composers' Guild of Great Britain.

Gipps wrote six concertos - for clarinet, oboe, violin, piano, violin plus viola, and horn, all of which were dedicated to family members or close friends. Her Horn Concerto, composed in 1968, was dedicated to her son, Lance Baker, and was premiered by him, with Gipps herself conducting the London Repertoire Orchestra. The piece is known for being a very difficult work for the horn, with its technical difficulties together with the stamina required to perform it. Gipps uses a colourful orchestration with prominent woodwind interacting with the solo horn, perhaps revealing the influence of Ravel, while the Brass section is almost exclusively used for climaxes. Gipps's concerto lacks a heroic first movement as was usual in the well-known concertos by Richard Strauss, Paul Hindemith or Gordon Jacob. The horn is not dominant, either blending or contrasting with the orchestral sound and its restless energy alternating between melancholy and joy.

The first movement is opened by the horn with a quiet sighing syncopated theme, the orchestral accompaniment providing stability through its steady beat. The long tuneful lines are paired with spectacular jumps in range coupled with swirling orchestral sounds, the woodwind and soloist intertwining around each other. During the central section the horn solo

becomes more challenging, requiring a true virtuoso player. The movement concludes with a brief cadenza that brings together all the themes of the movement into one concise statement before a tranquil ending.

The second movement Scherzo provides a distinct contrast to the first movement through its infectious energy and forward motion. The main theme is played by all the members of a traditional woodwind quintet and much of the movement is orchestrated solely for woodwinds. The Scherzo often feels like a genuine joke with time signatures swapping between 7/8 and more traditional 6/8. Gipps' use of dynamic changes creates light and shade within the music, which is sometimes accentuated by the use of percussion. A lyrical middle section shows the beauty of the horn as it soars above the orchestra. The movement concludes with some very high and very low quiet notes from the soloist.

The third movement Finale, marked *Allegro ritmico—giocoso* is, as it is labelled, rhythmical and playful, alternating between an energetic rhythmic theme and a rather dreamlike theme. It finally delivers the heroism that is found in better-known horn concertos. The orchestration contributes to this heroic effect, the percussion section becoming more pervasive, highlighting key moments throughout. It starts quickly with the woodwind leading the theme. The horn takes this up and immediately develops it with great virtuosity. The mystical theme from the opening movement reappears near the end of the movement accompanied by the tuned percussion. The final part of the concerto is bold and leads to a big climax led by the soloist's last top note before the orchestral flourish which finishes this rare and exciting concerto.

Edward Elgar

(1857—1934)

Symphony no. 1, Op. 55

(1908)



1. Andante. Noblimente e semplice—
Allegro
2. Allegro molto
3. Adagio
4. Lento—Allegro

Sir Edward Elgar, the fourth of seven children, was born in a small village outside Worcester where his father, William, had a shop selling sheet music and musical instruments. Edward's mother, Ann, had recently converted to Roman Catholicism and he was baptised and brought up as a Roman Catholic. William Elgar was a violinist of professional standard and was organist at St. George's Church, Worcester, from 1846 to 1885. By the age of eight, Elgar was taking piano and violin lessons and his father, who tuned the pianos at many grand houses in Worcestershire, would sometimes take him along, giving him the chance to display his skill to important local figures. He left school at the age of fifteen to work in a solicitor's office but soon abandoned this and set off on his musical career, giving piano and violin lessons and working in his father's shop. His only advanced musical training involved violin studies in London with Adolf Pollitzer who said that he felt Elgar could become a great violinist; Elgar himself doubted this and chose to concentrate on composition

For five years from the age of 22 he was the conductor and instrumental coach of a small local Worcester orchestra and during this time he played bassoon in his brother's wind quintet for which he made arrangements of the great classical composers. For seven years, from the age of 25, he played violin in every concert in a professional orchestra which also gave the first professional performance of one of his compositions – *Serenade mauresque*.

In 1889 he married Alice Roberts, who for the rest of her life was his warm companion and business and social secretary as well as a valued music critic.

During the 1890s, Elgar gradually built up a reputation as a composer, chiefly of works for the great choral festivals of the English Midlands but also of works such as *Salut d'Amour*, *Chanson de Matin*, the *Froissart Overture*, *The Serenade for Strings* and the *Bavarian Dances*. Critic's reviews were polite rather than enthusiastic until in 1899, at the age of forty-two, Elgar published the *Enigma Variations* and, soon after, the oratorio *The Dream of Gerontius*. Both were well-received at home and abroad, especially in Germany, and they remain popular in concerts throughout the world. Although Elgar is today regarded as a characteristically English composer most of his musical influences were from continental Europe, and his orchestral music shares much with the Central European tradition typified at the time by the work of Richard Strauss, a leading composer of his day, who was so impressed that he proposed a toast to the success of "the first English progressive musician, Meister Elgar", who was knighted at Buckingham Palace in 1904.

As Sir Edward Elgar approached his fiftieth birthday, he began work on his *First Symphony*, a project that had been in his mind for nearly ten years. After its first performance in 1908 it became a national and international triumph; the critics and the public were equally enthusiastic and there were a hundred performances in Britain, continental Europe and America within just over a year of its première.

On a personal note, it is worth mentioning that our orchestra members have found this work has many technical challenges, but working on these has been a very rewarding experience. It is a huge privilege to be participating in, and sharing with you, our audience, this performance of one of the greatest works of 20th century civilisation.

The first movement starts with a theme which Elgar said is intended to be simple and noble, elevating us above every day and sordid things. After this motto theme has been played twice, Elgar plunges into a turbulent stream of music in the remote key, D minor, a stream that continues almost unchecked until the subdued end of the movement. According to the conductor Sir Adrian Boult, the clashing keys arose because someone made a bet with Elgar that he could not compose a symphony in two keys at once. It has also been speculated that the contrast was intended to represent two sides of Elgar's own personality - the successful and popular composer of *Pomp and Circumstance* contrasting with the inner worries that continually troubled him. Towards the end of the movement the "nobilmente"

motto theme returns in the back desks of the strings, an effect Elgar deliberately asked for to obtain a "soft, diffused sound".

The second movement is a brisk allegro which some critics have found restless and even sinister. It is essentially a scherzo, with its rushing violin semiquavers, and a march followed by a trio, this section being softer and more delicate, with flute, harp and solo violin representing what Elgar's wife called "the wind in the rushes".

The third movement, marked Adagio, flows directly from the second movement with a long melody of breath-taking beauty, which actually consists of the same notes that began the rushing semiquavers of the scherzo. A friend of Elgar described this as one of the greatest slow movements since Beethoven, a beautiful and perfect message of peace.

The fourth movement, Finale, starts with a slow introduction, showing Elgar in one of his most dreamy and mysterious moods, featuring an echo of the First movement motto theme in the back desks of the strings. This is followed by a restless Allegro, with a succession of themes including one with a restless march-rhythm, later heard at half speed with a gentle string melody accompanied by harp arpeggios. The movement builds to a triumphant climax, ending with the noble opening theme of the symphony, orchestrated with glittering splendour and with a dissonant brass fanfare surging up against it to bring the work to a gloriously confident conclusion.

CA, March 2023

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 celebrated 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.

City of Southampton Orchestra

1st Violin

Christa Porter
Louise Coggins
Clare Prest
Jos Creese
Alison Little
Ian Partridge
Emma Watson
Paul Watson
Jane Nunn
Iola Jenkins
Susan Osmond
Debra Lain
Diana Williams

2nd Violin

Hannah Martin
Sarah Wheadon
Ingrid Isaac
Rachel Barlow
Ruth Powell
Philippa Headley
Penny Burnett
Sue Dancer
Mary Andrew
Kathy Smalley
Sarah Smith

Viola

Jane Andrews
Samantha Cleverley
Penny Jackman
Vanessa Jarvis
Sandra Littler
Emma Moules
Gordon Thick

Cello

Bernard Postlethwaite
Chris Anthony
Jenny Bleeck
Ilfra Carlick
Graham Dudding
Katie Greener
Leah Packer
Caeli Quilter
Geoff Willshire

Double Bass

Carole Dowding
Peter Hill
Joy Tricklebank
Norman Levy

Flute

Gina Briant
Sue Edmonds

Piccolo

Judith Beton

Oboe

Lucy Cox
Heather Grant

Cor Anglais

Elinor Irish

Clarinet

Anton Crout
Elizabeth Wood

Bass Clarinet

Paul Layland

Bassoon

Alison Wathey
Juliette Whatmore

Contrabassoon

John Athersuch

Horn

Peter Hackston
Judith Houghton
Rob Shepherd
Trevor Grant

Trumpet

Pamela Crawford
Wayne Landon
Andrew Salmon

Tenor Trombone

Jonathan Bunt
Dave Cole

Bass Trombone

Kevin Turner

Tuba

Dave Kendall

Harp

Jenny Broome

Timpani/Percussion

Jonathan Ferguson
Katie Nichols
Grace Lane
Sarah Woods

Friends of City of Southampton Orchestra

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

Dr E. Anthony
Mr H. Anthony
Philip and Ann Brazier

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 would like to become a Friend, or have any queries, 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.*

Sponsorship

Putting on concerts is a significant and increasing cost. Those costs include music hire, concert hall hire, insurance, moving musical equipment and, of course, the fees of our outstanding conductors and soloists.

As an amateur orchestra and a charitable 'not for profit' organisation, we welcome financial support, business sponsorship and individual donations.

If you would like to become a partner or sponsor for the CSO, please contact us so that we can discuss the range of options that we have available, from supporting young musicians to themed concerts promoting your organisation.

Saturday 20th May 2023, 7:30pm

Romsey Abbey

Conductor: John Traill

Oboe: Ewan Millar

***Hindemith: Symphonic Metamorphoses of Themes by Carl
Maria von Weber***

Strauss: Oboe Concerto

Tchaikovsky: Symphony no. 5

Saturday 1st July 2023, 7:30pm

Romsey Abbey

With Romsey Choral Society

Ethyl Smyth: Mass in D