

**Saturday 19th November 2022**

**7.30pm**

**Turner Sims Southampton**

**Nielsen**

**Helios Overture**

**Sibelius**

**Violin Concerto**

**Shostakovich**

**Symphony no. 9**

**Conductor - John Trill**

**Violin - Charlie Lovell-Jones**

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City of Southampton  
**Orchestra**





**Saturday 19th November 2022**

Conductor: John Traill

Leader: Christa Porter

Violin: Charlie Lovell-Jones

**Carl Nielsen: *Helios Overture***

**Jean Sibelius: *Violin Concerto***

1. Allegro moderato
  2. Adagio di molto
  3. Allegro, ma non tanto
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*Interval*

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**Dmitri Shostakovich: *Symphony no. 9***

1. Allegro
2. Moderato
3. Presto—largo—allegretto

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).

# Charlie Lovell-Jones

## Violin



Charlie Lovell-Jones has been described as one of the most promising young violinists in the UK. Since his sell-out Royal Festival Hall debut at age 15, Charlie's solo engagements have included appearances with the BBC National Orchestra of Wales, the RTE Concert Orchestra in Dublin and the English Chamber Orchestra. His live recording of *The Lark Ascending* with BBC NOW was broadcast on Radio 3.

Recently pre-selected for the Sendai International Violin Competition, Charlie received public commendation from the competition's Jury Chair. He also recently performed at the Andermatt Festival and competed in the Shanghi Isaac Stern International Competition. Nearer home, Charlie has won numerous prestigious competitions for instrumentalists in Wales and the UK, including the coveted Blue Riband Instrumental Prize at the National Eisteddfod. He is much in demand as a recitalist and enjoys talking to his audiences about the music he performs. He also plays with the renowned John Wilson Orchestra, including prom concert performances of West Side Story and Oklahoma.

With the support of Cardiff City Council and the Welsh Livery Guild, he regularly studied at the summer at the Cambridge International String Academy, working with such international violinists as Ida Haendel and Yuzuko Horigome.

Until July 2017, Charlie was a pupil at the Welsh-medium high school Ysgol Glantaf in Cardiff, where he passed his A Level Music with full marks three years ahead of his age group. He is the youngest ever person to have received the Composer's Medal for Under 25s at the Urdd Eisteddfod. Following this, BBC NOW approached Charlie to write a piece for the orchestra with solo violin and soprano. The resulting tone poem, titled "Cariad Cyntaf" (First Love), was premiered by BBC NOW, with international soprano Rebecca Evans and Charlie at St David's Hall as part of a St David's Day celebratory concert.

Charlie studied Music at Christ Church, Oxford, where he held the William Ewald performance scholarship and won Oxford University's Gibbs Prize for the highest 1st-class Musicology Degree. He is now a Bicentenary Scholar at the Royal Academy of Music, studying with his long-term teacher Rodney Friend MBE, former concertmaster of the London and New York Philharmonic Orchestras and the BBC Symphony Orchestra.

Charlie is grateful for the support of the Harriet Cohen Music Award, the Hattori Foundation, the Drake Calleja Trust, and the Countess of Munster Trust. Charlie has enjoyed masterclasses with violinists such as Ida Haendel, Anne-Sophie Mutter, James Ehnes and Leonidas Kavakos. He plays a 1777 G.B. Guadagnini violin, on a generous loan facilitated by J&A Beare Violin Society.



Carl Nielsen

(1865—1931)

Helios Overture (Op. 17)

(1903)





Carl Nielsen is widely recognised as Denmark's most prominent composer. Also an accomplished violinist and conductor, his musical parents nurtured his talents during his childhood on the island of Funen. Following his study at the Royal Danish Academy of Music in Copenhagen, Nielsen premiered his first composition, the Suite for Strings Op.1, in 1888. He then spent sixteen years as a second violinist in the Royal Danish Orchestra before returning to the Royal Danish Academy of Music where he taught until his death in 1931.

Nielsen married the sculptor Anne Marie Brodersen in 1891 and together they had three children. Their marriage was not always harmonious—Brodersen was ambitious and travelled frequently to further her artistic career, leaving Nielsen in Denmark with their children. He sometimes referred to this period, around the turn of the 20th Century, as his “psychological period”, with many of his compositions reflecting his frustration and anger. The composition of “Helios” came towards the end of this period, when these pressures had somewhat subsided due to his receipt of a small state pension as well as a retainer from his publisher, Wilhelm Hansen Edition. Although he was still performing—and starting to take the baton more regularly—for the Royal Danish Orchestra, this left Nielsen with more time to compose. The composition of this overture in 1903 places it between his 2<sup>nd</sup> and 3<sup>rd</sup> symphonies. During a winter spent in Greece he was inspired by the myth of Helios, the Greek god who drove the chariot of the sun across the sky each day. When it was published, Nielsen attached this description:

*“Stillness and darkness,  
Then the sun rises to joyous songs of praise,  
Wanders its golden way,  
Quietly sinks in the sea.”*

The work begins with strings, divided horns and woodwind sounding a melody as the sun ascends out of the darkness over the Aegean Sea. The trumpets then fanfare across the full orchestra, in a theme, which returns later in the piece. From there woodwinds begin a graceful tune, joined by strings and full orchestra, leading to a repeat of the fanfare as the sun blazes. In the final measures, the music subsides as the sun sinks beneath the horizon.

# Jean Sibelius

(1865—1957)

## Violin Concerto in D minor (Op. 47)

(1905)

1. Allegro moderato
2. Adagio di molto
3. Allegro, ma non tanto



Jean Sibelius (1865 – 1957) is widely regarded as Finland's greatest composer, and his music is often credited with having helped his country to develop a national identity during its struggle for independence from Russia. He was, himself, a violinist and this concerto, first performed in 1905, is considered by many to be the greatest violin concerto in the repertoire. In its scope it is more like a symphony than a typical concerto.

The first movement, as long in duration as the other two put together, takes in a wide variety of moods, from the cool opening to the stormy end and includes an extended cadenza for the soloist instead of a development in the first movement. It begins with brooding muted strings, above which the soloist plays a haunting melody echoed by a lone clarinet. This theme gives way to virtuoso passages for the violinist above an increasingly stormy orchestral accompaniment which leads to a mini-cadenza. Then the orchestra joins in, eventually subsiding from furious march music to peaceful darkness. out of which the main cadenza erupts, an occasion for staggering virtuosity. An extended, orchestral passage leads back to the expressive second theme, later joined by the violin. Eventually an intense cascade of octaves from the violin leads to a dramatic conclusion to the first movement.

The second movement starts with a brief introduction from the woodwind, the soloist entering with a long melody whose character has been compared to that of many of the composer's songs for voice and piano. This gives way to a brooding central section, which builds to the return of the main theme in the orchestra as the soloist overlays it with virtuoso ornamentation. The movement fades away as the soloist climbs to a serene high note.

Of the last movement, Sibelius remarked, "It must be played with absolute mastery ". Those seeking a thrilling finale full of violin pyrotechnics will not be disappointed; the movement ranks among the most challenging and exciting written for the violin. It appears that all writers of programme notes must quote Donald Tovey who described the final movement as a "polonaise for polar bears" which is, presumably, not what the composer had in mind! The movement opens with excited lower strings playing difficult semiquaver figures. The violin boldly enters with the first theme on the lowest (G) string followed by a brilliant display of violin gymnastics that leads into the first full orchestral contribution which includes the second theme, taken up enthusiastically by the violin. Clarinet and low brass introduce the final section which include more heroic violin feats which become more and more astonishing as the music builds to the concerto's vibrant, life-affirming conclusion.

# Dmitri Shostakovich

(1906—1975)

## *Symphony No. 9 in E flat major (Op. 70)*

(1945)

1. Allegro
2. Moderato
3. Presto—largo—allegretto



*Shostakovich with his daughter at the piano. Around the time of writing his 9th Symphony, he composed several pieces for her to play, to give himself a break from the larger work.*

Dmitri Shostakovich is often lauded as one of the most significant composers of the 20th Century. Born in St Petersburg in 1906, he lived under Russia's totalitarian regime, which he described as "unbelievably mean and hard." A protégé of Alexander Glazunov, his earlier works reflect the restricted way of life under which he lived. His first symphony in 1926, shortly after Stalin succeeded Lenin, conformed to Russian ideals and led to him being lauded as the new talent in Soviet musical circles, with Rachmaninov and Prokofiev having moved to the USA by this point.

However, Shostakovich struggled to keep his creativity confined to these ideals and his works began to break barriers with Western influences creeping in, much to the delight of his audiences. Following the success of his avant-garde opera, "Lady Macbeth of the Mtsenk District", Stalin attended a performance. Shostakovich is said to have been white as a sheet by the end of the opera, which he knew would see him denounced by the dictator. An anonymous newspaper review that followed condemned the work as "coarse, primitive and vulgar", as it "ignored the demand of Soviet culture that all coarseness and savagery be abolished from every corner of Soviet life." Deemed an enemy of the people, he spent the subsequent years fearing arrest, deportation to Siberia and ultimately death.

Many artists may have been deterred by this turn of events but not Shostakovich. Continuing to compose in secret, many of his works from this period, including his Fourth Symphony, were not even performed until after the death of Stalin in 1948, such were their anti-Soviet, anti-conformist themes. Simply keeping his creativity under wraps, he redeemed himself in the eyes of the State with his hugely successful and conformist Fifth Symphony in 1937, believed by them to be an 'apology'. Back in favour with Stalin, further works were commissioned. Only in later years did some of his own political views become apparent, such as the "Invasion" sequence in his 7th Symphony, at first used by authorities to represent the 900 day siege of Leningrad, but later thought by critics to have been written as a requiem to those who suffered under the Soviet regime.

Shostakovich wrote his Ninth Symphony immediately after the end of the Second World War. After the epic 7<sup>th</sup> and 8<sup>th</sup> war symphonies, it was assumed that he would write a hymn of triumph and celebration. He did first plan something along these lines but he changed his mind, writing what would be his shortest symphony, relatively lightweight, humorous and even irreverent. When his friend Dmitri Rabinovich first heard Shostakovich play his own piano version a few hours after finishing the symphony he said (in summary) "We were prepared to hear something monumental, particularly at a time when the whole world was still full of the recent victory over Fascism but we heard something quite different, something that at first

astounded us by its unexpectedness". Exactly why Shostakovich moved away from his first idea is an enigma, but he did point out the dangers of "drawing immodest analogies" to Beethoven's Ninth symphony.

The symphony is in five movements, the third, fourth and fifth being played without a break. The first movement begins in joyful mood with a playful dance-like main theme assigned to strings and flute, followed by a "circus" duet between trombone and piccolo with side-drum accompaniment. This section is repeated then followed by a development section and a recapitulation in which the piccolo shares its tune with a solo violin.

The second movement is dominated by the woodwind – mainly flute and clarinets – accompanied by *pizzicato* strings. The tranquil atmosphere established at the outset by a solo clarinet is carried throughout the movement with only a slight darkening of the mood in a section for muted strings and horns; a more positive mood is then established by the woodwind and the movement ends quietly with a long-held note on the piccolo.

The opening of the whirlwind third movement is again entrusted to the clarinet, accompanied by bassoons, and their lively tune is taken up by the rest of the woodwind. The strings then take over, soon joined by woodwind. This is followed by a rumbustious middle section with prominent brass and side drum passages, introduced by a riotous solo trumpet. The gaiety is suddenly interrupted by a noble, but menacing, motif on trombones and tuba which signals the start of the slow Fourth movement which is a brief introduction to the Finale. It contains the darkest music of the symphony, consisting of a hauntingly beautiful *cadenza* for solo bassoon in two sections separated by a passage for brass. The solo bassoon slips almost unnoticed into the comic-opera first theme of the final movement, soon to be joined by light string accompaniments. The movement gradually builds up as other instruments take up the theme and a broader second theme is introduced by the strings. and the music sweeps into the recapitulation with a triumphant statement of the first theme on the weightier instruments. This impetus is maintained to the end of the symphony.

CA, 2022

## 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.

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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 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 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](http://www.csorchestra.org).

# City of Southampton Orchestra

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## **1st Violin**

Christa Porter  
Kinga Kowalczyk  
Bree Enemark  
Hannah Martin  
Paul Watson  
Jos Creese  
Sarah Wheadon  
Ingrid Isaac  
Clare Prest  
Lucy Bannister  
Alison Little

## **2nd Violin**

Penny Burnett  
Rachel Barlow  
Louise Coggins  
Brian Hodgson  
Sarah Smith  
Philippa Headley  
Sue Osmond  
Iola Jenkins  
Sue Dancer  
Kathy Smalley  
Emma Watson  
Mary Andrew

## **Viola**

Jane Andrews  
Samantha Cleverley  
Penny Jackman  
Vanessa Jarvis  
Sandra Littler  
Emma Moules  
Hywel Roberts

## **Cello**

Bernard Postlethwaite  
Chris Anthony  
Anna Bell  
Jenny Bleek  
Ilfra Carlick  
Graham Dudding  
Katie Greener  
Leah Packer  
Caeli Quiter  
Geoff Willshire

## **Double Bass**

Carole Dowding  
Norman Levy  
Joy Tricklebank  
Liz Sopwith  
Mary Toms

## **Flute**

Gina Briant  
Sue Edmonds

## **Piccolo**

Judith Beton

## **Oboe**

Lucy Cox  
Philip Brazier

## **Clarinet**

Anton Crout  
Elizabeth Wood

## **Bassoon**

Alison Wathey  
Juliette Whatmore

## **Horn**

Peter Hackston  
Trevor Grant  
Rob Shepherd  
Judith Houghton

## **Trumpet**

Andrew Salmon  
Wayne Landen  
Pamela Crawford

## **Tenor Trombone**

Jonathan Bunt  
Dave Cole

## **Bass Trombone**

Kevin Turner

## **Tuba**

Dave Kendall

## **Harp**

Jenny Broome

## **Timpani**

Jonathan Ferguson

## **Percussion**

Tim Boxall  
Katie Nichols Marshall

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Conductor **Paul Ingram**

**Symphony no. 2  
Piano Concerto no. 3**  
Soloist **Keelan Carew**

**Saturday 3rd December 2022,  
7.30pm**

**Tickets**

[www.turnersims.co.uk/events](http://www.turnersims.co.uk/events)



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# HANDEL MESSIAH

SATURDAY 10 DECEMBER 2022 7.30pm



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with  
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David Gibson (conductor)

**Saturday 21st January 2023, 11am and 2pm**

**Central Hall, Southampton**

**Conductor: John Traill**

**Narrator: Phil Cheesman**

***Family Concerts: "Bear Hunt!"***

***Join us for fantastic family entertainment in a concert full of bears of all shapes and sizes!"***

**Saturday 18th March 2023, 7:30pm**

**Thornden Hall, Chandlers Ford**

**Guest conductor: Dominic Grier**

**French Horn: Annmarie Federle**

***Holst: Fugal Overture***

***Butterworth: A Shropshire Lad***

***Gipps: Horn Concerto***

***Elgar: Symphony no. 1***

**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***