

Saturday 12th March 2022

7.30pm

Thornden Hall, Chandlers Ford

Berlioz

Overture 'Le Corsaire'

Beethoven

Piano Concerto no. 5
"Emperor"


Franck

Symphony in D minor

Guest Conductor - Jonathan Lo

Piano - Dinara Klinton

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Saturday 12th March 2022

Conductor: Jonathan Lo

Leader: Christa Porter

Piano: Dinara Klinton

Hector Berlioz: *Overture 'Le Corsaire'*

Ludwig van Beethoven: *Piano Concerto no. 5 "Emperor"*

1. Allegro
2. Adagio un poco mosso
3. Rondo: Allegro ma non troppo

Interval

César Franck: *Symphony in D minor*

1. Lento; Allegro ma non troppo
2. Allegretto
3. Finale: Allegro non troppo

Jonathan Lo

Conductor



Hong Kong-born Briton Jonathan Lo is Music Director of Northern Ballet, Staff Conductor for the Royal Ballet at the Royal Opera House, Covent Garden, Principal Guest Conductor of the Xi'an Symphony Orchestra, Principal Conductor of the New Bristol Sinfonia, Haffner Orchestra. He was a member of the Jette Parker Young Artist Programme at the Royal Opera House and a conducting fellow with Birmingham Royal Ballet. In addition, Jonathan maintains his passion for working with young musicians through his work as Music Director of the King's College London Symphony Orchestra. He was Senior Lecturer in conducting at Leeds College of Music and continues to teach privately.

Born in 1987, Jonathan read music at the University of Oxford, before going on to study conducting at Royal Northern College of Music on a major

scholarship, graduating with distinction and winning the Mortimer Furber Prize in conducting contemporary music. Jonathan was appointed to his first music directorship aged 18 with the Oxford University Philharmonia after winning the University's conducting competition. Since then, Jonathan has conducted orchestras internationally and nationally, most notably the Orchestra of the Royal Opera House, Danish National Symphony Orchestra, BBC Philharmonic, Royal Ballet Sinfonia, London Sinfonietta, Manchester Camerata, Northern Chamber Orchestra, Gabrieli Consort, Cyprus Symphony Orchestra, Fairey Band and Orquestra do Algarve. He has studied and/or worked with conductors including Sir Mark Elder, Sir Antonio Pappano, Ed Gardner, Barry Wordsworth, Nicholas Kraemer & Paul McCreesh.

Increasingly sought after by ballet companies around the world, Jonathan was the conductor for the Royal Ballet's critically acclaimed *'Back on Stage'* gala, the company's first performance after months of lockdown due to the pandemic in 2020. He made his Royal Opera House main stage debut with the Royal Ballet with Christopher Wheeldon's *Within the Golden Hour* and Crystal Pite's *Flight Pattern*, which was broadcast live to cinemas around the world and made for commercial DVD release, and was immediately invited to return in the following season before being appointed staff conductor. This followed his debut with the company, conducting the first Royal Ballet performance in the refurbished Linbury Theatre with the London Sinfonietta in New York, *New Music*.

Jonathan was appointed Music Director of Northern Ballet after making his debut as guest music director for Cathy Marston's *Victoria*. A BBC Performing Arts Fellow in 2015 with Birmingham Royal Ballet and Rambert Dance Company, he has since been invited to guest conduct for both companies regularly, as well as Dutch National Ballet and Scottish Ballet in works ranging from *Gisells*, *Cinderella* (Bintley Hampton), *Nutcracker* (Wright, Eagling & Can Schayk), *La Fille mal Gardee* (Ashton), *Highland Fling* (Matthew Bourne) to *Transfigured Night* (Kim Brandstrup), *Ghost Dances* (Christopher Bruce) and *the 3 Dancers* (Diddy Veldman).

Jonathan was Music Director of the Manchester Chamber Choir from 2015-2020, and in this role worked as chorus master for the BBC Philharmonic both at the BBC Proms and in the recording studio. In addition to the choir's series of concerts, Jonathan also conducts them regularly for broadcasts on BBC Radios. Future highlights include the world premiere of *Merlin* for Northern Ballet, *The Nutcracker*, *Romeo & Juliet* for the Royal Ballet, as well as a return invitation to conduct for the nation-wide tour and Amsterdam festival of the Hans van Manen celebration with Dutch National Ballet.

Dinara Klinton

Piano



"An astonishing achievement...Dinara Klinton's interpretative gift gives her a wonderful instinct...and her response to the Byronic sweep of Liszt's imagination enthralled at every point...Klinton can find a complete world in a single quiet chord." -- BBC Music (Liszt 12 Études d'exécution transcendante, S.139)

After sharing the top prize at the 2006 Busoni Piano Competition at age 18, Dinara embarked on a busy international concert schedule, appearing at many festivals including the "Progetto Martha Argerich" in Lugano, the Cheltenham Music Festival, the Aldeburgh Proms and "La Roque d'Antheron". She has performed at many of the world's major concert venues, including the Royal Festival Hall and Wigmore Hall in London, Berliner Philharmonie and Konzerthaus, Elbphilharmonie Hamburg, Gewandhaus Leipzig, New York 92Y, Cleveland Severance Hall, Tokyo Sumida Triphony Hall, Great Hall of Moscow Conservatory and Tchaikovsky Concert Hall. Her concerto engagements include The Philharmonia, Lucerne Symphony Orchestra, Svetlanov State Orchestra and St. Petersburg Philharmonic Orchestra.

Dinara combines her performing career with piano professor positions at the Royal College of Music and the Yehudi Menuhin School.

As a recording artist, she has received widespread critical acclaim. Her album of Liszt's Études d'exécution transcendante, released by the German label GENUIN classics, resulted in dazzling reviews and was selected by BBC Music Magazine as Recording of the Month. Dinara's debut album 'Music of Chopin and Liszt' was made at the age of 16 with the American label DELOS. Her third CD forms part of the renowned recording series of Chopin's complete works on contemporary instruments released by The Fryderyk Chopin Institute in Poland. Her latest CD is 'Prokofiev Complete Piano Sonatas' released by Piano Classics.

Dinara's music education started in the age of five in her native Kharkiv, Ukraine. She graduated with highest honours from the Moscow Central Music School under Valery Piassetski, and the Moscow State Conservatory P.I. Tchaikovsky under Eliso Virsaladze. She went on to complete her Master's degree at the Royal College of Music under Dina Parakhina and was the inaugural recipient of the highly prestigious RCM Benjamin Britten Fellowship during her Artist Diploma course. Dinara also attended masterclasses at the Lake Como Piano Academy and worked with Boris Petrushansky in the Imola Piano Academy.

Hector Berlioz

(1803-1869)

Overture 'Le Corsaire' op.21

(1845, revised 1852)



French Romantic composer Hector Berlioz, wrote a number of independent concert overtures alongside larger symphonic orchestral works and operas. Initially expected to follow his father into medicine, he commenced studies in 1821 at the School of Medicine at the University of Paris, graduating in 1824, after which he defied his father's wishes and pursued music as a career. However, Berlioz had not wasted his years studying in Paris; rather he took advantage of them to attend the opera houses and the Paris Conservatoire library between his medical lectures. The operas of Gluck alongside lesser known French composers such as Étienne Méhul and François-Adrien Boieldieu were prevalent in Paris at the time, and their influence on Berlioz led him to seek out and make copies of their scores in order to better understand their structure and composition. Eventually he received formal tuition from Jean-François Le Sueur, director of the Royal Chapel and professor at the Conservatoire. Following his graduation from medical school, he studied composition full time, first at the Paris Conservatoire and then at the Villa Medici in Rome.

Berlioz penned 'Le Corsaire' during a stay in Nice, recovering from a period of personal and professional stress after staging a successful concert festival with Felix Mendelssohn. On the advice of his doctor, he headed south to Nice to find relaxation in the sea air. The two themes heard in the overture—a dizzying rush of strings flooding the opening passage, followed by a more serene melody—perhaps reflects his mood and activity during the time. His memoirs document "I swam a great deal in the sea and made many expeditions to places near Nice...I revisited the exquisite little bays and inlets...where the rocks are a carpet of emerald seaweed." The excitement of the swell of the sea, exploration, adventure and their effect can be heard in the overture's themes and their development towards its triumphant conclusion.

'Le Corsaire' was first performed under the title 'La Tour de Nice' on 19th January 1845 at the Cirque Olympique in Paris, under Berlioz's direction. He subsequently spent time revising it and the version we hear today was published in 1852 and first performed in Brunswick in 1854.

Ludwig van Beethoven

(1770—1827)

Piano Concerto no. 5 Op. 73:

“Emperor”

(1809)

1. Allegro
2. Adagio un poco mosso
3. Rondo: Allegro ma non troppo



Beethoven's Piano Concerto No. 5 in Eb major, Op 72, known as the Emperor Concerto, was composed in 1809 in Vienna for piano and orchestra whilst Beethoven was in the employment of Prince Lobkowitz and Archduke Rudolph. The city was, at the time, under siege from Napoleon's armies. Beethoven wrote to his publisher in July 1809 complaining that he could hear "nothing but drums, cannons, men, misery of all sorts." Fleeing to his brother's cellar, he covered his eardrums with pillows to save what little hearing he had, and it was at the time that he completed the work. The key of Eb therefore has major significance; it was often chosen by Beethoven to reflect a heroic, noble style and would have been recognised as such by audiences at the time.

Despite its title, the concert is not dedicated, composed for or in any way associated with any Emperor; instead it is dedicated to Archduke Rudolph, a friend of Beethoven's who gave the concerto its first performance to a private audience in Prince Lobkowitz's palace in Vienna. Two years after its completion it received its first public performance in Leipzig in 1811 with Friedrich Schneider as the soloist and Johann Philipp Christian Schulz conducting the Gewandhaus Orchestra. This marked another change; Beethoven's declining hearing prohibited him from performing the concerto himself as had been the case with previous works.

The opening movement, marked Allegro, is longer than any other first movement of a concerto that Beethoven had written before. From the very opening, the intention for this concerto to create an equal relationship between the piano and orchestra is stated, in contrast to the 'piano against orchestra' of previous concerti. Rather than using the movement's traditional sonata form, the piano responds to three orchestral chords with a series of cadenza-like flourishes—intended to sound improvised, however written out in the score. Following this the movement continues in sonata form with the exposition of the first theme which is repeated with variations and new harmonies along with virtuosic piano figurations. The second theme—a march—appears in B minor in the strings before being shifted to B major by the horns prior to landing in the expected key of Bb major several bars later. There follows a 'second exposition' with a third theme which belongs solely to the piano. Beethoven stays true to sonata form, the movement winding through the developmental sections before returning to the first theme in the coda to bring the movement to a satisfying conclusion.

The second movement, in the surprising key of B major, is a marked contrast to the first. The solo piano enters into quiet conversation with muted strings and wind, weaving dream-like melodies together to create an atmosphere of calm and contemplation. The movement comes to rest before a lone bassoon steps down a semitone to Bb, enabling the modulation back to the tonic key of Eb.

The energetic finale is in seven-part rondo form, ABACABA, typical of concerto finales of the time. In this movement the intention by Beethoven to produce an equal relationship between piano and orchestra is clear. The main theme is introduced by the piano, with the orchestra providing affirmation. Piano scales introduce the second theme, once again with the orchestra providing the response. The longer middle section incorporates and treats the first theme to a series of modulations before an series of arpeggios from the piano lead to a cadenza. The movement then races towards its conclusion, ending with another short cadenza and forceful orchestral response.

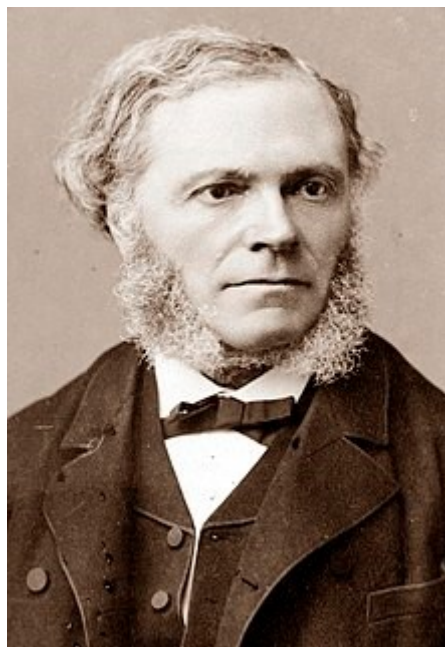
César Franck

(1822—1890)

Symphony in D minor

(1889)

1. Lento; Allegro ma non troppo
2. Allegretto
3. Finale: Allegro non troppo



Cesar Franck was born in Liege, at the time part of the United Kingdom of the Netherlands, to German-Belgian parents. A prodigal pianist and all round musician, his father saw his musical promise and enrolled him at the Royal Conservatory of Liege where he studied piano, organ and harmony, giving his first concerts from the age of 12. Wider audiences beckoned, and Franck moved to Paris to study at the Conservatoire, taking up French citizenship to do so. He performed widely whilst continuing his piano studies with Pierre Zimmerman, beginning composition with Aimé Leborn and later taking up organ studies with François Benoist.

During his years at the Conservatoire, Franck's phenomenal talent won him multiple prizes, beginning with the first prize for piano performance after his first year, and moving on to prizes for performance and improvisation on the organ as well as counterpoint. However at this point his composition skills were perceived to be lacking, and for reasons unknown he withdrew from the Conservatoire before graduation.

Upon his withdrawal from the Conservatoire, Franck returned to Belgium to pursue a series of concert performances; unfortunately these were not well received, and he seemed destined for a life as a teacher and organist. Although several of his contemporaries, including Franz Liszt, were encouraging about his chamber music compositions, his first large-scale

work, the oratorio “Ruth”, was snubbed by critics. Despite several commissions for songs and chamber works from Paris and Orleans, Franck’s appetite for composition was waning.

Following a breakdown in his relationship with his parents, Franck met and married his wife, Eugénie-Félicité-Caroline Saillot, having been welcomed by her family in Paris. This, and his subsequent appointment at their parish church as assistant organist in 1847, marked a turnaround in his fortunes. His skills were quickly recognised and he was quickly scouted by another church in Paris, Saint-Jean-Saint-François-au-Marais, which had recently installed a new organ, built by the renowned Aristide Cavallé-Coll. Franck revelled in the opportunity to play the instrument, commenting that it was “like an orchestra!” His improvisatory skills and mastery of the instrument led to a collaboration with Cavallé-Coll, and he frequently gave concerts and demonstrations of their new instruments around France. His third appointment as organist, at Sainte-Clotilde, allowed him to further collaborate with Cavallé-Coll to build the organ and incorporate the pedal-board typical of German instruments of the time. At this time his reputation as an organist was building, and along with his experience so were his composition skills. By now he was frequently giving recitals which included his own works.

In 1872, when François Benoist retired as professor of Organ at the Paris Conservatoire, Franck became his natural successor. Students respected and revered him, and he was widely known as ‘*Père Franck*’. It was at this point, from the age of 50, that he began once again composing in earnest, producing chamber music such as his Violin Sonata (1886) and Prelude, Chorale and Fugue for Piano (1884) as well as larger scale symphonic poems and other orchestral works.

The Symphony in D Minor, Franck’s only symphony, was completed in 1888 and premiered in Paris in 1889. It divided musical opinion at the time, not least with its inclusion of the cor anglais—rarely heard in symphonic music to this point— and the cornets to enhance the brass section. Some found Franck’s use of distinctive instrumental groupings for different melodic lines against a rich Germanic texture a work of triumph, others found it heavy and colourless for the same reason. His wife was one of his harshest critics, deeming the symphony too sensual and emotional, qualities she felt had no place in music.

Unusually, Franck opted to compose a symphony in three movements rather than the traditional four. The opening movement begins with a Lento motif, reminiscent of the final movement of Beethoven’s final string quartet. Lower strings bring weight and gravitas to the opening bars before being

coupled with the woodwind as the motif swells and fades. The Lento section presents the motif through a series of modulations, the texture becoming gradually thicker as it swells triumphantly, concluding and taking a breath before the Allegro ma non troppo begins.

The Allegro ma non troppo begins with the same motif as the opening Lento, presented as a triumphant fortissimo by the strings and punctuated by the wind. A flurry of rapidly descending strings brings the music quickly back to pianissimo, a series of ebbs and flows giving way to the woodwind damping the string's energy and leading us back to another Lento section, this time the opening material being presented in F minor. In the same way as the opening, the music leads us towards another Allegro non troppo. This time the music develops and gives way to a development section. Rich strings are joined periodically by woodwind, and it is here that we begin to hear some of the instrumental doubling that was so divisive amongst Franck's critics. Violas pair with clarinets, whilst first violin melodies double with the oboe and later cor anglais, and basses with bass clarinet and bassoons to emphasise the movement's opening motif.

Eventually the full orchestra presents a distinctively joyful theme in the symphony's relative major, F. The theme itself is marvellous in its simplicity, a short, repeated phrase which barely deviates from its roots, emphasises the weak beats and yet effortlessly brings triumph and gratification, ebbing away through the orchestra to conclude the exposition section.

The development section is where Franck really exploits the orchestra in the masterful manner that he treated the organ. Modulation after modulation is reminiscent of the improvisation for which he was revered. Instruments are doubled and mixed as if all of the organ's stops are being exploited in as full a range of combinations as could be mustered. The music changes colour and shape continually as the movement comes to a close, the opening theme reappearing in the tonic major.

The middle movement opens with pizzicato strings introducing a lamenting melody on the cor anglais. Tremolo strings bring forth scherzo-like passages, the movement thus acting as two middle movements in one. Changes of metre serve to effortlessly slide between the two moods as the movement progresses.

The finale erupts joyfully from its outset, with four bars of fizzing strings and orchestral fireworks. They immediately hush to allow for the movement's main theme to be presented by the already heard combination of bassoon and cello. The movement takes us on a journey through what we have been listening to, though in a subtle and purposeful way. Franck said of the

movement, “The finale takes up all the themes again, as in [Beethoven’s] Ninth. They do not return as quotations however; I have elaborated them and given them the role as new elements.” The return of the first movement’s themes just before the end bring us full circle before the symphony’s jubilant conclusion.

Despite criticism of the symphony’s very few performances during his lifetime, Franck was happy with his work, reportedly remarking “Oh, it sounded well, just as I thought it would.” Sadly, shortly after his symphony’s completion, in 1890, Franck died a premature death after he was knocked over by a horse-drawn carriage. A posthumous performance in 1893, however, was warmly received by the performers and audience, and its popularity has endured in orchestral repertoire ever since.

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.

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City of Southampton Orchestra

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Ian Partridge
Emma Watson
Sue Osmond
Rachel Barlow
Sarah Smith
Debra Lain
Mary Andrew
Brian Hodgson
Annie Taylor
Louise Coggins
Kinga Kowalczyk
Hannah Martin
Paul Watson

2nd Violin

Clare Prest
Jos Creese
Penny Burnett
Jane Nunn
Ingrid Isaac
Gordon Thick
Kathy Smalley
Philippa Headley
Iola Jenkins
Alison Little
Sue Dancer

Viola

Debbie Hickson
Vanessa Jarvis
Hywel Roberts
Samantha Cleverley
Jane Andrews
Penny Jackman
Sandra Littler

Cello

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Chris Antony
Jenny Bleek
Ilfra Carlick
Graham Dudding
Katie Greener
Leah Packer
Simon Wilkins

Double Bass

Peter Hill
Carole Dowding
Joy Tricklebank
Norman Levy

Flute

Gina Briant
Sue Edmonds

Oboe

Lucy Cox
Philip Brazier
Elinor Irish

Cor Anglais

Philip Brazier

Clarinet

Anton Crout
Elizabeth Wood

Bass Clarinet

Paul Layland

Bassoon

Alison Wathey
Juliette Whatmore

Horn

Trevor Grant
Judith Houghton
Rob Shepherd
Peter Hackston

Trumpet

Pamela Crawford
Andrew Salmon
Tom Kidman

Cornet

Andrew Salmon
Gabrielle Horne

Tenor Trombone

Dave Cole
Kevin Turner

Bass Trombone

Jonathan Bunt

Tuba

Dave Kendall

Harp

Jenny Broome

Timpani

Tim Boxall

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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
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Ms C Cunio (Hon. Life member)*

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.

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MOZART

Regina Coeli (K 276)
Laudate Dominum
Symphony No 29
Great Mass in C minor

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