

Southampton Youth Orchestra

5th
Southampton Youth
Orchestra

*Anniversary
Concert*

Programme

O₂Guildhall, Southampton



5th
Anniversary



FSYO
Friends of Southampton Youth Orchestras

Welcome to this 50th Anniversary celebration!

We would like to begin by offering our warmest congratulations to the Southampton Youth Orchestra on reaching this notable anniversary, and we offer a very warm welcome to all former and current members and directors as they come together to celebrate today.

The fact that Jane Higgins has been able to put together three orchestras for tonight's celebration is testament to the success of the group ever since it was started by Peter Davies back in 1965. It would have been lovely if he had been able to join us tonight but sadly he passed away last year.

As a result of its inspirational leadership and the hard work and enthusiasm of all its players the SYO has achieved the very highest level of performance, entertaining audiences with exhilarating programmes in Southampton and abroad on the many tours the orchestra has undertaken. SYO has regularly been invited to perform at the Music for Youth Festival finals.

It is testament to the inspiration young people have received through being members of SYO that so many have gone on to be professional musicians or have continued to play for pleasure wherever they have gone.

We would like to wish everyone involved in the performances this evening the greatest of success and send out our best wishes to the Southampton Youth Orchestra for many years to come.

Tim Edmonds – Chair of Friends of Southampton Youth Orchestra
Zoe Hunting – Manager Southampton Music Services



Southampton Youth Orchestra
50th Anniversary Concert

Saturday 4 July 2015 7.30pm
O2 Guildhall, Southampton

Compère Emma Vardy

Programme

Southampton Youth Orchestra Alumni (1965 – 2000)

Leader: Nikki Rogers

Conductor: Keith Smith

Overture Die Meistersinger Wagner

4 Scottish Dances Malcolm Arnold

Interval of 20 mins

Southampton Youth Orchestra Alumni (2000 – 2014)

Leader: Christopher Tarrant

Conductor: Jane Higgins

Overture The Thieving Magpie Rossini

A Shropshire Lad Butterworth

Speeches and Presentations

Tim Edmonds Chair FSYO

Southampton Youth Orchestra

Leader: Josh Sayer

Conductor: Jane Higgins

Overture Rosamunde Schubert

5 Soirées Musicales Rossini arr. Britten

Finale

The bars will stay open until 11pm. Do stay and catch up with friends.

Overture Die Meistersinger

Wagner (1813 – 1883)

Die Meistersinger von Nürnberg stands out from his other operas in that it is the only one with real people in a historical setting. As an 'opera' rather than a typically Wagnerian music-drama, it has an overture that stands well on its own. There are two processional themes – one flowing and one more robust. These are contrasted with the theme of the Prize Song and the Dance of the Apprentices.

Four Scottish Dances

Malcolm Arnold (1921 – 2006)

These pieces are inspired by, although not based on Scottish folk tunes and dances. They use sounds that are intended to imitate bagpipes and also the rhythms of the reel and the 'scotch snap'. The bassoon in the 2nd movement is intended to sound a little worse for wear. The dances were composed for the BBC Light Music Festival in 1957.

Arnold studied trumpet at the Royal College of Music and played in the London Philharmonic Orchestra. He also studied composition with Gordon Jacob at the RCM and became well known for light music, film scores, notably *The Bridge over the River Kwai* and many others, theatre music and ballets.

Overture The Thieving Magpie

Rossini (1792-1868)

La Gazza Ladra had its first performance at La Scala Milan in 1817, which makes it one of 20 operas that Rossini wrote between 1815 and 1823. His grand total of 39 operas includes the ever enduring *Barber of Seville*, *La Cenerentola* and *William Tell*.

Rossini wrote very quickly, but legend has it that the producer of *The Thieving Magpie* locked Rossini in a room and he was instructed to throw the finished manuscript sheets of the score out of the window to the waiting copyists, so they could go and write the parts out.

A Shropshire Lad

Butterworth (1885-1916)

George Butterworth was an English composer and folksong collector whose life was tragically cut short by the trench warfare of the First World War. He was awarded the Military Cross posthumously for his defence of the trench on the Somme, which is now known as the Butterworth Trench. At the outbreak of the conflict Butterworth had joined the Duke of Cornwall's Light Infantry, but he had been educated at Eton and started to study at Oxford for a legal career before becoming increasingly interested in music. He became a leading light in the English Folk Dance and Song Society and made good friends with Vaughan Williams and Cecil Sharp joining them sometimes on their expeditions to collect old melodies.

Overture Rosamunde

Schubert (1797-1828)

This overture was actually written between 1819 and 1820 for a play called *Die Zauberharfe* by Hoffmann, but when the whole score of *Rosamunde* was published in 1891, it was this overture that preceded the ten pieces from the incidental music, rather than the one that Schubert originally composed for the play *Rosamunde* by von Chézy.

Schubert was a very prolific composer. He died aged 31, but in his short life he had composed over 600 wonderful songs (lieder), and at least 9 symphonies, copious amounts of chamber music and operas and other stage works. His family was poor and, although he did some teaching, he relied on his many friends to look after him while he dedicated himself to composition.

As a vocal composer, Schubert's greatest gift was for melody and his music is always tuneful with an extraordinary ability to express emotion – both joy and sadness.

Soirées Musicales Rossini (1792 - 1868) arr. Britten (1913 – 1976)

Rossini was an extraordinary character. Like Schubert, he composed a staggering amount of music, but instead of dying young, he simply retired at the age of 37 and hardly wrote another note. The *Soirées Musicales*, written in the early 1830s is a set of dances, each with its own very distinct character. It is Britten's clever orchestration that makes them such fun to play. Originally designed for small orchestra, Britten made a later arrangement for full orchestra, exploiting the colour and timbre of the instruments. The March is suitably militaristic with a characteristic oom-pah bass. The Canzonetta takes advantage of the singing qualities of the various solo instruments. The Tirolese is suitably thigh-slapping and the Bolero is seductive. The Tarantella is fast and furious, bringing the suite to a whirlwind conclusion.



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Southampton Youth Orchestra 1965-2015

The beginning of this article appeared in the programme for the 30th Anniversary concert in 1995. Peter Davies and Geoffrey Bridge wrote their own contributions.

Peter Davies Conductor 1965-1974

“To initiate and then to witness the birth of an organisation is exciting, but to nurture the early development is both a challenge and a privilege.

At the time of my appointment as the first City Music Advisor in December 1964, fifteen part-time instrumental staff provided tuition in the grammar schools and in a handful of primary and secondary schools. In the spring of 1965, as part of a strategy to avoid this fragmentation, it was recommended that a highly qualified team of full-time instrumental teachers be appointed. Dr Jack Dempster, the Chief Education Officer, endorsed the proposal, as did his successor Peter Browning, and approval was given by the Education Committee.

This was the key factor in the rapid development of instrumental music in the city over the next decade, culminating in 1971 with 7% of the school population between the ages of 8 and 18 receiving tuition – an achievement rarely sustained by any Local Education Authority.

So the first Saturday morning rehearsal of the Southampton Youth Orchestra on 15th May, 1965, and the subsequent performance at the Instrumental Festival on 17th July, was the initial link in the chain that was soon to embrace a Junior Orchestra, Schools' Wind Orchestra, the 120 strong Youth Choir and the Youth Brass Band. The favourable press comment spoke of the 'rhythmically precise and musically sensitive performances of the young people', and a familiar pattern of public appearances emerged; the annual Guildhall concert in April and participation in the Instrumental Festival and the Schools' Music Association Christmas concerts.

The first residential course was held in 1967, and from Easter 1970, this became an extended stay at a venue outside the city; Lairthwaite School, Cumberland (1970) and Coleg y Fro, South Wales (1971). Additional concerts were given during each course and the Education Committee commissioned music from Alun Hoddinott in 1970 (Suite No. 1 Op. 72) and Andrzej Panufnik in 1972 (Invocation for Peace). The first appearance in Winchester Cathedral in 1971, prompted The Correspondent to write in the Hampshire Chronicle:

'Not that youth or inexperience were the predominant characteristics of this concert, for I cannot recall a better one in Winchester in recent years. The programme was not only interesting and a standard of performance incredibly high, but platform discipline and manners were impeccable'.

From 1971, the BBC recorded all the orchestra's concerts in the Guildhall and it was the year that saw the formation of the 'friends' (25 years in 1996!).

The 'leap' forward came in 1972, when at the invitation of the Dutch Ministry of Education and Culture and the British Council, the orchestra embarked on its first venture into Europe; the first to perform since the Treaty of Accession was signed. In Scheveningen, there were three standing ovations and one Dutch critic commented: 'It was extraordinary to note the way in which the orchestra paid attention to every romance and phrase'. de Rotterdammer



In the succeeding two years, the orchestra visited Berlin (1973) and Hamburg (1974), performing a wide selection of British music (Rawsthorne, Vaughan Williams, Holst, Mathias and the Violoncello Concerto of Elgar) in the principal concert halls.

'The musical efficiency and harmony within the orchestra has already reached a remarkable standard. The fact that the orchestra, under the direction of Peter Davies, is competent to sustain a lengthy work was best shown by the fantasia on a theme by Thomas Tallis-Vaughan Williams. The full bodied sound of the strings and their smooth expression aroused admiration'.

Berliner Morgenpost

During the visit of Her Majesty the Queen to Southampton on 6th December 1974, the orchestra was invited to perform in the Guildhall during the luncheon. Being presented to Her Majesty was a great honour, and in a letter to the Mayor the following day, her Private Secretary wrote:

'She has asked me to send a particular word of congratulations to the Southampton Youth Orchestra, whose high standards under their conductor, Mr Davies, she much admired'.

This achievement must be attributed to an enlightened Local Education Authority, a highly professional team of teachers, committed young players, supportive parents and schools, the School's Music Association and the Friends of Southampton Youth Orchestras. It was a winning team!"

Evan Watkin Conductor 1974-1976

Evan Watkin was nationally famous as a trombonist. Before joining the team of instrumental teachers in Southampton, he had played in many London orchestras, having held principal positions in the Royal Opera House Orchestra and both the Philharmonia and Royal Philharmonic Orchestras. In the latter post he was appointed by Sir Thomas Beecham. With the amalgamation of the City's Education Department into Hampshire in 1974, Evan Watkin became conductor of SYO and remained in post for two years until ill-health forced him to relinquish all conducting work. He continued to teach for the Hampshire Music Service until his tragic death in 1980.



Geoffrey Bridge Conductor 1976-1979

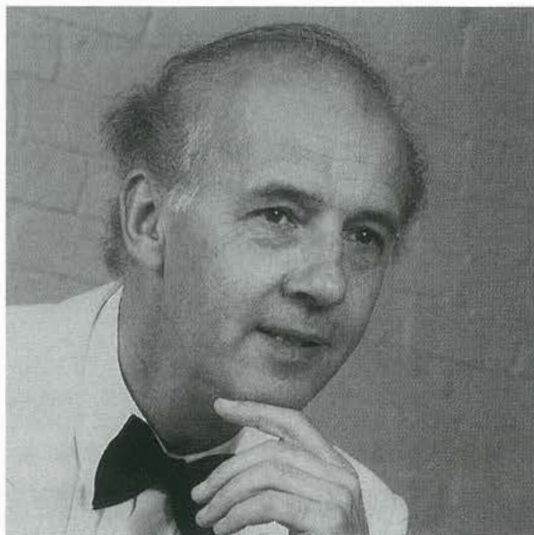
"I became involved when Evan Watkin suffered a further heart attack and was unable to carry on as conductor, although he helped with administration on returning from sick-leave and we worked in tandem for a while. I recall some very happy times 'experimenting' with ambitious works such as Peter and The Wolf, Britten's Young Person's Guide, Prélude de l'après-midi d'un faune, Copland's Appalachian Spring, Dvorak's cello concerto with Melissa Phelps. Concert-touring the local cathedrals and large churches, courses in Winchester and Southampton, undertaking the first visit to Scotland by the orchestra touring the North-East and giving public and school concerts as we went bring back equally happy memories.

The orchestra always exceeds all expectations in their playing standard despite a diet of difficult works. They always responded so well to the challenge, working with enormous enthusiasm, guts and determination. When I was offered the permanent post of conductor by the then Deputy Education Officer Ray Gawthrop I had weeks of agony before deciding to continue as Head of Woodwind in Hampshire. Many times I wish I had not!"

Keith Smith Conductor 1979 – 2003

Keith Smith became Director of Southampton Youth Orchestra in January 1979 and took the orchestra to Nottingham University for a short residential course before the first concert. Malcolm Williamson (the then Master of the Queen's Music) also attended the course, as soloist in his own First Piano Concerto.

The following year the Youth Orchestra made the first of its visits to Edinburgh to play in the national Festival of Youth Orchestras, these concerts allowed members to hear other similar ensembles and to attend a variety of events throughout Edinburgh, including the Tattoo.



In 1982 SYO made a summer tour to Altotting in southern Bavaria and to Salzburg in Austria. This extended tour included several excellent concerts with Sibelius' Second Symphony as a major work. The tour started in glorious weather and the newspaper headline after the first concert was 'Sibelius in Sauna'. The next performance was equally memorable and took place during a violent thunderstorm in the mountain resort of Berchtesgaden. In 1983 the Orchestra went to Edinburgh and the following year, after a visit from the Orebro Youth Orchestra to Southampton, SYO undertook a tour in Sweden. Tchaikovsky's 'Pathetique' Symphony making a special impression in the main concert hall in Orebro.

Edinburgh was again followed by a tour to Holland in 1985 as the guests of the Amersfoort Youth Orchestra. This very successful visit had a concert of particular interest when SYO played in the DFDS factory near Amersfoort. July 1986 saw the first visit of SYO to play in the National Festival of Music for Youth at the Royal Festival Hall, London. Having hosted the Amersfoort Youth Orchestra, SYO went to Edinburgh again. This trip was extended to include concerts in Dunblane Cathedral and a splendid sightseeing trip to the Trossachs. In November Southampton Youth Chamber Orchestra played in the Chichester Festival Theatre, where, in the presence of HRH the Princess Royal they accompanied the finalists of the BBC Young Musician of the Year.

The Wilhelm Lohe Schule in Nuremberg hosted SYO in the summer of 1987. This allowed the orchestra to give a series of concerts in that region of Bavaria. Specially notable were those in Selb, Bayreuth and Nuremberg. Robert Max was a wonderful guest soloist for the Dvorak Cello Concerto throughout the tour.

In 1988, following another performance at the Royal Festival Hall in the National Festival of Music for Youth, SYO undertook a tour of Normandy. Whilst staying at an excellent new youth hostel in Caen a particularly fine series of concerts were given, the most outstanding of which took place in the magnificent cathedral at Sées. Saint-Saens' 'Organ Symphony' received a rapturous ovation and a request for a return visit.

1989 saw the formation of the federation of European Youth Orchestras (Eurochestries). Based in France, the first of its annual festivals was held in the Charente region at Jarnac and Cognac. Six youth orchestras from as far afield

as Russia and Spain met to play both their own concerts and in combined international ensembles. SYO represented the UK and I was invited to become the British Vice-President of the Federation. The splendid ideals of the Euroorchestries Festivals have blossomed and grown into a series of similar related festivals throughout Europe.

After having received an unusual invitation to accompany a new musical at Plymouth, Massachusetts, a three week tour of Vermont, New Hampshire and Massachusetts was organised for July/August 1990. This provided the opportunity for SYO to play in several fine venues during the visit, including a performance in the private concert hall of the First National Bank of Boston.

Malaga, in Spain, was the venue for a further Euroorchestries Festival in 1991. In addition to the Festival concerts SYO travelled to Gibraltar and gave a superb performance of Holst's Planets Suite in St. Michael's Cave', which in turn led to a further visit in 1993.

European youth orchestras from Romania, Russia, Denmark, France and Germany joined SYO in Southampton in July 1992 for a Euroorchestries Festival directed by Jane Higgins and Keith Smith. This very special event, which included fourteen concerts across the south of England, brought particular prestige for our orchestra. The success of the festival led to the same directors organising a similar event the following year in Gibraltar and the Spanish towns nearby. Prior to that SYO had already spent a week in Portugal and had given the first orchestral concert to be held in the new concert hall at Faro Conservatoire.

1994 saw SYO return to the Charente region of France for the 'Sixth Euroorchestries Festival' this time based in Angoulême. Gershwin's 'Cuban Overture' played by 350 musicians, made a very special final item to the whole festival.

Many memorable concerts have been given in recent years in Southampton and further afield. Six visits to London playing in the Royal Festival Hall at the National Festival of Music for Youth have resulted in four further opportunities to play in the 'Schools Proms' at the Royal Albert Hall

Jane Higgins takes up the story

A splendid 30th Anniversary concert was held in July 1995 in The Mayflower Theatre. An orchestra of past members was collected together and had as a soloist the (now famous) former SYO bassoonist Graham Sheen. The leader was Edward Burns. This orchestra played Symphony No 2 by Borodin and the Academic Festival Overture by Brahms in the second half of the concert with the current SYO performing in the first half.

Somehow in July the orchestra also fitted in a Summer concert in the Guildhall and a Chamber Orchestra concert in Totton, before embarking on a Tour to Canada. There were three centres on this tour. In Toronto we stayed at the University and visited Niagara Falls. The roar of the water heard from the boat which sails under the falls is indelibly printed in my memory. At the Camrose Music School near Edmonton we joined Canadian musicians from the province of Alberta to make music for a week. We gave concerts to each other and joined together to perform Schubert's Mass in G. Finally, in Calgary we played in an amazing (but sadly nearly empty) hall and had trips up into the Rockies. This was a tour of highs and lows – Sibelius 5 and the Rocky Mountains contrasted with waiting four hours for our luggage to come through after we had landed at Heathrow!

The programme in 1996 included Symphony No 5 by Tchaikovsky and the Mendelssohn violin concerto as well as a symphony by Ian Parrott. Keith liked to include contemporary music and over the years SYO played music by Kenneth Leighton, Michael Hurd, Geoffrey Tomlinson and others. He also fostered the exceptional talent within the

orchestra and in 1996, percussionist Graham Bradley played a Marimba concerto. I can remember other soloists such as Rebecca King (cello), Donna Firmager (horn) and David Kendall (tuba). There have been many more. The Tour in 1996 was a long, hot coach trip to Hungary. We stopped overnight in Cologne and Ravensburg and were grateful to arrive in Budapest. Our host was the wonderful Laszlo Irinyi for whom nothing was too much trouble. We played in the Liszt Academy in Budapest and in the University town of Debrecen and then travelled on almost as far as the border with Romania where we gave a concert in an impressive castle in an equally impressive thunderstorm! On the way home, we stopped in Vienna, arriving just in time to play at the Schönbrunn Palace after the instrument van had been kept waiting at the Hungarian/Austrian border.

1997 saw another Eurochestries Festival in Southampton. We welcomed young musicians from Spain, Poland, Germany and the Czech Republic. International orchestras were formed and the Festival concluded with a Gala concert at Southampton Guildhall. Almost immediately after, SYO boarded coaches for a week in Tuscany.

1997 was also an important year for the City of Southampton as it became a Unitary Authority and Philip Litchfield was appointed Director of Southampton Music Services

The Saint-Saens Organ Symphony was again the work of choice for 1998 and in April SYO had a brief visit to Angoulême to play at the Centenary Celebrations of the Charente Organ Festival. In the summer there was a Tour that took in Germany, Poland, the Czech Republic, Belgium and Holland.

The music for 1999 included a rarely heard concerto for two bassoons by Vanhal and the Symphony No 7 by Prokofiev. By 1999, SYO already had an invitation to go to China in 2000 and instead of a foreign tour, the orchestra headed to the University of East Anglia for a summer rehearsal course, where there was coaching from members of the London Sinfonietta.

The City of Southampton had established trading links with the Port of Qingdao and SYO's tour in 2000 was a celebration of that cooperation. We flew from Heathrow on a 10 hour flight to Beijing and then transferred onto an internal flight to Xian. This city was fascinating. The walls are so ancient and history seemed very real here. The hotels were modern and comfortable, but the theatre we played in was very old and run down and the facilities in the school that we visited were quite shocking. However, we met nothing but kindness from our hosts and they went out of their way to make sure that our trip ran smoothly. We were never let out of sight! Past orchestra members still reminisce about the way that Chinese audiences thought nothing of talking all the way through a performance and answering their mobile phones. I remember particularly a 16-year old Chinese pianist with whom we played the Grieg Piano Concerto. She had no English and I had no Mandarin, but it did not matter.

We moved from ancient Xian (where we had also been to see the Terracotta Warriors) to ultra-modern Qingdao with its skyscraper hotels and eight lane roads. Here we were by the sea and we were lucky to be able to visit the Laoshan Peninsula with its mountain and beaches. Visits to Taoist temples were very interesting. Our (amazing) hotel in Qingdao boasted a Concert Hall with a domed ceiling, so we performed there. From Qingdao we flew back to Beijing where we were taken to see the Great Wall and the Forbidden City. Musically the highlight was performing in the "21st Century" concert hall. This extraordinary tour was a real cultural experience.

2001 had performances of Dvorak's New World Symphony and the Elgar Cello Concerto – both perennial favourites. David Kendall performed the Gregson Tuba Concerto several times that summer on tour in Normandy

Early in 2002, the Orchestra learned "A Short Ride In A Fast Machine" by John Adams and played it at the Turner Sims Concert Hall under the baton of Martyn Brabbins. The Baltic States of Estonia and Latvia were our destination in the summer and the music included the Pathétique Symphony by Tchaikovsky. We visited Tallinn and Riga and flew home directly to Southampton, because Keith had somehow persuaded Estonian Airlines to let us charter a flight!

Southampton Football Club reached the Cup Final in 2003. This would not normally have affected SYO, but unfortunately the date clashed with the May concert in the Guildhall and our concert was cancelled. 2003 was also the end of an era when Keith Smith retired after 25 years of conducting SYO. An orchestra of past members was assembled to play at his retirement concert in December. This was a very nostalgic occasion and many people came from all over the country to thank him for all the pleasure he had brought to their lives and to wish him a long and happy retirement.

David Curtis Conductor Jan 2004-June 2004

David was with us for a brief six months

Jane Higgins Conductor June 2004 – Present

With just six weeks to go before a planned tour to Hungary in 2004, SYO and I set about learning a complete new repertoire, which had already been scheduled and publicised. It is a great credit to the members of the orchestra that we gave very successful concerts.

In the autumn of 2004, we enjoyed some coaching from members of the Bournemouth Symphony Orchestra who joined us on stage in the concert.

2005, SYO's 40th Anniversary year, saw 25 members of SYO on stage in the Royal Albert Hall at a BBC Prom with the BBC Symphony Orchestra and a group led by the wonderful cellist Matthew Barley. We were part of a project with 3 other youth orchestras from all over the country, who had participated in workshops in the Easter holidays and then had a marvellous week in London rehearsing our music for the Prom, courtesy of the BBC.

In 2006 we went to Poland staying in Krakow and in the Tatra Mountains at a small village called Białka. There, we crammed into the village Church to perform to a completely packed audience, with people outside holding their children up to the windows to hear us. After that concert I have a lovely memory of Jan Szram (an ex-SYO parent who had driven the instrument van to Poland with Peter), singing Polish folk songs with people from the village. Jan could not have been happier.

One day, completely out of the blue in 2007, I had a phone call asking if SYO might be interested in playing at the home of Lady Walton (widow of composer Sir William) on the island of Ischia in the Bay of Naples. This was not to be refused! It was a completely magical short tour. The stage for the concert was in the garden, on the roof of the guesthouse built into a natural amphitheatre in the rock. The concert was quite late in the evening, once the fierce heat of the day had subsided and the moon and stars came up over the sea in a dark blue velvet sky. The ground was scented with herbs which were crushed underfoot, so it was a super-sensory experience. We played Scheherazade in that setting – and some Walton, of course.

2008 ended with a tour to Austria, first to the Wachau Valley and then to Vienna. As usual we mixed sightseeing and concerts. The standout concert from this tour was playing in the Karlskirche in central Vienna, where Bruckner had conducted and played the organ. In our repertoire that year, we had the Saint-Saëns Organ Symphony.



However we had not anticipated that the organ would be nearly a semitone sharp! It required the greatest concentration to play on very tight strings and stay in tune. We also had a tour of the Musikverein and had a meal at an inn in the Vienna woods, where one could easily imagine Beethoven dining.

The trip to Belgium in 2009 was very moving. We stayed near Ypres and visited the Menin Gate, the First World War Museum and a war cemetery. Our concerts included a lovely lunchtime concert in Bruges Cathedral with the Vaughan Williams Tallis Fantasia, and Karla Powell playing an oboe concerto. Our final concert was in St Michael's Church, Ghent where we gave a performance of The Planets that I am very proud to have been a part of.

At the end of the concert, we discovered that there we had been entered into a competition (that we knew nothing about) and had come second to the World Youth Choir. We decided we could live with that!

The next year several people asked if we could go to a hot country, so we settled on Spain and stayed near Barcelona, up in the hills behind the city. Barcelona Cathedral (not the Gaudi building – an older one) is one of the highest spaces I've ever been in, and it took Tchaikovsky's Pathétique Symphony to fill that echo chamber.

There was no tour in 2011, but in 2012 we gave a memorable concert in the Turner Sims with the international violinist, Chloe Hanslip playing the Glazunov violin concerto. (Thanks to Kevin Appleby, manager of the Turner Sims for arranging that for us) In the summer we went to the Alsace region in France and gave two concerts in France and two on the other side of the Rhine in Germany. Our violin coach, Jon Visanji, learned the Glazunov especially so that we could perform it on tour, so many thanks to him for that. We also played Elgar Enigma Variations and there was hardly a dry eye in the house after Nimrod, played as an encore, at our last concert in Strasbourg.



Vienna Tour 2007



Flash Mob West Quay 2014

We had no tour in 2013, but in 2014 we had a lot of fun doing a 'flashmob' in the West Quay shopping centre. For something that is supposed to be spontaneous, it took a ridiculous amount of planning (thanks to Kath Page of SMS and Greg Felton). If you look at the video on Youtube, the grin on my face when the singing starts is because I really didn't have a clue whether anyone would actually turn up to sing. I invited every choir in the city, and then hoped.

At the end of July we had a wonderful week in the Czech Republic. Two members of the orchestra were concerto soloists – Mike Huang in the Elgar Cello Concerto and Sikun Chen in the Grieg Piano Concerto. In the second half, Sikun took his chair as leader of SYO (on violin of course).

At the end of July, we are going to Germany with concerts planned in Neustadt-an-der-Weinstrasse, Landau, Heidelberg and down in the Black Forest at Freudenstadt, thanks to Uli Munford.

Concerts in this country have mainly been held at the Turner Sims in recent years, where we are always made very welcome. We have also played at Thornden Hall, in St Mary's Church in Southampton, in lovely Romsey Abbey, and in Winchester Cathedral. The main orchestra has played at least 4 concerts per year locally as well as the tour concerts. A smaller ensemble, often a Chamber Orchestra, but sometimes Chamber groups have given at least one concert a year in smaller venues such as St Michael's Church Bassett, All Saints Church Fawley and St Mary's Church West Dean. We have also staged two 'Come and Sing Messiahs'. We are still based at Richard Taunton Sixth Form College (as it is now known) as we have been from the beginning. Thank you to them for their hospitality.

One of the most enduring and best features of the SYO annual schedule is the so-called Pyramid concert. This is held in the Central Hall in Southampton which is 'in the round' giving all the audience a splendid view of the players in the middle. The concert starts with the youngest players, who have the 'aah' factor in abundance. The audience, young musicians and parents alike can then witness the musical progress as each orchestra in the 'Pyramid' takes its turn on stage. The experience of seeing and hearing musical development is worth more than any amount of parental exhortation to practise. Many young people have been influenced and persuaded that it's worth the effort by the Pyramid concert. We are really encouraged this year also by the increase in numbers in the younger orchestras. For a while it looked as though this pyramid might topple over from being top heavy.

We have graced the stage of Symphony Hall, Birmingham 4 times in the last 10 years at the National Festival of Music for Youth. That's a pretty good record.

Throughout the last eleven years as conductor of SYO, it has been a privilege to work with delightful people whose company I have really enjoyed. I hope that they feel that their years of getting up on Saturday mornings, concentrating through rehearsals, getting themselves to concerts, concentrating through concerts, clearing up and then coming back for more the next week, were all worth it.

I am still as convinced as I ever was that music education and singing in choirs and playing in orchestras are the most life-affirming activities that anyone could possibly imagine. Making music brings such joy.

Long live SYO

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Peter Davies (founder of SYO) died this time last year in 2014. The following is a tribute from Graham Sheen (principal bassoon BBC Symphony Orchestra) which was read at Peter's funeral. We thank Graham for permission to use it in this programme.

Dear Peter,

In September this year it will be fifty years since I heard myself volunteer to learn the bassoon. Ian Carswell, then Music Master of Taunton's Grammar School in Southampton, was seeking new recruits to the orchestra and, with only the vaguest idea of what the bassoon actually was, I put myself forward. There was an immediate hitch: the school didn't own a bassoon. However, there was, I was told, the new Music Adviser, "a Mr. Peter Davies" who was setting up a city wide Music Scheme and might well be able to help. As it turned out I was in the right place at the right time and I was soon beginning lessons and a journey which has taken me through forty years as a professional player and teacher.

"Music Adviser" never seemed the right job description for you, Peter. It suggests someone who looks over the shoulders of other operatives, occasionally nodding approval or administering the occasional "well, perhaps not exactly like that", then moving deftly along to the next office. What you achieved in Southampton was nothing like that, of course. Southampton had never had any city wide organisation for music education but within a year or two there was a peripatetic staff with at least one specialist in every instrument, a range of orchestras and bands and a choir. There were regular performances at large venues such as the Southampton Guildhall and as the Youth Orchestra developed there were tours and even recordings. These brief words can hardly do justice to the marvellous work and achievements of those years. Lead by a clear vision and backed up by your phenomenal energy and capacity for hard work, you created a musical world in which we could all flourish. The music making, whether in the Youth Orchestra or in other ensembles under your direction, was of the highest order and preparation was thorough. Yes, we might have thought that there were rather a lot of rehearsals but so much for the confidence of youth! In music nothing is ever gained without at least some discomfort. So many of the works we played still bring back vivid and fond memories of those days whenever I play them now. Naturally, being a well drilled orchestral musician, I recall exactly what you said in every rehearsal! I can still hear you singing out "No accents!" as we struggled with the seemingly endless melodic lines of Die Meistersinger. (I'm still watching out for those unwanted accents). "No! (In your mellifluous Welsh tones that word lasted several seconds). "You must watch me there!" as we stumbled chaotically in to yet another tempo change. (You certainly taught me when to look up at conductors). It all laid for me the foundations of the techniques of playing together and lives with me even now. How many students will have benefitted from your influence it is impossible to say, not only Southampton, but also in Montgomeryshire and later in Birmingham where you invited me to coach your woodwind players.

I am so glad we kept in touch over the years. More recently you have so kindly taken a great interest in my son Ben who is setting out on a career as an organist. You never missed his recitals in Christchurch Priory until last month when you were too unwell to travel there: so generous with your support and encouragement as always. Fortunately, I was able to visit you at home myself at that time and found you still eager to hear news of the music business, listen to some recordings and chat about old times. Your enthusiasm and spirit was undimmed.

I am so sorry that I could not be with you all today to celebrate Peter's life and achievements, but along with so many others, I will remember him with great affection and gratitude.

Graham Sheen



SYO Ischia 2007



SYO Ischia 2007



SYO 2014



SYO Ischia 2007



Poster in Ischia



Fairthorne Manor 2005



Up a mountain in Austria 2008



Southampton Youth Orchestra



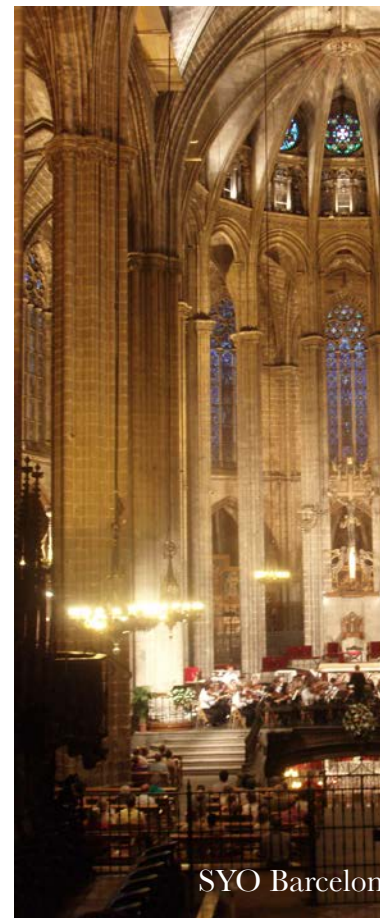
SYO Horn Section 2006



SYO Naomi House 2008



SYO Woodwind Section 2008



50th Anniversary Programme



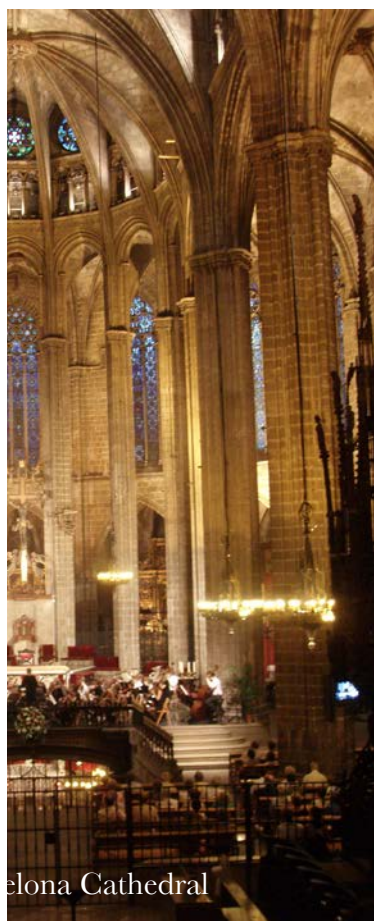
...ide in Poland 2006



SYO Double Bases Section 2008



Concert Programme in Germany 2012



...elona Cathedral



SYO Violin Section 2008



SYO Dinner Poland 2006



Birthdays in Italy 2007



BBC Proms Albert Hall Steps



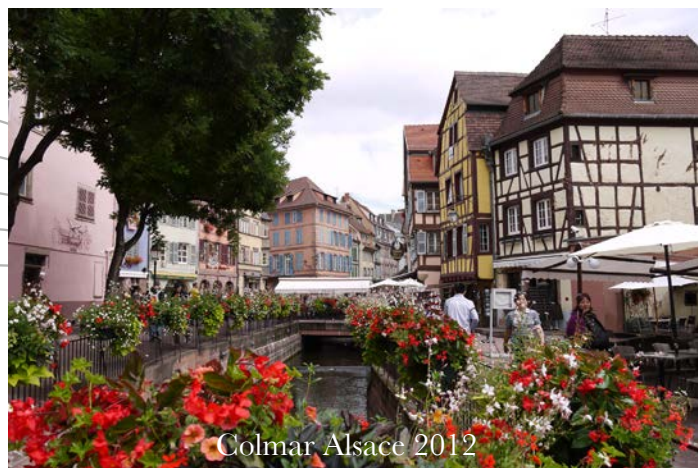
Waiting for dinner Poland 2006



Galleria Szyb Wilson Poland 2006



Peter Gosney



Colmar Alsace 2012





Friends of Southampton Youth Orchestras

Registered Charity No. 283789

Dear parents, carers, alumni and supporters,

FSYO is a charitable organisation whose aim is to support the ensembles that are part of the Southampton Youth Orchestras pyramid: Acorn and Elgar Strings, Southampton Youth Strings, Southampton Youth Concert Sinfonia and Southampton Youth Orchestra. Most of the FSYO committee members are parents of current players. Musical directors are also represented.

The Friends support the orchestras in many ways, for example by raising money to provide some new instruments and music, and by giving financial support for tours and residential weekends. This is in addition to the funding from the Southampton Music Services which pays for the orchestra conductors, rehearsal venues and additional coaching support.

Members of the Friends also provide support at rehearsals, providing refreshments and adult help, and at concerts with front of house activities, raffles and hospitality to guests.

The Friends are a support partner of the Southampton Music Hub, which is part of the new funding arrangements that have been coming in over the last couple of years and are still coming in. The funding arrangements for 2015/16 have been 'rolled over' from the current year but what will happen in following years is not yet clear. However the Friends will be a constant, continuing to support the orchestras. It may yet be useful if more people joined the Friends and were available on email so that parents and carers can be kept up to date on funding proposals and so that we can have a voice and influence whatever is proposed. Please contact the membership secretary at membership@fsyo.org.uk if you would like to join.

The website for fsyo is a fund of information, ably looked after by Rob Curry (SYO parent). Please do visit to find information for current parents/carers, photos, an archive which is growing almost daily, updates from all the orchestras, concert dates, etc. For those in the audience that need to hire orchestral parts, the SYO music library is now online (thanks to Linnet Evans, several students and Roger Munford) and our hiring rates are very reasonable at info@fsyo.org.uk

Yours

A handwritten signature in black ink that reads "T.J. Edmunds".

FSYO Chairman www.fsyo.org.uk

Southampton Youth Orchestra

Flute

Tom Edwards
Rebecca Rouch
Daisy Smith
Miranda Payne

Oboe

Edie Phillips
Lydia Thomas
Helen Matthews
Katie Reynolds

Clarinet

Charlie Watkins
Callan Jones
Oliver Downer
Ina Cho

Bassoon

David Blunt
Sophie Aynsley

Horn

Rachel Edmonds
Tom Salmon
Chloe Plater
Matthew McDermott

Trumpet

Harry Austin
Mark Williams
Toby Saer

Trombone

Catherine Lewis
Tom Lewis
Joe Carroll

Tuba

Joe Tucker

Harp and Percussion

Laura Lister

Percussion

Eduardo Martinez
Emily Yeates

1st Violins

Josh Sayer
Jin Ho Yim
Emmy Huang
Ellie Row
Tabitha Stewart Constable
Anna Sharp
Finola Whelan
Alex Munford
Keziah Collett
Daisy Bressington

2nd Violins

Kinga Kowalczyk
Matthew Collins
Sara Ha
Adam Lockyer
Emily Vella
Bi Jia Wu
Ella Clark
Zachary Bull
Lauren Bateman
Alizé Bennett

Viola

Monika Papayova
Alexandra Burchill
Hiro Jones
Alex Curry
Abigail Hastings
Erica Tsang

Cello

Mike Huang
Issie Elliott
Kez Beckerleg
Joseph Niblo
Eleanor Clement
Lydia Caveney
Julian Orchard
Romy Williamson
Naomi Cliff
Alice White
Joe Love

Double Bass

Jonathan Brown
Gavin Vales
Honour Black
Olaf Davis
Oliver Davey

SYO Alumni Orchestra 1

Flute

Claire Stocker		1991
Carrie Hensel	Cook	1995
Rachel Smith	Farrier	1995
Marcus Hebbes		1988

Oboe

Tracy Clark	Dredge	1990
Sarah Salmon	Cox	1983
Becky Kemp		1997
Heather Grant	Minard	1976

Clarinet

Alison Hughes		1995
Joe Sweetnam		1996
Alison Rushby		1972
Judith Livingstone		2000

Bassoon

Graham Sheen		1969
Berni Edwards	Muldowney	1977
Spencer Bundy		1980
Michelle Pester	Maisey	1998
Louise Tricklebank		1996

Horn

Amanda Racz	Seaman	1990
Denise Kendall	Gale	1974
Trevor Grant		1976
Rupert Clarke		2002

Trumpet

Richard Price		1988
Norman Fraser		1973
David Cornford		1987

Trombone

Catherine Lewis	Dowman	1989
Jon Marks		1997
Andrew Verner		1988

Bass Trombone

Malcolm Dalrymple		1974
-------------------	--	------

Tuba

Peter Gosney		never
Dave Kendall		1975

Percussion

Barbara Howells	Burrow	1976
Simon Hughes		1981
Angela Watts	Bloor	1994

1st Violins

Nikki Rogers		1990
Neil Ferris		1995
Celia Ellis	McFarland	1983
Elizabeth Benedetto	Spencer	1998
Neil Burton		1996
Catherine Cox	Noyce	1996
Deborah Gatland	Peake	1996
Graham Kemish		1974
Jo Molloy	Thomas	1996
Jo Pitcher		1996
Robin Scurlock		1980
Linda Seymour	Maddock	1980
Jon Visanji		1993
Elizabeth Watson	Searle	1979

2nd Violins

Ros Bache		1994
Susan Adamson		1999
Jude Ball		1998
Helen Beevers	Mansbridge	1989
Amy Cross	Guppy	1989
Marie Duignan		1998
Alison Evans		1990
Vivienne Golding	Heller	1987
Anthea Groves	Woodford	1987
Helen Lancaster		1997
Teresa Navarro		1996
Julie Pitcher		1998
Ruth Powell		1973
Clare Prest	Winter	1998
Sarah Wheadon	Molland	1988

Violas

Linda Kidwell		2000
Michelle Falcon		1993
Victoria Beaumont		1989
Lucy Dancy	Guppy	2000
Jon Dyer		1995
Karen Middleton	Hatton	1998
Neil Robinson		1996

SYO Alumni Orchestra 2

Cellos

Michael Mace		1981
Judi Galbraith	Turner	1996
Leah Blackmore		1998
Jaquie Daniels		1983
Martin Felton		1973
Hannah Griffiths		1973
Sue Leonard	Hathaway	1975
Emily Mitchell		1997
Kelly Jo Peters		1997
Jonathan Scurlock		1978
Timothy Scurlock		1983
Edward Tricklebank		1993
Stuart Valentine		1998

Double Basses

Adrian Osman		1978
Polly Falvey		1987
Nick Dyer		1997
Bev Geen		1991
Keith Pickering		1976
Perri Seymour		1980
Hannah Wallis		1998



Flute

Fiona Thompson		2009
Grace Green		2013
Jenny Spottiswoode		2008
Andrew Marshall		2006
Rebecca Smith		2008

Oboe

Karla Powell		2007
Katie Downer		2014
Fiona Jones		2006

Clarinet

Flow Johnson		2009
Paul Waldron		2008
Daniella Willis		2012
Nicola McKay	Elliott	2004
Jo Wroe		2009

Bassoon

Alice Braithwaite		2011
Sophie Aynsley		2008
Clara Pugmire		2007
Lucy Anderson		2013

Horn

Alex Wide		2007
Harriet Robinson		2014
Joe D'Souza		2014
Ashley Vey		2010

Trumpet

Andy Wareham		2013
Josh Stockton		2013
Will Anderson		2011

Trombone

Martyn Humphreys		2000
Sam Wyne		2009
Berenice Jose	Douglas	2004
Kate Wilson		2014

Bass Trombone

Adrian Cleverley		2002
------------------	--	------

Tuba

Matt Rumble		1996
Katie Sinclair		2011

Percussion

Gregory Felton		2004
Craig Lawton		2003
Jonathan Masters		2014

1st Violins

Chris Tarrant		2004
Sandra Thompson		2011
Ning Ning Li		2012
Sikun Chen		2014
Catherine Wood	Mace	2005
James Waldron		2006
Grace Ko		2006
Lisa Zhang		2014
Miriam Higgins		2002
Sarah Mackenzie		2001
William Ormerod		2014
Anna Barton	Stewart	2002

2nd Violins

Simon Harper		2010
Katherine Harper		2008
Fiona Jeppsson	James	2007
Laura Collins		2013
Emily Dry	Valentine	2002
Karen Law		2014
Ed Denham		2008
Robin Spottiswoode		2005
Kathryn Booy		2007
Hugh Anthony		2006
Jemimah Collett		2011
Lauren Wade		2013
Justine Zerna		2014

Violas

Neil Valentine		2000
Alison Thompson		2009
Samantha Cleverley	Kendall	2001
Sarah Spencelayh		2009
Lizzi Parsons		2009
Kate Newport		2010
Ruth Wilkins		2014
Katie Ball		2013
Emma Moules		2009
Emily Burch		2003

Cellos

Kate Burrows	Redwood	2003
Simon Wilkins		2006
Sam Warner		2012
Lou Harper		2013
Stephanie Williams		2010
Sophie Edmonds		2013
Marketka Synkova		2009
Manikka Marchant		2013
Freya Bull		2014
Amy Pritchard		2008
Emily Spottiswoode		2014
Laura Dawkins		2010

Double Basses

Harriet Scott		2006
Polly Falvey		1987
Sarah King	Hutchings	2001
Eunice Chan		2013



SYO TOURS AND RESIDENTIALS

Year	Destination	Itinerary and concerts
1970	Cumberland	Lairthwaite Whitehaven Keswick
1971	South Wales	Rhose Barry
1972	TPH and Holland	The Hague Amsterdam
1973	TPH and Germany	West Berlin East Berlin
1974	TPH and Germany	Hamburg
1975	Southampton	Townhill Park House
1975	Winchester	King Alfreds
1976	Southampton	Townhill Park House
1977	Winchester	King Alfreds
1978	Scotland	Aberdeen Elgin Aboyne
1979	Nottingham	Nottingham University
1980	Edinburgh Festival	FBYO Pollack Halls - Festival of British Youth Orchestras
1981	Edinburgh Festival	FBYO Carlisle Halls - Festival of British Youth Orchestras
1982		hosted Altotting choir
1982	Germany and Austria	Strasbourg Altotting Salzburg St Gilgen Mondsee Berchtesgarden Hallein
1983	Edinburgh Festival	FBYO Edinburgh Stirling
1984		hosted Amersfoort Youth Orchestra
1984	Holland Germany Sweden	Amersfoort Lubeck Vadstena Orebro Strassa Uskavi Nora Eskilstuna Stockholm Skansen Hamburg
1985		hosted Orebro choir
1985	Holland	Leewarden Amersfoort Am'dam Hilversum Laren Utrecht Bruinisee
1986	Edinburgh Festival	FBYO Trossachs Dunblane Queens ferry Incholm Tranent Edinburgh
1987	Germany	Bavaria - Monschau Nurnburg Bubenreuth Selb Hof Bayreuth Topen
1988	France	Normandy - Heroville St Clair Falaise Liseux Sees Le Mont St Michel St Lo Bayeux Caen Honfleur St Aubin
1989	France Eurochestries	Euro Jarnac Angouleme St Gerraine Ansac St Pierre Cognac Royan St Aubin Arromanches Rabodanges Sees Honfleur
1990	USA	New England - North Conway Mt Snow Jaffrey Tanglewood Boston Plymouth Brockton Mt Killington
1991	Spain and Gibraltar	Euro Gibraltar Granada Malaga Velez Malaga Coin Almunecar Mijas
1992	Southampton University	Euro Hosted Eurochestries festival. Orchestras from France, Denmark, Germany, Russia, Romania
1993	Portugal, Spain and Gibraltar	Euro Amacao de Pera Lagos Faro Gibraltar Tarifa
1993	Gibraltar	Euro Euro Festival in Gibraltar Orchestras from France, Hungary, Spain
1994	France	Euro Angouleme Jarnac
1995	France	Angouleme [organ weekend]
1995	Canada	Toronto Edmonton Calgary
1996	Hungary	Budapest
1997	Southampton University	Euro Hosted Eurochestries festival. Orchestras from Germany, France, Spain
1997	Italy	Strasborg Montecatini Terme Pisa Florence
1998	Germany Poland Czech Republic	Berlin Jelenia Gora Krakow Bruno Prague Liege Maastricht
1999	Norwich	Norwich University
2000	China	Xian Qingdao Beijing

2001	France	Normandy - Caen St Lo Sees Honfleur
2002	Estonia and Latvia	Tallinn Parnu Valiraera Riga Viljandi Tartu
2003		
2004	Hungary	Budapest Debrecen
2005	London	BBC Proms Albert Hall
2005	Botley	Faithorne Manor
2006	Poland and Slovakia	Krakow Bialka Tatrzenska Zakopane Katowice
2007	Italy	Ischia Pompeii - at the invitation of Lady Walton
2008	Austria	Yspertal Melk Krems Vienna Eisenstadt Rohrau
2009	Belgium	Heuvelland Kemmel Antwerp Bruges Ghent Brussels
2010	Spain	Corbera de Llobregat Barcelona Montserrat Tarrega
2011		
2012	France and Germany	Alsace -Mittelwihr Colmar Freiburg Badenweiler Strasborg
2013		
2014	Czech Republic	Jablonec nad Nisou Prague Marianske Lazne Plzen
2015	Germany	Mannheim Neustadt Landau Heidelberg Freudenstadt



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Peter Gosney

Generations of SYO students and parents have reason to be profoundly grateful to Peter Gosney, if only, because if he gave up, luckless parents would have to stand in.

Every time SYO has a concert, somebody has to organise the hire of an instrument van, load it up with heavy and bulky instruments, drive it to the venue, unload, reload, drive home, unload and arrange for the van to be returned.

When we go on tour, which is most years, the drive in the middle might take several days travelling across Europe. We do about 4 concerts in a week away, so add the planning, van loading, driving and unloading, reloading etc etc for each concert. When we are short of an instrument on tour, Peter can be found, suddenly changed from the shorts into the dinner suit playing tuba, substitute bass trombone, substitute second bassoon – possibly on an ophicleide – or double bass. How useful.

Peter has turned packing an instrument van into an art form. As traffic regulations have changed over time, Peter has managed to adapt to smaller and smaller vans. This helps him avoid being charged as 'freight' on ferries. However, it means that there can be no spaces in a van at all and Peter plays a 3-D version of Tetris loading every cubic centimetre in an intricate pattern. When this is going on, it is advisable to be close enough to hand in whatever is needed next, but on no account to offer any advice!

Peter played in the orchestra himself in the 1970s and 80s. He did six years on tuba and then another six on double bass. Basically he never left, because by this time he had become indispensable as the van driver.

What we would like to honour tonight is Peter's lifetime commitment to SYO, and beg him to keep doing it!

Thank you, Peter



Emma Vardy - compère

Emma was born in Southampton and went to Regents Park Girls School. She played percussion in SYO from 1994-1998. At Taunton's College, she took A levels and was awarded scholarships at several music colleges. However, always an independent thinker, she instead talked her way into a junior role with Sky News aged 19.

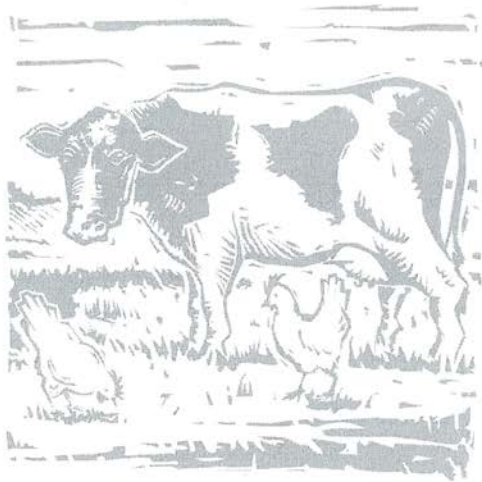
Later on she left Sky to do a Masters

degree in Journalism and began working in local radio for the BBC. She moved into television as a reporter, doing various stints around the country at BBC East Midlands and BBC Look North and also abroad

covering several Olympic Games. She is now back in the South working as Home Affairs Correspondent and a presenter on BBC South Today.



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Beethoven 9 Finale - Vocal Parts

Orchestra intro
 Orchestra play 'Ode to Joy' first
Watch for first entry
 Orchestra - Short middle section
Watch for second entry (Slightly slower speed)
 Orchestra Coda

Soprano

Freu de,scho ner Got-ter - fun - ken, Toch - ter aus E - ly - si - um, wir be - tre - ten feu - er - trun - ken,
 Praise to Joy, the God de-scend - ed Daugh-ter of E - ly - si - um, Ray of mirth and rap-ture blend - ed

Alto

Freu de,scho ner Got-ter - fun - ken, Toch - ter aus E - ly - si - um, wir be - tre - ten feu - er - trun - ken,
 Praise to Joy, the God de-scend - ed Daugh-ter of E - ly - si - um, Ray of mirth and rap-ture blend - ed

Tenor

Freu de,scho ner Got-ter - fun - ken, Toch - ter aus E - ly - si - um, wir be - tre - ten feu - er - trun - ken,
 Praise to Joy, the God de-scend - ed Daugh-ter of E - ly - si - um, Ray of mirth and rap-ture blend - ed

Bass

Freu de,scho ner Got-ter - fun - ken, Toch - ter aus E - ly - si - um, wir be - tre - ten feu - er - trun - ken,
 Praise to Joy, the God de-scend - ed Daugh-ter of E - ly - si - um, Ray of mirth and rap-ture blend - ed

7

S.

Himm - li - sche, dein Hei - lig - tum! Dei - ne Zau - ber bin den.wie - der was die_ Mo - de streng ge - teilt; al -
 God - dess, to thy shrine we come. By thy ma - gic is u - ni - ted What stern Cus - tom part - ed wide, All

A.

Himm - li - sche, dein Hei - lig - tum! Dei - ne Zau - ber bin den.wie - der was die_ Mo - de streng ge - teilt; al -
 God - dess, to thy shrine we come. By thy ma - gic is u - ni - ted What stern Cus - tom part - ed wide, All

T.

Himm - li - sche, dein Hei - lig - tum! Dei - ne Zau - ber bin den.wie - der was die_ Mo - de streng ge - teilt; al -
 God - dess, to thy shrine we come. By thy ma - gic is u - ni - ted What stern Cus - tom part - ed wide, All

B.

Himm - li - sche, dein Hei - lig - tum! Dei - ne Zau - ber bin den.wie - der was die_ Mo - de streng ge - teilt; al -
 God - dess, to thy shrine we come. By thy ma - gic is u - ni - ted What stern Cus - tom part - ed wide, All

13

S. *le Men-schen wer-den Bru- der, we dein sanf-ter Flu - gel weilt. Dei-ne Zau-ber bin den.wie-der*
—man-kind are bro-thers plight-ed Where thy gen-tle wings a bide, By thy ma-gic is u - ni - ted

A. *le Men-schen wer-den Bru- der, we dein sanf-ter Flu - gel weilt. Dei-ne Zau-ber bin den.wie-der*
—man-kind are bro-thers plight-ed Where thy gen-tle wings a bide, By thy ma-gic is u - ni - ted

T. *le Men-schen wer-den Bru- der, we dein sanf-ter Flu - gel weilt. Dei-ne Zau-ber bin den.wie-der*
—man-kind are bro-thers plight-ed Where thy gen-tle wings a bide, By thy ma-gic is u - ni - ted

B. *le Men-schen wer-den Bru- der, we dein sanf-ter Flu - gel weilt. Dei-ne Zau-ber bin den.wie-der*
—man-kind are bro-thers plight-ed Where thy gen-tle wings a bide, By thy ma-gic is u - ni - ted

19

S. *was die_ Mo-de streng ge-teilt; al - le Men-schen wer-den Bru der, we dein sanf-ter Flu - gel weilt.*
Whatstern Custom part-ed wide,All__ markind are bro-thers plightedWhere thy gen-tle wings a bide,

A. *was die_ Mo-de streng ge-teilt; al - le Men-schen wer-den Bru der, we dein sanf-ter Flu - gel weilt.*
Whatstern Custom part-ed wide,All__ markind are bro-thers plightedWhere thy gen-tle wings a bide,

T. *was die_ Mo-de streng ge-teilt; al - le Men-schen wer-den Bru der, we dein sanf-ter Flu - gel weilt.*
Whatstern Custom part-ed wide,All__ markind are bro-thers plightedWhere thy gen-tle wings a bide,

B. *was die_ Mo-de streng ge-teilt; al - le Men-schen wer-den Bru der, we dein sanf-ter Flu - gel weilt.*
Whatstern Custom part-ed wide,All__ markind are bro-thers plightedWhere thy gen-tle wings a bide,

Acknowledgements

Peter Gosney

SYO Tour staff. Only people who have taken responsibility on tours really understand that although they are great fun, they are definitely not holidays.

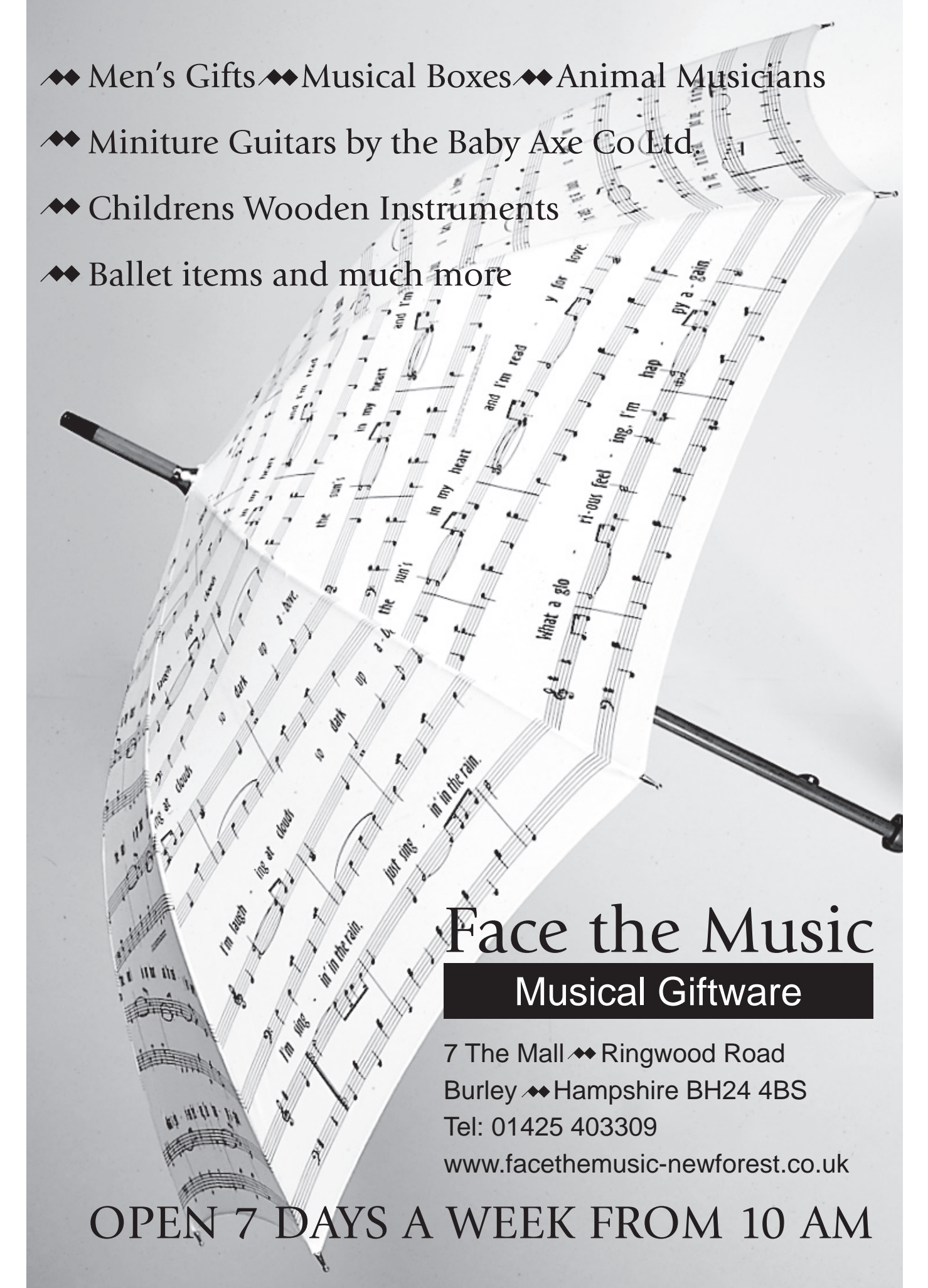
The instrumental coaches for SYO, the conductors of all the other orchestras – Acorn and Elgar Strings, Southampton Youth Sinfonietta and Southampton Youth Concert Sinfonia. Their predecessors, including the late lamented Joan Male and also Martin Felton and Karen Middleton who are both playing tonight, John Dover and all the others. Thank you.

SMS staff - Zoe Hunting, Kath Page, Graham Hesp and Lynn Beckwith.

*Southampton Music Hub for funding SYO Sectional rehearsals.
(www.southamptonmusichub.org.uk)*

Linnet Evans for setting up and Rob Curry for updating the FSYO website and persuading us to use it more effectively. (Have a look – www.fsyo.org.uk – it's superb and getting better.)

Successive Chairs and Committee members of FSYO who work tirelessly to promote the orchestras. Through their fundraising efforts, every member of SYO who wants to go on tour is enabled to do so through subsidy. Every rehearsal has refreshments provided. Every concert has ushers to fulfil venue requirements. Advertisers are found and instruments are bought. We simply could not function as we do without FSYO. Please support them if you can.

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