



Southampton University
Symphony Orchestra presents

An Afternoon at Central Hall

Saturday 19th June 2021

3pm Concert

Central Hall, Southampton
St Mary Street, SO14 1NF

Harry Potter: Symphonic Suite - **John Williams**

Pirates of the Caribbean - **Klaus Badelt**

Pomp and Circumstance March No.1 - **Elgar**

and many more!



Southampton University Symphony Orchestra

Tickets £12 Adult,
£10 Concession, £5 Student

Available only at <https://centralhall.org.uk/>

Matthew Hardy - Conductor
Rob Arthur - Assistant Conductor
James Di Capite - Leader



Concert Order

John Adams

Short Ride in a Fast Machine

Georges Bizet

Carmen Suite No. 1

Ethel Smyth

Overture to 'The Wreckers'

John Williams arr. Jerry Brubaker

Harry Potter Symphonic Suite

Hector Berlioz

Marche Hongroise (Hungarian March)

Johann Strauss

Blue Danube

Eric Coates arr. David Andrew

Dam Busters March

Klaus Badelt arr. Ted Ricketts

Pirates of the Caribbean

President's Welcome

When I applied to be SUSO President last year, I was not expecting to have the year that we have had. Whilst it has certainly been a challenge trying to guide a 70 person symphony orchestra through a global pandemic, it is a challenge that myself and the committee has taken on without hesitation. September saw the auditioning of the new orchestra, with many lovely new faces joining us. Rob Arthur was chosen as our assistant conductor, and so began the commencement of many hours of planning and writing COVID-19 safe risk assessments by myself and the committee.

Despite all of the many plans we had being cancelled, in the Autumn we managed four rehearsals, where we played Vaughan Williams' London Symphony, Strauss' first horn concerto and Ethel Smyth's The Wreckers Overture. Sadly, November's national lockdown hit hard and shut down our rehearsals. The new project we had planned for the Easter holidays, SUSO's Big Weekend, involving student singers performing original works alongside the orchestra was unfortunately postponed, and then cancelled. However, I would like to say thank you to the wonderful singers we chose for all the work they put into it, and I do hope that this is something next year's committee decides to continue with. We marked the one year anniversary of the Centenary concert in March by looking back at old photos on our social media, and the release of the recording. April saw us hold an online AGM, and the election of the new committee.

We came back to rehearsals in May, determined to put on a concert; it seems that the determination was worth it! We are all overjoyed to be playing today, and I would like to thank the orchestra members for their hard work and dedication towards SUSO. I hope you enjoy the wonderfully varied programme we have put together today. One of the biggest requests we always get from members is to play some film music, so this seemed like the perfect opportunity to do so, with some music from Harry Potter and Pirates of the Caribbean. Some challenging

and exciting music comes in the form of John Adam's Short Ride in a Fast Machine, and Ethel Smyth's The Wreckers Overture. We will also be featuring some crowd pleasers such as Bizet's Carmen Suite No. 1 and Coates' Dam Busters March.

I would like to take this opportunity to say a massive thank you to my committee this year for being incredible; it really is true that a president is only as good as their committee, and I wouldn't have gotten through the immense highs and lows of this year without them all. It truly has been an honour to be president this year of such a prestigious society, and I wish the incoming committee the best of luck for next year. I hope you enjoy the concert today, and thank you for coming to watch our first performance back!

Charlie Mann



Musical Director: Matthew Hardy

Liverpool-born conductor Matthew Hardy graduated in 2018 from the masters course in orchestral conducting at the Royal College of Music, where he studied with Peter Stark and Howard Williams. He attended Dartington International Summer School in 2017 as a scholar studying with Sian Edwards and was invited to the Cardiff Conducting Days masterclass in 2018 with the BBC National Orchestra of Wales led by Martyn Brabbins.

At the RCM he assisted conductors Bernard Haitink, Vladimir Ashkenazy, Martyn Brabbins, and Jac van Steen. He conducted the RCM Orchestra in several performances, and directed many smaller groups as part of the college's programme of events. He is the founder and artistic director of East London Music Group with whom he has given performances among other things of Stravinsky's *The Soldier's Tale* and Walton's *Façade*. With ELMG he also commissioned and premiered *Strange Joy* by Edward Nesbit and *1936: An East London Uprising* by Robin Haigh, two works for narrators and ensemble. East London Music Group has also delivered several large scale primary school educational projects. In addition, Matthew has a busy schedule as Musical Director of East London Community Band, St Albans Rehearsal Orchestra, and Bowes Park Community Choir. In September 2019 he took up Musical Director positions with CoMA (Contemporary Music for All) London Ensemble and Southampton University Symphony Orchestra.



Assistant Musical Director: Rob Arthur

Born in London, Rob left Rugby School in 2018. Having had a short-lived career in cello playing before Rugby, he soon realised that his passion and expertise lay in horn playing and took it up just before arriving at Rugby.

Rob attended the Royal College of Music Junior Department where he studied with Francesca Moore-Bridger. As well as performing in choirs and orchestras at school and college, he has played with a number of orchestras outside as well. Tours have taken him to Germany, France, Malta, Slovenia, Spain and the USA and he has performed at prestigious concert venues including The Royal Festival Hall, The Royal Albert Hall, Cadogan Hall, St Johns Smith Square, St James' (Pimlico), Theatre Provence and Carnegie Hall.

He looks forward to working with the orchestra, despite the challenging times.



Programme Notes

John Adams

Born: 15th February 1947 *Worcester,
Massachusetts, United States*
'Short Ride in a Fast Machine'



Adams studied the clarinet throughout his childhood; freelancing and performing with the Boston Symphony Orchestra and other groups, by the time he became a teenager he was composing. His musical education continued to flourish when he attended Harvard University between 1969 and 1971, he was the first student who was allowed to submit a musical composition as his senior honours thesis. After graduating he moved to California where he studied at the San Francisco Conservatory of Music, which then led him to become the founder and director of the San Francisco Symphony Orchestra's series "New and Unusual Music". Adams was also the resident composer for this orchestra between 1982 to 1985.

While his early compositions showcased academic styles, Adams later began drawing on broader sources such as pop, jazz, electronic music and minimalism; including the minimalist techniques that are characterised by repetition and simplicity (something that can be seen in "*Short Ride in a Fast Machine*").

"*Short Ride in a Fast Machine*" was one of Adam's early triumphs. It is a perfect demonstration of Adam's use of minimalism. The music opens with a clarinet motif, a repetitive woodblock rhythm and brass melodic writing. Together the three patterns create an atmosphere that is full of energy and excitement. Throughout the piece there is also a musical drive that pushes the listener to the heart of the composition.

Georges Bizet

Born: 25th October 1838, Paris, France

Died: 3rd June 1875, Bougival, France

Carmen Suite No.1



Bizet was a French composer who is best remembered for his opera *Carmen* that premiered the year he died (1875). The realistic approach he had in his music led to the influence of the *verismo* school of opera at the end of the 19th century. Bizet grew up in a relatively musical household, with his father being a singing teacher and his mother being an amateur pianist; with his musical talents being declared so early he was accepted into the Paris Conservatoire when he was 9 years old.

Carmen is a four act opera based on a novella by a contemporary French author Prosper Mérimée. *Carmen*, as created by Bizet, is a stereotypical Spanish woman of the 19th century that is found in popular imagination. The realism of the work created a new chapter in the history of opera; only to create scandal when it was first produced in 1875. The opera ran for an impressive 45 performances, however these were poorly attended and received by French audiences.

Within the 19th century it became common practice for composers to produce orchestral suites from their operas. It helped with the promotion of the opera and it also allowed the opera to reach audiences who may not have had enough money to attend the opera in full. Bizet sadly passed away during the 31st performance of *Carmen* so it was his close friend Ernest Guirard who produced the first suite in 1882 (there were two suites overall). *Carmen Suite No.1* consists of five instrumental works that have been taken directly from the original opera. This suite is the shorter of the two, only lasting 12 minutes in duration. It is top and tailed by the opera's overture, with the other movements representing the opera's three *Entr'actes*.

Dame Ethel Smyth

Born: 22nd April 1858, London, England

Died: 8th May 1944, Hook Heath, Woking, England

Overture to *"The Wreckers"*



Dame Ethel Mary Smyth is known as one of the most accomplished female composers in a male dominated environment and as one of the main representatives of the suffragette movement. Born to a wealthy bourgeois family, Smyth went against her fathers wishes and decided to pursue a musical career by attending the Leipzig Conservatory in 1887. However, Smyth left after only one year of study after she became disappointed with the tuition and staff. Staying in Leipzig, Smyth then took harmony and counterpoint lessons with Heinrich Von Herzogenberg. Throughout her time in Leipzig she met many of today's significant composers, including Johannes Brahms, Antonín Dvořák, Clara Schumann and Pyotr Tchaikovsky. Tchaikovsky was seen as especially encouraging, describing Smyth as 'one of the few women composers whom one can seriously consider to be achieving something valuable in the field of musical creation' (a quote taken from Tchaikovsky's memoirs).

Composed in 1906, *The Wreckers* is one of Smyth's most intriguing operas. The theme for this opera came from some walking trips that Smyth took across Cornwall to visit shipwrecks. Smyth stated in her memoir:

"Ever since those days I had been haunted by impression of that strange world of more than a hundred years ago; the plundering of ships lured on to the rocks by the falsification or extinction of the coast lights; the relentless murder of their crews; and with it all the ingrained religiosity of the Celtic population of that barren promontory".

The overture itself encapsulates the story of this opera through the romantic string motifs and thrilling wind writing. The varied textures

throughout add to the intensity and drama of the piece, with the tutti section exploiting the rich tones of the orchestra. Atmospheres are created and sustained throughout as motifs are stated and morphed into both positive and negative. Varied harmonic colours are explored as well. Overall this overture is filled with atmospheric twists and turns, taking the listener on a wild journey.

John Williams

Born 8th February, 1932, Queens, New York

Harry Potter Symphonic Suite, arr. Jerry Brubaker



Born in 1932, Queens, John Williams has become one of the most iconic American film composers of all time. He was exposed to music from a young age and began studying piano as a child, later learning the trumpet, trombone and clarinet. He also started writing music from a young age, orchestrating his own pieces as a teen. In 1954, Williams went to the Juilliard School of Music to study piano leading him to working as a jazz pianist in New York, both in clubs and for recordings. He later returned to California and worked as a Hollywood studio pianist for films such as *Some Like It Hot* (1959), *West Side Story* (1961), and *To Kill a Mockingbird* (1962). Throughout this time Williams began composing for television, writing songs for such shows as *Wagon Train* and *Gilligan's Island*.

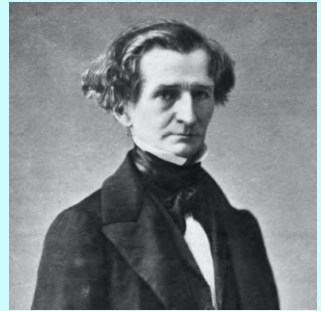
Williams as a composer and Spielberg as a director formed a strong decades-long partnership. Williams composed for some of Spielberg's best-known films such as *Jaws* (1975), *E.T.: The Extra-Terrestrial* (1982), *Indiana Jones Series* (1981,84,89,2008), *Jurassic Park* (1993), *Schindler's List* (1993) and many more. As well as this, throughout his extensive career Williams created some of the most memorable music in movie history for films such as *Star Wars*, and the first three *Harry Potter* films (2001,2,4).

Hector Berlioz

Born: 11th December 1803

Died: 8th March 1869

Marche Hongroise



Berlioz was an early romantic period composer and conductor from France. In his early life he was meant to follow in his father's footsteps and study medicine. He attended Parisian medical college before defying his father and taking up music.

Berlioz did not follow the traditional rules of music which can be seen in his famous 5 movement symphony '*Symphonie fantastique*'. Berlioz has also written other famous works such as the opera '*Les Troyens*'.

Marche Hongroise, also known as the "*Rakoczy March*" after Hungary's like-named national hero, is an orchestral version of an anonymous military march that forms part of the dramatic legend "*The Damnation of Faust*" (1846).

Johann Strauss II

Born 25th October 1825, Vienna, Austria

Died 3rd June 1899, Vienna

The Blue Danube



Johann Strauss II was known as “the Waltz King,” a composer famous for his Viennese waltzes and operettas. Being the eldest son of the composer Johann Strauss I, he was pushed to follow a nonmusical profession and started his career as a bank clerk; however, he studied the violin without his father’s knowledge and in 1844 conducted his own dance band at a Viennese restaurant. After his father died in 1849 Johann combined his orchestra with his father’s and went on a tour that included Russia and England winning Johann great popularity.

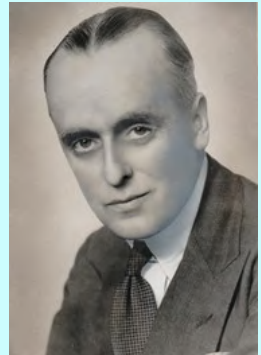
Strauss’s most famous single composition is *An der schönen blauen Donau* (1867; *The Blue Danube*), the main theme of which became one of the best-known tunes in 18th-century music. This work epitomizes the symphonic richness and variety of Strauss’s dance music, (which earned him the name of the “waltz kind”). Originally written as a choral piece, Strauss adapted it for orchestra soon after it debuted. The introduction served as the passage to call the dancers to the ballroom floor which then transforms into an airy, drifting prelude in which fragments of the main themes can be heard. This composition then proceeds through five waltz themes which are linked in the way they would have been in the era’s most sophisticated concert music.

Eric Coates

Born 27th August 1886, England

Died 21st December 1957, England

The Dam Busters March



Eric Coates was an English composer of light music (a less-serious form of Western classical music). His career started with his role as a leading violinist after studying at the Royal Academy of Music. Despite being born into a musical family, his parents only reluctantly allowed him to pursue a musical career. In 1919 he gave up the viola permanently and from then until his death he made his living as a composer and occasional conductor.

The Dam Busters March is the theme to the 1955 British war film *The Dam Busters*. In an interview with BBC radio, Coates's son Austin Coates stated that the march was not written for *The Dam Busters*. It just so happened his father had been carrying out an exercise in composing a march that emulated the musical forms of Edward Elgar, such as in the *Pomp and Circumstance Marches*. It was only a few days after its composition that Coates was approached by the film's producers. It so happened that Coates had a profound dislike for writing film music and turned down the producer's requests numerous times.

Klaus Badelt

Born 12th June 1967, Frankfurt, Germany

Pirates of the Caribbean



Klaus Badelt is a German composer, producer, and arranger of film scores. He is known for his collaborations with Hans Zimmer, helping to write score for dozens of critically acclaimed films including *The Prince of Egypt*, *Gladiator* and *Pirates of the Caribbean: The Curse of the Black Pearl*. Independently, he is known for his work on Hollywood blockbuster films such as *Equilibrium*, *K-19: The Widowmaker*, *Basic*, and *TMNT*, and for his work in French and Chinese cinema.

SUSO Friends Scheme

Throughout SUSO's lifetime, the orchestra has seen thousands of talented musicians, nurtured thousands of friendships and shared a passion for music throughout generations of young adults. It is hard to fund a student orchestra and we need your help to continue achieving so many great things; continue performing challenging music, be led by a professional conductor, forming long-lasting friendships, and developing as musicians.

The SUSO Friends Scheme is an easy way for you to help continue SUSO's fantastic work. There are suggested donation packages from just £15 to over £100, with a variety of benefits attached to each donation.

If you are interested in free programmes, priority seating, free concert tickets, an invitation to our summer drinks ceremony and many more friend benefits, please visit SUSO's website at susu.susu.org or email Rosie rw5g19@soton.ac.uk to register your interest or find out more about this scheme.

Orchestra List

Violin 1

James di Capite*
Quim Agulló
Rosie Waddington+
Joseph Chapman
Ryan Zare
Bessie Farr
Jake Trowbridge
Anna Hinchliff
Talitha Jones
Malin Dekas

Violin 2

Amatta Mirandari*
Theresa Hargreaves
Alex Hanks
Lorna Beckett
Chrysoula
Anastassopoulos
Mai-An Cameron
Gabrielle Simon-Philips
Andrew Vas

Viola

Lucy Biddle*
Kate Matthews
Ranulf Mason
Alice Newsome
Becca Tellem
Kitty McNeill

Cello

Tristan van Laar*
Rhodri Durie
Cara Duttaroy
John Kenny
Emma Congdon
Louis Exall

Double Bass

Martha Raban*+
Marianne Williams-
Kerslake+
Joe Archer

Flute

Emily Manning*
Beth Jolley
Aoife Scully+

Oboe

Toby King-Cline*
Will Shirras+
Jacob Thorne

Clarinet

Charlotte Stephens*
Emma Johnson
Joshua Grubb

Bassoon

George Webb*
Julia Flint

French Horn

Charlie Mann*+
David Saudek
Derry Sowinski
Joshua Wright

Trumpet

Toby Kearns*+
Theo Smith
Seb Chenery

Trombone

Owyn Haylings*
Adele Potts
Ollie Brunt+

Tuba

Kieran Potter*+

Percussion

Thomas Freedman*
Alex Nutt
Sam Dean
Ben Plummer

**indicates section
principal
+ indicates committee
member*

Acknowledgements

This concert would not have been possible without the hard work of many individuals, so we'd like to thank the following for all their help and support:

The Friends of SUSO
Central Hall
Benjamin Oliver
SUSU
Our family and friends!

We would also like to thank the committee for all their hard work this term: Charlie Mann, Rosie Waddington, Will Shirras, Aoife Scully, Kieran Potter, Toby Kearns, Marianne Williams-Kerslake, Matha Raban and Ollie Brunt.

Thank you for coming!



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