


The Northwood String Orchestra is one of Southampton's longest running ensembles with its origins going back to entertaining injured WW1 servicemen at Netley Hospital in the early '20s. 'Northwood' was the house on The Avenue where the players met regularly on the lawns.

The orchestra is known for its friendly and welcoming nature and plays a variety of music from the string orchestra repertoire. Rehearsals are:

**Mondays in term time 7.30 - 9.30pm at the Friends Meeting House**

New players welcome, please contact us through:

**[www.northwoodorchestra.co.uk](http://www.northwoodorchestra.co.uk)**

Find us on 

*We look forward to seeing you at our next concert:*

***3.30pm on Saturday 10th June 2023***

*at St Alban's Church, Swaythling, SO16 3BB*

*Keep in touch through our website!*

*Health and Safety Notice - **Fire Exits** to front, side and rear of the church are clearly marked.*



## Northwood String Orchestra Southampton

Conductor

**Bruno Needham**

Leader

**Kinga Kowalczyk**

Flute Soloist

**Marguerite Johnson**

*Winter Concert*

***28<sup>th</sup> January 2023***

***St James Road  
Methodist Church***



## Refreshments



We warmly invite you to join us for a drink and cake after the concert.

We are asking for donations to support the work of the Winchester-based charity **Key Changes**. Your donations will help HCPC-registered therapists bring positivity through music across Hampshire for:



Early years children who have special needs, enhancing their interactions and schooling.



Children whose multiple disabilities or autism restrict their engagement with the world.



Older people affected by dementia, to reconnect them to others and to themselves

[www.keychanges.org](http://www.keychanges.org)  
Charity No. 1124102

**Raffle** Prizes to be won!

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*Many thanks for your donations at our Summer Concert.*

*We raised **£254** for Jane Scarth House*

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## Bruno Needham

An accomplished violin player, Bruno began conducting while studying Music at Durham University. During this time he founded Durham University Classical Ensemble, conducted the Chapel Choir at Grey College and also University College Chamber Orchestra.

Since completing his master's degree in 2019 he has guest conducted Crowthorne Symphony Orchestra and Langtree Sinfonia, before joining Northwood String Orchestra in October 2021.

Originally from Berkshire, Bruno is now based in London and works for English National Opera.

## Kinga Kowalczyk

We are delighted to welcome our new leader who joined us last term.

Kinga started violin aged 7, at music school in Katowice, Poland. She moved to the UK aged 9 and studied with Christa Porter. With a scholarship to the Royal Welsh College in Cardiff, Kinga collaborated with artists such as Nicola Benedetti. Kinga was part of the successful student Aureum Quartet; one of their most prized performances was for the Duke and Duchess of Sussex at Cardiff Castle in January 2018. Kinga co-led the college Symphony Orchestra, and led their Opera production in 2019.

Kinga is now a tutor at Southampton Arts Academy and a freelance musician, working with Jersey Chamber Orchestra and as solo violinist in various projects. Kinga joined City of Southampton Orchestra in January 2022 and took up the position of leader of Northwood String Orchestra in September of the same year.

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## Players

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### *First Violin*

Kinga Kowalczyk

Alan Fitch

Mary Hyde

Bernadette

O'Sullivan

### *Second Violin*

Alison Hopper

Zoe Duke

Margaret Hamilton

Vivien Kemp

Shahnaz Lambert

Nancy Lewis

(Terry Bristow)

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### *Viola*

Robert Pill

Sarah Benke

Rosie Bertram

(Liz Gulliver)

### *Cello*

Anita Doyle

Jenny Brennan

Marguerite Johnson

John Miller

Simon Richardson

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### *Double Bass*

Claire Whiteside

### *Keyboard*

\*Rita Leighton

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*\* Many thanks to our guest players for completing our orchestra this afternoon*

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### **Marguerite Johnson**

Marguerite passed her Grade 8 flute before College in Sheffield, training to become a primary school teacher. She then studied flute at Trinity College of Music, London, and taught woodwind for both Hampshire and Southampton Music Services, as well as privately.

Once her children had grown up, Marguerite was able to fulfil a long held ambition to learn to play the cello and joined Northwood String Orchestra in 2005. She is delighted to now have time for music for pleasure and is currently Principal Flute with both Southampton Concert Wind Band and Romsey Chamber Orchestra, also enjoying informal music with friends, playing both flute and cello.

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## Programme

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**Serenade**

**Eine Kleine Nachtmusik**

**K 525**

Allegro

Romanze

Menuetto - Trio

Rondo

W A Mozart

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**Suite No 2 in B minor**

**For Flute and Strings BWV 1067**

*Flute Soloist: Marguerite Johnson*

*Continuo: Rita Leighton*

*Anita Doyle*

Ouverture

Rondeau

Sarabande

Bourrée I & II

Polonaise et Double

Menuet

Badinerie

J S Bach

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**The Banks of Green Willow**

G Butterworth

*Arr R Longfield*

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**Sinfonia No 7  
in D minor**

Allegro

F Mendelssohn

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## W A Mozart - Serenade, Eine Kleine Nachtmusik

Mozart wrote this *Serenade* in the summer of 1787 whilst busy with his opera *Don Giovanni*, possibly for publication to gain some income. Usually written for private occasions and often performed outdoors, serenades are light hearted, unsophisticated pieces and this has become the most familiar of them all.

A lively *Allegro* kicks off with the famous call and response nine-note fanfare, calling our attention and putting us in a positive mood.

The *Romanze* is full of grace and charm, with four episodes, including a vigorous minor section.

Courtly and aristocratic, the *Minuet* has a lilting Ländler-like *Trio* (an early Austrian dance).

Mozart's charm and wit come to the fore in the final *Rondo* with its main theme often repeated, as the music carries an irresistible surge of forward momentum to the conclusion of the work.

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## J S Bach - Orchestral Suite No 2 in B minor BWV 1067

This suite (series) of dances was probably written around 1720 whilst Bach was at the court of Cöthen.

The French *Ouverture* is characterized by dotted rhythms for the opening stately section followed by a faster, fugal section, concluding with a reprise of the solemn introduction.

The charming melody that is the essential part of the gavotte-like *Rondeau* is repeated several times.

Developed from a slow Spanish dance, the *Sarabande* is an elegant dance rhythm, providing contrast in speed and mood, with a rare canon at the twelfth between the flute and bass line.

Two contrasted *Bourrées* are an old French dance, quick in tempo beginning on the upbeat, repeating the first after the second as with a minuet and trio.

The *Polonaise* is Bach's interpretation of the Polish national dance, with a stately, regular character. Followed by a *Double* (indicating a variation on the first melody) the tune is retained in the cello, while the flute plays a flowing counter-melody, before returning to the *Polonaise*.

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The short *Minuet* was one of the most popular dances in 17th and 18th century England, and presents a variation of the embroidered solo flute melody heard in the previous movement.

The concluding *Badinerie* (translates to 'banter') has become a virtuoso piece for the flute in its own right. Not representing any defined dance form, Bach introduces a lively flute subject that is another variation of the *Polonaise* melody, which, in turn, was a subtle variation of themes heard earlier and provides a unifying concept to the whole work.

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## G Butterworth Arr. R Longfield - The Banks of Green Willow

George Butterworth was born in London in 1885 and educated at Eton, Oxford and the Royal College of Music. Active in the revival of English folk song and dance, his promising career was brought to an untimely end when he was killed in action in France in 1916.

The idyll is based on two English folk songs, The Banks of Green Willow and Green Bushes, with variations recorded by Butterworth and Vaughn Williams when touring the country.

The piece follows the tragic tale of the ballad, with solo violin creating a peaceful pastoral scene until the mood becomes more sombre and agitated before ending tranquilly with variants of the title theme.

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## F Mendelssohn – Sinfonia No 7 In D minor

In 1822, when Felix was twelve years old, he began to write a series of symphonies for string orchestra as exercises in composition for his teacher Carl Zelter. These early works were meant for home use and musical soirées, played by a small orchestra that gathered at the Mendelssohn family home.

This afternoon, we are playing just the last movement, an exciting *Allegro molto*. Starting with an early example of the quick tempo music that shows up in Mendelssohn's later compositions, it is a foreshadowing of the tarantella of the 4th Symphony written years later. A fugal section follows, and the pattern is repeated until the opening music returns and leads to a short coda that ends the work.

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