

The Northwood String Orchestra is one of Southampton's longest running ensembles with its origins going back to the 1910s. Groups of musicians which were later to become The Northwood Orchestra entertained injured WW1 servicemen at Netley Hospital. The orchestra was officially formed in the 1920s and named after a large house owned by our founder, Mrs W E Caesar, on The Avenue, where the players met regularly inside and 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:*

***3pm on Saturday 18th November 2023***

*at St James' Methodist Church, Shirley SO15 5HE*

*Keep in touch through our website!*

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

*Please note there are steps to the rear exit.*



## Northwood String Orchestra Southampton

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Conductor

**Bruno Needham**

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Leader

**Kinga Kowalczyk**

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*Summer Concert*

***10<sup>th</sup> June 2023***

***St Alban's Church  
Swaythling***



## 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 Butterflies Bereavement Support. Founded in 2016, the charity is run and led by volunteers from its base in Eastleigh to support those struggling to cope with grief from recent and past bereavements.

Your donations will help Butterflies provide:



bereavement counselling sessions  
face-to-face, by phone or online,



weekly phone calls for anyone lonely  
or isolated,



support through bereavement groups.

Thank you.

Volunteer with a Butterflies Group and help it grow.

[www.bflies.org.uk](http://www.bflies.org.uk)

Charity No.1181599

**Raffle** Prizes to be won!

## 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 the 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

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

*We raised a magnificent **£450** for **Key Changes!***

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## G F Handel - Concerto Grosso 23 Op 6 No 12 in B minor

In 1739 London, times were tough for Handel. His publisher, Walsh, encouraged Handel to show off his compositional skills in a dozen Grand Concertos to be played during intervals of his masques and oratorios to attract audiences and for purchase by subscription.

In the last of these, No 12, we have a concertino trio of two violins and cello with a ripieno four-part string orchestra.

The arresting dotted rhythms of the opening *Largo* recall the dramatic style of the French overture.

The highly inventive *Allegro* is an animated moto perpetuo, with a busy semiquaver figure passed constantly between different parts of the orchestra and the soloists.

The *Aria* has a beautiful melody (recalling the overture to his opera *Berenice*). Marked *Larghetto e piano*, we have just three parts, with a chaconne-like bass.

A brief *Largo* highlights the concertino parts, like an accompanied recitative. It leads into the final *Allegro*, where Handel creates a gigue-like theme, derived from a fugue by his boyhood teacher Zachow.

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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. The sinfonias are concise, imaginative in melodic construction, well orchestrated and show deft development of his ideas.

Sinfonia 7 begins forcefully with a jagged descending arpeggio serving as the main theme for the *Allegro*; a turn to the major brings the second main idea, evoking Corelli with chain suspensions carrying us along. The whole movement is suffused with the dark drama of Mozart's mature operas. With a clear roadmap, the young composer goes on to end this little sonata movement dutifully in textbook form.

The charming *Andante* movement is marked *amorevole* (with affection). Making ample use of the characteristic 'sighing' motive so characteristic of C P E Bach some 60 years earlier, Mendelssohn adds contrasting sections with romantic harmonic surprise.

The *Minuet and Trio* is practically a scherzo, suggesting the great scampering Mendelssohnian scherzos yet to come.

Though beginning darkly in the minor, the *Allegro molto* quickly turns to an exciting major section. Soon a little fugato appears, is worked around, starts and stops until Mendelssohn drives to a vigorous conclusion.

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## G Holst - St Paul's Suite for String Orchestra

Holst is recognised as a composer for the people, providing music for practical purposes. He pioneered music education for women at St Paul's Girls' School and wrote this suite in 1913 to teach a variety of orchestral techniques.

Holst's interest in national folk music comes through in the first *Jig*. A contrasting theme is introduced which is later blended with the original jig.

A repeating *Ostinato* played by the second violins curls up and down whilst a muted violin solo introduces a carefree lilting tune.

The *Intermezzo* (originally *Dance*) has pizzicato chords beneath a haunting solo violin, interrupted twice by an aggressive and disruptive *vivace* element.

The *Finale* was arranged from 'Fantasia on the Dargason' which Holst wrote for military bands. The first folk song is heard in a soft introduction followed by Greensleeves in the cellos before both are combined in a delightful sweeping combination befitting an end of term concert.

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