



Sydney
Contemporary
Orchestra
Youth Symphony

Dr Brian Chatpo Koo
Founding Conductor, Artistic & Executive Director

CHRISTMAS CONCERT

2017

SYS Junior Orchestra
SYS Concert Orchestra

Conductor - Dr Brian Chatpo Koo

Conductor/Soloist - Kayla Flaxman (cello)



8 December 2017

TLC Theatre
Baulkham Hills High School
Sydney NSW Australia

Sydney Contemporary Youth Orchestras

The training arm of the Sydney Contemporary Orchestra Inc. (SCO), the SCO Youth Symphony (SYS) is our Youth Program for young music lovers, music students, young musicians and young music teachers in Sydney, Australia.

To achieve ones full potential as musicians what better and greater opportunity there is for a youngster than being part of the SYS Orchestras. Come and be part of a growing audience and witness assembly of budding musicians. Prepare yourself to be impressed, excited and inspired.

Led by its Founding Conductor, Artistic & Executive Director, Dr Brian Chatpo Koo, the SYS offers young music lovers the opportunity to play and enjoy classical orchestral music of all kinds, not only performing but also learning to understand how those

masterpieces were constructed, and expanding their orchestral music education training and orchestral music performance experience. The orchestra also broadens their potential music career by building up their orchestral music repertoires, as well as imparting to them the value of communication, teamwork, and discipline.

The SYS consists of two training, performing orchestras:

The SCO Youth Symphony Concert Orchestra (SYSCO)

The SCO Youth Symphony Junior Orchestra (SYSJO)

Each of the orchestras has 40 scheduled sessions (rehearsals and concerts) during the school term, with carefully selected programs covering a variety of cultural perspectives and artistic values.

Dr Brian Chatpo Koo

Artistic Director



Founding Conductor and Artistic & Executive Director Dr Brian Chatpo Koo is a Sydney based musician. Having studied music at the University of Hong Kong and the University of Sydney, Brian was the first person in Australia to receive a PhD degree in music composition. Supported by the Hong Kong University Grant, Brian also studied

music at the International Summer Course for New Music in Darmstadt, Germany, and obtained his Licentiate and Fellowship Diplomas from the Trinity College of Music in London.

With the Sydney Contemporary Orchestra, Brian is dedicated to creating a platform where more new orchestral works can be written, performed, heard, recorded, published and become a part of our music culture.

Brian also founded the The SCO Youth Symphony in order to provide professional orchestral training to young musicians. He believes that training and performance in classical symphonies will enrich the soul and vision of today's young people.

Kayla Flaxman

Conductor / Cellist / Composer

Kayla Flaxman currently studies a double Bachelor degree in music and in education at the University of New South Wales. She is an enthusiastic artist who aspires to be an influential role model for other people. Kayla is inspired by her relative, a popular composer Nigel Westlake, and aims to be artistically inspiring like him. She started learning clarinet and picked up self-teaching with other instruments such as the piano, guitar, violin and bugle. Kayla's passion influenced her swift flourishing musical skills and with ambitious desires she started self-teaching on the violincello at the age of 14. She soon discovered that the cello was a strong missing part of her identity and so with lessons, she aimed to develop into a professional. After four years of intensive study with Dr Brian Chatto Koo, Kayla achieved her Grade 8 AMEB practical violincello certificate and now, a year later, will soon take the AmusA examination.

Kayla's creative abilities have allowed her to win prize money, as well as a scholarship with the Berklee College of Music. Kayla began learning the life within the orchestra by being a part of the SCO Youth Symphony. Under Dr Koo's instruction, Kayla quickly grasped orchestral conducting techniques and has been appointed as an Assistant Conductor in 2017.

She now continues improving her ensemble skills by performing with the UNSW Orchestra, Sydney Contemporary Orchestra and the Silverwater C3 Church Band. Next year she is determined to form a chamber ensemble for musicians at her university. Kayla sets high goals in life and yearns to achieve a PhD in music and to become an influential artist.



Program

Alexander Glazunov:

Theme & Variations *for String Orchestra*

Kayla Flaxman:

'Foreword' *for String Orchestra*

Max Bruch:

'Kol Nidrei' *Adagio for Cello with Orchestra and Harp*

Ludwig van Beethoven:

Symphony No.1 *in C major, Op.21*

- 1 Adagio molto – Allegro con brio
- 2 Andante cantabile con moto
- 3 Menuetto (Allegro molto e vivace)
- 4 Adagio – Allegro molto e vivace



Alexander Glazunov

Theme & Variations

for String Orchestra

Alexander Glazunov was born in St. Petersburg. He began playing piano at age nine and started composing at eleven. He studied with Nikolai Rimsky-Korsakov. He successfully melded the elements of Russian nationalism with the more cosmopolitan influences swirling around him in the latter half of the nineteenth century.

In 1905, Glazunov assumed directorship of the St. Petersburg Conservatory and served in that capacity until 1928. Among his many

students was a young and talented composer named Dmitri Shostakovich.

In 1895, he composed a Theme with Variations in G minor for string quintet. More than two decades later, he arranged the work for string orchestra and this version has since found a permanent place in the repertoire. The work is firmly rooted in the traditional Russian style, with its elegant and stately theme followed by a series of six distinct variants that grow organically from the melodic seed without ever overshadowing the essence of the original melody.

Max Bruch

Kol Nidrei

Adagio for Cello with Orchestra and Harp



Max Bruch was born in Cologne, where he had his early musical training, and went on to a career as a teacher, conductor and composer. From 1891 he was principally occupied in Berlin as professor of composition at the Berlin Academy. Known in his lifetime as a composer of choral works, he is now remembered chiefly for a handful of orchestral compositions.

The Kol Nidrei melody was as exotic a tune as a German Protestant was likely to come across, and Bruch got it more or less the same way Prokofiev got his “Hebrew themes”: it was handed to him by a member of a choir that he directed. He composed this work for cello and orchestra in 1881, the year he went to England to take up the post of director of the Liverpool Philharmonic.

Kol Nidrei (“all vows”) is a haunting and rather mysterious Aramaic prayer sung toward the beginning of the Yom Kippur Eve service

(and indeed, is such a prominent part of this most important day in the Jewish calendar that Yom Kippur Eve is often called simply “Kol Nidrei”). The prayer is a disavowal, in advance, of any vows to God that may be made in the coming year. Many scholars believe that it became a prominent part of the service during the middle ages, prospectively nullifying oaths of conversion when Jews were often forced to choose between death and conversion to Christianity; others believe its prominence results simply from the captivating nature of its long, wandering melody. Bruch’s Kol Nidrei (Bruch spelled it thus in German; the “correct” spelling is in the Hebrew alphabet) uses the first few phrases of the traditional song. Like Prokofiev’s overture, it does not attempt to maintain a “Jewish” atmosphere for long, heading quickly into the Schumannesque sonic world of mid-20th century Germany, particularly when it moves into major keys.



Kayla Flaxman

Foreword

for String Orchestra

Foreword was originally a composition written for cello and piano, which I submitted for my HSC examination and received full marks.

The title of the piece was named 'Foreword' from the start of composing simply because it was one of my favourite words. As the composition progressed, the title began to have more significance. Like within a book, a foreword is a short introduction of how the story was concocted and includes acknowledgement to the people who were helpful at the time.

My piece recognises the influence of a song by The Foo Fighters called 'My Hero', which I listened to every night when composing Foreword.

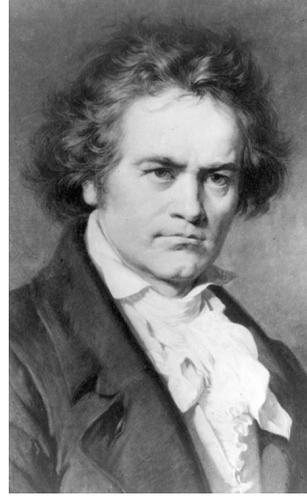
The song helped me realise that my 'hero' in my life is my mum and so I wrote Foreword in dedication to her. It was my moment of revelation that my mum is the one greatest person in my life that would never give up on me. Although we may have contrasting characters, we still work together in harmony.

Foreword is influenced by elements of jazz and Latin rhythms. This incorporation was an influence of my favourite composer, Astor Piazzolla, who shaped traditional tango music into a new style known as nuevo tango, which incorporates elements of classical and jazz music.

Ludwig V. Beethoven

Symphony No.1

in C major, Op.21



Ludwig van Beethoven was a German composer and the predominant musical figure in the period between the Classical and Romantic eras.

As a German pianist and composer, he is widely considered the greatest of all time, whose innovative compositions combined vocals and instruments, widening the scope of sonata, symphony, concerto and quartet. He is the crucial transitional figure connecting the Classical and Romantic ages of Western music. Beethoven's personal life was marked by a struggle against deafness, and some of his most important works were composed during the last 10 years of his life, when he was quite unable to hear.

He died at the age of 56.

Ludwig van Beethoven's Symphony No. 1 in C major, Op. 21, was written in 1795 when he was 30 years old.

The symphony is clearly indebted to Beethoven's predecessors, Joseph Haydn and Wolfgang Amadeus Mozart, but nonetheless has characteristics that mark it uniquely as Beethoven's work, notably the frequent use of sforzandi and the prominent, more independent use of wind instruments.

It consists of 4 movements:

- 1 Adagio molto – Allegro con brio
- 2 Andante cantabile con moto
- 3 Menuetto (Allegro molto e vivace)
- 4 Adagio – Allegro molto e vivace

Young Musicians

VIOLIN

Larissa Lee*
Brendan Cheong
Joshua Haworth
Maya
Joel Tng
Angela Shen
Kiana Napernikova
Yuyin Lai
Sebastian Austin
Jack
Nicholas Ip**
Rachael Gock
Jonathan Yap
Max Tiranatvitayakul
Faith
Orli Ades
Chanelle Tiranatvitayakul
Douglas Ip
Lachlan Way
Timothy
Anika Su
Lavigne Cheung
Jaden

VIOLA

Sherry Ding
Daniella Picca-Park
Jessica Koo
Alexander Tan

CELLO

Kayla Flaxman
Felix Soon
Elina Napernikova
Joshua Koo
Roger Gock
Ryan Chai

DOUBLE BASS

Bryton Johnson

FLUTE

Emma Longo
Samantha Chan
Kirsten Lau

HARP

Sandra Chan
Katrina Chan

PIANO

Ernest Cheng

*SYSCO Concertmaster

**SYSJO Concertmaster



MANAGEMENT COMMITTEE

The Sydney Contemporary Orchestra Inc. (SCO) is registered as a non-profit musical organisation by the Australian Charities and Not-for profits Commission, that it operates is listed on the Register of Cultural Organisations under Subdivision 30-BA of the Income Tax Assessment Act 1997.

All revenue (donations, sponsorships, gifts, concert ticket sales etc.) will go towards The SCO Foundation, to be used for promoting of new music and contemporary composers. All contributions (donations, gifts) are tax deductible in Australia.

SYDNEY CONTEMPORARY ORCHESTRA MANAGEMENT COMMITTEE

President - Dr Brian Chatpo Koo
Vice President - Julia Farquharson
Secretary - Rajishwar Datt
Treasurer - Lalesh Chand
Dianne Batcheldor
Rawah Dorrnian
Linda Haworth

EXECUTIVE COMMITTEE

Aristic & Executive Director - Dr Brian Chatpo Koo
Assistant Conductor - Kayla Flaxman
Orchestras Manager - Dianne Batcheldor
Office Manager - Raj Datt
Finance Manager - Lalesh Chand
Publicity Manager - Rawah Dorrnian

YOUTH SYMPHONY MANAGEMENT

Director - Angel Lam
Membership Manager - Eva Lau
Development Manager - Jennifer Leung
Concert Manager - Rita Lee

SUMMER TRAINING SUMMER CONCERT 2018

When: Monday 8 - Sunday 14 January 6:30pm - 8:30pm

Where: TLC Theatre, Baulkham Hills High School

Who can join: Young musicians under the age of 25, have been learning orchestral instruments more than 2 years.

Fee: \$200

More information and online sign up:

www.orchestras.sys.org.au

Contact: management@sys.org.au



Presented by the Sydney Contemporary Orchestra Inc.

