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SO

# Orchestral Fairytales

Conducted by Jack Grime  
Date - Sunday 10th May at 7:30 pm  
Location - Firth Court, S10 2TN

*Prelude from Hansel and Gretel Opera*  
Engelbert Humperdinck

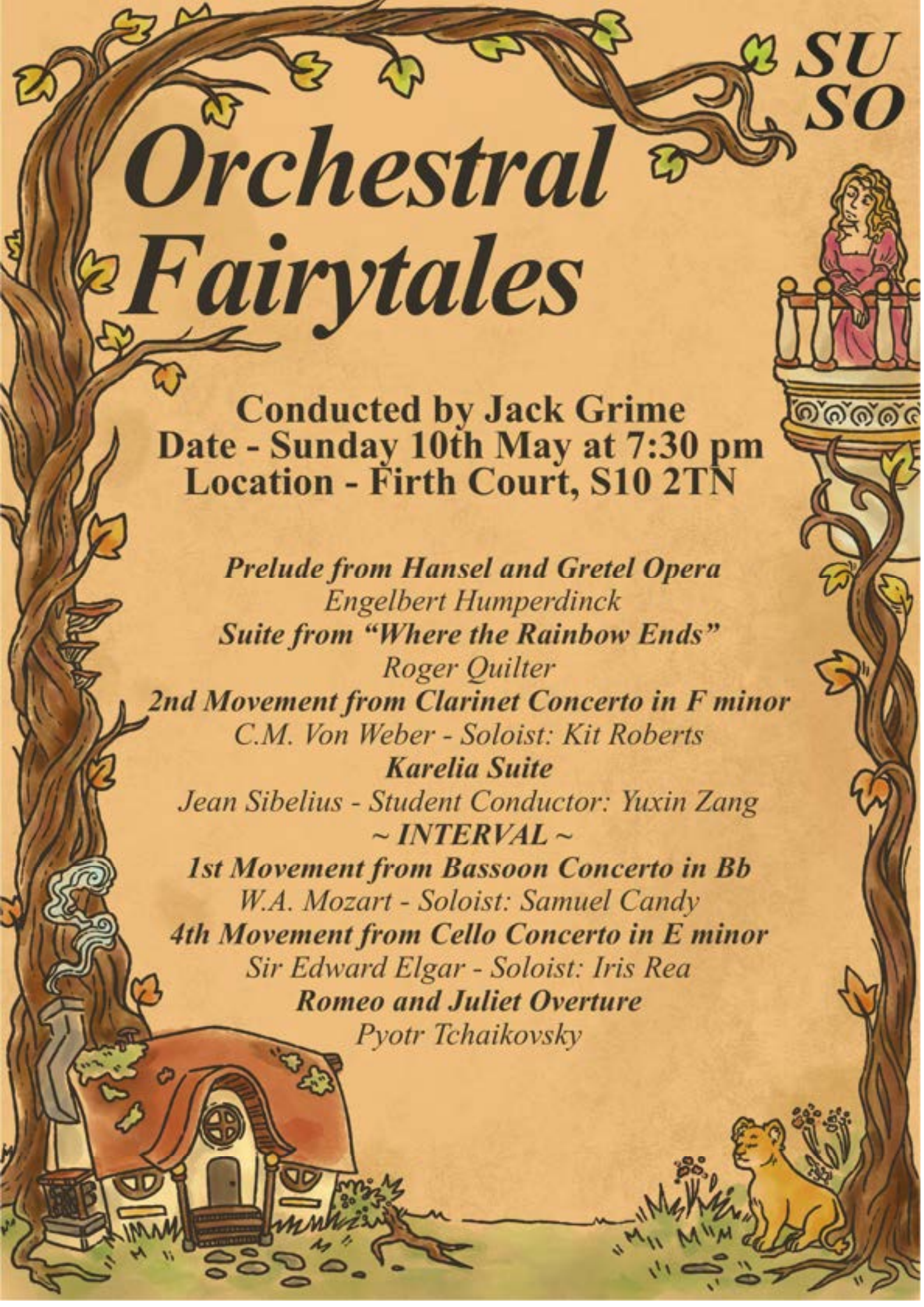
*Suite from "Where the Rainbow Ends"*  
Roger Quilter

*2nd Movement from Clarinet Concerto in F minor*  
C.M. Von Weber - Soloist: Kit Roberts

*Karelia Suite*  
Jean Sibelius - Student Conductor: Yuxin Zang  
~ INTERVAL ~

*1st Movement from Bassoon Concerto in Bb*  
W.A. Mozart - Soloist: Samuel Candy  
*4th Movement from Cello Concerto in E minor*  
Sir Edward Elgar - Soloist: Iris Rea

*Romeo and Juliet Overture*  
Pyotr Tchaikovsky





## Introduction and Acknowledgements

Welcome to SUSO's 2026 Spring Concert! Our theme for this concert is Orchestral Fairytales

We would like to thank everyone who has contributed to this term and concert.

Our soloists: Kit Roberts (clarinet), Samuel Candy (bassoon), and Iris Rea (cello).

Ayda Evren, for their beautiful artwork that you'll see on the cover of this programme.

Our deps Anna Craggs, Cathy Bennett, Mary Golder, Andy Brookes, Daniel Jackson, Ed Lord, and Alison Bridge-York, who have filled in the instruments we need to make this concert happen.

Nick Potter and the Concerts team, Sarah Watts and the Sheffield Music Department, Firth Hall staff and porters, our conductor Jack Grime, Alumni Support, and any other people who have supported us this term. The committee this year is comprised of: Charlotte Joos (President), Jasper Horn (Vice President and Inclusions), Iris Rea (Secretary), Isaac Craven (Treasurer), Layi Ladoja (Librarian), Richard Marshall (Publicity) and Kayla Moore (Social Secretary). Please feel free to contact us at [suso@sheffield.ac.uk](mailto:suso@sheffield.ac.uk) or on our social media accounts.

On behalf of myself and the rest of the outgoing/graduating committee, I would like to say how much I have enjoyed playing in SUSO for the past three years. I would like to thank our incredible orchestra for their hard work and dedication every Monday night, as well as everybody listed above. While Iris and I are graduating this year, we look forward to seeing the wonderful concerts and music SUSO will doubtless play under the new committee and under the baton and support of Jack!

We hope you enjoy!

Charlotte Joos

Engelbert Humperdinck  
Overture from Hansel and Gretel

Our concert opens with the overture Engelbert Humperdinck's 'Fairy-Tale Opera', *Hansel and Gretel*. The libretto for the opera was written by his sister Adelheid Wette based on the Grimm brothers' fairy tale of the same name. Humperdinck considered the overture a prelude, inspired by the works of Richard Wagner who he met while in Italy. Like any good overture, it references many of the themes to come in the opera such as the opening horn chorale 'Evening Prayer', the Witch's spell, 'Hocus Pocus', and the finale, 'The Witch is Dead'. As the overture continues, the themes are blended in Wagnerian style to form a complex counterpoint, before the horn chorale returns to return to the fantasy dreamy mood to begin the opera.

*Hansel and Gretel* tells the story of a brother and sister, led out into the woods and abandoned by their father and (evil) stepmother, who are struggling to provide for them. With faith that God will take care of them, they successfully find their way back once but are led into the woods again and are unable to find their way back. The children come across a house made of gingerbread, with sugar windows, and begin to eat it, but this house belongs to a witch who plans to eat them. When she has prepared the oven to cook them, they throw her into it and eventually find their way home to their overjoyed father (whose evil wife has since died).

Roger Quilter  
Where the Rainbow Ends Suite

- 1a. *Rainbow Land*
- 1b. *Will O' the Wisp*
2. *Rosamund*
3. *Fairy Frolic*
4. *Goblin Forest*

Written to accompany the theatre production of *Where the Rainbow Ends* by Clifford Mills and John Ramsey, Roger Quilter's suite was first performed on 21<sup>st</sup> December 1911 at London's Savoy Theatre. The children's play tells the tale of Rosamund who, with the help of St. George, her brother, two friends, and their pet lion cub, goes on a fantastical journey to find her parents in the land where the rainbow ends. The play was a near-immediate success, regularly performed during the Christmas period almost every year for 49 years, including during both World Wars. Quilter sets the scene of Rainbow Land, the various friendly, and not-so-friendly, creatures the group encounter along the way. In the middle of these five movements is a lyrical gem titled after one of our protagonists: Rosamund.

C.M. Von Weber

Clarinet Concerto No.1 in F Minor, II. Adagio ma non troppo

Carl Maria von Weber's first clarinet concerto was the result of the friendship between him and virtuoso clarinetist of the classical and romantic era, Heinrich Baermann. In 1811, the concerto was commissioned by King Maximilian I of Bavaria and premiered shortly after by Baermann as the soloist and the composer conducting. The 2nd movement is a gentle adagio with a beautiful and lyrical melody in the solo clarinet over a very simple orchestral accompaniment. This serenity is broken up briefly by a stormy central section before returning to the gentle mood in the following passage between the soloist and horns. The initial theme is then brought back with the soloist and horns bringing the movement to a soft conclusion.

About the soloist: Kit Roberts

Kit Roberts is a clarinetist and woodwind multi-instrumentalist studying music at the University of Sheffield. They perform with several university ensembles, including the Wind Orchestra, Saxophone Group, and Folk Music Society, and have previously played with youth orchestras in Peterborough and Northamptonshire. Kit has appeared at major venues such as Birmingham Symphony Hall and the Royal Albert Hall and volunteers with the Sheffield Music Hub.

Jean Sibelius

Karelia Suite

1. *Intermezzo (Moderato)*
2. *Ballade (Tempo di Minuetto)*
3. *Alla Marcia (Moderato)*

The music of Karelia Suite is entirely reused from Sibelius's earlier work *Karelia Music*, both named after the Karelia region of Finland. It was originally commissioned in 1893 for a lottery to aid the education of people in the Viipuri Province of Finland, then part of Imperial Russia. The first movement, *Intermezzo*, intended to portray marching contingents, is the singular original movement, with only some brass themes being reused. The suite also found some fame as the theme to ITV's weekly current affairs programme *This Week* (1956-1978). Movement two, *Ballade*, is 'sung' by a bard (the cor anglais), imaging 15th century Swedish king Karl Knutsson relaxing in his castle while being entertained. The final movement, *Alla Marcia*, picks up the pace again into an exciting march, being almost unchanged from the original music. Almost all of the original *Karelia Music* was likely destroyed by Sibelius along with his eighth symphony, with the Overture and Suite respectively surviving as his Op. 10 and 11.



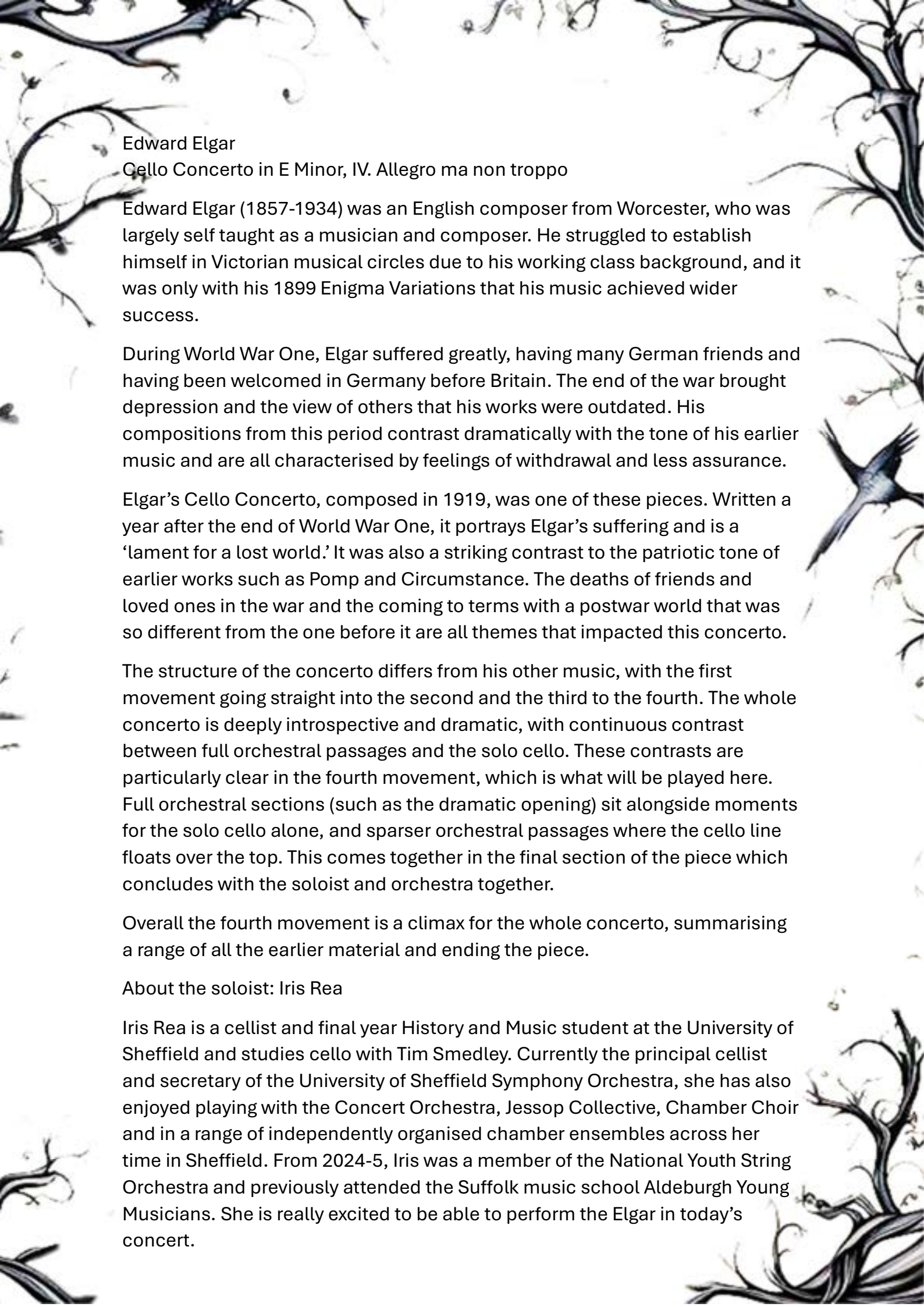
W.A. Mozart

Bassoon Concerto in Bb Major, I. Allegro

In 1774, the prodigious Wolfgang Amadeus Mozart took on the task of writing his first concerto for a wind instrument. To say it was a success would be the largest of understatements. Composed when Mozart was just eighteen, the concerto has gone on to be arguably the most studied piece in the entire bassoon repertoire. The first movement is written in the traditional double-exposition sonata form, with the orchestra presenting the movement's main themes before the soloist enters. The concerto showcases the many aspects of bassoon playing, with elegant lyrical sections and virtuosic passages. With the universal love for this concerto, the only shame is that Mozart is thought to have composed up to four more bassoon concertos that have since been lost to time.

About the soloist: Samuel Candy

Sam started his musical career at four, learning to play the piano and the recorder by Suzuki method. He acquired a drum kit when he was nine and at eleven took up the bassoon so he could join his school orchestra as they didn't have any bassoons at the time. Sam moved to Denmark when he was 12 and continued to study with Leo Ferris (Malmö Symphony Orchestra) who inspired his love of and dedication to the Bassoon.



Edward Elgar

Cello Concerto in E Minor, IV. Allegro ma non troppo

Edward Elgar (1857-1934) was an English composer from Worcester, who was largely self-taught as a musician and composer. He struggled to establish himself in Victorian musical circles due to his working class background, and it was only with his 1899 Enigma Variations that his music achieved wider success.

During World War One, Elgar suffered greatly, having many German friends and having been welcomed in Germany before Britain. The end of the war brought depression and the view of others that his works were outdated. His compositions from this period contrast dramatically with the tone of his earlier music and are all characterised by feelings of withdrawal and less assurance.

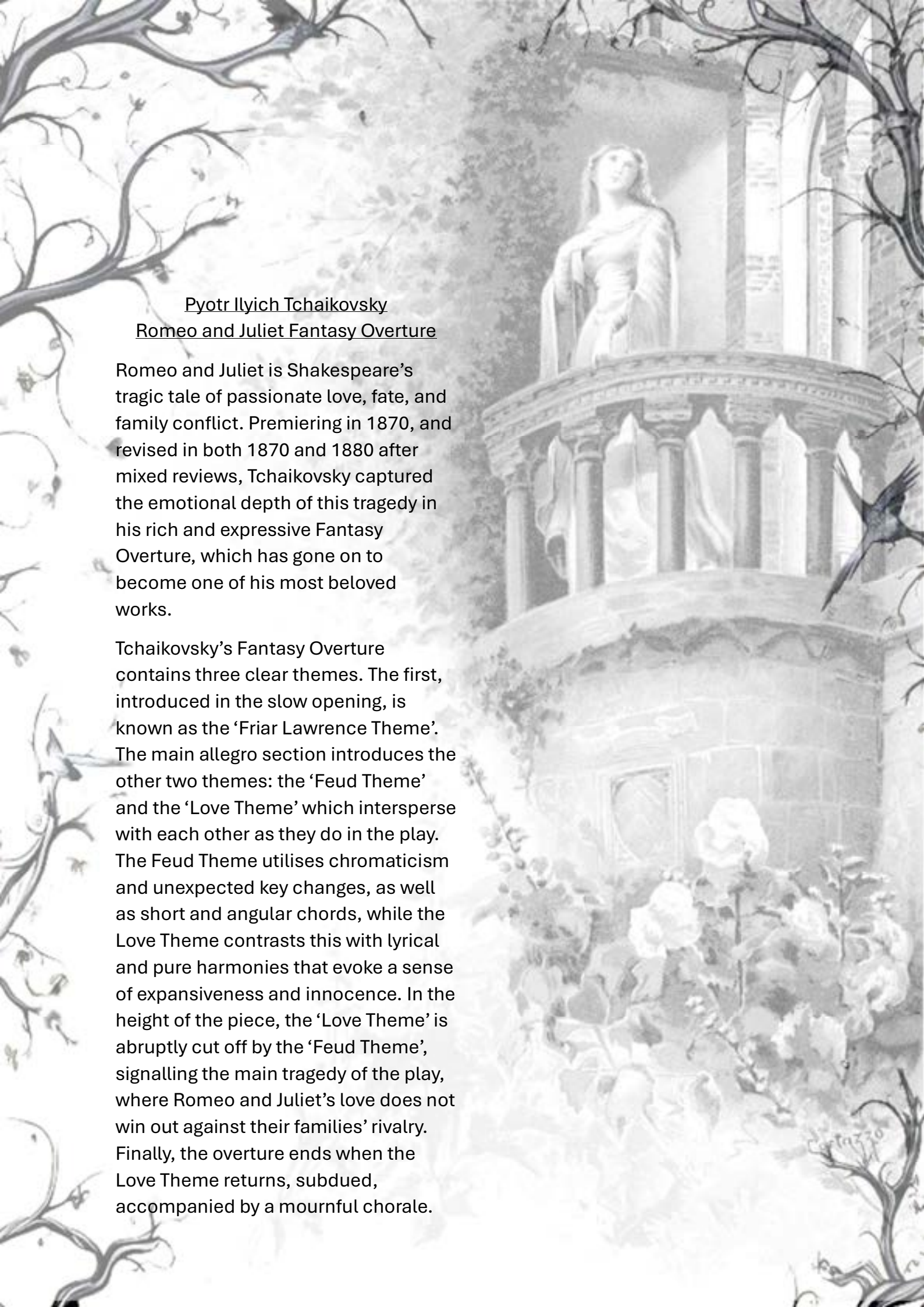
Elgar's Cello Concerto, composed in 1919, was one of these pieces. Written a year after the end of World War One, it portrays Elgar's suffering and is a 'lament for a lost world.' It was also a striking contrast to the patriotic tone of earlier works such as Pomp and Circumstance. The deaths of friends and loved ones in the war and the coming to terms with a postwar world that was so different from the one before it are all themes that impacted this concerto.

The structure of the concerto differs from his other music, with the first movement going straight into the second and the third to the fourth. The whole concerto is deeply introspective and dramatic, with continuous contrast between full orchestral passages and the solo cello. These contrasts are particularly clear in the fourth movement, which is what will be played here. Full orchestral sections (such as the dramatic opening) sit alongside moments for the solo cello alone, and sparser orchestral passages where the cello line floats over the top. This comes together in the final section of the piece which concludes with the soloist and orchestra together.

Overall the fourth movement is a climax for the whole concerto, summarising a range of all the earlier material and ending the piece.

About the soloist: Iris Rea

Iris Rea is a cellist and final year History and Music student at the University of Sheffield and studies cello with Tim Smedley. Currently the principal cellist and secretary of the University of Sheffield Symphony Orchestra, she has also enjoyed playing with the Concert Orchestra, Jessop Collective, Chamber Choir and in a range of independently organised chamber ensembles across her time in Sheffield. From 2024-5, Iris was a member of the National Youth String Orchestra and previously attended the Suffolk music school Aldeburgh Young Musicians. She is really excited to be able to perform the Elgar in today's concert.



Pyotr Ilyich Tchaikovsky  
Romeo and Juliet Fantasy Overture

Romeo and Juliet is Shakespeare's tragic tale of passionate love, fate, and family conflict. Premiering in 1870, and revised in both 1870 and 1880 after mixed reviews, Tchaikovsky captured the emotional depth of this tragedy in his rich and expressive Fantasy Overture, which has gone on to become one of his most beloved works.

Tchaikovsky's Fantasy Overture contains three clear themes. The first, introduced in the slow opening, is known as the 'Friar Lawrence Theme'. The main allegro section introduces the other two themes: the 'Feud Theme' and the 'Love Theme' which intersperse with each other as they do in the play. The Feud Theme utilises chromaticism and unexpected key changes, as well as short and angular chords, while the Love Theme contrasts this with lyrical and pure harmonies that evoke a sense of expansiveness and innocence. In the height of the piece, the 'Love Theme' is abruptly cut off by the 'Feud Theme', signalling the main tragedy of the play, where Romeo and Juliet's love does not win out against their families' rivalry. Finally, the overture ends when the Love Theme returns, subdued, accompanied by a mournful chorale.

## **Violin 1**

Charlotte Joos (lead)\*  
Eleni Zorn  
Lara Sayers  
Madeleine Jago  
Rebekah Thompson  
Henry Morrell  
Anna Thornton  
Catherine Andrews  
Inigo Grice  
Amy Hall  
Hila Metzger  
Flynn Kewney

## **Violin 2**

Layi Ladoja  
Finn Gibson  
Niamh Flynn  
Denis Porter  
Esther Nahmany  
Isaac Craven  
Adelaide Mason  
Elinor Barker Thompson  
Guilio Mezzadri

## **Viola**

Niamh Robinson  
Kayla Moore  
Richard Marshall  
Eric Fileman

## **Cello**

Iris Rea  
Naomi Kewell  
Anna Crosby  
Jonathan Gale  
Yuksel Gokalp Aras  
Maya da Costa Tuff  
Lily Winterbotham

## **Double Bass**

Anna Craggs (dep)  
Cathy Bennett (dep)

## **Flute**

Georgie Browne  
Tamsin Rake (+piccolo)

## **Oboe**

Lucy Curtis  
Georgina Meerwald

## **Clarinet**

Ravi Gupta  
Theo Amies

## **Bassoon**

Samuel Candy  
Isaac Pearson

## **Trumpet**

Will Pearce  
Ed Powell

## **Trombone**

Mary Golder (dep)  
Andy Brookes (dep)

## **Bass Trombone**

Daniel Jackson (dep)

## **Tuba**

Ed Lord (dep)

## **Horn**

Rachel Gravenstede  
Sean Whelan  
Izzy Haynes  
Emma Currie

## **Timpani**

Nawar Abou Trabi

## **Harp**

Alison Bridge-York (dep)

## **Conductor**

Jack Grime

\*with thanks to the University of Sheffield for  
the loan of the Rachael Brook violin