

MUSICIANS

1st VIOLIN

Ken Thomas (leader),
Mary Noble, Andrew Row,
Pam Ermisz, Iain Ferris.

2nd VIOLIN

Caroline Biggin, Maria Gregson,
Howard Moore, Audrey Cousins, Enid Heritage.

VIOLA

Hilda Kinnis Robson, Peter Burke.

CELLO

Rachel Daniels, Linda Shanks,
Elizabeth Mabb, Chris Cole, Judi Galbraith.

DOUBLE BASS

John Macgregor.

PERCUSSION

Pete Robson, Victoria Milevskaya.

FLUTE/PICCOLO

Kaylee Gault, Amanda Ayton,
Isabella Stocchetti.

OBOE

Tim Leighton, Elspeth Wood, Mike Parry.

CLARINET

Sian Leighton, Julian Williams.

BASSOON

Fenella Grey, Lisa Harris.

TRUMPET

Ann Roe, Sophie Liddell.

TROMBONE

Toby Roe, Dave Cole.

FRENCH HORN

Mike Hall, Martin Press.

ABOUT THE ORCHESTRA

The Solent Concert Orchestra started life thirty years ago as Marchwood Orchestra and has evolved into a group of enthusiastic and talented amateur musicians. We perform three to four concerts a year with a repertoire ranging from light classics to symphonies and concertos. Rehearsals take place on Thursdays here in the idyllic setting of Bramshaw Village Hall, and we are always pleased to welcome new members. If you are interested in joining us we would love to hear from you.

*Find out more at www.solentconcertorchestra.org.uk
or email us at solentconcertorchestra@mail.com*

SIMON WILKINS

Simon has conducted the orchestra since 2013. His particular interests are in the music of Sibelius, the application of baroque and classical playing styles to modern orchestras, and in contemporary repertoire suitable for non-professionals. He is committed to the encouragement and development of non-professional musicians of all ages, the representation of minority voices in classical music and in promoting the cultural importance of the repertoire alongside other music genres.

WE WARMLY INVITE YOU TO JOIN US AT FUTURE CONCERTS

Saturday 18 November 2023, 3pm: Cornerstone, United Reformed Church, Hythe.

Saturday 9 March 2024, 7.30pm: Hangar Farm, Totton.

Saturday 15 June 2024, 7.30pm: Bramshaw Village Hall, Lyndhurst.

Saturday 9 November 2024, time to be confirmed: St Saviour's, Brockenhurst.

www.solentconcertorchestra.org.uk/future-concerts

www.facebook.com/solentconcertorchestra

We are grateful for the continued support of our patron Sir Julian Lewis MP.

SOLENT CONCERT ORCHESTRA

Summer Concert Programme

Music for heroes,
dancers & dreamers



Conducted by Simon Wilkins

7pm, Saturday 10 June 2023

Bramshaw Village Hall

Supporting the New Forest Trust



PROGRAMME NOTES

HANS ZIMMER *Gladiator Suite* (2000)

Gladiator Suite was written as part of the soundtrack for the epic historical film “*Gladiator*” directed by Ridley Scott. The music captures aspects of the ancient Roman world, reflecting the triumphs, struggles, and heroic spirit of the film’s protagonist, General Maximus Decimus Meridius, with the use of sweeping orchestral arrangements, bold percussion, haunting vocal performances, and majestic brass fanfares.

ARAM KHACHATURIAN *Adagio from Spartacus* (1954)

Deeply emotive, the *Adagio* is a part of the ballet *Spartacus*, which tells the story of the famous Roman gladiator who led a slave uprising against the oppressive Roman Empire. The *Adagio* is a standout movement from the ballet, renowned for its lyrical beauty and expressive melodies. It is structured as a series of variations on a central theme, allowing for subtle shifts in mood and intensity, and captures the emotional journey of the ballet’s characters, conveying their longing, resilience, and passion. The *Adagio* opens with a hauntingly beautiful and melancholic melody played by the strings, then opens up to variations exploring colour and theme across the sections of the orchestra. The piece swells to an intense climactic section before subsiding into a gentle and contemplative resolution.

JOHANN STRAUSS II *Perpetuum Mobile* (1861)

Also known as “*Musikalischer Scherz*” (Musical Joke), *Perpetuum Mobile* is a lively and exhilarating orchestral piece showcasing rhythmic precision, playful melodies, and infectious energy. Written as a single movement composition that revolves around a single musical idea, the piece follows a straightforward structure, allowing the primary theme to undergo variations while maintaining its propulsive and energetic character. The relentless and intricate main theme passes from section to section within the orchestra, creating a sense of seamless motion and unity that imitates the perpetual motion that gives the composition its name.

GEORGE BUTTERWORTH *Banks of Green Willow* (1913)

Banks of Green Willow is a captivating and atmospheric composition, which stands as one of Butterworth’s most beloved and enduring works. The piece unfolds as a series of contrasting sections, displaying a rich tapestry of musical ideas and moods. A serene and contemplative theme, introduced by the woodwinds, sets the pastoral mood of the composition and conjures images of gently flowing rivers and peaceful meadows. A contrasting section follows, featuring a lively and spirited dance-like theme, evoking scenes of villagers engaged in a lively celebration or country folk dancing in the meadows. The melody unfolds with a yearning quality, inviting the listener to contemplate the beauty and transience of the natural world. The opening theme returns with heightened emotion and orchestral colours, building towards a radiant and uplifting finale.

GEORGES BIZET *March & Impromptu from Jeux d’Enfants* (1871)

Jeux d’Enfants (Children’s Games) was originally composed as a charming suite of twelve pieces for piano four hands and captures the playful and imaginative world of children through delightful musical vignettes.

March - Trompette et Tambour (Trumpet and Drum): this piece encapsulates the energy and excitement of a playful procession and begins with a spirited fanfare-like introduction, with playful melodies and buoyant rhythms. The music builds in intensity, creating a sense of anticipation and momentum, before concluding with a vibrant and exuberant finale.

Impromptu - La Toupie (Spinning Top): with a mischievous feel to it, the piece begins with a sharp fortissimo chord to denote a top set in motion. The music then portrays a spinning top through descending melody in the winds with rumbling semiquavers of lower strings and brass accompanying. The piece comes to a stop quite suddenly on a sustained diminished harmony.

CAMILLE SAINT-SAËNS *Bacchanale* (1877)

Bacchanale is a captivating and exhilarating orchestral piece from the opera *Samson et Dalila* by French composer Camille Saint-Saëns. This evocative composition is often performed as a standalone concert piece due to its infectious rhythms, lush orchestrations, and the irresistible energy it exudes. It begins with a hypnotic and seductive motif played by the strings and woodwinds. This theme, marked by its sinuous melodic lines and sultry harmonies, sets the sensual and festive atmosphere of the composition. The majestic and triumphant brass section and powerful presence of percussion instruments, including timpani, cymbals, and tambourine, create a vibrant rhythmic foundation.

INTERVAL



Refreshments are kindly provided by the New Forest Trust. The New Forest Trust aims to secure the future of the forest for everyone who loves it and works to support the conservation of the unique landscape, wildlife and the traditional commoning way of life. Thank you for your generous support.

EDVARD GRIEG *Symphonic Dances* (1898)

Grieg’s masterful use of orchestration and unique style in evoking his home country of Norway is unmissable in all four of the *Symphonic Dances*. Each dance captures a different aspect of Norwegian folk music and culture. The suite features lively rhythms, lush harmonies, and memorable melodies, creating a cohesive and dynamic musical journey.

Allegro moderato e marcato: a lively and energetic dance, characterised by its playful and syncopated rhythms and exuberant melodies.

Allegretto grazioso: the second dance is more lyrical and graceful in nature. It features delicate melodies and flowing harmonies, evoking a sense of serenity.

Allegro giocoso: a lively and playful scherzo, full of rhythmic vitality and spirited themes with its nimble and virtuosic passages.

Andante - Allegro risoluto: combining elements of grandeur and folkloric themes, the final dance begins with a somewhat melancholic introduction that gradually builds into a triumphant and majestic finale.

FELIX MENDELSSOHN *Nocturne from A Midsummer Night’s Dream* (1842)

Nocturne is a captivating part of the incidental music for William Shakespeare’s play *A Midsummer Night’s Dream*, that immerses the listener in the mystical world of fairies, romance, and dreams. Written in A-B-A form, it consists of a lyrical and serene main section, a contrasting middle section, and a return to the opening theme. The piece begins with a tender melody played by the strings, and sets the dreamy and enchanting mood of the piece. A contrasting theme signals the start of the middle section, the arpeggios adding a touch of mystery and intrigue. The return of the main theme, this time with subtle variations and ornamentations, stirs images of the moonlit night and the enchantment of the play’s setting.

ERIC COATES *Dam Busters March* (1954)

The *Dam Busters March* is a spirited and lively march that showcases Coates’ skill in crafting memorable melodies and dynamic orchestration. Originally written as part of the soundtrack for the British war film “*The Dam Busters*,” directed by Michael Anderson, the march quickly gained popularity and became one of Coates’ most celebrated compositions. The piece has since become synonymous with British heroism and is often associated with the courageous efforts of the Royal Air Force (RAF) during World War II.