

MUSICIANS

1st VIOLIN

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

2nd VIOLIN

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

VIOLA

Hilda Kinnis Robson, Vincent Lyengar.

CELLO

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

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, Juliette Whatmore.

TRUMPET

Ann Roe, John Roe.

TROMBONE

Toby Roe.

FRENCH HORN

Mike Hall, George Trevelyan,
Tony Kitcherside, Amy Taylor.

SOLENT CONCERT ORCHESTRA

Concert Programme



Music inspired by times past

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 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

Sign up to receive email updates of forthcoming concerts at

www.solentconcertorchestra.org.uk/contact-us

We are grateful for the kind hospitality of the Cornerstone United Reformed Church Hythe, and for the continued support of our patron Sir Julian Lewis MP.

Conducted by Simon Wilkins

3pm, Saturday 18 November 2023

Cornerstone, Hythe
Supporting Dentaid



PROGRAMME NOTES

GIACOMO ROSSINI *La Cenerentola Overture*

Following the towering success of the Barber of Seville, 25 year old Rossini was commissioned by the Teatro Valle in Rome to write an opera for its pre-Christmas season in 1816. His initial offering failed to pass the strict censorship of the Vatican and after several further unsuccessful suggestions, and with the deadline fast approaching, the classic fairy tale Cinderella by Charles Perrault was chosen. Composer and librettist (Jacopo Ferretti) set to work and the opera was finished in a little over three weeks. This rush job was made possible by Rossini's tendency to "borrow" material from earlier successes, a not uncommon practice of the day, and much of the Overture itself was taken from an opera, *La Gazetta*, that he had composed for Naples the previous August, as it was unlikely that the Romans would have heard it yet! Furthermore the Overture follows a familiar structural model. A slow introductory passage in the lower strings, punctuated by fortissimo chords from the whole orchestra, is followed by a fast section which gains in momentum and intensity ending with a rousing climax.

WILLIAM BOYCE *A Boyce Suite*

I. Andante grazioso con moto II. Moderato non troppo III. Dolce e moderato IV. Allegro

Despite becoming hard of hearing at a comparatively early age, Boyce lived an active musical life as one of England's leading exponents of the late Baroque style, becoming composer to the Chapel Royal, and Director of the Three Choirs Festival. He was also appointed Master of the King's Musick, a post which required him to write music for royal occasions including birthdays, weddings, coronations and funerals. The music for the suite has been taken from three of Boyce's "Royal Birthday" Odes. Movement 1 from Ode for His Majesty's Birthday 1755, movement 2 from the 1768 ode, and movements 3 and 4 from the 1772 ode.

JOHANNES BRAHMS *Variations on a Theme by Haydn (Saint Anthony Chorale)*

Brahms' orchestral masterpiece consists of a simple melody followed by eight variations and an extended finale. He discovered the melody in a divertimento for wind ensemble attributed to Haydn, and understandably assumed that it had been composed by the Austrian master, even though the tune was clearly named "Chorale St Antoni" in the score. An interesting feature of the chorale melody is that the first part consists of two five bar phrases, rather than the more common four or eight bar phrases, a quirk that is likely to have caught Brahms's attention. Numerous examples of irregular phrase lengths exist in Haydn's music, which may well have reinforced the belief that the tune was actually composed by Haydn himself. Music scholars have since proved that this is not the case, although the true authorship still remains unknown.

In Brahms's hands the variation form evolved far beyond the classical idea of embellishing a theme with faster and faster notes, while retaining its shape clearly in the foreground. His variations do indeed follow the phrasal structure of the theme and, to a lesser extent, the harmonic structure, but each has its own distinctive character. Some (in the minor) expressing dark brooding mystery, others a lively exuberance, and many displaying a mastery of counterpoint seldom encountered in the Romantic music of the 19th century. The finale is a real tour de force. Brahms employs the Passacaglia form in which a ground bass, itself derived from the first five measures of the Chorale, is introduced by the lower strings and then repeatedly shared around the other sections of the orchestra while a series of intricate variations is played out around it. His inventiveness in the use of all manner of contrapuntal devices is inexhaustible as the music surges forward, culminating in a triumphant restatement of the principal theme, a moment of such transcendent joy that the usually austere Brahms permits himself the use of a triangle! Interestingly, the last notes of the theme are followed by a coda in which the cellos and violas quote directly from the slow movement of the "Clock" symphony. Clearly Brahms intended this piece to be a tribute to Haydn, a composer he greatly admired.

INTERVAL

Interval refreshments are kindly provided by the church.

We are delighted to welcome Peter Burch from the charity Dentaid to our concert. Peter will give a short talk during the interval to tell you about the valuable work Dentaid does to provide dental care and oral health advice for people experiencing homelessness and other underserved communities. Dentaid's mobile health units travel the UK providing outreach dental clinics for people who struggle to access treatment. This work truly changes lives, helping vulnerable people who have been living with the misery of toothache and restoring their self-esteem by giving them more confidence in their smile. Thank you for your generous support.

JOACHIM RAFF *Sinfonietta for 10 Wind Instruments*

I. Allegro

In 1840 while working as a teacher and composing music in his spare time, Raff sent some of his piano works to Mendelssohn, who was impressed and recommended them to his publisher. Encouraged by this and a favourable review from Robert Schumann, he moved to Zürich in 1844 to start a career as a composer. His published works are extensive, however having achieved considerable popularity in his day, much of Raff's music is now largely neglected, the *Sinfonietta* being one of the few works currently performed with any regularity. Raff was the first composer to use the name "Sinfonietta" for an orchestral work in several movements similar to a symphony, but shorter and lighter in content. His unique and popular *Sinfonietta* is indeed symphonic in style with seriousness of purpose and technical brilliance. The work however has a relaxed sunny nature and a lightness of touch in the scoring, giving it a pervading atmosphere of joie de vivre.

WILLIAM WALTON *Two Pieces from Henry V*

I. Passacaglia: Death of Falstaff II. Touch her soft lips and part

William Walton was asked to write the music to accompany the 1944 Olivier film of Shakespeare's Henry V. These two pieces, which are scored for strings only, were included in both the Concert Suites put together by Sir Malcolm Sargent and Muir Mathieson, but have achieved a position of their own as a pair of delicate string works. The first is a Passacaglia and represents Falstaff's death - and the second entitled "Touch her soft lips and part" accompanies the scene where the soldiers are departing for France and bidding farewell to their lady-loves. Walton's peculiarly piquant harmony adds an emotional depth to the sad scenes which this beautiful music depicts.

LEO DELIBES *Movements from the Coppélia Ballet Suite*

I. Prelude and Mazurka II. Valse and Czardas

Premiering on May 25th 1870 at the Theatre Imperial in Paris, the ballet *Coppélia* is based on E.T.A. Hoffmann's tale "Der Sandman", a dark story of obsession and madness in which a wooden doll (*Coppélia*) is brought to life by its creator, the eccentric toymaker Dr Coppelius. The doll is so lifelike that Franz, a village youth, instantly falls in love with her. Several changes were made to the original story, including moving the location from Hoffmann's Germany to Galicia, now part of Poland and western Ukraine. The colour of the region can be seen in the lavish costumes on the stage, and heard in the rich nationalistic melodies and complex folk dances of Delibes' robust music, the distinctly un-Viennese Waltz for instance, the Mazurka, a national dance from Poland, and the rousing Czardas. After many tribulations, it all turns out well in the end, with Franz being reunited with his true love Swanilda. The relatively innovative idea of a comedic ballet with a happy ending delighted Parisian audiences who had grown weary of morbid tales of human tragedy, and *Coppélia* is now a firmly established part of the ballet repertoire.