

Vaughan Williams: English Folk Song Suite

A quintessential English composer, Vaughan Williams is one of our most loved composers of the early 20th Century. The Suite was originally composed for military band. Vaughan Williams enjoyed painting native landscapes through music, but was also keenly aware of the importance these bands had in the community and culture of England at the time. The English Folk Song Suite is a work in three movements set around nine folk songs: Seventeen Come Sunday; Pretty Caroline; Dives and Lazarus; My Bonny Boy; Green Bushes; Blow Away the Morning Dew; High Germany; The Tree So High; and John Barleycorn. The songs all tell of love, enticement, and love lost, except for the last which describes a knight's fight with drunken brawlers who want to "cut him down" just as the barley is cut for the harvest.

BACH: Orchestral Suite No. 3

Four Orchestral Suites survive, although, as Bach was a prolific composer, it is quite possible he wrote more that have been lost with others of his works. The third was originally composed for two oboes, three trumpets, timpani, and harpsichord, with strings and basso continuo. This arrangement for orchestra by Tony Kitcherside allows the modern orchestra an opportunity to partake in the beauty of music from before its time, as the melodic lines are passed between the different instruments.

HOLST: First Suite in E-flat

Another English composer, Gustav Holst is most widely acclaimed for "The Planets". He did, however, write music across a wide variety of genres. Composed in 1909, the First Suite in E-flat was the first significant piece for the concert band that was not march or folk-song based. All three movements are created around an initial three-note motif. Holst develops the theme in "Chaconne" form: a constantly repeating theme with fifteen differing treatments. For the "Intermezzo" Holst adds a spirited dotted rhythm to the motif then passes to a new, more legato theme, finally ending the second movement by intertwining the two ideas. The "March" begins with the motif inverted. The dotted rhythm from the second movement is once again used, then followed by another legato theme.

NEXT CONCERT: 3pm, Saturday 26 November

We warmly invite you to join us at All Saints Church, Milford-on-Sea, SO41 OSQ. Visit our website and follow us on Facebook to keep up to date with future concert plans.

www.solentconcertorchestra.org.uk/future-concerts

 www.facebook.com/solentconcertorchestra

We are grateful to our hosts at St. Wins Church for welcoming us to play at their beautiful church this afternoon.

SOLENT CONCERT ORCHESTRA

Summer Suites Programme



making
music



3pm, Saturday 25 June 2022
St. Wins Church, Totton

With a collection in aid of
Youth and Families Matter

ABOUT THE ORCHESTRA

The Solent Concert Orchestra started life 30 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 in the idyllic setting of Bramshaw Village Hall, and we are always delighted to welcome new members.

If you are interested in joining the orchestra we'd love to hear from you. Find out more at www.solentconcertorchestra.org.uk or email solentconcertorchestra@mail.com.

CONDUCTOR, SIMON WILKINS

Simon has conducted the orchestra since 2013 and from 2018 he has also been music director of Chichester Symphony Orchestra. 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.

MUSICIANS

1st VIOLIN

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



2nd VIOLIN

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

VIOLA

Hilda Kinnis Robson, Sarah Cornforth.



CELLO

Rachel Daniels, Linda Shanks, Elizabeth Mabb, Carole Dowding.

DOUBLE BASS

John Macgregor.



FLUTE/PICCOLO

Amanda Ayton, Isabella Stochetti.

OBOE

Tim Leighton, Elspeth Wood.

CLARINET

Sian Leighton.



BASSOON

Fenella Grey.

TRUMPET

TROMBONE

Nicola Sutherland, Mike Ricketts.

FRENCH HORN

Mike Hall, Martin Press.

PERCUSSION

Pete Robson.

PROGRAMME NOTES

SCHUBERT: Rosamunde Overture

Schubert was a Viennese composer who died at the age of only 31. He is well known for his symphonies, however he also composed a substantial amount of music for the stage during his short life. Unfortunately, most theatrical pieces were not received well. Rosamunde is the exception, being a piece that is greatly regarded in the present day. The score calls for pairs of woodwinds, four horns, two trumpets, three trombones, timpani and strings, and the music is composed in sonatina form; sonata - allegro. Schubert did not have time to write an Overture for the premiere of Rosamunde, so he borrowed the one from his "Die Zauberharfe" ("The Magic Harp"), a fantasy-melodrama of 1820 inspired by the success of Mozart's "The Magic Flute". The piece begins with a graceful and expressive opening melody, before offering a further three musical themes for the listener to enjoy. After a short modulation section the themes return again, before culminating in a robust and lively coda.

SCHUBERT: Ballet Music No.2



Ballet Music No. 2 uses a jaunty country dance theme, passed between strings and wind sections in a call and response pattern, in its opening and closing sections. This surrounds several contrasting melodic episodes in the middle of the movement.



PONCHIELLI: Dance of the Hours

Italian composer, Amilcare Ponchielli, is best known for his opera and ballet scores, although he was also a composer of sacred music in his later life. Dance of the Hours is a short ballet and is the Act 3 Scene 2 finale of the opera La Gioconda. The piece symbolises the hours of the day in five parts, depicted by solo and group dances. The dramatic events surrounding the ballet in the opera are many, featuring as much murder, lust, false deaths, and suicides as grand opera can have. The orchestral music gained more light-hearted fame when used in Walt Disney's 1940 film Fantasia, where it accompanies the talents of a dance company composed of hippos, elephants, ostriches, and alligators.

INTERVAL

We invite you to join us for refreshments kindly organised by Totton-based charity Youth and Families Matter. Through a programme of one-to-one support, groups, activities, courses, a food bank and community cafe, YFM aims to be there for children, young people, adults and families in our community who are facing tough challenges. These challenges can include abuse, addiction, family relationships, homelessness, mental health, illness, poverty, special needs and many more. We are delighted to have this opportunity to support YFM and its hugely important work in our neighbourhood.