

## INTERVAL

During this evening's concert we will be collecting donations to be given to the Disasters Emergency Committee (DEC) Ukraine Humanitarian Appeal. We hope for a swift return to peace and stability in the region.

### BEETHOVEN: Symphony No. 6 "Pastoral Symphony"

The Pastoral is unusual amongst Beethoven's (1770-1827) symphonies. It is one of only two of his nine symphonies that the much-admired composer intentionally named; the full title was "Pastoral Symphony, or Recollections of Country Life." Also, uniquely, the movements are given descriptive titles alongside the usual tempo instruction: *I. (Allegro ma non troppo) Awakening of cheerful feelings upon arrival in the countryside. II. (Andante molto mosso) Scene at the brook. III. (Allegro) Merry gathering of country folk. IV. (Allegro) Thunderstorm, storm. V. (Allegretto) Shepherd's song: cheerful and thankful feelings after the storm.*

The symphony begins by inviting the listener to immerse themselves and relax in a panorama of musical expression of countryside, with the use of repeating melodic and rhythmic patterns. Focus is drawn, in the second movement, to the side of a brook. Beethoven conjures imaginings of the brook through the triplets in the strings; birdsong is evoked by the flute (nightingale), clarinet (cuckoo) and oboe (quail) throughout the movement but in particular towards the end. The final three movements are played *attacca* (attached by short pauses), providing the listener with a soundscape; raucous village merrymaking, the wind instruments seemingly vying for a moment of recognition in the trio section; the passing of a storm, thunder and lightning clearly depicted through dissonance and sudden changes in dynamic; and the calm after the storm, where the listener is once again transported to the more leisurely pace of the early movements, with bagpipe drones in the lower strings and Alpine calls from the horns.

### FORTHCOMING CONCERTS

We warmly invite you to join our 2022 performances and recommend visiting our website concert information page to keep up to date with future concert plans.

**3pm, Saturday 25 June**

St. Win's Church, 92 Salisbury Road,  
Totton, Southampton, SO40 3JA.

**3pm, Saturday 26 November**

All Saints Church, Greenbanks  
Close, Milford-on-Sea, SO41 OSQ.

[www.solentconcertorchestra.org.uk/future-concerts](http://www.solentconcertorchestra.org.uk/future-concerts)

[www.facebook.com/solentconcertorchestra](https://www.facebook.com/solentconcertorchestra)

We are grateful to our hosts, the Rev David Potterton and the congregation of St. Michael & All Angels, for welcoming us to play at their beautiful church this evening and for their invaluable help in arranging this concert.

[www.newforestparishes.com](http://www.newforestparishes.com)

# SOLENT CONCERT ORCHESTRA

## Spring Concert Programme



making  
music



7pm, Saturday, 26 March 2022  
St Michael & All Angels, Lyndhurst  
With a collection in aid of Ukraine

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## ABOUT THE ORCHESTRA

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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.

Visit our website for details about vacancies and further formation:

[www.solentconcertorchestra.org.uk](http://www.solentconcertorchestra.org.uk)

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## CONDUCTOR, SIMON WILKINS

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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.

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## MUSICIANS

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### 1st VIOLIN

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

### 2nd VIOLIN

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

### VIOLA

Hilda Kinnis Robson, Peter Stone.

### CELLO

Rachel Daniels, Linda Shanks,  
Elizabeth Mabb, Francesca Wakefield.

### DOUBLE BASS

Carole Dowding.

### FLUTE/PICCOLO

Kaylee Gault, Amanda Ayton.

### OBOE

Tim Leighton, Elspeth Wood.

### CLARINET

Sian Leighton, Julian Williams.

### BASSOON

Fenella Grey, Lisa Harris.

### TRUMPET

James McQueen, Danny Silver.

### TROMBONE

Kevin Withell.

### FRENCH HORN

Mike Hall, Martin Press.

### PERCUSSION

Pete Robson, Bunnie Greenhalgh.

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## PROGRAMME NOTES

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### ROSSINI: *The Thieving Magpie Overture*

Rossini (1792-1868) is well known as a prolific composer of opera, having produced 39 throughout his lifetime. The Thieving Magpie centres around the plot of a girl condemned to death for the theft of a silver spoon. As the opera unfolds, the spoon is eventually found in the magpie's nest and the girl receives a reprieve. The overture begins with a drumroll which introduces a stately military march. The following section sees the main melody shared between woodwind and strings; the repetition of the same motif and the addition of instruments leading to two of Rossini's trade mark crescendo climaxes.

### MASCAGNI: *Intermezzo from Cavalleria Rusticana*

The son of a baker, Mascagni (1863-1945) began studying composition at the age of 13 at the Instituto Musicale di Livorno. He became successful not only for his operatic works but also for orchestral and piano music and songs. Cavalleria Rusticana (Rustic Chivalry) was a short opera of one Act that was said to depict everyday life without an overly romanticised overtone, although the plot contains a love triangle, jealousy, betrayal and a duel to the death. The Intermezzo Sinfonico became famous through movie soundtracks including The Godfather, Part III and Raging Bull. It occurs at the height of the drama; all the characters leave the stage and it remains empty as the Easter Mass ostensibly takes place. The music's calm, untroubled nature simulates the worship taking place inside the church, while also providing a stark atmospheric contrast to the intensity of the surrounding scenes.

### VIVALDI: *Spring from The Four Seasons*

Vivaldi (1678-1741) was a talented Venetian violinist and composer, made famous by his writing of virtuosic solo passages. His concerto writing always followed the same basic form. A concerto would contain three movements in the order fast-slow-fast. The outer movements would both be in ritornello, or "the little thing that returns," form. The recurring ritornello is played in whole or part throughout the movement by the orchestra, and interspersed by solo instrumental passages. Each of The Four Seasons concertos were accompanied by a sonnet, and Vivaldi worked meticulously to represent the text through the music. The Spring concerto clearly depicts birds twittering, branches rustling and the passing of a storm. *I. Allegro* Springtime is upon us. The birds celebrate her return with festive song, and murmuring streams are softly caressed by the breezes. Thunderstorms, those heralds of Spring, roar, casting their dark mantle over heaven. They die away to silence, and the birds take up their charming songs once more. *II. Largo* On the flower-strewn meadow, with leafy branches rustling overhead, the goatherd sleeps, his faithful dog beside him. *III. Allegro* Led by the festive sound of rustic bagpipes, nymphs and shepherds lightly dance beneath the brilliant canopy of Spring. This arrangement of Spring by local composer, arranger and conductor, Tony Kitcherside, allows the whole orchestra to take part in a piece that had originally been composed for string orchestra and violin solo.