

## MUSICIANS

### 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,  
Beverly Chong.

### VIOLA

Hilda Kinnis Robson, Sarah Cornforth.

### CELLO

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

### DOUBLE BASS

John Macgregor, Carole Dowding.

### PERCUSSION

Pete Robson, Julian Williams.

### KEYBOARD

Julian Williams.

### FLUTE/PICCOLO

Kayleigh Gault, Amanda Ayton,  
Isabella Stocchetti.

### OBOE

Tim Leighton, Elspeth Wood.

### CLARINET

Sian Leighton, Anton Crout, Julian Williams.

### SAXOPHONE

Hilda Kinnis Robson.

### BASSOON

Fenella Grey, Lisa Harris.

### TRUMPET

Ann Roe, John Roe.

### TROMBONE

Nicola Sutherland, Dev Daas, Toby Roe.

### FRENCH HORN

Mike Hall, Martin Press,  
Tony Kitcherside.

# SOLENT CONCERT ORCHESTRA



### ... ... NEW PLAYERS

We rehearse on Thursday evenings in the idyllic setting of Bramshaw Village Hall and are always delighted to welcome new members. There is no formal audition, just a short trial period. Players join us from all backgrounds, from students to music teachers, and often 'rusties' who need a season with us to get back up to speed. If you are interested in joining the orchestra we'd love to hear from you.

*Find out more at [www.solentconcertorchestra.org.uk](http://www.solentconcertorchestra.org.uk)  
or email us at [solentconcertorchestra@mail.com](mailto:solentconcertorchestra@mail.com)*

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

## WE WARMLY INVITE YOU TO JOIN US AT OUR 2023 CONCERTS

Saturday 11 March 2023: Chandler's Ford Methodist Church

Saturday 10 June 2023: Bramshaw Village Hall

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

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

CONDUCTED BY SIMON WILKINS



Sat 26 November 2022, All Saints Church, Milford On Sea  
Supporting the Milford On Sea Primary School PFA



## GRIEG: Peer Gynt Suite No. 1

Based originally on a Norse fairytale written by Asbjørnsen in the 1850s, depicting the worldly adventures of the title name, Peer Gynt was composed as 26 short pieces to accompany a dramatic poem by the playwright Ibsen. In 1887 Grieg arranged four of the pieces as a concert suite and followed this several years later with a second suite comprised of another four pieces. The suites are not intended to convey the story of Peer, and were not presented in the same order as the story.

**Morning Mood:** with beautiful flute and oboe solos, accompanied by soft strings, the piece conjures visions of the early morning in the Norwegian mountains and forests.

**The Death of Ase:** muted strings and small swells in volume convey the mournful tone of this piece, depicting the death of Peer's mother, alone in the mountains.

**Anitra's Dance:** a Bedouin princess dances for Peer, having mistaken him for someone else. With a waltz feel, the piece is a playful scherzo for strings, combining plucked and bowed styles to create a light dance.

**In the Hall of the Mountain King:** The piece plays on the fantasy of gnomes dancing in their grand mountain hall, and chasing Peer who is in fear of his life. The melody passes around the orchestra, becoming more fierce as the chase is accentuated by low brass, piccolo, and beautifully placed cymbal and percussion.

## STRAUSS: Serenade in E-Flat Major for 13 Wind Instruments

Richard Strauss had just turned seventeen when he composed his Serenade for 13 Wind Instruments in 1881. A true prodigy, he had already published a string quartet, a piano sonata, some shorter piano pieces, and an orchestral march. His love for winds, in particular horns, may well have been influenced by his father, Franz, a renowned horn player. The serenade is in a single, sonata form, movement, perhaps reflecting his reverence for composers Mozart and Haydn, as with his writing for the same number of instruments as Mozart's great B-Flat Serenade. The music itself is melodic and lyrical, with the second theme (prefaced by a brief, minor-key transition) reveling in the rich, full sound of the 13 instruments. The development section starts with the oboes over a series of sustained notes played by the horns and the bassoon. A rising figure in the lowest instruments creates a sense of anticipation as the development approaches the recapitulation. The recapitulation begins with what is perhaps the most evocatively beautiful moment in the serenade, as the horns play the first theme with great warmth, which surely must have put a smile on Franz's face.

## WARLOCK: Capriol Suite

The Capriol Suite was based on a 1589 French treatise on dance, Orchesographie, by Thoinot Arbeau and has been transcribed for numerous instrumental combinations. In six short movements, the relatively simple melodic lines are given a stimulating early-twentieth-century harmonic astringency in all except the well-known Pavane, which retains its 16th century complexion. **Basse Danse:** a dance for older folk, in which the dancers' feet for the most part slide along the floor. **Pavane:** the familiar stately dance. **Tordion:** a brief, delicate movement in 6/4 time, dying away to nothing at the end. **Bransles:** a fast country dance in duple time pressing on at ever increasing speed. **Pieds en-l'air:** a serene dance in 9/4 time, the dancers' feet move so gently that they barely touch the floor, hence the title. **Mattachins:** a sword dance, danced by four men in pretend combat and climaxing in violent dissonance.



## INTERVAL

Refreshments are kindly provided by the Milford On Sea Primary School Parent & Friends Association. This concert supports the PFA's "Little Wandle" early reading fundraising project.

## PROKOFIEV: Troike, from the Lieutenant Kijé Suite

Prokofiev, like many other Russian composers of the 20th Century, composed not only orchestral pieces but also film soundtracks as the genre increased in popularity. The Lieutenant Kijé Suite is an extract from the orchestral soundtrack of the 1934 film Lieutenant Kijé, a comedy satire on Tsarist Russia, where the cover up of a clerical error leads to the creation of the entirely fictitious soldier, Kijé. Rather than confess to the mistake, and in fear of the Tsar's wrath, court officials create a make-believe career for their equally make-believe Lieutenant Kijé, even to the point of having a state funeral with an empty coffin. The suite details five episodes from the life of Kijé. In **Troika** we join Kijé on a sleigh ride following his wedding. A troika is a three horse sleigh, festooned with bells and carrying a saxophonist.

## SCHUBERT: Rosamunde Overture

Schubert was a Viennese composer well known for his symphonies, however he also composed a substantial amount of music for the stage. Unfortunately, most theatrical pieces were not received well. Rosamunde is the exception, being a piece that is greatly regarded in the present day. 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.

## DELIUS: Sleigh Ride

Born to German parents in 1862, Frederick Delius was a British composer. Sleigh Ride is the second of three small tone poems, which portray three of the four seasons (the other two being Summer Evening and Spring Morning). Sleigh Ride (Winter Night) was possibly first written for piano and subsequently arranged for orchestra between 1888-90. However, the orchestral piece did not premiere until November 1946. The listener is transported to a chilly winter's evening, the atmosphere captured across the instruments in the orchestra. The depiction of a sleigh, gradually gathering speed, and the magic of a beautiful snow-covered landscape with glimpses of the scenes around, can be imagined with little effort throughout.

## ELGAR: Three Bavarian Dances

During the 1890s, the Elgars spent a succession of holidays in Southern Bavaria, staying in Oberstdorf and in Garmisch. In 1894, Elgar began work setting to music six poems his wife, Alice, had written in the style of Bavarian folksongs. This work became From the Bavarian Highlands, Op.27. Later, songs **The Dance**, **Lullaby**, and **The Marksmen**, were arranged into an orchestral suite. All three dances are characteristic of the composer: the first is bright and robust, the second is Elgar in his gentle pastoral vein, with a wistful melody for the horn, and the third is an Elgar finale in miniature, lively at first, then broadening and finally quickening to end in a blaze of orchestral colour.