

SOLENT CONCERT ORCHESTRA



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.

VIOLA

Hilda Kinnis Robson, Gilly Slot,
Vincent Lyengar, Sarah Cornforth.

CELLO

Rachel Daniels, Linda Shanks,
Elizabeth Mabb, Rosina Watkins.

DOUBLE BASS

John Macgregor.

PERCUSSION

Pete Robson, Victoria Milevskaya.

FLUTE/PICCOLO

Kaylee Gault,
Amanda Ayton,
Isabella Stocchetti.

OBOE

Tim Leighton, Elspeth Wood.

CLARINET

Sian Leighton, Julian Williams.

BASSOON

Fenella Grey, Debbie Kitney.

TRUMPET

Ann Roe, John Roe.

TROMBONE

Toby Roe.

FRENCH HORN

Mike Hall, Martin Press,
George Trevelyan.



MUSICAL DIRECTOR

Simon Wilkins 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.



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



CALLING NEW PLAYERS

We are always pleased to welcome new members! Rehearsals take place on Thursday evenings at Bramshaw Village Hall, Lyndhurst, from 7.45pm to 9.45pm. A minimum standard of grade 5 is generally required to manage the music we play and we welcome players from a wide variety of backgrounds, from student players to music teachers. Do get in touch if you would like to come along to a rehearsal for an informal introduction and play along.

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



Conducted by Simon Wilkins
7.30pm, Saturday 9 March 2024





PROGRAMME NOTES

EMILIE MAYER (1812-1883) Overture No. 2 in D Major


Emilie Mayer was a prolific German composer, writing music for a vast array of ensembles. She was published and performed throughout her working years and achieved both popularity and critical acclaim. Amongst other works she wrote seven orchestral overtures and eight symphonies. Overture No. 2 was premiered in 1850. Although Mayer came from a wealthy background, she was not gentry, and there was no inherited tradition of music within her family. She nevertheless received a musical education, starting with piano lessons, and she travelled and performed widely throughout Europe.

AUGUSTA HOLMÈS (1847-1903) La Nuit et L'Amour

Augusta Holmès was a French composer of Irish descent, who had to fight for the right to become a musician as her mother actively discouraged it, and only after her death was Holmès able to have music lessons. By 1875 her compositions were performed in France and she became a celebrity in Parisian cultural circles. A disciple of César Franck, she was also a close friend of Franz Liszt, who admired her work and encouraged her to keep composing. Her impressive musical output includes dramatic symphonies and symphonic poems, choral works (some still unpublished), two operas, and many songs. Many of her compositions were written in support of patriotic or humanistic causes, such as Ludus pro Patria (Patriot Games) which premiered in 1888, where this Interlude can be found.


ALICE MARY SMITH (1839-1884) Andante for Clarinet and Orchestra in D Major

Alice Smith was a British female pioneer in 19th century England. She was born in London to a relatively well-to-do family. She showed an aptitude for music from her early years and took private lessons, publishing her first song in 1857. In 1867 she was elected Female Professional Associate of the Royal Philharmonic Society and in 1884 an honorary member of the Royal Academy of Music. Andante for Clarinet is Smith's own arrangement of a movement from her Clarinet Sonata.

 **Soloist Sian Lloyd Jones** began playing clarinet in her Welsh homeland, winning at the national Eisteddfod in her teens. Her interest in sound led to a career in audiology (identifying and treating problems with hearing and balance) rather than music, but she has enjoyed pursuing her musical interests as much as she can. She has played with the Solent Concert Orchestra for the past 10 years.

CÉCILE CHAMINADE (1857-1944) Flute Concertino in D Major

Cecile Chaminade was a prolific and highly successful French composer who published more than four hundred pieces over her lifetime. These works cover a wide range of forms, from quasi-concertos with soloist and orchestra, such as this Concertino, to themed symphonies and an orchestral suite. Chaminade also wrote over a hundred melodies for voice and piano as well as an opera comique, a highly successful ballet, and a piano sonata. This piece was composed in 1902. It was originally written for flute and piano, but Chaminade later arranged it for flute and orchestra. It remains a standard and popular part of the flute repertoire.

 **Soloist Isabella Stocchetti** is a musician based in the New Forest. Studying music at the University of Surrey, with her focus on flute performance and conducting, Izzy currently enjoys writing, performing and recording music in a variety of styles from classical, jazz, film and pop. When she is not in the music realm, you can find her outside in nature, Auntie to her niece, crafting jewellery or watching Jurassic park for the thousandth time!



INTERVAL

The Solent Concert Orchestra is grateful for the kind hospitality of Hanger Farm Arts Centre and for the opportunity to support the Minstead Trust. The Minstead Trust nurtures the unique potential of people with learning disabilities. The trust supports them to achieve greater independence and live happier and healthier lives. This can be through support to live in their own homes, learning new skills at day opportunities or receiving work training to move towards employment. Every ticket you buy, event you book or drink you purchase helps improve the lives of people with learning disabilities.



KATHARINE PARKER (1886-1971) Down Longford Way

Longford is a town in Tasmania and the birthplace of Katharine (Kitty) Parker. She followed in her mother's footsteps and became an exceptional pianist. During her life she travelled to London to study with Percy Grainger who described her as "...the most gifted piano pupil I have ever had". This piece is one of Four Musical Sketches for Piano that Parker wrote in 1928 and Percy Grainger later orchestrated. Down Longford Way is her best-known piece and reflects the influence of Percy Grainger's style.

HILDEGARD VON BINGEN (c.1098-1179) O Vis Aeternitatis

Hildegard von Bingen was born in Bermersheim on the Rhine, the tenth child of a noble family at the time of the first Crusade to the Holy Land. She was a Saint, composer and poet, but it is only recently that her songs, writings and remarkable life and visions have been rediscovered. This extraordinary woman lived in a nunnery for more than 80 years and has left behind a treasure-trove of illuminated manuscripts, scholarly writings, and songs written for her nuns to sing at their devotions. Today we think of Hildegard as one of the first identifiable composers in the history of Western music. Our Musical Director, Simon Wilkins, has transcribed O Vis Aeternitatis for our more modern orchestra.

ALICE MARY SMITH (1839-1884) Symphony No.1 in C Minor

This is our second piece by Alice Mary Smith and, importantly, it is known as the first symphony ever written by a British woman. Smith was just 24 years old when she composed it. She wrote two symphonies in total as well as several choral works, four piano quartets, three string quartets, a clarinet sonata, and six concert overtures. She also composed two large stage works, and boasts one of the largest collections of sacred choral music by a woman composer. Forever groundbreaking, Smith's anthems mark the first time music by a female composer was used for the liturgies of the Church of England. A pioneer indeed!



PLEASE JOIN US FOR FUTURE CONCERTS

7.30pm, Saturday 15 June 2024: "Music for Film" Bramshaw Village Hall, Lyndhurst.
3pm, Saturday 9 November 2024: St Saviour's, Brockenhurst.

www.solentconcertorchestra.org.uk/future-concerts

 www.facebook.com/solentconcertorchestra