

MUSICIANS

1st VIOLIN

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

2nd VIOLIN

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

VIOLA

Hilda Kinnis Robson, Sarah Cornforth.

CELLO

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

DOUBLE BASS

John Macgregor.

PERCUSSION

Pete Robson, Victoria Milevskaya.

FLUTE/PICCOLO

Amanda Ayton,
Isabella Stocchetti.

OBOE

Tim Leighton, Elspeth Wood.

CLARINET

Sian Leighton, Julian Williams.

BASSOON

Fenella Grey, Lisa Harris.

TRUMPET

Ann Roe, John Roe.

TROMBONE

Toby Roe.

FRENCH HORN

Mike Hall, Tony Kitcherside.

SIMON WILKINS

This concert celebrates Simon's tenth year as Music Director (and conductor) of the Solent Concert Orchestra. Simon studied Music at Royal Holloway, University of London and has performed in notable venues such as the Royal Albert Hall, Birmingham Symphony Hall, Hong Kong City Hall, Pisa Duomo and the Liszt Academy, Budapest, and has worked with soloists including Michael Collins, James Bowman, Nicola Benedetti, Guy Johnson, Felicity Lott and Alexander Sitkovetsky. 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. When not playing classical music Simon also plays in a ceilidh band.

WE WARMLY INVITE YOU TO JOIN US AT FUTURE CONCERTS

Saturday 10 June 2023, 7pm: Bramshaw Village Hall, Lyndhurst.

Saturday 18 November 2023, 3pm: Cornerstone, United Reformed Church, Hythe.

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

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

SOLENT CONCERT ORCHESTRA

Spring Concert

Soloist Simon Wilkins



3pm, Saturday 11 March 2023
Chandlers Ford Methodist Church
Supporting the Wessex Cancer Trust

PROGRAMME NOTES

BIZET: Movements from L'Arlésienne Suites No.1 & No.2

L'Arlésienne Suites No.1 and No.2, by French composer Georges Bizet, are comprised of four and three orchestral pieces respectively. The suites were originally written as incidental music for the play *L'Arlésienne* by Alphonse Daudet, which premiered in Paris in 1872. The suites were later arranged for concert performance and have since become popular pieces in the orchestral repertoire, featuring memorable melodies, skillful orchestration, and a wide range of emotions. The suites showcase Bizet's talent for creating vivid musical images and his ability to convey complex emotions through music. We will be playing four movements from the two suites.

Suite No.1 Prelude: The opening movement is a short, solemn piece that sets the stage for the drama to follow. The music features a slow, mournful melody played by the strings, which is later taken up by the full orchestra. The movement ends with a dramatic flourish, which leads directly into the second movement.

Suite No.1 Minuet: This is a lively dance in triple meter that features a playful, almost mischievous melody played by the woodwinds. The main theme is repeated several times, with variations and interludes played by other instruments, including the horns and the strings.

Suite No.1 Carillon: The final movement is a fast, energetic piece that features a lively melody played by the full orchestra. The music is celebratory and joyful, with a sense of triumph and victory. The movement features a number of dynamic shifts, with sudden changes in tempo and volume.

Suite No.2 Farandole: A rousing, celebratory piece that features a lively dance in 6/8 time. The music is full of energy and features a driving rhythm played by the percussion. The main theme begins with the brass, with variations and interludes played by other instruments, including the strings and woodwinds. The movement builds to a powerful climax featuring the full orchestra before coming to a triumphant conclusion.

SAINT-SAËNS Cello Concerto No.1 in A Minor

The cello concerto will be performed by Simon Wilkins and conducted by Pam Ermisz.

Camille Saint-Saëns was 37 years old when he composed this cello concerto. It was written for the Belgian cellist Auguste Tolbecque, and was first performed in January 1873 at the Paris Conservatoire concert with Tolbecque as soloist. This was considered a mark of Saint-Saëns' growing acceptance by the French musical establishment, which had previously considered his music to be rather too classically conservative and "Germanic". This apparent shift in perception of Saint-Saëns as a "French" composer was perhaps due to the fact that he chose to break with convention in writing the concerto. Instead of using the normal three-movement form, he structured the piece in one continuous movement, with three distinct sections sharing interrelated ideas. The irony here is that this form of cyclic composition was hardly a new innovation, and had been pioneered by predominantly "Teutonic" composers.

Saint-Saëns often uses the solo cello here as a declamatory instrument, keeping the

soloist very much in the dramatic and musical foreground, while the orchestra offers a shimmering back drop. The concerto begins with one short chord from the orchestra, after which the soloist immediately launches into the first theme, a rather turbulent passage marked by fast triplets. The second section is highly original, with muted strings introducing a dainty little minuet which is then taken up by the soloist and developed. A restatement of the opening material opens the final section. While Saint-Saëns uses the finale mainly as a recapitulation of earlier material, he concludes it with the introduction of an entirely new idea for the cello.

Despite the tremendous technical demands placed upon the soloist, Saint-Saëns' Cello Concerto No.1 has become a favourite of the great virtuoso cellists. Many composers, including Shostakovich and Rachmaninov, consider it to be the greatest of all 19th century cello concertos.

INTERVAL

Refreshments are kindly provided by the Wessex Cancer Trust. Wessex Cancer Trust provides much needed help and support to anyone affected by cancer, regardless of age, gender or type of cancer. The orchestra is pleased to be joined this local charity today.

Thank you for your generous support.

SCHUBERT: Symphony No.6 in C Major

Franz Schubert's Symphony No. 6 in C Major, or "Little C Major Symphony," is a charming and elegant work in four movements that showcases the composer's gift for melody and his ability to create rich and expressive orchestral textures. The symphony was composed between October 1817 and February 1818, the majority of the work being completed when Schubert was just 20 years old, and is considered one of his most mature works, exhibiting his skill as an orchestrator. The symphony's four movements each offer a unique musical experience, from the energetic exuberance of the first movement to the joyful celebration of the finale.

Adagio - Allegro: The first movement begins with a slow and stately introduction before launching into an energetic allegro. The music is full of youthful exuberance and features a memorable melody played by the strings. The movement also features rich harmonies and deft orchestration, showcasing Schubert's skill as a composer.

Andante: The second movement is a lyrical and expressive piece that features a beautiful melody played by the woodwinds. The music is full of warmth and tenderness, and the orchestration is delicate and refined. The movement builds to a gentle climax before ending quietly.

Scherzo: The third movement is a playful and lighthearted scherzo that features a lively dance in triple meter. The music is full of energy and features a memorable theme played by the strings. The movement also features several contrasting sections, including a lyrical trio section featuring the woodwinds.

Allegro moderato: The final movement is a lively and spirited piece that features a rollicking melody played by the strings. The music is full of joy and vitality and features a number of dynamic shifts, including a quiet section featuring a solo oboe. The movement builds to a triumphant conclusion featuring the full orchestra.