

## MUSICIANS

### 1st VIOLIN

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

### 2nd VIOLIN

Maria Gregson,  
Howard Moore, Caroline Biggin,  
Enid Heritage, Audrey Cousins,  
Jessica McTeague.

### VIOLA

Vincent Lyengar, Gilly Slot,  
Jenny Howard.

### CELLO

Rachel Daniels, Linda Shanks,  
Carole Dowding.

### DOUBLE BASS

John Macgregor.

### FLUTE/PICCOLO

Kaylee Gault, Amanda Ayton,  
Isabella Stocchetti.

### OBOE

Tim Leighton, Elspeth Wood.

### CLARINET

Sian Leighton, Julian Williams.

### BASSOON

Debbie Kitney, Mike Bailey.

### TRUMPET

Ann Roe, John Roe.

### TROMBONE

Toby Roe, Edric Brown.

### FRENCH HORN

Mike Hall, George Trevelyan.

### PERCUSSION

Victoria Milevskaya, Pete Robson.

## 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 concerts a year with a repertoire ranging from light classics to symphonies and concertos. We are grateful for the continued support of our patrons Sir Julian Lewis and Lady Fiona Lewis.

## NEW MEMBERS & GUEST PLAYERS

New members and guest players are always very welcome! Rehearsals are on Thursdays at Bramshaw Village Hall from 7.45pm to 9.45pm. A minimum standard of grade 5 is generally required and we welcome players from a wide variety of backgrounds, from student players and returning players, to music teachers. Do email us or speak with a member of the orchestra if you would like more information, or to arrange to come along to a rehearsal for an informal introduction and play along, at [solentconcertorchestra@mail.com](mailto:solentconcertorchestra@mail.com).

## FUTURE CONCERTS & EVENTS

3pm, 15 November 2025: Cornerstone, United Reformed Church, Hythe.

12pm, 19 July 2025: Open Day, Bramshaw Village Hall, Lyndhurst.

7.30pm, 14 March 2026: Hanger Farm Arts Centre, Totton.

Find out more at [www.solentconcertorchestra.org.uk/future-concerts](http://www.solentconcertorchestra.org.uk/future-concerts)

# SOLENT CONCERT ORCHESTRA

## Summer Concert

# MUSIC & THE ARTS

7.30pm, Saturday 14 June 2025  
Bramshaw Village Hall, Lyndhurst

Supporting the Honeypot children's charity



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

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

## NOTES ON THE PROGRAMME

### GIUSEPPE VERDI (1813-1901) Nabucco Sinfonia

The Overture to Verdi's Nabucco is a powerful and dramatic piece that introduces the opera's themes and characters. It begins with a solemn brass chorale, followed by a more militaristic march and the famous "Va, pensiero" melody from the Chorus of the Hebrew Slaves. The overture's structure effectively sets the stage for the opera's central conflict between the Israelites and the Babylonian King Nebuchadnezzar. Nabucco was the opera that made Verdi famous and is known as one of the primary compositions contributing to the development of Italian opera during a time when Italian nationalism was on the rise.

### FERDINAND HÉROLD (1791-1833) Clog Dance from "La Fille mal Gardée"

Hérold was a French operatic composer of Alsatian descent who also wrote many pieces for piano, orchestra, and the ballet. Nowadays he is best known for the ballet "La Fille mal Gardée". The appealing simplicity and the naïve familiarity of the action of this ballet have given it a popularity that has established it in the repertory of many ballet companies all over the world. The "Clog Dance" has become the most famous musical part from the ballet with woodblocks imitating the clogs.

### FREDERICK DELIUS (1862-1934)

#### The Walk to the Paradise Garden: Intermezzo from the opera "A Village Romeo and Juliet"

The Walk to the Paradise Garden was not originally part of Delius' opera, but was added later to bridge the scene change between scenes 5 and 6 during the Berlin premiere in 1907. The "Paradise Garden", far from being some soft-focus horticultural heaven, is in fact a pub, and a rather dilapidated one at that. In the opera, this enchanting intermezzo covers the scene change to the said hostelry, at which the fugitive lovers will finally decide to do away with themselves, making this walk anything but a carefree stroll. While the opera has rarely been staged, this orchestral interlude is often heard separately in concerts and has been recorded many times.

### FRANZ LISZT (1811-1886) Les Préludes

Liszt's Les Préludes was the third, and probably most familiar, of his symphonic poems, a genre that sought parallels with the Romantic literature of the age. Les Préludes was composed in 1854 and is considered to be a musical depiction of a poem by Alphonse de Lamartine. The 1856 published score includes a text preface by the composer:

*"What else is our life but a series of preludes to that unknown Hymn, the first and solemn note of which is intoned by Death? – Love is the glowing dawn of all existence; but what is the fate where the first delights of happiness are not interrupted by some storm, the mortal blast of which dissipates its fine illusions, the fatal lightning of which consumes its altar; and where is the cruelly wounded soul which, on issuing from one of these tempests, does not endeavour to rest his recollection in the calm serenity of life in the fields? Nevertheless man hardly gives himself up for long to the enjoyment of the beneficent stillness which at first he has shared in Nature's bosom, and when "the trumpet sounds the alarm", he hastens, to the dangerous post, whatever the war may be, which calls him to its ranks, in order at last to recover in the combat full consciousness of himself and entire possession of his energy."*

Various forms of media have used Les Préludes. Extracts were used as background music during scene changes in the 1940s radio series "The Lone Ranger" and for the intro and outro of the Tom and Jerry episode "Tom and Jerry in the Hollywood Bowl". "Flash Gordon Conquers the Universe" uses the concluding fanfare over its iconic opening titles and as a heroic theme during many scenes.

## INTERVAL



Refreshments are kindly provided this evening by local children's charity Honeypot. Since 1996 Honeypot has been working to enhance the lives of young carers aged 5-12 years. They give young carers a break from demanding and stressful responsibilities at home and provide a safe, nurturing environment where children at risk can develop their full potential. Thank you for your generous support.

### LUDWIG VAN BEETHOVEN (1770-1827) The Creatures of Prometheus: Overture Op.43

Beethoven wrote only two ballets. For the first (Musik zu einem Ritterballett) he acted as a ghost writer for Count Waldstein, who paid the young composer well to write music which he passed off as his own work in 1791. The second was the Creatures of Prometheus written between his first and second symphonies. The premiere of The Creatures of Prometheus took place on 28 March 1801, and the work was repeated 23 times in that and the following year. It was an important success for Beethoven, leading eventually to the commission for his opera Fidelio. The complete music for the ballet consisted of an overture, introduction, and sixteen numbers but, since the overture was, for a time, the only overture that Beethoven had written, he often performed it separately to open concerts of his music.

### CAMILLE SAINT-SAËNS (1835-1921)

#### Henry VIII Ballet-Divertissement: No.1 Introduction & Entrée des Clans, No.2 Idylle Ecossaïse

Charles-Camille Saint-Saëns was a French composer, organist, conductor and pianist of the Romantic era. Henry VIII is an opera he wrote in four acts. It covers the period in Henry VIII's life when the king was attempting to divorce Queen Catherine of Aragon in favour of marrying Anne Boleyn, a move rejected by the Church. The ballet is found in Act 2. In an effort to evoke the historical context, Saint-Saëns researched English music from the period and incorporated several English, Scottish, and Irish folk melodies into his score, as well as two airs by William Byrd. Did you know, like Mozart, Camille Saint-Saëns, was a child prodigy? At 2½ he could pick out tunes on the piano; at the age of 3 he composed his first piece; and by 7 he was giving public concerts as a pianist and organist.

### LÉO DELIBES (1836-1891) Sylvia

The French composer Léo Delibes is best known for his ballet Coppélia and the famous Flower Duet from his opera Lakmé. His lesser known ballet Sylvia revolutionised ballet by having a strong female lead instead of the traditional limpid nymph or fairy. Sylvia is a powerful huntress who tangles with the gods Orion and Eros and is in love with the shepherd Aminta. The majestic Prelude features horn calls and pastoral strings to accompany the first entry of Sylvia and her fellow huntresses.

### GEORGES BIZET (1838-1875)

#### Carmen Suite 1: Prelude, Aragonaise, Intermezzo, Les Toreadors

#### Carmen Suite 2: Habanera, Chanson du Toreador

Carmen was first performed in Paris in 1875. Although now one of the best-known works of Bizet, it was initially far from popular, as the controversial main characters shocked and scandalised audiences. Bizet died following the 33rd performance so never lived to see the success this opéra comique achieved in Vienna later that year, nor the international acclaim won by its 10th birthday. It has gone on to become one of the most popular and frequently performed operas, with the "Habanera" and "Toreador Song" being some of the most well-known operatic arias of all time.