

## MUSICIANS

### 1st VIOLIN

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

### 2nd VIOLIN

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

### VIOLA

Vincent Lyengar,  
Teresa Henderson, Charlotte Walker.

### CELLO

Rachel Daniels, Linda Shanks,  
Elizabeth Mabb.

### DOUBLE BASS

Carole Dowding.

### FLUTE/PICCOLO

Kaylee Gault, Amanda Ayton,  
Isabella Stocchetti.

### OBOE

Tim Leighton, Elspeth Wood.

### CLARINET

Sian Leighton, Julian Williams.

### BASSOON

Debbie Kitney, Nikita Jain.

### TRUMPET

Ann Roe, John Roe.

### TROMBONE

Toby Roe, Edric Brown.

### FRENCH HORN

Mike Hall, George Trevelyan.

### PERCUSSION

Faith Lane.

## ABOUT THE ORCHESTRA

Celebrating over thirty years of music-making, the Solent Concert Orchestra began life as the Marchwood Orchestra and has grown into a community of dedicated and enthusiastic amateur musicians. Our aim is to bring enjoyment and musical development to our members while offering audiences the pleasure of live orchestral music. Each year, we perform three concerts featuring an engaging mix of light classics, symphonies, and concertos. Our thanks go to our patrons, Sir Julian and Lady Fiona Lewis, for their ongoing encouragement and support of the orchestra's activities.

## NEW MEMBERS & GUEST PLAYERS

Do you play an instrument? Would you enjoy performing alongside a friendly group of like-minded musicians? We are always delighted to welcome new players. Rehearsals take place on Thursdays at Bramshaw Village Hall, from 7:45 pm to 9:45 pm. A minimum standard of Grade 5 is generally required, and we welcome players from a wide variety of backgrounds, including students, returning players, and music teachers. For more information, or to arrange an informal visit and play-along, please email us at [solentconcertorchestra@mail.com](mailto:solentconcertorchestra@mail.com), or speak with a member of the orchestra.

## FUTURE CONCERTS & EVENTS

21 December 2025: Christmas service, St Peters Church, Bramshaw.  
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



## Moonlight & Masquerades

Tracing romantic & impressionist  
soundscapes through Europe

3pm, Saturday 15 November 2025  
Cornerstone, New Road, Hythe

Soloist Simon Wilkins  
Conducted by Isabella Stocchetti & Simon Wilkins



CORNERSTONE  
Hythe United Reformed Church

## NOTES ON THE PROGRAMME

### GABRIEL FAURÉ (1845-1924) *Masques et bergamasques*

Towards the end of his life, French composer Gabriel Fauré struggled with increasing frailty and deafness. In fact, sounds had become seriously distorted, with high and low notes “sounding painfully out of tune.” When Prince Albert I of Monaco approached Fauré in 1918 to commission a short dramatic work for the Monte Carlo theatre, the composer was simply not interested. It took the intervention of Camille Saint-Saëns, who had actually suggested the commission to Prince Albert in the first place, for Fauré to properly engage. The *Divertissement* later became known as “*Masques et Bergamasques*”. Fauré used themes from his abandoned symphonies and other incomplete works. The show was an enormous success, and despite being one of Fauré’s least ambitious works, this piece has become one of his most popular compositions.

### CLAUDE DEBUSSY (1862-1918) *Clair de lune (Suite bergamasque No.3)* arr. Simon Wilkins

*Clair de lune* is the famous third movement of Debussy’s *Suite bergamasque*, a piano suite published in 1905 but begun in 1890 and inspired by a Paul Verlaine poem. The piece is known for its ethereal atmosphere, evocative of moonlit scenes, and features fluid textures, harmonic flow, and free rhythmic interpretation (*tempo rubato*), avoiding strict rules to create a contemplative and dreamy mood. Its calm beginning and gentle progression lead to a richer, more agitated middle section before returning to a tranquil close, a musical depiction of nature’s changing moods in the moonlight.

### FELIX MENDELSSOHN (1809-1847) *Symphony No.4 (movements 2 & 3)*

Mendelssohn was born into a wealthy and cultured Berlin family. Felix was a precociously gifted child, so much so that the finest musicians of the day hailed him as a second Mozart. His *Symphony No.4*, the “*Italian*,” features a serene, processional second movement (*Andante con moto*) that evokes a religious procession, followed by a stately, elegant minuet and trio in the third movement (*Con moto moderato*). The second movement’s tranquil, melancholy main theme concludes quietly, while the minuet is distinguished by its warm timpani and the prominent French horn solo in the trio, creating a gentler, less Beethovenian style than the scherzos of the period.

### SAMUEL COLERIDGE-TAYLOR (1875-1912) *Ballade*

Samuel Coleridge-Taylor is among a number of composers whose music came perilously close to extinction. As a late 19th century, underprivileged, black child from a broken home, he rose from humble beginnings to become one of the best known British composers, and the first to win acclaim in the United States. The *Ballade* opens with a splashy flourish, as the timpani, strings, and trilling flutes boldly come together in unison, introducing a boastful theme in the woodwinds, and soon joined by the whole orchestra in a fierce, dramatic opening. The work transitions to a second, gentler theme, a tender love song that is as wildly passionate and striking as the opening theme. Fluctuating between the two contrasting moods, *Ballade* culminates in a vigorous rendition of the love theme by the whole orchestra. Another return to the intrepid opening music leaves no doubt that the work deserves to return to the spotlight.

## INTERVAL

### New Forest Basics Bank

This evening’s interval will begin with a brief talk from New Forest Basics Bank. We are delighted to be supporting this essential local charity.

### Refreshments

We are grateful to the Cornerstone for kindly hosting this evening’s concert and providing refreshments during the interval. The orchestra always enjoys returning to this venue and we appreciate their warm welcome.

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We welcome Isabella Stocchetti as conductor of the second half.

### TRADITIONAL *Plyve Kacha* arr. Andrew Wooler

*Plyve Kacha* is a Ukrainian folk song. The title translates as “the duckling swims” and for generations of Ukrainians it has been a song warning of the risks of warfare. It is a lament about a young soldier going off to fight in foreign wars and his dialogue with his mother about war and dying. The song re-found popularity in 2014 during troubles in the country, when it became a song mourning the loss of those killed whilst unarmed during protests. It was then featured in a poignant performance by Inna Ishchenko on “*The Voice of Ukraine*”. This arrangement was written for The Sussex Symphony Orchestra as an alternative to playing the Ukraine National Anthem during these troubled times.

### ÉDOUARD LALO (1823-1892) *Cello Concerto in D Minor*

The French composer Édouard Lalo wrote his *Cello Concerto in D Minor* in 1876, in collaboration with the talented Belgian cellist Adolphe Fischer (1847-1891) who was the soloist at the work’s premiere the following year. Lalo pursued music as a profession against the wishes of his father, a Napoleonic veteran. He was allowed to study violin and cello, but, desiring to make music the centre of his life rather than a mere hobby, he broke out on his own while still a teenager to forge a career in the musical capital that was Paris. The concerto is a three-movement work that contrasts passionate, virtuosic passages with lyrical and Spanish-influenced melodic lines. It features a dramatic orchestral introduction followed by the solo cello’s entry, and the movements blend slow and lively sections with vibrant, rhythmic finales, showcasing the instrument’s expressive range and technical demands. The finale, in particular, ends with a lively rondo and incorporates themes from a Spanish zarzuela.

Soloist Simon Wilkins 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. He 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. When not playing classical music Simon also plays in a ceilidh band and enjoys running ultra marathons. As well as cello he plays piano and viola, but has never taken Grade 1 in any instrument!