

# SOLENT CONCERT ORCHESTRA

## MUSICIANS

### 1st VIOLIN

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

### 2nd VIOLIN

Maria Gregson, Howard Moore,  
Caroline Biggin, Enid Heritage,  
Audrey Cousins, Jane Rushworth.

### VIOLA

Vincent Lyengar, Gilly Slot.

### CELLO

Rachel Daniels, Linda Shanks,  
Elizabeth Mabb, Phil Lloyd.

### DOUBLE BASS

John Macgregor.

### KEYBOARD

Julian Williams.

### 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.

### FRENCH HORN

Mike Hall, George Trevelyan.

### PERCUSSION

Sarah Woods.

## 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.

## THE SOLENT CONCERT ORCHESTRA

Celebrating over thirty years of music-making, the Solent Concert Orchestra has grown into a community of dedicated and enthusiastic amateur musicians. We aim 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, and helping to support local charities. We are grateful to our patrons, Sir Julian and Lady Fiona Lewis, for their encouragement 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.

## Sounds of Spring

Celebrated classics of drama and lyricism



7.30pm, Saturday 14 March 2026  
Hanger Farm Arts Centre

Conducted by Simon Wilkins & Isabelle Stocchetti  
Soloists Tim Leighton, Simon Wilkins & Julian Williams



MinsteadTrust  
Hanger Farm  
Arts Centre

## NOTES ON THE PROGRAMME

### MAX BRUCH (1838-1920) *Swedish Dances Op.63*

Bruch composed the *Swedish Dances* in 1892, initially for violin and piano. He orchestrated it in the same year "basically for my own pleasure, and because I can never imagine anything without (orchestral) colours". In the 19th Century the national aspect in music became more significant. The focus was on folk songs and the wealth of traditional material. Above all, an ever increasing number of musical publications as well as collections of folk songs served to spread these. Folk music was very important to Bruch, but in contrast to composers of his period who were also inspired by folk music, such as Grieg or Dvořák, Bruch did not find his inspiration in his own German folklore, but in that of other nations.

### GUSTAV HOLST (1874-1934) *A Somerset Rhapsody Op.21*

Composed in 1906 and dedicated to folk song collector Cecil Sharp, Gustav Holst's *A Somerset Rhapsody* is a pastoral tone poem reflecting the English countryside through folk tunes. It premiered in 1910, marking one of Holst's first major successes. The work beautifully integrates melodies like *The Sheep-Shearing Song* and *High Germany*, evoking both rural tranquility and the sorrow of war. *A Somerset Rhapsody* tells a story, which Holst once divulged to a colleague: "Into a quiet country scene comes the sound of approaching soldiers. A youth who is courting a girl is persuaded to enlist and go to war. The soldiers march into the distance and the pastoral quietness returns. The girl is left alone."

### FREDERICK DELIUS (1862-1934) *On Hearing The First Cuckoo In Spring*

Composed in 1912 as the first part of Delius' *Two Pieces for Small Orchestra*, *On Hearing the First Cuckoo in Spring* remains one of the composer's most popular orchestral works. Although composed as a pair, the two pieces are often heard separately in programmes and recordings. *On Hearing the First Cuckoo in Spring* is a tone poem, and is a vivid musical painting on literally hearing the first cuckoos emerging at springtime. It paints a serene, impressionistic picture of spring's arrival, featuring a famous opening oboe cuckoo call, nostalgic string melodies, and a middle section based on a Norwegian folk song, "*In Ola Valley*".

### DOMENICO ZIPOLI (1688-1726) *Adagio for Oboe, Cello, Strings and Organ*

Italian Baroque composer Zipoli is best remembered as the most accomplished musician among Jesuit missionaries. All his works were greatly influenced by his religion and his *Adagio for Oboe, Cello, Strings and Organ* is an exciting addition to the repertoire. Having received lessons from some of the best composers of his day, including Alessandro Scarlatti, Zipoli embarked upon a successful career as an organist and composer. *Adagio for Oboe, Cello, Strings and Organ* is a calm yet stately piece, often played today at weddings and funerals. We are delighted to feature soloists Tim Leighton (oboe), Simon Wilkins (cello) and Julian Williams (organ) in this evening's performance.

## INTERVAL

The orchestra is grateful for the kind hospitality of Hanger Farm Arts Centre and for the opportunity to support the Minstead Trust. The trust nurtures the unique potential of people with learning disabilities and helps them to achieve greater independence and live happier and healthier lives. Every ticket you buy, event you book or drink you purchase helps improve the lives of people with learning disabilities.

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### FELIX MENDELSSOHN (1809 - 1847) *Overture in C Major for Winds Op.24*

This charming overture for wind instruments was composed in 1824, when the fifteen-year old Mendelssohn was on holiday with his father at Bad Doberan, a popular resort on the coast of the Baltic Sea. He had already composed some impressive works that year, a time when he was rapidly coming into musical maturity and gaining a familiarity with works of significant composers such as Beethoven and Weber. Composed for the musicians of the a local court wind band (such groups were called *Harmoniemusik*) this piece expanded the usual four pairs of oboes, clarinets, bassoons and horns with the addition of a flute, trumpet, and English bass horn.

### LUDWIG VAN BEETHOVEN (1770-1827) *Symphony No.5 in C minor Op.67*

Ludwig van Beethoven's nine symphonies are considered by many to be the greatest orchestral compositions in the history of music. His fifth symphony is perhaps the most frequently played and was written between 1804 and 1808. It premiered in December 1808 under adverse conditions: the auditorium was cold; the orchestra had only one rehearsal before the concert; and the audience was exhausted by the length of the program (which included the premiere of his *Symphony No. 6*, his *Piano Concerto No.4*, and his *C major Mass*). *Symphony No.5* is a landmark work representing a struggle from dark, stormy, C minor chaos to a triumphant, glorious C major finale. Renowned for its iconic four-note "fate" motif, the symphony displays remarkable, revolutionary structural unity, with the initial rhythmic idea permeating all four movements. Written while Beethoven was losing his hearing, this symphony is often interpreted as an artistic expression of defiance against personal tragedy and a reflection of the tumultuous Napoleonic era. The work is a masterpiece of "cyclical unity," where musical material from earlier sections return, binding the entire work together. The symphony, and the four-note opening motif in particular, are known worldwide, with the motif appearing frequently in popular culture, from disco versions to rock and roll covers, to uses in film and television.

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## FUTURE CONCERTS

7pm, Saturday 20 June 2026: Bramshaw Village Hall, Lyndhurst.  
3pm, Saturday 28 November 2026: St Saviour's, Brockenhurst.  
3pm, Saturday 13 March 2027: St Andrew's Centre, Dibden Purlieu.  
Find out more at [www.solentconcertorchestra.org.uk/future-concerts](http://www.solentconcertorchestra.org.uk/future-concerts)