



## Acknowledgements

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- Arden School for the loan of the timpani.
- Claire Thompson for her efforts in managing the concert.
- Anne Thompson for fixing a planet-sized orchestra.
- Kevin and April Boyd for designing and producing the programme.

## Our Next Concert

Saturday 30th June 2007  
Shirley Methodist Church 7.30pm  
*Programme to include*  
Veit - Overture: *Night to Dawn*  
Shostakovich - Cello Concerto No 1  
(Richard Jenkinson, Cello)  
Dvorak - Symphony No 6

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**making  
music**

# Solihull Symphony Orchestra



Nielsen  
**Helios Overture**  
Haydn  
**Symphony No. 6 Sunrise**

Holst  
**The Planets**

**Martin Leigh**  
conductor

**Saturday 24<sup>th</sup> March**  
**7.30pm**

**Bushell Hall,  
Solihull School**



## About The Orchestra

**Solihull Symphony Orchestra** is Solihull's own symphony orchestra, proudly serving the Borough since being founded in 1990 as Knowle Sinfonia. Entirely voluntary, it is supported by a loyal audience at its concerts, and by membership subscriptions. It is keen to increase its links with the community through local events, opportunities for young local musicians and sponsorship by local enterprises. Capable players who would be able to attend regularly are always welcome to enquire about joining the orchestra. It rehearses regularly on Tuesday evenings in term time at its base at St. Ninians, Solihull..

One concert per year showcases local young talented musicians, who are invited to play movements of a concerto with the orchestra. It is always entertaining, and we are glad that the young talent in the Solihull area is getting better year on year.

If you would like to join, contact any member of the orchestra at a concert, telephone (0121) 745 5548, or the E-mail [info@solihullsymphony.org.uk](mailto:info@solihullsymphony.org.uk)

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## Friends of Solihull Symphony Orchestra

For only £30 a year (£50 for families or couples) you can become a Friend of Solihull Symphony Orchestra and receive complimentary tickets to all performances for a year. If you work for a local company, why not consider becoming a Business Supporter - for £100 a year, you'll receive complimentary tickets, advertising in concert programmes and a link on our increasingly popular web site. Please contact us for more details.

[friends@solihullsymphony.org.uk](mailto:friends@solihullsymphony.org.uk)  
[www.solihullsymphony.org.uk](http://www.solihullsymphony.org.uk)

## Solihull Symphony Orchestra

### First Violins

Sarah Sasse  
Terri Bethels  
Vivienne Brown  
Peter Carter  
Sarah Grisenthwaite  
Gail Kirby  
Debbie McCoshan  
Sara Olow  
James Timperley  
Claire Thompson  
Melanie Tubbs

### Second Violins

Ruth Jenkins  
Philip Clare  
Jessica Harris  
William Hawthorne  
Annette Jackson  
George Newns  
Bob Thomas  
Janet Thomas

### Violas

Kelvin Farge  
Evan Charles  
Norman Cole  
Julia Lawley  
Josephine Sands  
Mary Stopes-Roe  
Alan Thompson

### Double Bases

David Evans  
Bill Gale  
Sue Hawthorne

### Cellos

Helen Atherton  
Sheila Armstrong  
Caroline Averill  
Alexandra Carins  
Claire Cunningham  
Claire Dolby  
Helen Heard  
Fiona Heath-Brown  
Fiona Scott-Kerr  
Helen Thompson

### Flutes

Anne Thompson  
Vyvyan Jones  
Mary Wright  
Paul Raybold

### Oboes

Andrew Wilson  
Alison Umbers  
David Shanks

### Cor Anglais

Sarah Vaughan

### Clarinets

Victoria Rex  
Gemma Wilkinson  
Rachel Tubby  
Karen Bannister (Bass)

### Bassoons

Matthew Morgan  
Simon Gates  
Jonas Lovgren  
Jan Riley (Contra)

### Trumpets

Bill Sands  
Ron Barnett  
Elizabeth Major  
Susan Rowell

### Trombones

John Geddes  
Tony Miller  
Bernard Moses (Bass)

### Tuba

John Major (Tenor)  
Tony Hughes (Bass)

### Horns

Kevin Boyd  
Claire Greenwood  
Tim Overton  
Des Wilson  
Matthew Franklin  
David Mayne  
Helen Rudeforth

### Timpani

Michael Steward  
Andrew Holtom

### Percussion

Alan Harniess  
Linda Harniess  
Sarah Samuel

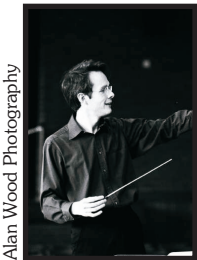
### Keyboard/Celeste

Sam Brown  
Bob Thomas

Jupiter has one foot firmly in the English folk song school. The parallel movement of dissonant chords seen in impressionist works like *La Mer* contributes to Saturn's character; and the vigorous, colourful orchestration of Mahler and Sibelius puts the magic into Uranus. Neptune's exploration of the sonority of slow-moving complex chords had little ancestry but extensive progeny in the 20th century.

As a footnote, ever since 1930, when a localised gravitational effect found on the edge of the solar system was attributed to the invisible presence of a previously unsuspected planet, given the name of Pluto, gimcrack commentators have droned on about Holst's set of planets being incomplete. Within the last year, thanks to improved astronomical information, 'Pluto' has been downgraded from planet status, since it is now thought to be only one (or possibly a linked pair) of a number of gigantic blocks of ice in that region of space. So the old Roman seven planets once more rule the skies.

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Alan Wood Photography

**Martin Leigh** has conducted more than 50 symphonies, including major works by Mahler and Bruckner and Beethoven's ninth; major symphonic works by Bartok, Lutoslawski, Stravinsky, and Webern; and operas by Tchaikovsky, Mozart and Handel.

He is music director of the Birmingham Chamber Orchestra (of which he is co-founder), the Solihull Symphony Orchestra, the Wyre Forest Symphony Orchestra, and the Halesowen Orchestra. As a guest he has conducted the Shrewsbury Symphony Orchestra and the Oxford Sinfonia, and has directed from the keyboard concertos by Bach, Mozart, and Beethoven. The Birmingham Chamber Orchestra is distinguished by its specialism in opera. In conjunction with the National Lottery and the Arts Council, this ensemble engages young professional soloists with the aim of bringing full-scale concert performances of opera to areas and venues not served by professional companies. Plans are well advanced for a third opera tour in the summer of 2006. Martin is also music director of Opera Festa and an active participant in the company's educational programme.

As assistant conductor to Sir Charles Mackerras, he has participated in concerts in the Edinburgh International Festival, and recordings for Telarc, Erato, and EMI. He has received advice and tuition from Marin Alsop, Sir Roger Norrington, and Libor Pesek, and he is now tutor in conducting at the University of Birmingham.

In July 2005, he was invited to participate in the final stages of the Eighth Leeds Conductors' Competition.

He studied at the Universities of Cambridge and Nottingham, and holds a doctorate in music.

You can read more about Martin Leigh at [www.martin-leigh.com](http://www.martin-leigh.com).

# Solihull Symphony Orchestra

Saturday 24<sup>th</sup> March 2007, 7.30pm

Bushell Hall,  
Solihull School

## PROGRAMME

Nielsen - *Helios*

Haydn - Symphony No. 6 *Le Matin*

*INTERVAL*

Holst - *The Planets*

## Nielsen: Overture *Helios* Op 17

Completed April 1903. First performance Copenhagen 8th October 1903.

“Helios” in either ancient or modern Greek means “sun”. In the early spring of 1903 Carl Nielsen had begun to establish a reputation as a composer with his first two symphonies. He was on holiday in Athens with his wife, the sculptor Anne Marie Broderson, who was studying ancient Greek art. The view from their hotel room of the sunrise over the Aegean was inspirational - Homer's rosy-fingered dawn over the wine-dark sea. He began work then and there.

He wrote about the piece later. “It is an overture in praise of the sun, and is called Helios. The opening is very subdued, a number of long notes in the basses, to which more instruments are gradually added, and then some French horns sing a rather solemn morning hymn. Now the sun rises higher and higher till the vibrant noon light almost dazzles one, and everything is bathed in a flood of light, which makes all Creation drowsy and languid; and finally it sinks again and sets slowly and majestically behind the distant blue mountains far out in the west.”

## Haydn: Symphony No.6 in D Major *Le Matin*

Probably composed in 1761 in Vienna and first performed in Eisenstadt Palace in the same year.

- I. Adagio - Allegro
- II. Adagio - Andante - Adagio
- III. Menuet
- IV. Finale (Allegro)

No-one is entirely sure of Haydn's movements at this time. If this symphony was written when it is thought to have been, he would be 29. After some years freelancing in Vienna as a composer, violinist, pianist/organist and probably with some teaching work too, he had been engaged to head the new musical establishment of Count Morzin, for whom he wrote his first symphony. Sadly, Morzin's ambitions were higher than his pockets were deep, and within a few months he could no longer pay the salaries. But the episode served to bring Haydn's talent to the attention of Prince Nikolaus Esterhazy.

The three symphonies nos 6, 7 and 8, known as *Le Matin*, *Le Midi* and *Le Soir*, are something between the then new-fangled orchestral symphonies, of which Haydn would later become the first great master, and the old-fashioned concerti grossi, since they all feature extended instrumental solos. They are presumed to have been written as samplers of his work to win over the musicians in the orchestra of the Prince's ancestral palace at Eisenstadt in South East Austria, with a view to encouraging the Prince to give him a permanent post. If so, they must have worked. Esterhazy soon afterwards gave Haydn a job which, in the event, would run for most

of his life.

The title *Le Matin* may or may not be Haydn's own - we cannot be sure. But in any case, the slow introduction to the first movement is a classic, operatic “sunrise”, and all the movements have a fresh and optimistic feel.

INTERVAL - 20 minutes

## Holst: *The Planets* - Suite for large orchestra.

Composed 1914-1916. First performance, to a private invited audience, in the Queen's Hall, London, 29th September 1918. First complete public performance 15th November 1920.

- I. *Mars, the Bringer of War*
- II. *Venus, the Bringer of Peace*
- III. *Mercury, the Winged Messenger*
- IV. *Jupiter, the Bringer of Jollity*
- V. *Saturn, the Bringer of Old Age*
- VI. *Uranus, the Magician*
- VII. *Neptune, the Mystic*

In the tense summer of 1914, when it was clear that Europe-wide war was about to break out, though no-one yet knew quite how devastating it would prove to be, the forty-year old Gustav Holst was very busy, an experienced composer but not yet famous. An enthusiastic if unorthodox teacher, he was working full-time at St Paul's Girls' School in Hammersmith while also being in charge of music at Morley College among other duties. So apart from the month of August, composition was limited to those evenings when this most companionable of men could confine himself in his soundproof music room at the school. But hidden away in his ivory tower, Holst was still bang up to date with the new music movements of the time.

By evoking the traditional Roman character associations of each planet of the solar system, these seven tone poems, conceived with an extravagantly generous orchestration, cover the gamut of moods and emotions. They are differentiated not only by strongly characterised themes but also by a well-chosen variety of compositional methods, since every movement has an added ingredient of one of the contemporary musical “-isms”.

The musical fauvism exemplified in *The Rite Of Spring* features also in Mars. The young Holst had been a dedicated Wagnerian, and the shifting shades of *Parsifal* are part of the approach to Venus. Mercury employs polytonality, instruments being written in different keys from each other simultaneously; while