

## About The Orchestra

The Solihull Symphony Orchestra is a welcoming and friendly group that enjoys taking on the challenge of a varied repertoire. Formerly Knowle Sinfonia, our members span an age range from under 18 to over 80. We are always open to new members, especially string players – commitment and willingness to learn are more important to us than exam qualifications. We aim to perform in different venues throughout the Borough, and welcome invitations to play at special events. Rehearsals are held every Tuesday evening from 19.30 until 21.45 during term time, with at least three concert performances each year. We are grateful to the Head and Governors of Solihull School for the use of the David Turnbull Music School as our regular rehearsal venue.



## Our Next Concert



Mendelssohn - The Hebrides Overture

Tchaikovsky - The Tempest: Fantasy Overture

Sullivan - Introduction from incidental music to The Tempest

Prokofiev - Sinfonia Concertante

*Richard Jenkinson* - violoncello

Saturday 6 July 2013, 19:30

Shirley Methodist Church

# Solihull Symphony Orchestra



# Rising Stars 2013

Programme £1

18:00, Saturday 16 March 2013,  
Shirley Methodist Church, Solihull

## Martin Leigh



Martin Leigh has conducted more than 50 symphonies, including major works by Mahler and Bruckner and Beethoven's ninth; major symphonic works by Bartok, Lutosławski, Stravinsky, and Webern; and operas by Tchaikovsky, Mozart, Bizet, Handel, and Verdi. He is music director of the Birmingham Chamber Orchestra, the Solihull Symphony Orchestra, and the Halesowen Orchestra. He has also conducted the Shrewsbury Symphony Orchestra and the Oxford Sinfonia.

As assistant conductor to the late Sir Charles Mackerras, he 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, Neil Thomson, and Libor Pesek,

Martin Leigh studied at the Universities of Cambridge and Nottingham, and holds a doctorate in music. In September 2013 he will be moving on to become Director of Music at King's Ely.

[www.martin-leigh.com](http://www.martin-leigh.com)

## Sponsoring the Orchestra

Solihull Symphony Orchestra is grateful for the support it has received in the past from, among others, the Solihull Rotary Clubs, W E Painter Ltd, and Peters Booksellers Ltd. If you are associated with a local business, and would like to sponsor or support the orchestra financially in any way, we'd be delighted to hear from you.

Business sponsors receive complimentary tickets to all events, and are mentioned prominently in programmes, on our website and in press releases.

We are also very happy to receive support from individual sponsors. Please talk to a member of the orchestra if you'd like to help, or contact us by post, telephone or email

[sponsors@solihullsymphony.org.uk](mailto:sponsors@solihullsymphony.org.uk)

SSO, 3 Stapenhall Road, Monkspath, Solihull, B90 4XX

## Solihull Symphony Orchestra

### First Violins

Sarah Sasse *leader*  
Vivienne Brown  
Ka Cheung  
Vanessa Cole  
Kirsty Robinson  
Helen Ross  
Charlotte Sasse  
Graham Smye

### Second Violins

Ruth Jenkins  
Philip Clare  
Jessica Harris  
William Hawthorne  
Naomi Smith  
Heather Thompson  
Emma Tustin  
Elaine Woodward

### Violas

Kelvin Farge  
Hannah Chapman  
Julia Lawley  
Alan Thompson

### Cellos

Miriam Taylor  
Sheila Armstrong  
Helen Atherton  
Chris Milner  
Sarah McCullogh  
Nicola Walters

### Double Basses

David Evans  
Bill Gale  
Sue Hawthorne

### Flutes

Anne Thompson  
Vyvyan Jones

### Oboes

Sarah Vaughan  
Andrew Wilson

### Clarinets

Victoria Rex  
Jane Emms

### Bassoons

Matthew Morgan  
Simon Gates

### Trumpets

Lynne Hodgson  
Paul Barrett

### Horns

Tim Overton  
Matthew Franklin  
Stephen Mayes

### Timpani

Christina Slominska



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life with both the Sheffield University Wind Orchestra and local Salvation Army Band. On the cello, she has made two CDs of reflective music for the World of Sound recording label.

**Ben Jones**

**Lydia Rothwell**

**2011**

**Alicia Coulthurst**

Alicia is now in her second year at the University of Bristol studying for a BA in Music. She is continuing in her flute studies under Andrew Lane (piccolo - City of Birmingham Symphony Orchestra) and has been lucky enough to attend various performance master classes, including one given by Sir John Tomlinson. Alongside her course, Alicia coordinates chamber music across the University in her role on the Music Society Committee. Upon completion of her degree she hopes to continue with a Masters course in musicology while maintaining her flute playing.

**Matthew Hall**

Since playing Mozart's A Major Concerto in 2011, Matthew has attained a distinction in his Grade 8 ABRSM exam and is currently working towards his DipABRSM. In addition, he has tried to experience as broad an array of music as possible. He is part of both Warwick School's main big band and small jazz group, plays the harpsichord with the string group and acts as repetiteur in rehearsals. He played the keyboard in the orchestra for the School's production of 'Jesus Christ Superstar'. He hopes to study medicine and looks forward to continuing his involvement in music at university.

**Rhiannon Symonds**

**Adelaide Yue**

**2012**

**Michael Buckland**

**Alvin Chu**

**Bethan Irving**

**Prishita Maheshwari**

**Isobel Williams**



# Programme

Stephen Webster - Three Experiences  
(special commission)

Debussy: Première Rhapsodie  
*Joshua Warhurst*

Sammartini: Recorder Concerto in F  
*Fazal Shah*

Mendelssohn: Violin Concerto  
*Felix Pong*

*INTERVAL*  
*complimentary drinks will be served*

Cimarosa: Concerto for two flutes  
*Catherine and Sarah O'Connor*

Beethoven - Symphony No 4

Conductor      Martin Leigh



Please make sure that all mobile telephones, watch alarms and other electronic devices are switched off before the performance.

## Stephen Webster (1986 – )

### Three Experiences

- I. **This Part's Just Noise**
- II. **Stream of Consciousness**
- III. **I Liked This Part The Best**

The 'Three Experiences' are not programmatic, but more a statement of the listener's journey through the three various movements; an abstract statement that leaves the definition of them up for debate in their description.

An attempt at satirising the intense sonic complexity of integral serialistic works was behind the origin of the first experience. Employing a small amount of serialistic technique, much of the composition of this movement appears to rely on the order that serialism brings to music, only for it to be patently rejected as quickly as it appears. Repeated chords are repeated for no other reason than that they can be, an attempt to show up the absurdity of interpreting such clashing, dissonant harmonies as pleasing to the ear (highlighted more overtly in the movements' subtitle). Rhythmic versatility in all of the orchestral parts accounts for keeping one's interest during the cacophony of clashing sounds.

What is the process through which a composer goes when creating a piece of music? The second experience attempts to answer this question: strictly writing down the first thing that came to mind, a clear structure and evolution of musical ideas presents itself over the course of the experience, shunning the immediate assumption it would lead to chaos. It is certainly not music that originated from random, indeterminate sources (like some of the works of John Cage); absolutely no dice were rolled during its composition. The merging of tonal and atonal passages shows an inherent anarchy, though, and its desire to be resolved, ultimately, in the experience's coda.

The third and final experience has a relatively boring inception: drawing on past experiences with strictly tonal music, the harsh sounds and mathematical precision of serialism and the inherent dangers of the anarchic, stream of consciousness are shunned for the simple desire to complete a musical journey with emotionally evocative music. The opening theme is constantly re-used, re-moulded and evolved over the course of six minutes to leave the listener with a pleasant denouement to the experience. The subtitle to the experience hints at the place tonal music has in modern music; a challenge to the notions of 'high art' and 'low art' – why not just 'art'?



performance of Vivaldi's Concerto for Two Trumpets with Leeds College of Music Baroque Ensemble. Eric has also appeared with Bournville String Orchestra in Copland's Quiet City (2011) and Shostakovich's Piano Concerto No. 1 for Trumpet, Piano and Strings (2012). He is currently a member of the CBSO Youth Orchestra.

Eric would like to thank the Knowle Hill School Fund for their financial contribution to his postgraduate studies.

**Grace Burns**

**Deborah Rothwell**

**Asim Siddiqui**

**2009**

**David Todd**

David went on to read music at University College, Oxford, where as an Organ Scholar, he regularly conducts and accompanies the college choir. For the academic year 2011-2012 David was chosen to be Schola Cantorum of Oxford's first ever Conducting Scholar, a post which involved working closely with the university's best non-collegiate chamber choir; choral conducting is now a big part of his musical life. David still regularly performs on the piano and organ as well as being an active composer. He hopes to pursue a career in music when he leaves Oxford.

**Olivia Newton**

**Aled Walker**

**2010**

**Kevin Lee**

After playing in Rising Stars, Kevin continued with his A level studies and obtained a place at the University of Warwick in Computer Science (MEng). Now in his second year, he has continued to play the piano and although lessons have stopped, he uses his free time to experiment with improvisation. His plans for the future are to be a software developer with piano playing as an incredibly enjoyable hobby.

**Eleanor Mackereth**

Eleanor Mackereth is in her second year of an LLB degree in International and European Law at Sheffield University. She maintains an active musical



**2005**

**Daniel Chadwick**

**Caroline Pether**

**Adam Ruffell**

**David Sheard**



**2006**

**Emma Geddes**

Emma studied for a Bachelor of Music degree at the Guildhall School of Music and Drama and the Birmingham Conservatoire after which she obtained a PGCE in Secondary Music at Birmingham City University. She now works as a Brass Teacher and continues to play extensively most often in the band 'Boat to Row' with whom she has played at sixteen festivals and toured the UK.

**Philippa Gibb**

**Daniel Todd**

**Ben Westlake**



**2007**

**Joss Brookes**

Since performing with the Solihull Symphony Orchestra, Joss has continued to be a member of the CBSO Youth Orchestra and the Academy Orchestra and has been their principal cellist since autumn 2009. He has also continued to perform as a soloist playing Haydn Cello Concerto in C major with the Academy Chamber Orchestra conducted by Peter Bridle in November 2009. He is now in his third year of study at the Royal Northern College of Music where he learns with Eduardo Vassallo.

**James Maloney**

**Hannah Roper**

**2008**

**Eric Brookes**

Eric Brookes has been awarded a scholarship for postgraduate studies at Birmingham Conservatoire, having graduated from Leeds College of Music in July 2012. Recent solo performances include a public recital at Leeds College of Music, and a



## Claude Debussy (1862–1918)

### Première Rhapsodie for Clarinet

In 1909 Debussy was appointed one of the directors of the Paris Conservatoire. One of his first duties was to compose this test piece for the next year's examinations, which the candidates would have several months to prepare, plus the simpler *Petite Pièce*, which they would play at sight. Hence the first 11 performances were all given in a closed room on 14<sup>th</sup> July 1910, with the original piano accompaniment, before an examination jury.

In the new year the piece was given its first public performance by its dedicatee, Prosper Mimart, the Conservatoire's clarinet professor. It was well received, and Debussy promptly created the orchestrated version we hear tonight.

Despite the name "1<sup>ère</sup> Rhapsodie", implying an intention to produce a second one, no sequel was ever written. (Similarly his "String Quartet No.1 in G minor" was never followed up by another.) His *Rhapsodie for Saxophone and Orchestra* is an earlier piece and, despite evident similarities, is unrelated.



**Joshua Warhurst** started to learn the guitar at 7, followed by the clarinet through Solihull Music Service a year later. At 11 he moved to the Junior Department of the Birmingham Conservatoire, and also took up the piano and saxophone.

He has won prizes at several local music competitions including: Solihull, Leamington Spa and Northfield. In 2009 he co-founded the heavy metal band "Moody Bomber", and has also played drums, bass, acoustic and electric guitar, saxophone, clarinet and piano at Dickens Heath Village Church in the music team.

Joshua is working on several compositions for both clarinet (solo and ensemble) and guitar (solo, ensemble and electric). He is currently at Tudor Grange Academy and hopes to gain a place at a conservatoire to study Clarinet.

## Giuseppe Sammartini (1695–1750)

### Concerto in F for Descant Recorder and Strings

- I. **Allegro**
- II. **Siciliano**
- III. **Allegro assai**

Born in Milan, Giuseppe Sammartini was most famous in his day as an exceptional oboist. His younger brother Giovanni Battista remained in Milan and is nowadays the more famous composer, but Giuseppe moved first to Brussels and in 1728 settled in London, where Handel was the dominant musical presence.

It seems to be unknown at what date, or even in which city, he wrote this, his single best known work. I see a possible, if inconclusive, clue which depends on the fact that his career lies on the cusp between baroque and classical. It is that even in early copies of the score there are none of the characteristic figures written into the bass line which, in baroque performing practice, indicated the harmony to the harpsichordist. By contrast the bass line in the score of his (also undated) oboe concerto is fully figured, suggesting it to be the earlier work, and the recorder concerto, even though the musical style is not immensely different, to be later, because it does not expect a harpsichord in the orchestra. If it were written in London around 1730, while he was building his reputation, I would not be at all surprised.

As was usual for oboists at the time, he was also fluent on the flute in both its 'German' (traverse) and its 'French' (recorder) manifestations. This is apparently his only piece specifically for recorder, and oddly it is not for the treble version, which was the usual solo instrument, but for the higher-pitched descant version. We can be sure of this because in early copies the solo part is not written in the key of F like the string parts, but in a higher key, so that if the soloist played it on a descant using the more familiar treble recorder fingerings it would come out at the correct pitch.



## Where are they now?

Our former Rising Stars from the past ten years.

### 2004

#### Kate Evans

Kate sang in two of the Rising Star Concerts as a classical Soprano. Married with 3 children, she now lives in Connor Downs, a small village near Penzance in Cornwall. Kate studied at The Academy of Music and Sound in Birmingham and obtained a BTEC Diploma in Music Practice specialising in vocal study. She has since worked as a private vocal tutor in both Birmingham and Cornwall. At present she is studying at Camborne College for an HND in Music Performance and Technology after which she will proceed to the third year of a music degree course. Although she rarely sings classically now, she teaches classical and west end music and is currently recording with her band 'Sin For Me'.

#### Helen Thompson

Helen read Biology at the University of Durham before obtaining a scholarship to study for a doctorate in Molecular Biology at Magdalen College, Oxford. She completed her D.Phil in 2012. Her research investigated the development of left-right asymmetry in chordates using *Ciona intestinalis* as the model; as a result she has published several papers in the scientific literature. During her time as a student she was actively involved in a variety of chamber groups and both university orchestras. Currently based in London, Helen is employed by the Wellcome Trust in the awarding of scientific funding.

#### Stephen Webster — see Page 4

Stephen graduated in Music from the University of Cambridge in June 2008, before studying Scoring for Motion Pictures and Television at the University of Southern California. While in Los Angeles, he worked with the media industry on a number of short films and video game projects, and has continued to work as a composer, orchestrator and music copyist since. He will be returning to Cambridge to study towards an MA later this year.

[www.stephenwebster.net](http://www.stephenwebster.net)



maintain the speed all right, but not so much the pressure. These Allegros are too well-dressed: those Allegros are bruising.

The searching opening Adagio, which was much imitated in the next generation, just as it itself is a descendant of Haydn's Creation, anticipates the opening of the Ninth, no less, but again the comparison is odious. It wanders through the keys, not through the cosmos. The Adagio movement actually introduces little that was new: he had always been capable of this sort of long-spun slow movement, for example in the Septet Op.20 six years before. He was exceptionally good at them all his life, and rarely failed to touch that hallmark mood of meditative gravitas. This is a perfectly good example of the genre. But it isn't outstanding.



The Fourth Symphony has many good things, but little that he didn't do at least as well or better somewhere else. It suffers, as do many other pieces which are expertly written but strangely unsatisfying, from the absence of a dark side. It is all enthusiasm with energy aplenty and many beauties, but where is the struggle, what has to be overcome, what is triumph worth without a decent adversary? Music thrives on tension, and that is where this piece does not quite make the highest grade.

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### Rising Stars 2014

If you would like to be considered for the Rising Stars event next year, visit the Rising Stars page on our website. Applications are invited during the Autumn, and auditions are usually held during November and December.

**Fazal Shah**, a recorder, flute and violin player, is fifteen years old, lives in Solihull and attends King Edward VI Camp Hill School For Boys. He began recorder lessons at the age of nine at primary school, before proceeding onto the violin at the age of ten and then the flute a little while later at the age of fourteen. Since the age of thirteen, Fazal has been playing in the Birmingham Schools' Recorder Sinfonia, as well as performing with other various school bands, including the school's Intermediate Orchestra, Intermediate Wind Band and the Flute Choir. Having passed his Grade 8 Recorder with Distinction, Fazal is currently preparing for his Diploma exam, which he hopes to undertake in the Summer term of 2013. Since taking up the flute in September, Fazal has progressed quite quickly, hoping to take his Grade 7 exam in the near future.

## Felix Mendelssohn (1809–1847)

### Violin Concerto in E minor Op.64

#### I. **Allegro molto appassionato...**

Traditionally reckoned one of "the big five" violin concertos, there is little to add to its established reputation, except to point out the 'molto appassionato' marking of this first movement. We must blame conductors when this movement comes over as dainty and sweet, rather than seething with mainly repressed passion. It is rather like Mendelssohn himself, seemingly all charm and urbanity, but on the rare occasions when he lost his temper it was volcanic. Underestimate this piece at your peril.

**Felix Pong** started playing the violin whilst he was at Primary School and has since taken up the piano and Kit Drum. He has a wide interest in all musical styles but has always loved the Mendelssohn concerto and looked forward to the opportunity to play it from an early age. He gained his Dip. ABRSM at the age of 13 and LTCL two years later. He has won several competitions in Hong Kong and



since arriving at Warwick School in September 2012 has already performed a number of solos including the Brandenburg 4 concerto with fellow pupils. He is currently studying Music, Physics, Chemistry and Maths at A Level and would like to be an Astro Physicist.

### Interval

*complimentary refreshments will be served*

## Domenico Cimarosa (1749 – 1801)

### Concerto for Two Flutes in G Major

- I. **Allegro**
- II. **[Largo]**
- III. **Allegretto ma non tanto**

This was composed in 1793, soon after his return to his native Naples after a five year stint in Italian opera-mad Saint Petersburg, and a further year in Vienna where he produced his only lasting hit *The Secret Marriage*. It is one of his few works with orchestra which is not an opera, which he produced in industrial quantities. His opera-churning background is evident in the score, with its excessive reliance on shorthand notation and doubling.

The only interesting events of his life were in 1799, when in January Naples was occupied by the Revolutionary French, creating the Parthenopean Republic. Sensing the main chance he joined the Republican party, only to be imprisoned for it and condemned to death (commuted to banishment) when the king was restored in July. He died in Venice of a bowel infection while trying to make it back to Russia.

**Catherine and Sarah O'Connor** are seventeen year old twins who hold music scholarships at Saint Martin's



Sixth Form in Solihull. Both are studying music at AS level and have been playing the flute for eight years. Catherine achieved a distinction in her Grade 8 Flute examination and is currently working towards her ABRSM Diploma as well as Grade 7 on the violin. Sarah whose second instrument is piano will be taking her Grade 8 Flute examination in the summer.

Sarah and Catherine are in the first flute section of the Solihull Youth Wind Orchestra where Catherine is principal flautist. Both girls play in the school orchestra, flute choir and enjoy singing in the Sixth Form choir with their friends. In addition, they teach recorder to girls in the Junior School and Sarah also teaches ukulele in the school's ukulele orchestra.

## Ludwig van Beethoven (1770 – 1827)

### Symphony no. 4 in B flat Op.60

- I. **Adagio – Allegro vivace**
- II. **Adagio**
- III. **Allegro vivace**
- IV. **Allegro ma non troppo**

It is hard to deny that if ever a work by a genius was written mainly for the money, this is it. Admittedly, it was a lot of money which he was offered in 1806 by a friend of his sponsor Prince Lichnowsky, the Silesian Count von Oppersdorff, who had been so pleased by the Second Symphony. And also admittedly he needed the cash: his deafness was becoming serious enough to threaten the living as a concert pianist on which he had depended hitherto, and his princely sponsors had not yet organised him a regular pension to live on while he wrote.

It is not that it is a bad piece. Were it not for the company it keeps it would make a far better impression. Furthermore he used the opportunity to extend and refine methods and devices which would stand him in good stead in future, so it was important to his future development. It is just that sandwiched between the Eroica and the Fifth it comes over as a bit lame. It is instructive to see why this is. After all, appreciation without discrimination is no appreciation at all.

The three Allegros are all studies in maintaining a frantic level of energy, no easy matter over such long stretches, and Eroica had raised the bar when it came to sustaining long stretches. But one thing they are short of, compared to the scorching energy of the Fifth and the Seventh, is compression. They