

## 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 violin and viola 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, starting again in January 2014, 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

**Film Music, Dance Music and all your favorites!**



*Star Wars*  
*Pirates of the Caribbean*  
*Nimrod*  
*Land of Hope and Glory*  
*and much, much more!*

Conductor ~ Jon Malaxetxebarria

**Saturday 15 February 2014, 19:30**

Shirley Methodist Church

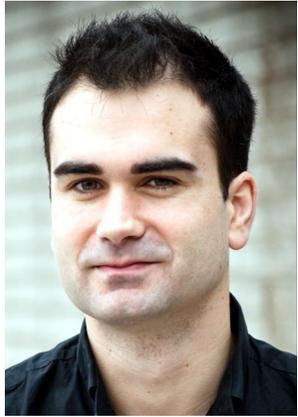
# Solihull Symphony Orchestra



*19:30, Saturday 30 November 2013,  
Bushell Hall , Solihull School*

**Programme £1**

## Jon Malaxetxebarria



Originally from Guernica in the Spanish Basque Country, Jon Malaxetxebarria's career as a conductor is now developing in both England and Spain, where he has conducted a variety of ensembles such as Manchester Camerata, Basque Country Symphony Orchestra, Bilbao Symphony Orchestra, Malaga Philharmonic, Liverpool Mozart Orchestra, Lancashire Chamber Orchestra, and Nottingham Youth Orchestra. In October, Jon toured Japan with the Derbyshire Youth Wind Band.

Jon studied French Horn in Spain and the USA, where he first started conducting at the Chicago College of Performing Arts. He studied conducting at the Royal Northern College of Music in Manchester, where he now lives.

Jon Malaxetxebarria was appointed Music Director and Principal Conductor of Solihull Symphony Orchestra in June 2013 in succession to Martin Leigh.

## 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*  
Lis Branson  
Vivienne Brown  
Vanessa Cole  
Peter Halldron  
Hannah Massey  
Charlotte McCluskie  
Kirsty Robinson  
Mel Tubbs  
Lesley Watts

### Second Violins

Graham Smye  
Philip Clare  
Jessica Harris  
William Hawthorne  
Louise Kemp  
Sarah Letters  
John Maxwell  
Ben Owen  
Charlotte Sasse  
Heather Thompson  
Elaine Woodward

### Violas

Kelvin Farge  
Hannah Chapman  
Norman Cole  
Mark Emms  
Julia Lawley

### Cellos

Miriam Taylor  
Sheila Armstrong  
Helen Atherton  
Jayne Bennetto  
Aimee Howells  
Sarah McCullogh  
Johanna Niederbacher  
Nicola Walters

### Double Basses

David Evans  
Bill Gale  
Sue Hawthorne  
Jamie Wall

### Flutes

Anne Thompson  
Vyvyan Jones  
Peter Moody  
(+ Piccolo)  
Mary Wright  
(+ Piccolo)

### Oboes

Sarah Vaughan  
Andrew Wilson  
(+ Cor Anglais)  
Justine Bamford

### Clarinets

Victoria Rex  
Jane Emms  
Karen Bannister  
(+ Bass Clarinet)

### Bassoons

Matthew Morgan  
Simon Gates  
Jan Riley  
(+ Contrabassoon)

### Trumpets

Alex Smith  
Lynne Hodgson  
Ron Barnett  
Paul Barrett

### Trombones

John Geddes  
Tony Miller  
Bernard Moses

### Tuba

Paul Arthur

### Horns

Tim Overton  
Kevin Boyd (Obligato)  
Matthew Franklin  
Stephen Mayes  
Graham Stroud  
Tom Fathers  
Maxine Moody

### Timpani

David Pett

### Percussion

Tina Gallagher  
Jonathan Mayes  
Anna Wetherell

### Harp

Rita Schindler



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# Programme

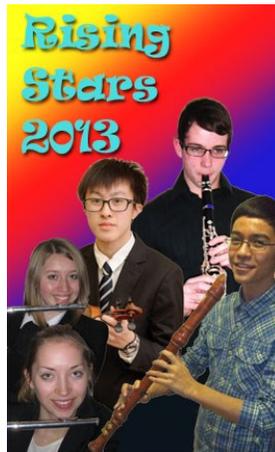
## Rising Stars 2014

Since 2004, Solihull Symphony Orchestra has organised an annual Rising Stars programme, which allows a small number of talented young local musicians to perform a movement from a concerto, an aria, a song from a musical or something similar with a full orchestra – usually for the first time. The performance is an informal family affair and always attracts a large audience of family, friends and regular concert goers.

Friday 25 October 2013 Closing date for applications  
November-December 2013 Rising Stars auditions  
February / March 2014 Rehearsals with orchestra

**Saturday 29 March 2014** **Rising Stars 2014 Concert**

Performances from our Rising Stars and Beethoven's Symphony No 2



Application forms for future years and further information are available on the website

[www.solihullsymphony.org.uk/risingstars.htm](http://www.solihullsymphony.org.uk/risingstars.htm)

Beethoven ~ Concerto for Piano and Orchestra No 2

*Daniel Browell – Pianoforte*

*INTERVAL*  
*complimentary drinks will be served*

Mahler ~ Symphony No 5

Conductor Jon Malaxetxebarria



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

# Ludwig van Beethoven ( )

## Piano Concerto No.2, Op.19

I. Allegro con brio

II. Adagio

III. Rondo. Molto allegro

Despite the numbering, Beethoven's 2<sup>nd</sup> piano concerto was his first major orchestral work: he began work on it while still a teenager, and gave the first performance himself in 1795 in Vienna. At the time the young Beethoven was establishing a name for himself as a pianist and composer in Vienna, where he had arrived less than a year after the death of Mozart and was studying under Haydn. The influence of Mozart's own piano concertos, which Beethoven had been studying, is obvious in this work, and maybe Beethoven was dissatisfied with the result, as he revised it extensively after the first performance. It remains, however, as an unjustly neglected gem of the Classical era, with tantalising hints of how far Beethoven's talent for thematic development of the simplest material would ultimately take him.

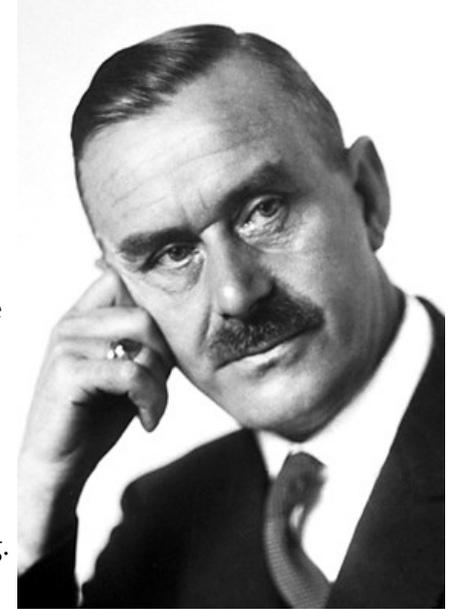
The first movement opens in a way Mozart had also favoured, with an orchestra introduction built from lively fanfares and contrasting lyrical sections, before the piano joins in to restate and develop the themes according to the established patterns of sonata form with increasing



decorative flourishes. The second movement likewise demonstrates Beethoven's talents as a piano improviser, with delightfully inventive embellishments over a richly lyrical melody. Towards the end, he writes "*con gran espressione*" under a deceptively simple piano recitative – an unusual instruction, accompanied by one of his rare sustaining pedal markings. Finally the Rondo shows Beethoven manipulating a playful, bouncy theme with seemingly effortless creativity and humour into a charming and lively finale.

## The Famous Adagietto.

Visconti's *Death in Venice* is a biopic about the dying days of a fictional composer around the turn of the nineteenth century, based on the eponymous story by Thomas Mann (right), except that the composer isn't fictional, but an imaginary evocation of Gustav Mahler, whose music is borrowed for the soundtrack - with the result that the Adagietto from the Fifth Symphony became his most famous piece [ ... ]



This short movement is not used as background music, but is played through prominently four times, almost in its entirety, and each time governs the shape and rhythm of the picture and of the cutting. Visconti creates an immensely rich set of visual counterpoints to the music. Yet each time the emotional connotation of the images is quite different.

The first time through it is serene and restful, as Aschenbach arrives in Venice at dawn. The second time through it begins in a mood of sweet parting as Aschenbach passes Tadzio on his way out of the hotel and mutters, 'Farewell Tadzio, it was all too brief, may God bless you', continuing after the episode at the station, in a mood of triumphant, joyous, sunlit return. The third time through it begins mournfully, over the flashback in which Gustave and his wife lament their lost daughter, and continues through Aschenbach's bizarre transformation at the barber, and into the walk through the fetid city, which ends in his sinking to the ground and laughing bitterly over the final bars of the music. The final time through it accompanies the stillness of the almost empty beach, the disturbing fight between Tadzio and his friend and Aschenbach's dying.

Visconti has shown us that this music, far from being freely emotional, is really quite indifferent to any particular emotion whatsoever. It is a triumph of perfect formal balance.

Mahler in Venice?  
*Music & Musicians*, June 1971  
Michael Chanan

background to Mann's story of obsessive love and inevitable death. Mahler did not die in Venice, and the novel is ostensibly about a writer, Gustave von Aschenbach. However, Mann idolised Mahler and had been deeply affected by his death in 1912, and by giving the writer many of Mahler's physical characteristics, a connection was clearly intended. By casting Dirk Bogarde as a composer, and using Mahler's music Visconti effectively sealed the link. In the context of the full symphony, however, the Adagietto functions as a slow introduction to the last movement, thus removing any tendency to sentimentality. The final Rondo then proceeds without a pause: the main jubilant theme is introduced, first in pastoral woodwind and horn fragments, and then confidently stated, intertwined with intricate fugal sections. The yearning Adagietto theme re-appears several times, but transformed into cheerfulness, as Mahler resorts almost to self-parody (hinted at by a quote from one of his songs about a singing contest between a cuckoo and a nightingale). The harmonies remain defiantly major throughout despite Mahler's avoidance of regular cadences, and the movement explodes to a climax, culminating in a glorious restatement of the chorale from the 2nd movement. D major is finally triumphant, but it has not been an easy journey.

*Programme notes by Vivienne Brown*



## Daniel Browell

Daniel Browell has given recitals around the U.K, Europe and in the US since receiving acclaim in the national press for his London Southbank recital in the Purcell Room in 2006. He went on to give his BBC Proms debut in 2008, as part of a composer portrait broadcast live on Radio 3, and in 2009 made his debut at Manchester's Bridgewater Hall in a concerto performance. In December 2010 Daniel returned to the Bridgewater Hall to give a solo recital as part of the Manchester Mid-day Concerts. Daniel regularly collaborates with instrumentalists and singers, performing with YCAT winner Kathryn Rudge at the Wigmore Hall finals and recently working with Edward Gardner and Susan Gritton at the BBC.



Since studying in Birmingham, U.K. for his undergraduate degree, Daniel counts himself fortunate to have studied in Paris, London and Chicago. In London whilst studying at the Royal Academy of Music with Colin Stone, he received the E M George award, and in 2004 was a prizewinner of the British Music Society Piano Awards. In 2006-7 Daniel became a Park Lane Group Young Artist, and in 2008-9 he was appointed the Leverhulme Junior Fellow in piano at the Royal Northern College of Music, studying with Graham Scott. In addition Daniel has played to Jean-Yves Thibaudet, Stephen Hough, Nelson Goerner and Alexander Melnikov. Future plans include the release of a CD of contemporary British composers, featuring the piano studies of Philip Venables which he premiered at the Purcell Room.

[www.danielbrowell.com](http://www.danielbrowell.com)

**Interval**

*complimentary refreshments will be served*

# Gustav Mahler

## Symphony No 5 in C# minor

### **Part I:**

**1st movement: Trauermarsch: In gemessenem Schritt. Streng. Wie ein Kondukt**

*Funeral March: In measured step. Strict. Like a procession.*

**2nd movement: Stürmisch bewegt, mit grösster Vehemenz**

*Stormy, violently agitated*

**Part II: 3rd movement: Scherzo - Kräftig, nicht zu schnell**

*Forceful, not too quick*

**Part III: 4th movement: Adagietto - Sehr langsam *Very slow***

**5th movement: Rondo -Finale**

By the summer of 1901, when Mahler began to write his 5th Symphony, he had a well-established pattern of frenetic conducting in Vienna over the winter months leaving his summers free for composition: indeed, now in his 40s the composer was finally successful enough to be able to afford a new lakeside villa at Maiernigg. But the new century was proving challenging: a major haemorrhage in February 1901 brought him close to death, whereas by the following summer when the symphony was completed Mahler had met and married Alma Schindler, and she was expecting their first child. Perhaps it is no surprise, then, that there is a marked change in Mahler's compositional style, with the 5th, 6th and 7th symphonies of his so-called "middle period" leaving behind the explicit use of poetic imagery and song (especially *Des Knaben Wunderhorn*) that characterise the first four symphonies.

However the lack of a definitive "programme" for the 5th symphony does not mean there is no "inner programme", a concept which Mahler himself declared to be a feature of all modern music "from Beethoven onwards". His brush with death was clearly on his mind, as the choice of a funeral march for the first movement makes clear, and the burgeoning love affair with Alma is widely assumed to be the inspiration for the Adagietto. Mahler is also exploring a new richness of orchestral texture, and exploiting a taste for counterpoint, fostered by his recent study of Bach. There are obvious references to Beethoven, including a direct quotation from the 5th symphony,

and some scholars even claim to see Mahler expressing something of the fashionable new scientific theories of quantum physics. But at its simplest the symphony moves from despair, through adversity, to joy, and is thus universal. And although the overall tonality moves from C# minor (1st movement) to D major (5th movement) this is no simplistic triumphal upward resolution, as intervening movements proceed downwards via A minor and F minor and visit practically every key signature available en route.

Mahler divides his lengthy symphonic vision into three Parts. The ominous funeral march with its interjections of wild despair is then understood as an extended introduction to the 2nd movement, and there is a close thematic connection between them. The first movement consists of contrasting sections: the march, with its trumpet triplets and a melancholy string theme, interrupted by wilder, despairing trio sections. The second of these trio themes becomes an important feature in the massive and complex second movement, which is structurally in sonata form. Wild upward leaps are prominent, with one demonic-sounding three-note figure recurring. Towards the end of the movement a brass chorale in D major seems to emerge suddenly out of the clamour.

After a long pause, part II, the Scherzo, (based, as often in Mahler, on the waltz-like Austrian "Landler") is thus the heart of the symphony: even Mahler himself recognised its challenges for an audience when immediately after the first rehearsal he wrote - "The Scherzo is a devil of a movement. It will have a long tale of woe. For the next fifty years, conductors will take it too fast and make nonsense of it. And the public - oh heavens, what are they going to make of this chaos, which is constantly giving birth to new worlds, only to be destroyed a few moments later; at these sounds of a primeval world, this rushing, roaring, raging sea, these dancing stars, these glittering, gleaming waves...If only I could give my symphonies their first performances fifty years after my death". Certainly, this movement is a long way from the traditional short "scherzo and trio" movement of classical symphonies: although the basic structure is maintained, with the waltz rhythm throughout, weaving together many contrasting segments, featuring dissonant and shrill woodwind blasts, lyrical solo horn, pizzicato strings and a final almost abrupt coda to conclude.

The sublime 4th movement Adagietto, scored only for strings and harp, has frequently been performed as a separate concert piece, and was famously used by film director Luchino Visconti in his 1971 film version of Thomas Mann's novella, "Death in Venice". The yearning theme is used as a recurring