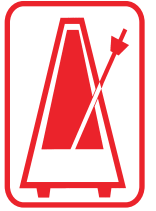


Solihull Symphony Orchestra

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**Saturday 1st March**  
**7.30pm**

**Shirley Methodist Church**  
**Shirley**



**Corinne Frost - cello**  
**Martin Leigh - conductor**

Solihull Symphony Orchestra is affiliated to  
Making Music.

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



## 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 in 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, phone number (0121) 745 5548 or send an E-mail to [info@solihullsymphony.org.uk](mailto:info@solihullsymphony.org.uk)

*The Solihull Symphony Orchestra is a Registered Charity, Number 1118720*

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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 Violin

Sarah Sasse (Leader)  
Vivienne Brown  
Helen Dolby  
Daniel Hurst  
Gail Kirby  
Hannah Massey  
Helen McIntosh  
James Timperley

### Second Violin

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

### Viola

Kelvin Farge  
Norman Cole  
Julia Lawley  
Josephine Sands  
Alan Thompson

### Cello

Helen Atherton  
Sheila Armstrong  
Claire Cunningham  
Claire Dolby  
Fiona Heath-Brown  
Louise Ryder

### Double Bass

David Evans  
Sue Hawthorne

### Flute

Anne Thompson  
Vyvyan Jones

### Oboe

Sarah Vaughan  
Andrew Wilson

### Clarinet

Victoria Rex  
Rachel Tubby

### Bassoon

Jonas Lovgren  
Simon Gates

### Horn

Kevin Boyd  
Tim Overton  
Matthew Franklin  
Rebecca Grier

### Trumpet

Bill Sands  
Beth Allen

### Trombone

John Geddes  
Jack Bond  
Bernard Moses

### Tuba

Joe Barnett

### Timpani

Tom Peverelle



FULL PICTURE FRAMING SERVICE & FLORIST

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## Acknowledgments

*We wish to thank the following:*

**Programme production:** Kevin Boyd

**Programme notes:** Bob Thomas

**Concert Manager:** Louise Ryder

**Webmaster and publicity design:** David Evans

**Refreshments:** Vyvyan Jones and family

**Flowers provided by:** Arts and Flowers

Thanks are due to Anne Thompson for organising extra players for tonight's orchestra

Thanks to Birmingham Music Library for the free loan of music parts

## Solihull Symphony Orchestra

Saturday 1<sup>st</sup> March 2008, 7.30pm

Shirley Methodist Church,  
Shirley

## PROGRAMME

**Stravinsky** Four Norwegian Moods  
**Tchaikovsky** Variations on a Rococo Theme  
**Fridolfsson** *Förväntan* for Cello and Strings

*INTERVAL*

**Dvořák** Symphony No.8 in G Major  
Opus 88

*Solo Cello: Corinne Frost*  
*Conductor: Martin Leigh*

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## Dates for your Diary 2008

**Sunday 20<sup>th</sup> April, 3pm**

*Rising Stars Concert, featuring young solo talent local to Solihull*

Arden School, Knowle

Programme to include:

**Bruch** Violin Concert No 1 in G minor

Tchaikovsky Violin Concerto in D Maj Op. 35 (1st movement)

**Capuzzi** Concerto in D major

**Haydn** Trumpet Concerto in E flat major

**David** Concertino Op. 4

**Saturday 5<sup>th</sup> July, 7.30pm**

Bushell Hall, Solihull School, Solihull

*Music from the Silver Screen*

including Rachmaninov's 2nd Piano Concerto with Juliet Allen,

Wagner's Ride of the Valkyries,

Indiana Jones,

Star Wars

and much more...

Tickets for these events may be bought on the door with cash or by cheque,  
in advance through orchestra members you may know,  
or at a discount rate through the orchestra's website [www.solihullsymphony.org.uk](http://www.solihullsymphony.org.uk)  
using a debit or credit card

## Igor Stravinsky (1882-1971)

### Four Norwegian Moods

Published 1942, re-using music composed in Hollywood for abortive cinema projects.

- I. **Intrada**
- II. **Song**
- III. **Wedding Dance ...**
- IV. **Cortège**



The late thirties had been a terrible time for Stravinsky. Yet odd as it may seem, his music at this time includes some of his sunniest, most classical works, in no way reflecting the troubles of his life. Unwelcome in his homeland, he had become a French citizen. There he lost his wife and daughter to tuberculosis, and his home and livelihood were threatened by a war in which he would have been an alien to all sides. So he seized the opportunity for United States citizenship. By August 1940 he had married again and set up home in Hollywood, where life was congenial to him, but income was a priority.

Naturally enough, there were proposals around this time for film music projects. In the event none of these films came to fruition, and the celebrated but temporarily under-employed composer was left with un-paid-for sketches for a fair amount of evocative music on his hands, and bills to pay. He salvaged what he could by incorporating it into a number of concert works, of which this attractive but intriguing suite is one. Once he was back on his feet he would have nothing to do with the cinema industry ever again.

The *Four Norwegian Moods* is an enigma: a soundtrack without a film, nor even a script or a synopsis. If this music had been known to be abstract it might have become more popular than it has. Audiences find it disturbing to know that there is a specific meaning while being unable to find the key to unlock it.

The name implies one or more stories set in Norway, but little else. Norway and Denmark were invaded by Germany in April 1940. Would a film have been in some way about that, or an escapist idyll? Was the Nazi occupation the reason a film was proposed or the reason it was abandoned? Do the movements called *Intrada* and *Cortège* imply that the film would have included set piece scenes of an entrance and a procession respectively, or are these just formal names for movements of the suite? Should the cor anglais' Song have words? Is it significant that the suite ends quietly on a quizzical note? If you want answers, you'll have to make the film up for yourself.



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.

As part of his recent association with symphonic ensembles of the University of Birmingham, he has conducted such works as Mahler's Symphony no.5, and the second suite from *Daphnis et Chloe*. Their performance of *Le sacre du printemps* was described by the Birmingham Post as 'exhilarating and rewarding' and 'something of a triumph'.

His interest in unusual and neglected repertoire has resulted in performances of Korgold's violin concerto; the music of Paul von Klenau and Franz Schmidt; as well as less-familiar works by Sibelius, Nielsen, Smetana, and Rachmaninov.

Martin Leigh has a growing reputation for nurturing and developing ensembles. Under his guidance the Halesowen Orchestra's performances have been praised for 'overwhelming evidence of thorough and purposeful preparation', and 'marked professionalism'.

He is music director of the Birmingham Chamber Orchestra (of which he is co-founder), the Solihull Symphony Orchestra, the Wyre Forest Symphony Orchestra, as well as 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. 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 at [www.martin-leigh.com](http://www.martin-leigh.com).



## Corinne Frost, Cello



Corinne's first interest in playing came when she was three years old, and was taken to a concert where she fell in love with the cello. Lessons on a lovely old 1/8 th size cello followed when she was five. At 17 she won a scholarship to the Royal Academy of Music where she studied with Dame Florence Hooton and won a number of prizes.

After graduation from the Royal Academy, Corinne was able to study with Pierre Fournier, having been awarded scholarships from the Royal Society of Arts and the Countess of Munster Musical Trust. She then enjoyed a varied career of recitals and chamber music including recitals at the Wigmore Hall, Purcell Room and Manchester midday series. She was a prize-winner at the Royal Tunbridge Wells and Greater London Arts Young Musicians competitions.

In 1979 Corinne joined the Philharmonia Orchestra with whom she travelled extensively and worked with some wonderful conductors and musicians.

In recent years she came to Worcestershire as co-principal cellist of the English String / Symphony Orchestra. She is an Associate member of the CBSO, loves teaching to all ages and enjoys being involved in a variety of chamber music groups.

## Pyotr Il'yich Tchaikovsky (1840-1895)

### Variations on a Rococo Theme, Op.33

Composed in Moscow in December 1876 for Wilhelm Fitzenhagen. Substantially amended by the dedicatee and first performed by him in Moscow on 30<sup>th</sup> November, 1877 with Tchaikovsky conducting.



This piece (like the Stravinsky above) was written while the composer was in serious difficulties, yet betrays no hint of the troubled circumstances of its genesis. His teaching position at the Moscow Conservatoire, and with it his place in polite society, was very precarious. He faced animosity from Rimsky-Korsakov and others on a variety of grounds, while his well-rumoured (but not officially public) homosexuality made him vulnerable to denunciation and instant ruin. He desperately needed allies in the Senior Common Room. This delicious gift to crotchety cello professor Wilhelm Fitzenhagen, composed in little more time than the pen takes to write down the notes, was a sweetener to keep him on board. As such it worked, and Tchaikovsky kept his position.

This background could explain why Tchaikovsky calmly tolerated the high-handed alterations Fitzenhagen made to the work in his absence, dropping the original finale, re-ordering movements and cadenzas, and no end of lesser changes to figure work and articulation. Most composers are fiercely protective of every detail of their own works, yet when Tchaikovsky came back to town in between, in another attempt to stabilize his position, had come his disastrous marriage and honeymoon it was the Fitzenhagen version which he conducted and which was then published. Evidently he still needed to keep the man sweet.

This is the version that has been played ever since, and has become a firm favourite with cellists and audiences alike. In 2004 Raphael Wallfisch published the original, revealing the full extent of Fitzenhagen's mutilation. Yet curiously the 'authentic' version has failed to knock the traditional one off its perch. The best things in the piece are still there: the arch theme, whose seemingly unstudied elegance, like Catherine the Great's rococo extensions to the Winter Palace, seeks no excuse for its tasteful ornateness; the delightful woodwind ritornello which invites each variation to its close; and a happy flow of contrasting moods which both charm and dazzle at the same time.

Sven Fridolfsson (1963- )

## ***Förväntan* for cello and strings**

First performed at the composer's wedding. This unpublished arrangement for cello and strings is performed by Corinne Frost with special permission.

Sven Fridolfsson (born 1963) is known in Sweden as a jazz saxophonist. In 1978 he founded and still leads Himlaväsen, a Blues Brothers inspired group known for exciting live performances, mainly in Christian contexts. Since 1990, jointly with his wife Johanna, he has been director of the Lutheran Mission Church Choir in Gothenburg.

Composed to celebrate his marriage to Johanna, *Förväntan* literally translates as 'looking forward' or 'anticipation' with all the associations of longing, waiting and hoping. Written in a single reflective movement, it ends with a simple rising intonation from the cello, questioning and inviting.

## Interval

Refreshments will be available in the church rooms

Antonín Dvořák (1841-1904)

## **Symphony No. 8 in G Major, Opus 88**

Composed 26<sup>th</sup> August to 8<sup>th</sup> November 1889.  
First performed 2nd February 1890 in Prague.

- I. Allegro con brio**
- II. Adagio**
- III. Allegretto grazioso**
- IV. Allegro ma non troppo**



By general consent, in this symphony Antonín Dvořák achieved his most consummately Czech voice, the first and greatest symphonic work ever to speak entirely with an authentic Moravian-Czech accent. This above all is the *Symphony From The Old World* to set against his American-inspired Ninth. From start to finish, themes which are bound together more by affinity of substance than by laborious development hint almost cinematically at every feature of a landscape which resounds with birdsong and with history, with nature and with legend: a rich tapestry of evocative musical flags. How much more nationalistic can you get?

So why is it that, without denying any of that, Czech musical opinion has always seen him as only a second-rank national composer, in a lower league than his contemporaries Smetana and Fibich, when the world at large (especially Britain and America where he was instantly appreciated) would expect those

rankings to be reversed? Why do we think he's better than they do? It has little to do with what the music is, and much to do with what it means and what it is for. But first, some context.

Antonín Dvořák was born in 1841 in a village on the Lobkowitz family estate, 30 miles north of Prague. 25 years earlier the previous Prince, an important patron of Beethoven, had been murdered by Czech nationalist terrorists. The long-term history of Bohemia could be seen as a power struggle between the Slavic Czechs and the dominant Germanics. By the 19<sup>th</sup> century the party lines were drawn between the nationalists, who demanded independence from Austria, and those who still favoured participation in the empire. There was no middle way. In his forties Smetana had changed his first name from Friedrich to Bedřich and learnt to speak Czech to demonstrate his nationalist credentials. No-one who cared could be on both sides at once. But Dvořák was.

In Bohemia's long and distinguished musical history, he was the first at all well-known composer to be born and raised a Slavic-speaking, not a German-speaking, Czech. In his early teens he had to leave home and stay with relations to learn proper German, to improve his prospects. In music he was a friend and supporter of Smetana. His nationalist sympathies could safely be presumed. But unlike Smetana he wasn't trying to write political sermons. He was trying to invent a concert music which was wholly Czech.

The difference came out in his *Hussite Overture* of 1883 which had both infuriated and confused his Czech audience by presenting the tune "*Those who are God's warriors*", the battle hymn of the nationalists, in harmony with, not in opposition to, the *Wenceslas Chorale*, musical badge of the other side. It was as if he saw them both merely as historical tunes which fitted together harmonically, oblivious to the whole baggage of antagonistic meaning which each carried. Granted that he was by no means stupid, and obviously loved Bohemia with a passion, what his music was saying to any Czech was indecipherable. But audiences abroad, unaware of the issues, liked the piece well enough.

The mature symphonies too, especially this one, are littered with musical flags. To foreign ears they relate only to something vaguely within the province of the Czech Tourist Board, but to a Czech they are like a poem in which the poet has used real words for their sound only, paying no heed to their meaning. An audience which knows the language must try to interpret the poem, and then feel frustrated and dissatisfied when they cannot find a key to unlock the specific meaning it implicitly has. Dvořák has used this tapestry of national references as mere colours on his palette. All he makes with them is pure music. To Czechs it is disturbing, and so they find him less enjoyable, and implicitly less accomplished, than we do. Our more innocent ears are not misled. Through knowing less, we hear the music as it was intended, and find it all the more rewarding for that.