



# Solihull Symphony Orchestra

1938



*New Year Concert - Music from the Movies*  
*St Philip's Church, Dorridge*  
*Saturday 3 February, 2024*

Programme £1

# Jack Lovell-Huckle



Jack Lovell-Huckle is a Conductor, Arranger/Orchestrator, Orchestral Librarian and Piano Technician, recently holding the title of Assistant Conductor with the City of Birmingham Symphony Orchestra and the Royal Opera House.

A music graduate from the University of Birmingham, he studied Conducting at the Royal Welsh College of Music and Drama working with Timothy Murray (National Dance Company of Wales), Alice Farnham (Welsh National Youth Opera), Nicholas Cleobury (Britten Sinfonia), Sir Richard Armstrong (Scottish Opera) and Carlo Rizzi (Welsh National Opera).

Jack is currently Music Director of Stafford Sinfonia and Spires Music, Principal Conductor of The Mahler Orchestra, and has previously held positions with Birmingham Gay Symphony Orchestra, Royal Forest of Dean Orchestra, Sheffield

Philharmonic Orchestra and Opera'r Ddraig. He is passionate about working with professional performers, emerging artists, and amateur musicians and devising and leading concerts for young and diverse audiences.

# Sabrina Ko



Born in Taiwan and raised in the UK, Sabrina has held principal violin positions with the North Beds Youth Orchestra, the San Diego Youth Symphony Orchestra and several University of Birmingham ensembles. Sabrina's orchestral highlights include leading the Hear and Now community outreach project with the Philharmonia Orchestra in the Royal Festival Hall, and playing under Mirga Gražinytė-Tyla and Jac Van Steen in Symphony Hall with the CBSO Youth Orchestra. Sabrina currently works as Relationship Manager for the music education charity Future Talent, as a freelance conductor, and as a peripatetic violin teacher for Services For Education.

# Programme

Williams - Superman March 5'

Lunn - Downton Abbey 4'

Morricone - The Mission/Gabriel's Oboe 6'

Horner - Titanic Suite 18'

Pasek - The Greatest Showman 5'

## *INTERVAL*

Bernstein - West Side Story 10'

Barry - Out of Africa 4'

Rota - The Godfather 4'

Zimmer - Gladiator 7'

Williams - ET: Adventures on Earth 10'

## **Conductor**

Jack Lovell-Huckle

## **Leader**

Sabrina Ko



*Please make sure that all telephones, watch alarms and other electronic devices that make noises are switched OFF or to silent. Audio and video recordings may only be made with prior permission. Photographs may only be taken during applause after performances.*

John Williams (1932-)

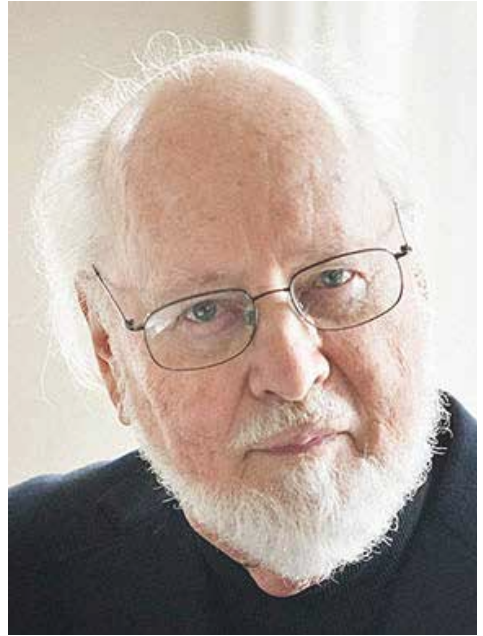
## Superman

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In this music, probably the greatest living film music composer engages in a symphonic dialogue that mirrors the iconic heroism of the title character.

Within the overture, Williams employs a robust brass section to articulate the grandeur and nobility of Superman. The soaring melodies, punctuated by triumphant fanfares, echo the hero's valiant flights across the cinematic skyline. The composer demonstrates an acute sensitivity to narrative dynamics, utilizing leitmotifs (short themes associated with a particular person or idea) to underscore pivotal moments in the storyline, from the majestic strains of *The Fortress of Solitude* to the playful exuberance of *The Flying Sequence*.

Williams' orchestration seamlessly blends traditional symphonic elements with contemporary approaches. *The Love Theme* captures the tender nuances of Superman's alter ego, Clark Kent, and his love for Lois Lane, while the *March of the Villains* underscores the menace posed by Lex Luthor and his



nefarious cohorts.

Through his music, John Williams elevates *Superman* beyond the confines of the visual medium, imbuing the character with a timeless, sonic resonance. This not only underscores the heroics of Superman but enriches the essence of the film.

John Lunn (1956-)

## Downton Abbey

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Downton Abbey's evocative soundtrack encapsulates the grandeur of Highclere Castle, the series' iconic backdrop, with its orchestral richness and delicate piano motifs. The music becomes a narrative

force, underscoring the societal shifts, familial bonds, and poignant moments that unfold within the Crawley estate. Lunn's *Downton Abbey* suite is a melodic journey, transporting audiences to the early 20th century and enveloping them in the atmospheric charm of this beloved period drama.

### Ennio Morricone (1928-2020) **Gabriels Oboe / The Mission**

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Composed by Ennio Morricone for the film *The Mission*, *Gabriel's Oboe* is a sublime musical soliloquy that transcends cinema. The oboe's plaintive melody becomes a soul-stirring expression of grace and redemption. Morricone's composition encapsulates the film's themes of cultural clash and spiritual awakening, evoking a sense of yearning and introspection.

### James Horner (1953-2015) **Titanic Suite**

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Despite an enormous production budget, the revenue from James Cameron's 1997 film remains well ahead of any contemporary equivalent. What distinguished *Titanic* from other films was

that its box office appeal continued to increase for several weeks after its release, with the fifth weekend breaking Hollywood records. The reasons for this seem to have been a combination of repeat viewing (many people saw the film more than once), recommendations from peers (especially important in motivating female viewers) and its ability to attract older viewers who would not normally visit the cinema. The script, 'a love story with a fastidious overlay of real history', combines historical characters with a fictional romance story. The Irish flavoured music contributed to its success, and Cameron had also carefully aimed the film at a world audience beyond Hollywood - despite criticism for the stereotyping of English characters, the European dimension was better portrayed than in many American films. Cameron originally intended the Irish singer Enya to compose the music, only turning to James Horner after she declined. However, Horner composed the soundtrack in Enya's style. There are several sections, each recognisably related to a scene in the film. At first, Cameron did

not want any words, but Horner wrote a song anyway, and recorded Celine Dion singing it. Cameron changed his mind when he heard it. *My Heart Will Go On* became a worldwide hit, going to the top of the music charts around the world. Sadly, James Horner, a trained pilot, died alone in a plane crash in California in June 2015.

Benj Pasek (1985-)

### **The Greatest Showman**

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Composed by Benj Pasek and Justin Paul, this is a vibrant and eclectic musical journey that mirrors the film's celebration of individuality and the pursuit of dreams. It features a diverse range of musical styles, from anthemic pop to Broadway-inspired show tunes, creating a dynamic and emotionally resonant experience.

*The Greatest Show* sets the stage with a lively and exhilarating introduction, establishing the film's theme of spectacle and showmanship. This energy carries through tracks like *A Million Dreams* and *Come Alive*, capturing the whimsical and aspirational spirit of the characters.

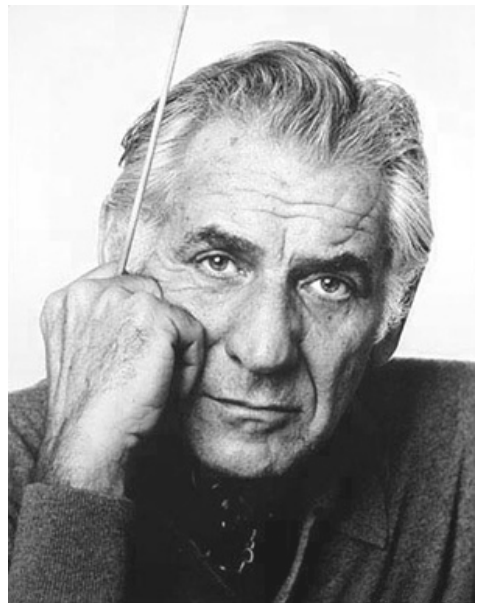
*This Is Me* emerges as a powerful

expression of self-empowerment and acceptance. The song's bold instrumentation and poignant lyrics encapsulate the film's message of embracing one's true identity, while *Rewrite the Stars* showcases the soundtrack's romantic and emotive facets. A reprise of *The Greatest Show* provides a triumphant and uplifting finale.

Leonard Bernstein (1918-1990)

### **West Side Story**

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Throughout his career, Leonard Bernstein struggled to balance the competing demands of being a composer, conductor, pianist and all-round celebrity,

along with a complex private life, as outlined in the recent film, *Maestro*. He was also the first conductor to truly harness the power of the television. As early as 1949, Bernstein and his friends Jerome Robbins (the choreographer) and Arthur Laurents (the librettist) began to discuss the idea of creating a musical retelling of Shakespeare's *Romeo and Juliet* amid the tensions of rival social groups in modern New York City. In August 1957, *West Side Story* opened in Washington DC, reducing Supreme Court Justice Felix Frankfurter, the main architect of school desegregation to tears. It went on to run for over a thousand performances on Broadway and was first released as a film in 1961. In the same year, Bernstein extracted nine sections from the score into what he called the *Symphonic Dances*. The version that we are performing today is a reduced version, but it includes favourites such as *I feel pretty*, *Maria*, *Something's Coming*, *Tonight* and *America*. Bernstein's deft orchestration immerses the listener in an amalgamation of jazz, Latin, and classical elements to create a kaleidoscopic sonic landscape

mirroring the cultural melting pot of 1950s New York.

John Barry (1933-2011)

### **Out of Africa**

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John Barry's theme from *Out of Africa* deftly captures the vastness and allure of the African landscape. The sweeping orchestration, characterized by lush strings and evocative woodwinds, serves as an emotional conduit, resonating with the film's themes of love, loss, and the profound connection between humans and nature. The music becomes a poignant accompaniment to an epic love story, enriching the film with its melodic grace and emotional resonance.

Nino Rota (1911-1979)

### **The Godfather**

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Nino Rota's iconic theme for *The Godfather* blends classical and popular music, reflecting the film's narrative with profound musical subtlety. Composed in 1972 for Francis Ford Coppola, the theme captures the essence of the Corleone family saga through its evocative melody and orchestral arrangement.

The theme begins with a haunting trumpet solo, playing a simple yet emotionally charged motif. The solo introduces an air of melancholy and nostalgia, hinting at the tragic undertones of the narrative. This solo is soon joined by a lush orchestral accompaniment, creating a rich, multi-textured sound that mirrors the complexity of the film's characters and their relationships. Tremolo passages, originally written for an accordion contribute to the tension and drama, creating a sense of foreboding that aligns with the Corleone family's underworld dealings.

The theme's structure follows a classical A-B-A form, with the initial mournful melody transitioning to a more upbeat and dance-like middle section before returning to the initial motif. This cyclical structure mirrors the perpetuity of the Corleone family's struggles and power dynamics.

Hans Zimmer (1957-)

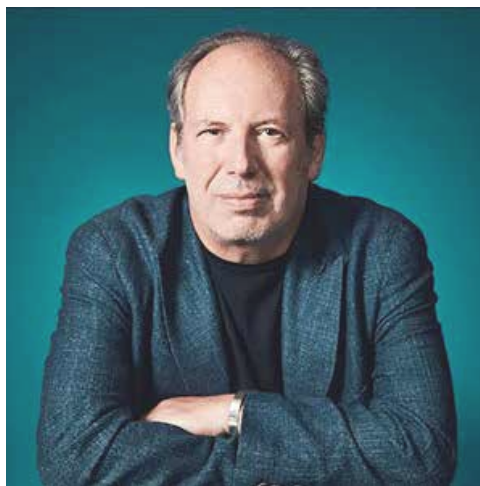
## **Gladiator**

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Released in 2000 and directed by Ridley Scott, *Gladiator* follows the epic journey of Maximus Decimus Meridius, a

Roman general turned gladiator seeking revenge for the murder of his family.

Zimmer's music serves as the emotional heartbeat of the film, seamlessly weaving through the vast landscapes of ancient Rome. The composer's use of orchestral grandeur, haunting vocals, and rhythmic percussion captures the brutality and heroism of the gladiatorial arena. The main theme, with its evocative brass fanfare, highlights the film's indomitable spirit.



In crafting this score, Zimmer collaborated with vocalist Lisa Gerrard, resulting in the ethereal and evocative *Now We Are Free*. This haunting composition reflects the film's poignant themes of loss, redemption, and the triumph of the human will.



Expect to be transported to the heart of the Colosseum, feeling the adrenaline of battle and the poignancy of sacrifice.

John Williams (1932-)

## ET

*ET the Extra-Terrestrial* is was produced and directed by Steven Spielberg in 1982, and written by Melissa Mathison. It tells the story of Elliott (Henry Thomas), a lonely boy who befriends an extraterrestrial, dubbed ET, who is stranded on Earth. He and his siblings help it return home while attempting to keep it hidden from their mother and the government.

Longtime Spielberg collaborator John Williams was given the challenge of creating music that would generate sympathy for such an odd-looking creature. Happily, Spielberg liked almost everything Williams composed. He loved the music for the final chase so much that he even edited the sequence to suit it. Williams took a modernist approach, especially with his use of polytonality, or the sound of two different keys played simultaneously. He also uses the Lydian mode (eight white notes on a piano

starting on an F) combining it with polytonality to express a mystic, dreamlike and heroic quality. His theme—emphasising ethereal sounding instruments such as the harp, piano, celesta, and other keyboards, as well as percussion—suggests both ET’s childlike nature and his strange machine.

### Non-Playing Members

If you’ve enjoyed our concert and want to become more involved with the orchestra, there are a variety of tasks and activities that are always open to friends of the orchestra as well as to players. In return, we can offer you complimentary tickets for our concerts, visits to rehearsals and other benefits!

### Sponsorship

We would welcome offers of sponsorship from individuals, local businesses or other organisations. Sponsors can choose to support particular projects - for example, work with young musicians or inspiring soloists and composers. We look forward to hearing from you!

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

Programme notes - David Evans

Cover - Norman Rockwell, *Two Girls Looking At Movie Stars' Photos*, 1938, oil on canvas, private collection

BIRMINGHAM SYMPHONIC ORCHESTRA PRESENTS

# Showtime!

Sunday 4 February 15:00  
 Royal Birmingham Conservatoire  
 Jennens Road, B4 7XR

THE BEST OF BROADWAY & THE WEST END



## Music at St Alphege Church Wednesday Lunchtimes, 13:10 - 14:00

- Wed 7 Feb – Rela Spyrou (clarinet)
- Wed 14 Feb – David Rice (organ)
- Wed 21 Feb – Sebrina Stain (harp)
- Wed 28 Feb – Harry Brown (organ)
- Wed 6 March – Nova Wind Quintet
- Wed 20 March – Anthony Tam (piano)

*Admission free, with a retiring collection. Coffee, tea and cakes are available from 12:30.*



## Our Mailing List

If you've enjoyed this concert, why not sign up to our Newsletter to make sure you don't miss out on future events? You'll receive advance notice of the full season's programme, and reminders about all our concerts a few weeks in advance.

**[solihullsymphony.org.uk/mailling-list](http://solihullsymphony.org.uk/mailling-list)**



# Solihull Symphony Orchestra

**Patron: The Mayor of Solihull**



## First Violins

Sabrina Ko  
Marina Battey  
Lis Branson  
Vivienne Brown  
Manisha Chauhan  
Peter Halldron  
Hannah Massey  
Jo Oswald  
Sarah Sasse

## Second Violins

David Roper  
Ella Bagley  
John Bayley  
Jessica Harris  
Rachel Johnson  
Sarah Letters  
John Maxwell  
Charlotte McLuskie  
Christine Oates  
Lucy Wilson

## Violas

Kelvin Farge  
Hannah Branson  
Joanna Clarke  
Mark Emms  
Julia Lawley  
Nick Rice  
Isabella Smith

## Harp

Natasha Gale

## Cellos

Helen Atherton  
Sheila Armstrong  
Jeremy Dale  
Raye Garrett  
Alison Hart  
David Kanyandekwe  
Anne Kemp  
Seb Lovell-Huckle  
Louise Robertson  
Nicola Walters

## Double Basses

Anne Goodwin

## Flutes

Su Newton Ede  
Mary Wright  
Chris Kelland

## Oboes

Sarah Vaughan  
*+ cor anglais*  
Fiona Speak

## Clarinets

Victoria Rex  
Jane Emms  
Karen Bannister  
*bass clarinet*

## Bassoons

Harry Jones  
Simon Gates

## Trumpets

Lynne Hodgson  
David Hirst

## Horns

Tim Overton  
Stephen Mayes  
Emma Mcleod  
Sarah Gee  
Edward Fisher

## Trombones

Stephen Rhodes  
Tony Miller  
Bernard Moses

## Tuba

Paul Arthur

## Timpani

Stephen Plummer

## Percussion

Emily Howard-Seal  
Juffie Zhu  
Kai Cooper  
Evan Barnes

## Keyboard

David Rice



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CHAMPIONING  
VOLUNTARY MUSIC

## About the Orchestra

Solihull Symphony Orchestra is an inclusive and friendly group that enjoys taking on the challenge of a varied repertoire with professional leadership and inspiring soloists.

We are always open to new members, especially violin and double bass players. Commitment to attend rehearsals regularly, and a willingness to learn are more important to us than formal music qualifications. We like to perform in different venues around Solihull, and will always consider invitations to play at special events.

Rehearsals are held at Shirley Methodist Church every Tuesday from 19:30 until 21:45 during school term time, with at least four concert performances each year.



## Our Next Concert

Saturday 20 April 2024, 15:30

Shirley Methodist Church

## Inspired by Shakespeare

Volkman - *Overture from Richard III*

Coleridge-Taylor - *Othello Suite*

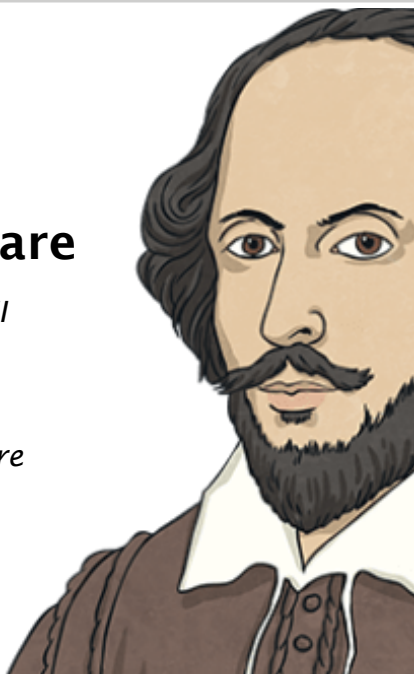
Gade - *Hamlet Suite*

Tchaikovsky - *Romeo & Juliet Overture*

Walton - *Henry V suite*

Guest Conductor

Keith Slade



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