

Symphony no. 1

for orchestra, opus 26

I. Maniacal
II. Lawless
III. Elegiac

commissioned

by The Arnhem Philharmonic Orchestra

composed

between 1st March and 23rd April 2004

duration

ca. 17 min.

financially supported

by the Fonds voor de Scheppende Toonkunst

premiered

on 22nd April 2005 at Musis Sacrum in Arnhem (The Netherlands) by The Arnhem Philharmonic Orchestra & Martin Sieghart (conductor)

published

by Donemus

recorded

by The Arnhem Philharmonic Orchestra & Martin Sieghart (conductor) on NorthWest Classics NWC 412152

scoring

Piccolo 1
2 Flutes (2nd also Piccolo 2)
2 Oboes
Cor Anglais
2 Clarinets in Bb
Bass Clarinet in Bb
Soprano Saxophone
Tenor Saxophone
2 Bassoons
Contrabassoon

4 Horns in F
Trumpet in D
3 Trumpets in C
3 Trombones

Tuba

Percussion (6 players required): Timpani, Klaxon (or alternatively 2 hooters with an extremely loud sound), Ride Cymbal*, Hi-Hat*, Jazz Snare Drum*, 3 Floor-Toms*, Pedal Bass Drum*, 2 Cow Bells, Anvil, Suspended Cymbal, Glissando Gong (medium), Thundersheet (medium), 2 Tam-tams (medium and very large), Wood Block (high), 5 Temple Blocks, Guiro, Vibraslap, Snare Drum, Tenor Drum, Bass Drum, Cuíca, 3 Bongos, 6 Tom-toms, Glockenspiel, Crotales, Vibraphone, Xylophone, Marimba (5 octaves). Instruments marked with * ad libitum performed as Trap Set.

2 Harps

Piano

Strings

Marijn Simons on *Symphony no. 1*:

My first symphony contains all musical aspects from my *Capriccio for Stan & Ollie* (1996) to my second trombone concerto *Visiting The Angels* (2004). In this respect I see my first symphony as a distillation of a lot of musical ideas. Perhaps a marking point in my composing: time will show. But that doesn't mean this symphony came into being with a preconceived idea. Before I start composing I don't make any sketches and don't think of any system. But I set to work with pure musical ideas and inspiration and I compose directly into a fully orchestrated score.

The titles of the 3 movements -Maniacal, Lawless and Elegiac- rose to the surface while composing. Slowly I realised I was being occupied with moods, whether personal or not.

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