

philharmonia orchestra

Leicester Special Olympics Opening Ceremony

Musical extract

Tim Steiner – Composer and Workshop Leader

I'm Tim Steiner and I'm a composer and workshop leader. My role in this project is to basically write the piece but writing it in a way that includes the performers that are involved in the performance of it. On the one hand we have children from five special schools and they're forming the bulk of the percussion section. Then we have two youth brass bands combined with players from the Philharmonia Orchestra.

Christian Jones – Bass Trombone

There's about twenty of us from the Philharmonia Orchestra. I've actually been involved with about three or four workshops over the last month or so. You go into the stadium today, you've got a big space and it's very daunting for everyone, ourselves included. The children come up and they recognise you, and there's a real sense of satisfaction to that before you've even played a note.

Jim Rattigan – French Horn

What's great about it is it's involved the Philharmonia and the who play in the Philharmonia. It's involved the youth brass, and it's encompassed the special needs guys. And they're totally involved as much as we are, and I think that's a great achievement.

Christian Jones

And then when we rehearsed it today I think Tim was over the moon with the sound of it and I know that the rest of us are. I think the fanfare is absolutely brilliant.

Tim Steiner

Football stadiums aren't really built for concert performance. So if you stand in one place in the football stadium, it sounds completely different to another place so for me as a conductor, I'm stood right in front of the trumpets and cornets, and all I can hear are trumpets and cornets. At the back, the percussionists can only hear percussion, and they believe they're playing incredibly loudly, far too loudly, but at the front we can't hear them. There was a lot of negotiation, a lot of discussion with the Philharmonia players who were sat at different locations in that band and also sending a couple right out onto the pitch for a good listen there. We kind of got a feel for how we should play it, how I should conduct it, and after a while we arrived at something that was sounding great in the middle of the pitch, which is what we want.

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