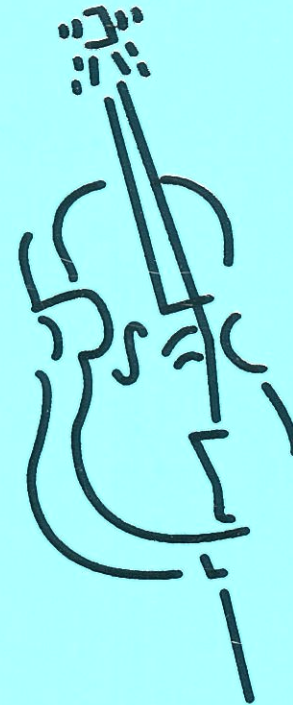



**Making
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PROGRAMME



**Wolverhampton
Symphony
Orchestra**



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WOLVERHAMPTON SYMPHONY ORCHESTRA

**CONCERT
AT
ST. MARY'S CHURCH, ALBRIGHTON**

SATURDAY 19th OCTOBER 2002

PROGRAMME

**Overture to The Bartered Bride Smetana
Concerto for Clarinet..... Mozart**

INTERVAL

**Scherzo Capriccioso Dvorak
Symphony No. 2.....Borodin**

Conductor - Rachel Hyde

Leader - Ros Rayner

Soloist - Graham Hobbs

WOLVERHAMPTON SYMPHONY ORCHESTRA

The Wolverhampton Symphony Orchestra is a fully independent amateur orchestra formed in 1973 by a group of keen amateur players. The idea behind the formation of the orchestra was to satisfy a need for local players to prepare to as high a standard as possible interesting works for public performance, and this is still the primary aim of the orchestra today. Membership of the orchestra when at full strength is of the order of 50 players and is drawn from keen competent amateur musicians, students and teachers of music in Wolverhampton and the surrounding areas.

The orchestra meets on a regular weekly basis throughout the academic year and produces on average four public concerts a year. It has been invited on several occasions to perform major choral works with local choral societies, in 1999 performing Beethoven's Choral Symphony to commemorate its Silver Jubilee. The orchestra regularly engages as soloists professional musicians of national and international reputation, as well as local young players of outstanding promise.

The repertoire of the orchestra spans from the seventeenth to the twentieth century, although a symphony orchestra of this type will tend to concentrate on works from the nineteenth century. The orchestra has performed a large number of symphonies by Beethoven, Brahms, Dvorak, Mahler, Schubert, Sibelius, Tchaikovsky etc. Earlier works are represented by Albinoni, Bach, Boyce and Handel, whereas twentieth century composers whose works have been

performed include Barber, Copland, Joubert, Shostakovich, Stravinsky, Meirion Williams (a former musical director of the orchestra) and Rory Freckleton (a former member of the viola section).

The orchestra is managed by a committee consisting of the Musical Director and leader, plus members elected by the orchestra. It is financed through concert receipts and by an annual subscription paid by the members. It is also affiliated to the National Federation of Music Societies.

Rachel Hyde

Rachel Hyde was born in 1977 and began lessons on her first musical instrument at the age of 7. By the age of 14 she had discovered that she had limited patience when playing one instrument and therefore was busy playing piano, cello, percussion and drum-kit, French-horn and trumpet. At 15 she was given her first opportunity to conduct, having already decided that this was where the real interest in performance lay whilst on an orchestral tour of Eire. Rachel rapidly began to acquire conducting experience, and is currently Musical Director and Principal Conductor of Sandwell Sinfonia and Wolverhampton Symphony Orchestra, as well as having acted as MD for a variety of Musical Theatre companies, including Brierley Hill Amateur Operatic Society, Mayhem and Oldbury Rep.

She has conducted works ranging from Baroque classics to romantic masterpieces such as Brahms Symphony No.1, Sibelius 2nd Symphony, Tchaikovsky Symphony No 4 and Scheherzade by Rimsky-Korsakov. She particularly enjoys

working with soloists, having conducted concerto performances including the Beethoven and Bruch violin concertos, the Mendelssohn D minor Concerto, Weber's first Clarinet Concerto and the 2nd Horn Concerto of Mozart. Rachel remains an active instrumentalist, playing for Chandos Symphony Orchestra, Clent Festival Chamber and the Midland Youth Orchestra among others. Rachael was appointed conductor of Wolverhampton Symphony Orchestra in July 2000, and looks forward to guiding the orchestra in its musical future.

Graham Hobbs

Graham began playing the clarinet when he was nine and was regularly playing both clarinet and saxophone in a variety of ensembles while still at school. He graduated from Dartington College of Arts in 1997 with a BA (Hons) in Music and studied technique at the Escola Superior de-Musica de Lisboa in Portugal.

Graham's concerto debut took place in 1998; playing Weber's Clarinet Concerto No. 1 with Sandwell Sinfonia and he has played many chamber works such as the Mozart Clarinet Quintet and the Brahms Clarinet Quintet. Graham is not a stranger to the Wolverhampton Symphony Orchestra, having played clarinet, saxophone and even the triangle for them; he has also performed with the Junction 10, Capriol Chamber and Cheltenham Orchestras.

Bedrich Smetana (1824 - 1884)

Overture to The Bartered Bride

The Bartered Bride was the second of Smetana's operas and was premiered in 1866. The opera contains some of the most joyous and delightful music Smetana ever composed, of which his Overture offers us a vivid foretaste, with one energetic folk-tune after another.

It is village festival time, and the peasants and children are in celebratory mood. There is only the slightest hint of the problems that will beset the calf-love of Marenka and Jenik, thanks to the infuriating marriage-broker, Kecal, and his misery-making "fixed marriages". Rather, the Overture's mood is sunny and cheerful. In fact, you just know that everything is somehow going to work out all right - as indeed, happily, it does!

Wolfgang Amadeus Mozart (1756 - 1791)

Concerto for Clarinet and Orchestra

Mozart wrote his only concerto for clarinet and orchestra for his friend Anton Stadler in the space of about ten days, when he was at the height of his powers, and only two months before his tragically early death. In Mozart's day the clarinet was still quite a new instrument, and was undergoing development by various makers. Mozart wrote for Stadler's own instrument - a "Bass-Klarinett". This was not the instrument we now know as a bass clarinet, but an extended normal clarinet, capable of playing a whole major third lower

than the modern instrument. The concerto has survived not in Mozart's manuscript, but in a set of parts with the clarinet solo written for normal clarinet, issued in 1801 - ten years after Mozart's death. It was published by the firm of Johann Andre, who had bought all Mozart's surviving manuscripts from his widow, Constanza, in 1799. It is presumed, but not certain, that the arrangement for normal clarinet was by Andre himself. Despite its curious birth, this is a glorious work: the first great concerto for the instrument, and some would say still the greatest. The solo part displays the range and agility of the instrument as well as its velvety and soulful qualities, particularly exploring the differences between the higher and lower registers. Notice how Mozart omits the oboes and clarinets from the orchestra, in order to leave the middle woodwind register free for the soloist to exploit.

The first movement, in classical sonata form structure, is a wide-ranging and continuous melody. Although it is rich and varied in its ideas, the occasional chromatic passages and the soft phrase endings subtly impart a melancholic character.

The outer sections of the slow movement are simple but warm and rich. The middle section, like the coda, is more elaborate for the clarinet, much of it in the lower register.

The rondo, based on the interplay of two melodies, provides a mostly high-spirited conclusion, yet moments of sadness still persist. It is amazing to think that, just nine weeks after writing this concerto, Mozart was dead.

INTERVAL

Antonin Dvorak (1841 - 1904)

Scherzo Capriccioso

Written during another very depressing period of his life following the death of his mother. The title of this composition literally means "capricious jest". This is clearly demonstrated by his use of some very remote tonal relationships for the period. But he does not falter. The piece works well and the contrasts contribute perfectly to the overall balance of the entire work.

Alexander Borodin (1834 - 1887)

Symphony No. 2 in B Minor

1. Allegro
11. Scherzo. Prestissimo - Allegretto - Prestissimo
111. Andante
- IV. Allegro

Alexander Porfirevich Borodin was born in St. Petersburg the "wrong side of the blanket" to a Russian Prince. To cover up the error he was given the name of one of the Prince's servants. As he grew up he showed a talent for music and an interest in chemistry. He practised pathology and surgery before lecturing in Western Europe, and returned to Russia in 1862 as Professor of Chemistry at St. Petersburg Medical Academy.

The first movement opens with an incisive declamatory first subject which acts as a "motto theme", binding the movement together. The second subject, lyrical in its quality, is first

heard in the cello. It is less hard-driven, with the time signatures alternating between 3/2 and 4/2. However, the "motto theme" insists on being heard. The second subject continues, but with its impetus subsiding. It leads into a lengthy episode based on the rhythmic pattern - possibly a vision of the wild abandon of galloping horses! This is an accompanying figure to a variant, in part, of the motto theme. As the dust settles and the pace slackens, Borodin leads directly into a reprise of the second subject. This is given to the oboe, in a reflective mood, in a new key of Eb major. The theme is worked through the orchestra, but this musing is not allowed to continue. All the earlier energy re-asserts itself into the Coda, which alternates between 3/2 and 4/2 time signatures together with descending chromatic triplet passages in the strings. Out of this the full orchestra joins to re-assemble the "motto theme" on the movement's last page in the score.

The second movement is essentially in three sections. A sustained 4-bar chord leads into chattering crochets, out of which a rising and falling 23-note dotted crotchet theme is entrusted to the woodwind. This is replied to by a rising 4-note minim theme in the lower strings and trombones. This leads to a new syncopated episode marked "appassionata ed energico" and heard in the lower strings, in unison. The syncopation becomes more involved, resulting in the string theme becoming more fragmented, until the chattering crotchet opening episode re-asserts itself. This in turn leads directly into a re-statement of the syncopated episode, now heard in the woodwind. The strings take on an accompanying role with more dotted crochets. As the

movement proceeds the brass and strings assume a more prominent role in presenting the "fragmented" moments.

The music rapidly calms and leads directly into the movement's "Trio" section, a serene allegretto in 6/4. The movement's third section is a return to the dash and verve of the opening. The coda is a more animated restatement of the earlier syncopated moments. The music begins to drift downward as with the setting sun, all energies spent.

At the beginning of the third movement, in the key of Db major we hear a hauntingly beautiful French horn solo accompanied by strings and harp. The solo clarinet takes over, accompanied by the other woodwind including the cor-anglais. The music moves to a passionate but controlled climax.

Now in Ab major and 3/4 time, the character of the music becomes a little more animated. A new freer secondary melody is introduced by violas and violins. The tension is increased and rises to a further episode in A major and in 4/4 time. Towards the end of the episode violas re-introduce the secondary theme, but by now the passions have calmed. In the ensuing seven-bar coda solo clarinet, horn and harp hint at the movement's previous episodes, and the music fades into a stillness.

Now in B major, the fourth movement with its rhythmic exuberance enhanced by syncopation and an alternating time signature, conjures up scenes of medieval joie de vivre! The violas introduce a single syncopated bar motif which is taken up by the violins. Animated woodwind and brass, and then

dashing string semi-quavers, herald a plethora of further single-bar motifs, tumbling down through the orchestral forces from flutes to tambourine. From the very next bar a two-bar motif dominates, with time signatures of 3/4 and 2/4 by woodwind and brass respectively, and syncopated accompaniment from brass and lower strings. By a steady progression the music becomes fully charged, then following an impressive fortissimo climax quietens into D major. The single-bar syncopated motif leads to a new lyrical theme (akin to the horn solo of the slow movement), entrusted to the clarinets. The exuberance of the opening is held in check.

The lyrical theme is taken up by the flutes and oboes, against a syncopated string and harp configuration. This theme becomes stronger in character as it becomes fragmented, coupled with a rising dynamic. A transitional passage - marked Lento/Allegro/Lento - of just 6 bars initiates a key change. It is a two-bar motif, which can be construed as a subtle amendment to the configuration of the movement's opening. Now, the syncopation revitalises the impetus and moves headlong into an episode in which the whole orchestra engages itself, and through further subtle key changes finds its climax on the chord of B major.

Then out of the resonance of that chord the coda quietly steps forth, with a restatement of the movement's opening single bar motif which, with hindsight, has acted as a unifying "motto theme" throughout. The movement's other motifs are reiterated in turn, and with the syncopated rhythm still prominent, coupled with the varying time signatures, Borodin brings his symphony to an end in shimmering glory.

WOLVERHAMPTON SYMPHONY ORCHESTRA

Violin 1 Ros Rayner Jessica Barnett Barbara Bostock Lindsay Buster Violetta Davis Jo Jordan Sharleen Samuels Rhiannon Taylor	Cello Jo Bell Margaret Bell Sheila Moore Andy Perry Julie Robertson Angela Wakefield	Flute Diana Manasseh Louisa Mills Jane Eminson	Horns Percy Cotterell Robin Hopper Sara Robertson Edna Harmon
Violin 2 Terri Bethel Michael Clement Ken Hawkins Margaret Myatt Philip Ward	Double Bass Helen Andrews Jenny Morris	Cor Anglais Rachel Orotayo	Trombones Mike Griffiths Bernard Moses
Viola David Cope Sharon Bayley Steve Hugh Philip Turley	Harp Stephanie Roberts	Clarinet Di Cotterell Lynn Curtis	Bass Trombone Don Howard
		Bass Clarinet Lynn Curtis	Tuba Joe Barnett
		Bassoon Jill Sparke Doug Servant	Timpani Debbie Childs
			Percussion Tom Peverelle James Souter

WOLVERHAMPTON SYMPHONY ORCHESTRA
2002 - 2003

Wager - Siegfried Idyll
Tchaikovsky - Capriccio Italienne
Faure - Pavane
Bizet - Symphony in C
Tchaikovsky - Selection from the Nutcracker
Anderson - Sleigh Ride

King's School, Wolverhampton
14th December 2002

Tchaikovsky - Fantasy Overture Romeo & Juliet
Saint-Saens - Cello Concerto (soloist Robert Cracknell)
Beethoven - Symphony No. 5

Bridgnorth Leisure Centre
22nd March 2003

Saint-Saens - Danse Macabre
Saint-Saens - Bacchanal from Samson & Delilah
Frank - Chasseur Maudit
Berlioz - Symphony Fantastique

Wolverhampton Grammar School
12th July 2003

(Please note that the above details are provisional)



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is affiliated to the
National Federation of Music Societies
which represents and supports
amateur vocal, instrumental and
promoting services throughout the
United Kingdom

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or call Richard Anderson on 01902 752755

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