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115

PROGRAMME



**Wolverhampton
Symphony
Orchestra**



115

WOLVERHAMPTON SYMPHONY ORCHESTRA

CONCERT
AT
ST. MARY'S CHURCH, ALBRIGHTON

SATURDAY 18th OCTOBER 2003

PROGRAMME

Dvořák Slavonic Dances 1 - 8 Opus 46

INTERVAL

Wagner Prelude to Act 1, Lohengrin

Tchaikovsky Polonaise & Waltz from Eugene Onegin

Wagner Prelude & Liebestod from Tristan & Isolde

Conductor - Rachel Hyde

Leader - Ros Rayner

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 seven. 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. Tonight's concert will be her last with the orchestra, as she will shortly be emigrating to New Zealand.

Antonín Dvořák (1841 - 1904) *Slavonic Dances, Opus 46*

- No. 1 in C Major, Furiant*
- No. 2 in E. Minor, Serbian*
- No. 3 in A Flat Major, Polka*
- No. 4 in F. Major, Sousedská*
- No. 5 in A Major, Skocná*
- No. 6 in D. Major, Sousedská*
- No. 7 in C. Minor, Skocná*
- No. 8 in G. Minor, Furiant*

The Slavonic Dances, Opus 46, were composed in 1878 and were originally for piano duet, but the composer later orchestrated them.

While Brahms in his Hungarian Dances had generally offered arrangements of existing melodies, Dvořák offers something entirely original, although the Slavonic Dances are essentially in the musical language of Bohemia and neighbouring regions. As so often, he writes music that is utterly characteristic of the folk-music with which he was familiar, without resorting to direct quotation. Not only have the dances the rhythmic and melodic shape of folk-dances, but they are enhanced by subtlety of orchestration and by the use of additional subsidiary musical ideas.

INTERVAL

Richard Wagner (1813 - 1883)

Prelude to Act 1, Lohengrin

Lohengrin's first performance at Weimar in 1850 was conducted by Liszt.

The opera opens with the discovery that Gottfried, Duke of Brabant, has mysteriously disappeared, and that Count Frederick of Telramund has claimed the throne. He accuses Elsa, Gottfried's sister, of having murdered her brother. An unknown champion appears in a boat drawn by a swan. He agrees to espouse Elsa's cause on condition that she does not ask his name. He defeats Telramund in combat and marries Elsa. Her curiosity having been aroused by Ortrud, Telramund's wife, she asks her husband's name, but he refuses to tell her. Telramund rushes in to attack him, but is instantly killed. The next morning, before the king, the knight reveals that his name is Lohengrin: he is the son of Parsifal and a knight of the Holy Grail. Only as long as he remains unknown is he invincible, and so he must now leave. Ortrud reveals that the swan is Gottfried, whom she has transformed by enchantment. As the dove of the Holy Grail descends, the swan changes into the young Duke Gottfried. Lohengrin departs in the boat, now drawn by the dove of the Holy Grail, and Elsa falls dead.

Pyotr Ilyich Tchaikovsky (1804 - 1893)

Polonaise and Waltz from Eugene Onegin

The story concerns Tatyana, a sensitive young girl, who falls in love with Onegin, a cold and selfish man of the world. She declares her passion in a letter, but he will not accept her love. At a ball on her birthday he amuses himself by flirting with her sister Olga and is challenged to a duel by Lensky, who is his friend and in love with Olga. Lensky is killed and Onegin leaves the country. Some years later he returns, to find Tatyana married to the elderly Prince Gremin. He falls

In love with her and begs her to go away with him. She admits that she loves him but will not desert her husband. He is left alone despairing.

Richard Wagner (1813 - 1883)

Prelude & Liebestod from Tristan & Isolde

Tristan & Isolde is a revolutionary work, not merely in the harmonies which baffled even a contemporary such as Hector Berlioz, but in a libretto which identifies love with oblivion and even with death. Of the two ill-fated, adulterous lovers, Tristan allows himself to be killed: Isolde expires on his body, singing in her liebestod ('love-death') of abandoning herself to waves or clouds: 'Unconscious - highest joy!' she sings ecstatically.

The famous prelude opens quietly with - besides the immortal 'Tristan chord', the most famous single chord in all music - two short phrases, the first on 'cellos, the second in the woodwind; they alternate and are transformed. The music, in a seemingly indeterminate key at first, settles in A major and builds to a huge and stormy peak which depicts Tristan and Isolde's as yet unvoiced passion for each other, and the fulfilment of that longing in their death together. The music gradually subsides, becoming soft and fragmented, to two pizzicato notes on the lower strings; Isolde's liebestod begins immediately - 'Mild and gentle, see how he smiles!' - as she stands over Tristan's body. Her thoughts recapture their passionate love while the music rises to an ecstatic climax before subsiding to a quiet close, the second (woodwind) phrase from the Prelude breathing a last farewell.

"How softly and gently he smiles, how sweetly his eyes open - do you see, my friends? Do you not see it? How he glows ever brighter, raising himself high amidst the stars? Do you not see it? How his heart swells with courage, gushing full and majestic in his breast? How in tender bliss, sweet breath, gently wafts from his lips -"

WOLVERHAMPTON SYMPHONY ORCHESTRA

Violin 1 Ros Rayner Sophie Anderton Edward Bale Jessica Barnett Linda Fowler David Harvey Corinne Wright Sarah Wynne	Cello Jo Bell Margaret Bell Glyn Davies Gaynor Deveraux Tim Forster Sheila Moore Julie Robertson	Clarinet Di Cotterell Lynn Curtis Graham Hobbs Bassoon Jill Sparke Jan Riley Doug Servant	Tuba Laura White Timpani Debbie Childs Percussion Tom Feverelle Vikki Brown James Souter
Violin 2 Terri Bethel Jenny Bailey Ruth Collings Ken Hawkins Susan Johnston Richard Lane Margaret Myatt Krystle Reid Charlotte Round Frances Walton Philip Ward	Double Bass Michael Taylor Alan Atkins Flute Diana Manasseh Jane Eminson Piccolo Chloe Lochbaum	Horns Percy Cotterell Robin Hopper Sara Shepherd A N Other Trumpets Chris Cumming Chris Stringer Trombones Mike Griffiths Chris Heighton	Harp Stephanie Roberts
Viola David Cope Martin Cropper Philip Turley	Oboes Richard Anderson Rachel Orotayo Chris Anderson Cor Anglais Rachel Orotayo	Bass Trombone Don Howard	

WOLVERHAMPTON SYMPHONY ORCHESTRA

FORTHCOMING CONCERTS

10th January 2004 (venue to be decided)

Copland - *Four Dance Episodes from Rodeo*
Dvorak - *Romance*
Smetana - *Vltava*
Dvorak - *Symphony No. 8*

22nd May 2004 (venue to be decided)

Chamber Concert

(Please note that the above details are provisional)



Wolverhampton Symphony Orchestra
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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