

Concert with City of Wolverhampton Choir

Saturday 17th December 2016 at 7.30pm

Church of St John, St John's Square, Wolverhampton

George Frederick Handel: MESSIAH

www.cityofwolverhamptonchoir.org.uk

FUTURE CONCERTS

Saturday 11 March 2017 at 7.30pm

St Peter's Collegiate Church

Gustav Holst: The Planets Suite

Rory Freckleton: Piano Concerto (world premiere)

Ralph Vaughan Williams: Five Variants of Dives and Lazarus

Saturday 24 June 2017 at 7.30pm

Wolverhampton Grammar School

Dmitri Shostakovich: Symphony No. 5

Jean Sibelius: Finlandia, Op. 26

Jean Sibelius: The Swan of Tuonela, Op. 22

Jean Sibelius: Karalia Suite, Op. 11

TICKETS: £9 FULL, £7 CONCESSIONS | Available on the door

All students in full time education enter free

Email: info@wolsymorc.org.uk Tel: 07977 122768 (Ian Sumner)

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**WOLVERHAMPTON
SYMPHONY ORCHESTRA**

**Saturday 19 November 2016
7.30pm**

Tchaikovsky

Nutcracker Suite

Shostakovich

Suite for Jazz Orchestra No. 2

Interval

Dukas

The Sorcerer's Apprentice

R. Strauss

Till Eulenspiegel's Merry Pranks

Wolverhampton Grammar School

Compton Road, Wolverhampton, WV3 9RB

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For further information visit us on our website: www.wolsymorc.org.uk

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116

Wolverhampton Symphony Orchestra

Wolverhampton Grammar School

Saturday November 19th 2016

Nutcracker Suite - Peter Ilyich Tchaikovsky

Jazz Suite No 2 – Dimitri Shostakovich

INTERVAL

L' Apprenti Sorcier – Paul Dukas

Till Eulenspiegel's Merry Pranks – Richard Strauss

WOLVERHAMPTON SYMPHONY ORCHESTRA

WSO was formed in 1973 by a group of keen amateur players, to satisfy a need for local players to prepare interesting works for public performance, and that aim remains today. Membership is around 55 players and is drawn from keen competent amateur musicians, students and teachers in Wolverhampton and the surrounding areas.

The orchestra meets weekly during term time and produces around four concerts a year, as well as an annual playday focussing on a major work and attracting musicians from far and wide. We have also accompanied City of Wolverhampton Choir in recent concerts.

We are financed through subscriptions and are affiliated to *Making Music*, and have a partnership arrangement with the city's Music Education Hub.

WSO is very grateful to Wolverhampton Grammar School for their hospitality and help with the use of instruments.

166

Peter Morris – Musical Director

Peter has conducted the orchestra in more than 50 concerts since 2004. He went to Chetham's School in Manchester and read music at Durham University. He came to the Midlands in 1969 and taught music for many years. He has a Master's degree in History from Keele, a Medaille d'honneur, of the French National Association of Music, is an Associate of the Royal College of Organists, a Fellow of the Royal Society of Arts, a Fellow of the Chartered Institute of Educational Assessors and was awarded an Honorary Fellowship of Wolverhampton University for services to music.

Peter is Director of Music at St Peter's Collegiate Church, Wolverhampton (enjoying a sabbatical year at the moment), Chair of Wolverhampton Music Education Hub, Organist of Walsall Town Hall, Organist for the Birmingham Philharmonic Orchestra, Chief Examiner for A-level General Studies, a Moderator for the Extended Project Qualification (EPQ) and writer of a monthly column in the Express and Star.

Ros Rayner – Leader

Ros studied the violin at the Royal Academy of Music. Whilst there she joined the British Youth Symphony Orchestra. Following her PGCE she taught in Bracknell for four years. She moved to Wolverhampton and was appointed leader of Wolverhampton Symphony Orchestra in 1996.

Ros teaches at Wolverhampton Girls' High School and tutors the first violins in Wolverhampton Youth Orchestra.

Most of the works in this concert closely illustrate a story.

Nutcracker Suite

Peter Ilyich Tchaikovsky (1840 – 93)

In 1890, Tchaikovsky was asked by the director of the Imperial Theatre in St. Petersburg, and Marius Petipa, the famous French dancer and choreographer, to compose a full evening's entertainment — a one-act opera and a ballet. The ballet was based on E.T.A. Hoffmann's story of The Nutcracker and the Mouse King, one of the most popular of Russian folk tales. The premiere, on December 18, 1892, was poorly received, but the audiences soon became familiar with the score and it became one of the most popular of all ballets.

It begins with a *Miniature Overture*, scored just for woodwind, horns, triangle, violins and violas. The ballet opens with a Christmas party at the home of the President of the Town Council. The children put on paper hats and parade about the room accompanied by the second movement — *Marche*.

Clara receives a giant Nutcracker for Christmas, which springs to life and leads a battalion of gingerbread men in battle against an invading army of mice. The Nutcracker is confronted by the Mouse King himself, and he appears to be about to be killed when Clara huris her slipper at the mouse and kills him. The mice, leaderless, flee, and the Nutcracker is transformed into a gallant Prince.

As a reward for saving his life, he invites Clara to visit his kingdom. She accepts and in the great hall of the castle, the Prince describes to everyone how Clara saved him. At a sign from the Sugar-Plum Fairy, a sumptuous banquet appears. Clara is ushered to a throne at the head of the table, and dances represent the banquet refreshments: a mysterious and exotic *Arabian Dance* symbolizes coffee and a bubbling *Chinese Dance* represents tea. A *Trepak*, or traditional dance of the Russian cossacks, serves as a musical foil for the delicate *Dance of the Mirlitons*, or toy flutes. The Sugar-Plum Fairy and her retinue pay tribute to Clara in the *Dance of the Sugar-Plum Fairy* and the *Waltz of the Flowers*.

Jazz Suite No 2

Dimitri Shostakovich (1906 – 1975)

Although our copies of this music are identified as Jazz Suite No 2, the piece should really be called the *Suite for Variety Orchestra*. It is a suite in eight movements which comprises a collection of movements which come from other works by the composer.

For many years the Suite for Variety Orchestra was misidentified as the "lost" Suite for Jazz Orchestra No. 2 (1938), a different work in three movements which was lost during World War II. This piece, however, dates from around 1957 and is a collection of a variety of Shostakovich's music . The orchestra will play 4 of the 8 movements.

March: based on a March from *Korzinkina's Adventures* (1940)

Dance 1: was adapted from the 1955 Market Place film score¹ of *The Gadfly Lyrical Waltz 1*

Waltz 2 was adapted from the eighth movement of the *Suite from 'The First Echelon'*(1956).

INTERVAL

The Sorcerer's Apprentice

Paul Dukas (1865 – 1935)

A friend of Debussy and a teacher of Messiaen and Durufié, Dukas's career was overshadowed by this piece. The astonishing success of the music was undoubtedly helped by the Walt Disney film *Fantasia* which told the original story (a poem by Goethe) in which Micky Mouse portrayed the wizard's pupil and his adventures in cleaning up.

Dukas was always diffident about his works and had a habit of destroying them – even some large scale works. *L'Apprenti sorcier* survived.

The poem begins as an old magician leaves his workshop and gives his apprentice some chores to perform. Tired of fetching water by a bucket, the apprentice enchants a broom to do the work for him – using magic in which he is not yet fully trained. The floor is soon awash with water, and the apprentice realizes that he cannot stop the broom because he does not know how.

The apprentice splits the broom in two with an axe – but each of the pieces becomes a whole new broom that takes up a pail and continues fetching water, now at twice the speed. When all seems lost, the old sorcerer returns and quickly breaks the spell. The poem finishes with the old sorcerer's statement that powerful spirits should only be called by the master himself.

Till Eulenspiegel

Richard Strauss (1864 – 1949)

A collection of tales about the fictional character Till Eulenspiegel was first published anonymously in a *Schwankbuch*, a form of joke book, in 1511 in Strasburg, then a German city.. The 95 stories describe a fellow who regularly gets in and out of scrapes. The humour is broad and slapstick, as he tricks kings, priests, landlords, shopkeepers, and any other form of authority. The name "Eulenspiegel" literally means "owl mirror," and Till is a comic anti-hero, holding up a mirror to man's foolishness.

Till Eulenspiegel is also part of a larger group of tone poems, which Strauss composed in the late 1880s and 90s, in which he experimented with the idea of 'programme music'; works intended to express musically an image, story, or experience. *Till Eulenspiegel's naughty tricks* comes from 1894-95

The stately opening theme has been referred to as the "once upon a time" phrase of a classic story. Then the first of the two Eulenspiegel motifs appears, a jaunty melody presented by the horns. This develops to a grand conclusion with two repeated notes sounded by the entire orchestra - followed by Till's second theme, on clarinet, a comical syncopation sounding like musical laughter.

The rhythms are complex, with emphasis and entrances frequently on the off beat, and the orchestration colourful, often shifting abruptly from one instrumental group to another. One can hear the galloping rhythm as Till upsets the market carts (complete with drum beats, ratchet, and slapstick), the slow, haughty theme of the clergy, and even a romantic interlude between solo woodwinds as Till pursues the girls. But Till's own themes always return. The first generally sounded by brass and then taken up by full orchestra, followed by the second: his musical nose-thumbing.

The piece grows toward a grand climax when suddenly a drum roll announces the gallows. A dialogue ensues between the sombre fanfare of the hangman and Till's second joking theme, desperately trying to talk him out of execution. The E-flat clarinet rises shrilly for Till's final moments, then the "once upon a time" theme reappears. But, Strauss seems to say, a spirit like Till's cannot be destroyed - and the composer shares a last, triumphant joke with his hero in the work's final bars.

1st Violins

Ros Rayner (Leader)
Jonathan Harper (Deputy)
Sue Bellingham
Francis Bunch
Dylan Edge
James Hamilton
Jo Jordan
Margaret Mascarenhas
Caroline Meads
Sarah Wynne

2nd Violins

Hilary Hurd
Jenny Bailey
Jo Bircher
Michael Clements
Anne Forster
Alice Harper
Ken Hawkins
Amy Price
Samantha Spilsbury
Philip Ward

Violas

David Cope
Alain Anderton
Sharon Bayley-Kitts
Michael Cooper
Elizabeth Fleetham
Rory Freckleton
Raghad Hadad
Rhiannon Watts-Robinson
Peter Whitehead

Cellos

Sarah Tulley
Margaret Bell
Sarah Carter
Michael Crockett
Fiona Daniel
Tim Forster
Janey Harold
Sheila Moore
Natalie Reynolds
Ian Sumner
Jean Waller

Double Basses

Sharleen Jones
Holly Anderson

Flutes

Jane Eminson
Di Manasseh
Arjun Jethwa

Oboes

Rachel Orotayo
Jane Gledhill
Ella Pearson

Clarinets

Lynn Curtis
Ros Jacom
Graham Hobbs (Eb)

Bass Clarinet

Anton Clarke-Butler

Bassoons

Jan Riley
Michael Darke
Chris Long

Saxophones

Lynn Curtis
Graham Hobbs
Michael Darke
Jo Bircher

Horns

Sara Shepherd
Jill Brittle
Percy Cotterill
Robin Hopper
Des Wilson

Trumpets

Chris Cummings
Cameron Chin See
Paul Dyson

Trombones

Laurence Hopper
Mike Griffiths
Bernard Moses

Tuba

Joe Barnett

Percussion

Phil James
Miriam Kitchener
Helga Perry
Ian Richards

Harp

Kinga Was

Keyboard

David Lewis

Forthcoming Events

17 December 2016 St John's in the Square

Handel – Messiah

City of Wolverhampton Choir,
with Wolverhampton Chamber Choir and
Wolverhampton Symphony Orchestra

11 March 2017 St Peter's Collegiate Church

Vaughan Williams *Dives & Lazarus*
Rory Freckleton *Piano Concerto*
Holst *The Planets Suite*

24 June 2017 Wolverhampton Grammar School

Sibelius *Finlandia, Swan of Tuonela, Karelia Suite*
Shostakovich *Symphony No. 5*