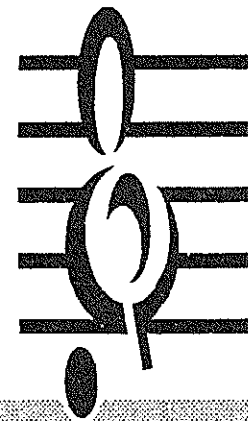


Wolverhampton
Symphony
Orchestra

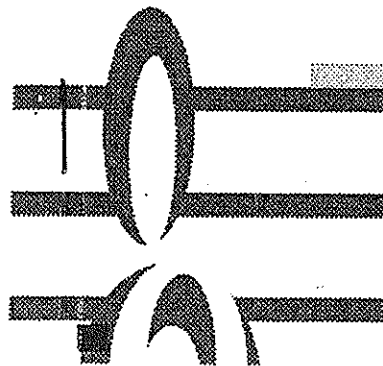


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PROGRAMME



10/10/98.

**WOLVERHAMPTON
SYMPHONY ORCHESTRA**

CONCERT

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

SATURDAY, 10TH OCTOBER, 1998

PROGRAMME

Rosamunde Overture	Schubert
Songs of the Auvergne	Canteloube

INTERVAL

Suite for Orchestra	Rory Freckleton
Symphony No. 8 ("Unfinished")	Schubert

Solo Soprano	Sarah Westwood
Conductor	Michael Darke
Leader	Ros Rayner

SARAH WESTWOOD

We are delighted to welcome back Sarah for her fourth concert as soloist with us.

Sarah graduated from Birmingham Conservatoire with a BA (Hons) degree in music, specialising in performance. She then continued her postgraduate studies at the Royal Academy of Music. Whilst there, she was runner up in the Isabel Jay Opera prize and received a Highly Commended in the Vincent Lieder prize. She has taken part in masterclasses with Robert Tear, Paul Esswood and Valerie Masterson, graduating with a recital diploma in June 1996.

Sarah performs regularly around the country and recent engagements have included a concert of baroque music with the Borromini Ensemble in Birmingham Cathedral, Warwick Arts Centre and the Hollywell Music Room, Oxford. She also teaches singing at Hereford Cathedral School.

Sarah has been a member of the violin section of the WSO on several occasions. She lives with her husband Paul (another former WSO member) and their daughter Lydia in South Shropshire.

RORY FRECKLETON

98

Rory studied piano, violin and then viola whilst at school but is self-taught as a composer. A career in Science Education has led to his present position of Head of Chemistry at Bridgnorth Endowed School.

As well as being a member of the WSO viola section, he is Musical Director of the Bridgnorth Area Youth Orchestra

Recent performances of his compositions have included Two Christmas Carols commissioned by the Wombourne Choral Society, under the direction of Dennis Powell, in 1992 and Incidental Music for "Macbeth" staged at Bridgnorth Endowed School in 1996, while next year should see the first public performance of his String Quartet.

**Rosamunde Overture ("Die Zauberharfe")
Franz Schubert (1797-1828)**

In July 1820, the management of the Theater an der Wien asked Schubert to compose music for a three-act play "Die Zauberharfe" (The Magic Harp). He finished it in two weeks and it was performed on 19th August. The overture shows signs of haste in that the introduction and coda are lifted directly from his earlier "Overture in the Italian Style". In October 1823, he accepted a commission to compose music for the play "Rosamunde" by Helmina von Chezy. He wrote incidental music but no overture. For the first performance, the overture to his opera "Alfonso and Estrella" was used but later the earlier overture to "Die Zauberharfe" became attached to the "Rosamunde" music and it has been generally known by this name ever since. Despite the haste in its production, it is beautifully composed and it is deservedly the most widely loved of Schubert's overtures.

Chris Eldridge

**Songs of the Auvergne
Marie-Joseph Canteloube de Malaret
(1879-1957)**

Series 1:

- I *La Pastoura als Camps
(The shepherdess in the fields)*
- II *Baillèro*
- III *Trois Bourrées:*
 - a) *L'aïo dè Rotso
(Spring water)*
 - b) *Ound'onorèn Gorda?
(Where shall we go?)*
 - c) *Obal dins lou Limouzi
(Down in Limousin)*

Series 3:

- I *Lo Fiolaré
(The spinner)*
- II *Passo pel Prat
(Come by the meadow)*
- III *Lou Boussu
(The hunchback)*
- IV *Brezairola
(Lullaby)*
- V *Malurous qu'o uno Fenno
(Wretched the man who has a wife)*

Canteloube was born in the Ardèche of an Auvergnat father and a mother from the Cévennes, and developed a passionate lifelong attachment to rural France and its music. Although many of his own works show this devotion, he is almost entirely

known as a collector and arranger of folksong, particularly the five books of the *Songs of the Auvergne* which date from 1923 onwards. Indeed, without his efforts, much of this priceless heritage may well have become lost forever.

Series 1 and 3 will be sung here tonight in the original Auvergne dialect, as noted down by Canteloube, although he provided an alternative text in standard French. Being country songs, they deal with fairly earthy matters. The most famous is *Baïlèro* in which the shepherd and the shepherdess sing to each other across the mountain pastures. The melody is very beautiful and Canteloube's skilful use of the orchestra provides an evocative setting.

Throughout the songs, the brass, limited to horns and trumpets, is sparingly used, while the wind often play a dominant role as in folk music. This is often of a virtuosic nature as exemplified by the oboe and clarinet cadenzas that separate the three *Bourées* in Book 1. The strings are frequently used to provide a shimmering haze reminiscent of the open spaces and vast skies of the Auvergne, and it is interesting that a piano, rather than a harp, is used to provide the final decorative touches.

INTERVAL

Suite for Orchestra Rory Freckleton

- I *Allegro*
- II *Larghetto*
- III *Allegro con brio*

Rory Freckleton originally wrote this suite as a competition entry for brass quintet. It is a most enjoyable piece with a strongly pastoral flavour. This is what Rory has to say about it:

"Oh no!" I hear you sigh "We've got to sit through some modern plinkety-plonkety rubbish now". Well rubbish it might be, but at least I hope you will find it tuneful rubbish.

This " Suite for Orchestra " started out life over 15 years ago as a piece for Brass Quintet . However it was never really satisfactory in that form. When entered for the Stroud Festival Composition class in 1984, It was returned with the peremptory note that "Wind players need to breathe occasionally". Last year I altered and orchestrated it in the arrangement you will hear tonight.

The music has no definite program and you are free to interpret the emotion of the music as you wish.

The first movement is at a steady pace and of a fairly sunny disposition. Perhaps it might remind you of walking in the countryside. Every now and

then the trumpets encourage us to stop and admire the view. The movement ends in a happy frame of mind as the walker gradually fades into the distance, thinking of the joys of companionship or simply the prospect of a nice cup of tea !

The second movement is slow . The Horn entries at the start might evoke a landscape before dawn when the spirits of a bygone age return to haunt their former hunting grounds. Their pleading gives way to a more animated section which finally resolves with a solo flute and violin suggesting that sunrise has restored serenity to the scene.

The third and final movement is fast and may suggest the rush and pace of everyday life. The final chords have died away when you suddenly realize "This is where I came in!"

I am very grateful to the Wolverhampton Symphony Orchestra for the opportunity of this performance, marking the first such occasion for one of my orchestral pieces.

Symphony No. 8 in B minor ("Unfinished") Franz Schubert (1797-1828)

- I Allegro moderato*
- II Andante con moto*

Schubert completed seven symphonies, Numbers 1-6 and the "Great" C major Symphony, No. 9. His Symphony No. 7 was abandoned as a sketch while No. 8, which was written in 1822 but remained undiscovered until 1865, is the one popularly known as "The Unfinished". It is still uncertain, however, whether Schubert, who of course died so tragically early, intended to write any more movements. The work that remains is certainly structurally satisfying and emotionally complete.

The first movement, with its dark murmuring opening, is a complex mixture of thematic material that keeps reappearing in various guises. The most famous of the themes, which first appears in the cellos, is actually in a major key but this never alters the fact that this is one of Schubert's most tragically intense symphonic movements.

The *Andante* which follows has an equally elaborate structure and mix of major and minor themes. Much of the material is clearly linked to the rising three-note figure which opens the entire work. The underlying mood is one of wistful lyricism with a disturbing complexity of feeling.

WOLVERHAMPTON SYMPHONY ORCHESTRA

1st Violin

Ros Rayner
Susan Bellingham
Barbara Bostok
Julianne Bourne
Jessica Ford
Jennie Lewis
Louise Rhodes
David Smith

2nd Violin

Jo Jordan
Michael Clement
Ken Hawkins
Louise Hunt
Caroline Meads
Margaret Myatt
Sarah Purshouse
Philip Ward
Jenny Walton

Viola

Alain Anderton
Sharon Bayley
Martin Cropper
Rory Freckleton
Sheila Freeman
Philip Turley

Cello

Louise Lawrie
Joanne Bell
Fiona Baldwin
Margaret Bell
Glyn Davies
Sheila Moore
Julie Robertson

Double Bass

Laura Staley
John Mason

Flute

Diana Manasseh
Jane Coxon

Piccolo

Jane Coxon

Oboe

Richard Anderson
Rachel Orotayo

Clarinet

Lynn Curtis
Sharon Guy

Bassoon

Jill Sparke
Doug Servant

Horn

Sara Robertshaw
Robin Hopper
Eric Large

Trumpet

Tony Bayliss
Vaughan Smith

Trombone

Laurence Hopper
John Barnett

Bass Trombone

Don Howard

Timpani

Malcolm Peters

Percussion

Anthony Becket

OUR NEXT CONCERT:

Sibelius: Finlandia
Richard Strauss: Horn Concerto No. 2
(Soloist: Suzie Walker)
Sibelius: Karelia Suite
Schubert: Firebird Suite

**Hayward Theatre, St Peter's Collegiate School
Compton Park, Compton Road West
Wolverhampton
7.30 pm, Saturday 27th February 1999**

For more details:

Tel: 01283 790319 (Michael Darke, Conductor)
01902 863792 (David Cope, Chairman)

email: wolsymorc@hotmail.com

www: <http://listen.to/wso>

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