

# PROGRAM

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WOLVERHAMPTON SYMPHONY ORCHESTRA

CONCERT  
AT  
SAINT MATTHEW'S CHURCH,  
WILLENHALL ROAD,  
WOLVERHAMPTON

SATURDAY, 17th JULY, 1999

*PROGRAMME*

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Der Freischutz Overture.....Weber  
Kaiser Waltz.....J Strauss  
Jupiter from The Planets.....Holst

*INTERVAL*

Symphony Number 9 "Choral".....Beethoven

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Conductor - Michael Darke  
Leader - Ros Rayner

SOLOISTS

Rosemary Phillips.....Soprano  
Judith Horton.....Contralto  
John Gripton.....Tenor  
John Hawker.....Bass

## 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 30 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 six public concerts a year. It has been invited on several occasions to perform major choral works with local choral societies although tonight's choir comprises members from a collection of local choirs, assembled specifically to perform the Beethoven Choral Symphony in the second half of the concert. 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 inevitably 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, Stravinsky, Meirion Williams (a former musical director of the orchestra) and Rory Freckleton (currently a regular member of the viola section). The first piece in tonight's concert, the overture to Der Freischutz by Weber was the first piece performed in public by the orchestra on 6th July 1974.

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

## TONIGHT'S SOLOISTS

### Rosemary Phillips (Soprano)

Rosemary studied singing with Freda Hart at the Birmingham Conservatoire where she was awarded the Mario Lanza Prize for Opera. She took part in many masterclasses including those of the late Sir Peter Pears and Tito Gobbi. Her operatic repertoire is extensive: Rosina (Barber of Seville), Norina (Don Pasquale), Susanna and Countess (Marriage of Figaro), Donna Elvira (Don Giovanni) illustrate some of her roles. She performs regularly in oratorio and concerts throughout the Midlands including performances of Britten's War Requiem, Verdi Requiem and Carmina Burana. She has directed many choirs over the years. In particular she has very much enjoyed her time with Viva Musica, which she has directed since its inception. She directs vocal workshops and lectures on singing technique. Rosemary teaches singing and adjudicates at festivals. She is married to John Gripton and they have two children.

### Judith Horton (Contralto)

Judith was operatically trained at the Birmingham School of Music (now the Birmingham Conservatoire). She performs regularly as a guest soloist for concert and oratorio performances and currently works as a singing teacher and choral director for Worcester and Dudley Education Authorities. She has been a member of The National Operatic and Dramatic Association for over twenty years and has taken most of the coveted principal roles in musical theatre, for example: Anna Glavari (The Merry Widow), Eliza Dolittle (My Fair Lady) and Rosalind (Die Fledermaus). She has also performed the title role in a full production of Bizet's "Carmen" with Viva Musica.

### John Gripton (Tenor)

John studied singing with Freda Hart at the Birmingham Conservatoire where he was a member of the opera class. He has played many roles including Runnucio (Gianni Schichi), Don Basilio (Marriage of Figaro), Alfredo (Die Fledermaus), Ernesto (Don Pasquale) and Don Jose (Carmen). With his wife, Rosemary Phillips, he founded Viva Musica, a Dudley based choir in 1989 and is currently the Business Manager. John enjoys swimming, foreign travel and frequent visits to the theatre.

### John Hawker (Bass)

John was born in Essex and came to Birmingham to study at the University. He liked it so much that he has stayed ever since! He also studied singing at the Birmingham School of Music (Birmingham Conservatoire) and gained the recital diploma with Distinction. He has broadcast on Radios 3 and 4 and made several CDs including sixteenth century ballads, a mediaeval Mass and a setting of twentieth century poets. He has premiered several works, including *Seven Deadly Sinners* by Beverley Wragg, Iain Kendall's *Petrus*, written for the millenium of St Peter's Church, Wolverhampton and Ivor Hodgson's *A Gift for St Martin* (for the 1600th anniversary of the death of St Martin). He has also had an opera *Galileo*, and several song cycles written for him, three of them for baritone, violin and piano. Until recently he was the Director of Music at St Martin's-in-the-Bull-Ring, Birmingham, and is now assistant Regional Director for the Royal School of Church Music.

OVERTURE: DER FREISCHUTZ  
 Carl Maria von Weber  
 (1786 - 1826)

Weber's opera "Der Freischutz" ("The Marksman") was first produced in Berlin in 1821 and soon became one of the most popular of German operas since "Die Zauberflote", receiving 500 performances in Berlin alone by 1884. The opera revolves around the old legend of Der Freischutz which Weber describes in a letter as "Remarkable stuff; the devil himself turns up in it. He appears as the Black Huntsman, and bullets are made in a ravine, with spectral appearances all around. Haven't I made your flesh creep?"

The hero of the story is Max who endeavours to win a shooting competition, become head forester and win the hand of his sweetheart Agathe. In order to achieve this, Max is lured to the wolf's den by Kasper, another forester to obtain seven magic bullets which are forged by an evil spirit. The bullets are meant to hit any target first time, meaning that Max is sure to win the shooting competition, but the seventh, unknown to Max, goes wherever the evil spirit wishes it. During the final shooting competition, attended by the Prince, Max's first six bullets of course hit the target first time. However, when the Prince requests that Max aims his seventh shot at a passing dove, the bullet misses its target and heads straight towards Agathe. Fortunately for Agathe, her bridal veil wards off the bullet which hits and kills Kasper. The Prince reprimands Max for his dealings with the devil, sentencing him to a year's probation, after which, no doubt, he marries Agathe at long last.

KAISER WALTZ, Op 437  
 Johann Strauss II  
 (1825 - 1899)

Written in 1889, the Kaiser Waltz was written at a time of growing unrest in Austria when increasing industrialisation meant that vast numbers of people were living in slums and working long hours for a pittance. This contrasted strongly with the splendours of the upper classes, giving rise to Marxist rumblings and an uncertain future for all Viennese. However, one figure seemed firm and unchanging - the Emperor Franz Josef, guarding against change. It was this monarch that Johann Strauss the younger immortalised in the Kaiser (Emperor) Waltz.

The long introduction is not a waltz at all, but a soft, hesitant march suggesting courtly pomp and splendour. After the shift to three four time, the first of four waltz themes emerges, not sensuously as so many other Strauss melodies, but as a declaration of respect of one man for another. The following two waltz themes lead one to the next, with the coda of the fourth and final waltz echoing the first waltz theme and ultimately attaining jubilation, expressing the general feeling of love and respect for the Kaiser.

(J. Bell)

JUPITER from "THE PLANETS"  
 Gustav Holst  
 (1874 - 1934)

Holst wrote The Planets between 1914 and 1917, the character and mood of each planet being influenced by astrology, which he had been studying fairly closely at the time, and not from classical mythology. Jupiter is described as "The Bringer of Jollity" and from the opening bars the mood is carefree and joyous, the character bursting onto the scene with turbulence and bustle. Good spirits abound throughout the movement.

Such is the joyous nature of the piece that at a private performance given for Holst at Queen's Hall by the London Symphony Orchestra conducted by Sir Adrian Boult, the charwomen working in the corridors put down their scrubbing brushes and began to dance! The mood is calmed slightly by the stirring central section which is also the hymn tune *Thaxted*, an Essex town where Holst played the organ, to which the words "I vow to thee my country" are sung.

## INTERVAL

SYMPHONY No 9 in D MINOR, Op 125 ("CHORAL")  
Ludwig van Beethoven  
(1770 - 1827)

*Allegro ma non troppo, un poco maestoso*  
*Molto vivace (Scherzo)*  
*Adagio molto e cantabile*  
*Presto (Finale)*

In his ninth symphony, Beethoven reached the pinnacle of symphonic writing. He explored paths hitherto unknown and heights that were beyond the sight of mortal eyes. Like so much of his music, Beethoven worked long and arduously over its composition, writing and rewriting over several years. The first sketches of the work date back to 1809, although he first expressed the desire to set Schiller's poem "Ode to Joy" as early as 1793. At one time he considered using the poem in a concert aria, and later there appeared notes for a "Schiller Overture", but it was not until the symphony was partly written that Beethoven thought of completing it with a choral movement using Schiller's "Ode".

That Beethoven was greatly worried about introducing voices into the last movement is plain. He did in fact write an instrumental finale which later became the last movement of the A minor String Quartet Op. 132. Then, having made up his mind to take this completely unprecedented course, he set about writing the choral parts and the orchestral variations, but left the vital connecting passages until later. He struggled for some months to find a solution, and finally with considerable excitement found the answer in the dramatic solo baritone declaration, "O Freunde, nicht diese Töne!".

The symphony had its first performance on 7th May, 1824 at Vienna's Karntenerntorm Theatre. By this time Beethoven was totally deaf, so there could be no question of him conducting the premiere. However he did stand next to the conductor during the performance to indicate the correct tempi. The music was received with a great deal of emotion both from the audience and the orchestra. Grove vividly described the scene thus;

*The master, though placed in the midst of this confluence of music, heard nothing of it at all and was not even sensible of the applause of the audience at the end of his great work, but continued standing with his back to the audience, (and beating that time,) till Fraulein Ungher, who had sung the contralto part, turned him, or induced him to turn around and face the people, who were still clapping their hands, and giving way to the greatest demonstrations of pleasure. His turning around, and the sudden conviction thereby forced on everybody that he had not done so before (because he could not hear what was going on) acted like an electric shock on all present, and a volcanic explosion of sympathy and admiration followed, which was repeated again and again, and seemed as if it would never end.*

### First movement - Allegro ma non troppo

The first movement opens with low murmurs and portentous figures in the strings, the sombre, mysterious introduction suggesting that something immense is in store. There are feelings of the “Dawn of Creation” and of “Darkness and Light” until the principal theme bursts dramatically from the entire orchestra. The theme is a jagged, plummeting phrase with string and bass sonorities predominating and maintaining the titanic, other-worldly feeling. The rhythmic throb of the music sweeps the movement onward through the development and recapitulation sections to an extended coda. Towards the close the impulse slackens and then, after a thrilling crescendo and upward rush of notes, the whole orchestra declaims a fragment of the original theme, like the Voice of Doom to complete the movement.

### Second movement - Molto vivace (Scherzo)

Although the second movement is not actually titled “scherzo”, it is a brilliant example of the form. The movement starts with a devil dance which goes at a furious pace, reeling and pounding, but curiously intricate because of the canonical use of time, the music alternating between three and four bar length phrases. The central Trio, after all the stress beforehand, is a blessed throwback to Haydn’s village dances, or to Beethoven’s own Pastoral Symphony. There is a simple peasant tune, with sunny decorations, that chases its own tail. The Scherzo is repeated and, with a hint of things to come, Beethoven momentarily suggests that he may repeat the Trio too - then dismisses the idea with an abrupt musical “Forget it!”.

### Third movement - Adagio molto e cantabile

Repose and solace are offered in the third movement. Two tender, reaching melodies are laid out and varied by the woodwinds. The texture is airy, the horns providing poignant counterpoint, the drums soft and in the distance. The strings are pizzicato, or fluid and ornamental when arco. Solemn fanfares

urge the movement along towards its end, but the resolution is quiet and lingering. This movement is the very epitome of “long line” - no one ever seems to take a breath.

### Fourth movement - Presto (Finale)

Beethoven begins the final movement in turmoil, with an operatic-style uproar that the Germans call a Schreckensfanfare (“horror fanfare”). Thus announced, the cellos and basses step forward in unison to sing a recitative. Offered tiny samples from each earlier movement in turn, they interrupt and apparently reject the recent music. Clearly the cellos are trying to tell us something but they lack the words.

Now we hear a breath of a new melody which is whispered by the woodwind and seemingly accepted. The cellos close their recitative and try this new tune, without harmonisation. More instruments drift in on the next verse, and a blaring tutti seems to settle the matter - this will be our theme. Flute and oboe sound a doubtful note and we are suddenly plunged into the Schreckensfanfare again. This time a baritone steps forward and he says it in words; “O friends, no more these sounds continue, let us raise a song of sympathy, of gladness, O joy, let us praise thee!” and plunges into Schiller’s stirring poetry, the Ode to Joy. The chorus joins in with enthusiasm, and the solo quartet performs some strenuous variations. Eventually, over the hill comes a Turkish military band, led by a swaggering tenor. You can almost feel the side drum banging against his knee on the off-beats, as he sings about Brotherhood. The chorus falls in behind him, followed by horns and violins, and they march energetically through half a dozen keys to arrive at a full-throated reprise of the Ode in D major. With a hush we turn from the Brotherhood of Man to the Fatherhood of God. Trombones and male voices intone like a Gregorian chant; the chorus answers in celestial Handelian polyphony. This is the most “purely” choral passage of the movement. Building on antique, modal harmony, it culminates with ethereal voices climbing towards the starry canopy.

Momentum is regained with a rocking double fugue. Near the end the sopranos sustain a high A “pedal” for ten long bars. When the fugue winds down there is an awe-struck moment, a quest for tonal base by the male voices, and a pause on a silky chord topped by the (surviving) sopranos. Now the excitement increases. Beethoven, in total mastery, lays on one surprise after another in his surge to the finish. Speeding up, slowing down, swerving harmonically, alternating soloists, chorus and instruments, he emphasises and re-emphasises “Alle Menschen” and drives the massed forces to an exultant close.

### SCHILLER’S “ODE TO JOY”

	Baritone	
O Freunde, nicht dies Töne.		O friends, no more these sounds continue,
Sondern lasst uns angenehmere anstimmen, und freudenvollere.		Let us raise a song of sympathy, of gladness
		O joy, let us praise thee!

#### ODE TO JOY (Freidrich Schiller)

Baritone, Quartet and Chorus

Freude, schöner, Götterfunken Tochter aus Elysium, Wir betreten, Feuer-tunken, Himmlische, dien Heiligthum! Deine Zauber binden wieder, Was die Mode streng getheilt; Alle Menschen werden Brüder, Wo dein sanfter Flügel weilt. Wem der grosse Wurf gelungen, Eines Freundes Freunde zu sein, Wer ein holdes Weib errungen,	Praise to Joy, the God-descended, Daughter of Elysium; Ray of mirth and rapture blended, Goddess to thy shrine we come! But thy magic is united What stern Custom parted wide, All mankind are brothers plighted, Where thy gentle wings abide. Ye to whom the boon is measured Friend to be of faithful friend; Who a wife has won and treasured
Mische seinen Jubel ein! Ja, wer auch nur eine Seele Sein nennt auf dem Erdenrund! Und wer’s nie gekonnt, der stehle Weinend sich aus diesem Bund!	To our strain your voices lend! Yea if any hold in keeping Only one heart all his own! Let him join us, or else weeping, Steal from out our midst, unknown!

Freude trinken alle Wesen

An der Brüsten der Natur;  
Alle Guten, alle Bösen  
Folgen ihrer Rosenspur.  
Küsse gab sie uns und Reben,  
Einen Freund, geprüft, im Tod;  
Wollust ward dem Wurm gegeben

Und der Cherub steht vor Gott.

Draughts of joy, from cup  
o’erflowing,  
Bounteous Nature freely gives  
Grace to just and unjust showing,  
Blessing ev’rything that lives.  
Wine she gave to us, and kisses,  
Loyal friend on life’s steep road,  
E’en the worm can feel life’s  
blisses,  
And the Seraph dwells with God.

Tenor solo and chorus

Froh, wie seine Sonnen fliegen  
Durch des Himmels prächt’gen Plan,  
Laufet, Brüder, eure Bahn,  
Freudig, wie ein Held zum Siegen.

Glad as suns his will sent plying  
Through the vast abyss of space,  
Brothers, run your joyous race,  
Hero-like to conquest flying.

Chorus

Freude, schöner, Götterfunken  
Tochter aus Elysium,  
Wir betreten, Feuer-tunken,  
Himmlische, dien Heiligthum!  
Deine Zauber binden wieder,  
Was die Mode streng getheilt;  
Alle Menschen werden Brüder,  
Wo dein sanfter Flügel weilt.

Praise to Joy, the God-descended,  
Daughter of Elysium;  
Ray of mirth and rapture blended,  
Goddess to thy shrine we come!  
But thy magic is united  
What stern Custom parted wide,  
All mankind are brothers plighted,  
Where thy gentle wings abide.

Seid umschlungen, Millionen!  
Diesen Kuss der ganzen Welt!  
Brüder, über’m Sternenzelt  
Muss ein lieber Vater wohnen.  
Ihr stürzt neider, Millionen?  
Ahnest du den Schöpfer, Welt?  
Such’ ihn über’m Sternenzelt!  
Über Sternen muss er wohnen.

O ye millions, I embrace ye!  
Here’s a joyful kiss for all!  
Brothers, o’er yon starry sphere  
Sure there dwells a loving Father.  
O ye millions kneel before him,  
World, dost feel thy Maker near?  
Seek him o’er yon starry sphere,  
O’er the stars enthron’d adore  
him!

Programme notes by J. Bell with edited extracts supplied through the Programme Note Bank of the National Federation of Music Societies.



## CHOIR

### Soprano

Stephanie Anderson  
Nicole Anderton  
Sheila Barnfather  
Clare Beeston  
Nest Bromley  
Barbara Cotton  
Paula Durrant  
Kate Farr  
Janet Follo  
Ruth Follo  
Marion Goda  
Linda Groen  
Joan Hammerton  
Ann Hawkins  
Clare Hogan  
Annette Mann  
Val Moore  
Pam Owen  
Kate Pearson  
Margaret Rea  
Eleanor Taylor  
Kathie Watson  
Brenda Webb  
Caroline Yates

### Alto

Ruth Byrne  
Diane Clement  
Sara Clymo  
Lesley Cook  
Phillippa Cooper  
Liz Cope  
Cynthia Ferrier  
Rosemary Fox  
Pat Harper  
Eileen Hughes  
Angela Joyce  
Barbara Morris  
Maggie Peacock  
Margaret Ravenscroft  
Jane Rawlings  
Margaret Stuart  
Jennie Thomas

### Tenor

Chris Anderson  
Cyril Barnfather  
Graham Chattin  
Dennis Churchill  
Sean Clayton  
John Ellis  
A J Myatt  
Chris Oakley  
Norman Schofield

### Bass

Allan Ashford  
Nick Birch  
Mike Bishop  
Kenneth Bladon  
Brian Bosworth  
Peter Cope  
Paul Cotton  
G Follo  
Phil Grainger  
Bill Hodson  
Giles Job  
Alan Manasseh  
David Richards  
Howard Stride  
Dave Thomas

## WOLVERHAMPTON SYMPHONY ORCHESTRA

### Violin 1

Ros Rayner  
Susan Bellingham  
Barbara Bostock  
Jessica Ford  
Louise Hunt  
Jennifer Lewis  
Louise Rhodes  
David Smith

### Violin 2

Jo Jordan  
Rhiannon Bailey-Wood  
Ruth Barnfield  
Michael Clement  
Vicky Hadley  
Ken Hawkins  
Caroline Meads  
Margaret Myatt  
Sarah Purshouse  
Jenny Walton  
Philip Ward

### Viola

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

### Cello

Louise Lawrie  
Joanne Bell  
Margaret Bell  
Glyn Davies  
Gaynor Deveraux  
Tim Forster  
Sheila Moore  
Julie Robertson

### Double Bass

Laura Staley  
Joanna Hughes  
Chris Lewis

### Flute

Diana Manasseh  
Allison Finlan  
Krista Hainsworth  
Heather Lancaster

### Piccolo

Heather Lancaster

### Oboe

Richard Anderson  
Rachel Orotayo  
Sally Griffiths

### Cor Anglais

Christopher Anderson

### Clarinet

Diana Cotterell  
Sharon Guy  
Bob Porter

### Bass Clarinet

Bob Porter

### Bassoon

Jill Sparke  
Doug Servant

### Contra Bassoon

Alison Brierley

### Horn

Percy Cotterell  
Robin Hopper  
Eric Large  
Sarah Robertshaw  
Christine Venables

### Trumpet

Tony Bayliss  
Steve Bate  
Chris Cumming

### Trombone

Laurence Hopper  
John Barnett

### Bass Trombone

Don Howard

### Tenor Tuba

Mike Griffiths

### Bass Tuba

Beckie Burns

### Timpani

Hugh Thomas

### Percussion

Phillipa Cornell  
Rachel Hyde  
Ian Richards

### Harp

Stephanie Roberts

### Rehearsal Pianist

Ken Gange

*Wolverhampton Symphony Orchestra is a registered charity, no. 1040991  
and is a member of the National Federation of Music Societies.*

## OUR NEXT CONCERT

Sullivan : Yeoman of the Guard

Bizet : Carmen Suite Number 1

Britten : Soirees Musicales

Saint Saëns : Symphony No. 3 in C minor, "Organ"

**St Mary's Church, Albrighton**

**7.30 pm, Saturday 16th October 1999**



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.

For more details of the orchestra, visit our website at <http://listen.to/wso>  
Tell us your views, e-mail us at [wolsymorc@hotmail.com](mailto:wolsymorc@hotmail.com)