

# PROGRAMME

105



NATIONAL · FEDERATION  
OF · MUSIC · SOCIETIES



Wolverhampton  
Symphony  
Orchestra



**WOLVERHAMPTON  
SYMPHONY ORCHESTRA**

CONCERT  
AT  
St. MARY'S CHURCH  
ALBRIGHTON

SATURDAY 18<sup>th</sup> NOVEMBER 2000

***PROGRAMME***

\*\*\*\*\*

Khachaturian.....Masquerade Suite  
Arutjunjan.....Concerto for Trumpet and Orchestra

***INTERVAL***

Tchaikovsky.....Symphony No. 4 in F minor, Op. 36.

\*\*\*\*\*

Conductor	Rachel Hyde
Leader	Ros Rayner
Soloist	Trevor Jones

## **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 musicians to perform 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 six public concerts a year. It has been invited on a number of occasions to perform major choral works with local choral societies, last year 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 regular member of the viola section and the orchestra's deputy musical director.

The orchestra is managed by a committee consisting of the Musical Director, her 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 sees the debut of Rachel Hyde as the orchestra's Musical Director in what is a challenging programme. Rachel was born in 1977 and began instrumental lessons at the age of seven, playing the piano, cello percussion and French horn by the age of thirteen. Her orchestral training was through Sandwell Youth Music, joining the full symphony orchestra at the age of ten. She began conducting at fifteen and during the sixth form began to conduct school assemblies and joined Birmingham Philharmonic Orchestra (BPO) as a cellist. She decided not to go to Music College as a cellist, as she wanted to pursue conducting, and therefore undertook a BSc in Psychology at the University of Birmingham. At the same time she was appointed Musical Director of Sandwell Sinfonia, with whom she has conducted many works, ranging from Baroque classics to Sibelius 2<sup>nd</sup> Symphony. Rachel graduated with honours in 1999, and after a year of postgraduate research is now pursuing a full-time career. She was appointed Musical Director of Wolverhampton Symphony Orchestra in July and is currently Musical Director of pantomime, still playing with BPO and numerous other orchestras. We are sure that she can rise to the challenge and we hope we will enjoy a long and fruitful association.

## **TREVOR JONES – Trumpet**

Trevor Jones was born in Dudley and began playing the cornet in the local brass band. He became Principal Trumpet of Dudley Schools Symphony Orchestra and began freelance playing whilst still at school. After graduating from Birmingham University he became an Associate of The Royal College of Music and a Fellow of Trinity College, London.

Trevor has held a number of important posts in music education including Senior Manager of Dudley Music Services, Visiting Lecturer in Brass at Wolverhampton University and he is currently Curriculum Co-ordinator of Wind, Brass and Percussion for Staffordshire Music Service.

As a conductor he led Dudley Metropolitan Schools Brass Band to many successes and conducted the band on Radio 2 many times, at the Schools Prom held at the Royal Albert Hall, in the presence of Her Majesty the Queen, Diana, Princess of Wales and the Archbishop of Canterbury and most notably on the children's television Blue Peter. He was also invited to Belgium to conduct and prepare the Mago Band from Ghent for their successful appearance in their National Championships.

As a performer, Trevor has played with the English Symphony Orchestra, English Philharmonic Orchestra, East of England Orchestra, Melachrino Orchestra and Mozart Orchestra. He is in regular demand as a concert soloist and recitalist. In addition to his busy freelance commitments, Trevor is musical director of the Holborne Brass Ensemble.

Throughout his career Trevor has maintained his links with brass bands and has performed with the Desford, Heart of England (formerly Jones and Crossland) and Black Dyke bands. Whilst with Black Dyke he recorded two compact discs, performed alongside the London Symphony Orchestra Brass Ensemble at the Barbican and undertook a tour of Switzerland.

Trevor is a member of the International Trumpet Guild and the Cornet and Trumpet Society of Great Britain.

## MASQUERADE SUITE

Aram Khachaturian  
(1903 – 1978)

- I Waltz
- II Nocturne
- III Mazurka
- IV Romance
- V Galop

Aram Ilych Khachaturian was born on 6<sup>th</sup> June 1903 in Georgia, the son of a poor bookbinder. As a child, he had no opportunity to receive formal musical education, but folk music, which had been familiar to him since infancy fostered his musicality. In the autumn of 1921, at the suggestion of his brother, he went to Moscow, where he had an encounter that determined the rest of his life. "I happened to enter the large hall of the Moscow Academy of music...the orchestra played Beethoven's ninth symphony and Rachmaninov's second piano concerto...I fell under the spell of music, and dreamed of becoming a composer." In 1929 Khachaturian finally entered the Moscow Academy, where he studied under Nikolay Mayaskovsky.

At almost the same time as he completed his famed violin concerto, Khachaturian composed two works each for films and stage plays. One of them was the music to a drama by Mikhail Lermontov. Khachaturian recalls "I can never forget my surprise at the miraculous drama *Masquerade* Lermontov had written at the age of 21. I worked very seriously in composing music to this drama." *Masquerade* is a tragedy in which the hero, Albenin gets bitterly jealous due to the suspicion of the loss of his wife, Nina's, bracelet in a masquerade and eventually poisons her to death. The music to the drama consists of 14 pieces, but Khachaturian used 5 of the pieces for the orchestral suite, which appears in two versions, both of which were premiered in 1944, 3 years after the premier of the complete *Masquerade*. The music made headlines the day after its full premier, along with the news of the fascist invasion of the Soviet Union. Although the theatre at which the play was staged did not survive the war, Khachaturian's music was frequently performed in its suite version. When the funeral of the composer was held, the Waltz was played before a capacity audience. A student of Khachaturian recalled "The Waltz reminded every member of the audience with a dreadful keenness of the greatness of the composer her or she had just lost".

The Waltz is no doubt the key element of the glory of the *Masquerade*, and Khachaturian reported that it was this piece that taxed him most when composing the work. "I was literally upset, and almost would walk in delirium in the rhythm of the waltz". The Romance and Nocturne are delicate and lyric pieces, in great contrast to the Mazurka and Galop, which could be dubbed the 'common plan' for the banquet and masquerade.

R Hyde

## TRUMPET CONCERTO

Alexander Arutjunjan

- I Andante – Allegro energico
- II Meno mosso
- III Allegro

Arutjunjan is one of the most significant Armenian composers of our time. Except for a few years of study in Moscow, he has spent his entire life in Jervan, where he has been professor of composition at the conservatory and artistic director of the Armenian Philharmonic Orchestra. His trumpet concerto dates from 1950, and although you will seldom hear another note of his music, it is studied by trumpeters the world over. Besides being technically and physically very demanding, it embraces a number of the 'personae' of the trumpet: the sonorous declaimer, the nimble athlete, the rhythmic powerhouse, the soaring lyricist and the night-club crooner.

The concerto plays without a break. After a few pompous orchestral gestures, the trumpet enters as a virtuosic Armenia folk instrumentalist – Arutjunjan had made a special study of such musicians and their fantastic improvisatory skills. The work gets properly under way when the orchestra reworks the initial motif in an allegro that leads to the re-entry of the soloist with a memorably invigorating theme. This gives way to a slower, yearning melody from the clarinet that the soloist takes up before improvising a beautiful counter melody over it, now in the cellos and horn. Subsequently, the 'duet' is overtaken by a brief orchestral tutti, reminiscent of Khachaturian in its intensity. The allegro theme re-enters at the start of a development passage, which culminates in another orchestral climax that might have escaped from a Shostakovich film score. The soloist then duets again with the cellos in another slower sequence, before the allegro theme returns, climaxing in an extended cadenza and a quick 'final curtain'.

R Hyde

## SYMPHONY No 4 in F MINOR, Opus 36

Pyotr Ilych Tchaikovsky  
(1840 – 1893)

- I Andante Sostenuto – Moderato con anima
- II Andantino in modo di Canzona
- III Scherzo: Allegro
- IV Finale: Allegro con Fuoco

The fourth symphony was composed at a particularly tense and critical period of Tchaikovsky's life. By the winter of 1877 when he first began to formulate his ideas for it, his professional duties at the Moscow Conservatoire had become increasingly burdensome and prevented him from devoting as much time as he wished to composition. The, in a moment of indecision and despair, he allowed himself to be persuaded into a loveless marriage with an infatuated student which, after only two

months, ended in his attempted suicide and a complete nervous breakdown. However, during this period of spiritual dejection and isolation, he derived great consolation from a pen-friendship, which had been developing since 1866, with a wealthy widow, Nadezhda Von Meck. For thirteen years she was to become his benefactress and most intimate correspondent, though, by mutual agreement, they never met. It was to Von Meck that the fourth symphony was anonymously dedicated, the front page of the first edition being marked "to my friend".

The composition of the symphony was at various times interrupted by work on Eugene Onegin, and by Tchaikovsky's breakdown. Once completed, however, Tchaikovsky tried to evaluate it in a letter to Von Meck. "What lies in store for this symphony? Will it remain alive long after its author has vanished from the face of the earth, or will it immediately fall into the gulf of oblivion? I really don't know; all I know is that at this moment I...am incapable of seeing the faults of my youngest offspring". Though neither the full score nor the piano duet arrangement published in 1880 contain any text to suggest an underlying programme, the symphony is universally regarded as being heavily programmatic, reflecting the torment of Tchaikovsky's life at the time of composition. Despite the brilliant coda at the conclusion of the work, the piece is truly dominated by struggle and conflict. In a letter to Von Meck dating from 1878, after declaring his usual reluctance to admit to the existence of a definite programme behind any of his works, and the futility of trying to express it in words, he concedes that *their* symphony was indeed written to a programme. Although he was to later have strong misgivings about the "confused and inadequate" programme that he outlined, his analysis still represents the most fitting description of this masterpiece:

"The introduction is the germ of the entire symphony, without question its central idea. This is *fate*, that fatal force that prevents our striving for happiness from succeeding...it is invincible, it can never be overcome. One can submit to it and take refuge in futile longings. The inconsolable, hopeless feeling grows stronger and more consuming. Would it not be better to turn away from reality and plunge oneself into dreams...Little by little dreams have completely enveloped the soul. All that was gloomy and joyless is forgotten. Here it is, here it is – happiness! But no! They were only dreams and Fate awakes us from them. And thus the whole of life is an incessant shifting between grim reality and fleeting visions and reveries of joy. The second movement expresses the melancholy that comes over you towards evening when you are sitting alone weary from work...Many things flit through your memory. There were happy moments...there were also moments of dejection. All that is already somewhere in the distant past. The third movement expresses no definite sensations. The soul is neither happy nor sad. You are not thinking of anything; you give free rein to your imagination and for some reason it has begun to paint curious pictures. These disconnected images...have nothing in common with reality; they are strange, wild, incoherent. The fourth movement. If you cannot find reasons for joy within yourself, look at others. Get out among the people...You scarcely had a chance to forget yourself and rejoice in the sight of other people's joys when inexorable Fate appears once more and reminds you of its presence. But to the others you are of no concern...Oh! How gay they are! Take happiness from the joys of others. Life is bearable after all."

R Hyde

## WOLVERHAMPTON SYMPHONY ORCHESTRA

### Violin 1

Ros Rayner  
Jessica Barnett  
Vicci Cox  
Violetta Davis  
Jennie Lewis  
Sarah Pursehouse  
David Smith  
Rhiannon Taylor

### Violin 2

Jo Jordan  
Jenny Bailey  
Michael Clement  
Andrew Clothier  
Ken Hawkins  
Margaret Myatt  
Alison Thomas  
Philip Ward

### Viola

David Cope  
Sharon Bayley  
Rory Freckleton  
Philip Turley  
Jenny Wyatt

### Cello

Jo Bell  
Margaret Bell  
Glyn Davies  
Louise Lawrie  
Sheila Moore  
Alan Mumberson  
Julie Robertson

### Double Bass

Jo Hughes  
Robert Crawford  
Ronald Large

### Flute

Di Manasseh  
Heather Lancaster  
Allison Finlan

### Oboes

Richard Anderson  
Rachel Orotayo

### Clarinet

Di Cotterell  
Lynn Curtiss

### Bassoon

Jill Sparke  
Toddy Harman

### Horns

Percy Cotterell  
Robin Hopper  
Sarah Robertshaw  
Eric Large

### Trumpets

Ed Malpass  
A N Others

### Trombones

Laurence Hopper  
John Barnett

### Bass Trombone

Don Howard

### Tuba

Rebecca Heywood

### Timpani

Tom Peverecce

### Percussion

Tom Peverecce

**OUR NEXT CONCERT**

~~Williams : Star Wars~~  
Greig : Peer Gynt Suite  
Prokofiev : Troika  
Prokofiev : Montagues and Capulets  
Rimsky-Korsakov : Scheherazade

**The King's School, Regis Road, Tettenhall**

**7.30pm, Saturday 7<sup>th</sup> April 2001**

(Please note that the above details are provisional. If you require details confirming our next programme, please complete and return the enclosed slip. You will then be placed on our mailing list, and will receive a reminder and confirmation of the concert nearer the event)



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 web site at <http://listen.to/wso>  
Tell us your views; e-mail us at [wolsymorch@hotmail.com](mailto:wolsymorch@hotmail.com)