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PROGRAMME

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Wolverhampton
Symphony
Orchestra



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WOLVERHAMPTON SYMPHONY ORCHESTRA

CONCERT
AT
KING'S SCHOOL
REGIS ROAD
TETTENHALL

SATURDAY 7th APRIL 2001

PROGRAMME

Montagues & Capulets
from Romeo & Juliet Prokofiev
Adagio from Spartacus Khachaturian
Peer Gynt Suite 1 Grieg

INTERVAL

Scheherazade Rimsky-Korsakov

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 six 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, Melrion 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.

Rachel Hyde, the orchestra's Musical Director, 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 2nd 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 2000 and is currently Musical Director of pantomime, still playing with BPO and numerous other orchestras.

MONTAGUES AND CAPULETS
From the Ballet *Romeo and Juliet*, Op.64
Sergey Prokofiev (1891 - 1953)

If Prokofiev's *Romeo and Juliet*, with the rapt intimacy and romantic passion of its depiction of young love, did not exist, few of his admirers would have felt the need to invent it. For all his Protean powers of transformation, these are not qualities that we usually associate with the man. And yet, along with the wit and flash and pageantry appropriate to other aspects of the action, they are the qualities that have made Prokofiev's ballet one of the most widely enjoyed and celebrated treatments of a story that has not lacked for musical interpretation. When Prokofiev approached the subject, he was a thoroughly experienced composer with half a dozen ballets and several operas already to his credit. As Frank Granville Barker has justly observed, "It was clear from the start that Prokofiev had a special gift for ballet music which placed him in the big league alongside Tchaikovsky, Ravel and Stravinsky, but it was a gift directed towards satire and social comment rather than romance." None the less, the romantic tale of *Romeo and Juliet* provided the story for Prokofiev's outstanding ballet. The orchestral suites in particular, from one of which tonight's piece is taken, have helped over the years to establish *Romeo and Juliet* as one of Prokofiev's most widely admired works. Enhanced by the characteristic harmonic piquancy and crystal-clear orchestration of this magically varied score, the lyricism of the music expresses a conception of the subject closer to the airiness and grace of Berlioz's version than to Tchaikovsky's highly charged drama. *The Montagues and Capulets*, taken from the First Orchestral Suite, depicts the aggressive force of the warring families, whose inability to live harmoniously together is ultimately responsible for the death of the 'star-cross'd lovers'.

ADAGIO OF SPARTACUS AND PHRYGIA
From the Ballet *Spartacus*
Aram Ilich Khachaturian (1903 - 78)

Gayane may be Khachaturian's most famous ballet; but as far as his subjects are concerned, *Spartacus* surely ranks as his most popular. For most people, that may be because the epic film on the subject exerts so strong a hold on the imagination. But the four-act ballet for which, in 1954, Khachaturian wrote his music has its own fascinations. It takes us into the same world that Respighi explored in his *Pines of Rome*, but rather than concentrating on general characteristics, approached ancient Rome instead through the uncertainties and passions of a few larger-than-life individuals. The piece featured this evening depicts the slave Spartacus, who led an initially successful revolt against oppression only to be betrayed and put to death; and Spartacus's devoted wife Phrygia. The *Adagio*, here taken from the Second Suite drawn from the ballet, is a richly lyrical movement, celebrating the rapturous but war-shadowed love of Spartacus and Phrygia.

PEER GYNT - Suite No. 1, Op.46
Morning, Death of Aase, Anitra's Dance, In the Hall of the Mountain King
Edvard Hagerup Grieg (1843 - 1907)

Grieg's incidental music to Ibsen's dramatic poem *Peer Gynt* was composed in 1874 and confirmed his reputation as a composer. *Peer Gynt* is an adventurer whose roguery is intended to lampoon the false values of the society of the time. Ibsen was explicit that his wanderings should be depicted in 'musical tone painting'. *Morning* is a perfect piece of scene-setting. Woodwind call and echo the pastoral theme on which the movement is built. In *The Death of Aase* (Peer's mother) Grieg, using only strings, subtly blends both the mourning of the death-bed scene with a sense of loneliness. *Anitra's Dance* refers to the beautiful daughter of a Bedouin chief, with whom Peer elopes. Her seductive character is mirrored in the swaying theme of her dance. The shadowy hobgoblin tune which starts *In the Hall of the Mountain King* is gradually transformed into a thing of menace which ends in a furious outburst.

INTERVAL

SYMPHONIC SUITE: SCHEHERAZADE, Op.35
Nikolay Andreyevich Rimsky-Korsakov (1844 - 1908)

1. Largo e maestoso - Allegro non troppo
2. Lento - Andantino
3. Andantino quasi allegretto
4. Allegro molto - Lento - Vivo

It was while he was engaged on the orchestration of Borodin's *Prince Igor* that Rimsky-Korsakov conceived the idea of writing a symphonic work to illustrate various episodes from the Arabian tales known as *The Thousand and One Nights*. The work was completed in the first six months of 1888 and premiered in St. Petersburg in December of the same year. For this occasion Rimsky-Korsakov attached the following titles to the four movements: 1. The Sea and Sinbad's Ship; 2. The Tales of the Kalandar Prince; 3. The Young Prince and the Young Princess; 4. Festival at Baghdad - The Sea - The Ship is wrecked on a Rock Surmounted by a Warrior of Bronze - Conclusions. Later, however, he declared that it would be misleading to attempt to read into the music any definite programme, or to regard any of the themes as a *leitmotif* in the Wagnerian sense, and withdrew the titles from the second edition of the score, merely leaving the following note as an indication of the starting point of the music.

'The Sultan Shahriar, convinced of the falsehood and infidelity of women, has sworn to put each of his wives to death on the day following the wedding night. But the Sultana Scheherazade saved her life by interesting him with the stories that she told him during the course of a thousand and one nights. Overcome by curiosity, the Sultan postponed his wife's sentence from one day to the next, finally abandoning his bloodthirsty intentions completely. Many wonders were recounted to Shahriar by the Sultana Scheherazade. For her tales the Sultana borrowed verses from poets and words from popular songs, and she mingled the stories and adventures with one another.'

WOLVERHAMPTON SYMPHONY ORCHESTRA

OUR NEXT CONCERT

Vaughan Williams – London Symphony
Coates – London Suite
Hamilton Harty's arrangement of "The Londonderry Air"
Malcolm Arnold – Scottish Dances

Codsall High School

7.30 p.m. Saturday 7th July 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>

Violin 1

Ros Rayner
Jessica Barnett
Vicci Cox
Violetta Davies
Jennie Lewis
Sarah Purchase
David Smith
Rhiannon Taylor
Alison Thomas
Barbara Bostock

Violin 2

Jenny Bailey
Michael Clement
Andrew Clothier
Ken Hawkins
Margaret Myatt
Philip Ward
Terri Bethel
Mike Johnson
Monica Woodall

Viola

David Cope
Sharon Bayley
Rory Freckleton
Philip Turley
Lisa Hawkins
Alan Anderson
Steve Hugh

Cello

Jo Bell
Margaret Bell
Glyn Davies
Sheila Moore
Julie Robertson
Andrew Perry
Claire Stevenson

Double Bass

Jo Hughes
Robert Crawford
Ronald Large
Jenny Moore
Janet Lindsay

Flute

DI Manasseh
Heather Lancaster
Allison Birch

Oboes

Richard Anderson
Rachel Orotayo

Cor Anglais

Chris Anderson

Clarinet

DI Cotterell
Lynn Curtis
Graham Hobbs

Bassoon

Jill Sparke
Doug Servant

Contra Bassoon

Michael Darke

Horns

Percy Cotterell
Robin Hopper
Sarah Robertshaw
Eric Large
Christine Venables

Trumpets

David Place
Sarah Croxon

Trombones

Laurence Hopper
Ian Bourne

Bass Trombone

Don Howard

Tuba

Jo Sweet

Timpani

Tom Peverelle

Percussion

Emma Holmes
Ian Richards
Debbie James