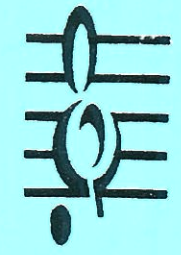


PROGRAMME



**Wolverhampton
Symphony
Orchestra**



**Making
Music**
THE NATIONAL FEDERATION
OF MUSIC SOCIETIES

WOLVERHAMPTON SYMPHONY ORCHESTRA

CONCERT
AT
NEW ROAD METHODIST CHURCH, STOURBRIDGE

SATURDAY 22nd MARCH 2003

PROGRAMME

Fantasy Overture, Romeo & Juliet Tchaikovsky
Cello ConcertoSaint Saens

INTERVAL

Symphony No. 5Beethoven

Conductor - Rachel Hyde

Leader - Ros Rayner

Soloist - Robert Cracknell

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 four 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, Meirion Williams (a former musical director of the orchestra) and Rory Freckleton (a former member of the viola section).

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

Rachel Hyde

Rachel Hyde was born in 1977 and began lessons on her first musical instrument at the age of 7. By the age of 14 she had discovered that she had limited patience when playing one instrument and therefore was busy playing piano, cello, percussion and drum-kit, French-horn and trumpet. At 15 she was given her first opportunity to conduct, having already decided that this was where the real interest in performance lay whilst on an orchestral tour of Eire. Rachel rapidly began to acquire conducting experience, and is currently Musical Director and Principal Conductor of Sandwell Sinfonia and Wolverhampton Symphony Orchestra, as well as having acted as MD for a variety of Musical Theatre companies, including Brierley Hill Amateur Operatic Society, Mayhem and Oldbury Rep.

She has conducted works ranging from Baroque classics to romantic masterpieces such as Brahms Symphony No.1, Sibelius 2nd Symphony, Tchaikovsky Symphony No 4 and

Scheherzade by Rimsky-Korsakov. She particularly enjoys working with soloists, having conducted concerto performances including the Beethoven and Bruch violin concertos, the Mendelssohn D minor Concerto, Weber's first Clarinet Concerto and the 2nd Horn Concerto of Mozart. Rachel remains an active instrumentalist, playing for Chandos Symphony Orchestra, Clent Festival Chamber and the Midland Youth Orchestra among others. Rachael was appointed conductor of Wolverhampton Symphony Orchestra in July 2000, and looks forward to guiding the orchestra in its musical future.

Robert Cracknell

Robert studied philosophy at Cambridge University and in Canada. He began his career in education teaching the 'cello in Doncaster; he then became Director of Music at Birkenhead School, and was until 1994 Head of the Instrumental Service in the London Borough of Waltham Forest. Since then he has been Head of Strings at Wolverhampton Music School. He is Musical Director of the Stourbridge Choral and Orchestral Society (with whom he performed the Schumann concerto), and is Chair of the Junction 10 Orchestra. His instrument is a 1809 Matthias Neuner.

Fantasy Overture, Romeo and Juliet
Piotr Ilyich Tchaikovsky (1840 - 1893)

The work opens with a religioso introduction portraying Friar Laurence, the cleric who both marries the two lovers and witnesses their tragic deaths. This is followed by a sonata form *Allegro* illustrating the two households who are at loggerheads with each other. This section in turn is followed by the core of the work: the passionate love themes for *Romeo and Juliet* which Tchaikovsky develops with consummate skill. Following this powerful section the warring factions return, this time their music combined with that for Friar Laurence. The work ends firstly with the love themes restated, but this time broken and gasping, before a dramatic and loud conclusion that brings a sense of tragic finality to the work.

Cello Concerto No. 1
Camille Saint-Saens (1835 - 1921)

The first cello concerto was composed in 1872 when Saint-Saens was 37. It is written, like Schumann's, in the key of A minor. It was regarded as one of the most delightful examples of its genre, a highly welcome addition to the repertory of cello virtuosos, for whom Romanticism produced only a modest number of worthwhile works.

Symphony No. 5 in C minor
Ludwig van Beethoven (1770 - 1827)

1. *Allegro con brio*
2. *Andante con moto*
3. *Allegro*
4. *Allegro*

There is no slow introduction to draw us into the intense musical argument of the first movement. Few movements by Beethoven are as concentrated as the *Allegro con brio* of this symphony and none so completely dominated by a single motif. For all the trenchant nature of the opening theme, however, Beethoven's invention sustains interest throughout. The *Andante con moto* provides the necessary lyrical contrast to the forceful development of the first movement. Its main theme has a vocal eloquence and an archetypal quality which can be heard, in ghostly array, in a minor-key version two thirds of the way through the movement outlining, curiously enough, the harmony of the Baroque ground bass, *La Folia*. The Scherzo begins almost in reflective mood before the main theme of the opening of the symphony comes hammering in to add a sense of urgency. At the end of this exhilarating movement the music subsides onto a pedal from which wisps of material rise and finally aggregate into a prelude to the finale. Emerging from this uncertainty, the brightness of the finale, with radiant orchestral colours, leaves little doubt as to Beethoven's meaning in the work. Although the material of the Scherzo returns to cast a shadow over the proceedings, it merely enhances a conclusion which is the epitome of life-enhancing joy.

WOLVERHAMPTON SYMPHONY ORCHESTRA

Violin 1	Cello	Flute	Horn
Ros Rayner	Jo Bell	Diana Manasseh	Percy Cotterell
Jessica Barnett	Margaret Bell	Louisa Mills	Robin Hopper
Anne Forster	Tim Forster	Jane Eminson	Sara Robertshaw (Shepherd)
Lindsey Buster	Sheila Moore		Richard Waring
David Harvey	Julie Robertson	Piccolo	
Rhiannon Taylor	Katie Sheldon	Jane Eminson	
Violin 2	Double Bass	Oboe	Trumpet
Teri Bethel	Helen Andrews	Rachel Orotayo	Chris Cumming
Jenny Bailey	Robert Crawford	Tony Evans	Dawn Kings
Michael Clements	John Mason		
Ken Hawkins	Ian Parry	Cor Anglais	Trombone
Susan Johnston		Ann Hagyard	Lawrence Hopper
Krystle Reid			Anthony Barrett
Frances Watten			
Viola	Harp	Clarinet	Bass Trombone
David Cope	Stephanie Roberts	Di Cotterell	Don Howard
Alain Anderton		Lynn Curtis	
Sharon Bayley		Bassoon	Tuba
Philip Turley		Jill Sparke	Bethan Ecclestone
		Doug Servant	Timpani
			Debbie Childs
			Percussion
			James Souter
			Ruth Samuels

WOLVERHAMPTON SYMPHONY ORCHESTRA
2003 - 2004

28th June 2003, Wolverhampton Grammar School

Saint-Saens - *Danse Macabre*

Chabrier - *Espana*

Cesar Franck - *Chasseur Maudit*

Cesar Franck - *Symphony in D minor*

18th October 2003, St. Mary's Church, Albrighton

Tchaikovsky - *Serenade for Strings*

Tchaikovsky - *Polonaise and Waltz from Eugene Onegin*

Wagner - *Prelude to Act 1, Lohengrin*

Dvorak - *Slavonic Dances 1 - 8 Opus 46*

10th January 2004 (venue to be decided)

Copland - *Four Dance Episodes from Rodeo*

Dvorak - *Romance*

Smetana - *Vltava*

Dvorak - *Symphony No. 8*

27th March 2004 (venue to be decided)

Liszt - *Hungarian Rhapsody No. 2*

Rachmaninov - *The Isle of the Dead*

Shostakovich - *Symphony No. 10*

26th June 2004 (venue to be decided)

Mozart - *Overture, Don Giovanni*

Elgar - *Variations on an Original Theme (Enigma)*

Brahms - *Symphony No. 1*

(Please note that the above details are provisional)



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 further details regarding membership or ticket prices,
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or call Richard Anderson on 01902 752755

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