

PROGRAMME



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**Wolverhampton
Symphony
Orchestra**



WOLVERHAMPTON SYMPHONY ORCHESTRA

CONCERT
AT
CENTRE STAGE, GRAISLEY,
WOLVERHAMPTON

SATURDAY 5th MARCH 2005

PROGRAMME

Beethoven Overture - *Leonora No. 3*

Beethoven Piano Concerto No. 3

INTERVAL

Beethoven Symphony No. 6 - *Pastoral*

Conductor - Peter Morris
Leader - Ros Rayner
Soloist - Katharine Lam

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, Dvořák, 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.

Peter Morris

Peter Morris began his career as a cathedral chorister in Chester and Manchester, went to Chetham's School in Manchester and read music at Durham University.

He came to the Midlands as Director of Music at Bluecoat School, Walsall, from 1969 until 1991 and held the same post at St. Peter's School, Wolverhampton from 1991 - 1997. He left St. Peter's School to look after his young family, but has since accumulated a variety of roles. He has conducted Walsall Choral Society for 27 years, is Borough Organist at Walsall Town Hall, Director of Music at St. Peter's Collegiate Church, Wolverhampton and the founder conductor of Junction 10 Orchestra. He is also principal examiner for A-level and GCSE General Studies and an A-level Music examiner. In 2000/1 he was awarded the medaille d'honneur of the French National Association of Music and a Master's degree at Keele University. He lives in Wolverhampton.

Katharine Lam

Katharine Lam graduated from Birmingham Conservatoire with a First Class Honours Degree and the highest performance award, a Diploma in Professional Studies (Music Performance). She has studied as a pupil of Prof. Malcolm Wilson and has also received tuition from pianists Peter Donohoe, Bryce Morrison and Victor Sangorgio.

Katharine has performed across the UK, most recently in Oxford, Doncaster, Birmingham and Louth. In March 2003 she made her London recital début at Leighton House, Kensington and in May 2004 she appeared as soloist with the CBSO at Symphony Hall, Birmingham, playing Constant Lambert *Rio Grande*. The Birmingham Post has

described her as "one of a recent cohort of immensely gifted Conservatoire piano students," and her playing, as having "glittering panache and terrific aplomb."

Katharine is a pianist with an interest in a wide and diverse repertoire, with a burgeoning interest in contemporary piano repertoire. In March 2003 she took the rare opportunity, appearing with Birmingham's Thallein Ensemble, as soloist in Messiaen's *Couleurs de la Cité Céleste*.

During her time at the Conservatoire, Katharine has been awarded many prizes and scholarships. She currently teaches piano, both privately and at King Edward VI High School for Girls. Katharine has broadcast on BBC Radio 4 and BBC Radio Leicester and has produced a solo piano CD including music by Debussy and Rachmaninoff.

Ludwig van Beethoven (1770 - 1827) *Overture - Leonora No. 3*

For his only Opera *Fidelio* (originally entitled *Leonora*, the name of the heroine) Beethoven wrote four overtures. No. 3 is regarded as the most noble of the four.

After a slow dramatic opening the theme appears on clarinets and bassoons. The overture makes use of the melody of the Act 2 aria *In des Lebens Frühlingstagen*, in which Florestan, Leonora's imprisoned husband, reflects on the happiness which has been taken from him in the prime of his life. The theme also returns as the second subject in the following Allegro.

The climax to the overture comes with a distant trumpet-call announcing the arrival of the Prison Governor, Don Fernando. Impressed by Leonora's efforts, disguised as a boy and calling herself Fidelio, to free her husband, Don Fernando orders Florestan's release.

Piano Concerto No. 3

Of Beethoven's first four piano concertos the Third was the first to use a minor key and the first to reject the Mozartean style of piano concerto. It comes from the same period as the *Pathétique* and *Moonlight Sonatas* and bears the same passion and magic. The opening tutti bears all the hallmarks of Beethoven - dramatic dynamic contrasts, immediate changes of mood, adding up to a strength and power that had not been heard before. The opening is massive in scale and grandeur with the opening exposition on strings answered by the woodwind and countered by a more delicate one. The soloist re-introduces the opening statement in an exasperated and angry way after three rising scales of C minor. The music then subsides to a quieter recall in the dominant

which then seems to invite the orchestra to join the piano in the dialogue. The slow movement takes us to a dream world with the piano spinning a musical web around the orchestra. The syncopation and changing of note lengths creates an evasive pulse. A fortissimo E major chord announces the Rondo-Finale which radiates wit and well-being and the concerto ends in this mood.

INTERVAL

Symphony No. 6 (Pastoral)

Beethoven was always most at ease when in the countryside, where he could take long solitary walks through the woods and fields. He once wrote to a friend, "How glad I am to be able to roam in wood and thicket, among the trees and flowers and rocks. No one can love the country as I do ... my bad hearing does not trouble me here. In the country, every tree seems to speak to me, saying 'Holy! Holy!'. In the woods there is enchantment which expresses all things.

Early sketches for the Sixth Symphony date from 1802, but the actual composition waited until the summers of 1807 and 1808. Beethoven spent the summer months in Heiligenstadt - a rural retreat, a green escape from the heat of the city and a perfect place for the reclusive composer. Here he was able to compose his Fifth and Sixth Symphonies, together with several other works.

On returning to Vienna in 1808 Beethoven organised a gala concert to premiere his latest works. The concert was held at the Theatre an der Wien on 22nd December. It lasted four hours in an unheated theatre and the orchestra was under-rehearsed.

The programme notes for the Pastoral Symphony were as follows:

1st Piece. Agreeable feelings awakened on the arrival in the country.

2nd Piece. Scene by a brook.

3rd Piece. Merry gathering of country folk. There arises

4th Piece. A thunderstorm, wherein occur

5th Piece. Charitable thoughts combined with thanks to the Deity after the storm.

The first movement sets the idyllic mood which continues throughout the piece. The second movement represents a brook frequented by quails, cuckoos and nightingales. A village dance is portrayed in the third movement. A friend of Beethoven claimed that it depicted a village band, valiantly playing through a haze of alcohol. The party comes to an end with a change in the weather, as a thunderstorm arrives in the fourth movement. It starts pianissimo, with a sense of pent-up tension. The storm rages throughout the orchestra and gradually subsides. A gentle rising scale on the flute leads directly into the finale - "Shepherd's Song - Happy, Thankful Feelings after the Storm." The clarinet plays a preliminary version of the main theme, while the violas provide a pastoral drone. The symphony ends on a tranquil note.

WOLVERHAMPTON SYMPHONY ORCHESTRA

Violin 1
Ros Rayner
Sophie Anderton
David Harvey
Jo Jordan
Vanessa Owen
Antonia Stevens
Corinne Wright
Sarah Wynne

Violin 2
Anne Forster
Jenny Bailey
Sarah Coxon
Ken Gange
Ken Hawkins
Fabienne Milhavy
Margaret Myatt
David Naylor
Charlotte Round
Philip Ward

Viola
Alain Anderton
Christine Henderson
Ruth Hewitt
Helen Hogarth
Philip Turley

Cello
Jo Stubbs
Margaret Bell
Jo Bradford
Glyn Davies
Rosie Evans
Tim Forster
Roger Hides
Sheila Moore
Julie Robertson

Double Bass
David Taylor
Jenny Morris
Ayse Osman

Flute
Di Manasseh
Kathryn Baker

Oboe
Richard Anderson
Rachel Orotayo

Clarinet
Di Cotterell
Lynn Curtis

Bassoon
Jill Sparke
Doug Servant

Horn
Percy Cotterell
Robin Hopper
Sarah Shepherd
Jill Brittel

Trombone
Laurence Hopper
Joe Cooper

Bass Trombone
Don Howard

Trumpet
Chris Cumming
Anthony Pepper

Timpani
Debbie Childs

WOLVERHAMPTON SYMPHONY ORCHESTRA

2005 - 2006

2nd July 2005, Wolverhampton Music Centre, Graislely

Gershwin - *An American in Paris*
Copland - *Clarinet Concerto*
Barber - *Adagio for Strings*
Ives - *Unanswered Question*
Gershwin - *Rhapsody in Blue*

12th November 2005, St. Mary's Church, Albrighton (TBC)

Wagner - *Overture - Die Meistersinger*
Stravinsky - *Pulcinella Suite*
Brahms - *Symphony No. 4*

March 2006, Codsall or Graislely (TBC)

Mussorgsky (arr. Rimsky Korsakov) - *Night on Bare Mountain*
Rachmaninov - *Variations on a Theme of Paganini*
Shostakovich - *Symphony No. 1*

8th July 2006, St. John's, Wolverhampton (TBC)

Rimsky Korsakov - *Capriccio Espagnol*
Oboe Concerto (TBA)

Villa Lobos - *Little Train of the Caipira* (from *Bachianas Brasileiras*
No. 2)

De Falla - *Three Cornered Hat*

(PLEASE NOTE THAT ALL THE ABOVE DATES AND PROGRAMMES ARE
PROVISIONAL)



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which represents and supports
amateur vocal, instrumental and
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