

## WOLVERHAMPTON SYMPHONY ORCHESTRA

CONCERT  
AT  
CENTRE STAGE, GRAISLEY,  
WOLVERHAMPTON

SATURDAY 2<sup>nd</sup> JULY 2005

*PROGRAMME*

George Gershwin	<i>Rhapsody in Blue</i>
Charles Ives	<i>The Unanswered Question</i>
George Gershwin	<i>An American in Paris</i>

*INTERVAL*

Aaron Copland	<i>Concerto for Clarinet and Orchestra</i>
Samuel Barber	<i>Adagio for Strings</i>
John Williams	<i>March from 'Raiders of the Lost Ark'</i>

Conductor - Peter Morris  
Leader - Ros Rayner  
Soloist - Alastair Moseley (Piano and Clarinet)

## WOLVERHAMPTON SYMPHONY ORCHESTRA

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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.

**Alastair Moseley**

Alastair Moseley started playing piano when he was six and was soon playing piano duets with his mother. He first studied with Joyce Mildren and then later with Joyce Woodhead of the Birmingham Conservatoire. Shortly after starting piano lessons, Alastair took up the clarinet with David Sharp and these two instruments have been of equal importance in his playing career ever since. When at school, Alastair was always in demand as an accompanist and it was not long before he was playing for exams, music festivals and competitions. Since then his particular interest has been the piano and wind repertoire and he has performed most of the major works for wind groups and soloists at recitals and competitions throughout the U.K. For many years Alastair accompanied at all of the Midlands Competitive music festivals where he would often be required to play over 100 different works during the day!

Alastair has been principal clarinettist with the Birmingham Philharmonic Orchestra for 15 years, and has also appeared with them in many concerts as soloist, both as pianist and clarinettist. These have included the Mozart Clarinet Concerto and Mozart D Minor and C Major Piano Concertos. In 1997 he appeared as soloist and accompanist at the Stratford English Music Festival with English Serenade, with whom he recorded his first CD. Alastair is often invited to give concertos with other orchestras and these have included Beethoven's 1<sup>st</sup> and 3<sup>rd</sup> Piano Concertos with the Sinfonia of Birmingham, Mozart's "Elvira Madigan" Piano Concerto No. 21 with the Knowle Sinfonia with whom he has also performed the Weber Clarinet Concerto, the Mendelssohn 1<sup>st</sup> Piano Concerto and the Mozart D Minor Piano Concerto. In 2002 Alastair performed Gershwin's Rhapsody in Blue with the Junction 10 Orchestra and Peter Morris for the opening of the New Walsall Art Gallery. Later this year Alastair will perform The Carnival of the Animals with John Gough and the Queen's Park Sinfonia in Symphony Hall on 21<sup>st</sup> August as part of the "Getting to know Birmingham" weekend.

George Gershwin (1898 - 1937)

*Rhapsody in Blue*

*Rhapsody in Blue* was first performed in the Aeolian Hall, New York in February 1924 at "An Experiment in Modern Music" organised by the band leader Paul Whiteman. He had asked Gershwin to compose a jazz concerto, and as he had never before written a full score Ferde Grofé helped Gershwin with the orchestration. The composer himself played the piano solo part at the first performance, and as he had not written it all down had to make some of it up on the night. It was a huge success.

Charles Ives (1874 - 1954)

*The Unanswered Question*

Charles Ives was born at Danbury, Connecticut, and received his basic music training from his father. He became the most advanced and adventurous U.S. composer of his day, often anticipating ideas which other composers were to hit upon years later.

*The Unanswered Question* was first performed in May 1946 at a Columbia University concert. It was one of a number of experimental pieces in which Ives hoped to 'strengthen the ear muscles, the mind muscles, and perhaps the soul muscles too'. He subtitled it 'A Cosmic Landscape', and its effect is one of metaphysical contemplation of the mystery of the universe.

The strings play a soft series of chords with subtle variations. Against this background the solo trumpet superimposes its 'question' seven times in all. On every occasion except the last the woodwinds respond, accelerating without reference to the other instruments, becoming more agitated and dissonant until they fall silent. The trumpet sounds one last time against the tranquility of the strings.

George Gershwin (1898 - 1937)

*An American in Paris*

*An American in Paris* was written following a visit to Europe. It reflects the style of the 1920s and describes the adventures of an American tourist walking through the streets of Paris. Listen out for the taxi horns near the beginning, the Music Hall theme on the trombone, the solo violin which leads into the blues section, the Charleston on two trumpets and then the final joyful version of the blues theme. Despite the energetic bustle much of this symphonic poem is lonely music. The fusion of vitality and sadness is an important element in the powerful and lasting appeal of Gershwin's work. The first performance was by the New York Philharmonic-Symphony in December 1928.

INTERVAL

Aaron Copland (1900 - 1990)

*Concerto for Clarinet and Orchestra*

Aaron Copland was born on 14<sup>th</sup> November 1900 in New York City. His older sister taught him to play the piano, and by the age of fifteen he had decided to become a composer.

From 1921 he spent three years in Paris at the new music school for Americans at Fontainebleau, and was the first American student of Nadia Boulanger.

His musical works ranged from ballet and orchestral music to choral music and film scores. For almost forty years he was regarded as the premier American composer. Much of his music is immediately identifiable as 'American', for example *Billy the Kid*, *Rodeo* and *Appalachian Spring*.

Copland eagerly accepted a commission from Benny Goodman to write a clarinet concerto for him. He did not collaborate with Goodman in

composing the work. It is in a two-movement form, played without pause, and connected by a cadenza for the solo clarinet. The first movement is generally lyrical and expressive. The cadenza introduces fragments of the melodic material in the second movement. The form of the final movement is that of a free rondo, with the development of several side issues. The first performance was in 1950.

**Samuel Barber (1910 - 1981)**  
*Adagio for Strings, Op. 11*

Barber originally wrote the *Adagio for Strings* as the second movement of a string quartet in 1936, but within two years arranged it for string orchestra. Not only is it his most popular work, but it is also an unofficial American anthem of mourning, played after the deaths of Presidents Roosevelt and Kennedy.

Barber was inspired by a passage from Virgil's *Georgics*, which describes how a rivulet gradually becomes a large river. You can see how it influences the overall shape of the work - a long quiet beginning, gradually building to an overwhelming climax, and winding down to a quiet end.

**John Williams (b. 1932)**  
*March from 'Raiders of the Lost Ark'*

John Williams was born in New York and educated at University College, Los Angeles, and the Juilliard School of Music, New York. From 1980 to 1993 he was principal conductor of the Boston Pops Orchestra. His serious compositions include two symphonies and a major series of concertos, but he is best known for his music scores for over 75 films, including the one played tonight.

**WOLVERHAMPTON SYMPHONY ORCHESTRA**

**Violin 1**

Ros Rayner  
 Sophie Anderton  
 David Harvey  
 Vanessa Owen  
 Anthonia Stevens  
 Rhiannon Taylor  
 Corinne Wright  
 Sarah Wynne

**Violin 2**

Sharleen Samuels  
 Jenny Bailey  
 Anne Forster  
 Ken Hawkins  
 Margaret Myatt  
 David Naylor  
 Charlotte Round  
 Philip Ward

**Viola**

Alain Anderton  
 Christine Henderson  
 Ruth Hewitt  
 Jenny Jacom  
 LaToya Rose  
 Simon Twyford

**Cello**

Jo Stubbs  
 Margaret Bell  
 Josie Bradford  
 Rosie Evans  
 Tim Forster  
 Roger Hides  
 Sheila Moore  
 Julie Robertson  
 Helen Trafford

**Double Bass**

David Taylor  
 Steve Galey  
 Ian Parrot

**Flute**

Di Manasseh  
 Kathryn Baker  
 Jane Eminson

**Oboe**

Richard Anderton  
 Rachel Orotayo

**Cor Anglais**

Tony Evans

**Clarinet**

Nikki Loveridge  
 Di Cotterell  
 Lynn Curtis

**Saxophones**

Charlotte Round  
 Graham Hobbs  
 Mike Darke

**Bassoon**

Bryan Shepherd  
 Doug Servant

**Horns**

Percy Cotterell  
 Robin Hopper  
 Sara Shepherd  
 Jill Brittle

**Trombones**

Laurence Hopper  
 Joe Cooper

**Bass Trombone**

Mark Wilkes

**Trumpets**

Chris Cumming  
 Phil Berry  
 Anthony Pepper

**Tuba**

Joe Barnett

**Timpani**

Debbie Childs

**Percussion**

Ian Richardson  
 Tom Peverelle  
 Keith Price  
 Drew White

**Harp**

Stephanie Roberts

WOLVERHAMPTON SYMPHONY ORCHESTRA

2005 - 2006

12<sup>th</sup> November, 2005, St. Mary's Church, Albrighton (TBC)

Wagner - *Overture - Die Meistersinger*

Stravinsky - *Pulcinella Suite*

Brahms - *Symphony No. 4*

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March 2006, Codsall or Graisleigh (TBC)

Moussorgsky (arr. Rimsky Korsakov) - *Night on Bare Mountain*

Rachmaninov - *Variations on a Theme of Paganini*

Shostakovich - *Symphony No. 1*

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8<sup>th</sup> July 2006, St. John's, Wolverhampton (TBC)

Rimsky Korsakov - *Capriccio Espagnol*

Oboe Concerto (TBC)

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

De Falla - *Three Cornered Hat*

(PLEASE NOTE THAT ALL THE ABOVE DATES ARE  
PROVISIONAL)



Wolverhampton Symphony Orchestra  
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which represents and supports  
amateur vocal, instrumental and  
promoting services throughout the  
United Kingdom

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