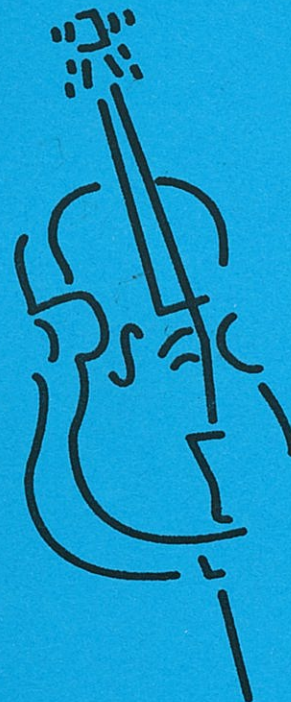


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PROGRAMME



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

**Wolverhampton
Symphony
Orchestra**



WOLVERHAMPTON SYMPHONY ORCHESTRA

125

CONCERT
AT
THE CHURCH OF ST. JOHN-IN-THE-SQUARE
WOLVERHAMPTON

SATURDAY 8th July 2006

PROGRAMME

Edward Elgar *The Wand of Youth, First Suite*

Robert Schumann *Concertstück for Four Horns and
Orchestra*

Nikolai Rimsky-Korsakov *Capriccio Espagnol*

INTERVAL

John McCabe *Suite, The Lion, the Witch and the
Wardrobe*

Edward Elgar *The Wand of Youth, Second Suite*

Conductor - Peter Morris
Leader - Ros Rayner

Solo Horns - Horns Aloud

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 extends 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 Making Music (formerly the National Federation of Music Societies).

Peter Morris

Peter Morris, who has been our Musical Director since 2004, 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 until 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 since 1977, 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 2000-2001 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.

Horns Aloud

John Davy

Elizabeth Chell

Jamie Thomas

Marc Woodhurst

Horns Aloud were formed at Trinity College of Music in 2002 and soon won the college's Chamber Music prize and were graded second in the Philip Jones brass prize at the college that year. The group has performed across England, from concerts at the 2004 Dartington and 2005 Saint Endellion festivals and in 2003 at St-Martin's-in-the-Fields through garden parties and weddings to an outdoor performance at a castle overlooking the Scottish border. Currently the quartet are

establishing themselves with regular appearances at a range of venues including at the Windsor Festival. The group plays concerts of repertoire both written for and arranged for horn quartet, and on occasion expands to play works for larger ensemble. Playing works from Purcell and Bach to Tippett and contemporary works, the group's concert repertoire expands to include Jazz pieces and Gershwin for lighter occasions such as garden parties. Heavily involved in education, the group's workshops and demonstration concerts create real enthusiasm for live music in young audiences.

The members of Horns Aloud have an extended musical experience that they bring to any performance, including the Philharmonia of the Nations, British Youth Opera and the Britten Pears Orchestra. Having met at college, the group have performed together in many other situations, including as a section within Trinity's award winning Big Band and as the Alphorn solo ensemble for the premiere of a large-scale outdoor musical event. Most recently they have also given their second performance as the solo quartet in Schumann's Concertstück.

Edward Elgar (1857-1934)

The Wand of Youth, First Suite, Opus 1a

1. *Overture*
2. *Serenade*
3. *Minuet*
4. *Sun Dance*
5. *Fairy Pipers*
6. *Slumber Scene*
7. *Fairies and Giants*

Like most children, Edward Elgar and his brothers and sisters engaged in fantasy games, but theirs were more ambitious and purposeful than most. At tender ages (Edward was eleven at the time), they staged a play based on their fantasy world from which adults, lacking an understanding and appreciation of children, were banned. Elgar composed a few simple tunes to be played as incidental music by an improvised band using whatever instruments the Elgar children could lay their hands on. A few years later, Elgar committed the tunes to one of his sketchbooks.

We do not know what sort of reception the play or its music received but it clearly made a lasting impression on Elgar. Some 40 years later, having passed his fiftieth birthday, he dug out his sketchbooks and set to work turning the incidental music into these two charming suites. The pieces may be melodically and structurally simple but the orchestration is delightful, far in advance of what the youthful Elgar could have achieved with the limited resources and skills then available to him. Curiously, Elgar chose to disregard the chronology and gave the suites the opus number 1, demonstrating to the world his wish that they should be regarded as no more than a new arrangement of his earliest surviving work.

We shall start the concert tonight with the first suite and then play the second suite at the end of the concert.

Robert Schumann (1810-1856)

Concertstück for Four Horns and Orchestra, Opus 86

1. *Lebhaft (lively)*
2. *Romanze*
3. *Sehr lebhaft (very lively)*

As a result of new developments in the technology of the horn, Schumann developed a particular interest in this instrument and as a result, in 1849 composed this unusual work, which is actually an elaborate three movement concertino for four horns and orchestra.

The horn, in Schumann's time, had recently acquired a valve mechanism that gives it the versatility we expect from it today. Before then, the horn (known as the "natural horn") had been little more than a length of brass tubing flared at one end. On this "natural horn", varying the pressure of the breath and the tension of the lips produced the limited number of notes that we now recognize as distinctive of fanfares and hunting calls. Limiting the airflow at the horn's bell helped the early horn-player produce a few extra notes, but doing so also affected the tone quality and, importantly, the intonation. Valves were added to horns in around 1815. The valves made it possible to vary the length of the vibrating column of air within the instrument, thus making it relatively easy to produce a much wider range of notes. Many players as well as composers rejected the new horn at first. Brahms, for example, although he was Schumann's most faithful disciple, was still writing for the "natural" horn in the 1870's, a quarter of a century after Schumann's *Concertstück* was first performed, and the Paris Conservatoire still taught the technique of natural horn playing in the 1890's.

The first performance of Schumann's *Concertstück* was given by a horn quartet from the Leipzig Gewandhaus Orchestra in 1850. The extremely high range and difficulty of the parts have caused this very beautiful work, even today, to be rarely heard.

The three movements are played without a break. In the first, "Lebhaft", there are two introductory orchestral chords, and then the horns enter with chords and rhythms in the old fanfare style, holding in suspense the lyric and virtuosic music that is to come. The second movement, "Romance", has a very lyrical character. The beautiful melody in its central section is heard again in the brilliant finale, "Sehr lebhaft".

Nikolai Rimsky-Korsakov (1844-1908)

Capriccio Espagnol, Opus 34

1. *Alborada*
2. *Variazioni*
3. *Alborada*
4. *Scena e Canto Gitano*
5. *Fandango Asturiano*

Spanish music was popular with Russian composers in the later part of the nineteenth century. Rimsky-Korsakov wrote his "Spanish Capriccio" in 1887 as a showcase for his proficiency at orchestral colouring.

The opening movement is a lively theme based on a dance from a collection called "Echoes of Spain". Later, it returns as the third movement. Sandwiched between these is a set of variations, starting serenely, becoming a little mournful, then reaching a dramatic climax before ending calmly.

The fourth movement, "Scene and Gypsy Song", opens with a drum roll and fanfare. An unaccompanied violin then plays the theme that constitutes the rest of the movement. It provides the opportunity for solos by various instruments. In addition to the violin, the flute, oboe, clarinet and even the harp have their turns.

The last movement is in triple time, and builds up and runs straight into the final section. This is an Asturian fandango - a dance in three-

four time from the Asturias region of northern Spain. Naturally, this movement features the sound of castanets! To round off the work, there is a substantial coda that recalls the opening Alborada theme for a final time.

INTERVAL

John McCabe (Born 1939)

Suite, The Lion, the Witch and the Wardrobe

1. *Prelude - Andante*
2. *Waltz - Vivo*
3. *Nocturne - Lento*
4. *Finale - Allegro*

This Suite is drawn from the music of an opera in four acts, written to be performed largely by children and taken from the famous book by C. S. Lewis. The opening movement of the Suite is taken from the Prelude to Act 3 of the opera, in which the music depicts the coming of Spring to a land magically laid hitherto under the mantle of winter. The second movement is one of several waltz tunes to be found in the opera; this particular one is the song of the faun Turnnus in which he states that his unwilling task it is to kidnap any strange children and hand them over to the White Witch under whose thrall the land lies. This song comes from Act 1. The remaining two movements of the Suite, played without a break, derive from Act 4, the Nocturne being a moodpiece (in the opera it accompanies a scene in which the Lion paces up and down restlessly on the eve of the great battle) and the march Finale being the triumphal music that accompanies the victory over the Witch and the resultant crowning of the children as the country's royalty. Most of the movements also use material from other parts of the opera: thus the Finale includes, as its Trio section, a tune in 7/4 time from Act 2 in which the Lion's character as saviour of the country is stated. The opera

was first performed at the 1969 Manchester Cathedral Festival, and the Suite by Stonyhurst College in 1971.

Edward Elgar (1857-1934)

The Wand of Youth, Second Suite, Opus 1b

1. *March*
2. *The Little Bells (Scherzino)*
3. *Moths and Butterflies (Dance)*
4. *Fountain Dance*
5. *The Tame Bear*
6. *The Wild Bears*

(See the programme notes to the first suite).

WOLVERHAMPTON SYMPHONY ORCHESTRA

Violin 1

Ros Rayner (*Leader*)
Anthonia Boden
Barbara Bostock
Jonathan Harper
David Harvey
Kate Lorimer
Vanessa Owen

'Cellos

Margaret Bell
Rosie Evans
Tim Forster
Sheila Moore
Julie Robertson
Jo Stubbs
Helen Woolley

Horns

Percy Cotterell
Robin Hopper
Sara Shepherd
Jill Brittle

Trumpets

Chris Cumming
Anthony Pepper

Violin 2

Jenny Bailey
Ken Gange
Helen Harper
Ken Hawkins
Fabienne McAllister
Margaret Myatt
David Naylor
Charlotte Round
Frances Walton
Corinne Wright

Double Basses

John Mason
Ian Parry
David Taylor

Trombones

Laurence Hopper
Joe Cooper
Tony Jones

Flutes

Margaret Myatt
David Naylor
Charlotte Round

Di Manasseh
Kathryn Russon
Jane Eminson

Tuba

Mike Griffiths

Oboes

Violas

Alain Anderton
Elisabeth Barratt
LaToya Rose
Philip Turley
Simon Twyford

Richard Anderson
Rachel Orotayo

Timpani

Bethan Jones

Clarinets

Di Cotterell
Lynn Curtis

Percussion

Sylvia Barratt
Owen Muir
Ian Richards

Bassoons

Jill Sparke
Jan Riley

Harp

Stephanie Roberts

Piano

Ken Gange

WOLVERHAMPTON SYMPHONY
ORCHESTRA

OUR 2006-2007 SEASON

18th November 2006 - St. Mary's Church, Albrighton

Weber

Overture "Oberon"

Mozart

Sinfonia Concertante in E flat for
Violin and Viola K364 (Soloists Ros
Rayner and David Cope)

Vaughan Williams

Symphony No. 5 in D Major

*17th March 2007 - Cranmer Methodist Church, Newhampton
Road West, Wolverhampton*

Rossini

Overture "Semiramide"

Mozart

Piano Concerto No. 24 in C Minor
K491 (Solo Piano Alastair Moseley)

Sibelius

Symphony No. 2 in D Major

30th June 2007 - St. Peters Collegiate Church, Wolverhampton

Shostakovich

Festival Overture

Hindemith

Symphonic Metamorphoses on
Themes of Carl Maria von Weber

Tchaikovsky

Symphony No. 5 in E Minor

(All details above are subject to change)



Wolverhampton Symphony Orchestra
is affiliated to
Making Music
(formerly 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,
please visit our website at www.wolsymorc.org.uk
or e-mail us at info@wolsymorc.org.uk
or call Richard Anderson on 01902 752755

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