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PROGRAMMI



**Wolverhampton
Symphony
Orchestra**



**WOLVERHAMPTON SYMPHONY
ORCHESTRA**

**CONCERT
AT
CRANMER METHODIST CHURCH
NEWHAMPTON ROAD WEST
WOLVERHAMPTON**

SATURDAY 21st June 2008

PROGRAMME

Schubert *Rosamunde Overture*
Dvořák *Cello Concerto in B Minor*

INTERVAL

Franz Berwald *Sinfonie Singulière*

**Conductor - Peter Morris
Leader - Ros Rayner**

Solo Cello - Edward Smith

WOLVERHAMPTON SYMPHONY ORCHESTRA

The Wolverhampton Symphony Orchestra is a fully independent amateur orchestra formed in 1973 with the idea of satisfying 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 to 55 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, Prokofiev, Meirion Williams (a former musical director of the orchestra) and Rory Freckleton (a former member of the viola section). Recently, in addition to its normal programme of full orchestral concerts, the orchestra has performed a number of chamber concerts where groups of players from the orchestra have performed

works in a more informal lighter vein, and most recently, has presented a "Last Night of the Proms" style concert with Walsall Choral Society in Walsall Town Hall.

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 - Musical Director

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 was the founder conductor of the former 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.

Ros Rayner - Leader

Ros studied the violin at the Royal Academy of Music. Whilst there she joined the British Youth Symphony Orchestra. Following her PGCE she taught in Bracknell for four years. She moved to Wolverhampton and was appointed leader of the Wolverhampton Symphony Orchestra in 1996. She now teaches at the Wolverhampton Girls' High School, and tutors the first violins in the Wolverhampton Youth Orchestra.

Edward Smith - Solo Cello

Edward Smith began playing the cello at the age of five. He grew up in Northamptonshire, where he worked his way through the County Youth Music system before going on to study at the Birmingham Conservatoire from 1997 to 2001. While at the Conservatoire, Edward studied with John Todd, Rohan De Saram, Catherine Ardagh-Walter and Imogen Seth-Smith (Baroque Cello). Since graduating in 2001, Edward's career has developed in two main directions, teaching and performing.

Currently Edward teaches the cello for the Birmingham Music Service and the Birmingham Conservatoire Junior Department where he also conducts the String Orchestra. He has pupils participating in the National Youth Chamber Orchestra and Birmingham Schools orchestras. Each summer Edward coaches the cellos of the National Scouts and Guides Symphony Orchestra.

In the concert hall Edward performed the Saint-Saëns Cello Concerto with the Northampton Symphony Orchestra in 1999 and the Dvořák Cello Concerto with the Bedworth Symphony Orchestra in 2001. Each summer Edward appears at the Stratford-upon-Avon Flute Festival to accompany all the

students presenting repertoire incorporating the cello. Recently Edward has enjoyed performing continuo for the Bach & Vivaldi Magnificats and playing in a 5-piece orchestra for the Rutter Requiem.

As well as concert halls, the cello has taken Edward to a variety of other venues and audiences. Alongside his wife Rachel, he has performed recitals in many venues forming a flute and cello duo. Edward has performed for 'Christian Music Ministries', 'Holiday at Home', 'Music in Hospitals' and the 'Live Music Now!' scheme, taking music to people unable to attend concerts.

The cello that Edward plays was made for him by William Castle in 1998 and is designed using the Andrea Guarneri model of 1690. The bow Edward normally uses was made by Michael J. Taylor (ex. Ealing Strings). It is a copy of a François Tourte bow from the 18th century. Edward is hoping to use this bow in the performance this evening. However the bow has had to be repaired by the maker in Spain, due to the tortoise-shell frog being smashed during a re-hair in London.

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Franz Schubert (1797-1828)

Rosamunde Overture

Little remains of the many operas and operettas Schubert composed, except the so-called overture to "Rosamunde," and even this is involved in much confusion, as Schubert never wrote an overture to that drama. The story of the overture is interesting. In 1819 a melodrama called "Die Zauberharfe" ("The Magic Harp") was written by Hofmann for the Theater an der Wien, Vienna. The managers applied to Schubert for the incidental music. He wrote it in a fortnight, and the melodrama, when produced, proved a failure. The overture was greatly praised, though, especially the Adagio introduction, and it was subsequently used as a prelude to his operetta, "Die Verschwornen." When the overture was published, it was called the overture to "Rosamunde," and the mistake has continued to the present time. The overture which had previously been composed for "Alfonso and Estrella" was adopted by Schubert for "Rosamunde." "Alfonso and Estrella" was written in 1823, but it was not performed until 1854 when it was also a failure. The overture to "Rosamunde," therefore, is the overture to "Die Zauberharfe."

The overture opens with an Andante with a few stately chords of introduction, followed by a beautifully melodious theme for oboe and clarinet, the strings in turn taking the theme with responses from oboe and bassoon. An Allegro vivace follows with the theme in the first violins, accompanied only by the other strings. After the repetition of this theme by the full orchestra, the second theme, one of the most beautiful of the great master's melodies, is announced. It is repeated by the flute and oboe, and in its close a new rhythm is introduced and carried through a long episode which introduces still another

melody. All this thematic material reappears in the development, and the overture closes with a spirited Coda.

Antonín Dvořák (1841-1904)

Cello Concerto in B Minor, Opus 104

1. *Allegro*
2. *Adagio ma non troppo*
3. *Allegro moderato*

Dvořák's Cello Concerto was written in 1894-1895 for his friend and cellist Hanuš Wihan and was his last solo concerto.

Wihan, among others, had asked for a cello concerto for quite some time, but Dvořák always refused, stating that the cello was a fine orchestral instrument but totally insufficient for a solo concerto. According to Josef Michl, Dvořák was fond of the middle register, but complained about a nasal high register and a mumbling bass. In a letter to a friend, Dvořák wrote that he himself was probably most surprised by his decision to write a cello concerto.

Dvořák wrote the concerto while in New York for his third term as the Director of the National Conservatory. In 1894 one of the teachers at the Conservatory, Victor Herbert, also a composer, finished his second cello concerto and premiered it in a series of concerts. Dvořák visited at least two performances of the piece and was inspired to fulfill Wihan's request in composing a cello concerto of his own.

Wihan suggested several changes to the score of the concerto, the most notorious of which was the inclusion of a cadenza at the end of the third movement. Other minor changes, many of

which are presented as alternate passages in modern editions of the score, are simplifications of the challenging solo part. However the composer steadfastly rejected all but minor changes, including the cadenza, largely for personal reasons: the third movement was a tribute to the memory of his recently deceased sister-in-law, Josefina Cermakova. Specifically, the slow, wistful section, played by the solo violin, before the triumphant ending quotes his series of songs, "The Cypresses", Cermakova's personal favourite piece.

The large-scale sonata form first movement starts with a lengthy introduction by the orchestra, which states both themes and allows the soloist to expand on each. Following this opening essay is the lengthy Adagio, a lyrical movement which is both pastorale and troubled in character. A great feeling of nostalgia pervades the third and final movement, formally a rondo. The material grows ever more passionate and yearning throughout, until the piece ends by bringing back musical material from the first and second movements in a slow, quiet fashion, finally culminating in a jubilant B major.

INTERVAL

Franz Berwald (1796-1868)

Sinfonie Singulière (Symphony No. 3 in C major)

1. *Allegro fuocososo*
2. *Adagio - Scherzo (Allegro assai) - Adagio*
3. *Finale: Presto*

The Swedish composer Franz Berwald was the most original Scandinavian symphonist before Sibelius. His career encompassed those of Chopin, Schumann, Mendelssohn and,

save for one year, Berlioz. The family was of German stock, and the name is possibly derived from Bärwalde in north Germany. In 1772 his father settled in Stockholm, where he joined the orchestra of the Royal Opera. In his youth Berwald also served in the Royal Opera, as a violinist and viola player, but his gifts were many faceted and he soon started composing. However his early compositional works met with little success in his native Sweden, and in 1829 he went to Berlin to attempt to further his musical career there, but unfortunately with equal lack of success.

So in 1841 he moved to Vienna where success, albeit short-lived, released a burst of creative energy, and it was here where he composed all four of his symphonies. Only one of these, the *Sinfonie Sérieuse* (1842) was performed in his lifetime; his masterpiece and probably his best known work, the *Sinfonie Singulière* (1845), which we are performing tonight, had to wait 60 years for its première.

The symphony has an energy and imagination which is not always apparent in his other works or indeed in any music of its time. Robert Layton likens the symphony's transparent textures to the quality of light found in northern hemispheres, and there is certainly something luminous about Berwald's scoring. Sometimes, surprisingly, it is the music of Nielsen which is called to mind. Even the title of the opening movement, *Allegro fuocososo*, has a Nielsen-like ring to it. The slow movement (in G major) is in Berwald's most lyrical vein, and imaginatively encloses the gossamer-like scherzo within it, a structural device that Berwald was to use on several other occasions. The finale, which starts off in C minor, then quotes from the adagio slow movement, brings the symphony to a suitably energetic conclusion in a blaze of C major.

WOLVERHAMPTON SYMPHONY ORCHESTRA

Violin 1

Ros Rayner (*Leader*)
Francis Bunch
Barbara Carter
Anne Forster
Jonathan Harper
Jo Jordan
Alice Rayner
Katie Swann

Violin 2

Corinne Wright
Jenny Bailey
Lucy Clarke
James Hamilton
Hilary Hurd
Margaret Myatt
David Naylor
Ann Perry
Philip Ward

Violas

David Cope
Alain Anderton
Elisabeth Barratt
Jenny Jacom
Philip Turley

Cellos

Julie Robertson
Margaret Bell
Rosie Evans
Tim Forster
Sheila Moore

Double Basses

David Charlesworth
Robert Crawford

Flutes

Di Manasseh
Jane Eminson

Oboes

Richard Anderson
Duncan Spiers

Clarinets

Di Cotterell
Ros Jacom

Bassoons

Jill Sparke
Jan Riley

Horns

Sara Shepherd
Robin Hopper
Percy Cotterell
Jill Brittle

Trumpets

Chris Cumming
Jenny Holt

Trombones

Lawrence Hopper
Philippa Done
Jonathan Warburton

Tuba

Joe Barnett

Timpani/Percussion

Corin McCann

WOLVERHAMPTON SYMPHONY ORCHESTRA

OUR NEXT CONCERT

*Saturday 11th October 2008 at 7.30 pm -
St. Mary's Church, Albrighton*

McCunn - Overture "Land of the Mountain and the Flood"

*Handel - Organ Concerto
"The Cuckoo and the Nightingale"
Soloist - Toby Barnard*

Vaughan Williams - Folk Song Suite

*Saint-Saëns - Symphony No. 3 in C minor, the "Organ"
Symphony*

(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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