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Making Music
(formerly the National Federation of Music Societies)
Which represents and supports amateur vocal, instrumental and
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For further details regarding membership or ticket prices please
visit our website at www.wolsymorc.org.uk
or email us at infor@wolsymorc.org.uk

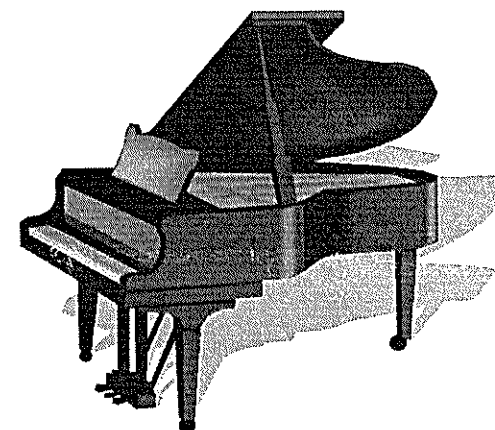
Wolverhampton Symphony Orchestra is a registered charity No
1040991

Dudley International Piano Competition is a biennial competition
for pianists of all nationalities aged 30 years or under who are
living or resident in the British Isles.

For further details regarding membership or tickets please visit our
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Dudley International Piano Competition is a Registered Charity No
1088446

PROGRAMME



Wolverhampton
Symphony
Orchestra



**WOLVERHAMPTON SYMPHONY
ORCHESTRA**

Concert at
St Andrew's Church Sedgley
Saturday 26 September 2009

All proceeds in aid of Dudley International Piano Competition

PROGRAMME

Beethoven Overture – Egmont

Mozart Piano Concerto K595

INTERVAL

Dickens "Miss Evans and the Eagle"

Haydn Symphony 104

Conductor - Peter Morris
Leader – Ros Rayner
Soloist – Mark Bebbington

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 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).

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.

Mark Bebbington

Mark Bebbington, recipient of numerous international awards and prizes, including a Leverhulme Scholarship and a Winston Churchill Fellowship, studied at the Royal College of Music with Phyllis Sellick and Kendall Taylor and later in Italy with the legendary Aldo Ciccolini.

The critical acclaim which has greeted his recent performances and recordings has singled him out as a young British pianist of the rarest refinement and maturity. Increasingly recognised as a champion of British music, Mark's latest CD recorded at Birmingham Town Hall with the 'Orchestra of the Swan' is a world premiere performance of Arnold Bax's 'Concertino for Piano and Orchestra', coupled with the Piano Concerto by John Ireland. Other recent recordings include volume 2 of Ireland's and Frank Bridge's music for piano, and from last year a transcription for solo piano of Elgar's First Symphony.

Mark is on the committee and a member of the jury for the 'Dudley International Piano Competition', the final of which will be held in Dudley Concert Hall on Sunday, October 18th with the prestigious CBSO accompanying the finalists.

Ludwig Van Beethoven (1770 - 1827)

Overture – Egmont

Written almost 200 years ago between October 1809, the year of Haydn's death, and June 1810 as incidental music to the play by Goethe, the overture encapsulates the whole action into 8 minutes of music and sets the scene for nine pieces for soprano and orchestra, which tell the story of the Count of Egmont who heroically fought against oppression in the 16th century conflict between the Netherlands and tyrannical Spain. He was beheaded in 1567, the fate of many worthy European men and women in that century.

A portentous chord of F minor opens the overture, followed by a menacing ascending theme on low strings which dissolves into a more pastoral reply on woodwind. After a quickening of tempo, in the next question and answer passages, perhaps contrasting the hostility of battle to the glory of peace, there are elements of the martial 5th Symphony and the following pastoral 6th. One may wonder also whether Mendelssohn was influenced by a few bars similar to Fingal's Cave. The aggressive questioning from the strings with a more subdued woodwind reply return, and there is a significant pause after about six and a half minutes which some critics have suggested indicates the execution, before the music, after a few poignant bars, becomes more triumphant with simple tonic and dominant arpeggios and a majestic rising triad in F Major from the whole orchestra. The revolutionary Beethoven's eulogy to the victory of the underdog and the bravery of the Count.

MJT

Wolfgang Amadeus Mozart (1756-1791)

Piano Concerto in B flat major, K.595

Even by Mozart's exalted standards the piano concerto in B flat major, K.595 represents an achievement scarcely equalled elsewhere in his output; a work of sublime inspiration with lyricism and brilliance in equal measure. On the page it looks relatively easy (as does much Mozart) but such impressions are illusory; this work reveals the performer for what he/she is as both musician and virtuoso. The great pianist, Artur Schnabel writes of Mozart as being 'too easy for children and too difficult for adults' and nowhere is such an aphorism more appropriate. Arguably the work's greatest exponent was Sir Clifford Curzon, who recorded the work three times and never agreed to commercial release so self critical had he become, and so convinced that a work as perfect as this demands pianism of an almost unattainable quality. K.595 became an obsession for him in his later years and after his death in 1982 Decca finally

released his third recording with Benjamin Britten and the English Chamber Orchestra.

This concerto dates from 1791, the year of Mozart's death and it is tempting to detect a valedictory note to the Larghetto theme. Elsewhere its spirit perhaps belongs to the deceptively profound world of 'The Magic Flute' rather than 'Figaro' or 'Don Giovanni'. The exchanges between piano and orchestra tend to be more conversational than dramatic (as, say in the d minor concerto, K.466). Mozart's humour, unlike Haydn's is seldom far from pathos, and minor-key shadows also lurk in the closing themes of the first movement exposition. The final rondo, setting off in a lively 6/8, is capricious both in phrase-lengths and moods, leading Albert Einstein to speak of its 'veiled' or resigned' cheerfulness.

JH

Charles Dickens (1812-1870) Miss Evans and the Eagle

Crispin Ridge is Chairman of Dudley Choral Society and every Christmas for the last few years has given a series of readings from Charles Dickens in his home to raise money for charity. His knowledge of Dickens and the manner of his reading excels that of many professionals.

Franz Joseph Haydn (1732-1809) Symphony No 104 in D major "The London"

1. Adagio – Allegro
2. Andante
3. Minuet and Trio: Allegro
4. Finale: Spiritoso

Surprisingly entitled the "LONDON" even though there were 11 previous ones including the "Surprise No 94, the "Military" No 100 and the "Clock" No 101, and this one was his last, composed in London in 1795.

His sponsor Prince Nicholas Esterhazy had died in 1790 leaving Haydn, still an Esterhazy employee, but with more freedom to be original, and which according to a recent article in BBC Music Magazine, sparked off his most creative period.

The No 104 has the conventional four movements. The Adagio in D minor leads into the Allegro in D Major in sonata form and then moves through A major and B minor before closing in the key of the symphony. The main theme in the Andante is stated on the strings in G Major moderating to G minor and Bb Major still using the main theme. The movement closes with a variety of rhythms in the woodwind. A Minuet and Trio follows before the Spiritoso Finale, also in sonata form in D major, features the most well known melody, which the writer first discovered in an Associated Board set of grade 5 Aural exercises. An appropriate tribute from the Orchestra on this centenary year of "the father of the symphony and the string quartet".

MJT

W.S.O Concert List

Violin 1

Ros Rayner (Leader)
Jo Jordan
Barbara Carter
Jonathan Harper
Alice Rayner
James Hamilton
Anne Perry
Corinne Walters

Violin 2

Anne Forster
Hilary Hurd
Catherine Rayner
Rosie Shuttleworth
Georgie Crane
Suman Kanchan
Elizabeth Hurd
Jennie Lewis
Ken Hawkins
Margaret Myatt
Philip Wood

Viola

David Cope
Alain Anderton
Sharon Bayley
Liz Fleetham

Cello

Sarah Tulley
Roger Hides
Margaret Bell
Sheila Moore
Tim Forster
Ian Sumnel

Double Bass

John Mason
Robert Crawford

Flute

Di Manasseh
Kate Russon

Oboe

Richard Anderson
Rachel Orotayo

Clarinet

Di Cotterell
Lynn Curtis

Bassoon

Jan Riley
Jonas Lovgren

Horns

Jill Brittle
Percy Cotterell
Robin Hopper

Trumpet

Chris Cumming
Jenny Holt

Timpani

Peter Rayner

DATES FOR YOUR DIARIES

DUDLEY INTERNATIONAL PIANO COMPETITION

Preliminary and Recital Rounds

10 and 11 October at Dudley College The Broadway Dudley

CONCERTO FINAL WITH THE CITY OF BIRMINGHAM

SYMPHONY ORCHESTRA

18 October at Dudley Concert Hall at 7.00pm

WOLVERHAMPTON SYMPHONY ORCHESTRA

14 November 2009 – St Mary's Church Albrighton

Mendelssohn – Ruy Blas Overture

Prokofiev – Excerpts from the ballet Romeo and Juliet

Vaughan Williams – Symphony No 2, the "London Symphony"

6 March 2010 – Cranmer Methodist Church Newhampton Road

West Wolverhampton

Shostakovich – Piano Concerto No 2 in F major – Soloist Alastair Moseley

Wagner – Siegfried Idyll

Beethoven – Symphony No 3 in E flat major, the "Eroica"
Symphony

19 June 2010 – Holy Trinity Church Heath Town Wolverhampton

Malcolm Arnold – Tam O'Shanter Overture

Saint – Saëns – Danse Macabre

Humperdinck – Excerpts from the Opera Hansel and Gretel

Ravel – Ma Mere L'Oye (Mother Goose Suite)

Mussorgsky – Pictures at an Exhibition