



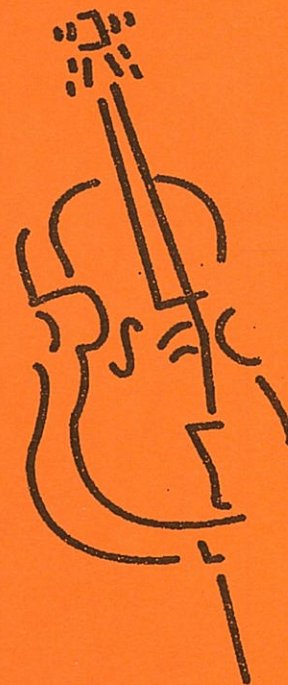
Wolverhampton Symphony Orchestra is affiliated to  
Making Music  
(formerly the National Federation of Music Societies)  
which represents and supports  
amateur vocal, instrumental and  
promoting services throughout the  
United Kingdom.

For further details regarding membership or ticket prices,  
please visit our website at [www.wolsymorc.org.uk](http://www.wolsymorc.org.uk)  
or e-mail us at [info@wolsymorc.org.uk](mailto:info@wolsymorc.org.uk)

Wolverhampton Symphony Orchestra is a registered charity No. 1040991

# PROGRAMME

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Wolverhampton  
Symphony  
Orchestra



**WOLVERHAMPTON SYMPHONY ORCHESTRA**

**CONCERT AT  
TRINITY METHODIST CHURCH, HISTON'S HILL,  
WOLVERHAMPTON**

**Saturday 25<sup>th</sup> June 2011**

**PROGRAMME**

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Respighi	Fountains of Rome
Britten	4 Sea Interludes & Passacaglia from Peter Grimes

**INTERVAL**

Tchaikovsky	Violin Concerto in D Major
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Conductor – Peter Morris

Leader – Ros Rayner

Soloist – Nicole Wilson

**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 – 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 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.

#### **Soloist – Nicole Wilson**

Another scholar at Chethams School of Music in Manchester, Nicole subsequently studied at the Royal Academy of Music under Erich Gruenberg and Mateja Marinkovic.

Having played with all the major London Orchestras as a freelance, Nicole joined the first violin section of the London Symphony Orchestra in 1999 where she enjoyed 9 glorious years travelling the world and sampling some really amazing food along the way.

In November 2000 she came to Walsall to give a memorable performance of Berg's Violin Concerto and returned several times to the Black Country to perform concertos with Junction 10 Orchestra.

In 2008 she left the LSO to become an orchestral fixer for film and TV sessions and got the orchestra together for many projects including the sixth Harry Potter film. Later that year she joined English National Opera as principal 2nd violin where she remains today, as well as freelancing as a leader. Nicole has also had a bit of a sideline presenting concerts and radio (such as classic fm's Guide to the Orchestra) and TV for the BBC (including the Proms).

She says that her most monumental achievements to date are her two little boys Tom and Fyfe who although being strangers to sleep, love the violin and have danced along while she's been preparing the Tchaikovsky this year...

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#### **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.

**Ottorino Respighi (July 9 1879 - April 18 1936)**  
**Fountains of Rome**

1. "La fontana di Valle Giulia all'Alba" (The Fountain of Valle Giulia at Dawn)
2. "La fontana del Tritone al mattino" (The Triton Fountain in the Morning)
3. "La fontana di Trevi al meriggio" (The Trevi fountain at noon)
4. "La fontana di Villa Medici al tramonto" (The Villa Medici Fountain at Sunset)

Ottorino Respighi was an Italian composer, musicologist and conductor. He is best known for his orchestral Roman trilogy: *Fontane di Roma* - "Fountains of Rome"; *Pini di Roma* - "Pines of Rome"; and *Feste Romane* - "Roman Festivals". His musicological interest in 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> century music led him to also compose pieces based on the music of this period.

Born in Bologna, he studied composition with Giuseppe Martucci and Nikolai Rimsky-Korsakov. Many sources indicate that he also studied briefly with Max Bruch, but in her biography of the composer, Respighi's wife asserts that this is not the case. Principally a violinist until 1908, he then turned primarily to composition. He lived in Rome from 1913.

*Fountains of Rome* was written in 1916 and is now considered part of the Roman Trilogy of symphonic poems along with *Feste Romane* and *Pini di Roma*. Each of the four sections is meant to depict one of Rome's fountains during different periods of the day and night. Arturo Toscanini originally planned to conduct the work in 1916, but the Italian composer refused to appear for the performance after a disagreement over his having included some of Wagner's music on a program played during World War I. Consequently, it did not premiere until March 11, 1917 where it appeared at the Teatro Augusteo in Rome with Antonio Guarnieri as conductor. Although the premiere was unsuccessful, Toscanini finally conducted the work in Milan in 1918 with tremendous success. The piece was first performed in the United States on February 13, 1919. The work has since become one of the most eminent examples of the symphonic poem.

The descriptions of the different sections are as follows:

1. "La fontana di Valle Giulia all'Alba", shows this fountain at daybreak in a pastoral landscape, in which cattle pass during the morning.
2. "La fontana del Tritone al mattino" - Naiads and Tritons dancing in the morning light, as figures of the Bernini fountain are seen nearby. Gods and goddesses using conch shells are portrayed by the French horn.

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3. "La fontana di Trevi al meriggio" and is ushered in by a triumph giving news of a recent victory by the god Neptune.
  4. "La fontana di Villa Medici al tramonto", portrays a much more melancholic atmosphere, as the brilliance of the sun fades.

**Edward Benjamin Britten (22 November 1913 – 4 December 1976)**  
**4 Sea Interludes & Passacaglia from Peter Grimes**

1. Dawn
2. Sunday Morning
3. Moonlight
4. Storm

Britten was an English composer, conductor, and pianist. Showing prodigious talent from an early age – he composed his *Quatre Chansons françaises* for soprano and orchestra at the age of fourteen – he first came to public attention with the a cappella choral work *A Boy Was Born*. With the premiere of his opera *Peter Grimes* in 1945 he leapt to international fame, and for the next fifteen years he devoted much of his compositional attention to writing operas, several of which now appear regularly on international stages. Britten's interests as a composer were wide-ranging; he produced important music in such varied genres as orchestral, choral, solo vocal (much of it written for the tenor Peter Pears), chamber and instrumental, as well as film music. He also took a great interest in writing music for children and amateur performers, and was a fine pianist and conductor.

*Peter Grimes* is an opera by Benjamin Britten, with a libretto adapted by Montagu Slater from the *Peter Grimes* section of George Crabbe's poem *The Borough*. The "borough" of the opera is a fictional village which shares some similarities with Crabbe's, and later Britten's, own home Aldeburgh, on England's east coast, around 1830. It was first performed at Sadler's Wells in London on 7 June 1945, conducted by Reginald Goodall and was the first of Britten's operas to be a critical and popular success. It is still widely performed, both in the UK and internationally, and is considered part of the standard repertoire. In addition, the *Four Sea Interludes* were published separately (as op. 33a) and are frequently performed as an orchestral suite. The *Passacaglia* was also published separately (as op. 33b), and is also often performed, either together with the *Sea Interludes*, as in tonight's concert or by itself.

## INTERVAL

### Pyotr Ilyich Tchaikovsky (May 7, 1840 – November 6, 1893) Violin Concerto in D major

1. Allegro moderato
2. Canzonetta: Andante
3. Finale: Allegro vivacissimo

Tchaikovsky was a Russian composer of the Romantic era. His wide ranging output includes symphonies, operas, ballets, instrumental, chamber music and songs. He wrote some of the most popular concert and theatrical music in the classical repertoire, including the ballets *Swan Lake*, *The Sleeping Beauty* and *The Nutcracker*, the *1812 Overture*, his First Piano Concerto, his last three numbered symphonies, and the opera *Eugene Onegin*.

Born into a middle-class family, Tchaikovsky was educated for a career as a civil servant, despite his obvious musical precocity. He pursued a musical career against the wishes of his family, entering the Saint Petersburg Conservatory in 1862 and graduating in 1865. This formal, Western-oriented training set him apart from the contemporary nationalistic movement embodied by the influential group of young Russian composers known as The Five, with whom Tchaikovsky's professional relationship was mixed.

The Concerto opens quietly with a tentative introductory tune. A foretaste of the main theme soon appears in the violins, around which a quick crescendo is mounted to usher in the soloist. After a few unaccompanied measures, the violin presents the movement's lovely main theme above a simple string background. After an elaborated repeat of this melody, a transition follows that eventually involves the entire orchestra and gives the soloist the first of many opportunities for pyrotechnical display. The second theme is the beginning of a long dynamic and rhythmic build-up leading into the development with a sweeping, balletic presentation of the main theme by the full orchestra. The soloist soon steals back the attention with breathtaking leaps and double stops. The grand balletic mood returns, giving way to a brilliant cadenza as a link to the recapitulation. The flute sings the main theme for four measures before the violin takes over, and all then follows the order of the exposition. An exhilarating coda asks for no fewer than four tempo increases, and the movement ends in a brilliant

whirl of rhythmic energy.

The slow middle movement begins with a chorale for woodwinds that is heard again at the end of the movement to serve as a frame around the musical picture inside. On the canvas of this scene is displayed a soulful melody intoned by the violin with the plaintive suggestion of a Gypsy fiddler. The finale is joined to the slow movement without a break. With the propulsive spirit of a dashing Cossack *Trepak*, the finale flies by amid the soloist's dizzying show of agility and speed. Like the first movement, this one also races toward its final climax.

## WOLVERHAMPTON SYMPHONY ORCHESTRA

### Violin 1

Ros Rayner (*Leader*)  
Jonathan Harper  
Jo Jordan  
Barbara Carter  
Alice Rayner  
Francis Bunch  
Sharleen Jones  
Catherine Rayner

### Violin 2

Anne Forster  
Hilary Hurd  
Jenny Bailey  
Ken Hawkins  
Margaret Myatt  
Samantha Spilsbury  
Michael Clements

### Viola

David Cope  
Alan Anderton  
Liz Fleetham  
Sharon Bayley  
Rory Freckleton

### Cello

Sarah Tulley  
Roger Hides  
Sheila Moore  
Margaret Bell  
Tim Forster  
Ian Sumner  
Jean Waller  
Sarah Carter

### Double Bass

John Mason  
Adam Rouse  
Jo Middleton

### Flute

Kathryn Russon  
Di Manasseh  
Jane Eminson

### Oboe

Richard Anderson  
Rachel Orotayo  
Duncan Spiers

### Clarinet

Di Cotterell  
Lynn Curtis  
Lisa Wilson

### Bassoon

Jill Sparke  
Jan Riley  
Sue Peters

### Horns

Sara Shepherd  
Jill Brittle  
Percy Cotterell  
Robin Hopper

### Trumpets

Chris Cumming  
Jenny Holt

### Trombones

Laurence Hopper  
Mike Griffiths  
Jim Rothnie

### Tuba

Joe Barnett

### Timpani

Laura Birch

### Percussion

Peter Rayner  
Alex Fairfield  
Owen Muir

### Harp

Stephanie Roberts-  
Moseley

## WOLVERHAMPTON SYMPHONY ORCHESTRA FURTHER DATES FOR YOUR DIARIES

**Saturday 24<sup>th</sup> September 2011 at 7.30 pm**

**St Andrew's, Sedgley, DY3 1JA**

A charity concert in aid of Beacon Centre for the Blind

Music to include:

Haydn - Symphony No. 31 (Horn Signal)

Mozart - Symphony No. 40

Puccini - Chrysanthemums

Mendelssohn - Octet

**Sunday 6<sup>th</sup> November 2011 at 3 pm**

**St. Peter's Collegiate Church, Wolverhampton, WV1 1TS**

Rossini - William Tell Overture

Gershwin - Piano Concerto - Soloist: Alastair Moseley

Beethoven - Symphony No. 7

**Saturday 3<sup>rd</sup> March 2012 7.30 pm**

**Cranmer Methodist Church, Newhampton Road West,  
Wolverhampton, WV6 0RS**

Khachaturian - Spartacus Suite No. 2

Fauré - Pavane for a Dead Infanta

Bach - Brandenburg Concerto No. 4

Bartok - Concerto for Orchestra

**Saturday 23<sup>rd</sup> June 2012 at 7.30 pm**

**Hisons Hill Church, Codsall, WV8 2ER**

Mozart - Marriage of Figaro Overture

Elgar - Cello Concerto - Soloist: Sarah Tulley

Shostakovich - Symphony No. 10

Ticket prices for the 2011-2012 season will be £9, £7 (unwaged), £5 NUS, Under 18s free  
(All details above are subject to change)