

WOLVERHAMPTON SYMPHONY ORCHESTRA

WOLVERHAMPTON SYMPHONY ORCHESTRA
FURTHER DATES FOR YOUR DIARIES

Saturday 22nd June 2012 at 7.30 pm
Cranmer Methodist Church, Newhampton Road West,
Wolverhampton, WV6 0RS

Britten - Matinées Musicales & Soirées Musicales
Beethoven - Symphony no. 2
Mozart - Clarinet Concerto in A Major - Soloist: Alistair Mosely
Phil James - The Toy Room

Ticket prices for the 2011-2012 season will be £9, £7 (unwaged), £5 NUS, Under 18s free
(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

Wolverhampton Symphony Orchestra is a registered charity No. 1040991

CONCERT AT
CRANMER METHODIST CHURCH,
WOLVERHAMPTON

Saturday 16th March 2013

PROGRAMME

Patrick Doyle	Impressions of America
Vaughan Williams	Fantasia on Greensleeves
Fauré	Masques et Bergamasques

INTERVAL

Borodin	Symphony no.2 in B minor
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Conductor - Peter Morris

Leader - Ros Rayner

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,

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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.

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.

PATRICK DOYLE (b.1953)

Impressions of America

Patrick Doyle was born in Scotland and studied piano and singing at the Royal Scottish Academy of Music and Drama. He is primarily a film composer, known internationally for soundtracks including *Sense and Sensibility*, *Thor*, *Rise of the Planet of the Apes* and *Harry Potter and the Goblet of Fire*. He is also a patron of the National Schools' Symphony Orchestra, and *Impressions of America* was a work especially commissioned for their 2012 concert. Although none of them played for its debut performance, several members of tonight's orchestra are also current or former NSSO members.

The piece was inspired by Patrick Doyle's visit to America. He says: "It's inspired by the landscape, the cities and things that made an impression on me there. There's a movement called 'Pumpkin Pie' - I'd never had a cinnamon-based pie before and I'll never forget the first time I smelt that in New York, it was wonderful. I've been to New York in the winter and spent three years in Washington DC, so I wanted to write about places that I'd been to and loved."

RALPH VAUGHAN WILLIAMS (1872-1958)

Fantasia on Greensleeves

Ralph Vaughan Williams was an English composer of symphonies, chamber music, opera, choral music and film scores. He was also a collector of English folk and song, leading him to set many folk songs as hymn tunes. As a child he studied piano, basic composition and violin, later at the Royal College of Music under Charles Villiers Stanford. He read history and music at Trinity College, Cambridge, and then returned to the RCM and studied composition with Hubert Parry, who became a friend.

'Fantasia on Greensleeves' was Vaughan Williams's setting of the popular tudor tune. It was not created as a stand-alone piece, rather for use in the third act of his own Shakespeare-inspired opera, 'Sir John in Love'. The title of Fantasia is in some ways misleading, as the work is neither long nor complex enough to deserve the description. Instead, it is a rather faithful setting of the original.

GABRIEL FAURÉ (1845-1924)

Masques et Bergamasques

Gabriel Urbain Fauré (12 May 1845 - 4 November 1924) was a French composer, organist, pianist and teacher. He was one of the foremost French composers of his generation, and his musical style influenced many 20th-century composers.

Fauré was born into a cultured but not especially musical family. At the age of nine, he was sent to a music college in Paris, where he was trained to be a church organist and choirmaster. After graduating, he earned a modest living as an organist and teacher, leaving him little time for composition. He retreated to the countryside in the summer holidays to compose in peace. By his last years, Fauré was recognised in France as the leading French composer of his day. Outside France, Fauré's music took decades to become widely accepted, except in Britain, where he had many admirers during his lifetime.

Fauré took this title, *Masques et Bergamasques*, from a poem by Paul Verlaine, "Clair de lune." By 1919, when he began the score, he was near the end of a long career that had witnessed extraordinary changes in the musical climate (born when Berlioz was working on *The Damnation of Faust*, he had lived long enough to experience, first-hand, the recent revolutions of Schoenberg and Stravinsky). As it turned out, the incidental music for *Masques et Bergamasques* is Fauré's last orchestral composition, although in fact it incorporated a number of earlier works of his, including two choruses and two songs. The first performance took place in Monaco in the Spring of 1919.

From the complete music Faure selected four of the numbers to form this short orchestral suite as follows:-

(1) Overture (2) Menuet (3) Gavotte (4) Pastorale

The only newly composed music in *Masques et Bergamasques* is the pastorale, the finale of the suite. The style, like much of Fauré's music, seems light and effortless, yet it suggests, in the subtlest way possible, a deeper understanding of the world.

INTERVAL

ALEXANDER BORODIN (1833-1887)

Symphony no. 2 in B minor

Borodin was a Russian Romantic composer, doctor and chemist. He is best known for his symphonies, his two string quartets and his opera *Prince Igor*. He began taking lessons in composition in 1862, and married Ekaterina Protopopova, a pianist, in 1863. Music remained a secondary vocation for him: first and foremost, he was a chemist and physician.

It has been suggested that the *Symphony* is a distillation of the spirit of *Prince Igor*. Borodin wrote that he had lost enthusiasm for the opera's heroic/mythic subject and despaired that it would lack requisite drama or movement, yet insisted that the material would not be wasted, as it would be used in the new symphony.

1st movement, Allegro

This movement moves between the incisive and the lyrical. It opens with "motto theme", binding the movement together. The second subject, lyrical in quality, is less hard-driven, with the time signatures alternating between 3/2 and 4/2. However, the "motto theme" insists on being heard. The second subject continues, leads into a lengthy episode possibly based on a vision of the wild abandon of galloping horses! As the dust settles and the pace slackens, Borodin leads directly into a reprise of the second subject. This is given to the oboe, in a reflective mood, in a new key of Eb major. The theme is worked through the orchestra, but this musing is not allowed to continue. All the earlier energy re-asserts itself into the Coda, which alternates between time signatures together with descending chromatic triplet passages in the strings. Out of this the full orchestra joins to re-assemble the "motto theme".

2nd movement, Scherzo, Prestissimo - Allegretto - Prestissimo

Now in F major and with a time signature of 1/1, the movement is essentially in 3 sections. The opening leads to a new syncopated episode marked "appassionata ed energico" and heard in the lower strings, in unison. The syncopation becomes more involved and the string theme becoming fragmented, until the chattering crochet opening episode reasserts itself.

The music rapidly calms, and leads directly into the movement's "Trio" section, where the solo oboe initiates a romantic cantabile theme. Clarinets and flutes take over, with accompanying harmonies enriching until the theme is firmly in the lower strings. The third section returns to the dash and verve of the opening, pushing the music forward, until the dynamic subsides, heralding the coda. The coda is a more animated restatement of the earlier syncopated moments. The music begins to calm again.

3rd movement - Andante

Now in the "warm" key of Db major, a french horn solo states the movement's principal theme, which the solo clarinet then takes over. The music is now marked Poco Animato (slightly animated) but the opening calm isn't upset. The woodwind all suggest the theme in turn, to a shimmering string accompaniment. The music then becomes a little more animated. A new freer, less taught, secondary melody is introduced by violas and violins. The tension increases, and rises to a further episode in A major and in 4/4 time. Robust dotted quavers from woodwind and strings dominate, as the animated brass attempts to assert itself with snatches of themes previously heard. Towards the end of this episode violas re-introduce the secondary theme, but by now the passions have calmed. In the ensuing seven-bar coda, solo clarinet and horn hint at the movement's previous episodes, and the music fades into a stillness. The score is marked for the Finale to follow without a break.

4th movement - Finale, Allegro

This movement's strong rhythmic exuberance conjures up scenes of medieval joie de vivre. Out of the stillness of the previous movement's ending, strings introduce a single syncopated bar motif. Animated woodwind and brass, and then dashing string semi-quavers, introduce several further single-bar motifs, tumbling down through the orchestral forces from flutes to tambourine. By a steady progression the music becomes fully charged, then following an impressive fortissimo climax quietens into D major. A new lyrical theme is introduced by the clarinets, and is then taken up by the flutes and oboes. This theme becomes stronger in character as it becomes fragmented, coupled with a rising dynamic. A transitional passage and syncopation leads into an episode in which the whole orchestra engages itself, and through further subtle key changes finds its climax on the chord of B major. The coda starts quietly, with a restatement of the movement's opening single bar motif which, with hindsight, has acted as a unifying "motto theme" throughout. The movement's other motifs are reiterated in turn, and Borodin brings his symphony to an end in shimmering glory.

WOLVERHAMPTON SYMPHONY ORCHESTRA

Violin 1

Ros Rayner (leader)
Jonathan Harper
~~Barbara Carter~~
Francis Bunch
Jo Jordan
Claire Shaw
Ella Harold
Alice Harper
Katalin Beke

Violin 2

Anne Forster
Hilary Hurd
Jenny Bailey
Ken Hawkins
Margaret Myatt
Philip Ward
Michael Clement
Zoë Morris
Georgia Tulley

Viola

David Cope
Alan Anderton
Liz Fleetham
Sharon Bayley
Rory Freckleton
Stephen Matthews

Cello

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

Double Bass

John Davies
David Charlesworth

Flute

~~Kathryn Wilson~~
Diana Mannasseh
Jane Emission
Jane

Oboe

Rachel Oratayo
Richard Anderson

Clarinet

Lynn Curtis
Diana Cotterell

Bassoon

Jan Riley
Jill Sparke

Horn

Des Wilson
Jill Brittle
Percy Cotterell
Robin Hopper

Trumpet

Chris Cumming
Paul Dyson
Peter Atkins

Trombone

Bernard Moses
Mike Griffiths
Laurence Hopper

Timpani

Peter Rayner

Percussion

~~Phil James~~

Harp

Stephanie Roberts-Moseley