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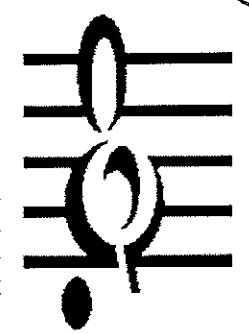
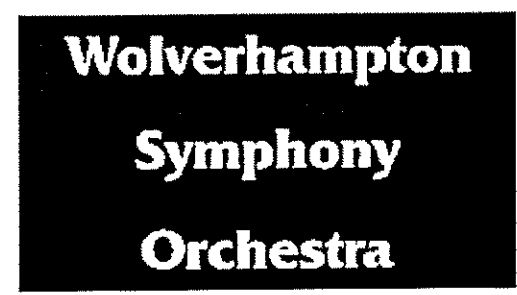
Wolverhampton Symphony Orchestra is affiliated to
Making Music



(formerly the National Federation of Music Societies)
which represents and supports
amateur vocal, instrumental and
promoting services throughout the
United King
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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 Forest Arts Centre Walsall

Saturday 22nd June 2013

- Rossini / Britten *Matinées Musicales*
- W.A.Mozart *Clarinet Concerto in A*
- Interval
- Robert Schuman *Symphony No 3 (The Rhenish) Op97*
- Phil James *The Toy Room*
- Conductor Peter Morris
- Leader Ros Rayner
- Clarinet soloist Alastair Moseley

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. We have been invited on several occasions to perform major choral works with local choral societies, in 1999 performing Beethoven's Choral Symphony to commemorate our 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, and Rory Freckleton a 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. We are financed through concert receipts and by an annual subscription paid by the members. We are also affiliated to Making Music (formerly the National Federation of Music Societies).

Recently, in addition to its normal programme of full orchestral concerts, the orchestra has performed a number of smaller concerts in aid of local charities. We are currently exploring, as members of the city's music hub, partnerships with Wolverhampton Music School and the Birmingham Conservatoire.

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Peter Morris—Musical director

Peter Morris has conducted WSO since 2004. He was a cathedral chorister at Chester and Manchester and went to Chetham's School in Manchester before studying music at Durham University. He was appointed Director of Music at Bluecoat School in Walsall in 1969 and then at St Peter's School, Wolverhampton. He conducted Walsall Choral Society from 1977 to 2007.

He is Walsall Town Hall organist, Director of Music at St Peter's Collegiate Church, Wolverhampton, Chief Examiner for A-level General Studies and Principal Examiner for the same subject at GCSE. He has a Master's degree from Keele University and the Medaille d'honneur of the French National Association of Music. 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.

Alastair Moseley - Clarinet soloist

The soloist, Alastair Moseley, is Walsall born, and is the principal clarinetist of the Birmingham Philharmonic Orchestra. He has performed solo clarinet on many occasions and is a regular soloist with WSO. On one memorable occasion recently, he performed the solo part of Copland *Clarinet Concerto* and the hugely demanding piano part in Gershwin's *Rhapsody in Blue* in the same concert for us and he has played Mozart piano concertos with the orchestra. 'Awesome', thinks the orchestra!

Matinées Musicales Rossini/Britten

In 1835 the operatic composer Gioachino Rossini wrote a set of songs called *Soirées Musicales* to be performed at evening get togethers.

In 1936 the 23-year old Benjamin Britten was asked to provide the music for a film called *Men of the Alps* - a documentary about Swiss geography and history - and he orchestrated five of these Rossini songs. (The Italian composer Respighi orchestrated the others for his ballet *La Boutique Fantasque*).

Britten's *Soirées Musicales* arrangements were also made into a ballet suite and in 1941 he was asked to arrange 5 Rossini piano pieces into a suite called *Matinées Musicales* (morning pieces) as well. The two suites together formed the music for a new ballet called *Divertimento*, choreographed by Georges Balanchine for the American Ballet Company.

These arrangements are so typical of Britten's stylish, colourful and witty use of the orchestra, with some of those slight discordant moments and abrupt changes which place us firmly in the 20th century. The centenary of Britten's birth takes place on St Cecilia's day (the patron saint of music) - 22nd November 2013.

1. March

a march not far out of the realm of the toy room, where toy soldiers strut their stuff.

2. Nocturne

reminiscent of a Venetian Gondoliers song.

3. Waltz

Viennese, fast and swirling.

4. Pantomime

a galaxy of woodwind solos in another gentle dance punctuated by stormier moments.

5. Moto perpetuo

based on rapid scales and arpeggios.

Clarinet Concerto in A

Mozart

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One of the most popular pieces in the entire repertoire, Mozart's clarinet concerto was written in 1791, about 6 weeks before his untimely death. Mozart was a champion of the new instrument - the clarinet - and wrote this concerto for his friend, Anton Stadler, a virtuoso player of the basset horn, which was a version of the clarinet with a particularly low range. When the music was published, after Mozart's death, it was rearranged so that the lower notes could be played on an A clarinet, as in tonight's performance.

There are three movements.

1. Allegro

A light and joyful opening melody permeates the movement, which is in the standard structure of most classical period movements, where the opening melodies are stated, then developed, then repeated. In most concertos there would be a virtuosic cadenza, probably left largely to the player's flight of fancy. Here it is very brief.

2. Adagio

One of Mozart's most beautiful melodies forms the most important feature of this slow movement. The full range of clarinet sounds is explored here. Towards the end there is a slightly longer cadenza.

3. Rondo: Allegro

A Rondo (the normal structure for the finale of a classical concerto) has a repeated theme with somewhat different sections between the repeats. Here Mozart begins with a lovely lyrical theme which forms the backbone of the piece, and two different sections appear between each repetition of the opening section. We therefore hear a musical sandwich, with the 1st section (A), followed by B, A again, C, A again, B repeated and A once more to finish.

Symphony No. 3 (The Rhenish) Op 97 Schumann

The Rhenish symphony was the last of Schumann's 4 symphonies to be written, despite its numbering. It was composed in a little over 5 weeks in 1850 and was first conducted by the composer with a reception that was said to have varied from 'praise to bewilderment'. Schumann, renowned as a Romantic composer, made a trip with his wife, the pianist Clara, to the Rhineland and this symphony to a certain extent paints a picture of some of the aspects of their visit.

The 1st **movement** is marked 'Lively' and features a driving theme which often seems to ignore bar lines. A quieter second theme leads us on to a development after which the main theme increasingly re-asserts itself. The 2nd **movement** is called a 'scherzo' but is a long way from the stormy Beethoven versions. Here we have a gentle German 'landler' - a folk dance such as they may have encountered on their travels, indeed it was originally entitled 'moving on the Rhine'. A number of variations on the theme follow, as does a minor key equivalent, though of course the main theme returns to make a neat overall package.

The 3rd **movement** is the slow one, with reduced orchestration. Yet again we have a clear ternary form with the first gentle melody, two subsidiary themes and the return of the first.

The unusual addition to this symphony is an extra 4th **movement** in a very different style, marked 'solemn'. Trombones join in for the first time, providing 'an accompaniment to a solemn ceremony' as Schumann put it. It describes the scene of the 'elevation of a Cardinal' in Cologne Cathedral - a building which is an important symbol on the Rhine. It is the service where an archbishop becomes a cardinal in a scene of religious pomp expressed by Schumann in the solemn Baroque counterpoint of his idol Bach.

The 5th **movement** is the Finale and has a sense of energy and jaunty optimism.

The Toy Room Phil James

All is quiet in the Toy Room as midnight approaches and the children and their toys sleep after a busy day. The toys await midnight when they can come alive and play by themselves and as the clock begins to chime, the toys begin to move and arms, legs, heads and faces appear from behind the curtain, under the bed and from the cupboard. As the clock strikes twelve, the toy soldiers descend down their ropes from the toy box and begin their march around the room. The rest of the toys look on as the teddy bears prepare for their waltz which follows when the soldiers rest. Then the toys fight before the beautiful ballerina descends from the jewellery box to complete the sequence of events before all becomes quiet once again in the Toy Room as the toys go back to sleep - till tomorrow night!

Phil composed The Toy Room while studying for his A-level music at King Edward VI College, Stourbridge and was pleased when the Wolverhampton Youth Orchestra performed it in December 2011. Some members of WSO were at that performance - indeed some played in it - and it is part of the joy of what the orchestra stands for that we encourage young musicians by offering the chance of having their works played. Phil was invited to conduct tonight, but prefers to organise the large percussion section.

Phil has just completed his first year at the Birmingham Conservatoire studying Percussion and Piano for his BMus (Honours) Degree where he performs in the Percussion Ensemble, Wind Orchestra, Brass band and Symphony Orchestra. He is proficient in several instruments including Piano, Keyboard, Percussion Electric, Bass and Acoustic Guitars, Violin and Church Organ. Since 2009, he has worked with several local theatre companies and has played various instruments in over 40 productions, as well as performing in over 60 solo concerts since 2004. He is now Musical Director for *Hashtag Theatre Company* and *Phoenix Theatre Company*, both based in Wolverhampton. He also composes and arranges musical scores and accompanies *The Gentlemen Songsters Male Voice Choir* and has appeared with Aled Jones and Lesley Garrett. He plays violin, percussion and keys in the Wolverhampton Youth and Youth Wind Orchestra He has recently accompanied saxophonist Anna Lamplough as she promotes her latest album. To find out about everything Phil is doing, or has done, visit his website www.philjamesmusician.co.uk where you will find a multitude of things. His ultimate ambition is to work in the London Theatre world, eventually as a Musical Director.

Wolverhampton Symphonty Orchestra

1st violin Ros Rayner Jonathon Harper Alice Harper Francis Bunch Sue Bellingham Jenny Lewis Charlotte Moseley	Flute / piccolo Diana Manasseh Jane Eminson Arjun Jethwa
2nd Violin Anne Foster Jenny Bailey Zoe Morris Georgia Tulley Michael Clement Ken Hawkins Hilary Hurd	Oboe Rachel Orotayo Richard Anderson
Viola Alain Anderton Elizabeth Fleetham Sharon Bayley Rory Freckleton Stephen Matthews	Clarinet Lynn Curtis Di Cotterell
Cello Sarah Tulley Roger Hides Margaret Bell Sheila Moore Jean Waller Sarah Carter Tim Forster Ian Sumner	Bassoon Jan Riley Jill Sparke
Bass David Charlesworth John Davies	Horns Sara Shepherd Jill Brittle Percy Cotterell Robin Hopper
	Trumpet Chris Cumming Paul Dyson
	Trombones Laurence Hopper Mike Griffiths Bernard Moses
	Percussion Peter Rayner Phil James Sam Watson James Watson James Vickers

WOLVERHAMPTON SYMPHONY ORCHESTRA FURTHER DATES FOR YOUR DIARIES

21st September 2013 Charity Concert
Wolverhampton Music School, Graisbury Hill, Wolverhampton
Joseph Haydn Surprise Symphony
George Friderick Handel Water Music
Other works performed by small groups

23rd November 201 at Cranmer Methodist Church,
Newhampton Road West, Wolverhampton, WV6 ORX
Eric Coates Dambusters March
Edward Elgar Cockaigne
Gustav Holst Somerset Rhapsody
Edward Elgar Enigma Variations
Peter Warlock Capriol Suite

January 2014 Forest Arts Centre Walsall
A concert including the music of Johann Strauss

22nd March 2014 at Cranmer Methodist Church, Wolverhampton
Anton Dvorak American Suite
Johannes Brahms Violin Concerto
Ludwig van Beethoven Symphony no 5

21st June 2014 at Cranmer Methodist Church, Wolverhampton
Carl Nielsen Helios Overture
Frederick Chopin Piano Concerto no 2
Peter Tchaikovsky Symphony no 2

Ticket prices for the 2013-2014 season will be £9, £7 (unwaged), £5
NUS, Under 18s free
(All details above are subject to change)