

FUTURE CONCERTS

Saturday 20th September 2014 7:30pm

Wolverhampton Music School

Beethoven Symphony No2 together with various chamber works.

November 15th 2014 7:30pm

Wolverhampton Grammar school

Weber Oberon Overture

Tchaikovsky Romeo and Juliet Overture

Mendelssohn A Midsummer Night's Dream Incidental Music

Berlioz King Lear Overture

Walton Overture Richard III

Shostakovich Hamlet Overture

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Saturday, 21st June 2014

WSO 157

WOLVERHAMPTON
SYMPHONY ORCHESTRA

Conductor Peter Morris

Leader Ros Rayner



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Wolverhampton Symphony Orchestra

**Concert at
Wolverhampton Grammar School**

Saturday 14th June 2014

Carl Nielsen

Helios Overture

Joseph Haydn

Piano Concerto no 11

Interval

Pyotr Ilyich Tchaikovsky Symphony no 2

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.

Peter Morris—Musical director

Peter Morris has conducted the orchestra since 2004. He was a cathedral chorister at Chester and Manchester, went to Chetham's School in Manchester and read music at Durham University.

He was appointed Director of Music at Bluecoat School, Walsall at the age of 22 and subsequently taught at St. Peter's School in Wolverhampton. He conducted Walsall Choral Society for 30 years and in 2000/2001 he was awarded the Medaille d'Honneur of the French National Association of Music and a Master's degree in history at Keele University.

Peter is now Director of Music at St Peter's Collegiate Church, Borough Organist at Walsall Town Hall, Chairman of Wolverhampton's Music Education Hub and has a number of examining roles at GCSE and A-level, including Chief Examiner. 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.

Petra Milarová - piano soloist

Petra has been a prize-winner at international piano competitions (Concourse Musicale de France 2012, Citta di Barletta Young Pianist Prize and Chamber Music Prize 2011 in Italy, Smetana International Piano Competition 2010, Beethoven and Chopin Piano Competitions in the Czech Republic). She has appeared in concerts both as a soloist and a chamber musician at many varied venues in the Czech Republic, Germany, Poland, Switzerland, Austria, Turkey, UK and the USA; in concertos with Czech Pilsen, Janáček, Olomouc, Turkish Hacettepe Symphonic Orchestra and English Wyre Forest Symphony Orchestra; concerts with the National Theatre in Prague, British Isles Music Festival, California Summer Music, and has featured in the Ambassador's Concert Series in Prague. Petra has also recorded a CD for the InnoVatio company in Germany.

She graduated from the Janáček Conservatoire in Ostrava (studying with Monika Tugendliebová) and attended Musikhochschule Luzern where she obtained a Konzertdiplom with honours and the Edwin Fisher Prize. Whilst teaching piano at the Prague Conservatoire, she continued her studies at the Academy of Performing Arts as a student of Professor Ivan Klánský and in 2011 graduated with a Master's degree.

Petra is currently living in Wolverhampton and attending a part-time PhD programme on Janáček's piano music at Birmingham Conservatoire, where she recently obtained first prize in the Peter Donohoe competition, the Renna Kellaway Piano Recital Prize and the John Ireland Prize. In September 2013 Petra began teaching piano at Repton College and Wolverhampton Grammar School.

Helios Overture

Carl Nielsen 1865 - 1931

The Danish composer Carl Nielsen, an exact contemporary of the Finnish Jean Sibelius, wrote many short orchestral works besides his well-known six symphonies. His Helios Overture is one of them. In 1902, Nielsen signed a contract with the publisher Wilhelm Hansen, which allowed him to go to Athens, Greece, to join his wife Anne Marie Carl-Nielsen, who was one of the first sculptors allowed to make copies of the bas-reliefs and statues in the Acropolis Museum. Nielsen was also interested in Archaeology. The local Conservatoire placed a study room with a piano at Nielsen's disposal and there he would sit and compose when he was not on excursions in the surrounding mountains with Anne Marie. Nielsen's stay in Athens gave him the inspiration for a work depicting the sun rising and setting over the Aegean Sea - an overture which he called Helios - the God of the Sun who rode his chariot across the sky. He began work on it in March 1903, and finished it on April 23 the same year. The work begins as the sun ascends over the Aegean Sea, with 4 horns, strings and woodwind. This rises out of the darkness to the full orchestra, where fanfares of trumpets introduce a striding theme, beginning on the strings and forming the centre piece of the work. The daylight begins to subside as a busy string fugue begins which then brings the orchestra into a repeat of the striding theme and its fanfare. In the final bars the sun sinks over the horizon of the sea. A very striking piece of programme music.

Piano Concerto in D major

Joseph Haydn 1732 - 1809

Haydn is better known as a symphonist and composer of string quartets than for his keyboard concertos. Mozart's 24 Piano Concertos, on the other hand, are the major works of the Classical period for piano and orchestra. Haydn's Keyboard Concertos were written for harpsichord or fortepiano. This concerto, No. 11 in D major (Hob. XVIII/11), is the last of them and was written between 1780 and 1783, relatively early in Haydn's large and distinguished output.

It was scored for an orchestra in the relatively undeveloped early classical ('galant') style evident in his early works, but being a somewhat later composition, it shares greater similarities with Mozart's piano concertos than Haydn's other keyboard concertos do.

It consists of three movements: and has a lively Hungarian Rondo finale.

1. *Vivace* (lively)
2. *Un poco adagio* (quite slow)
3. *Rondo all'Ungarese* (a lively finale in the style of Hungarian folk music and in Rondo form)

The first and second movements contain cadenzas. The original cadenzas, written by Haydn himself, are being used.

Symphony No. 2

Pyotr Ilyich Tchaikovsky 1840—1893

Tchaikovsky's Symphony No. 2 in C minor, Op. 17 was composed in 1872. One of Tchaikovsky's more joyful compositions, it was successful right from its premiere and also won the favour of the influential group of nationalistic Russian composers known as "The Five", (Balakirev, Borodin, Cui, Rimsky-Korsakov and Moussorgsky). They often criticised Tchaikovsky for being too western in his music, but because Tchaikovsky used three Ukrainian folk songs to great effect in this work they esteemed it highly. It was nicknamed the "Little Russian" by Nikolay Kashkin, a friend of the composer as well as a well-known musical critic of Moscow. Ukraine was at that time frequently called "Little Russia".

Despite its initial success, Tchaikovsky was not satisfied with the symphony. He revised the work extensively in 1879-80, substantially rewriting the opening movement and shortening the finale.] This revision is the version of the symphony being performed today.

There are 4 movements:

1. *Andante sostenuto—Allegro vivo* (C minor).

A solo horn playing a Ukrainian variant of a folk song "Down by Mother Volga" sets the atmosphere for this movement. Tchaikovsky reintroduces this song in the development section, and the horn sings it once more at the movement's conclusion. The rather vigorous second subject uses a melody which Rimsky-Korsakov also used in his Russian Easter Festival Overture. The end of the exposition leads straight into the development, in which material from both themes is heard. A long pedal note leads back to the second subject. Unusually, Tchaikovsky does not repeat the first subject theme in its entirety in this section, as most composers do, but instead uses it solely for the concluding coda.

2. *Andantino marziale, quasi moderato* (E-flat major).

This attractive movement was originally a bridal march which Tchaikovsky wrote for his unpublished opera *Undine*. He quotes the Ukrainian folk song "Spin, O My Spinner" in the central section.

3. *Scherzo. Allegro molto vivace* (C minor).

Swift and scampering, this scherzo movement does not quote an actual folk song but still sounds folk song-like in its overall character. It takes the form of a scherzo and trio with the usual repeat of the scherzo and then a coda.

4. *Finale. Moderato assai—Allegro vivo* (C major).

After a brief but expansive fanfare, Tchaikovsky quotes the folk song "The Crane". There is then a set of increasingly intricate and colourful variations on it. A more lyrical theme from the strings provides contrast before the symphony ends in a rousing C major conclusion.

Wolverhampton Symphonty Orchestra

Violin 1

Ros Rayner
Jonathan Harper
Ty Rowley
Claire Shaw
Jo Jordan
Francis Bunch

Viola

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

Clarinet

Di Cotterell
Lynn Curtis

Bassoon

Jill Sparke
Jan Riley

Violin 2

Ann Forster
Hilary Hurd
Jenny Bailey
Ken Hawkins
Margaret Myatt
Michael Clement
Zoe Morris
Philip Ward
Adria Doggo-Munoz
Caroline Meads

Cello

Sarah Tulley
Jean Waller
Sheila Moore
Sarah Carter
Ian Sumner
Tim Forster

Horn

Sara Shepherd
Jill Brittle
Percy Cotterell
Robin Hopper
James Etheridge

Trumpet

Chris Cumming
Rose Chandler
Peter Atkins

Flute

Kathryn Russon
Diana Manasseh
Jane Eminson

Trombone

Laurence Hopper
Mike Griffiths
Bernard Moses

Oboe

Rachel Orotayo
Ruth Byrne

Tuba

Joe Barnett

Timpani

Phil James
Sam Watson
Peter Rayner

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.