



175  
**Saturday**  
**23 November 2019**  
**7.30pm**

**Conductor:** Peter Morris  
**Leader:** Ros Rayner

**Bernstein**  
**Overture to Candide**

**Warlock**  
**Capriol Suite**

**Elgar**  
**In the South**

**Rachmaninov**  
**Symphony No 1**

**TICKETS: £10**

Available on the door  
All students in full time  
education enter free

**Wolverhampton**  
**Grammar School**

Compton Road,  
Wolverhampton, WV3 9RB



## **Wolverhampton Symphony Orchestra**

**Wolverhampton Grammar School**

**Saturday November 23<sup>rd</sup> 2019**

**Overture to Candide – Leonard Bernstein**

**Capriol Suite – Peter Warlock**

**Concert Overture 'In The South' – Edward Elgar**

**INTERVAL**

**Symphony No. 1 – Sergei Rakhmaninov**

## Wolverhampton Symphony Orchestra

WSO was formed in 1973. Membership is around 55 players and is drawn from keen amateur musicians, students and teachers in Wolverhampton and the surrounding areas. The orchestra meets weekly during term time and produces around four concerts a year, as well as an annual play-day focussing on a major work and attracting musicians from far and wide. We have also accompanied City of Wolverhampton Choir in recent concerts.

We are financed through subscriptions, are affiliated to *Making Music* and have a partnership arrangement with the city's Music Education Hub.

WSO is very grateful to Wolverhampton Grammar School for their help with the use of instruments. We are also delighted to welcome to this concert our two new young harpists.

### Peter Morris – Musical Director

has conducted the orchestra for 15 years. He is the Borough Organist of Walsall and Darlaston Town Halls and chairs Wolverhampton's Music Education Hub. He has degrees from Durham and Keele Universities as well as fellowships from Wolverhampton University, the Chartered Institute of Educational Assessors and the Royal Society of Arts. He was awarded the Medaille d'honneur de la Confédération Musicale de France in 2000. Over the last 16 years he has led the project to raise money and to restore the Father Willis organ in St Peter's Collegiate Church, Wolverhampton. The restoration work will be completed next month.

### Ros Rayner - Leader

studied the violin at the Royal Academy of Music and was appointed leader of the Symphony Orchestra in 1996. She teaches at Wolverhampton Girls' High School and tutors the first violins in Wolverhampton Youth Orchestra.

## Overture to Candide

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Leonard Bernstein (1918-1990)

The musical *Candide* was written between 1954 and 1956 and is based on a satirical novella written by Voltaire. It is a sparkling piece containing a fanfare and three prominent tunes from the show. Bernstein skilfully interweaves the themes in a delightful and lively manner.



## Capriol Suite

Peter Warlock (1894 – 1930)

The *Capriol Suite* is a set of dances composed in October 1926 and is considered one of Warlock's most popular works. The original piano duet version of the work was a great success and was quickly followed by the version for string orchestra (1926) and tonight's version for full orchestra (1928). The renaissance tunes on which the music is based come from *Orchésographie*, a manual of dances by a French priest whose pen-name was Thoinot Arbeau.

The suite consists of six contrasting movements:

1. Basse-Danse - a lively dance for older folk, in which the dancers' feet for the most part slide along the floor.
2. Pavane - a more stately dance
3. Tordion - similar in mood to the opening movement.
4. Bransles - a fast country dance which works its way into a frenzy, continuously building in speed and excitement.



5. *Pieds-en-l'air* - While most movements are named after the dance name, this one is named after the instruction that the dancers' feet should move so gently that they barely touch the floor (feet in the air). This movement provides an oasis of calm.
6. *Mattachins* (Sword Dance) - an exhilarating sword dance, danced by four men in pretend combat. The music is march-like throughout, climaxing in violent dissonances which send the piece hurtling to a close.



Warlock's real name was Philip Heseltine. In recent years it became known that he was the father of famous art critic Brian Sewell.

### Overture: In the South (Alassio)

Edward Elgar (1857 – 1934)

In 1904, after an intense period of composition which included *Enigma Variations*, *The Dream of Gerontius*, and the *First Symphony*, Elgar's fame was spreading. Shortly after the first performance of *The Apostles*, the Elgars took a holiday in Alassio, a town on the Italian Riviera, near the French border. It was a place Elgar later came to love. He was in good spirits and became inspired by the beauty of the area and its sense of history to write this work. It is a lively, cheerful concert overture, episodic in character with structural similarities to the *Cockaigne Overture*. It owes much of its appeal to rapid fluctuations in mood.

It begins with an exuberant, leaping theme not unlike the opening of Richard Strauss's *Don Juan*, but the work soon moves on to its first main episode: a somewhat strident, forbidding theme reflecting the former Roman domination of the area. The central section of the work has a typically Elgarian theme, suggesting the unbounded joy of nature and wide-open spaces. Elgar told his friend WH Reed that this was inspired in the village of Moglio near Alassio, where his daughter Carice kept repeating the name of the village until he set it to music. Shortly before the final recapitulation comes the second main episode. Taking some geographical liberties, Elgar imports a Neapolitan love song, a tender melody played by solo viola. The work had its premiere, and was enthusiastically received, at a three-day festival of Elgar's music staged at Covent Garden on 14-16 March 1904.



INTERVAL

## Symphony No 1 in D minor

Sergei Rakhmaninov (1873 – 1943)



This work dates from 1895 – a great undertaking for a 22-year old composer adopting the symphonic mantle of the great Russians, Borodin and Tchaikovsky. The first performance was a failure – under-rehearsed and poorly conducted by Glazunov – and Rakhmaninov suffered a psychological breakdown. The score was left in Russia after the composer went into exile in the United States. The symphony's second performance did not take place until 1945, after the composer's death.

1. **Grave – Allegro non troppo.** A seven bar introduction leads to a faster section with lyrical themes, followed at some length by a moderato using a gypsy scale. These two themes form the basis of the whole movement.
2. **Allegro animato.** This is a scherzo with an opening theme in thirds in the strings, which is inverted when the woodwind take over. Themes from the first movement are also referenced here.
3. **Larghetto.** A slower calm section in which echoes of the previous two movements are again **heard**.
4. **Allegro con fuoco.** A march theme, used for many years as the theme music of BBC television's Panorama programme, appears just after the beginning and other themes from the symphony again appear. Here we can hear early examples of the stirring, lyrical themes which became so characteristic of Rakhmaninov's later style – particularly in his piano concertos and the *Rhapsody on a theme of Paganini*.

## Wolverhampton Symphony Orchestra

Violin 1	Viola	Flute	Horn
Ros Rayner	David Cope	Jane Eminson	Sara Shepherd
Jonathan Harper	Alain Anderton	Di Manasseh	Jill Brittle
Jessica Barnett	Sharon Bayley-Kitts	Claire Lakin	Percy Cotterell
Susan Bellingham	Michael Clement		Robin Hopper
Jennifer Lewis	Elizabeth Fleetham	<b>Oboe</b>	Joe Clarkson
Margaret Mascerenhas	Rory Freckleton	Rachel Orotayo	Des Wilson
Caroline Meads	Ruth Srodinsky	Jane Gledhill	
Stephen Shelley		Duncan Speirs	<b>Trumpet</b>
	<b>Cello</b>		Chris Cummings
<b>Violin 2</b>	Fiona Daniel	<b>Clarinet</b>	Paul Dyson
Claire Tilt	Michael Crockett	Lynn Curtis	Matthew Jackman
Jenny Bailey	Louise Lawrie	Ros Jacom	
Joanne Bircher	Sheila Moore	David Beauchamp	<b>Trombone</b>
Barbara Bostock	Ian Sumner	Huw Daniel	Mike Griffiths
Anne Forster	Jean Waller		Laurence Hopper
Ken Hawkins	Olivia Yates	<b>Bassoon</b>	
Hilary Hurd		Michael Darke	<b>Bass Trombone</b>
Philip Ward	<b>Double Bass</b>	Sean Massey	Bernard Moses
	Holly Anderson		
	Mark Goodhew		<b>Tuba</b>
	Henrique Ribiero		Joe Barnett
	<b>Harp</b>		<b>Percussion</b>
	Anya Bradshaw		Ian Richards
	Naomi Hardwick		Jake Allen
			Nathan Smith

### **Forthcoming WSO Events:**

#### **March 14<sup>th</sup> 2020    [Wolverhampton Grammar School](#)**

Beethoven: Symphony No. 1

Hummel: Trumpet Concerto (soloist Cameron Chin See)

Mendelssohn: Symphony No. 5 The Reformation

#### **June 27<sup>th</sup> 2020    [Wolverhampton Grammar School](#)**

Grieg: Peer Gynt Suite No. 1

Kodaly: Hary Janos Suite (in association with the Music Education Hub)

Prokofiev: Symphony No. 5

### **Other concerts:**

#### **[Wombourne & District Choral Society](#)**

December 2<sup>nd</sup> 2019 St John's Church, Wolverhampton

Handel: Messiah

April 4<sup>th</sup> 2020 St John's Church, Wolverhampton

Fauré: Requiem & Vaughan Williams: Dona Nobis Pacem

July 11<sup>th</sup> 2020 Wolverhampton Grammar School

Concert on a floral theme

#### **[Wolverhampton Chamber Choir](#)**

November 30<sup>th</sup> Kidderminster Town Hall

Elgar: Dream of Gerontius (with Kidderminster Choral Society)

Wednesday 11<sup>th</sup> December Trinity Methodist Church, Codsall

Christmas Cracker

March 7<sup>th</sup> St Peter & St Paul Church, Wolverhampton

Nordic Spring, featuring Scandinavian composers

June 13<sup>th</sup> St Bartholomew's Church, Tong

Schmalz & Strawberries

#### **[City of Wolverhampton Choir](#)**

December 16<sup>th</sup> Cranmer Methodist Church, Wolverhampton

Christmas Concert