



WOLVERHAMPTON
SYMPHONY ORCHESTRA

Saturday
14th March 2020
7.30pm

Conductor: Peter Morris
Leader: Ros Rayner

Beethoven

Symphony No 1

Hummel

Trumpet Concerto

Soloist: Cameron Chin-see

Mendelssohn

Symphony No 5

'The Reformation'

Wolverhampton Grammar School

Compton Road, Wolverhampton, WV3 9RB

Tickets: £10

Available **on the door** or at

www.ticketsource.co.uk/wolverhamptonsymphonyorchestra

All students in full time education enter free

Wolverhampton Symphony Orchestra

Wolverhampton Grammar School

Saturday March 14th 2020

Symphony No 1 in C – Ludwig van Beethoven

Trumpet Concerto – Johann Hummel

Soloist Cameron Chin See

INTERVAL

Symphony No. 5 – Felix Mendelssohn

(The Reformation)

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.

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 work is now complete and the opening concert will be given by Ian Tracey of Liverpool Cathedral on June 6th, (virus permitting). Fans of instrumental music might like to hear the new organ in Saint-Saëns 3rd Symphony on Sunday June 21st.

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.

Symphony No 1 in C major Op 21 Ludwig van Beethoven (1770-1827)



This year marks the 250th Anniversary of the birth of one of the most remarkable composers in musical history. The following notes are adapted from a very edifying commentary on the symphony by the eminent conductor, Sir Roger Norrington.

"When Beethoven wrote his Symphony No 1, he was young and at the height of his powers as both a pianist and a composer of chamber music, but he had also lived more than half his life. This symphony couldn't have been written by Mozart, that's for sure, but what about Haydn? Harmonically, it's a bit more stable than Haydn, a bit more Romantic, and in some ways more mischievous even. Beethoven uses a standard, late-Haydn orchestra, full-sized, with clarinets but nothing radical or distinctive. Maybe he thought he'd carry on writing in this style, until deafness made him rethink his future.

The piece is dedicated to Baron van Swieten, prefect of the Imperial Library, Vienna. The first performance was at Beethoven's first big public concert in Vienna on April 2nd 1800. A music critic's published review said the symphony 'revealed much art, novelty and wealth of ideas. But there was too much use of wind instruments, so that it sounded more like a wind band than an orchestra. In the second part of the symphony the orchestra did not even follow the beat.'

The first movement starts in the 'wrong' key, not arriving at its home key of C for around 20 bars. It was meant to startle people. After the slow introduction, however, its form is that of a standard classical first movement with 2 contrasting themes that are stated, developed and finally restated.

The Beethoven symphonies don't have genuinely 'slow' movements. Classical works generally don't. The slow second movement in the First Symphony can sometimes sound ponderous, but it's marked *Andante cantabile con moto*, so the emphasis must be on singing.

The third movement is marked *Menuetto*, but the metronome marking is fast – 108 beats per minute. Maybe this was a joke? To a German, a menuetto would have been something quite stately, but Beethoven here is suggesting something more like the scherzos (jokes) of his later symphonies. and there are precedents, in Mozart and the late Haydn string quartets.

There is a very Haydnesque-joke-opening to the finale. It sounds as if it is going to be very gloomy and tragic, then it runs away and becomes totally brilliant. Wonderful stuff. People think of Beethoven as being dramatic, exciting, wild – but, when you listen, the harmonies and the orchestration are so incredibly beautiful all the time.

Wit is the subject matter of the Classical period, so this is like sitting at a sparkling dinner table, listening to a group of very intelligent people. It's a marvellous idea.

Beethoven never stopped being a Classical composer. He was a breeches man, not a trousers man. He's not an early Wagner; if anything, he's a late Haydn. Always he had that late-18th-century grace. He stumbled upon Romanticism. When he composed this symphony, he had a foot in each of two centuries. He lays down his colours: 'This is what I can do with a symphony...but in a couple of years I'll show you what I can *really* do.'

Trumpet Concerto

Johann Nepomuk Hummel (1778 – 1837)



Soloist Cameron Chin See.

Cameron is from Wolverhampton and played with WSO during his time at St Peter's Collegiate School 6th Form, where he was Head Boy. He was Young Musician of the Year with Wolverhampton Music Service and was an outstanding member of the city Youth Orchestra and Youth Wind. An incredibly successful 2018 saw him perform with the BBC Symphony Orchestra in the World Premiere of Anna Meredith's 'Five Telegrams' live at the First Night of the BBC Proms, embark on a tour to Italy as Concerto Soloist with the Wolverhampton Youth Wind Orchestra and give a solo jazz recital recorded by a professional film crew.

Now a student at the prestigious Royal Northern College of Music in Manchester, he is enjoying the varied musical life of the College and the City and is particularly happy to extend his abilities as a Jazz trumpeter.

We welcome him back with great joy.

Less than four years after Beethoven's 1st Symphony, on New Year's Day 1804, the first performance of Hummel's Trumpet Concerto also took place in Vienna. Hummel was replacing Haydn as the court composer to Prince Nicolas Esterhazy and the concerto, like Haydn's Trumpet Concerto, was dedicated to the orchestra's virtuoso trumpeter (and inventor of the keyed trumpet) Anton Weidinger. It has remained in the repertoire as a favourite trumpet concerto since those days.

Hummel was a pupil of Mozart and was on very friendly terms with Beethoven and Schubert. Most of his music was written for piano. The trumpet concerto has three movements, and again the transition between classical and romantic music can be

clearly heard. It has moved on in emotional terms, from the Haydn Concerto. Perhaps surprisingly, there are no other trumpet concertos generally heard from the romantic era.

The original key of this concerto is E major, but modern performances are usual a semitone lower – in E flat major. A side effect of this change is that the orchestra, particularly the strings, have to play in the difficult key of E flat minor, in which all but one of the notes is flattened.

The first movement, *Allegro con spirito* is lively and, as is usual, the soloist doesn't begin until the movement's main themes have already been played. After a short slow movement, marked *Andante*, in which the trumpet has the main melodic role, there is a final rondo. This is another fast section, begun without a gap, in which the soloist presents several jaunty melodies, some of which are repeated, as is customary in Rondo form.

INTERVAL

Symphony No 5 in D Op 107

Felix Mendelssohn (1809 – 1847)

"The Reformation"



In 1530 the Protestant Reformation in Germany under Martin Luther reached a major milestone with the presentation of Luther's Augsburg Confession to the Holy Roman Emperor. Mendelssohn, who had been baptised as a Protestant and raised as a Protestant knew more of the Lutheran faith than of his own Jewish religious

heritage. Ahead of the celebrations for the 300th anniversary of the Augsburg Confession, Mendelssohn had been preparing a symphony in honour of the event.

Poor health, and particularly an attack of the measles, delayed the completion of the symphony and it was not available for the anniversary. He tried to have it performed in Paris without success, so he revised it and it received its first performance in Berlin in 1832. It was not performed again until 1868, more than 20 years after his death. This explains the numbering of the symphony as his last, even though it was the second to be written – when this prodigious composer was only 21.

The symphonies are in fact numbered in their order of publication.

Symphony No. 1 in C-minor Op 11 was written at the age of 15 (1824)

Symphony No. 2 in B flat Op 52 'Lobgesang' (Song of Praise) is choral. (1840)

Symphony No. 3 'Scottish' Op 56 (1842)

Symphony No. 4 'Italian' Op 90 (1833)

Symphony No. 5 'Reformation' Symphony Op 107 (1830)

1. Andante – Allegro con fuoco.

A solemn Introduction ends with two quiet string statements of the 'Dresden Amen'. This 6 note Amen was sung from the beginning of the 19th century in the churches of Saxony and provides a moment of reflective calm. Towards the end of a stormy movement perhaps descriptive of the bitterness of religious warfare, the gentle Amen appears again. Wagner also used this iconic motif in both *Tannhauser* and *Parsifal*, and Mahler suggests it in his 1st Symphony.

2. Allegro Vivace

A lively and playful *Scherzo* has no real connection with the Reformation theme, but the rhythms and orchestration are very much those of German bands, and indeed the orchestration of Beethoven.

3. Andante

Perhaps this lovely slow movement is an indicator of the youth of the composer. In a very short space it reflects much of Mendelssohn's gift for song-like melody.

4. Andante Con Moto – Allegro Vivace

Straight from the slow movement, the 1st flute gives out the real anthem of the Reformation – Luther's own musical setting of his own hymn text – the Chorale *Ein' feste Burg ist unser Gott*. The text is taken from Psalm 46 – *God is our hope and strength* (or *God is a mighty fortress*). Much of this finale comprises variations on this theme and it ends with a triumphant statement of Luther's intent.

Forthcoming WSO Events

June 27th 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

November 28th 2020 Wolverhampton Grammar School

Dukas: Fanfare The Peri

Wagner: Tannhäuser Overture

Dohnanyi: Rurallia Hungarica

Brahms: Symphony No. 2

Other concerts:

Wombourne & District Choral Society

April 4th 2020 St John's Church, Wolverhampton

Fauré: Requiem & Vaughan Williams: Dona Nobis Pacem

July 11th 2020 Wolverhampton Grammar School

Concert on a floral theme

Wolverhampton Chamber Choir

June 13th St Bartholomew's Church, Tong

Schmalz & Strawberries

Wolverhampton Symphony Orchestra

Violin 1	Viola	Flute	French Horn
Ros Rayner	David Cope	Jane Eminson	Sara Shepherd
Jonathan Harper	Alain Anderton	Di Manasseh	Jill Brittle
Jessica Barnett	Sharon Bayley-Kitts		Percy Cotterell
Susan Bellingham	Michael Clement	Oboe	
Jo Jordan	Elizabeth Fleetham	Rachel Orotayo	Trumpet
Jennifer Lewis	Ruth Srodzinsky	Jane Gledhill	Chris Cumming
Margaret Mascarenhas			Paul Dyson
Caroline Meads	Cello	Clarinet	
Stephen Shelley	Fiona Daniel	Lynn Curtis	Trombone
Sarah Wynne	Jean Waller	Ros Jacom	Richard Kaye
	Sheila Moore		Laurence Hopper
Violin 2	Julie Robertson	Bassoon	Bernard Moses
Claire Tilt	Ian Sumner	Michael Darke	
Jenny Bailey	Jean Waller	Sean Massey	Timpani
Joanne Bircher			Jake Allen
Donna Booth	Double Bass		
Barbara Bostock	Holly Anderson		
Rory Freckleton	Mark Goodhew		
Hilary Hurd	Henrique Ribeiro		
Joshua Johnson			
Navjeet Khakh			
Philip Ward			