



**WOLVERHAMPTON**  
SYMPHONY ORCHESTRA

**Saturday**  
**19th March 2022**  
**7.30pm**

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

**Sullivan/Mackerras**

Pineapple Poll Overture

**Freckleton**

Song of the Shropshire Hills

**Arnold**

English Dances Suite No 2

**Elgar**

Nursery Suite

**Walton**

Crown Imperial

**Wolverhampton Grammar School**

Compton Road, Wolverhampton, WV3 9RB

Tickets: £10

Available **on the door** or at

[www.ticketsource.co.uk/wolverhamptonsymphonyorchestra](http://www.ticketsource.co.uk/wolverhamptonsymphonyorchestra)

All students in full time education enter free

# **Wolverhampton Symphony Orchestra**

**Wolverhampton Grammar School**

**Saturday March 19<sup>th</sup> 2022**

**Sullivan/Mackerras: Pineapple Poll Suite**

**Malcolm Arnold: English Dances (No 2)**

**Rory Freckleton: Song of the Shropshire Hills**

**Elgar: Nursery Suite**

**Walton: March: Crown Imperial**



## Wolverhampton Symphony Orchestra

Welcome to another WSO concert. We are delighted to have the opportunity to perform together for an audience again.

WSO was formed in 1973. The next season is our Golden Jubilee. 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 in normal times 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 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 since 2004. He is the Borough Organist of Walsall Town Hall and is Director of Music at St Michael's Church, Tettenhall. He has degrees from Durham and Keele Universities and has Fellowships of 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.

### 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.

## Pineapple Poll Suite

Arthur Sullivan (1842 – 1900)



Early in his career Sullivan, the prolific Victorian composer, was regarded as potentially the leading composer of his day and he produced a wide-ranging output from Grand Opera to famous hymn-tunes. The fact that the best known 14 of his 24 operas were of a less than serious nature, to libretti by WS Gilbert, led to a different judgement, with music critic of *The London Figaro* suggesting that he 'wilfully throws this opportunity away ... and uses his natural ability to afford us a little more-or-less excellent fooling'. That ability, for attractive and popular melody and orchestration, is evident in Pineapple Poll.

In 1960 the Australian conductor Charles Mackerras arranged some of Sullivan's comic opera music into a ballet suite for Sadlers Wells. It was based on a text by WS Gilbert called *The Bum Boat Woman's Story*. We are playing a suite of four movements from that ballet, in a kind of symphonic order.

1. Opening Number (music from *The Mikado*; *Trial by Jury*, *Patience*, *The Sorcerer*, *The Gondoliers*)
2. Jasper's Dance (slow movement based on a melody from *Princess Ida*)
3. Poll's Dance (scherzo from *The Gondoliers* and *Patience*)
4. Finale (Including fragments from some of the above and *HMS Pinafore* and *The Pirates of Penzance*)

## English Dances (2<sup>nd</sup> Set)

## Malcolm Arnold (1921 – 2006)



One of the leading British composers of the late 20<sup>th</sup> century, Malcolm Arnold was successful in a wide range of composition – from Symphonies to Oscar Winning film music. At one stage he was writing up to six film scores a year, including *The Bridge over the River Kwai*, *Whistle Down the Wind*, *David Copperfield* and the *St Trinian's* films.

He was principal trumpet in the LSO before he turned to full time composing and his imaginative and lively sets of dances (English, Cornish, Scottish, Irish and Welsh) are popular and recognisable. He is also remembered in the name of The Malcolm Arnold Academy, a secondary school in his birthplace, Northampton.

The second set of English Dances comes from 1951 and comprises four pieces – all with outstanding orchestrations – No 5 recognisable to many as the TV theme tune for *This Week*, No 6 a Con Brio dance with a typical Arnold 'folk' tune (that isn't really!), No 7 a Grazioso gentle tune first heard on the oboe, and No 8 hugely rumbustious.

## A Song of the Shropshire Hills

## Rory Freckleton

Rory Freckleton, a member of our 2<sup>nd</sup> violin section, though often in the violas, has already greatly impressed the orchestra by his *Suite for Orchestra*, composed for WSO, and his *Piano Concerto*, which we premiered in 2017. A

*Song of the Shropshire Hills* was written at the request of the Ludlow Orchestra and its conductor, Richard White.

The programme note for the premiere was:

*"The piece is as much about moods and feelings as it is about literal description. It is in three distinct sections, linked together by common themes and motifs which represent the enduring presence of the hills. The first section begins quietly with the cellos simply stating the main theme as if the hills are slowly emerging from the darkness of night. The theme is then taken up by the upper strings as if we are beginning a slow ascent to the top – a peak where eventually a fabulous view opens up and we are able to see for miles in all directions.*

*The second section is faster and initially it represents the changes of colours and shades as scurrying clouds flit across the hillsides. The clouds build up to a storm and we are battered by the brass as if caught without shelter on the top of the Stiperstones. The trumpets herald the return of sunshine and the clouds scurry away until we are left in peace and tranquility.*

*The third section opens with the woodwind making some fairly obvious allusions to the sound of nature which can be heard only when the hustle and bustle of everyday life has been left behind. The violins take up a contemplative theme, reminding us that the peace and quiet that we can find up there gives us space to think: of love, the meaning of life and of right and wrong. Can we find revelation here? Almost, but not quite!*

*The cellos plead with the light not to die, but alas in vain. The last bird of the day flies into the sunset and darkness descends. The hills will remain long after our brief and hectic lives are over."*

This piece has been hugely appreciated and enjoyed by orchestra members during rehearsal. We hope you will enjoy it too.

## A BRIEF INTERVAL



## Nursery Suite

## Edward Elgar (1857 – 1934)



In September 1930 Elgar happened to mention to William Laundon Streeton of the recording company HMV that he had lately run across a box of musical sketches from the days of his youth. Streeton suggested that, as Master of the King's Musick, he might suitably draw on them for a work to mark the recent birth of Princess Margaret and the suite was dedicated to her, her older sister Princess Elizabeth (the future Queen Elizabeth) and their mother.

The movements are beautiful miniature portraits which need no description:

1. Aubade (Awake)
2. The Serious Doll
3. Busy-ness
4. The Sad Doll
5. The Waggon (Passes)
6. The Merry Doll
7. Dreaming (where violin cadenzas reintroduce memories of earlier sections)

## Crown Imperial March

## William Walton (1902 – 83)



Walton wrote the March *Crown Imperial* as the Coronation March of King George VI in Westminster Abbey in 1937. It follows the normal pattern of such marches; opening and closing with fanfares and featuring one of those wonderfully melodic broad English themes as its centrepiece.

## Wolverhampton Symphony Orchestra

1 <sup>st</sup> Violins	Violas	Flutes	Horns
Ros Rayner	David Cope	Jane Eminson	Sara Shepherd
Suzanne Barratt	Alain Anderton	Di Manasseh	Jill Brittle
Francis Bunch	Michael Clement	Claire Lakin	Julia Burton
Jonathan Harper	Sharon Bayley-Kitts		Robin Hopper
Jo Jordan	Liz Fleetham	Oboes	
Margaret Mascarenhas	Ruth Srodzinsky	Jane Gledhill	Trumpets
Caroline Meads	Anselm Waters	Duncan Speirs	Chris Cumming
Sarah Wynne			Paul Dyson
	Cellos	Clarinets	Pete Atkins
2 <sup>nd</sup> Violins	Jean Waller	Lynn Curtis	
Claire Tilt	Margaret Bell	Ros Jacom	Trombones
Jenny Bailey	Louise Lawrie		Laurence Hopper
Joanne Bircher	Ian Macarthy	Bassoons	Tony Miller
Donna Booth	Julie Robertson	Michael Darke	Bernard Moses
Barbara Bostock	Ian Sumner	Chris Long	
Rory Freckleton			Trombones
Hilary Hurd	Basses		Laurence Hopper
Philip Ward	Mark Goodhew		Tony Miller
	Moray Jones		Bernard Moses
		Percussion	
Harp	Timpani	Matthew Monaghan	Tuba
Anya Bradshaw	Ian Richards	Alex Walton	Joe Barnett

Forthcoming WSO concerts

June 25<sup>th</sup> 2022

Wolverhampton Grammar School

Grieg: Peer Gynt Suite No. 1

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

Prokofiev: Symphony No. 5

Wolverhampton Chamber Choir

June 18<sup>th</sup> 2022

Kidderminster Town Hall

A Queen's Platinum Jubilee Concert

July 9<sup>th</sup> 2022

St Mary's Church, Albrighton

Music for Royal Occasions

Wombourne Choral Society

April 23<sup>rd</sup> 2022

St John's Church in the Square, Wolverhampton

Faure and Duruflé Requiems