

## Wolverhampton Symphony Orchestra Future Concerts

June 24th 2023 Wolverhampton Grammar School 7.30

### A SPANISH PROGRAMME

Bizet: Carmen Suites

Rodrigo: Guitar Concerto (soloist Mark Ashford)

Rimsky-Korsakov: Capriccio Espagnol

Ravel: Pavane for a dead Infanta

Chabrier: España

E-mail [wolverhamptonsymphonyorchestra@live.com](mailto:wolverhamptonsymphonyorchestra@live.com) if you would like to be added to our mailing list and receive details of future concerts.

**WSO Golden Anniversary concerts begin  
on November 18<sup>th</sup> 2023**

### WOLVERHAMPTON CHAMBER CHOIR

26 March 2023 - Haydn's Seven Last Words and Music for Passiontide  
St Michael's, Tettenhall 4.30

1 July 2023 - Orpheus in the Underworld - Offenbach  
Cranmer Methodist Church 7.30

### WOMBOURNE CHORAL SOCIETY

25 March 2023 - Mozart Requiem, Vespers Solennes  
St Johns in the Square 7.30pm



**Saturday  
18th March 2023  
7.30pm**

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

**Schubert**  
**Symphony No 8**  
**'The Unfinished'**

**Fauré**  
**Pavane**

**Stravinsky**  
**Symphony No 1**

**Wolverhampton Grammar School**  
Compton Road, Wolverhampton, WV3 9RB

Tickets: £12 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

Violin 1	Viola	Flute & Piccolo	Horn
Ros Rayner	David Cope	Jane Eminson	Seb Duffy
Jonathan Harper	Alain Anderton	Di Manasseh	Jill Brittle
Suzanne Barratt	Leo Barnett	Claire Lakin	Ben Scott
Sue Bellingham	Sharon Bayley-Kitts		Robin Hopper
Jo Jordan	Rowan Bendall	<b>Oboe</b>	
Jennifer Lewis	Michael Clement	Rachel Oratayo	<b>Trumpet</b>
Margaret Mascarenhas	Martin Cropper	Duncan Speirs	James Law
Caroline Meads	Elizabeth Fleetham		Paul Dyson
Stephen Shelley	Ruth Srodzinsky	<b>Clarinet</b>	David Rutt
Cathy Taylor	Anselm Waters	Lynn Curtis	
Sarah Wynne	<b>Cello</b>	Ros Jacom	<b>Trombone</b>
	Sarah Tulley	Ciaran O'Donnell	Laurence Hopper
<b>Violin 2</b>	Margaret Bell		Mike Griffiths
Claire Tilt	Kate Cottam	<b>Bassoon</b>	Bernard Moses
Jenny Bailey	Louise Lawrie	Sean Massey	
Jo Bircher	Ian MacCarthy	Geoff Sterland	<b>Tuba</b>
Donna Booth	Liz Manning		Joe Barnett
Barbara Bostock	Julie Robertson	<b>Timpani</b>	
Barbara Carter	Ian Sumner	Ros Sheppard	
Lily Cooper	Arjun Toora		
Rory Freckleton	Jean Waller	<b>Percussion</b>	
Hilary Hurd	<b>Double Bass</b>	Rowan Bendall	
Georgie Lewis	Mark Goodhew		
Matthew Potts	Jude Adgove		
Philip Ward	Matilde Azevedo		

## Wolverhampton Symphony Orchestra

### Wolverhampton Grammar School

Saturday March 18<sup>th</sup> 2023

**Franz Schubert:** *Symphony No. 8*

*The Unfinished*

**John Locke:** *Overture*

*for String Orchestra*

**Gabriel Fauré:** *Pavane*

**Igor Stravinsky:** *Symphony No. 1*

## Wolverhampton Symphony Orchestra

Welcome to another WSO concert. WSO was formed in 1973 and the next season is our Golden Jubilee. Membership is around 60 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 three 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.

The collaboration between the Orchestra and Music School through the city's Music Education Hub continues. We are delighted to welcome some of the Music School students and their parents as part of the *Elevate* programme.

### Peter Morris – Musical Director

Peter has conducted WSO since 2004. He is the Borough Organist at Walsall Town Hall and organist of St Michael's Church, Tettenhall. He has a music degree from Durham, a research degree from Keele and 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 and is chair of Wolverhampton's Music Education Hub and Lichfield Organists' Association.

### Ros Rayner - Leader

Ros 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.



It was not long after this that Stravinsky developed his own style. The extraordinary scores written for the impresario Diaghilev for the Ballets Russes (*The Firebird* 1910, *Petrushka* 1911 and *The Rite of Spring* 1913) brought him both fame and notoriety. Intriguingly there are snippets of harmony and orchestration throughout the Symphony that point in that direction - above all the use of Russian Folksong and some sudden transitions between sections.

Stravinsky recalls that both his teacher and Glazunov commented that the orchestration of the Symphony was a little heavy, and so the score was revised in 1914. Performances continued, sometimes with Stravinsky conducting.

There are four movements. The first, *Allegro moderato*, is in sonata form, where the first two melody groups are stated, then developed and lastly repeated. A playful *Scherzo* follows, a movement that was sometimes played at Ballets Russes performances. It contains a Russian folk song similar to the one he used in *Petrushka*. The lengthy slow movement (*Largo*) exhibits some interesting experiments that the composer used in orchestration and adopted in the ballets. The Finale is a rondo, where the main theme is repeated and alternates with different musical episodes. As in the second movement, Stravinsky includes a popular Russian song ("Tchitcher-Yatcher"). which he was to use again in his *Trois petites chansons* of 1913. The words, in Cyrillic script, are even printed in the score.





Fauré's Pavane was written in 1887, the year of this photo. It was originally for the piano, but a full version for orchestra and choir followed in the same year. He is said to have described it modestly as "elegant, assuredly, but not particularly important", but it has been one of his most popular works.

A Pavane is a courtly stately dance, particularly from the 15<sup>th</sup> to 17<sup>th</sup> centuries. Its name is said to have arisen from its origins in Padua, an ancient university city not far inland from Venice. After the Baroque period its decline as a dance form was rapid, but it lingered as an instrumental composition. This example is particularly gentle and lyrical.

#### INTERVAL

#### Symphony No.1 in E flat major Igor Stravinsky (1882 – 1971)

It is said that after Stravinsky's father's death in 1902, Rimsky-Korsakov (far right in the 2<sup>nd</sup> photo) became a father figure to him, and his influence on the young composer was profound. Certainly, Stravinsky took his draft compositions to Rimsky-Korsakov and discussed them with him. In 1906, soon after his fairly secret marriage to his first cousin (there was an imperial law against such marriages), he began his first work with an opus number, the Symphony in E flat, Op1. It was first performed privately by the St Petersburg Court Orchestra on May 9<sup>th</sup> 1907 and the score carries a dedication "To my dear teacher N. A. Rimsky-Korsakov".



By the time of Schubert's birth Mozart had died and Haydn was in his 60s, so the Romantic movement could be said to be well on its way. However, Schubert has been appositely described as 'the first lyric poet of music' and, after his death, Liszt described him as 'the most poetic musician who ever lived'. He wrote more than 600 songs for soloist and piano and it is said that his gift for melody has, quite probably, never been equalled.

His decision to become a freelance musician was not financially successful and the lack of recognition was very difficult for him and his career. By his mid-20s poverty meant he had to live on the charity of friends and increasingly depressed him. He also had to cope with increasing infirmity. In the midst of all this, in 1822, he wrote the *Unfinished Symphony*. Only the first two (out of four) movements remain. It is thought that he simply did not feel motivated to complete it, or perhaps his lack of personal organisation left it incomplete. Manuscript sketches (some of them quite advanced) of a *Scherzo* 3<sup>rd</sup> movement were discovered after his death, and maybe he re-used his ideas for the 4<sup>th</sup> movement in a different piece. The death of his idol Beethoven in 1827 came as a great blow to him. He acted as a torchbearer at Beethoven's funeral but died the following year, aged only 31.

Schubert wrote nine or ten symphonies. Most of them remained unknown till long after his death. In 1838 the composer Schumann happened to visit



Schubert's brother and came across the manuscript of a ninth Symphony (now called the 'Great C-major') which had mainly been written in 1825, and urged its publication. In 1865, almost 40 years later, the score and sketches of the Symphony in B minor (tonight's work) were found in a chest. George Grove (who compiled the famous *Dictionary of Music and Musicians*) and Arthur Sullivan (of Gilbert and Sullivan fame) found Symphonies 1,2,3,4 and 6 in a Viennese publisher's house. The 5<sup>th</sup> Symphony was written in 1816 when he was only 18, the 7<sup>th</sup> was also in rough sketches and the outline manuscripts for a 10<sup>th</sup> Symphony were discovered in 1978.

The work has two movements, the first marked *Allegro moderato*, and the second, *Andante con moto*. The opening is dark, with a theme in the lower strings in the unusual key of B minor (a key not often used for symphonies at the time) followed by lyrical phrases in the oboe and clarinet. The secondary melody is a well-known tune played by the cellos with a syncopated accompaniment. There is a warmth and beauty here that reflects Schubert's talent for melody. The dramatic turns throughout the movement allow Schubert to explore light and dark, gravity and playfulness. The second movement provides contrast with a slightly slower tempo and a brighter major tonality. At this point, the clarinet again presents some beautiful melodic lines, with a lovely use of syncopation in the accompaniment. Throughout, Schubert's textures and harmonies express what has best been described as 'artful delicacy'. It is 25 years since WSO's last performance of this piece.

### Overture for String Orchestra

John Locke (1907 – 1980)



The next piece is an extra treat on the programme. John Locke's daughters, Elizabeth and Imogen have written:

*Our father was born in Walthamstow but spent most of his life in Derby working for Smith of Derby, the clockmakers. Coming from a musical family, he was a self-taught musician who began to make a name for himself with contributions to programmes of the Macnaghten Concert series in London which began in 1931. This project gave a platform to up-and-coming composers, such as Gordon Jacob, Grace Williams, Elisabeth Maconchy; even Benjamin Britten had works featured. The Daily Mail reviewer of a quintet for flute, oboe, clarinet, violin and piano commented, 'He comes from Derby and is said to be self-taught. If so, he may be congratulated on his teacher, for he has plenty of dexterity and some invention'. Much of Locke's output was for piano, which he performed at the Derby Music Club, an organisation which did not shy from including music in the 'modern style', although many of his works betray the composer's highly developed sense of humour. Some of his works were published by Chesters Music. A fruitful collaboration with Sadler's Wells ballet dancer/choreographer, Sonia Langridge, led to two ballets being performed in London in the 1940s. Until recently, Locke's only significant orchestral work was a Symphony in D major, until the Overture for String Orchestra, which is being heard this evening, was unearthed in one of his daughters' attic. It was completed on November 23<sup>rd</sup> 1947, but it is not known whether it has been performed, though the meticulously written manuscript parts suggest that it might have been. The composer's archive has been accepted by the Royal College of Music, an institution which benefited so many of his contemporaries, but which family pressures to return to the Midlands made impossible for him. A cello sonata has been given a private performance at Sage Gateshead, and a publisher has taken the whole of his output. The composer's daughters wish to express their thanks to the Wolverhampton Symphony Orchestra for their willingness to work on this overture and especially to Peter Morris for his kindness in offering to play it.*

This piece is a very idiomatic string composition and comprises a slow and solemn introduction leading to a nimble, more rhythmic section. After a return to the style of the opening the conclusion picks up the quicker theme again.