

Wrexham Symphony Orchestra

www.wrexhamorch.co.uk
Orchestra in Residence at Wrexham Glyndŵr University

Conductor: Leon Bosch
Violin: Fenella Humphreys
Leader: Mark Lansom

Programme £2

Saturday 21st May 2022, 7.30pm

William Aston Hall, Glyndŵr University
Mold Road, Wrexham LL11 2AW

CAIS DINAS DIWYLLIANT Y DU 2025

WRECSAM

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A message from the WSO Chairman, Matthew Ellis

Welcome to our concert this evening, where Leon Bosch and Fenella Humphreys return to the stage to join us in a programme featuring the first live performance of local composer Sam Redfern's wonderful work *Awakening*.

This evening also marks the first concert without Derek Jones, who sadly passed away in April. Derek was a long-time supporter of the Orchestra and, many years ago, offered his marketing expertise to help us grow and to try to fill the hall. His impact on the orchestra was immense and he will never be forgotten. His enthusiasm and determination were inspiring, and we used to joke that he was like a Duracell bunny, full of endless energy. I will always remember him dressing up as a "Nutcracker" soldier at a Ballet concert, and in a Union Jack waistcoat for the Proms in the Park at the British Ironworks. His penchant for grabbing a microphone and addressing us all at concerts will be missed. We are all reeling from the news, and the orchestra will miss him greatly. Our deepest sympathies go to Anne and their family for their loss. Thank you, Anne, for letting us have some time with Derek and his expertise.

We are beginning a new era in our residence at Wrexham Glyndŵr University, as Theatr Clwyd take over the running of the hall. We look forward to a long and fruitful relationship with the new team, and hope to move from strength to strength with the support of such a strong beacon for the Arts in North Wales and the surrounding area.

Thank you all for coming to support us. I hope you have a great evening and look forward to seeing you all in July.

Programme

Mussorgsky: *Night on a Bare Mountain*

Glazunov: *Violin Concerto*

Interval

Redfern: *Awakening*

Mussorgsky: *Pictures at an Exhibition*

Modest Mussorgsky (1839–1881)

Night on a Bare Mountain

With Modest Mussorgsky, it always comes back to the drink. Although untrained as a composer (he began his career as an army officer), everyone admitted that he was the most naturally gifted of the so-called “Mighty Handful” of Russian nationalist composers. Yet he seemed incapable of putting his life in order, completing only a handful of works and leaving countless more in sketches. Living on the charity of bohemian friends, he adopted their lifestyle – which, since it involved a ritual known as “Trans-cognac-ing oneself”, hardly helped matters. Alcoholism killed him at the age of 42, and left his musical friends in a dilemma.

It was the methodical Nikolai Rimsky-Korsakov who decided to rescue Mussorgsky’s music. Among Mussorgsky’s many unfinished works, one piece in particular caught his eye. It had begun in 1866 as a piano concerto entitled *St John’s Eve* – the night upon which the demons of pagan Russia, characters such as Baba Yaga and Chernobog the Little Black God, break loose to wreak havoc on the summit of Mount Triglav. In 1872 Mussorgsky had adapted it as a choral scene for an opera *Mlada*, and dropped the piano. Two years later it had become an interlude in another unfinished opera *Sorochintsy Fair* – now without chorus. This time he also gave it a peaceful ending, as a church bell heralds dawn and a clarinet sings a shepherd’s song. None of these seemed quite right, so in 1882 Rimsky reworked the final version with his own orchestral flair. The result hardly needs description. The sense of supernatural terror it generates has made it a staple of horror films ever since. And it’s the only piece on tonight’s programme ever to have doubled as a 1970s disco anthem!

Aleksandr Konstantinovich Glazunov (1865–1936)

Violin Concerto in A minor, Op. 82

Moderato – Andante – Cadenza – Allegro

Rimsky-Korsakov never forgot the day in December 1879 when he first met the 15-year-old Sasha Glazunov: “He was a charming boy, with beautiful eyes, who played the piano very clumsily. Elementary theory proved unnecessary for him, as he had a superior ear ... after a few lessons in harmony I took him directly into counterpoint, to which he applied himself zealously ... His musical development progressed not by the day, but literally by the hour.”

Balakirev, leader of the “Mighty Handful” of Russian nationalist composers mentioned above, had already dubbed this bright and engaging son of a St Petersburg publisher “our little Glinka”. By March 1882, when Glazunov’s First Symphony was premiered, this had turned to talk of a “Russian Mozart”. “The audience was astonished,” recalled Rimsky-Korsakov, “when, in response to calls

for the composer, a 17-year-old boy took the stage in his school uniform." "This is our Samson!" exclaimed the critic Vladimir Stasov.

As a mature artist, Glazunov's technical skill was breathtaking. The work we know today as Borodin's *Prince Igor* overture was actually written down by Glazunov from memory after Borodin's death – Glazunov having heard it played through by the composer on the piano. He wrote eight lyrical symphonies, and his one-act ballet *The Seasons* (1899) is arguably the finest ballet score by any Russian composer written between *The Nutcracker* and *Petrushka*.

Glazunov was himself a cellist, but he taught himself to play almost every orchestral instrument to a professional standard, and his only violin concerto – written in the summer of 1904, at his country dacha at Ozerki outside St Petersburg – was recognised immediately as one of the most natural, idiomatic and gloriously songful showpieces for that instrument since Mendelssohn. Glazunov knew better than anyone how to make an orchestra sparkle and how to make a melody sing. And from the very first bars of this piece, that's precisely what he does.

Over pulsing woodwind chords, the violin sings: a smoky, syncopated melody, deep on the violin's lowest string. It doesn't stay there long, and as woodwinds call and respond, the solo violin sinks into a melting second theme. The orchestra joins in, rapturously; the triangle jangles in celebration, and the music unwinds into a completely new subject – a languorous *Andante*. As it drifts rhapsodically onwards and upwards, the harp swirls, the orchestra swoons, and after a soft woodwind "amen", the orchestra ventures the opening theme again. A development section is under way, though no matter how craggy the climax, or how nimble the violin's response, the music never stops singing. The opening themes sail by once more, and with a final, hanging chord, the orchestra falls away, leaving the violin alone in the concerto's central *Cadenza*.

This is the turning point of the concerto, as the violin, unaccompanied, works through everything we've heard so far. The violin spirals upwards, horns sound quietly in the distance, and then, with a drum roll and a swaggering fanfare, the time for singing is over – it's time to dance. The violin leads the orchestra in a lilting jig (though it's never far from soaring off into another song). The woodwinds pirouette, the glockenspiel glitters, the horns whoop for joy, and finally orchestra and soloist break into a headlong, brilliant run for the finish. Cymbals burst like fireworks over the closing bars.

Glazunov's happiness is infectious, and the concerto's dedicatee, Leopold Auer (who had rejected Tchaikovsky's concerto as sub-standard) took it up with enthusiasm. It was premiered in St Petersburg on 4th March 1905, and given its London premiere by Auer's 14-year-old student Mischa Elman barely a fortnight later. And whatever Glazunov's own fortunes, it's never left the repertoire since. Violinists have seen to that.

Sam Redfern

Awakening

Sam Redfern is an award-winning film music composer of short and feature films, with distribution on platforms such as Amazon Prime, Apple TV and Sky, as well as official selection in over 40 international and Academy Award qualifying film festivals, including Cannes, Hell's Half Mile (Michigan, US), Los Angeles International Shorts and Urbanworld (New York, US).



Sam grew up in Holt, Wrexham and attended The Maelor School, Penley, where he first discovered a love of music in a composition lesson on putting a basic melody to a chord sequence. Inspired, he found his father's stowed-away 1980s Casio keyboard, where he began to experiment and learn tunes by ear. His connection with music soon burgeoned with the support and dedication of his teachers and mentors: Jenny Archibald, Norah Lucas, Fiona Baglin, Mark Lansom and Denise Woolham. Following The Maelor School, Sam studied Music Technology at Yale College, Wrexham, and attained a First-Class Degree in BSc Music Technology at Glamorgan University, Cardiff (now University of South Wales).

Tonight's performed piece *Awakening* is taken from a soundtrack cue, underscoring a conversation between two characters: Elizabeth, who is inspired by a love of exploration, and Cassandra, who requires certainty in her life. She has lived a rather sheltered, oppressed life, and the story is about Elizabeth conveying to Cassandra what she needs to be free at last. In the scene, Elizabeth is trying to convince Cassandra to change her plans to explore a new discovery.

The piece begins with an introverted and melancholic personality, exhibiting Cassandra's conservative background. As a counterpoint, it becomes extroverted and chatty, reflecting Elizabeth's excitement, spontaneity and verve for life. Its impressionist inflection, recalling composers such as Debussy, promotes abstraction and leaving rationality behind to explore the imagined unknown. A folk-inspired melody follows, suggesting explorers of the age of sail. At the piece's denouement, where Cassandra reluctantly accepts her call to action, the journey into the unknown and the prospect of liberation awaits.

Due to the tight deadlines involved in creating music for film, Sam composed the piece, orchestrated, produced, mixed and mastered it in three days, before the final dub and synchronisation. For tonight's performance, the original composition "Vitrified" was rearranged, transcribed and retitled "Awakening" for Wrexham Symphony Orchestra by Mark Lansom.

In anticipation of the performance, Sam said: “When I attended the first rehearsal, I walked into the William Aston Hall where the orchestra was already playing the piece, and I was struck by the reality of that. Such hard work, dedication and thoughtfulness go into creating these pieces, and for an ensemble of musicians to put their time into performing it as part of a concert has been such a nice, rewarding experience – I hope they’ve loved it as much as I have! It’s also been informative: I’ve listened very keenly to the notes given by our conductor Leon Bosch, to the thoughts of the musicians and to Mark to better understand how musicians interpret the ideas and the logistics of performing them. I look forward to the performance and wish everyone an enjoyable evening of music.”

Tonight’s piece is available on all music streaming platforms. Search for “Sam Redfern Vitrified” on your streaming service of choice, where you can explore his whole discography.

Modest Mussorgsky (1839–1881), orchestrated by Maurice Ravel

Pictures at an Exhibition

Promenade

Gnomus

Promenade

The Old Castle

Promenade

Tuileries

Bydlo

Promenade – Ballet of the Unhatched Chicks

Samuel Goldenberg and Schmuyle

The Market at Limoges – Catacombae (sepulchrum romanum) – Con mortuis in lingua mortua – The Hut on Hen’s Legs (Baba Yaga) – The Great Gate at Kiev

Three men created the piece of music we hear tonight: Victor Hartmann, Modest Mussorgsky and Maurice Ravel. Hartmann was a Russian architect, one of a group of young friends determined to remake Russian art. A young man in his thirties, he had studied in France and although none of his major projects had yet been built, he’d shown dazzling promise as a designer and craftsman; some of his gorgeously coloured glassware can be seen in the Hermitage Museum in St Petersburg to this day. So when, in July 1873, he died suddenly of heart failure aged only 39, his friends were devastated.

None of them took it worse than Mussorgsky. He’d noticed Hartmann’s symptoms some weeks earlier, but had told no one, and so blamed himself. He could not accept that such creativity had been snuffed out – “When someone has not lived in

vain, but has *created*, you'd have to be a villain to revel in the comforting thought that he can create no more!" Naturally, when a memorial exhibition of Hartmann's work was organised early in 1874, Mussorgsky attended. And immediately, something remarkable occurred – the composer felt, in his mind, "Hartmann ... bubbling over. Ideas, melodies, come to me of their own accord, and I gorge and gorge myself on them. I can hardly get it all down on paper fast enough!"

By June, he'd finished *Pictures at an Exhibition*: ten piano pieces inspired directly by the memorial exhibition, linked together by "Promenades" depicting the composer himself walking around the gallery. These change in character as the piece progresses, finally becoming part of the musical pictures themselves – just as Hartmann's inspiration had lived on through Mussorgsky. *Pictures at an Exhibition* is more than just a set of musical postcards. It's a personal and deeply moving musical tribute to Hartmann and the ideals he and Mussorgsky had shared – art, friendship and a unique vision of Russia.

After Mussorgsky's own death in March 1881, the vivid colours of *Pictures at an Exhibition* seemed to many musicians to cry out for full orchestra. Ravel (1875–1937) adored Mussorgsky; indeed, the brilliant hues of Mussorgsky's fellow Russian composers had been the foundation for his own technicolour orchestral style. In 1922 he set to work on *Pictures at an Exhibition*, using all the resources of modern instrumentation (including saxophone, harp and a large percussion section) to turn it into a brilliant showpiece of orchestral colour. Russian music retouched by the most exquisite of Frenchmen: it shouldn't work but it does, gloriously. Ravel's orchestration of *Pictures at an Exhibition* has deservedly become one of the most popular works in the symphonic repertoire.

Promenade: Mussorgsky walks into the exhibition, a steady but rather ungainly melody given by Ravel first to solo trumpet, and then full orchestra.

Gnomus: Hartmann's design for a toy nutcracker, in the form of a twisted gnome. Mussorgsky sketches the menace and weirdness of this fairytale figure, and Ravel colours it with celesta and slithering strings.

Promenade

The Old Castle: an ivy-covered ruin, seen by Hartmann on his foreign travels. In Mussorgsky's vision, a troubadour stands before it singing a long, sad melody, which Ravel gives to a doleful solo sax.

Promenade

Tuileries: a scene of children playing in the Tuileries Gardens, Paris. Mussorgsky and Ravel match it with gentle, playful music, capturing both the children's mocking chants and their lively running to and fro.

Bydlo: this word means "oxen", and Ravel gives the tuba its moment of glory as Mussorgsky brings Hartmann's picture of a lumbering Polish ox cart to life.

Promenade – Ballet of the Unhatched Chicks: pure fantasy. Hartmann had designed costumes for the ballet *Trilby* in 1871; the orchestra glitters and chirrups to portray the children of the Bolshoi Ballet dressed as chicks, half in and half out of their shells.

Samuel Goldenberg and Schmuyle: either Mussorgsky or the critic Stasov gave these names to two contrasting pencil sketches of two men in the Polish town of Sandomir – one fat and obviously wealthy (unison strings), the other poor and rather less well-fed (trumpet solo).

The Market at Limoges: another sparkling interlude capturing the bustle and gossip of a busy morning in a French market town. It builds to a riotous hubbub, and plunges straight into:

Catacombae (sepulchrum romanum): in a shadowy self-portrait, Hartmann depicted himself in the Catacombs, the Roman burial caves below Paris. For Mussorgsky, this seemed almost like a premonition. The music is ominous and tragic, and leads without break into:

Cum mortuis in lingua mortua (“Speaking with the dead in a dead tongue”): not a picture, but a vision. In the silence of the tombs, Mussorgsky imagines the skulls beginning to glow mysteriously from within as he communes with the spirit of his dead friend. Ravel paints the scene with hushed magic. Suddenly ...

The Hut on Hen’s Legs crashes furiously in. Hartmann designed a clock modelled on the walking hut of Baba Yaga, the evil witch of Russian folklore, and Mussorgsky turned it into a blood-curdling supernatural fantasy. The hut chases the witch’s victims through the forest, before sweeping furiously into the final picture:

The Great Gate of Kiev, standing majestically in the brass. In 1869 Hartmann had caused the greatest sensation of his career with a stunning design for the City Gate of Kiev, a huge multi-coloured structure topped with a bell tower and a great onion dome. It had been rejected by the authorities without explanation. This last musical picture is a stirring *finale*, based on the *Promenade* theme and decked out by Ravel with bells, pealing trumpets and all the colours of the full orchestra. *Promenade* has become *Picture*: here, through Mussorgsky’s music, Hartmann’s greatest design rises triumphantly from its creator’s early grave.

Programme notes are © Richard Bratby (www.richardbratby.co.uk). Richard is a music critic for *The Spectator*, *Gramophone* and the *Birmingham Post*. A former manager at the City of Birmingham Symphony Orchestra and the Royal Liverpool Philharmonic Orchestra, he also writes programme notes for UK professional orchestras, as well as the Salzburg Festival. He has played with Wrexham Symphony Orchestra (whenever he gets the chance) since 1997. Our thanks to Richard for his programme notes.

Leon Bosch – Conductor

Leon Bosch conducts both chamber and symphonic ensembles and is one of the few double bass players in the world to direct concertos from the bass.

He learnt the repertoire and craft of conducting during his 30 years playing in leading orchestras such as the Philharmonia, BBC Philharmonic, Royal Liverpool Philharmonic and Hallé. This

has given him command of a broad literature, with an emphasis on chamber repertoire from his time in the Academy of St Martin in the Fields.

He left the ensemble in 2014 to make the transition to conducting, encouraged to do so by Sir Neville Marriner. He studied in London with Sian Edwards and St Petersburg with Alexander Polishchuk. Since then, he has conducted groups in the UK and around the world, including I Musicanti, Liverpool Mozart Orchestra, Wrexham Symphony Orchestra, Icknield Ensemble, Bombay Chamber Orchestra and Universiteit Stellenbosch Camerata.



Fenella Humphreys – Violin

Described in the press as “amazing” (*The Scotsman*) and “a wonder” (*International Record Review*), Fenella Humphreys is one of the UK’s most established and versatile violinists. Winner of the *BBC Music Magazine’s* Instrumental Award 2018, she enjoys a busy career combining chamber music and solo work, performing in prestigious venues around the world. She is frequently broadcast on the BBC, Classic FM, Deutschlandradio Berlin, West-Deutsche-Rundfunk, ABC Classic FM (Australia) and Korean radio.



Fenella performs widely as a soloist. Her first concerto recording, of Christopher Wright’s Violin Concerto with the Royal Scottish National Orchestra and Martin Yates (Dutton Epoch) was released in 2012 to great critical acclaim (“Fenella Humphreys’ performance is a wonder” – *IRR*; “Fenella Humphreys captures the music’s wistful cantabile to perfection, producing a golden tone in all registers with the utmost sensitivity to where every phrase is moving” – *The Strad*), and was selected as Orchestral CD of the Month in a five-star review in *BBC Music Magazine*.

A number of eminent British composers have written works for Fenella, both in her own right and as a former member of the Lawson Trio. Fenella’s

recent Bach to the Future project, a set of six new unaccompanied violin works by Cheryl Frances-Hoad, Gordon Crosse, Sally Beamish, Adrian Sutton, Piers Hellawell and Sir Peter Maxwell Davies, was a huge success, garnering performances at acclaimed UK venues including Aldeburgh, St Magnus Festival, Presteigne Festival, Ryedale Festival, The Forge, Manchester University and Queen's University Belfast. The series has now been recorded over two CDs for Champs Hill Records. The first of these discs, released in August 2015, was picked by *BBC Music Magazine* as October's Instrumental Disc of the Month, and described as "a radiant recording" with "golden precision and effortless virtuosity" in a five-star review in *The Scotsman*. The recently released second CD received the same accolade in January 2017's issue of *BBC Music Magazine*, and was Editor's Choice in *Gramophone* magazine in February 2017.

Described on BBC Radio 3's *Record Review* as an "absolutely exquisite album", and a Recommended Recording in *The Strad*, Fenella's CD, *So Many Stars* with Nicola Eimer was released on Stone Records in 2019. She then released her *Max Richter: Four Seasons Recomposed* album on Rubicon Classics which was chosen as *BBC Music Magazine's* Concerto Choice, Scala's Album of the Week, and included in Apple Music's Classical A-List. Her latest album, which features Sibelius's Violin Concerto Op. 47 and Humoresques Op. 87 and 89, was released in April 2021 to great acclaim and was also chosen as Scala Radio's Album of the Week.

Fenella is a passionate chamber musician, enjoying performances with Ensemble Perpetuo, Counterpoise and I Musicanti as well as collaborations with artists including Alexander Baillie, Adrian Brendel, Pekka Kuusisto, Nicolas Daniel, Alec Frank-Gemmill and Martin Lovett. She is regularly invited by Steven Isserlis to take part in the prestigious Open Chamber Music at the International Musicians' Seminar, Prussia Cove.

Concertmaster of the Deutsche Kammerakademie, Fenella also enjoys guest leading and directing various ensembles in Europe, and can be found playing Tango in duo and larger ensembles with the great Uruguayan bandoneonist, Hector Ulises Passarella.

Fenella's teachers have included Sidney Griller CBE, Itzhak Rashkovsky, Ida Bieler and David Takeno at the Purcell School, Guildhall School of Music and Drama and the Robert-Schumann-Hochschule in Düsseldorf. She has taken part in masterclasses with musicians including Thomas Brandis, Lorand Fenyves, Anthony Marwood, Thomas Riebl and Krzysztof Penderecki.

Fenella plays a beautiful violin from the circle of Peter Guarneri of Venice, kindly on loan from Jonathan Sparey.

Mark Lansom – Leader

Mark was taught the violin by Keith Dawber and Michael Gatward through the Clwyd Peripatetic Music Service, and Krzysztof Smietana at the Guildhall School of Music and Drama. He became a peripatetic violin teacher for Clwyd County Council in 1994, which became Wrexham Music Service. Since 2019 he has been Head of Strings at The King's School, Chester, and violin teacher at the Maelor School, Penley.



He joined the then 'Wrexham Orchestra' – now Wrexham Symphony Orchestra – in 1981, at the age of twelve, and has gone on to both lead and conduct WSO more times than any other individual in its history. He was particularly proud to lead the orchestra in its performance of Mahler's Second Symphony when WSO played at the Bridgewater Hall in 2015.

He received his musical education at St David's School and Yale Sixth Form College, Wrexham, before moving to London in 1987 to study for a BSc in Music at City University, where he majored in composition. Whilst resident in London, he played regularly for the London Philharmonic Youth Orchestra, British Youth Opera and the Young Musicians Symphony Orchestra.

As well as his involvement with Wrexham Symphony Orchestra, he plays for and conducts many other ensembles. He is music director of the Cambrian Orchestra and conductor of the Wrexham Schools String Ensemble, Maelor School Orchestra and many ensembles at The King's School. He is an avid music arranger and many of his arrangements are sold worldwide through sheetmusicplus.com. Mark also runs the Wrexham Symphony Orchestra website, its Facebook page and Twitter feed, and is the Orchestra's Vice-Chairman.

Away from music, he is an avid follower of speedway and in particular the Belle Vue Aces. He lives in Llay with his wife Annabel and their two children Zoë and Henry.

www.marklansom.com

Wrexham Symphony Orchestra

Founded in 1969, Wrexham Symphony Orchestra is one of the most progressive orchestras in North Wales. WSO now has over fifty players and regularly attracts professional conductors and outstanding soloists.

From 1997, WSO became resident at the prestigious NEWI William Aston Hall in Wrexham and in 2004 it was inaugurated Orchestra in Residence at the NEWI (now Wrexham Glyndŵr University) William Aston Hall.

In 2010 and with generous financial backing from COBALZ Ltd, the Orchestra started on a project to perform all nine Mahler symphonies, and now has only one of these left to do. The most memorable of these concerts was in 2015, before an audience of around 500, when WSO made its debut appearance at Manchester's Bridgewater Hall, playing the Second Symphony (the *Resurrection*), along with a chorus of over 140 and an offstage band from the Royal Northern College of Music.

After a 15-month break from performing following the COVID-19 pandemic, WSO began a phased transition to full orchestra rehearsals during the summer and autumn of 2021. On 12th December 2021, WSO performed a Christmas concert in front of a live audience of around 350 at the William Aston Hall, in its first concert since February 2020.

WSO hopes to perform the remaining symphony in its Mahler cycle, the Eighth (the *Symphony of a Thousand*), during its 2023/24 season.

WSO also performs concerts for other sponsors, as well as playing to maintain its own funds. If you would like to support WSO, then please contact us online (see the website/social media box below) or speak to us at a concert.

WSO on the web and social media

Website: www.wrexhamorch.co.uk

Facebook page: www.facebook.com/wrexhamorch

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We are very grateful for the support we receive from collaborative partnerships and commercial supporters. Their generosity helps us to develop our concert programmes, support young players and raise our profile across our target audience area. If you know of any firm, organisation or society who you think would be willing to support us, whether through advertising in our programme or other means, please speak to us at a concert or email us at wrexhamso@gmail.com. Thank you.

Friends of Wrexham Symphony Orchestra

You can support us and be guaranteed tickets for our 2022/23 season concerts by becoming a WSO Friend. Our Friends scheme provides you with five tickets per person (one for each of the 2022/23 season's concerts), giving you a 25% discount (see table below). As a Friend member, you will also be entitled to join the Friends and VIP area in the foyer and enjoy a complimentary pre-concert drink.

	Stalls concessions	Other stalls tickets	Balcony (no concessions)	Family (2 adults and up to 4 children)
Cost of ticket for an individual concert	£10.00	£12.00	£15.00	£25.00
Cost of tickets for the rest of the 2022/23 season (five concerts) if bought individually	£50.00	£60.00	£75.00	£125.00
2022/23 season Friends scheme	£37.50	£45.00	£56.25	£93.75
Saving for Friends	£12.50	£15.00	£18.75	£31.25

For more details on becoming a Friend, email us at wrexhamso@gmail.com, or speak to us at one of our concerts.

Please note that the Friends scheme no longer includes concert programmes.

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Concert dates for your diary

Except where specified otherwise, all concerts are in the William Aston Hall, Wrexham Glyndŵr University, Mold Road, Wrexham LL11 2AW.

7.30pm, Saturday 16th July 2022

Conductor: Richard Howarth. Soloist: Ellena Newton (trombone).

Dukas – Fanfare from La Péri

Berlioz – Roman Carnival Overture

Rimsky-Korsakov – Trombone Concerto

Brahms – Variations on a Theme by Haydn

Shostakovich – The Gadfly suite

2022/23 season concert dates and details

3.00pm, Sunday 6th or Sunday 20th November 2022 (date to be confirmed). A concert of film music, conducted by Bedwyn Phillips.

3.00pm, Sunday 11th December 2022. Christmas concert, including *The Snowman*. Conductor: Mark Lansom.

3.00pm, Sunday 26th February 2023. A concert of myths and legends. Conductor: Jonathan Small.

7.30pm, Saturday 6th May 2023. Music from the world of jazz and musicals. Conductor: Mark Lansom.

7.30pm, Saturday 15th July 2023. An Enchanted Summer Evening. Conductor to be confirmed.

Tickets: WSO website (<http://www.wrexhamorch.co.uk/tickets.html>) or on the door.

2021/22 and 2022/23 season ticket prices for William Aston Hall concerts: stalls £2 (students, school pupils and young children), £10 (other concessions), £12 (other adults) and £25 (family of two adults and up to four children); balcony (no adult or child concessions) £15.

Chester Philharmonic Orchestra

7.30pm, Saturday 25th June 2022, Chester Cathedral

Vaughan Williams – *English Folk Song Suite*

Haydn – *Cello Concerto No. 2 in D Major*

Brahms – *Symphony No. 4*

Conductor: Stephen Threlfall. Soloist: Sheku Kanneh-Mason.

Tickets: £6 (students/children), £10, £13 & £18. Available from Chester Cathedral Booking Office: <https://chestercathedral.ticketsolve.com/shows>.

WREXHAM SYMPHONY ORCHESTRA

Orchestra in Residence at Wrexham Glyndŵr University. Founded 1969.

www.wrexhamorch.co.uk

Conductor: Leon Bosch. Leader: Mark Lansom.

VIOLIN 1

Mark Lansom
Chris Atherton
Craig Clewley
Richard Forbes
Lynnette Ketchell
Bill Manton
Myra Roberts
Claire Taylor
Joy Thomas
Holly Watkin

VIOLIN 2

Sara Bodey
Kit Clewley
Llinos Edwards
Estelle Hoare
Mags Kerns
Lauren McQue
Amanda Northwood
Karen Pearson
Erica Sears

VIOLA

Simon Rowland
Sophie Davies
Zachary Elliot-Jones
Carolyn Grundy
Sally Harris
Nia Hawkins
Andrew McCaddon
Val Meeks

CELLO

Simone Thomas
Nick Billington
Sheila Deady
Brian Meeks
Rachel Priamo
Iwan Roberts
Harri Slaughter

DOUBLE BASS

Jonathan Arch
Daniel Evans
Johan Stalmans

HARP

Bethan Griffiths

FLUTE/ PICCOLO

Sarah Jones
Premila Dunford
Emma Stevens

OBOE/ COR ANGLAIS

Jane Holmes
Ellie Borton
Gwyneth Hughes

CLARINETS/ BASS

CLARINET

Fiona Baglin
John Clewett
David Stockill

SAXOPHONE

Caroline Morris

BASSOON

Jane Williams
Alex Stubbs
Helen Blore

FRENCH HORN

Matthew Ellis
Catherine Baker
Peter Jones
Jacqui Blore

TRUMPET

Eric Williams
Ben Thomas
Geoff Shone

TROMBONE/ BASS

TROMBONE

Lizzy Williams
John Herbert
Simon Bailey

TUBA

David Roberts

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Jason George
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