

The logo for Severn Arts, featuring the text "Severn Arts" in a serif font. The word "Severn" is on the top line and "Arts" is on the bottom line. To the right of the text is a stylized, black, swirling graphic element.

Severn  
Arts

# WSO

Worcestershire Symphony Orchestra

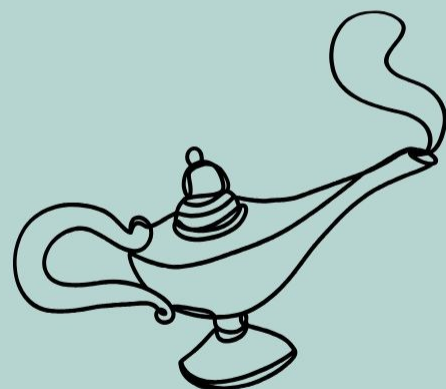
Conductor: KEITH SLADE

## FAMILY CONCERT

*in collaboration with Worcestershire Youth Orchestra*

*Featuring*

Rimsky-Korsakov's Scheherazade,  
Aladdin, A Tribute to Henry  
Mancini and more



**ST MARTIN'S CHURCH**

**LONDON RD, WORCESTER, WR5 2ED**

**Saturday 7th February 2026**

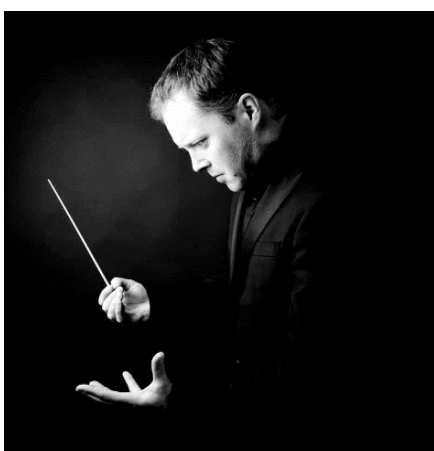
**3pm**



## Worcestershire Symphony Orchestra

The Worcestershire Symphony Orchestra traces its origins back to the early 20th century, with our founders including Sir Edward Elgar. The orchestra performs several concerts a year in Worcester, and occasionally elsewhere in the county, under its inspirational conductor Keith Slade. We play with soloists of local, national and international renown, and are committed to the development of musical talent among future Worcestershire generations. Today we are delighted to be joining forces with the Worcestershire Youth Orchestra, and thank the talented young players of tomorrow and the staff of Severn Arts for their support — especially the orchestra's conductor Richard Jenkinson — in presenting this concert.

### Conductor: Keith Slade



Born in the West Midlands, Keith Slade began his musical journey learning the clarinet from the age of ten. After reaching the final of the BBC Young Musician of the Year Woodwind Category, Keith graduated from the Royal Northern College of Music and was awarded the Hilda Collens' prize. His postgraduate studies at the Royal Academy of Music under Angela Malsbury and Nicholas Rodwell were supported by the Countess of Munster Trust. At the RAM, Keith was awarded the Dorothy Grinstead Memorial Prize for the most outstanding postgraduate, the John Solomon Woodwind and Brass Prize and the Morgenstern's Award.

Keith has extensive experience as an orchestral musician and has worked with many of the great British orchestras including the City of Birmingham Symphony Orchestra, Royal Liverpool Philharmonic and the BBC Philharmonic, under Sir Simon Rattle, Sir Colin Davis, Richard Hickox, Pierre Boulez and Andris Nelsons. As a soloist, Keith has performed concerti by Mozart, Finzi, Weber and Copland in venues throughout the UK.

Keith was selected to participate on the Colin Metters' International Conducting Course in 2012. Previous appointments include Head of Wind and Brass at the Royal Birmingham Conservatoire Junior School and Head of Woodwind at Oakham School. At present he is Head of Woodwind at Solihull School. Keith has conducted Sinfonia of Birmingham, Chandos Symphony Orchestra, The National Schools' Symphony Orchestra, The British Police Symphony Orchestra, Birmingham Philharmonic Orchestra, St Endellion Easter Festival Orchestra and the WorldCon Philharmonic Orchestra at London's ExCeL Arena. Keith has worked with artists including James MacMillan, Mark Padmore, Roderick Williams, Sarah Fox and Mark Bebbington.

In January 2010, Keith was appointed Music Director of the Worcestershire Symphony Orchestra where he has seen the ensemble grow from strength-to-strength; WSO performs several concerts each season and Keith is a regular guest on BBC Radio Hereford and Worcester promoting the orchestra and classical music amongst the local community. In 2014 WSO commissioned a new children's work in the style of Prokofiev's *Peter and the Wolf*, entitled *The Magic Bojabi Tree*, which was a huge success. In 2018 WSO performed in Worcester Cathedral in remembrance of

the Armistice Centenary. Continuing his passion for music education, Keith worked with primary schools in the area to create a truly remarkable concert. In recognition of his services to WSO, Keith was honoured to be invited by Her Majesty the Queen Elizabeth II to a private gathering to celebrate HRH's Diamond Jubilee in Worcester.

As Principal Conductor of Kimichi Symphony Orchestra, Keith received a 5 star review for his performance of Stravinsky's Rite of Spring, "Slade's rehearsal technique is undoubtedly persuasive, and his beat here was clear, unhistrionic and totally effectual" (Birmingham Post, January 2018). He subsequently took the production to the Rudolfinum in Prague, and has since conducted numerous concerts with KSO which have received 5 stars: "the performance was spine tingling from the start".

In December 2022 Keith was honoured to have been invited to the Princess of Wales' Christmas carol concert for his "Services to Music". Keith also sits on the Board of Severn Arts.

### **Leader: Victoria Lee**



Victoria began playing the violin through Dudley Schools' Music Service at the age of nine, learning with Linda Fowler and then Ken Farmer. During this time she played in and led many groups, including the Dudley Schools' Symphony Orchestra, and was a 1st violinist in the Midland Youth Orchestra, predecessor to the CBSO Youth Orchestra.

She went on to study for a Bachelor of Music degree at King's College, University of London, studying violin with Gerhard Schmidt at the Guildhall School of Music and Drama during her degree course. During this time Victoria was co-principal of the University of London Orchestra and violinist with various King's College ensembles including the college main orchestra, as well as the highly regarded Young Musicians Symphony Orchestra.

Victoria now performs violin extensively on an amateur and professional basis including as leader of the Worcestershire Symphony Orchestra, 1st violinist and occasional leader of the Orchestra of St John, Bromsgrove, and with Kings String Quartet. When not playing her violin, Victoria works as an independent HR Consultant and Coach.

### **CAMILLE SAINT-SAËNS (1835–1921)** *Bacchanale (from Samson and Delila)*

The operas of Saint-Saëns have, like so much of his immense output, mostly faded from view. Of 13 only the third, *Samson and Delila*, has continued in the repertoire, perhaps because it allows for extravagant staging and provides two superb roles in the lead characters; of the others, probably none has been staged since the composer's lifetime, though the overture to *La Princesse Jaune* (1872) is highly engaging and scholars say that the music to *Ascanio* (1890) is the finest.

In his youth Saint-Saëns was regarded as an innovator and champion of the new. He pioneered the music of Schumann and Wagner when they were considered dangerous moderns. In 1860 when Wagner came to Paris to try to get *Tannhäuser* performed at the Paris Opera he was astonished and delighted to find, on meeting Saint-Saëns, that the 25-year-old knew the music of *Tristan und Isolde* by heart. Saint-Saëns held the organist's post at La Madeleine for 20 years from 1857; Liszt heard him play and acclaimed him "the greatest living organist".

Saint-Saëns began composing *Samson* as an oratorio in 1868, but his

librettist, Ferdinand Lemaire, convinced him of its theatrical potential, and Saint-Saëns completed the opera the following year. In France being composed on a Biblical subject created resistance to its staging, and eventually Liszt both sponsored and conducted the first production of *Samson* in December 1877 in Weimar, where it was given in a German translation. *Samson* wasn't performed in France until 1890, receiving its French premiere in the city of Rouen. The Lord Chamberlain prevented *Samson* from being staged in London, and it had to be presented as an oratorio.

The *Bacchanale* occurs in Act III when Samson, blinded and shorn of his long hair after being seduced by Delila, is paraded in chains in the temple of Dagon for the amusement of the Philistines, little knowing that he is about, literally, to bring the house down.

*Programme notes provided by Dominic Nudd, courtesy of Making Music, May 2011*



## Worcestershire Early Music

Promoting the enjoyment and understanding of music composers before 1800 through our annual concert session, which features artists trained in historically-informed performance.

### Future Events:

1 March 2026	Rebecca Hardwick (soprano) and the Players of the Hampstead Collective
19 April 2026	Musical & Amicable Society: Brandenburg Concerti 3, 4, 5 & 6
25 October 2026	Red Priest (Piers Adams & David Wright)
20 December 2026	Siglo de Oro
14 February 2027	Bellot Ensemble
11 April 2027	Musical & Amicable Society

For more information, please visit our website: <https://www.earlymusicworcs.org/Events/> or follow us on Facebook <https://www.facebook.com/worcsearly> and Instagram <https://www.instagram.com/worcsearly/>

### ALADDIN: Suite for Orchestra

*Alan Menken*

Continuing this afternoon's Middle Eastern theme, this suite contains the most popular tunes from the 1992 Disney film of Aladdin, including Arabian Nights, One Jump Ahead Reprise, Friend Like Me, A Whole New World and Prince Ali. We will return later to the tales from the *One Thousand and One Nights*, with which Aladdin is associated.

### A TRIBUTE TO HENRY MANCINI

*Henry Mancini (arr. Calvin Cluster)*

This medley features the themes "Baby Elephant Walk" (from the film *Hatari!*), and "Charade", "The Pink Panther", "Days of Wine and Roses" and "Peter Gunn" (all from films of the same name). Each of them won either (or both) Academy Awards and Emmys for the composer Henry Mancini.

## NIKOLAI RIMSKY-KORSAKOV (1844–1908)

*Scheherazade*

### 1. The Sea and Sinbad's Ship

#### INTERVAL

### 2. The Story of the Kalendar Prince

### 3. The Young Prince and the Young Princess

### 4. The Festival of Baghdad; The Sea; The Ship goes to pieces on a rock surmounted by a Bronze Warrior

Rimsky-Korsakov occupied a remarkable position in Russian musical life for over 30 years. He was in contact with, and/or influenced, at least three generations of Russian musicians: his contemporaries Tchaikovsky, Borodin and Mussorgsky; his pupils including Glazunov and Liadov, and their pupils in turn, among them Scriabin and Rachmaninov; through to the first generation of Soviet composers, including, Prokofiev, Myaskovksy and Shostakovich. This list also includes Stravinsky, a pupil of Rimsky's near the end of his life, who influenced a generation of European and American composers. Yet all this might never have happened, as music was not intended to be his career. His family had a naval tradition and the young Rimsky trained for and served in the Russian Imperial Navy.

His interest in music had been apparent from an early age. While he was a naval cadet in St Petersburg he met Balakirev, then the most important Russian composer. All his colleagues looked to him for inspiration and advice, which they often received even when unsought! Rimsky wrote his *First Symphony* in 1862 on his initial tour of duty, completing the *Andante* while moored in the Thames Estuary (from which he managed at least one visit to Covent Garden), sending the score to Balakirev by post and receiving extensive criticism in return, which fortunately Rimsky did not take unkindly.

In 1871 he left the Navy; the post of Director of Naval Bands was created especially for him. At the same time he was offered an appointment as Professor at the St Petersburg Conservatoire. Rimsky gave great encouragement to his fellow musicians, sometimes at the expense of his own composing. In particular he helped to rescue and complete the unfinished operas of Mussorgsky and Borodin after their deaths in



#### CONCERTS AT MALVERN THEATRES

Sunday 22 February 2026 3.00pm

**Dame Sarah Connolly  
& Malcolm Martineau**



Sunday 15 March 2026 7.30pm

**Doric String Quartet**



Sunday 26 April 2026 7.30pm

**Isata Kanneh-Mason**



Tickets **£29** - Students under 21 **£9**

(Prices exclude Theatres' booking fee)

Tickets available from Malvern Theatres

[malvern-theatres.co.uk](http://malvern-theatres.co.uk) 01684 892277

Full details at [malvern-concert-club.co.uk](http://malvern-concert-club.co.uk)

1881 and 1887 respectively, though history has since come to prefer Mussorgsky's more barbaric and, to Rimsky, "uncivilised" original scoring.

In his own music Rimsky was particularly fascinated by the exotic and the colourful, the myths and legends of Russia's history and her oriental neighbours. All 13 of Rimsky's operas are based on events from Russia's medieval or mythic past, evoked in music of shimmering virtuosity and dramatic splendour. He also wrote a great deal of orchestral music, including three symphonies, of which the second, subtitled *Antar*, also based on legend, is especially beautiful, and a now rarely-heard piano concerto.

Probably his most famous work, the symphonic suite *Scheherazade* was completed in August 1887. Prior to this Rimsky had experienced a lean period as a composer, during which his academic work seemed to absorb his energy. The task of completing *Prince Igor* after the death of Borodin helped revitalise him, and a reading of the Arabian tales from the *One*

*Thousand and One Nights* provided the impetus he needed. Rimsky wrote in his autobiography "I had in view an orchestral suite in four movements, closely knit by the continuity of its themes and motives, yet representing as it were a kaleidoscope of fairy tale images and designs of oriental character". He was as good as his word. *Scheherazade* is exactly as he described it.

Although the individual movements have programmatic titles, and Rimsky wrote an introductory scenario, he later stated that he had not attempted to paint any specific images, but rather wished the titles merely to guide the listener's attention in the general directions in which his own had wandered. Two recurring themes, both introduced in the first few bars, act as the continuity Rimsky sought. The piece opens with a stately motif in the low brass, representing the disaffected Sultan who had vowed to kill every woman he wed, until he was captivated by Scheherazade's stories. Immediately following the Sultan's theme, almost interrupting it, is the gentle and passionate violin solo that represents Scheherazade herself.

The second movement tells of a prince disguised as a monk begging his way around the world, the third interweaves love music with dancing, and the Finale recalls the seascape of the opening, which rises in a tremendous storm before Scheherazade completes her tale and secures her freedom from the threat of death.

*Programme notes provided by Dominic Nudd, October 2018*



**WORCESTER FESTIVAL CHORAL SOCIETY** **ELIJAH**

**MENDELSSOHN**

**WORCESTER CATHEDRAL**  
**Saturday 21 March at 7.30pm**

**WORCESTER FESTIVAL CHORAL SOCIETY**  
**MERIDIAN SINFONIA**

**Sarah Fox** soprano  
**Jeanette Ager** mezzo soprano  
**Dominic Lee** tenor  
**Edward Grint** bass baritone

**Samuel Hudson** conductor

**TICKETS £10 - £29**  
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Registered charity 506826



# WORCESTERSHIRE SYMPHONY AND WORCESTERSHIRE YOUTH ORCHESTRAS

## **1st Violin**

Victoria Lee (Leader)  
Imogen A-F  
Jane Allen-Griffiths  
Sarah Bertram  
Vicky Colbourne  
Laurence D  
Ian Dow  
Zoe F  
Chloe H  
Katie H  
Lucy H  
Kim Ingram  
Peter Jackson  
Naomi P  
Chloe Phillips  
Anita Porter  
Sophie R  
Jenny S  
Sarah Vernon

## **2nd Violin**

Lesley Jackson (Leader)  
Jennie Bond  
Rosemary Cameron  
Jenny Fleming  
Julie Greenwood  
Jane Holwill  
Sasha Hvidsten  
Amelia I  
Katy Kelly  
Paul Kelly  
Aoife M  
Anne Mitchell  
Melanie Pick  
Elizabeth R  
Emily R  
Maria R  
Luca W

## **Viola**

Stephen Brind (Leader)  
Imogen A  
Matt Gardner  
Rebecca J  
Jo Joyce  
Eve M  
Natalie Maynard  
Amy V

## **Cello**

Sally Alexander (Leader)  
Evan B  
Carrie Brett  
Richard Brunt  
Caroline Channon  
Isobel Coltman  
Giles E  
Ruth Eyles  
Emily F  
Amanda Furniss  
India George  
John Mills  
Kate Moon  
Alex N  
Kate Porter

## **Double Bass**

Matthew Stiff  
Sophie Johnson  
Tori Rushton  
Simon Smith

## **Flute and Piccolo**

Jenny Argent  
Rosie Edgar  
Heather Barnes (Piccolo)  
Dara M  
Flora M  
Isla M

## **Oboe and Cor Anglais**

Maggie Gibson  
Pat Murray (Cor Anglais)  
Ellie C  
Zachary H

## **Clarinet**

Rob Porter  
Kay Mellor (Bass)  
Daniel D  
Filip K  
Hector M  
Ben-Lee N  
Henry T

## **Bassoon**

Hannah Wrieden  
Marcia Heidesch

## **Horn**

Matthew Bradley  
Ruth Jones  
Jim Moffat  
Rachel Bellaby  
Joseph J

## **Trumpet**

Sophie Hughes  
David Gibson  
Paul Wood

## **Trombone**

Les Whitehouse  
Phil Harrison  
Mark Oldham (Bass)  
James R

## **Tuba**

Duncan Penkey  
Larry R

## **Timpani**

Sheila Joynes

## **Percussion**

Jack Campey  
Freddy Naftel  
Diego Villarreal Narvaez  
Alfie C

## **Harp**

Emily Mullins

# WSO

Worcestershire Symphony Orchestra

Conductor: KEITH SLADE

**BEETHOVEN** Symphony No 9 "Choral"  
*with WSO Chorus*

**BRAHMS** Violin Concerto  
*with soloist Katy Smith*

**PARRY** I Was Glad

**WORCESTER CATHEDRAL**

**Saturday 9th May 2026**

**7:30pm**

**Tickets** £25, £18, £10 and under-18s free

Available via [ticketsource.co.uk](https://ticketsource.co.uk) or on the door

