

**Vaughan Williams**  
Fantasia on Greensleeves

**Holst**  
Lyric Movement

**Bruch**  
Romanze for Viola

**Rachmaninov**  
Symphony No. 2 in E minor



*Soloist*  
**Jonathan Barritt**



## Warwickshire Symphony Orchestra

Patrons: Sir John Egan | Peter Donohoe CBE

Chair: Chris Voss

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Ticket Secretary: Anne Ransford

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Treasurer: Jenny Maynard



[www.wso.org.uk](http://www.wso.org.uk)

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The WSO has been performing in Leamington since 1940, and as the Leamington Orchestral Society before that. Its players are drawn from all over the county and beyond. The Royal Spa Centre was the orchestra's regular venue following its opening in 1972 with a concert given by the WSO. The orchestra now performs in the Warwick Hall and All Saints' Church, Leamington Spa.

Over the years the orchestra has worked with many illustrious soloists such as Janet Baker, Julian Bream, Peter Donohoe, Leon Goossens, Tasmin Little and Nadine Benjamin. Guy Woolfenden, permanent conductor from 1972–2012, succeeded a line of distinguished past conductors, and enhanced the WSO tradition of achieving the very highest musical standard. The orchestra now has Roger Coull as its

Principal Conductor and Paul Leddington Wright as its Associate Conductor.

The WSO is proud of its association with Coventry Cathedral Chorus and the Royal Leamington Spa Bach Choir, with which it has performed several major works, including Walton's Belshazzar's Feast, Holst's The Planets, Berlioz' Te Deum, Vaughan Williams' A Sea Symphony.

In July 2008 the WSO took part in the prestigious International Church Music Festival at Coventry Cathedral and in March 2009 and May 2012 performed joint concerts in both Warwick and Paris with the Choeur des Prés de Villebon, returning again in 2016 where the orchestra and two choirs were joined by the Coventry Cathedral Chorus.



## Our 2026/27 Concert Season

Dates for your Diary

### Tchaikovsky

Saturday 17 October 2026, 7.30pm

Warwick Hall, Warwick School, Myton Road, Warwick, CV34 6PP



Tchaikovsky's music has always been much appreciated by virtue of its tuneful, open-hearted melodies, impressive harmonies, and colourful, picturesque orchestration. This concert explores some of the different moods in his works. The Capriccio was written whilst he visited a carnival in Italy and the result was a joyful fantasia of cheerful melodies. James Willshire joins us to play Tchaikovsky's Piano Concerto No. 1 which displays a love of folk music from its majestic opening chords to the inclusion of a Ukrainian folk song in the finale, and is an eternal favourite. Symphony No. 6 (Pathétique), explores the theme of 'life' which underlies the work from love to nervous tension, and from dance to despair.

### Family Concert: On a Train to Christmas

Sunday 22 November 2026, 3pm

Royal Spa Centre, Newbold Terrace, Leamington Spa, CV32 4HN



Have you got your ticket for the express train to Christmas? As we head towards the Christmas season, we invite you to join in as we play a selection of music involving trains. We will go on the Orient Express, a train in Brazil, and hear about a little train called Thomas, as well as The Polar Express. Singalong favourites and rhythmic music take us on a merry ride with the orchestra, and soloists.

### Prokofiev • R Strauss • Mascagni • Berlioz

Saturday 13 March 2027, 7.30pm

All Saints' Church, Priory Terrace, Leamington Spa, CV31 1AA



This is a concert that features dramatic pieces of love, temptation and obsession. Many of the melodies will be familiar, and it will be difficult to know which one to go away singing. Romeo and Juliet portrays drama in every beat, Salome offers temptation, and Mascagni gives us a brief calm, before the obsession of Berlioz closes the concert.

### Tchaikovsky • Bruch • Shostakovich

Saturday 12 June 2027, 7.30pm

All Saints' Church, Priory Terrace, Leamington Spa, CV31 1AA



In this summertime concert we invite you to enjoy passionate heartbeats of love and one of the most famous melodies of all time to start it off.

We welcome George Ewart to play the glorious Bruch Violin Concerto No. 1, featuring dramatic chords and soaring melodies. Symphony No. 9 is one of Shostakovich's most lightweight, light-hearted, and jolly pieces, with Haydn-like wit, lush melodies and boisterous interjections which quickly change the mood.



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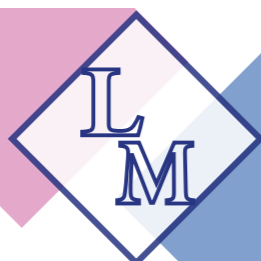
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Holy Trinity Church, Leamington

**Royal Birmingham Conservatoire  
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Julian Wilkins *conductor* | George Moloney *organ & piano*

**Voices of Faith and Freedom**

A rich and luminous choral programme exploring themes of praise, resilience, belonging, and the enduring relationship between belief and liberty. Music by J.S. Bach, Britten, Byrd, Holst, Howells, Millicent James, and Tippett.

**25 - 27 September 2026**

Royal Pump Rooms, Leamington

**"Focus on Poland"  
Festival Weekend**

Artists appearing include: Royal String Quartet,  
Łukasz Krupiński *piano*, Krystyna Osostowicz *violin*,  
Ćwiżewicz Brothers *violin duo*

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## From the Chair

The first half of today's concert features the viola, but how many of you have thought about the importance of the viola and how it has been loved by so many composers. Although there are notable solo pieces, we tend not to notice it as we would the violins or cellos. It is often called the unsung hero of the orchestra.

The viola stands out among string instruments for its rich, dusky sound. Deeper and more robust than the violin, it delivers powerful solo lines within the heart of the orchestra's range. Its tone contrasts beautifully with the violin's brightness and blends seamlessly with woodwinds like the clarinet and bassoon, making it essential for ensemble cohesion. It is often music's natural collaborator. Because of this many composers have loved the viola.

A large number of leading composers chose to play the viola rather than the violin including J.S Bach, CPE Bach, Stamitz, Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Lalo, Dvořák, Bridge, Hindemith, and Benjamin Britten. This is often reflected in their music.

Jimi Hendrix, started his musical career at an early age on the viola! It is said that Paganini, fell in love with a Strad viola and even contemplated becoming a violist; Stradivarius violas today are worth more than his violins.

As well as our soloist today, listen to the beautiful sound of our viola section.

**Chris Voss**

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**The WSO would like to  
thank Professor Colin Fink  
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his support of this season's  
concerts.**

## Programme Notes

### Fantasia on Greensleeves Ralph Vaughan Williams (1872 – 1958)

Although Greensleeves can be traced back to 1580 it is probably of a much earlier date than that, and has run through English music ever since. Holst used it energetically in his St. Paul's Suite, and Vaughan Williams used it in his opera Sir John in Love.

The Fantasia on Greensleeves is arguably one of Vaughan Williams' most familiar works. The piece opens with a

descending figure accompanied by gentle harp arpeggios and leading into the first statement of the theme by the strings. In the central section it is contrasted with another English folk song 'Lovely Joan', which Vaughan Williams had collected in Norfolk in 1908. This more energetic melody provides a good foil to the quiet, bittersweet lyricism of the more famous tune, which is repeated more elaborately at the end of the piece.

### Lyric Movement for viola and orchestra Gustav Holst (1874 – 1934)

Holst wrote the Lyric Movement in 1933 for Lionel Tertis whom he considered one of the greatest instrumentalists then alive. Despite being unwell, Holst returned to the easy and spontaneous writing of his past, producing possibly his finest work. He heard this work broadcast by Tertis, who had been consulted on every detail. Imogen Holst told her father how much she liked the work, and he replied, "Yes, it looks as though I'll have to go on being an invalid if I'm going to write music like that".

The viola enters with the main theme, which is then echoed by the violins. The viola explores the melody across its full range, in filigree passages and dramatic chords. Another statement is accompanied by pizzicato strings before the viola explores some two-part playing. The melody of the first bar is exchanged between bassoon and viola, after which the piece ends with delicate sensitivity.

### Romanze in F major, Op. 85 Bruch (1838 – 1920)

The F major Romanze for viola and orchestra belongs to a group of works composed between 1909 and 1911 for specific performers who were close to Bruch in various ways. The dedicatee of the Romanze was the French violist Maurice Vieux, who also gave the public première of the work, although it had been privately played before this.

Like his contemporary Brahms, Bruch looked to expand genres established by Haydn, Mozart and Beethoven, such as the concerto. The roots of the instrumental romance genre can be found in vocal ballads expressing extravagant and sentimental tales; it was popular in the violin and cello schools of the 19th century.

This work offers a balance between lyricism and virtuosic display. It is in an ABA, ternary structure. After a brief orchestral introduction, the solo viola enters with a lyrical theme. Bruch loved to use folk melodies as source material for his compositions; the character of the first section is folk-like, but even more so is the second theme which is stated in double-stops by the solo viola. The B section begins with the orchestra playing the solo viola theme of the beginning of the piece, while the solo viola plays an obligato line, foreshadowing the virtuosic passagework of the B section. The arpeggios and tremolando playing gradually give way to the restatement of the lyrical second A section.

### Symphony No. 2 in E minor, Op. 27 Sergei Rachmaninov (1873 – 1943)

- I. Largo - Allegro moderato*
- II. Scherzo (Allegro molto)*
- III. Adagio*
- IV. Finale (Allegro vivace)*

To Hell with them! I do not know how to write symphonies and besides I have no real desire to write them" Rachmaninov wrote, immediately after the première of his Symphony No. 1 in D minor. He had completed that in 1895, and its première on 27 March 1897 was disastrous. It had been conducted by Glazunov who was probably far from sober. The composer and critic Cesar Cui tore into the symphony and the composer in a savage review. This all had a traumatic effect on Rachmaninov's confidence as a composer. He fled from the hall after the performance, rather than face the hostile audience, and left Moscow to stay with his grandparents. In the summer he attempted to sketch some ideas for a new symphony, but managed only 53 bars, which were never subsequently used.

Rachmaninov's immediate career was rescued by the industrialist Savva Mamontov who offered the composer a conducting post in the 1897/8 season, which he was glad to accept. He also made his UK debut, at a Royal Philharmonic Society concert in London, in March 1898, conducting the symphony fantasy The Rock, and playing the famous C sharp minor Prelude.

Rachmaninov was eventually persuaded to consult a hypnotist. The sessions prompted the return of his self-confidence, and during a holiday in Milan he began work on his Second Piano Concerto. This further enhanced his confidence and he swiftly completed both the concerto and another work, the Second Suite for two pianos Op 17, which is not nearly as well-known but which has interesting thematic links to the Second Symphony that you might like to explore. Both his musical and personal life were more settled, but in the aftermath of the failed 1905 revolution he felt uncomfortable with the rising political instability and in January 1906 he resigned and moved his family to Italy.

One lasting effect of the debacle of the First Symphony was that Rachmaninov now worked in secret. The symphony was complete by the end of the year and, taking no chances, he conducted the first performances himself. In line with the theme of this concert, the viola section plays a pivotal role in driving the rhythms and giving the symphony its harmonic richness.

Most of the thematic material in Rachmaninov's Second Symphony is derived from the opening phrase of the first movement heard on celli and basses, which provides two of the three basic phrases which run through the whole work; a phrase of three notes, rising and falling, and a four-note phrase, falling, rising, and falling. When the violins enter with their first melody this four-note phrase occurs again, together with the three notes rising. This illustrates how Rachmaninov could take a melody and create a sense of urgency by developing short phrases into long paragraphs. It is also notable how many of his melodies are linear using small intervals and chromaticism.

After the slow introduction, the haunting and melancholy main subject of the first movement is presented in the home key, contrasting with the second subject which is in a major key and more energetic in character. The combination of these two themes leads to an intense climax which carries the movement to its conclusion.

The Scherzo begins with dramatic rhythm, relaxes briefly, then opens out into a racing fugue. All this is derived from the three basic themes heard at the very outset of the movement, but also contains a brief statement in the brass of the Dies Irae, which haunts so much of his music. At the end strings and woodwind weave a counterpoint and the music vanishes into thin air.

The opening of the Adagio hints briefly at the first movement to provide the simplest preparation for the long gentle clarinet melody with a rising and falling shape, where time seems almost to stand still. After this poignant melody the Finale erupts as if Rachmaninov suddenly wishes to banish tranquillity with buoyant enthusiasm. The march-like theme is subjected to extended development. However, quiet moments break up the drama, in particular where the opening of the Adagio is recalled, as if the composer could not quite bear to part with the tenderness so swiftly. This soon passes as the excitement reasserts itself and the movement sweeps to an affirmatory all-embracing coda.



### Roger Coull | Principal Conductor

Violinist and conductor, Roger Coull, has been principal conductor of the Warwickshire Symphony Orchestra since 2014. His international performance experience and musical versatility have earned him invitations to conduct for various orchestras, including the Beauchamp Sinfonietta, the Guernsey Symphony Orchestra, the Helix Ensemble, and the Crendon Chamber Orchestra. He also conducts the Kammermusik Chamber Orchestra in Santa Fe, New Mexico annually.

Roger Coull's musical journey began at the Royal Academy of Music in London, where he studied violin and formed the Coull

Quartet. They quickly gained recognition as one of Britain's leading string quartets. In 1977, they were appointed as the quartet-in-residence at the University of Warwick, a position they held for four decades. The Quartet has performed in concerts and radio broadcasts across Britain, Western Europe, and the USA, and has also toured the Far East, Middle East, South America, Australia, China, Brazil, Berlin, Poland, Iceland, and Singapore.

The Coull Quartet boasts an extensive discography, featuring the complete Schubert Quartets on Upbeat Classics, the complete Mendelssohn Quartets on Hyperion Records (the recommended choice of BBC Radio 3's Record Review), and a recording of quartets by Walton, Elgar, and Bridge which was voted 'Record of the Year' by the BBC Music Magazine. The Quartet has a broad repertoire and is committed to contemporary music, commissioning works from eminent British composers such as Robert Simpson, Nicholas Maw, and Edward Cowie. Their recording of Sibelius quartet and piano quintet was Editor's choice in the Gramophone magazine. Their recent CDs include Alan Ridout's Six Quartets on the Omnibus Classics label, and the piano quintets by Amy Beach and Henrike Oswald for Somm with pianist Clelia Iruzun. Their latest CD, on Somm, features voice and string quartet with Roderick Williams, James Gilchrist, and Sophie Bevan.

In addition to his work with the Quartet, Roger is a member of the Warwick Piano Trio and performs in a violin and piano duo with Lynn Arnold. He is also a respected teacher, giving masterclasses internationally, and is a regular guest at Britain's music colleges as a teacher, examiner, and adjudicator. He was awarded a Fellowship of the Royal Academy of Music for his services to professional music making.

viola in 1988. He was sponsored by the ECO Music Society in his London recital debut at the Purcell Room, and he has since regularly played concertos with the orchestra.

As a very versatile artist, Jonathan has managed a varied career and is much in demand as a soloist and chamber musician both in the UK and abroad.

He has subsequently worked with most of the London Orchestras and has guest led the London Symphony, London Philharmonic, Philharmonia, London Mozart Players and BBC viola sections.

He has worked with many chamber groups including Capricorn, Divertimenti, Raphael, Gaudier and Primavera ensembles and has given Quartet concerts with William Pleeth, James Galway and Kiri Ta Kanawa.

In 1995 Jonathan left the English Chamber Orchestra to join the Allegri String Quartet. After six years with the quartet, he returned to the ECO as principal viola.

He is a professor of viola at the Royal College of Music and the Junior Academy of Music.

*Viola by: Giovanni and Francesco Grancino c.1680*



### Jonathan Barritt | Soloist

Jonathan studied at the Royal Northern College of Music with Atar Arad and Mischa Geller and was awarded all the major prizes for viola. He graduated with distinction in 1983 and was immediately offered a position with the English Chamber Orchestra where he was appointed co-principal



### Alistair Kennedy | Leader

After completing a degree in Classics from Liverpool University, Alistair went on to study violin at the Birmingham Conservatoire. He graduated in 1996 and went on to pursue

a very busy freelance career, playing with a number of orchestras including Orchestra of the Swan, Orchestra da Camera, Chameleon Arts Orchestra, Moscow City Ballet Orchestra, English Symphony Orchestra, English Pro Musica and the International Film Orchestra to name but a few, always in principal positions.

Alistair has performed with many top soloists including Nigel Kennedy, Peter Donohoe, John Lill and Katherine Jenkins. Alistair has also toured with "Phantom of the Opera", and has performed with a large number of "pop" artists including Leo Sayer, Victoria Beckham, Wizard, Procol Harum, and Emerson Lake and Palmer. Alistair has made numerous recordings for film and television, including the soundtrack to The Krypton Factor for ITV. Solo engagements have included both Beethoven Romances with the English Philharmonic Orchestra, The Lark Ascending and The Seasons with Spires Philharmonic Choir and Orchestra, and the Beethoven Triple Concerto. Alistair is founder and artistic director of the Godiva Ensemble and Chairman of Orchestra da Camera. Alistair plays on a Fagnola Violin from 1919.

In addition to performing, Alistair is ABRSM's Regional Development Executive for England and Wales and is on the board of the Incorporated Society of Musicians.



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## Player Profile Lindsay Martin | Flautist

Lindsay is the second generation of her family to play with the WSO. Her father, Dave Martin, a folk musician, played the banjo in 2017 in a family concert! Lindsay started in the WSO about 12 years ago, as 3rd flute, playing mainly piccolo. She has now moved up to principal, taking a larger part with most of the solos.

Lindsay's playing started with the recorder at school in Sussex. She preferred it to singing, as she could sit at the front and play with the other players. The flute followed at secondary school, although it was preceded by the fife, a small simple plastic flute. The excellent East Sussex music service arranged very adventurous concerts for local students, including in the Royal Albert Hall and Glyndebourne. Lindsay certainly started at the top.

School was followed by a first-class degree in music at Birmingham Conservatoire. There she also met partner Scott, who was studying viola, although he has now become a software developer. After college, Lindsay was not sure what to do, so she took administrative jobs in London, first in the NHS and then at the Associated Board of the Royal Schools of Music, which sends music examiners to over 100 countries across the world.

When Scott and Lindsay moved to Warwickshire, Lindsay trained as a music teacher, in a year at Myton School, overseen by Warwick University, and became a peripatetic music teacher with the Warwickshire Music Service. She remains with them now, teaching woodwind in schools and colleges in the area, and doing some private teaching. She also, importantly for the WSO, started playing with local orchestras and groups. Opportunities for woodwind players are limited by composers' specifications about what instruments they want, but as well as the WSO, Lindsay plays for Oriflamme and Warwickshire Orchestral Winds, and gives occasional solo recitals.

Lindsay says the main requirement for flute playing is breath control, breathing deep and using the diaphragm muscles. The next thing is mastering the embouchure, the angle and speed of blowing into and over the flute mouthpiece. There are keys for each finger and one thumb, and a variety of levers controlling other keys, to select the notes, but it is also about breath control; the middle octave of the flute's 3-octave range has the same fingering as the lower octave, and it is blowing which determines which octave sounds. The upper octave has different fingering. A lot of coordination is required.

Despite being in the woodwind section, flutes are commonly made of metal. For the WSO, Lindsay uses one made of solid silver. For teaching, there is a silver-plated, slightly more robust one. Wooden flutes are still used, but their softer tone is more common in early and baroque music.

At home, Lindsay and Scott have two children, daughter Maria who is learning cello, and son Russell who is very interested in and knowledgeable about anything with wheels. There are also 3 guinea pigs, Gary, Lottie and Freya, who squeak with anticipation when the children return from school, hoping for some fresh green garden grass. When spare time allows, Lindsay enjoys camping and hiking, especially in Snowdonia, and running. This latter helps also with learning new parts of music, as a playlist to listen to goes along with her.

Lindsay's most memorable moments with the WSO include the piccolo part in Verdi's Requiem, and Scheherazade. Tonight, there is a most active part for the flute in Rachmaninov's symphony, and solos in the Holst. Listen out for the sweet melodious sound of this wonderful instrument.

*As described to H. James Hunt*

# Warwickshire Symphony Orchestra

## Violin I

Alistair Kennedy\*  
Chris Brown  
Danny Evans  
Andrew Harris  
Sze-Kie Ho  
Ivan Jewel  
Claire Johnson  
Jenny Maynard  
Claire Monks  
Dilys O'Driscoll  
Clive Owens  
Vaughan Reed  
Mike Robins  
Alison Webb

## Violin II

Jayne Stafford\*  
Susanna Cleaver  
James Corbin  
Alison Fielding  
Sarah Hawkins  
Frankie Karki  
Vaughan Kitchen  
Liz Maycock  
Louise Romilly  
Phil Sparke  
Julian Spence  
Chris Voss  
Tobias Woollon

## Viola

Alice Crane\*  
Rachel Boxall  
Evan Charles  
Lawrence Good  
Graham Hayden  
Shauna Kelham-Gardner  
Sue Meteyard  
Fay Plumb  
Margaret Ramskill

Ed Rushton  
Simon Spencer

## Cello

Gill Whiting\*  
Steve Carroll  
Alice Cleaver  
Helen Cooper  
Caroline James  
Caroline Menadue  
Joanna Todd  
Rachel Wolffsohn

## Double Bass

James Hunt\*  
Sara Coldicott  
Geoff Cook  
Justine Doe  
Stan Shire  
Mark Starling

## Flute

Lindsay Martin  
Alison Cooley  
Claire Woolley

## Piccolo

Claire Woolley

## Oboe

Jane Meredith  
Chloe Peterson  
Christine Griggs

## Cor Anglais

Christine Griggs

## Clarinet

Liz Murphy  
Helen Stares

## Bass Clarinet

Andrew Middup

## Bassoon

Patrick Hinks  
Chris Vincett

## Horn

Helen Pugh  
Raymond Joyce  
Dominic Allison

## Trumpet

Terry Mayo  
Peter Wain  
David Hirst

## Trombone

John Whittall  
Alan Griggs

## Bass Trombone

Gur Rotkop

## Tuba

Colin Lea

## Timpani

Jon Pearce

## Percussion

Ishan Carson  
Andrew Holtem  
Robert Ramskill  
Ruth Robertson

## Harp

Dilys O'Driscoll

*\*Principal*

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