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**Wolverhampton  
Symphony  
Orchestra**

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**CONCERT**

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18-5-91.

**PROGRAMME**

WOLVERHAMPTON SYMPHONY ORCHESTRA

CONCERT IN ST. JOHN'S CHURCH

SATURDAY, MAY 18th, 1991

PROGRAMME  
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- Tancredi Overture - Rossini
- Variations on a Rococo Theme  
for 'Cello and Orchestra - Tchaikowsky

Interval  
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- Symphony No. 3 in E flat, Op. 55 ("EROICA") - Beethoven

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Conductor - Philip Brooke  
 Leader - Martyn Blythe

SOLO 'CELLO - CHRISTOPHER VANDESPAR

### Tancredi Overture - Rossini

Gioacchino Antonio Rossini was born at Pesara in 1792 and died near Paris in 1868 aged 76. He entered the conservatory of Bologna as a student of 'cello and composition and emerged from pupillage to make his name as a composer of opera. His two major qualities very dear to the public were his senses of melody and humour. Tancredi (one of his 36 operas) is not one of his more famous works, but its overture has a charm all of its own through showing great similarity in style and form to The Barber of Seville overture. A short slow introduction is followed by a lively allegro in which we hear two main subjects. An enormous crescendo in the piu mosso section brings the piece to a resounding conclusion.

### Variations on a Rococo Theme - Tchaikowsky

Tchaikowsky began work on these variations in December 1876 and it proved to be one of the brightest and most carefree of his major compositions - rather surprising considering the poor reception his previous offerings that year had received. The rococo variations demonstrate unmistakably the composer's admiration and veneration of Mozart, whom he once called "The Christ of Music", and exploit to the full the tremendously wide range of the 'cello. A brief orchestral introduction is followed by a statement of the theme on the 'cello. Then follow seven variations. Not the least of the charms of this delightful work is the delicacy of the orchestral ritornello which links the variations.

### Symphony No. 3 in E flat, Op. 55 ("EROICA") - Beethoven

- i) Allegro con brio
- ii) Marcia Funebre - Adagio assai
- iii) Scherzo - Allegro vivace
- iv) Finale - Allegro molto

Beethoven wrote his 3rd symphony in 1803 at the age of 33. Thought to be revolutionary at the time, the first movement opens with two curt chords and instead of a "proper" introduction, the first theme is given to the 'cellos, the violins playing little more than a supporting role, until the arrival of the second subject. A lengthy development sees these themes whipped into a paroxysm of rage and tension. The horns bring about the recapitulation and a coda closes this massive movement.

The second movement is a sombre and moving piece that provides both balance and contrast for the first movement. It ends in total disintegration, but the forces of rejuvenation rebound in the scherzo. Centrally placed is a trio section, appropriately named, since three horns fanfare joyously until the varied return of the scherzo sweeps them away.

By intermixing variation and fugue Beethoven built a firm finale that, if lacking the emotion of the first two movements, equals

them in substance. The theme is announced on pizzicato strings and is echoed by woodwind - almost in code - but this code is cracked when bassoons and clarinets gloriously reveal the full theme. Succeeding variations introduce two fugues, a flute solo, a robust dance and then an abrupt reduction in tempo that recalls the sombre tread of the Funeral March. A final presto variation combines with a coda to conclude this colossal and magnificent work.

Philip Brooke

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### Philip Brooke B.Ed. Hons. (Mus)

A native of Yorkshire, Philip has settled in the Midlands following higher education in the area. As a pianist he trained under Eileen Charlesworth, one time concert pianist to Malcolm Sargent, and has performed regularly across the nation. Philip often performs locally as a baritone and is the Musical Director of the Walsall Gilbert and Sullivan Society. A schoolmaster at Hydesville Tower School in Walsall, Philip was appointed resident conductor of The Wolverhampton Symphony Orchestra last year. This is his second major concert with the Orchestra, and he looks forward with anticipation to many future collaborations.

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### Christopher Vandespar

Born into a musical family, Christopher Vandespar studied with Jennifer Ward Clarke and William Pleeth, and later with Jacqueline Du Pre and Maurice Gendron. He became principal 'cello with the CBSO when he was 21 and three years later became solo 'cello at the Royal Opera, Covent Garden. He has played much of the solo and chamber music repertoire, and performs concertos all over the country. He has performed the Dvorak concerto at the Town Hall, Birmingham and just this week is performing the Vivaldi two 'cello and Haydn concertos at the Newbury Festival.

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### A DATE FOR YOUR DIARY

WSO's next concert will be on Saturday, July 13th, 1991 in the Central Hall, Ablewell Street, Walsall, when it is planned to perform Vaughan Williams' Overture, "The Wasps", Eric Coates' London Suite and Sibelius' 5th Symphony. We look forward to seeing you there!

**WOLVERHAMPTON SYMPHONY ORCHESTRA**

**Musical Director - Philip Brooke**

**Leader - Martyn Blythe**

**First Violins**

Katalin Beke  
Colin Elton  
Margaret Friar  
Judith Fynn  
Susan Hopkins  
Jennie Lewis  
Vanessa Owen  
Jayne Price

**Second Violins**

Michael Clement  
Ken Hawkins  
Claudia Marsh  
Maria Mulligan  
Linda Murray  
Margaret Myatt  
Jenny Walton  
Philip Ward

**Violas**

Sharon Bayley  
David Cope  
Sheila Freeman  
Cyril Love  
Louise Moss  
Rita Perkins  
Philip Turley

**'Cellos**

David Castle  
Maggie Crowther  
Glyn Davies  
Peter Gosling  
Louise Lawrie  
Sheila Moore  
Richard Painter

**Basses**

John Fosbrook  
Br. Godric

**Flutes**

Diana Manasseh  
Helen Layne

**Oboes**

Richard Anderson  
Jenny Jackson

**Clarinets**

Diana Cotterell  
Lisa Carless

**Bassoons**

Michael Darke  
Douglas Servant

**Horns**

Percy Cotterell  
Robin Hopper  
Hazel Whitefoot

**Trumpets**

John Betty  
Jeremy Cross

**Timpani**

Debbie James

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