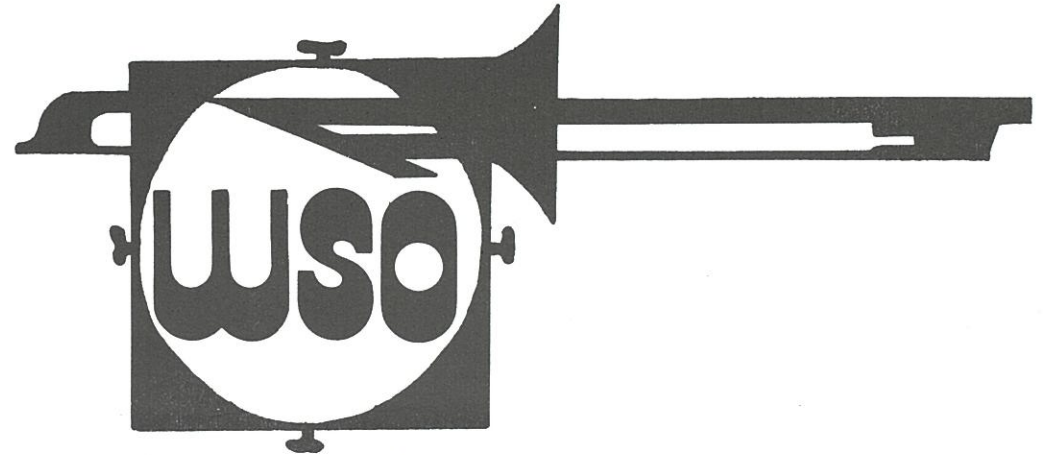


1978

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(12)



Wolverhampton
Symphony
Orchestra

Conductors: Meirion Williams
Sheila Freeman

Leader: Cyril Love

CONCERT

11-3-78

The National Federation of Music Societies, to which the orchestra is affiliated, supports this concert with funds provided by the Arts Council of Great Britain.

C O N C E R T

Saturday, March 11th, 1978, 7.30 p.m.

WOLVERHAMPTON POLYTECHNIC

P R O G R A M M E

Overture, Ruy Blas, Op.95.	Mendelssohn
Rumanian Folk Dances	Bartok
Clarinet Concert No.2. in Eb Major	Weber

INTERVAL

Symphony No.8. in G Major	Dvorak
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OVERTURE, RUY BLAS, Op.95.....MENDELSSOHN

This overture was completed in 1839 and intended as a prelude to an opera based on a play by Victor Hugo. In fact only one chorus was ever written.

It opens with bold C Minor chords in the wind, followed by a flurry from the strings. The chords appear three times before the work gets under way and interrupt again to announce a new section in Eb Major of a tense rhythmic structure through which a simple melody floats. More chords - more exciting rhythm until the whole orchestra boils up to end triumphantly in C Major. S.C.F.

RUMANIAN FOLK DANCES.....BARTOK

Throughout the Classical and Romantic eras of musical composition, composers often drew on folk music as a seemingly inexhaustible reservoir of appealing melodies. These melodies were invariably "tidied up" to fit into whatever was the contemporary style, thus losing much of the essence of the original.

Bela Bartok (1881-1945) was the first great composer to objectively analyse the actual character of folk music. Instead of attempting to "correct" the rhythmic and modal irregularities of the melodies, he and Kodaly set out, armed with Edison phonographs and wax cylinders, to record the Hungarian and Rumanian folk tunes in their original form. Bartok published nearly two thousand of these, besides writing five books on the subject of folk music, and using folk melodies extensively in his own compositions.

The set of Rumanian Folk Dances was composed in 1915, originally for piano solo. The arrangement for small orchestra was made in 1917. There are seven short dances in the set, numbers 5, 6 and 7 being played without a break.

M.W.

CLARINET CONCERTO, No.2. in Eb MAJOR.....WEBER

PETER BAYLISS, Clarinet.

When Carl Maria von Weber (1786-1862) wrote his two clarinet concerti in 1811 and 1812 respectively, the clarinet was still a very young instrument. Only in the late symphonies of Mozart and Haydn had it emerged as a member of the orchestral woodwind section, and the only great solo work for the instrument in the repertoire at that time was the Mozart concerto, written twenty years earlier.

The two Concerti as well as the Concertino (Op.26) also of 1811, were all written for Weber's friend Heinrich Baermann - regarded as the supreme clarinettist of his day. The Eb Major Concerto makes full use of the wide range of the clarinet and the differences in timbre between the various registers; from the dark menacing quality of the "chalumeau" register to the rather shrill piercing quality of the higher octave. From the demands made upon the soloist in this work we can readily deduce that Herr Baermann must indeed have been a very fine player.

The work is in three movements:

- (1) Allegro (2) Andante con moto (3) Alla Polacca.

M.W.

SYMPHONY NO.8 in G MAJOR.....DVORAK

Although Antonin Dvorak (1841-1904) was by birth a Bohemian, his music has always had a great impact on British audiences. Between 1884 and 1891 he made seven visits to England where he conducted his works at the Worcester, Birmingham and Leeds Festivals.

Altogether Dvorak composed nine symphonies, but the last of these, the E Minor, "From the New World", has unfortunately tended to eclipse most of the others in popularity.

The Eighth Symphony was composed in 1889 and was originally published as Dvorak's Fourth Symphony. It is very much different in character to its immediate predecessor in D Minor in which we feel very strongly the influence of Brahms in its somewhat self-consciously sombre Germanic nature. The G Major symphony, by way of contrast, instils an atmosphere of Bohemian freshness and buoyancy. The main themes are much longer and often suggestive of Czech folk song. This is perhaps Dvorak at his most relaxed and his most nationalistic.

The Symphony is in four movements, the last of which resembles a set of Slavonic Dances. The four movements are:

- (1) Allegro con brio
- (2) Adagio
- (3) Allegretto Grazino
- (4) Allegro ma non troppo

M.W.

The Wolverhampton Symphony Orchestra rehearses each Thursday evening at 7.45 p.m. at Wolverhampton Grammar School, Compton Road, Wolverhampton.

Enquiries regarding membership or future concerts should be made to the Secretary, Mr Peter Johnson, 11 Ashfield Road, Wolverhampton. Tel: 752922.

WOLVERHAMPTON SYMPHONY ORCHESTRA.

Violin 1

Cyril Love (Leader)
Nancy Attfield
Clive Davies
Paul Jarvis
Connie King
Richard Middleton
Julie Richards
Carolyn Sinclair
Philip Turley

Viola

David Montgomery
John Barry
Jenny Chugg
Eira Hampson
Mary Hollingworth
Jan Horsfall
Arthur Rhodes

Flute

Philip Leah
Hannah Cowie
Diana Manasseh
Doug Servant

Oboe

Richard Anderson
Ann Clements
Andrew Jowett
Adrian Turner

Bassoon

Stephen Rhodes
John Sankey

Trombone

Chris Laddy
Phil Johnson
Stephen Preedy

Timpani

Mary Davis

Violin II

Jim Chugg
Christine Cook
Sylvia Curtis
Jean Hartshorne
Brian Horgen
Eric Jones
Richard Kent
Rita Lakeland
Isabel Shuttleworth

Cello

Tessa Russell
Andrew Bound
Glyn Davies
Gillian Dudley
Keith Horsfall
Peter Johnson
Sheila Moore

Bass

Mark Finch
Donna Jones

Clarinet

Di Cotterell
Jane Allison
Bill Bostock
George Bower
Michael Foster

Horn

Tim Banks
John Chick
Percy Cotterell
Alan Manley
Richard Mynors

Tuba

Eddy Humphries

Trumpet

John Harris
Ian Hedgecock