



Alan Milnes

Began his career as a tenor horn player with brass bands in Lancashire. However, he had graduated to the horn by the time he started to study at Leeds College of Music under Harry Brennand in 1976. Here he quickly established himself both as principal horn and as a soloist in his own right.

Alan Milnes currently teaches french horn and freelances in the West Midlands.

Wolverhampton Symphony Orchestra

First Violins

CYRIL LOVE  
CONNIE KING  
PHILIP TURLEY  
JIM HYSLOP  
COLIN ELTON  
PHILIPPA MITCHELL  
RITA LAKE LAND  
BARBARA HARRIS  
PENNY SHAW  
KATHERINE TRAFFORD

Second Violins

MARTIN BLYTHE  
ERIC JONES  
HILARY OSEMAN  
KEN HAWKINS  
JIM CHUGG  
CHRISTABEL JONES  
TRACY JEAVONS  
NANCY ATFIELD  
RUTH HEWITT  
PHILIP WARD

Violas

SHEILA FREEMAN  
RUTH SRODYSKI  
PETER JOHNSON  
GEOFFREY HAYNES  
PAUL WESTWOOD  
LOUISE Mc CARTHY  
JENNIE CHUGG

'Cellos

VIRGINIA WHINYATES  
GLYNNE DAVIES  
SARAH FRY  
SHEILA MOORE  
ANDREW BOUND  
EDWARD LISHMAN  
IAN Mc CARTHY  
NEIL CHARLTON

Double Basses

DEREK CRAFT  
RICHARD DAVIES

Flutes

DIANA MANASSEH  
DOUGLAS SERVANT

Oboes

RICHARD ANDERSON  
ANN CLEMENTS

Clarinets

DIANA COTTERELL  
SUSAN ROGERS

Bassoons

STUART HICKEN  
JOHN FITTON

Horns

PERCY COTTERELL  
SARAH CLYMO  
BEVERLEY ROPER  
HELEN DUNN

Trumpets

MIKE GARBUTT  
ANDREW THORNE

Trombones

MIKE CUMMINGS  
MIKE COXON  
STEPHEN PREEDY

Timpani

GARY GRIFFITHS

1982

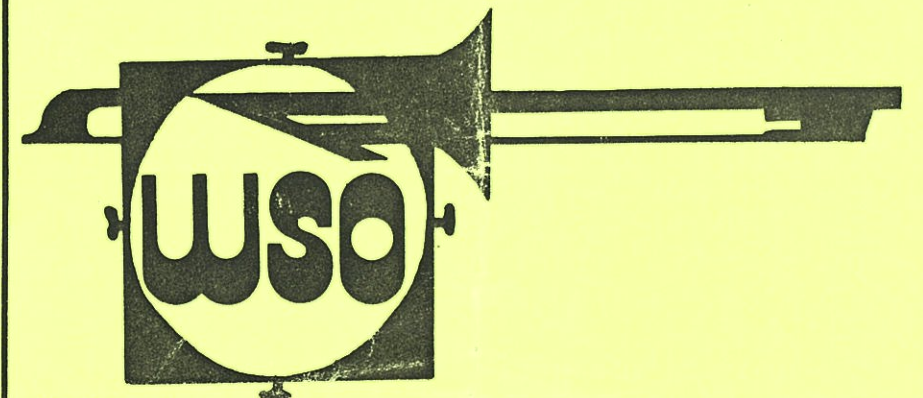


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# PolyArts

DUDLEY GREAT HALL



## Wolverhampton Symphony Orchestra

with Alan Milnes (Horn)  
conductor Mark Finch

PROGRAMME Saturday 6th March 1982 7.30 p.m.

- Overture 'Helios' C Nielsen
- Concerto No.1 in E flat for Horn and Orchestra R Strauss
- Symphony No. 9 in C (The Great) F Schubert

Tickets from usual sales points plus Music Area (Dudley Site)  
£1.20 (60p students & OAPs).



## Helios Overture

Carl Nielsen (1865-1931)

During a stay in Athens (1903) in a house which over-looked the Aegean Sea, Nielsen wrote "Helios Overture" in which, inspired by the clear sky of the south, he depicts the course of the sun; its rise, culmination and setting. Despite the programmatic element the work is written in an absolute-musical form. A regular sonata form movement with fugue (allegro) is surrounded by a slow introduction in two phases and conclusion. The composer supplied a short motto in four parts corresponding with the four main stages of the musical development:

"Silence and darkness — then the sun rises with a joyous song of praise — it wanders its golden way — and sinks quietly into the sea!"

Four horns enter the stillness of the dark with their repetitions of the "primitive" 7th, C — B<sup>b</sup> and G — F in C major. A crescendo to forte emerges and prepares a strong and broad hymn-melody from the horns. Modulating to E major a blaring trumpet fanfare introduces the festal main theme of the allegro. After the climax (fff) the allegro ebbs away and, returning to the andante tempo and C major, the movement is, as it were, gradually extinguished in the deep C of the cellos in unison.

M.A.F.

## Horn Concerto No.1. in E<sup>b</sup> major — Richard Strauss (1864-1949)

Allegro,  
Andante,  
Allegro — Rondo (allegro)

The great influence behind this work was Strauss' father, who had been first horn with the Munich opera. Quite patently his son understood that for all the chromaticism bestowed upon the instrument by the addition of valves, its character remains in all essentials that of the old "Natural" horn and its most quintessential music is still to be found in themes whose salient notes are drawn from the harmonic series.

Although dedicated to Oscar Franz, the first performance was given under Bulow at one of his Meiningen concerts in March 1885 by the local first horn, Gustav Leinhos, a soloist of "Kolossaler Sicherheit" (colossal sureness) according to the composer and with a tone very similar to that of his father.

Formally, the concerto is far in advance of anything he had written hitherto. The opening solo fanfare not only serves as a framework, enclosing the two long and free cantilenas which comprise the 1st movement, but, transformed into  $\frac{6}{8}$  rhythm, constitutes the principal rondo subject of the Finale. A secondary hunting horn figure of basic simplicity also appears in the first tutti and is repeatedly worked into the texture throughout the concerto, besides being the chief motif in the link between the slow movement and the Finale, the three short movements all following on from each other without a break. In the andante it is used as the basis of the accompaniment to the gentle, arpeggiated  $\frac{3}{8}$  melody.

This unity and conciseness which is so much in evidence represents a major step forward in the development of Strauss' career as a composer.

M.A.F.

## Symphony No.9 in C major "The Great" (F.P. Schubert -1797-1828)

- (i) Andante, Allegro ma non troppo
- (ii) Andante con moto
- (iii) Scherzo — Allegro vivace
- (iv) Allegro vivace

This symphony, perhaps more than any other, shows how easy it is to draw false conclusions about a composer and his music when we are denied a true historical perspective. For it was not as a symphonist at all that Schubert was revered by his circle of amateur musician friends: but rather as the composer of over six hundred songs and some rather "dainty" chamber music. Indeed, they probably did not even know of his symphony's existence.

It was quite by chance that Robert Schumann, the most perceptive composer-critic of his age, should have come across the manuscript of the symphony in the hands of Schubert's younger brother, Ferdinand. That was in 1839 eleven years after the composer's untimely death at the age of thirty-one. He immediately arranged for Mendelssohn to give several successful performances of it in Leipzig. However, it did not fare so well in Paris or London where, even under Mendelssohn, musicians were baffled, and therefore irritated by its length and difficulty.

In actual fact, it took many more years for the truth to sink in — that Schubert, through this symphony could be ranked alongside the greatest of all symphonists. The initial discovery of the score and the eventual understanding, largely from a technical point of view, of the music had called into question the hitherto commonly held view of Schubert as a highly gifted, wayward, and rather parochial musician who had written distinctly Viennese songs in the early nineteenth century.

The stylistic hallmarks and innovations so characteristic of all Schubert's music are here fully synthesised to articulate the expanded time-scale of this symphony — this "heavenly length" as Schumann called it. Simplicity of melody coupled with a great deal of complexity in the juxtaposing of contrasting key areas to produce new and exciting relationships are the twin foundations of Schubert's style, which allow the same melodic phrase to be shown up in so many different lights. For example, Schubert, having taken C as his home key, frequently uses "A flat/a" on the one side and "E flat/e" on the other, as "stopping off" points along the ways to F and G, the subdominant and dominant respectively, to produce the scheme:-  
F — A flat/a — C — E flat/e — G.

This means that whereas in former years two principal key areas may have been contrasted in a symphonic movement (e.g. C and G) now the use of at least three is common even if one of these may eventually be understood to have assumed a traditional function.

M.A.F.

INTERVAL