

The introduction creates tension almost from the 1st note with its slow weaving motion, leading to the main energetic motif based on the minor arpeggio. Several times a lyrical melody appears but is quickly crushed by the boisterous arpeggios. However it does get through by becoming very rhythmic and in the major key and helps to tie up the 1st movement.

The 2nd movement is enclosed by a plaintive melody on oboe and cello and includes a reference to the opening introduction, which is then modified into a gentle accompaniment for the solo violin.

The scherzo breaks the atmosphere, but not for long. The trio is characterised by a long, gently falling phrase which assumes importance as a link between the 3rd and 4th movements. The music gradually drops off to sleep until, over tremolando strings and soft wind chords the arpeggio theme from the 1st movement stirs. Horns and trombones ring out a call and the woodwind whip up the orchestra to a strong finale in the major, combining the arpeggio motif with a dotted figure, later to become the subject of a fugue. The pace accelerates, assisted by rising scales and the work concludes with an exhilarating Presto.

1982



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The POLYTECHNIC  
WOLVERHAMPTON

# PolyArts

MAIN HALL



**The Wolverhampton  
Symphony Orchestra**  
 conductor Sheila Freeman  
 with Stella Dickinson (Oboe)

**PROGRAMME** Saturday 20th November 1982



Jeux d'enfants—Petite suite.

George Bizet 1838-1875

1. Marche  
A miniature nursery march with trumpet and drum.
2. Berceuse—La poupée  
Muted strings and woodwind provide a lullaby for a doll in a lilting 6  
8
3. Impromptu—La toupie  
A fast moving piece with the violas responsible for keeping the top spinning.
4. Duo—Petit mari, petite femme  
The traditional game of mothers and fathers with the first violins and the cellos playing the respective parts with a remarkable degree of concord.
5. Galop—Le bal  
A joyful romp of a dance leaving everyone in a laughing, exhausted heap on the floor.

Bizet showed early promise, attending the Paris Conservatoire at the age of ten. He was a brilliant pianist and won many prizes for solfège, piano and organ.

Jeux d'enfants was originally written for piano duet and consisted of 10 movements with 2 more added later. Of these Bizet scored 6 or 7 for orchestra and arranged 5 of them into the suite we know today and which was first performed in 1873.

Adagio for strings.

Samuel Barber 1910

Samuel Barber started traditionally with piano lessons at six, followed by cello lessons and he began writing music at seven years old. He attended the Curtis Institute at the age of fourteen and remained there for 8 years. He was particularly interested in vocal music and indeed this famous Adagio, originally the 2nd movement of a string quartet, was also used as a setting for the Agnus Dei for choir.

Concerto for oboe and small orchestra

Richard Strauss 1864-1949

1. Allegro moderato.
2. Andante.
3. Vivace—Allegro

34

THE WOLVERHAMPTON SYMPHONY ORCHESTRA

VIOLIN 1	VIOLA	FLUTE	HORNS
Cyril Love	Geoffery Haynes	Diana Manasseh	Percy Cotterell
Connie King	Cecilia Galloway	Douglas Servant	David Cotterell
Phil Turley	Ruth Hewitt		David Gray
James Hyslop	Paul Jarvis	OBOE	Simon Allen
Colin Elton	Paul Westwood		
Philippa Mitchell	Louise McCarthy	Richard Anderson	TRUMPET
Penny Shaw	John Riseborough	Anne Stubbley	Michael Garbutt
Rita Lakeland			
Barbara Harris	CELLO	COR ANGLAIS	TROMBONE
Nancy Attfield			
Helene Galperin	Virginia Whinyates	Richard Anderson	Michael Cummings
	Andrew Bound		Michael Coxon
VIOLIN 2	Glyn Davies	CLARINET	Stephen Preedy
	Sarah Fry		
Martyn Blythe	Sheila Moore	Diana Cotterell	
Eric Jones	Edward Lishman	Susan Rogers	
Hilary Oseman	Jean Johnson		
Ken Hawkins	Mary Bamber	BASSOON	
Jenifer Lewis	Ian McCarthy		
Christobel Jones	Alison Pike	Cheryl Kearney	TIMPANI
Philip Ward		Michael Servant	Gary Griffiths
Christine Butler	DOUBLE BASS		
Joanne Wootton			
Gerry Carleston	Donna Jones		
Andrew Harber	Richard Davies		
	Bro. Godric		
	Andrew Woods		

STELLA DICKINSON

Stella Dickinson studied at the Royal Academy of Music from 1972 to 1976, where her principal professors were Michael Dobson and Janet Craxton. She was principal oboe in all the Academy orchestras and gave the first British performance of Penderick's Capriccio for oboe and strings. She won the 1976 Harold Craxton prize. Since leaving the Academy, she has studied a wide repertoire with Michael Winfield, and has played in master classes with Maurice Bourgue, Neil Black and Hansjorg Schellenberger. In their last two competitions, the ISM awarded her a recital. Stella enjoys freelance work with orchestras such as the BBC Symphony, the Royal Opera House, Covent Garden and the London Mozart Players. She is a member of Lontano, and she records regularly for the BBC. Her instruments are made by T.W. Howarth of London.

The oboe concerto was a late work written in 1945 and revised in '48. It is in 3 movements, played without a break. There is no oboe in the small orchestra but instead Strauss uses the deeper cor anglais. The work opens with a long passage for oboe and solo viola accompanied by strings, incorporating an important semiquaver motif. The 2nd subject is in 2 parts; a broad melody introduced by the full orchestra followed by a spiky section characterised by rapid descending scales first heard on the oboe.

The Andante is a beautiful, lyrical movement in which the oboe sings its heart out. The orchestral accompaniment contains many references to ideas from the 1st movement - notably the 1st 4 semiquavers. The movement ends with a cadenza interspersed with pizzicato chords and leading directly into the finale, marked Vivace. This is a rondo, with the 2nd episode a variation of the 2nd subject from the 1st movement. There is another brief cadenza, based on the rondo themes and leading into a surprising 6. The 2nd subject reappears with a subtle change of accent, giving 8. us a disorientated feeling and the scoring becomes very thick as the work draws to a solid conclusion.

## interval

Intermezzo from Háry János.

Zoltán Kodály 1882-1967

Zoltán Kodály, whose centenary it is this year, left his greatest legacy to the people of Hungary in his systematic and comprehensive concept of musical education which is today followed in all Hungarian schools and has been adapted for use in France, Denmark, Canada and parts of America and Australia. It is based on Hungarian folksong which had an abiding influence of him and of which there is a rich and varied store.

Háry János is a singspiel rather than an opera, consisting largely of dialogue interspersed with music.

Symphony No 4 in D minor.

Robert Schumann 1810-1856

1. Ziemlich langsam—Lebhaft.
2. Romance, Ziemlich langsam.
3. Scherzo, Lebhaft.
4. Langsam—Lebhaft.

This symphony, which we know as the 4th, was written in its original form in 1841 in a great burst of activity which included the 1st symphony and the Overture, Scherzo and Finale. It was thus the 2nd symphony but after its 1st performance it was not heard again for 10 years, when he rewrote a lot of the woodwind parts and removed the guitar originally used in the 2nd movement. This has resulted in some rather heavy scoring, the woodwind often doubling the strings.