

David James - violoncello

David James was born in Wolverhampton in 1960 and educated at The Regis. He lived in Tettenhall until going to the Royal College of Music in London. At the RCM he studied with Joan Dickson. Subsequently he went to Dublin as sub-principal 'cello in the RTE (Radio Telefis Eireann) Orchestra.

Earlier this year, Mr James performed the Lalo concerto in Dublin, a work which he first played with the Wolverhampton Youth orchestra during his school days.

WOLVERHAMPTON SYMPHONY ORCHESTRA

1st Violins

Martin Blythe (leader)  
Louise MacCarthy  
Colin Elton  
Christine Wilkinson  
James Hyslop  
Hilary Hurd  
Connie King  
Julian Riley  
Beth Riley  
Geoffrey Keen

Basses

Colin Birch  
Brother Godric  
Andrew Woods

Trumpets

Michael Garbutt  
Clare McArdle  
Helen Aldred

Flutes

Di Manasseh  
Douglas Servant

Trombones

Michael Cummins  
Craig Sproston  
Stephen Preedy

2nd Violins

Philippa Mitchell  
Christine Butler  
Ulrike Lotze  
Katalin Beke  
Ken Hawkins  
Rita Lakeland  
Philip Ward  
Jenny Lewis  
Violetta Burnell

Oboes

Richard Anderson  
Ann Stubley

Timpani

Gary Griffiths

Clarinets

Diana Cotterell  
Susan Gray

Percussion

Liz Askew

Violas

Cyril Love  
Philip Turley  
Paul Westwood  
Hilary Dewar  
Janet Thomas  
Geoffrey Haynes  
John Riseborough

Bassoons

Michael Servant  
Maggi Rowland

Cellos

Sheila Freeman  
Richard Painter  
Sheila Moore  
Glyn Davies  
Alison Pike  
Peter Edwards  
Virginia Whinyates  
Sara Fry

Horns

Percy Cotterell  
David Dewar  
Julia Burton  
Nicola Ellis  
John Meades

The orchestra would welcome new players in most sections (minimum standard AB Grade VI); please contact a member of the orchestra for more information.



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The POLYTECHNIC  
WOLVERHAMPTON

# PolyArts

MAIN HALL

## WOLVERHAMPTON SYMPHONY ORCHESTRA

Conductor: Mark Finch  
with David James — 'Cello

Includes :

DVORAK - Cello Concerto & SIBELIUS - 2nd Symphony

Saturday 1st December 1984 7.30 p.m.

£2.00 (£1.00)

Overture, 'Sancho Panza'

Bryan Kelly (b. 1934)

Bryan Kelly, who studied with Herbert Howells and Gordon Jacob at the RCM and with Nadia Boulanger in Paris, became professor of theory and composition at the Royal College in 1962. He has more recently worked with the pioneering Leicestershire Schools Orchestra. Not for him, however, a dry academic style. Rather, the felicity and ethos of 'Les Six' and of French culture in general. His concert overture, 'Sancho Panza', written in 1968, at once displays a sureness of touch coupled with tongue in cheek wit.

M.A.F.

'Cello Concerto in B minor (Opus 104)

Antonin Dvorak (1841-1904)

Soloist : David James

- i Allegro
- ii Adagio ma non troppo
- iii Finale: Allegro moderato

The circumstances surrounding the composition of this work are unusual. It was the last work that Dvorak wrote during his sojourn in America (1892-95). However, on his return to his native Bohemia he substantially revised the last movement. Sixty bars were added in which further reference is made to his much treasured sister-in-law by the quotation of his own song, 'Leave me alone', also referred to in the slow movement where she lay ill. By now, however, she had died.

Furthermore, although dedicated to Hanus Wihan, the work was first performed by the English cellist, Leo Stern, in March, 1896 simply, it would appear, because the Philharmonic Society got in first and not, as is sometimes held, because of a disagreement between Dvorak and Wihan over the latter's wish to add cadenzas to the work.

In the opening orchestral introduction both themes are given initially to wind instruments - the first one to the clarinets with the bassoons soon added, the second one to the horn. The soloist enters by embroidering the former in a style marked 'quasi improvisando'. After a fuller working out of the theme, Dvorak repeats a substantial section of his working with the result that, unusually, the themes are recapitulated in the reverse order.

The clarinets and horns play important roles in the slow movement, too. Here they are used to share the announcing of the main lyrical melody with the cello in the outer sections of the movement. In the concluding accompanied cadenza once again the winds are chosen, the last glorious passing note being accented on the clarinet.

The finale opens over a pedal note in martial style with the horns hinting at the principal subject. It is left to the solo cello, however, to announce it in full. Other themes, some sprightly, some more subdued, follow before the movement turns to reflect both on the main theme of the first movement and on his beloved song from the middle of the adagio. Thereafter, "the solo dies down to pianissimo - then swells again and the last bars are taken up by the orchestra and the whole concludes in stormy mood. That was my idea and I cannot depart from it ..." Dvorak is glad to be home.

M.A.F.

Symphony No 2 in D (Opus 43)

Jean Sibelius (1865-1957)

- i Allegretto
- ii Tempo Andante, ma rubato
- iii Vivacissimo
- iv Allegro moderato

Sibelius' Second Symphony is probably the most popular and frequently performed of the seven he wrote. It had its premiere, with the composer conducting, on 8th March 1902, and certainly constitutes one of the first great symphonic landmarks of the twentieth century. Many of Sibelius' musical compatriots believed that it contains programmatic connotations; namely, the plight of Finland and the Finnish soul confronted by oppression. However, the composer always refuted these suggestions.

With this symphony, in particular in the first movement, Sibelius began his real development as a symphonist, no longer being content with pouring new material into predetermined moulds. Having once described the symphonic process thus: "It is as if the Almighty had thrown pieces of a mosaic from Heaven's floor and asked me to put them together", Sibelius proceeds to examine each of his pieces in turn in the exposition, organise them into a pattern in the development and to set a distinctive stamp on them in the recapitulation, placing them in almost the same order as before, and at times simultaneously, as if to highlight their common origin.

In answer to a question about form, Sibelius referred to the second movement as "a spiritualised development". Two large developmental tracts of similar construction, each ending with a massive brass fanfare, are each answered by a quiet passage that conveys both the technical and spiritual meanings of the word 'resolution'. The first brass fanfare, which is almost autistic in its delivery, the music seeming to 'spark' across the rests, precedes the theme of resolution which Sibelius marked in his sketch, 'Christus'. The second, more confident fanfare is followed by the gathering up of this resolution theme, step upon step, into an overwhelming incantation. Echoes of both ideas are heard in the coda.

The third movement is in the form: Scherzo-trio-scherzo-trio, leading to finale. Rarely have two sections been so contrasted as they are here. The bustling strings prepare for a doleful woodwind melody (a common sequence in this symphony) at the beginning of the scherzo, whereas the trio absorbs itself in the oboes eight repetitions of a single note. It is within this latter idea, however, that the seeds are sown of a three-note motif which will later blossom forth as the main theme of the finale. Once in the finale, the thematic material broadly laid out, passes by in well-ordered formation. Continuity is achieved by a sense of procession rather than through the subtle metamorphosis of the thematic substance. As the movement approaches its goal, the more powerfully the trumpets and trombones blaze. The three-note motif is thundered out, now in the major (D,E,F) and with its rise to the subdominant (G) the sense of resolution and triumph of the spirit is complete.

M.A.F.

Wolverhampton Symphony Orchestra present their next concert on Saturday, March 2nd, 1985, in the Great Hall on the Dudley site of Wolverhampton Polytechnic, Castle View, Dudley. The programme includes Elgar's overture, 'Cockaigne', Rachmaninov's 2nd Piano concerto (with Michael Ward) and Beethoven's 4th Symphony. The concert starts at 7.45p.m.

————— INTERVAL —————

(20 min)