

WOLVERHAMPTON SYMPHONY ORCHESTRA

45

1st Violins

Martin Blythe  
Philippa Mitchell  
Jim Hyslop  
Hilary Hurd  
Colin Elton  
Christine Wilkinson  
Kate Colley  
Nancy Attfield  
Bill Hart  
Thomas Anderson  
~~Les Bowson~~

Double Basses

Colin Birch  
Andrew Woods  
Annette Simson

Trumpets

Mike Garbutt  
David Knock

Trombones

Mike Cummins  
Mike Coxon  
Stephen Preedy

Flutes

Diana Manasseh  
Douglas Servant

Tuba

Stephen Price

Oboes

Richard Anderson  
Ann Stubbley  
Gary Griffiths

Timpani

Gary Griffiths

Clarinets

Di Cotterell  
Julia Hones

Bassoons

Maggi Rowland  
Michael Servant

2nd Violins

Kati Beke  
Rita Lakeland  
Ken Hawkins  
Gil Henderson  
Barbara Clements  
Antony Clements  
Sarah Wills  
Philip Ward

Violas

Cyril Love  
Stephen McNamara  
Sheila Freeman  
Paul Westwood  
Phil Turley  
Paul Jarvis  
Andrew Biggs

Horns

Percy Cotterell  
David Dewar  
Julia Burton  
Gillian Jones

Cellos

Richard Painter  
Sheila Moore  
Glyn Davies  
Peter Crawshaw  
Iana Wood  
Darren Turner  
Jean Johnson  
Gerry Campbell

Committee of Management

Chairman  
Secretary  
Treasurer  
Musical Director and Conductor  
Assistant Conductor  
Orchestra Manager  
Librarian  
Publicity Officer  
Leader

Jim Hyslop  
Richard Anderson  
Philippa Mitchell  
Mark Finch  
Sheila Freeman  
Douglas Servant  
Glyn Davies  
David Dewar  
Martyn Blythe



Wolverhampton  
Symphony  
Orchestra

13th July 1985

CONDUCTOR

**MARK FINCH**

**Bach**



**Delius**

**Brahms**

13-7-85  
St Nicholas Church



'La Calinda', Dance from the opera "Koanga"

Frederick Delius  
(1862 - 1934)

Besides an enormous output of choral and instrumental music, Delius wrote six operas. In Act II of the third of these, a Negro opera "Koanga" (1895-7), slaves on the plantation sing and dance "La Calinda" at the wedding festivities of Koanga and Palmyra. This dance has been adapted for concert purposes by Delius' amanuensis Eric Fenby.

This gem of a piece shows off many of Delius' characteristics - especially the delicacy of the scoring, subtlety of nuance and piquant use of sliding chromaticism - all cast in a kind of rondo form in which successions of contrasting melodic ideas divide off varied repetitions of the oboe's opening solo.

M.A.F.

Brandenburg Concerto no. 1 in F BWV 1046

J.S. Bach  
(1685 - 1750)

- i Allegro moderato
- ii Adagio
- iii Allegro
- iv Menuetto / Trio I - Polacca - Trio II

Bach's Six Concerti, which he dedicated to the Margrave of Brandenburg on March 29th, 1721, were almost certainly not originally intended as a formal set of works, but were rather culled from the large repertory of chamber music which Bach wrote for performance on Sunday evenings during the winter at the ducal court of Cöthen, where he spent some of the happiest and most fruitful years of his musical life, from 1717 - 23.

Despite the fact of their relative obscurity to the musical world during Bach's lifetime - a world in which the concerti grossi of Corelli, Vivaldi and Handel held pride of place - they nevertheless hold a key position in the history of the concerto form.

From the point of view of their external features, the concertos are not revolutionary: they adhere fundamentally to the three movement form of the Italian instrumental concerto even though the First Concerto is somewhat innovative in that Bach supplements the three movements with a little 'suite' consisting of a Minuet, Polonaise and two trio variants. Furthermore, they demonstrate the pragmatism with which the Baroque composer dealt with the practical limitations of his time with respect to the resources available to him: instruments, players and their capabilities.

On the other hand, in many respects the Six Brandenburg concerti exceed the conventional bounds of their time. They seem to look to the future as well as to the past. For example, the 6th Concerto, with its scoring for only lower strings and continuo, is reminiscent of the old English consort of viols while the 5th Concerto gives such prominence to the keyboard part that it remains the starting point for the first genuine harpsichord or piano concerto in musical history.

Bach's powers of invention are such that no two concertos in the set are scored for the same group of soloists. The present work has a concertino grouping of two horns and three oboes. Bach frequently draws upon the pastoral and hunting associations of these instruments to imbue the work with a particularly individual character.

M.A.F.

The Concertino players in the Brandenburg Concerto are:

Richard Anderson, Ann Stubbley, Gary Griffiths - Oboes

Julia Burton, David Dewar - Horns

Martin Blythe - Violin                      Jaggi Rowland, Michael Servant - Bassoons

----- I N T E R V A L -----

Symphony no. 2 in D major

Johannes Brahms  
(1833 - 1897)

- i Allegro non troppo
- ii Adagio non troppo
- iii Allegretto grazioso (Quasi Andantino)
- iv Allegro con spirito

The Second Symphony, written only a year after the monumental First had been completed, was given its premiere at a Philharmonic Concert in Vienna on 30th December, 1877. No greater contrast could be found between the two works. The dark austerities of the G minor symphony have here given way to an altogether 'sunnier' work. The public quickly took to this symphony and Brahms himself had a deep affection for it. Shortly before its completion he wrote to his friend and critic, Eduard Hanslick, "In the course of the winter I will let you hear a symphony which sounds so cheerful and delightful that you will think I wrote it especially for you."

In the opening subject of the work Brahms introduces the three most important elements from which the whole first movement is going to grow: the initial three note figure in the cellos and basses (D-C~~B~~-D), the romantic horn tune of the next four bars, and the gentle answering phrase on flutes, clarinets and bassoons. The second subject by way of contrast is treated at almost Schubertian length. It starts out in the cellos as a carefree waltz tune in thirds (which must have pleased his Viennese audience) but eventually emerges with a delicate triplet accompaniment on the flutes. The development concentrates on the ideas presented in the first subject. A taut fugal passage leads to a powerful climax in which the brass, hitherto used sparingly, participate to the full. Eventually they give way to a delicate rescoring of the opening material at the beginning of the recapitulation.

There are two broad groups of themes in the B major Adagio. In the first group two significant themes are presented simultaneously at the outset; a loud winding 12 bar tune on the cellos and a countersubject in the bassoons. Another theme, characterised by rocking figures and syncopations is initiated by horn and woodwinds. The second group, in the dominant key, confirms the gently lilting rhythm by changing the time signature to  $2/4$  from  $4/4$ . Again Brahms builds to a climax by way of a fugato passage. From this point no fresh material is introduced, but the different motifs are combined and alternated with marvellous skill and variety.

In the G major Allegretto the orchestra is reduced to strings, woodwinds and three horns. Much of the movement's charm lies in the variety of guises in which the main theme, first heard a placid oboe tune above a cello accompaniment of plucked arpeggios, reappears. In the  $2/4$  Presto which follows, it becomes impish and chattering alternating between strings and winds, and when the  $3/8$  Presto is heard after a return of the original oboe theme it is really nothing more than a variant in inversion. Brahms has successfully incorporated into the movement elements of both minuet and scherzo.

The first, and structurally most important, motif of the sonata-form finale is that of the hushed unison opening, together with its harmonised continuation; its first two bars in particular will be put to a wide variety of uses during the course of the movement. The second subject is a broad, swinging tune, not unlike the famous one in the finale of the first symphony; a particularly attractive offshoot is the filigree of runs of 3rds on the four pairs of woodwind instruments. In the 'tranquillo' episode of the development section the main theme is transformed into languorous triplet figuration and richly harmonised. Its brief reappearance towards the very end of the movement is no less striking.

M.A.F.