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Brian Perkins



and the

**Wolverhampton
Symphony
Orchestra**



FRIDAY 10th JULY 7.30 p.m.



Brian Perkins is now recognised as one of the country's most promising young recitalists.

He studied with Brian Whitehouse, Professor of the guitar at the Birmingham School of Music, and in 1983 was awarded the college's highest recital diploma.

He has won first prizes at various competitions and festivals and given numerous recitals to considerable critical acclaim. He has also broadcast on both radio and television.

His repertoire includes works from the renaissance to the present day.



The Wolverhampton Symphony Orchestra was formed in 1973 and plays a major part in the musical life of the town and its surrounding area. The repertoire of the orchestra covers a wide range of Western music from the eighteenth century to the present day. A particular feature has been the giving of concerts with young soloists from the West Midlands region.

Sadly, this concert and that at St. Nicholas Parish Church, Newport tomorrow, will be the last to be conducted by Mark Finch who has been musical director since 1979 and who is now seeking more time to pursue his other musical interests.



- Two Pavans** Luis Milan
(1500-1561)
- Prelude No 1** Heitor Villa Lobos
(1887-1959)
- Grand Overture** Mauro Giuliani
(1781-1829)
1. **Cadiz** Isaac Albeniz
2. **Sevilla** (1860-1909)

INTERVAL

- Suite from Carmen** Georges Bizet
(1838-1875)
- (i) **Prelude - Aragonaise**
 - (ii) **Intermezzo**
 - (iii) **Les Dragons d'Alcala**
 - (iv) **Les Toreadors**
 - (v) **Habanera**
 - (vi) **Chanson du Toreador**

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- Concierto de Aranjuez** Joaquin Rodrigo
(b. 1902)

Allegro con spirito
Adagio
Allegro gentile

Luis Milan

In 1536 the first book of tablature for the vihuela was published, Luis Milan's, *Libro de musica de vihuela de mano* (de mano meaning played with the fingers).

The music required a six course (i.e. two strings tuned in unison but played as one string) instrument tuned in conformity with the present day guitar, except for the third course being at F sharp.

The pavan was a dance popular in the 16th and 17th centuries, written in duple (2) time and of stately character.

Heitor Villa Lobos

Leading Brazilian composer who as a boy played the Brazilian folk guitar. Significantly too, his first piece was for guitar (*Mazurka in D*, 1899).

There followed many others including a suite of dances, "Suite Bresilienne", twelve studies and a group of five preludes.

Although small in comparison to his total output, his guitar music occupies a prominent and influential position in the repertory.

Mauro Giuliani

The Italian guitar virtuoso Giuliani lived in Vienna between 1807-19, during which time he knew Beethoven. He toured Russia and England before eventually settling in Naples.

He composed over 200 works for guitar including three concertos, numerous sets of variations and fantasias, many of which regularly find a place in today's programmes.

Isaac Albeniz

Albeniz, who studied under Liszt, became a brilliant pianist and prolific composer of works based on Spanish folk music.

Albeniz is said to have played the guitar in his youth and although he never actually wrote for the instrument, much of his music lends itself well to arrangement, an observation made by the composer himself on hearing Tarrega playing "Asturias".

Cadiz and Sevilla are taken from Suite Espanola, an eight movement work, of dances and songs from various regions of Spain.

Georges Bizet

Bizet's opera "Carmen" was based on a story by the French poet, Merimee. It was not an immediate success and the composer died only three months after the first performance in Paris in 1875. The work did, nevertheless, firmly establish Bizet as a composer of lasting quality.

The opera, with its charming melodies and lightness of harmonic touch, brought a new vitality to the French opera-comique. Above all, however, it is the clarity of Bizet's orchestration with its unmistakable Spanish flavour, which has made the opera perhaps the greatest and most popular of all French operas.

Joaquin Rodrigo

The Concierto de Aranjuez was written in the early part of 1939, and belongs amongst those works which made their creator world famous overnight.

The first movement opens with the attention focussed immediately on the soloist evoking a sprightly courtship dance, the fandango, from the heart of Spain.

The second movement, celebrated for its lyricism, represents a dialogue between guitar and solo instruments (cor anglais, bassoon, oboe, horn etc.) with the guitar repeating each in turn, adding its own florid embellishments.

Surprisingly, the guitar begins a long cadenz, (solo), before stirring the orchestra to return with the opening melody. The guitar finally reappears, gently leading the movement to a peaceful conclusion.

The final movement has the air of a courtly dance whose origins are referred to in the title of the work, "Concierto de Aranjuez", Aranjuez being the Summer palace of the eighteenth century kings of Spain. The movement ends quietly in a way that is wholly appropriate to the subtle sound of the guitar.

