

1987.

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WOLVERHAMPTON SYMPHONY ORCHESTRA

Conductor Mark Finch

Leader Martin Blythe

First Violin
Margaret Friar
Colin Elton
Cyril Love
Katalin Beke
Sue Hopkins

Cello
Richard Painter
Sheila Moore
Glyn Davies
Margaret Bell

Flute
Diana Manasseh
Douglas Servant

Oboe and Cor Anglais
Richard Anderson
Anne Stublely
Jennifer Jackson

Second Violin
Philippa Mitchell
Jenny Lewis
Gill Alderton
Philip Ward

Double Bass
Colin Birch
Andrew Jones

Clarinet
Diana Cotterell
Lynn Sargeant

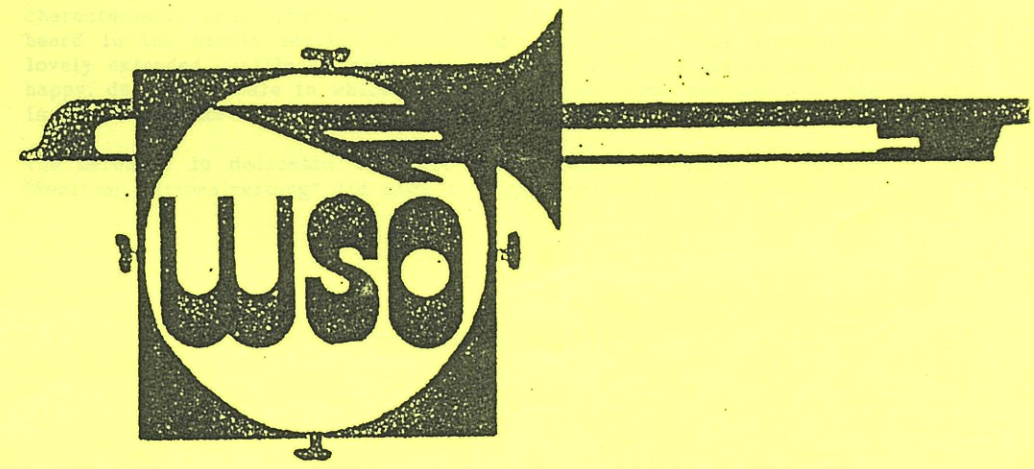
Trumpet
David Knock
Andrew Eryant

Bassoon
Maggi Rowlands
Michael Servant

Viola
Stephen McNamara
Sheila Freeman

Percussion
Jim Hood

Horn
Percy Cotterell



**Wolverhampton
Symphony
Orchestra**

CONCERT 11-7-87

Enquiries about Wolverhampton Symphony Orchestra should be addressed to the Secretary, Richard Anderson, 11 Redhouse Road, Tettenhall, Wolverhampton (Phone Wolverhampton 752755)

PROGRAMME

graceful Bohemian folk dance in slow triple time, often danced as a change after the 'furiant', which is also in triple time but very lively with a characteristic cross-rhythm effect. Hints of this much faster dance can be heard in the middle section of this movement. The slow movement with its lovely extended cantilenas provides a moment of repose before the entry of the happy, dextrous finale in which, to round off the work, the march of the opening is heard once more.

The Serenade is dedicated to Louis Ehlert, whose enthusiastic reviews in the "Berliner Nationalzeitung" did much for the advancement of Dvorak's music.

----- INTERVAL -----

Prelude, L'Après Midi d'un Faune C A Debussy
(1862 - 1918)

In the 1890s much of Parisian society became beguiled by the blank verse poetry of Stephan Mallarme who, ridding his work of all grammatical order, sought to reduce words to the part of mere musical sound and to express sentiment by a combination of verbal sounds. Debussy, as yet an unknown, undertook in 1892 to write a tryptique for orchestra based on the poem "L'Après Midi d'un Faune". However, since he was so busy with his opera, "Pelleas and Melisande" he only got as far as writing the first part, a prelude, which took the whole of the summer of 1894. It was his first purely orchestral work.

In December the same year the work was first performed by the Societe Nationale de Musique and so immediate was its success that it had to be repeated; the public was captivated by the new technique of development, the exquisite lightness of the harmony and the aerial fluidity of the orchestration.

"Pavane pour une Infante Defunte" M Ravel
(1875 - 1937)

Ravel's feeling for precision and craftsmanship in his art accounts in part for his interest in the orchestration of piano works, both his own and the works of other composers - about half of his orchestral works are instrumental versions of piano compositions. The present work was originally written for the piano in 1899 and orchestrated thirteen years later. Such is Ravel's painstaking preservation of the character of the original piano piece that it is often mistaken for a piano reduction of the orchestral work.

The Spanish princess commemorated by the music was an imaginary one. Ravel is said to have chosen the French title merely because he liked the sound of

Brandenburg Concerto No 2 in F

J S Bach
(1685 - 1750)

- (i) Allegro
- (ii) Andante
- (iii) Allegro Assai

Bach's six concerti, which he dedicated to the Margrave of Brandenburg on March 29th, 1721, were 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 Cothen, where he spent some of the most fruitful years of his life from 1717 to 1723.

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 sway - they nevertheless hold a key position in the history of concerto form, none more so than Concerto No 2 in which trumpet, flute, oboe and violin form a solo quartet which is pitted against the tutti of the string orchestra. In this 'group concerto' the four solo instruments share the same thematic material in spite of their contrasting character.

The charm of the first movement lies in the fact that the soloist's motif is heard in ever changing instrumental colours and contrapuntal combinations until the tutti interrupts with the buoyant main theme. In contrast to the full sonority of this movement, the second is confined to flute, oboe, violin and continuo. The occasional interjections of the string orchestra in the finale only provide an accompaniment for the soloists, who converse fugally with the trumpet humorously trying to adapt himself to the demands of chamber music.

Serenade in D minor Op 44
for ten wind instruments, cello and bass

A Dvorak
(1841 - 1904)

- (i) Moderato quasi marcia
- (ii) Minuetto (Tempo di minuetto)
- (iii) Andante con moto
- (iv) Finale (Allegro molto)

The Serenade Op 44 was written in 1878, the year in which Dvorak's prospects as a composer first began to improve. It is not only a delightfully cheerful work, but also a fine example of his typical manner of composition. The formal structure and style are reminiscent of the Rococo and Classical periods - entertainment music for open air performance. Yet with apparently simple means, Dvorak has produced a work of exceptional tonal attractiveness. Ingenuity of design, with the principal themes of all four movements marked by a leaping fourth, gives it a perfect formal balance.

The first movement is an almost ceremonial march with a hint of Baroque pomp. The second movement is entitled "minuet", but is actually a 'sousedska', a

the words. An elegaic air of historical romance pervades the piece despite the fact that the only tangible link with the past is that the pavane was a slow moving dance of the sixteenth and early seventeenth centuries.

As ever, Ravel's orchestration sounds completely natural and unforced, even casual. Yet close examination shows that every detail has been most carefully calculated in its effect, the product of an extremely subtle sense of form and design. We are reminded of Stravinsky's description of Ravel as the Swiss clockmaker.

Symphony No 35 in D, "The Haffner" (K385)

W A Mozart
(1756 - 1791)

- (i) Allegro con spirito
- (ii) Andante
- (iii) Menuetto
- (iv) Presto

The Salzburg family of burgomeisters known as the Hafners had already commissioned two serenades from Mozart for their wedding festivities in 1776 and six years later they were seeking another. Mozart composed it in even greater haste than usual while working in Vienna in July, 1782, and sent it to his father in Salzburg. Later it was returned to Vienna where flute and clarinet parts were added and one of the two minuets was omitted, thus turning it into a symphony. The additional wind parts made it one of the few eighteenth century symphonies to incorporate a double wind section.

The first movement distinguishes itself from any similar one in Mozart, though not in Haydn, by being based entirely on a single subject. At the point where we expect a second subject we get something of a kind but not anything too striking to conceal the fact that the violas continue to persistently maintain the first subject. In the development section the main theme is marvellously combined in canon at various intervals.

The serenade character of the work comes out in the slow movement and in the minuet with its lovely pastoral trio. In the final rondo, which Mozart said ought to go as fast as possible, he quotes the theme of Osmin's great aria of malicious triumph from the opera "Die Entfuhrung aus dem Serail", which he had only just completed. He falls so much in love with the enchanting first episode of his rondo that he cannot let it go, but develops it and restates it until it becomes a fully fledged second subject.