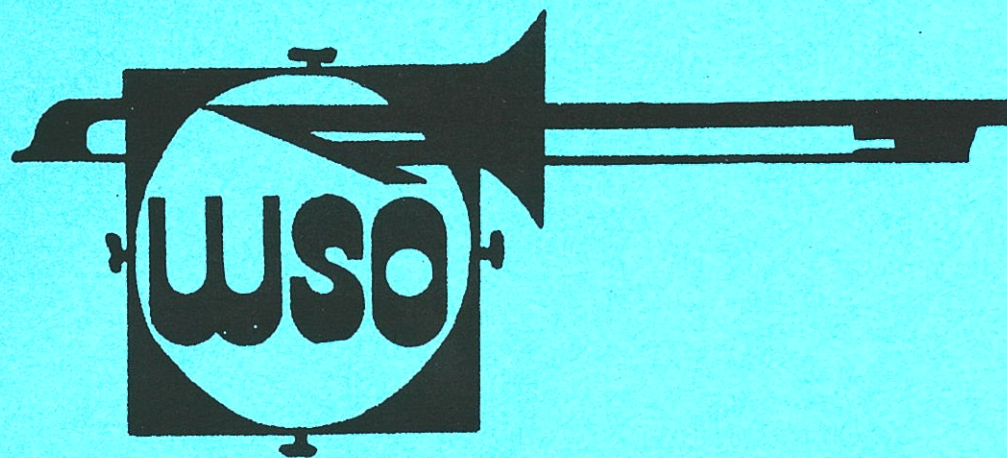


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28-11-87.

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Wolverhampton  
Symphony  
Orchestra

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**CONCERT**

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28-11-87.

PROGRAMME

RUTH STRODINSKY b 1964

Ruth Strodinsky was educated at Wolverhampton Girls' High School and learned viola with Ruth Hewitt. From there she went to City University London to read music where she continued the viola with Suzanne Rozz for a year before going on to Amanda Stirling, with whom she has remained. Since then she has spent some time at the National Centre for Orchestral Studies and hopes to persue an orchestral career.

WOLVERHAMPTON SYMPHONY ORCHESTRA  
Conductor Sheila Freeman  
Leader Martin Blythe

- |                   |                  |                   |
|-------------------|------------------|-------------------|
| 1st VIOLIN        | 'CELLO           | BASSOON           |
| Margaret Friar    | Shiela Moore     | Maggi Rowland     |
| Colin Elton       | Glenn Davies     | Steve McKellar    |
| Molly Painter     | Margaret Bell    | Dilys Lane        |
| Kathrine Trafford | Helen Reekes     |                   |
| Nancy Attfield    | Helen White      | TRUMPET           |
| Lucy Symmonds     |                  | David Knock       |
|                   | DOUBLE BASS      | Mike Garbett      |
| 2nd VIOLIN        | Thelma Green     |                   |
| Katalin Beke      | Helen Barr       | CORNET            |
| Jenny Lewis       | Andrew Woods     | Dawn Mallard      |
| Gillian Adlington |                  | Tim Grocutt       |
| Ken Hawkins       | HARP             |                   |
| Violetta Burnell  | Margaret Knight  | HORN              |
| Philip Ward       |                  | Percy Cotterell   |
| Cyril Love        | FLUTE            | Elizabeth Webster |
| Harry Green       | Diana Manasseh   | Andrew Jones      |
|                   | Douglas Servant  | Jane Bolus        |
| VIOLA             | Hannah Cowie     |                   |
| Steve McNamara    |                  | TROMBONE          |
| Paul Westwood     | CLARINET         | Mike Coxon        |
| Phil Turley       | Diana Cotterell  | Les Whitehouse    |
| Helen Postings    | Lynn Sargeant    | Don Howard        |
| Beeky Howorth     |                  |                   |
|                   | OBOE             | Tuba              |
|                   | Richard Anderson | Len Hazelhurst    |
|                   | Anne Stubley     |                   |
|                   |                  | TIMPS             |
|                   |                  | Hugh Thomas       |

OVERTURE THE MERRY WIVES OF WINDSOR. OTTO NICOLAI  
1810-1849

This opera, based on Shakespear's comedy, was first performed in 1849- shortly before the composer's death. The overture opens with a broad singing melody introduced by 'cellos and basses rising through the strings until taken up by the wind. This breaks up into a light staccato section leading to the allegro. This features a solo violin and divided firsts answering the woodwind. A bustling section on full orchestra gives rise to a lilting dance-like tune played by the violins. This returns several times until the full band brings the work to a rousing conclusion in preparation for the rising of the curtain.

HAROLD IN ITALY. HECTOR BERLIOZ 1803-1869

Two influences combine to produce this symphony, Byron's poem 'Childe Harold's Pilgrimage' and Paganini's request for a viola concerto. Berlioz' initial outline for this work was rejected by Paganini but later in 1832 'Harold' was conceived using the idée fixe to represent him in his experiences in Italy.

1. HAROLD in the MOUNTAINS. Scenes of melancholy, happiness and joy. This opens with a slow fugal section leading to the first appearance of the 'Harold' Theme played by woodwind in unison over still murmuring strings. The harp then introduces the viola-Harold in melancholy mood-in a delicate section of great solitude, broken eventually by the full orchestra with the Harold Theme in canon - mountain echos perhaps.

Next the tempo quickens and becomes positively exuberant. A new theme is introduced by the solo viola in thoughtful vein and accompanied first by strings only. When the winds join them a lively discussion ensues, punctuated later by violent outbursts, until some sort of agreement is reached.

2. Procession of Pilgrims Singing the Evening Hymn.

The atmosphere is set by harp and horns representing bells until 'singing' is heard in the distance.

This is regularly interspersed with an arhythmic muttering indicating prayers being said. The viola as 'onlooker' continues with the Harold theme while the Procession Passes.

An interesting feature is the 'sul faticello' section for viola - that rather glassy sound - over pizzicato basses.

3. Serenade of an Abruzzi Mountaineer to his sweetheart

After a jolly rustic opening with oboe and piccolo accompanied by a rhythmic drone on divided violas, the music slows. The cor anglais plays a gentle pastoral theme over rocking strings. Harold sings pensively. The movement closes with the violas keeping up their driving rhythm twice as fast as the rest of the orchestra.

4. Orgue of the Brigands'.

A quick burst is followed by a reminiscence of the introductory fugue. Another burst and the viola harks back to the Pilgrims' procession. Yet a third attack is followed by the allegro theme from the first movement and another reminiscence leads to the full onslaught of the orchestral brigands. The viola is now silenced while the orchestra rages, to return briefly and finally after distant and solo strings play the processional chorale. The Brigands have the last word.

I N T E R U A L

THE BALLET SUITE From SWAN LAKE. Peter Il'ych  
Peter Il'ych Tchaikovsky  
1840-1893

1. Scene.

Solo oboe plays the plaintive 'Queen of the Swans' melody over strings and harp representing the waters of the lake. This becomes faster and more dramatic as the full orchestra and corps de ballet join in.

2. Valse.

A fast and invigorating waltz, given great lift by many of the tunes springing off beat. A more relaxed section provides contrast and a change of key before all forces join together in a brilliant ending.

3. Danses des cygnes.

The famous cygnets' dance played by two oboes later followed by two clarinets and two flutes over a bouncy bass.

4. Scene.

Harp and solo violin are the main participants of this 'pas de deux' with some 'paint work' from the woodwind. Solo 'cello and violin conclude this elegant movement.

5. Danse Hongroise ( Czardas ).

The bold slow opening gives way to a fast and furious dance enlivened by bright percussion.

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Our next concert:

6th February 1988, Mulfrun Hall, Wolverhampton.  
Included in the programme is Mendelssohn Violin  
Concerto with soloist Julian Trafford.