



Wolverhampton  
Symphony  
Orchestra

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**CONCERT**

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6.2.88

FEBRUARY 6<sup>th</sup> 1988

# WOLVERHAMPTON

## SYMPHONY

## ORCHESTRA

Conductor - Sheila Freeman

Soloist

## Julian Trafford

**Carneval Overture**

**Violin Concerto Op64**

**Symphony in D minor**

WOLVERHAMPTON SYMPHONY ORCHESTRA

February 6th 1988 Wulfrun Hall

Conductor:Sheila Freeman

- |                   |                     |                 |
|-------------------|---------------------|-----------------|
| Violin            | Cello               | Horn            |
| Martyn Blythe     | Sheila Moore        | Percy Cotterell |
| Colin Elton       | Margaret Bell       | Julia Burton    |
| Margaret Friar    | Sylvia Ulrich       | Robin Hopper    |
| Jim Gosling       | Glyn Davies         | MATTHEW COSE    |
| Nancy Atfield     | Theresa Hawkin      | Trumpet         |
| Susan Hopkins     | Richard Painter     | Mike Garbett    |
| Lucy Symons       | Peter Gosling       | David Knock     |
| Sarah Wills       | Joanne Bell         |                 |
| Kate Redman       |                     | Cornet          |
| Tessa Harrison    | Double Bass         |                 |
|                   | Andrew Woods        |                 |
| 2nd Violin        | Mark Finch          | Trombone        |
| Joanne Harris     |                     | Chris Addy      |
| Philippa French   | Flute               | Craig Sproston  |
| Cyril Love        | Diana Manasseh      | Don Howard      |
| Thomas Anderson   | Douglas Servant     | Tuba            |
| Jenny Lewis       | Hannah Cowie        | Len Hazelhurst  |
| Violetta Burnell  |                     |                 |
| Ken Hawkins       | Oboe/Cor Anglais    | Timps           |
| Philip Ward       | Richard Anderson    | Hugh Thomas     |
| Sarah Graham      | Anne Stubbley       |                 |
| Alison Greenway   | Jenny Jackson       | Percussion      |
| Annette Smith     |                     | Andrew Rose     |
|                   | Clarinet            | Henry Cameron   |
| Viola             | Di Cotterell        | Hannah Cameron  |
| Paul Westwood     | Lynn Sargeant       |                 |
| Stephen Macnamara | Bill Bostock (Bass) | Harp            |
| Ruth Hewitt       |                     | Margaret Knight |
| Phil Turley       | Bassoon             |                 |
|                   | Maggie Rowland      |                 |
|                   | Steve McKellar      |                 |

JULIAN TRAFFORD

Julian Trafford was born in Wolverhampton and began playing the violin at the age of 8 with Neill Moore. After lessons with Hugh Maguire in London he gained a scholarship to study with Eli Goren at the Royal Northern College of Music.

On leaving with distinction in his Diploma, he became a member of the B.B.C. Symphony Orchestra for a year before joining the English Chamber Orchestra.

Apart from giving recitals around Britain, Julian had also appeared as soloist with Antol Dorati and the English Chamber Orchestra in last summers Bologna Festival.

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CARNEVAL OVERTURE

Anton Dvorak 1841 - 1904

Dvorak's Carneval Overture is a brilliant piece of writing and includes, unusually, Harp and Cor Anglais. Its strongly syncopated opening bar sets the mood for the first section and provides a springboard for the swiftly moving theme which dominates the work. A new idea introduced by two chords appears briefly (later to return) but is ousted by the opening theme which then slows to a more relaxed subject. A chirpy idea in the first violins, copied by clarinets, gives way to a gentler treatment of the opening theme and the introduction of the harp. A held note on the horn prefaces the middle section - a slow refelctive 3-in-a-bar characterised by a 4 note Ostinato first heard on Cor Anglais. The flute reinforces this, then hands it on to the 'Cellos and basses. The harp signals a return to a quick 2 and the second tune from the opening, which is now given a more rhythmic and extended treatment until eventually the first theme conquers and the whole orchestra drives it through to the finish.

## VIOLIN CONCERTO

Felix Mendelssohn 1809 - 1847

This work, so well known and beloved, was written near the end of the composer's life in 1844. It is typical of Mendelssohn's easy flowing style which he showed from an early age.

There is no orchestral introduction - the solo violin springing in from the second bar. After the opening statement the violin part quickly becomes florid and leads to an orchestral tutti with a repeat of the opening theme. The second subject is introduced by the first violins before the soloist lifts it up. Flutes and clarinets provide a contrasting slower section, soon followed by the soloist. The cadenza consists mostly of arpeggios and continues over a quiet restatement of the opening on flute, oboe and violins. The slower section returns and is followed by the second subject which increases in speed to the end of the movement. This is linked by a held bassoon note to the second movement which starts hesitantly on strings and woodwind. The solo violin plays a lovely, lyrical song, at first very simply and later to his own accompaniment.

The dreamy mood of this movement is gently roused by a short section for all strings, then a fanfare heralds the third scherzo-like movement. This alternates strong march-like bars with the delicate fairy-like first theme and gives plenty of opportunity for the soloist to show his virtuosity.

## I N T E R V A L

## SYMPHONY IN D MINOR

Cesar Franck 1822 - 1890

Cesar Franck was born in Belgium but lived most of his life in France. He was an outstanding organist, renowned for his improvisation. Both of these factors are reflected in this symphony - completed one hundred years ago in 1888. It is scored for full orchestra plus Cor Anglais and bass clarinet - providing a darker tone colour - also harp. Trumpets and cornets are used with other wind instruments to give the effect of different organ stops.

The first movement begins in slow, sombre mood which soon doubles in speed. The key changes and the pattern is repeated. A lovely calm theme emerges in canonic style on the strings and is answered by the wind, rising to a huge sweeping passage for full orchestra. This subsides to a very tenuous section where Franck plays with the woodwind colouring. Eventually the slow opening returns, followed by the double speed version - in Eb minor this time. All the ideas are reworked in various keys until the movement reaches a broad climax.

The second movement is a delightful contrast, harp and strings in Eb minor sketching in a delicate harmonic bass which the Cor Anglais then fills out with his broad, lyrical melody - not altogether unconnected with the opening of the work. The music slows and nearly stops a number of times in this relaxed movement.

Listen for the feathery triplets of the violins and the lilting, floating melody of the clarinets, later taken up by other parts. The harp returns near the end of the movement and indeed has the final magic touch.

The third movement opens with a broad, fast-flowing, syncopated tune from the bassoon and the 'cellos which is then taken up by the full orchestra in cheerful mood. With a swift change to B major the brass introduce a new theme which is worked over and added to by the woodwind.

Strings have a restless, shifting section in B minor leading to a return of the Cor Anglais melody from the second movement in triple time, again with harp. This merges into a strongly - contrapuntal treatment of the opening fast theme until the whole orchestra brings in the brass idea. Like the second movement, this movement has its moments of doubt and hesitation before once again the Cor Anglais tune appears, this time in 'full organ'. The movement closes with a full version of the opening theme ending in a triumphant D major.

S.C.F.

Date of Next Concert; .

April 23rd 1988 with Ian Jones - Piano