



Wolverhampton  
Symphony  
Orchestra

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**CONCERT**

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*Saturday April 23<sup>rd</sup> 7.30<sub>pm</sub>*

WOLVERHAMPTON

SYMPHONY

ORCHESTRA

Conductor - Sheila Freeman

Soloist

Ian Jones

*Overture 'Cockaigne' Elgar*

*Piano Concerto Schumann*

*Symphony No 2 Borodin*

WOLVERHAMPTON SYMPHONY ORCHESTRA

1st VIOLIN

Martyn Blythe  
Margaret Friar  
Colin Elton  
Nancy Atfield  
Tessa Harrison  
Richard Featherstone  
Mollie Painter  
Katherine Trafford  
Lucy Symons  
Richard Lane

'CELLO

Richard Painter  
Shella Moore  
Glyn Davies  
Margaret Bell  
Sylvia Ulrich  
Peter Gosling  
Virginia Whynyates

HORN

Percy Cotterell  
Julia Burton  
Robin Hopper  
Matthew Cooke

Ian Jones: Piano

Ian Jones was born in Dudley in 1966. He began piano lessons at the age of eight and studies locally with Zelia Wilkes and then under a part-time Scholarship with Joseph Weingarten at the Birmingham School of Music. Whilst attending King Edward VI Sixth Form College, Stourbridge he performed at the Purcell Room, in London's South Bank with chamber ensembles and as an accompanist as part of the National Festival of Music for youth.

2nd VIOLIN

Katalin Beke  
Jennifer Lewis  
Ken Hawkins  
Cyril Lowe  
Phillip Ward  
Annette Smith  
Joanne Harris  
Sarah Graham  
Alison Greenway  
Harry Green

BASS

Robert Bunting  
Thelma Green

TRUMPET

Mike Garbutt  
David Knock

In 1984 he was awarded a Scholarship to the Royal College of Music, London, where he has studied with Neil Immelman and Phyllis Sellick. Whilst at the College he has won the Kathleen Long Chamber Music Prize, the Dorothy and Percy Coates Piano Trio Prize and the Vivian Hamilton Piano Prize.

In the Summer of 1987 he was awarded a Scholarship to attend the Music Academy of the West in Santa Barbara, California where he studied with Jerom Lowenthal.

This Summer he will attend the Britten-Pears School, Aldeburgh and has been awarded the 'Franco-British Society Vlado Perlemister Piano Scholarship' to attend the Academic Internationale de Musique 'Maurice Ravel' France, during September.

Having Graduated with honours in the Bachelor of Music degree he is currently continuing his studies with Phyllis Sellick at the Royal College of Music.

VIOLA

Paul Westwood  
Helen Postings  
Lousie McCarthy  
Peter Johnson  
David Cope  
Philip Turley  
Dilys Lane

CLARINET

Dianna Cotterell  
Lynn Sargeant

COR ANGLAIS

Tony Evans

TRUMPONE

Craig Sproston  
Ian Rumble  
Don Howard

TUBA

Len Hazelhurst

TIMPANI

Hugh Thomas

PERCUSSION

Anne Elliot  
Greg Evans  
Darren Cheshire

HARP

Sally Course

BASSOON

Maggi Rowland  
Donald Firth

Cockaigne Overture (In London Town) op.40

Elgar 1857-1934

This is a concert overture -Elgar wrote no operas- on a large scale, depicting life in London as Elgar knew it. It opens with a march-like tune, brilliantly orchestrated and continuing two leads to a broader Nobilmente section representing "The Londoner", with a melody characterised by an octave leap and supported by a descending chromatic passage. The theme here also begins with a rising octave typical of Elgar. The music quickens and a "Cockney Urchin" makes his appearance in the shape of a clarinet, imitated by the oboe and followed by the violins. This theme also depends on the leaping octave, 7th and 6th, being a development of the Nobilmente theme. The march rhythms return, followed by a tender reworking of the Nobilmente theme by the strings. After a lot of scurrying, as though a crowd were gathering, a "Brass Band" appears on parade. Next we hear the "Salvation Army" with its tambourine and drum and this leads into a section where we must imagine ourselves in church. It is not hymn-like - rather contemplative. All these characters come together and the work ends - how else - with the Nobilmente theme.

Piano Concerto op. 54 - Allegro affettuoso  
Intermezzo. Andantino grazioso  
Allegro vivace

Schumann 1810-1856

Unlike most classical concertos where the orchestra says it all before we hear the soloist, the pianist here grabs our immediate attention with a brilliant flourish which belies the tender opening theme first heard in the wind, then copied by the piano. After a time the tempo doubles and a new tune is introduced by the oboe. This becomes the big tutti leading to another slow section, derived from the opening theme. The opening flourish makes a brief re-appearance then the double tempo takes us right up to the cadenza, after which the orchestra winds up the tempo yet again and the movement ends with a rush.

The Intermezzo is a delicate movement in which the pianist holds a little dialogue with the orchestra although at one point the cellos take over with a soaring melody which is quite unexpected.

With a hint of the first theme of the work the orchestra leads us into the finale in which the piano dominates from the start to finish. The main feature of this fast-flowing movement is the cross rhythm of the strings and piano who play in 3/2 across a one-in-a-bar 3/4 for a great deal of the time.

Symphony No. 2 - Allegro  
Scherso  
Andante  
Allegro

Borodin 1833-1887

Borodin was the illegitimate son of a Russian Prince who never the less received a good education and went in for medicine, later becoming a Professor of Chemistry. He became a member of 'The Five' (Cui, Mussorgsky and Rimsky-Korsakov, amateurs like himself) under the leadership of Balakirev and was encouraged to become a week-end composer. This symphony took him seven years to write; his total output was, not surprisingly, small.

The one word which comes to mind when thinking of the work is bold. Its unison opening is marked by pauses but it soon gets going in great blocks of sound with constantly changing tempi. The cellos introduce a beautiful melodic section in triple time which does not however last long although it makes another brief appearance later. The movement frequently alternates between two and three beats in a bar which produces a restless urging feeling.

The scherzo is driven along by rapid 'pumping' on the horns and later trumpets assisted by woodwind. It becomes strongly syncopated, the whole orchestra except lower brass and basses being "off the beat". The trio is a gentle, lilting melodic section introduced by woodwind over horns, harp and triangle. The scherzo returns in full force but blows itself out and dies quietly at the end.

Clarinet and harp introduce the third movement and the horn sings a hauntingly beautiful melody - again with changing times. A quicker passage with fragments on woodwind, including Cor Anglais leads to a section in three time with a melody rising from cellos and violas. All these elements are combined and the movement ends as it began with clarinet and horn.

It leads straight into the finale, a thrusting rhythmic movement full of changing bar lengths. There is a slight hold-up in the middle when the trombones and tuba issue a challenge but nothing can check this movement in its relentless progress to the conclusion.

S.C.F.

