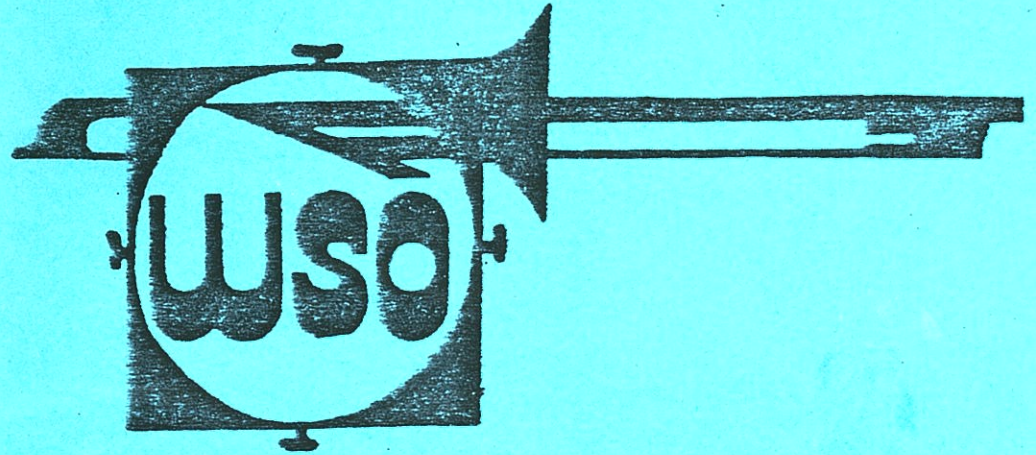


20th May 89 SM

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Wolverhampton  
Symphony  
Orchestra

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**CONCERT**

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20-5-89.

PROGRAMME

Saturday 20<sup>th</sup> May 7.30pm

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WOLVERHAMPTON

SYMPHONY

ORCHESTRA

Conductor - Sheila Freeman

Soloist

PHILIP TRZEBIATOWSKI

*Die Meistersinger*

*Wagner*

*Cello Concerto*

*Saint-Saëns*

*Symphony No 9*

*Dvorak*

FROM THE NEW WORLD

PHILIP TRZEBIATOWSKI

Born in Wolverhampton and started 'cello lessons with our conductor Sheila Freeman, at the age of 12. He then went on to ROYAL ACADEMY of MUSIC in London and studied for 4 years with VIVIAN JOSEPH. Since then he has played with the Netherlands Ballet Orchestra and studied in Amsterdam with the celebrated Dutch 'cellist ANNER BIJLSMA.

Since returning to this country he has played for the B.B.C Symphony Orchestra, the London Symphony Orchestra, the Royal Philharmonic Orchestra, and for the last 11 years for the Mercury Ensemble for Ballet Rambert.

WOLVERHAMPTON SYMPHONY ORCHESTRA  
CONDUCTOR: SHEILA FREEMAN  
LEADER: MARTYN BLTHE

1st Violin

Margaret Friar  
Katalin Beke  
Colin Elton  
Susan Hopkins  
Jennie Lewis

2nd Violin

Margaret Myatt  
Cyril Love  
Linda Murray  
Maria Mulligan  
Ken Hawkins  
Philip Ward  
Jenny Walton  
Harry Green

Violas

David Cope  
Philip Turley  
Marion Smith

Trombones

Mike Coxon  
Don Howard

'Cellos

Richard Painter  
Sheila Moore  
Sylvia Ulrich  
Glyn Davies  
Peter Gosling

Double Bass

David Charlesworth  
B Godric  
Thelma Green

Timpani

Hugh Thomas

Percussion

Rita Lakeland

Hornes

Percy Cotterell  
Gordon Robson  
Robin Hopper  
Simon Hall

Flutes

Diana Manasseh  
Jane Coxon

Clarinets

Diana Cotterell  
Lynn Sargeant

Oboes

Richard Anderson  
Jenny Jackson

Bassoons

Maggi Rowland  
Doug Servant

Trumpets

Mike Garbutt  
David Payne  
John Belley

Tuba

Len Hazelhurst

Prelude To The Mastersingers

Wagner 1813-1883

Wagner's opera 'Die Meistersinger von Nurnberg' is based on the Mastersingers' Guilds of 16th century Nuremberg and their song contest with attendant rules and customs, and was written in 1867.

The prelude uses many of the themes of the opera and opens with the Mastersingers' Song in bold Wagnerian style, after which the flute and clarinet play one of Walter's love songs. Several bars of exposed semiquavers from the violins herald the Guild Banner or the 'March of the Mastersingers' with rushing scales from the strings adding a flourish.

A gentler tune (although still loud) is heard first on strings, then in woodwind; (listen for the beautiful counter-melody on horns). A busier tune .. a conversation between Walter and Eva is heard in the violins and introduces the 'Prize Song' followed by a snatch of one of the rejected songs.

The Mastersingers song is now taken up at double speed by the woodwind. 'The Apprentices' Song' .. a rough translation of which is 'Surely she'll refuse him, surely she'll refuse him, in the maiden's place I would not choose him! begins in the cellos and spreads through the orchestra.

Softly we hear the three main tunes emerge, simultaneously and build up to the grand March theme in the brass, slower and heavily ornamented by upper strings, the whole drawing to a massive version of the Mastersingers' Song to end the work as it began.

Concerto No. 1 for Violoncello

Saint-Saens 1835-1921

This romantic concerto written for a classical orchestra is in three sections, played continuously. The solo 'cello opens the work with a burst of triplets and syncopation covering 7 beats, twice.

This thoroughly upsetting start eventually involves the whole orchestra until the 'cello leads them to a quieter mood and only muttered comments accompany his outpourings.

The 'cello increases the tension and winds the orchestra to a faster tempo and a squarer rhythm, but the triplets refuse to die and are passed to and fro between strings and wind.

These two themes are alternated again with different orchestration and the oboe finally succeeds in cheering things up with fast flowing triplets, followed by clarinets, flute, fiddles, 'cellos and basses added a bar at a time until trombones break in with the rising arpeggio from the 1st movement answered by trumpets with the start of the Cor Anglais tune. The movement winds down with the opening theme on gradually reduced strings with, at the end, a touch of the brass chords framing the whole.

The scherzo starts very lightly, but with a touch of menace which is not long in making itself felt. The trio is slower and very relaxed by contrast, although the opening horn arpeggio smoulders away in the lower strings occasionally. There is also a short twittery section which serves to lighten the atmosphere before the scherzo returns and a coda in which the horns predominate with the opening arpeggio. The movement ends, not with a whimper, but a bang.

Menace is strong again at the start of the finale, introduced by snarling strings. Trumpets and horns state the 1st theme, in the hypodorian mode, followed by upper strings with the lower strings having a counterpoint. A gleeful triplet passage dances along until the cymbal subdues them to make way for a single clarinet, repeatedly interrupted by impudent 'cellos.

Next we have a strong tune on flutes and violins, followed by another cheeky one on fiddles ... like a string of dancers in the last act of a ballet. Fragments of the Cor Anglais tune and the horn arpeggio reappear, also the trumpet tune which is now heard threateningly in slow motion on 'cellos and basses.

These then are the elements which form the stirring finale ... with just a whisper from the scherzo before the big ending, with its unexpectedly jazzy harmonies.

Symphony no. 9 From The New World

Dvorak 1841-1904

Adagio Allegro molto  
Largo  
Scherzo, molto vivace  
Allegro con fuoco

Dvorak, renowned as czech nationalist composer, also spent three years in America from 1892-5 and whilst there imbibed the flavour of Negro music whilst not actually employing any Negro tunes.

A good example is the well known Cor Anglais solo from the slow movement of this symphony, which has since had words set to it.

The quiet and gentle opening of this work gives no hint of the ferocity to come. Three notes from the plaintive 'cello tune are picked up and hurled at us repeatedly and the germ of a tune makes itself heard in the horns. This is prominently announced as the main theme of the first movement at the beginning of the Allegro, and arpeggio, syncopated in the 2nd and 4th bars, which rises and falls both in pitch and volume. This is to reappear in every movement.

The 2nd subject is a cheeky little tune consisting largely of minor thirds and first heard on flute and oboe. This is thoroughly worked out, being bandied around all over the orchestra and dies away into soft string chords over which the flute breathes another melody, this time in the major but sharing the rhythm of the opening horn tune. This is to become the start of the development, often doubled in speed and set against the opening arpeggios and these two themes lead us chromatically through a number of keys, but when the trumpets and trombones blare them at one another over the full orchestra we know the battle is almost won.

The ominous, sustained chords of brass and lower woodwind set the mood for the Cor Anglais melody in the 2nd movement. After this sombre start flute and oboe try to jolly things along a bit but are soon dampened by clarinets over pizzicato basses in a kind of processional, reminiscent of the Pilgrims march in Mendelssohn's Italian symphony.

A slower section which allows the 'cello some low, rich notes, ushersushers in the 2nd movement .. a minuet with muted strings, the solo playing an independent part.

The finale sees the return of the opening triplets before a new theme appears on the 'cello, sad and somewhat balletic. The orchestra deals heavy handedly with this but the 'cello is not put off and enjoys a flight of fantasy until another sombre theme strikes him.

After meditating for a while he climbs out of this too, rising over 5 octaves to be lost in the mist. He still has some energy left however to remind us of several of the earlier themes before bringing the work to a close.

