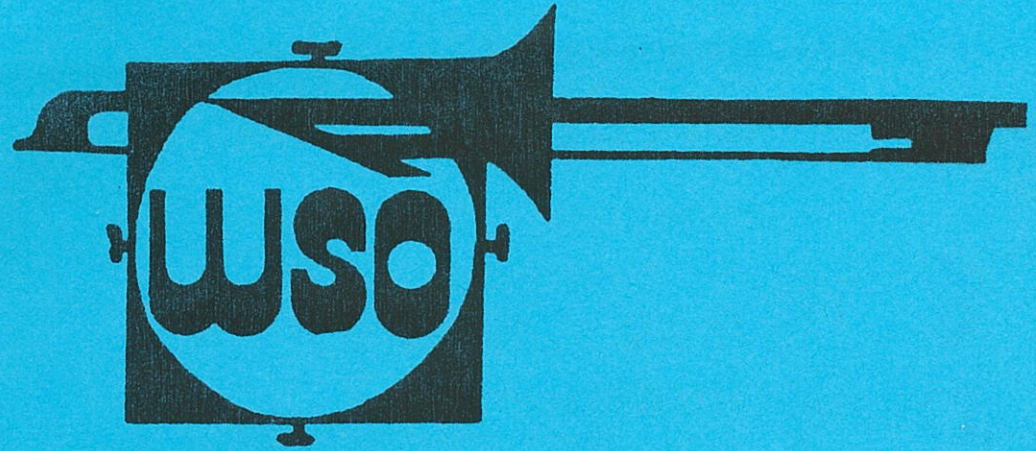


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Wolverhampton
Symphony
Orchestra

CONCERT

PROGRAMME

Saturday 15th JULY 7:30_{pm}

WOLVERHAMPTON SYMPHONY ORCHESTRA

Conductor: Sheila Freeman

LEADER: Martyn Blythe

SOLOIST: David Garbutt

Principal horn with B.B.C. Philharmonic Orch.

The Hebrides Overture

Mendelssohn

Horn Concerto

Richard Strauss

Symphony No 4

Beethoven

CODSALL HIGH SCHOOL

Elliots Lane

TICKETS £2.50 - £1.50 (unwaged)

64.
WOLVERHAMPTON SYMPHONY ORCHESTRA

CONDUCTOR: SHEILA FREEMAN

LEADER: MARTYN BLYTHE

1st Violins

Martyn Blythe
Margaret Friar
Katalin Beke
Colin Elton
Sarah Wills
Molly Painter
Jennie Lewis

2nd Violins

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

Violas

David Cope
Paul Westwood
Philip Turley
John Riseborough

Cellos

Richard Painter
Sheila Moore
Margaret Bell
Joanne Bell
Glyn Davis
Sylvia Ulrich

Double Bass

B. Godric
Robert Bunting
Mark Finch

Timpani

Peter Morley

Horns

Percy Cotterell
Gordon Robson

Flutes

Diana Manasseh
Arwen Handley

Clarinets

Diana Cotterell
Lynn Sargeant

Oboes

Jenny Marshall
Richard Hardy

Bassoons

Michael Darke
Doug Servant

Trumpets

John Bettey
Mike Garbutt

HORN SOLOIST - DAVID GARBUTT

David Garbutt was born in Durham in 1948 and started playing Horn while at school in Blackburn. He then went on to Manchester to study. In 1974 he joined the B.B.C. Northern Orchestra and is still with them as Principal Horn. The Orchestra is now the B.B.C. Philharmonic.

David has had an active solo career, performing many neglected baroque concerto's as well as the traditional repertoire. In 1988 he played the first performance of Anthony Hedges Horn Concerto. He has also appeared as Guest Principal with The Northern Sinfonia, The Scottish Chamber Orchestra, The Orchestra of St. Johns Smith Square, and The East of England Orchestra.

Hebrides Overture (Fingal's Cave) Mendelssohn 1809-1847

Mendelssohn's talent for composition showed itself at an early age - he wrote 15 symphonies and an opera before he was 15. He had his own private orchestra which he could conduct whenever he wished which must have been invaluable to his developing talents. He travelled extensively and visited Britain ten times - he found Birmingham 'delightful'. It was his visit to Fingal's cave on the isle of Staffa which provided the inspiration for this overture, which beautifully captures the spirit of the sea in all its moods and was indeed the first tone-picture in music. It employs only a classical orchestra and is in sonata form but neither fact seems to restrict him in his musical painting.

Horn Concerto op.11 Richard Strauss 1864-1949

Allegro
Andante
Allegro

Strauss's father was a horn player which may have provided the inspiration for this early work. Again it uses only a classical orchestra and like two of Mozart's horn concertos is in E flat major.

The opening by the horn is based on the arpeggio of this key, like a bugle call, and is taken up with enthusiasm by the whole band. Next we have a gentler section where the horn is accompanied only by the strings, followed by the 'bugle call', which leads us into G minor. This time the horn is accompanied by repeated wood-wind chords and an undulating 'cello melody. Eventually the horn becomes very excited and breaks into triplets, rousing the orchestra to follow. The opening bugle call idea returns and is subtly adapted until it merges into the slow movement in the unusual key of A flat minor (7 flats!) This is largely for horn and strings with occasional interpolations by wood-wind. However there is a beautiful solo for clarinet, answered by bassoon, where the horn plays the subservient role. With a bold forward surge the key brightens to E major and both strings and wood-wind provide a rhythmic accompaniment to a dramatic horn tune. Back to A flat minor and the 'cellos have a big romantic melody. The clarinet has another little say before the movement dies to be superseded by the stirring finale,

mostly in a brilliant 6/8. Listen for the flute decoration over reduced strings (violas and 'cellos) which is heard twice. The ending shows the horn at its most agile as it dominates the orchestra and whips them on to the final chords.

Symphony No. 4 (1806) Beethoven 1770-1827

Adagio - Allegro vivace
Adagio
Allegro vivace
Allegro ma non troppo

Classical in form and content, this symphony is however unusual in that it employs only one flute. Although in B flat major, the slow introduction starts in the minor and is heavy with despondency, belying the cheerfulness of the allegro which is heralded by an upward skirl of notes from the violins. On the whole, the wood-wind get the best of the melodic lines, the strings having a lot of spiky arpeggios to play. (Look out for a little discussion between 1st and 2nd violins over delightful pumping arpeggios from the bassoon). Much use is made of the upward rushing notes which help to propel the music forward, together with occasional syncopated sections which seem to add urgency.

Much of the 2nd movement is governed by the dotted rhythmic figure heard in the 2nd violins in the opening bar, but that does not prevent the feeling of broad melodic lines having pre-eminence. The clarinet sings a beautiful solo, at the start of which the strings rise softly in triplets which breaks the hitherto rather inflexible rhythm. Again the violins have a little discussion before the bassoon pronounces the dotted rhythm figure and introduces the clarinet followed by the flute over triplets. The clarinet tune is heard again as before, then the horns signal the end is nigh. The timps have the last word on the dotted rhythm.

The 3rd movement is a scherzo in all but name. The Trio is a little slower and more lyrical and features the wood-wind with odd little remarks from the strings. The scherzo returns, followed by a second hearing of the Trio and the whole concludes as it began.

The finale is a boisterous piece with the strings keeping up a near continuous semiquaver movement. This is sometimes left entirely to the 1st violins whilst the lower

strings provide a bouncing accompaniment. (The bassoon does have a prominent semiquaver passage - the only wind player who has). This headlong flight eventually slows and pauses as though out of breath, but lower strings pick themselves up and, muttering quietly, induce the rest to aim for the finishing post. The exhausted violins stumble and fall again but manage to get up and finish the race.

Many thanks to Sheila Freeman for being our wonderful Conductor for the last two years. Sadly, this is her last concert as Conductor, and as from September our new Musical Director will be Craig Sproston.