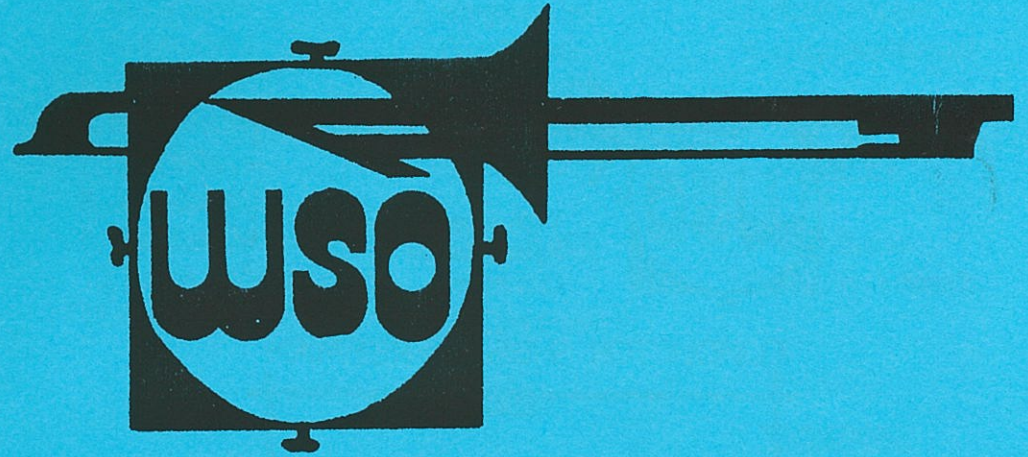


1990

5.5.

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Wolverhampton  
Symphony  
Orchestra

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**CONCERT**

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5-5-90

PROGRAMME





Wolverhampton  
Symphony  
Orchestra

CONDUCTOR SHEILA FREEMAN

PIANO SOLOIST IAN JONES

SATURDAY 5<sup>th</sup> MAY 7-30<sub>pm</sub>  
Walsall Central Methodist Hall  
Ablewell Street

Tickets available from Band Box £2.50 (£1.50 unwaged)  
or at the door

ZAMPA OVERTURE	HEROLD
PIANO CONCERTO A Minor	GRIEG
SYMPHONY No 4	SCHUMANN

### VIOLIN 1

1. Martin Blythe
2. Margaret Friar
3. Jenny Lewis
4. Katalin Beke
5. Colin Elton
6. David Harvey
7. Sara Wills
8. Jane Guest
9. Vanessa Owen
10. Susan Hopkins
11. Annette Smith

### VIOLIN 2

1. Margaret Myatt
2. Maria Mulligan
3. Ken Hawkins
4. Linda Murray
5. Susan Burke
6. Michael Clement
7. Philip Ward
8. Jenny Walton
9. Jane Bowman

### VIOLA

1. David Cope
2. Cyril Love
3. Paul Westwood

### CELLO

1. Richard Painter
2. Sheila Moore
3. Margaret Bell
4. Glyn Davies
5. Sylvia Ulrich
6. Helen Davies

### DOUBLE BASS

1. David Charlesworth

### FLUTE

1. Diana Manasseh
2. Helen Layne

### OBOE

1. Richard Anderson
2. Marion Ulrich

### CLARINET

1. Diane Cotterell
2. Lynn Sargeant

### BASSOON

1. Maggi Rowland
2. Doug Servant

### HORN

1. Percy Cotterell
2. Stuart McCourt
3. Robin Hopper
4. Sally Beardsmore

### TRUMPET

1. John Bettey
2. Stephen Edwards

### TROMBONE

1. Ray Downs
2. Glen Rogers
3. Don Howard

### TUBA

1. Richard Elliott

### TIMPANI

1. Hugh Thomas

### PERCUSSION

1. Michael Servant

## Overture Zampa Héroid 1791 - 1833

### *IAN JONES*

Born in Dudley in 1966, Ian Jones received a scholarship at the age of 15 to study with Joseph Weingarten in Birmingham. In 1984 he was awarded a scholarship to the Royal College of Music and graduated with a B.Mus. Honours degree in 1987. Whilst at the College he studied with Niel Immelman and latterly with Phyllis Sellick OBE and in 1988 won the Chappell Medal - the College's most prestigious piano prize, presented to him by Her Majesty Queen Elizabeth The Queen Mother, the Vivian Hamilton Piano Prize for his performance of Chopin's B minor Sonata, and several chamber music prizes.

In 1987, Ian was awarded a scholarship for a period of study with Jerome Lowenthal in California and in 1988 he won the Franco-British Society Vlado Perlemuter Piano Scholarship to study at the Ravel Academy in France. In 1989 he studied for a time with the distinguished Hungarian pianist Gyorgy Sebok at the Banff Centre, Canada, for which he received a scholarship from the Edward Boyle Trust.

Ian has given recitals and concerto performances in France, USA, Canada and many parts of England, including, more recently, a recital at the Fairfield Hall, Croydon, Schumann's Piano Concerto at the Royal College of Music, Beethoven's "Emperor" Concerto at St. John's, Smith Square and a recital in the Purcell Room. He has received major awards from the Ian Fleming and Countess of Munster Musical Trusts, the latter enabling him to study currently with Maria Curcio, the great pupil of Schnabel. Future engagements include a performance of Rachmaninov's third Piano Concerto with the YMSO at the Royal Festival Hall.

Héroid was a prolific writer of operas of which Zampa (1831) was one. The overture will be familiar to many people, who probably would be unable to give it a name, and consists of a number of jolly tunes rather loosely joined together, but nevertheless succeeds in creating the feeling that the curtain is about to rise and you are going to have an entertaining evening.

S.C.F.

**PIANO CONCERTO IN A MINOR (OPUS 16). E. GRIEG**  
(Soloist - Ian Jones) (1843 - 1907)

- (i) **Allegro moderato**
- (ii) **Adagio**
- (iii) **Allegro marcato**

Greig wrote this lovely concerto in 1868 during his summer holiday at the Danish village of Sollerod. It greatly impressed Liszt. It is neither a pianistic showpiece nor a grandly symphonic structure, but rather a poetic and evocative work whose tender lyricism is counter balanced by rhythmic vitality and harmonic "bite".

After an impressive opening of cascading piano octaves, the first movement proceeds along somewhat formal lines. A single exposition, short development section and a recapitulation which turns to the tonic major provide a straightforward framework for the outpourings of both soloist and, particularly in the second subject, orchestra.

The adagio, in the unexpected key of Db major, is a most beautiful movement, in which warmly romantic melody is supported by rich, chromatic harmony. It is in 'arch form' with the soloist picking up the lovely opening theme of the strings at its reprise. The middle section, dominated by the piano, is more flowing.



The finale begins by side-stepping back to the home key and is soon recognised as a kind of dance in which Norwegian 'folk' elements are prominent; The music abounds in syncopated accents and crisp, open-air, agreeable dissonance. The movement comprises two contrasted sections, the first initiated by the soloist and a second which is slower in speed and more lyrical. These are repeated to give the form of A-B-A-B. However, much more subtlety is produced by the greatly varied handling of the melodic material in the two repeats, most notably in the triple-time version of the initial dance motif.

M.A.F.

INTERVAL

**Symphony No. 4 in D minor. Robert Schumann 1810 - 1856**

1. **Ziemlich langsam-Lebhaft**
2. **Romance, Ziemlich langsam**
3. **Scherzo, Lebhaft**
4. **Langsam-Lebhaft**

The symphony, which we know as the 4th was written in its original form in 1841 in a great burst of activity which included the 1st symphony and the Overture, Scherzo and Finale. It was thus the 2nd symphony but after its 1st performance it was not heard again for 10 years, when he rewrote a lot of the woodwind parts and removed the guitar originally used in the 2nd movement. This has resulted in some rather heavy scoring, the woodwind often doubling the strings.

The introduction creates tension almost from the 1st note with its slow weaving motion, leading to the main energetic motif based on the minor arpeggio. Several times a lyrical melody appears but it is quickly crushed by the boisterous arpeggios. However it does get through by becoming very rhythmic and in the major key and helps to tie up the first movement.

The 2nd movement is enclosed by a plaintive melody on oboe and cello and includes a reference to the opening introduction, which is then modified into a gentle accompaniment for the solo violin.

The scherzo breaks the atmosphere, but not for long, The trio is characterised by a long gently falling phrase which assumes importance as a link between the 3rd and 4th movements. The music gradually drops off to sleep until, over tremolando strings and soft wind chords the arpeggio theme from the 1st movement stirs. Horns and trombones ring out a call and the woodwind whip up the orchestra to a strong finale in the major combining the arpeggio motif with a dotted figure, later to become the subject of a fugue. The pace accelerates, assisted by rising scales and the work concludes with an exhilarating Presto.

S.C.F.



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