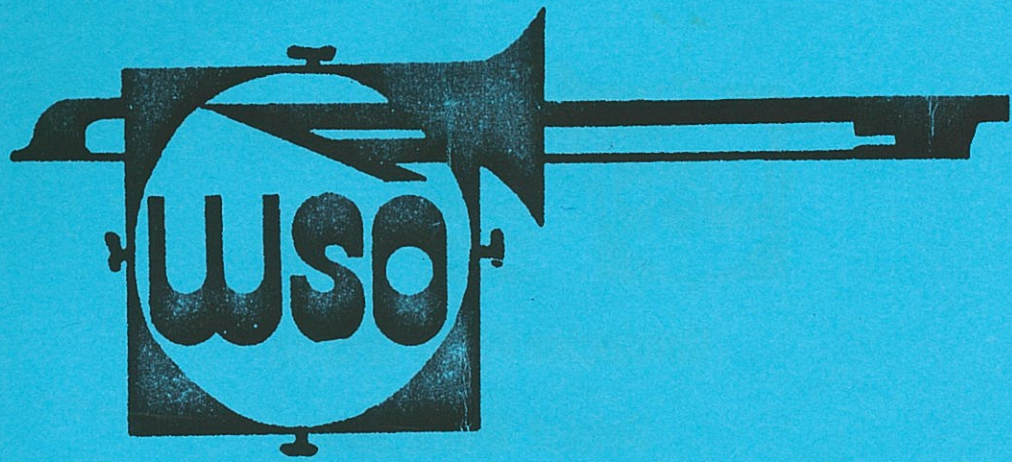
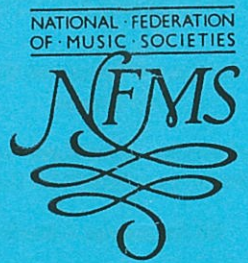


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Wolverhampton  
Symphony  
Orchestra

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# CONCERT

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90

St JOHNS CHURCH

St Johns Square  
Wolverhampton

PROGRAMME



Wolverhampton  
Symphony  
Orchestra

**Conductor Philip Brooke**

**Soloist Trevor Jones**

**St JOHN'S CHURCH**

St Johns Square  
Wolverhampton

**SATURDAY 30<sup>th</sup> JUNE , 7.30 pm , £3.00 & £2.00 unwaged**

**Tickets available from The BAND BOX Wolverhampton  
or at the door**

**RUSSLAN & LUDMILLA OVERTURE. GLINKA**

**TRUMPET CONCERTO HUMMEL**

**SYMPHONY No4 BRAHMS**

*Philip C.W. Brooke B.Ed Hons. (Mus).*

Philip Brooke is a native of Yorkshire and after training as a teacher of music in the Midlands has made the area his home.

His first conducting post was that of the Woodhouse Grove Public school Preparatory Dept. orchestra when he was in the senior school. A french horn player - Philip has played with many northern orchestras and has performed many recitals nationwide as a pianist and vocalist. He studied under Eileen T. Mackay L.R.A.M. A.R.C.M. M.R.S.T. and followed her lead and left the keyboard for the conductor's baton. Philip is a schoolmaster at Hydesville Tower School, Walsall where he directs the senior orchestra and is also the musical director of the Walsall Gilbert & Sullivan Society.

**VIOLIN 1**

Martyn Blythe  
Margaret Friar  
Katalin Beke  
Colin Elton  
Jenny Lewis  
David Harvey  
Sara Wills  
Jane Guest  
Vanessa Owen  
Susan Hopkins

**VIOLIN 2**

Margaret Myatt  
Maria Mulligan  
Ken Hawkins  
Linda Murray  
Susan Burke  
Michael Clement  
Philip Ward  
Jenny Walton  
Jane Bowman

**VIOLA**

David Cope  
Cyril Love  
Paul Westwood  
Philip Turley  
Shelia Freeman

**CELLO**

Richard Painter  
Shelia Moore  
Margaret Bell  
Glyn Davies  
Sylvia Ulrich  
Helen Davies  
Joanne Bell

**DOUBLE BASS (C.M.)**

David Charlesworth  
Mike Shield  
Mark Finch

**FLUTE**

Diana Manasseh  
Helen Layne

**OBOE**

Richard Anderson  
Jenny Jackson

**CLARINET**

Diana Cotterell  
Lynn Sargeant

**BASSOON**

Maggi Rowland  
Doug Servant

**HORN**

Percy Cotterell  
Stuart McCourt  
Robin Hoper  
Sally Beadsmore

**TRUMPET**

John Bettey  
Mike Garbutt

**TROMBONE**

Glen Rogers  
Don Howard

**TIMPANI**

Hugh Thomas

**PERCUSSION**

Michael Servant

## GLINKA - RUSSLAN & LUDMILLA (OVERTURE).

Michael Glinka was born in the Government of Smolensk in 1804 and died in Berlin in 1957, aged fifty-two.

Having been brought up on his father's country estate he went to St. Petersburg where he studied pianoforte under the Irishman Field.

When he left for Italy he made the acquaintance of Bellini and Donizetti and, at Milan, heard Italian opera well performed. He returned to Berlin to study under Dehn and then, once back in his native country, wrote his first opera - "A Life for the Czar".

His next opera, Russlan and Ludmilla (1842) is based on a fanciful poem by the Russian poet Puskin. The opera may well be looked upon as laying the foundations of a true Russian national style and it is the starring-point for the 'oriental' vein in Russian music.

### **Hummel - Trumpet Concerto.**

#### **1. Allegro con siritto**

#### **2. Andante**

#### **3. Rondo.**

Johann Nepomuk Hummel was born at Pressburg in 1778 and died at Weimar in 1937 aged nearly fifty-nine. He was a pupil of Mozart and lived in his house in Vienna for two years.

Hummel was prodigy-pianist and was touring northern Europe at the age of nine.

He studied under Salieri in Vienna and after much travelling became the musical director to the Esterhazy family - a post earlier long held by Haydn. He wrote a multitude of piano pieces and a number of other works including the trumpet concerto.

The 'Concerto a tromba principale' is dated December 8th 1803 and was first performed on New Year's day 1804 in the castle at Esterhazy.

There is a much greater use of the lower register in the Hummel concerto compared to contemporary works such as the Haydn Trumpet concerto in E flat. Hummel allows the melody to modulate freely and following the advent of the keyed trumpet had to re-write some bars of the second movement to allow this new instrument to cope with the modulations.

The virtuosity of any performer of this work is tested in the third movement where there are very rapid passages requiring an agile technique.

INTERVAL

## BRAHMS - SYMPHONY No. 4 in E MINOR.

### **1. Allegro non troppo.**

### **2. Andante moderato.**

### **3. Allegro giocoso.**

### **4. Allegro energico e passionato.**

Brahms began work on the fourth symphony in the summer of 1884 but did not complete it until the following year. The conductor himself conducted the first performance at Meiningen on October 25th, 1885.

The first movement with an immediate announcement of the principal subject in E minor on the strings. A woodwind fanfare ushers in the second subject which is in the relative major - a tender and flowing melody. The development ends in a mood of quiet mystery leading to a terse recapitulation and final coda.

The second movement is in the style of a Romance. There is a four introduction on the horns and the first subject is taken up by the clarinet with pizzicato string accompaniment. Two variants of this lead to a very serene second subject. The development is largely a recapitulation of these two themes and leads to a richly coloured coda including allusions to the opening bars.

The first subject of the third movement is announced by the whole orchestra and this is followed by a change of mood toward the much calmer second subject played on the strings. The development sees these two themes modified substantially - with great effect ! Incidentally, the use of the triangle in this movement is one of only three symphonic movements by Brahms to employ the instrument.

The fourth movement is a passacaglia.

The movement begins with eight slow notes, each given a whole bar in three-four time. Upon this Brahms builds a stupendous set of thirty variations, each separate and distinct, but with no breaks and each eight bars long. The metamorphoses of this adaptation on a theme by Bach are infinite in their variety and quite extraordinary in their ingenuity ; and the cumulative effect is overwhelming.

Philip C.W. Brooke.

**NEXT CONCERT: 17th November, St. Johns Church, Wolverhampton**

**Soloist: Mark Robinson Conductor: Mark Finch**



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