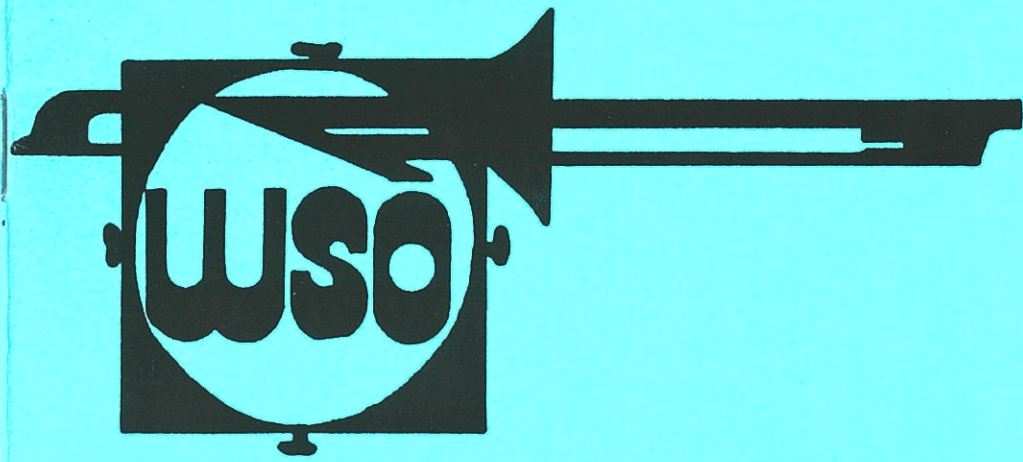


1992

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**Wolverhampton
Symphony
Orchestra**

CONCERT

3.10.92.

PROGRAMME

WOLVERHAMPTON SYMPHONY ORCHESTRA

CONCERT IN ST. JOHN'S CHURCH, WOLVERHAMPTON

SATURDAY, OCTOBER 3rd 1992

PROGRAMME

Egmont Overture - Beethoven

Concierto de Aranjuez - Rodrigo

Interval

Symphony No. 8 in G - Dvorák

Conductor - Ben Daglish

Leader - Martyn Blythe

SOLO GUITAR - BRIAN PERKINS

Overture: Egmont, Op. 84 - Ludwig van Beethoven (1770 - 1827)

"I read the play with absorbing interest, thought it over, lived it through, and then gave it musical expression."

The Egmont Overture was written in 1810 as a prelude to the play "Count Egmont" by Goethe, for which Beethoven also wrote nine other incidental pieces. The play concerns the defiance of Philip of Spain by the Flemish aristocrat Egmont, who was finally beheaded in 1567, and the overture manages to cram the whole of the action of the play into less than ten minutes of music. The initial *Sostenuto* sets the scene of a downtrodden country, which springs into life in the *Allegro* section, reflecting both Egmont's rebellion and his love for his heroine, Clärchen. The *Allegro* finishes with the beheading of Egmont, but in true Beethoven fashion, eight bars of mourning is followed by an *Allegro con brio*, showing Egmont's confidence in victory even in death.

Concierto de Aranjuez - Joaquin Rodrigo (1902 -)

Allegro con Spirito
Adagio
Allegro Gentile

Blind from the age of three, Joaquin Rodrigo quickly established himself as Spain's finest modern composer, winning the Spanish National prize in 1925 for his work *Cinco Piezas Infantiles*. He studied in Paris with Dukas and was greatly encouraged by de Falla. The *Concierto de Aranjuez* was composed in 1939 and first performed in 1940, the soloist being the dedicatee, Regino Sainz de la Moza. It soon became a classic of the orchestral repertoire, combining as it does elements of traditional Spanish folk music with modern arranging techniques. The first movement is in classical sonata form, but unusually it starts with the guitar solo, rather than with an orchestral tutti. The second movement features probably the most famous cor anglais solo ever, with the tune being taken up and embellished by the guitar later on. The third movement is based upon a single contrapuntal theme, being developed in many ways and in many keys, but never losing sight of the original tune.

Symphony No. 8 in G, Op. 88 - Antonin Dvorák (1841 - 1904)

Allegro con Brio
Adagio
Allegretto Grazioso - Molto Vivace
Allegro non troppo

Dvorák's 8th symphony was started on the 6th of September 1889, and completed by the 23rd. Although it was first performed in Prague in 1890, it is often called the English symphony as it was one of the works he conducted at his installation as Honorary Doctor of Music at Cambridge in 1891.

Melodies abound in this symphony, being introduced at the drop of a hat and then thrown away just as quickly, a trademark of Dvorák's for which he is often criticised. Structurally though, this symphony is almost above criticism, being loosely bound but at the same time highly individual and original. The first movement is based upon a classical treatment of two subjects, but expands them more fully than is usual in a symphony of this kind. The *Adagio* has been described as a tone poem in miniature, reflecting Dvorák's love of nature. The third movement, although in a minor key, is typically Slavonic and high spirited, while the last movement is again full of over-the-top melodic expansion.

Brian Perkins

Brian Perkins has now established himself as one of this country's leading recitalists. He studied with Brian Whitehouse, Professor of the Guitar at the Birmingham School of Music, and was awarded the College's highest recital diploma.

He has won first prizes at various competitions and festivals, and his solo recitals, together with performances as a concerto soloist - notably playing the Rodrigo "Aranjuez" concerto, have met with considerable critical acclaim. He has also broadcast on both radio and television.

Ben Daglish

Ben Daglish originally trained as an orchestral percussionist in Sheffield, where he played for most of the professional and amateur orchestras in the area. After an attempt at a maths degree, Ben became a professional composer/arranger, working and teaching in South Yorkshire. He was appointed principal guest conductor for the Sheffield Youth Orchestra in 1988 (not long after leaving them as a player!) and continued with them until 1991, when he moved to Lincoln. He moved to Wolverhampton earlier this year to write soundtracks for a computer animation company.

A Date for your Diary

WSO's next concert is a performance of Haydn's *Creation* in Walsall Town Hall on Friday, November 20th, Children in Need Day. Proceeds for this concert will go to "Children in Need".

WOLVERHAMPTON SYMPHONY ORCHESTRA

Leader - Martyn Blythe

First Violins

Katalin Beke
Colin Elton
Margaret Friar
Judith Fynn
Jim Gosling
David Harvey
Susan Hopkins
Richard Lane
Jennifer Lewis

Second Violins

Michael Clement
Jeremy Gosling
Ken Hawkins
Hilary Hurd
Mary Large
Margaret Myatt
Diana Rees
Jenny Walton
Philip Ward

Violas

Alain Anderton
Sharon Bayley
David Cope
Sheila Freeman
Dilys Lane
John Morse-Brown
Philip Turley

Cellos

Margaret Bell
Glyn Davies
Louise Lawrie
Sheila Moore
Richard Painter
Sylvia Ulrich
Maggie Wenham

Basses

Helen Barr
David Charlesworth
Andrew Woods

Flutes/Piccolo

Diana Manasseh
Krista Bromley

Oboes

Richard Anderson
Jenny Jackson

Cor Anglais

Richard Anderson

Clarinets

Diana Cotterell
Lynn Sargeant

Bassoons

Michael Darke
Douglas Servant

Horns

Percy Cotterell
Stuart McCourt
Hazel Whitefoot
Neil Scapelhorn

Trumpets

John Betty
Jeremy Cross

Trombones

Mike Coxon
Jon Chuter
Don Howard

Tuba

Len Hazlehurst

Timpani

Peter Morley