



**Wolverhampton  
Symphony  
Orchestra**

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**CONCERT**

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**WOLVERHAMPTON SYMPHONY ORCHESTRA**

**CONCERT IN ST JOHN'S CHURCH, WOLVERHAMPTON**

**SATURDAY, JUNE 19th 1993**

**PROGRAMME**

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<b>Fanfare for the Common Man</b>	<b>Copland</b>
<b>Overture to "Candide"</b>	<b>Bernstein</b>
<b>Rodeo Suite</b>	<b>Copland</b>

*Interval*

<b>Symphony No. 5 in E minor "From The New World"</b>	<b>Dvorák</b>
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**Conductor - Ben DGLISH**  
**Leader - Martyn Blythe**

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*Fanfare for the Common Man - Aaron Copland (1900 - 1990)*

Fanfare for the Common Man, composed in 1942, was one of a series of ten wartime fanfares commissioned by Eugene Goossens, who also conducted its first performance in March 1943. And that's it. It quickly became one of the most well-known "openers" in the orchestral repertoire, though for various other reasons. It was written at the same time as some of Copland's most popular works (Billy the Kid 1938, Rodeo 1942, Appalachian Spring 1944), and shares much of their "Americanness", with its mixture of sparseness and rich harmony, but it also appeals because of its roots in the traditional European fanfare, something which is often copied but rarely improved upon. The addition of the Tam Tam to the percussion section gives an added dimension to the piece, and from the opening three trumpets to the final majestic chord, the sheer celebratory nature shines.

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*Overture to "Candide" - Leonard Bernstein (1918 - 1990)*

A four minute romp. Written as the overture to the comic operetta based on the Voltaire novel, with the libretto written by Lillian Hellman, Bernstein knocked it off in October 1956 and it had its first performance under the direction of the composer in January 1957. Having been practising this piece also for three months now, I feel strongly for the poor NY Philharmonic having to live up to Leonard's expectations, as although it is musically quite simple in its structure, it is technically daunting. Wish us luck.

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*Rodeo Suite - Aaron Copland (1900 - 1990)*

*Buckaroo Holiday*  
*Corral Nocturne*  
*Saturday Night Waltz*  
*Hoedown*

This is the orchestral suite, adapted from the ballet score choreographed by Agnes de Mille and commissioned by the Ballet Russe de Monte Carlo for its 1942-43 season. The story is that of the Cowgirl, a tomboyish figure who is attracted to the Head Cowboy. He though, only has eyes for the Rancher's daughter. At the Saturday night dance, the Cowgirl is neglected by all the other hands, until she reappears made up and in a pretty dress. Predictably, the attention of the fickle males, including the Head Cowboy shifts, but the Cowgirl goes off with the only one of the hands who had been good to her.

On their first meeting Agnes de Mille, who had been reading a lot of Jung, told Copland this nonsense and then suggested that it might stir up some "race memories". Copland replied that 'maybe a ballet about Ellis Island' (the immigrants' quarantine island in New York harbour) would be more likely to do this. Despite her initial anger, the two soon became friends.

The suite is sprinkled with American folk songs that Copland pinched from two song books, Ira Ford's "Traditional Music of America" and the Lomaxes' "Our Singing Country", but these are strongly reworked, and the Corral Nocturne is pure Copland.

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*Symphony No. 9 in E Minor "From the New World" - Antonin Dvorak (1841- 1904)*

1. *Adagio - Allegro molto*
2. *Largo*
3. *Scherzo - Molto vivace*
4. *Allegro con fuoco*

The designation "From the New World" is somewhat of a misnomer. The words were scribbled on the score by the composer, who was at the time the Director of the New York Conservatory, as a last minute joke, meant to convey "Impressions and Greetings" as he later put it. It was taken by the American people though to mean that at last, here was an American Symphony, containing American themes and styles. "I seem to have baffled them somewhat" said Dvorak, reading the various theories put forward by newspaper critics the day after the first performance, adding "At home, everyone will immediately understand what I meant."

Although Dvorak strongly denied using traditional themes, he later acknowledged that he had tried to write "in the spirit" of popular American melodies. When closely examined though, the themes and styles in this symphony are just as typical of Czech folk music, with its pentatonic melodies and syncopations, and it is an important work in the development of European music.

My music teacher didn't like Dvorak. "Too many tunes" she'd say. True. My favourite theme in the symphony, the triplet tune in the last movement, is played only once, and then thrown away without even being developed. Therein though lies Dvorak's genius. The ability to give you something new that instantly sounds familiar, and then just as quickly replace it with something else. Although appreciating the cleverness of three hour symphonies based upon a single theme, I'd rather have a miscellany of Slavic folk tunes any day.

*Programme notes by Ben Daglish*

WOLVERHAMPTON SYMPHONY ORCHESTRA

Leader - Martyn Blythe

*First Violins*

Katalin Beke  
Colin Elton  
Margaret Friar  
Judith Fynn  
Jo Jordan  
Jennie Lewis  
David Smith

*Second Violins*

Michael Clement  
Jeremy Gosling  
Ken Hawkins  
Julie Hutchinson  
Linda Murray  
Margaret Myatt  
Jenny Walton  
Philip Ward

*Violas*

Alan Anderton  
Sharon Bayley  
David Cope  
Sheila Freeman  
John Morse-Brown  
Philip Turley

*'Cellos*

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

*Basses*

Samantha Law  
Chris Lewis  
John Mason  
Norman Satterthwaite

*Flutes/Piccolos*

Diana Manasseh  
Krista Bromley  
Adrian Peakman

*Oboes/Cor Anglais*

Richard Anderson  
Christopher Anderson

*Clarinets*

Diana Cotterell  
Lynn Sargeant

*Bass Clarinet*

Jane Hill

*E Flat Clarinet*

Lisa Careless

*Bassoons*

Michael Darke  
Douglas Servant

*Contrabassoon*

Ben van Lierop

*Horns*

Percy Cotterell  
Stuart McCourt  
Hazel Whitefoot  
Neil Scapelhorn

*Trumpets*

John Betty  
Sally Garner  
Kevin Wedrychowski

*Trombones*

Tom Hammond  
Morris Buchanan  
Don Howard

*Timpani*

Peter Morley

*Percussion*

James Hood  
Michael Servant

*Harp*

Stephanie Roberts

*Piano*

Jane-Elizabeth Sims