

WOLVERHAMPTON SYMPHONY ORCHESTRA

83

First Violins

Martyn Blythe
Helen Beke
Katalin Beke
Susan Bellingham
Margaret Friar
Jo Jordan
Jennifer Lewis
David Smith

Second Violins

Barbara Bostock
Michael Clement
Ken Hawkins
Allison Jackson
Margaret Myatt
Ros Rayner
Jenny Walton
Philip Ward

Violas

Sharon Bayley
David Cope
Michael Kropp
Philip Turley

Violoncellos

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

Basses

David Charlesworth
Chris Lewis
Ian Parry

Flutes

Diana Manasseh
Krista Bromley
Heather Lancaster

Oboes/

Richard Anderson
Gareth Craddock

Cor Anglais

Tony Evans

Clarinets

Diana Cotterell
Lynn Sargeant

Bassoons

Jill Sparke
Doug Servant

Horns

Percy Cotterell
Stuart McCourt
Hazel Whitefoot
Neil Scapelhorn

Trumpets

Jeremy Cross
Tony Bayliss
John Betty

Trombones

Chris Manasseh
Ben Sedgwick
Don Howard

Tuba

Paul Lacey

Timpani

James Hood

Percussion

Claire Magnay
Chris Bentley

Pianists

David Rendell
Jack Day

Organist

Richard Quesnel

WOLVERHAMPTON SYMPHONY ORCHESTRA CONCERT IN ST PETER'S CHURCH, WOLVERHAMPTON

SATURDAY, MAY 14th 1994

PROGRAMME

♦♦♦♦♦♦

Music for the Royal Fireworks Handel
On Hearing the First Cuckoo in Spring Delius
The Walk to the Paradise Garden Delius

Interval

Symphony no. 3 (Organ) Saint-Saëns

♦♦♦♦♦♦

Conductor - Michael Darke
Leader - Martyn Blythe

Music for the Royal Fireworks - Handel (1685-1759)

This is a typical "french-style" overture suite, dominated by the grand and extensive opening movement that is followed by small-scale dances and character pieces. It was written for a grand fireworks display in 1749 that was part of the public celebrations for the Peace of Aix-la-Chapelle, although the fireworks turned out to be a pathetic failure. According to the wishes of the king, George II, the open-air performances featured only wind instruments (about 100 of them!), although on subsequent occasions Handel reverted to his preferred scoring with strings.

*"On Hearing the First Cuckoo in Spring" and
"The Walk to the Paradise Garden" - Delius (1862-1934)*

These two short pieces show Delius' mastery of orchestral mood and colour. The first is probably his most popular work, a quiet rhapsody based on a Norwegian folk-song. Rather than being a joyous celebration of spring, it has a sad, nostalgic feel and the distant call of the cuckoo played on the clarinet only adds to this.

The second is the orchestral interlude leading to the final scene of Delius' opera "The Village Romeo and Juliet" The doomed lovers come to an old inn called "The Garden of Paradise" by a river, from which they take their last journey into the sunset in a sinking boat.

*****INTERVAL*****

*Symphony no.3 in C minor, Op. 78 - Saint-Saëns (1835-1921)
(The Organ Symphony)*

1. *Adagio : Allegro moderato : Poco adagio*
2. *Allegro moderato : Presto : Maestoso : Allegro*

Premiered in London in 1886, this work owes much to the style of Liszt, to whom it was later dedicated. It is divided into two parts, although the traditional four movement outline can still be readily detected. A

recurring theme holds the symphony together and appears in a number of guises. It makes its first appearance as the first theme in the sonata-form allegro moderato in the form of agitated string semiquavers. The following poco adagio brings in the organ for the first time, supporting a wonderfully expressive melody in the strings. The main theme then reappears in the pizzicato lower strings before the movement is concluded by what the composer called a "coda of mystical character".

The second movement opens with a scherzo, built around a lively version of the theme, rather like the "Danse Macabre" in character. Flashing scales and arpeggios from the piano add to the atmosphere, but the "diabolical" dashing about is later interrupted by a solemn chorale-like theme in the trombones and tuba. A triumphant C major chord from the organ announces the final section. Here the initial theme is the subject of much grandiose treatment before the work reaches its jubilant climax.

M.D.

Our next concerts feature

Mendelssohn's Italian Symphony
Gounod's Petite Symphonie for Wind
Elgar's Serenade for Strings
and
Mozart's overture to Così fan' tutte

8pm, Thursday July 14th 1994 at the Masonic Hall, Tettenhall Rd.
Wolverhampton
and
7.30pm, Saturday 16th July 1994 at St. Mary's Church, Albrighton

Wolverhampton Symphony Orchestra gratefully acknowledges the services of Birmingham Lending Library.