



Wolverhampton  
Symphony  
Orchestra

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**CONCERT**

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4/3/95

PROGRAMME



WOLVERHAMPTON SYMPHONY ORCHESTRA  
CONCERT IN ST JOHN'S CHURCH, WOLVERHAMPTON  
SATURDAY, MARCH 4TH, 1995

PROGRAMME

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Overture "Rosamunde" . . . . . Schubert  
Clarinet Concerto no. 1 . . . . . Weber

*Interval*

Symphony no. 6 . . . . . Dvorak

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Clarinet - Pauline Eldridge  
Conductor - Christopher Eldridge  
Leader - Martyn Blythe

*Overture "Rosamunde" Op.26 - Franz Peter Schubert (1797-1828)*  
(*Die Zauberharfe*)

In July 1820 the management of the Theater an der Wien asked Schubert to compose music for a three-act play "Die Zauberharfe" (The Magic Harp). He finished it in two weeks and it was performed on 19th August. The overture shows signs of haste in that the introduction and coda are lifted directly from his earlier "Overture in the Italian Style" in D major, D590. In October 1823 he accepted a commission to compose music for the play "Rosamunde" by Helmina von Chezy. He wrote incidental music but no overture. For the first performance the overture to his opera "Alfonso and Estrella" was used, but later the earlier overture to "Die Zauberharfe" became attached to the "Rosamunde" music and it has been generally known by this name ever since. Despite the haste in its production it is beautifully composed and it is deservedly the most widely loved of Schubert's overtures.

*Concerto no.1 in F minor for Clarinet and Orchestra - Weber (1786-1826)*

1. *Allegro*
2. *Adagio ma non troppo*
3. *Rondo - Allegretto*

Weber is chiefly remembered these days for his operas and their overtures which are frequently heard in Concert Halls. He was essentially the creator of the German Romantic opera and works such as *Der Freischutz* have a lasting place in the operatic repertoire.

Weber's vivid sense of orchestral timbre, apparent in the operas, is also evident in other works, four of which were written for the clarinet. He showed a real understanding of the capabilities of the instrument which was then still in its infancy.

The concerto has three movements. The first begins with a theme in the cellos and basses which would not be out of place in a dramatic opera. The soloist enters with a new theme which soon develops energetically with leaps and arpeggios for the soloist. The second movement is a complete contrast in A-B-A form. The final rondo is a light-hearted romp with one main theme and a contrasting lyrical episode.

*Symphony no.6 in D major, Op. 60 - Antonin Dvorak (1841-1904)*

1. *Allegro non tanto*
2. *Adagio*
3. *Scherzo (Furiant), Presto*
4. *Finale, Allegro con spirito - Presto*

This was Dvorak's first published symphony and was known, until about 40 years ago as No. 1. The symphony was completed on 15th October 1880 and was dedicated to the great conductor Hans Richter (as was Elgar's first). Although it was influenced by Brahms' second symphony, composed in 1877 and also in D, it is full of original music and is totally unlike anything by Brahms. The scoring is particularly rich and colourful and the general mood of the symphony is one of serenity and of unclouded happiness.

The first movement, despite its leisurely pace, is full of bustle and energy. The second movement, in the key of B flat, has great melodic charm. It meanders along in the form of an amiable discourse on its opening theme. The Scherzo, in D minor, is based on a Bohemian dance known as the Furiant. Its overall rhythm alternates 3x2 with 2x3. In the Trio, or middle section, Poco meno mosso, the energy is relaxed as we move into D major, and there is a prominent solo for the piccolo. The finale, in 2/4 time, returns to D major. It starts quietly but soon builds up to a climax leading to the "second subject" which begins with a theme described by Sir Donald Tovey as "designed for the tripping-up of the Superior Person". The symphony ends with a brilliant presto coda.

C.E.

Our next concert:  
7.30pm, Saturday 13th May 1995  
Walsall Town Hall  
Borodin, Prince Igor Overture  
Grieg, Piano Concerto  
Sibelius, Symphony no. 2



# WOLVERHAMPTON SYMPHONY ORCHESTRA

*Leader* - Martyn Blythe

## *First Violins*

Katalin Beke  
Michael Clement  
Colin Elton  
Margaret Friar  
James Gosling  
Jennifer Lewis

## *Second Violins*

Barbara Bostock  
Ken Hawkins  
Margaret Myatt  
Fiona Overton  
Jenny Walton  
Philip Ward

## *Violas*

Alain Anderton  
Sharon Bayley  
David Cope  
Sheila Freeman  
Anne Marie Simpson  
Philip Turley

## *Violoncellos*

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

## *Bass*

John Mason

## *Flutes*

Diana Manasseh  
Krista Bromley

## *Oboes*

Richard Anderson  
Tony Evans

## *Clarinets*

Diana Cotterell  
Lynn Sargeant

## *Bassoons*

Jill Sparke  
Doug Servant

## *Horns*

Percy Cotterell  
Hazel Whitefoot  
Robin Hopper  
Richard Waring

## *Trumpets*

Jeremy Cross  
Gill Banks

## *Trombones*

Chris Manasseh  
Ben Sedgwick  
Don Howard

## *Tuba*

Mike Griffiths

## *Timpani*

Hugh Thomas