

WOLVERHAMPTON SYMPHONY ORCHESTRA

Leader - Martyn Blythe

First Violins

Katalin Beke
Colin Elton
Margaret Friar
James Gosling
Jo Jordan
Richard Lane

Second Violins

Barbara Bostock
Michael Clement
Fiona Overton
Jenny Walton
Philip Ward
Margaret Wright

Violas

Sharon Bayley
David Cope
Sheila Freeman
Dilys Lane
Philip Turley

Violoncellos

Margaret Bell
Glyn Davies
Sheila Moore
Rod Summers
Sylvia Ulrich
Maggie Wenham

Bass

John Mason

Piccolo

Louisa Mills

Flutes

Diana Manassch
Jane Coxon

Oboes

Richard Anderson
Christopher Anderson

Clarinets

Diana Cotterell
Lynn Sargeant

Bassoons

Jill Sparke
Doug Servant

Horns

Percy Cotterell
Hazel Whitefoot
Robin Hopper
Maurice Hopper

Trumpets

David Shepherd
Paul Tynan

Trombones

Chris Manassch
Ben Sedgwick
Don Howard

Tuba

Matthew Davies

Harp

Stephanie Roberts

Timpani

Peter Morley

Percussion

Ian Richards
Alistair Cormell
Philippa Cormell

Wolverhampton Symphony Orchestra



PROGRAMME

8/9/95

Wolverhampton Symphony Orchestra is registered charity no. 1040991 and is a member of the National Federation of Music Societies.

WOLVERHAMPTON SYMPHONY ORCHESTRA

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CONCERT AT CODSALL HIGH SCHOOL

SATURDAY, JULY 8TH, 1995

PROGRAMME



Overture Hansel and Gretel Humperdinck
Fantasia on Greensleeves Vaughan Williams
Clog Dance from La Fille Mal Gardée Hérold
Capriccio Espagnol Rimsky Korsakov

Interval

Peer Gynt Suite no. 1 Grieg
Praeludium Järnefelt
Overture Opheus in the Underworld ... Offenbach
Suite - London Every Day Coates



Conductor - Christopher Eldridge
Leader - Martyn Blythe

Overture - Hansel And Gretel - Humperdinck

The real Engelbert Humperdinck was a friend and associate of Wagner and worked closely with him on various operas including "The Ring". "Hansel and Gretel" is based upon the fairy tale of the same name by the Grimm brothers and was an immediate success. The first performance was conducted by Richard Strauss in 1893 at Weimar and, within a year, it had been performed throughout the whole of Germany. The opening theme of the overture, stated by horns and bassoons, is the children's prayer taken from Act II. A dramatic change in the music describes the flight of the children pursued by the witch. We then hear the dance performed by Hansel and Gretel following the destruction of the witch and the overture ends serenely with the return of the prayer theme.

Fantasia on Greensleeves - Ralph Vaughan Williams

This light and airy piece is scored for solo flute, harp and strings. It was adapted by Vaughan-Williams from his opera "Sir John in Love" produced in 1929. The tune itself has been doubtfully credited to King Henry VIII and certainly dates from that time (being mentioned by Shakespeare). The central section is another folk song called "Lovely Joan" and a short flute cadenza brings back the Greensleeves tune.

Clog Dance from La Fille Mal Gardée - Hérold

Hérold was French and composed two symphonies and many operas. The ballet "La Fille Mal Gardée" was produced in 1828 and this little dance has become popular in its own right. The clicking of the clogs can be clearly heard in the percussion section.

Capriccio Espagnol - Rimsky Korsakov

This suite of five Spanish dances, usually played without a break, shows Rimsky Korsakov at his best as an orchestrator.

Alborada (literally "Morning Song") is a virile dance totally unlike the romantic "Morning" of Grieg's Peer Gynt. It consists of two themes which are played first by the full orchestra and then by the clarinet.

Variations: The theme for these variations is stated by the horns over muted strings. Five variations follow leading to the return of the **Alborada** theme again.

The fourth part is **Scene and Gipsy Song**. This opens with a fanfare for trumpets and horns followed by cadenzas for violin, flute, clarinet and harp. The gypsy dance then follows played by the full orchestra.

This leads directly to the fifth dance, a brilliant **Fandango** which builds to climax involving the whole orchestra. The *Alborada* theme reappears at the end, much faster to form an exciting *coda* to the suite.

INTERVAL

Peer Gynt Suite no. 1 - Edward Grieg

The music was written for a production of Ibsen's play in 1876. The two suites were made shortly after this and have remained popular ever since. Peer Gynt is a character out of Norwegian folklore and was portrayed by Ibsen as a vain and boastful liar. The suite consists of four movements.

Morning is in the style of a *barcarolle* and is a picturesque impression of nature at the beginning of the play. Sounds of yodelling and cowbells are also suggested.

Death of Ase, an elegy for muted strings, accompanies the death scene of Peer's mother in the play.

Anitra's Dance is an oriental dance in the *tempo* of a *Mazurka*.

In the hall of the Mountain King takes us to the land of trolls and gnomes. The theme is stated at the opening by bassoons and *pizzicato* 'cellos, the rest of the orchestra joins in and the dance becomes ever more wild and races to its conclusion.

"Praeludium" - Järnefelt

Armas Järnefelt was Finnish but spent most of his life in Sweden. This music is not so well known nowadays, but this little prelude became popular after its first British performance in 1909. The work is lightly scored and the theme is heard on several instruments in turn. Its popularity was increased in the 1970's when the BBC used it to introduce a musical magazine programme on Radio 3.

Overture - Orpheus in the Underworld - Offenbach

It is ironic that the success of Offenbach's opera can be attributed in large part to the dreadful reviews it received on its first performance in Paris. The subject, it was felt, had been abused and the opera was all set to close after about 6 weeks when Offenbach and his librettist wrote a heated defence of the work in "Le Figaro". The Parisian public were

intrigued to see what all the fuss was about and box office receipts rose dramatically ensuring the success of the work.

The overture has become a classic of the orchestral repertoire. It starts in a lively merry vein before a solo violin plays the main theme following a short cadenza. The orchestra joins in and this leads to another cadenza, this time for the clarinet. A romantic theme on the oboe leads the orchestra towards the *finale* which is the famous Can-Can.

Suite - London Every Day - Eric Coates (1886-1957)

Eric Coates was a viola player with the famous Queen's Hall orchestra and various string quartets. As a composer he is best known for his marches and orchestral suites. The London Suite dates from 1933 and is in three movements.

1) Covent Garden: This is a *tarantella* and depicts the busy activity around the fruit and vegetable market which was in Covent Garden at the time. The central section uses the old song "Cherry Ripe" as its theme.

2) Westminster: This is a meditation with strong string writing. The famous Westminster Chimes are played at the end by the horns, bringing the movement to a gentle close.

3) Knightsbridge: This march became very famous as the music used to introduce a programme on BBC Radio in the fifties called "In Town Tonight". After the first theme a fanfare on horns and trumpets introduces the trio section. This tune reappears at the end of the march played slower on the heavy brass.

P.C.