

WOLVERHAMPTON SYMPHONY ORCHESTRA

Leader - Ros Rayner

First Violins

Susan Bellingham
Colin Elton
Coralie Forbes
Jessica Ford
Catherine Hunt
Allison Jackson
Jennifer Lewis

Violoncellos

Margaret Bell
Glyn Davies
Louise Lawrie
Sheila Moore
Julie Robertson
Sylvia Ulrich
Maggie Wenham

Horns

Percy Cotterell
Sara Robertslaw
Robin Hopper
Caroline Hunt

Second Violins

Sara Birchall
Barbara Bostock
Michael Clement
Ken Hawkins
Louise Hunt
Jo Jordan
Margaret Myatt
Jenny Walton
Philip Ward

Basses

David Foster
Rebekah Heminsley

Flutes

Diana Manasseh
Krista Bromley

Oboes

Richard Anderson
Tony Evans

Violas

Alan Anderton
Sharon Bayley
David Cope
Rory Freckleton
Sheila Freeman
Heather Ling
Philip Turley

Clarinets

Diana Cotterell
Lynn Sargeant

Bassoons

Jill Sparke
Doug Servant

Trumpets

Tony Bayliss
Gill Banks

Trombones

James Adams
Lawrence Hopper
Don Howard

Timpani

Peter Morley

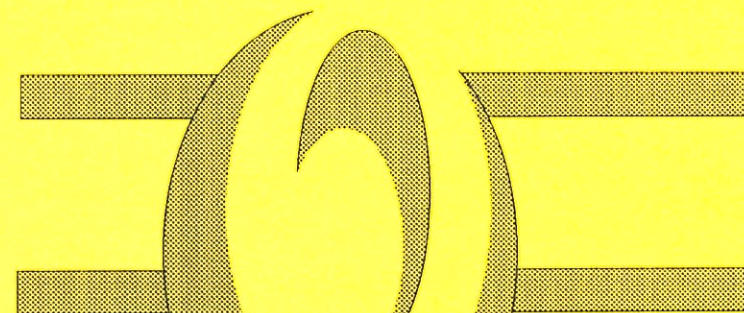
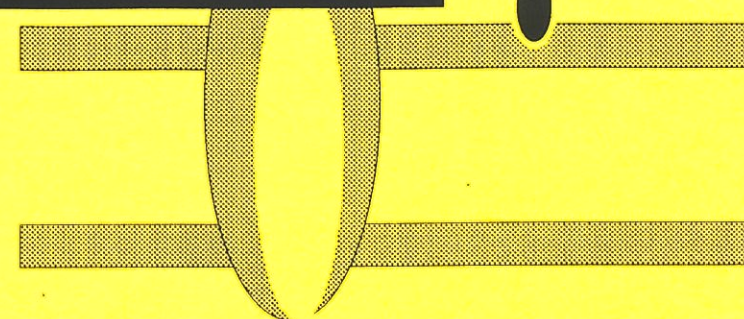
Percussion

Alistair Cormell

Piano

Sara Birchall

Wolverhampton Symphony Orchestra



PROGRAMME



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

16/3/96

90
WOLVERHAMPTON SYMPHONY ORCHESTRA

**CONCERT
AT THE CHURCH OF ST. MARY & ST CHAD,
BREWOOD**

SATURDAY, MARCH 16TH, 1996

PROGRAMME



Roman Carnival Overture Berlioz

Trombone Concerto Grøndahl

Interval

Symphony No. 7 Dvorák



Conductor - Michael Darke

Trombone - Tom Hammond

Leader - Ros Rayner

Roman Carnival Overture* *Hector Berlioz (1803-1869)

The French composer Berlioz, born at La Côte-Saint-André, Isère, lived a life of tremendous emotional energy and died in Paris, worn out at the age of 66. He was an extraordinary man, in the sense that there was absolutely nothing ordinary about him. His 'Memoirs' make fascinating reading. He was captivated by the Italian goldsmith Benvenuto Cellini, with whom he certainly had much in common, and in 1834-8 he composed an opera based on the life of this man. At its first performance in Paris in 1838 the overture was cheered but the rest of the opera was dismissed as a hopeless failure. Berlioz had faith in his work and in 1844 salvaged a couple of sections and worked them into this overture which he called "Roman Carnival". For its time it was a remarkable piece of orchestral scoring and is today regarded as a masterpiece.

The opening bars give us a hint of the wild tarantella, an Italian folk dance, to come later. There follows a slow section, *andante sostenuto*, in which one of the salvaged themes from the opera is presented by the cor anglais. Rushing scales in the wind bring us to the *allegro vivace* in 6/8 time, the tarantella from the opera, that goes on developing its exuberance through to the end.

Trombone Concerto* *Launy Grøndahl (1886-1960)

- I *Moderato assai ma molto maestoso*
- II *Andante grave*
- III *Finale: Maestoso - Rondo Allegretto scherzando*

Grøndahl was born in Denmark. He played the violin in the Royal Orchestra in Copenhagen and also trained as a composer. In 1925 he was appointed conductor of the Danish

Radio Symphony Orchestra and became an outstanding interpreter of the works of Carl Nielsen, premiering many of his symphonies.

He wrote the trombone concerto in 1924 whilst in Milan. It was dedicated to and inspired by Vilhelm Aarkrog, principal trombone of the Copenhagen Royal Orchestra. It is possibly the finest late romantic trombone concerto: the sweeping melodies, driving rhythms and expressive use of the instrument make this concerto a favourite among many players. The piece has a teutonic flavour, and never wastes a bar. The writing is very demanding, covering most of the register possible on the instrument and involving all the varieties of sound colours and articulation of which a trombone is capable.

Tom Hammond was born in South Staffordshire and was brought up in Wolverhampton. Tom's teachers have included Phil Johnson and Danny Longstaff and he is now in his third year at the Royal Academy of Music under Dudley Bright. He is a versatile musician, playing co-principal trombone with London's Young Musician's Symphony Orchestra, playing in 'Marylebones' (a trombone quartet), arranging music for 'The Wallace Collection', not to mention conducting! Tom would like to thank the Worfield Charity Concert Trust for their vital support and encouragement.

INTERVAL

Symphony No.7 in D Minor Op. 70

***Anton Dvorák
1841-1904***

- I Allegro maestoso*
- II Poco adagio*
- III Scherzo vivace - Poco meno mosso*
- IV Finale: Allegro*

Antonin Leopold Dvorák was born in a small town north of Prague and during his youth would have been steeped in the folklore, songs and dances of his native Bohemia. Thanks to the patronage of his uncle he was able to attend the Organ School in Prague where he began to compose and play the viola in the National Opera Orchestra. Its conductor Smetana was to become one of the most profound influences on the young man. Dvorák had his first success in 1873 with a patriotic hymn 'The Heirs of the White Mountains' and wrote his first symphony the same year.

When Dvorák visited London in 1884 he was very touched by the reception the London audiences gave 'The Heirs of the White Mountains' and returned the following year with his 7th Symphony which he dedicated to the London Philharmonic Society in gratitude. This symphony is often subtitled 'The Tragic', being written soon after his mother's death. The first movement begins slowly but soon becomes more lively and fiery, ending with some superb woodwind writing. The slow second movement combines inventive melodies and rich scoring to produce a beautiful interlude. The third movement shows the composer's nationalist feelings using rhythms characteristic of the folk tunes of his childhood. The nationalistic mood is retained in the final movement where the tragic mood returns.

John Marshall Tom Hammond M.W.

Our next concert:

Mozart: Symphony No. 40
Dvorak: Wind Serenade
& Bach: Orchestral Suite No. 2

Saturday 13th July 1996
at Cranmer Methodist Church, Newhampton Rd,
Wolverhampton