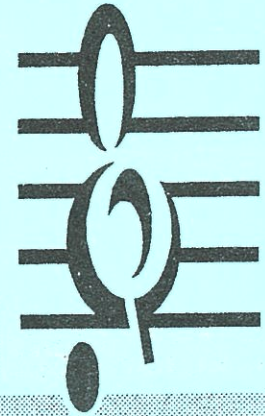


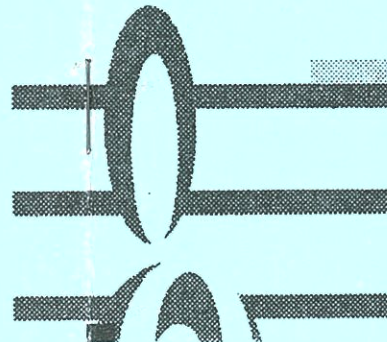


Wolverhampton
Symphony
Orchestra



98
97

PROGRAMME



11/7/98

WOLVERHAMPTON SYMPHONY ORCHESTRA

**CONCERT
AT CODSALL HIGH SCHOOL**

SATURDAY, 11TH JULY, 1998

PROGRAMME

- | | |
|-------------------------------------|---------------------|
| Concert Overture "Cockaigne" | Elgar |
| Vocalise | Rachmaninoff |
| Oboe Concerto | Albinoni |

INTERVAL

- | | |
|-----------------------|---------------------|
| Symphony No. 2 | Rachmaninoff |
|-----------------------|---------------------|

- | | |
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| Solo Oboe | Richard Anderson |
| Conductor | Michael Darke |
| Leader | Ros Rayner |

TONIGHT'S SOLOIST

Richard Anderson is a lecturer in Chemistry at Wolverhampton University and plays and teaches the oboe in his spare time. He has played both principal oboe and cor anglais in the WSO for over 20 years, and has also played regularly in other local orchestras and for numerous local operatic societies. He has taught at Tettenhall College, Wolverhampton Grammar School and the Royal School. He studied oboe with Peter Walden of the CBSO and included amongst his own past pupils are the two other oboists in tonight's concert. He is also a member of the Penn Wind Ensemble, a wind quintet formed from members of the WSO.

Concert Overture "Cockaigne" (In London Town), Op. 40 Sir Edward Elgar (1857-1934)

An evocative piece of Edwardian London, "Cockaigne" was composed between February and March 1901, and first performed at a Royal Philharmonic Society Concert at Queen's Hall with the composer conducting. It was an instant success and has remained a firm favourite with concert audiences to this day. Elgar loved plays on words and the title puns "Cockaigne", the imaginary land of idle luxury, with "Cockney". Here are the sights and sounds of everyday London as Edwardians knew it: the noise and bustle, the sounds of passing bands, lovers walking in the park, the cheerful pride and imperishable spirit of the city and its people. The orchestration shows Elgar at his greatest, and it is evident that he was not at all afraid to wear his musical heart on his sleeve. In many ways it seems to anticipate the mood of his popular "Pomp and Circumstance" marches (the first four of which were composed during 1901-7) and lush melodies abound, the tender and expressive as well as the noble and triumphant.

Vocalise, Op. 34, No. 14 Sergei Rachmaninoff (1873-1943)

One of Rachmaninoff's later and most popular songs, *Vocalise* has no words to its seamless, seductive melody. In his purely orchestral arrangement, this is carried by the violins at the start, a clarinet eventually taking over while the strings play a characteristic counter-melody.

Oboe Concerto in D minor, Op. 9, No. 2 Tomaso Albinoni (1671-1751)

- I *Allegro e non Presto*
- II *Adagio*
- III *Allegro*

Albinoni and his contemporary Vivaldi were the pioneers in the development of the oboe as a concerto instrument in the early eighteenth century in Italy, particularly Venice. However, whereas Vivaldi modelled his concerti very much on the style of solo violin writing, Albinoni treated the instrument more as if it were a human voice in an aria. Consequently the solo line is more lyrical and less virtuoso-like in style. A common feature of Albinoni's concerti is how the opening solo line in each movement is played twice, the first time "abortively", the second time continuing normally. This device was a feature of the operatic aria writing of the time.

The Opus 9 concerti are his second set and contain concerti for violin, oboe and also for two oboes. They were dedicated to Max II Emanuel, Elector of Bavaria. The finest of these is generally considered to be No 2 in D minor, the one to be performed tonight. It is in three movements, the first a steady allegro with a distinctive dotted rhythmic feature. The second movement is a sublime adagio, so typical of Albinoni, and is characterised by long elegiac phrases for the soloist; this movement has been dubbed Albinoni's "Second Adagio". The work then finishes with a lively dance-like allegro in 6:8 time.

RGA

INTERVAL

Symphony No. 2 in E minor, Op. 27
Sergei Rachmaninoff (1873-1943)

- I *Largo - Allegro moderato*
- II *Allegro molto*
- III *Adagio*
- IV *Allegro vivace*

For a long time, Rachmaninoff was the *bête noire* of musical progressives and he was constantly attacked in the western world for being too emotional, showing too much conformity and generally being irrelevant to the time. Probably his most famous and popular piece, the Second Piano Concerto, was once dismissed as “a mournful banquet on jam and honey” and this symphony as “mud and sugar”.

Fortunately Rachmaninoff had a large audience that went on listening to his works and they have remained popular ever since, while the all-importance of drastic innovation has since been discredited. If a major composer such as Bach was a conservative in his time, it makes no sense to condemn Rachmaninoff for being the same in his. Besides, to his fellow Russian composers, he was not at all reactionary, being commended for his “daring harmonies” and “freshness of musical thought”. His use of the orchestra in this symphony is certainly remarkable for its constantly changing colour, texture and emphasis.

The première of Rachmaninoff's First Symphony in 1897 was one of the celebrated disasters of musical history. The performance, conducted by Glazounov, was universally declared a disaster and caused the young composer to have what can only be described as a nervous breakdown. A highly successful season in London during 1898-99, when he appeared as both pianist and conductor, did something to restore his confidence, but his doubts returned even more strongly when he returned to Moscow. With the help of a hypnotist, he managed to compose himself out of this terrible mental state and complete his delayed Second Piano Concerto.

The Second Symphony was composed during a two year period spent in Dresden. Rachmaninoff's aim was to surpass the compositional achievement of the Second Piano Concerto which, although it had made him internationally famous, represented only one aspect of his artistic personality. The symphony received its first performance, conducted by the composer himself, at St Petersburg in 1908 and proved to be the most original Russian Symphony since those of Borodin. Although the opening

movement is as tragic as anything he wrote, the second and fourth movements have a degree of optimism that is rarely found in Rachmaninoff's work, while the main clarinet theme of the slow third movement is considered by some to be the most beautiful melody Rachmaninoff ever created.

The symphony's expansiveness can partly be attributed to the relaxed pace of life in Dresden. It contains a rich store of melody and is unified by the opening seven-note motto theme, which forms the main basis of the first movement. Elsewhere this device appears in accompaniments and transition passages, as well as providing the germ cell from which new thematic ideas spring. For example at the beginning of the work, after the theme has been stated by the cellos and basses, the woodwind echo its second and third notes, while the first violins develop and extend its last five. Unity is also achieved by the reintroduction of material from previous movements, the finale drawing on all three of its predecessors.

MD

WOLVERHAMPTON SYMPHONY ORCHESTRA

Our next concert:

Rory Freckleton: Suite for Orchestra

Canteloube: Songs of the Auvergne
(Soloist: Sarah Westwood)

Schubert: Unfinished Symphony

St Mary's Church, Albrighton

7.30 pm, Saturday 10th October 1998

1st Violin
Ros Rayner
Susan Bellingham
Barbara Bostok
Jessica Ford
Sandy Hunt
Richard Lane
Louise Rhodes
David Smith
Val Young

2nd Violin
Michael Clement
Tom Anderson
Linda Fowler
Ken Hawkins
Louise Hunt
Caroline Meads
Margaret Myatt
Philip Ward
Jenny Walton

Viola
David Cope
Alain Anderton
Sharon Bayley
Martin Cropper
Rory Freckleton
Sheila Freeman
Phillip Turley
Keith Young

Cello
Joanne Bell
Fiona Baldwin
Margaret Bell
Glyn Davies
Sheila Moore
Julie Robertson
Iain Young

Double Bass
Laura Staley
Phil Worstley

Timpani
Malcolm Peters

Flute
Di Manassch
Krista Bromley
Heather Lancaster

Piccolo
Heather Lancaster

Oboe
Richard Anderson
Sally Griffiths
Chris Anderson

Cor Anglais
Chris Anderson

Clarinet
Diana Cotterell
Lynn Curtis
Sharon Guy

Bass Clarinet
Lynn Curtis

Bassoon
Jill Sparke
Doug Servant

Horn
Percy Cotterell
Robin Hopper
Eric Large
Sara Robertshaw

Trumpet/Cornet
Tony Bayliss
Chris Jordan
Vaughan Smith

Trombone
Laurence Hopper
John Barnett

Bass Trombone
Don Howard

Percussion
Ian Richards