

## Musicians

**Leader – Ros Rayner**

### **Violin 1**

Ros Rayner  
David Harvey  
Jo Jordan  
Anthonia Boden  
Vanessa Owen

### **Violin 2**

Corinne Wright  
Charlotte Round  
Sonia Clough  
Kate Lorimer  
Helen Harper

### **Viola**

David Cope  
Sharon Bayley  
Alain Anderton  
Philip Turley  
LaToya Rose

### **Cello**

Julie Robertson  
Roger Hides  
Sheila Moore  
Glyn Davies

**Musical Director – Peter Morris**

### **Flute**

Diana Manasseh  
Claire Finch

### **Oboe**

Richard Anderson  
Rachel Orotayo

### **Clarinet**

Di Cotterell  
Lynn Curtis  
Charlotte Round  
Peter Morris

### **Bass Clarinet**

Lynn Curtis

### **Bassoon**

Jill Sparke  
Doug Servant

### **Contra Bassoon**

Jan Riley

### **Horn**

Percy Cotterell  
Robin Hopper  
Sara Shepherd  
Jill Brittle

For further information regarding Wolverhampton Symphony Orchestra please visit our website at [www.listen.to/wso](http://www.listen.to/wso) or call Richard Anderson on 01902 752755

# Wolverhampton Symphony Orchestra



122

Presents

## A Concert of Chamber Ensemble Music

19.30 hrs

Saturday 26<sup>th</sup> November 2005

New Road Methodist Church  
Stourbridge

## Programme

### Mozart

#### *Finale from - Serenade for 13 Wind Instruments (Gran Partita)*

This was probably written around 1783-84 for a benefit concert for Anton Stadler for whom Mozart later wrote his Clarinet Concerto.

The wind octet (Harmonie) was being developed in several European Courts during the 1780's and of course Mozart composed several, but this was extended in this work to include basset clarinets, double bass (Played here by contra – bassoon) and two extra horns.

### Gounod

#### *Two Movements from Petite Symphonie for Wind Instruments*

##### *Andante Cantabile* *Finale*

This was written in 1885 for Gounod's friend Paul Taffanel who was a Flute Teacher at the Paris Conservatoire. Gounod chose an instrumentation that closely matched the scoring of some of Mozart's wind serenades – two each of oboes, clarinets, horns, and bassoons – and then added a single flute, in deference to Taffanel.

### Cello Quartet

Three arrangements of well known works by – Jim Henson, Washington and Harline, and Hamilton Gilkyson.

### Mendelssohn

#### *Allegro moderato ma con fuoco - from the Octet in Eb Op 20*

In what must surely be one of the most astonishing achievements in music history, Mendelssohn composed this amazingly assured and original piece in 1825 at the age of just 16! The piece is a wonderful mixture of youthful exuberance and mature emotional sensibility, and shows just how advanced Mendelssohn's musical language had already become.

### Albinoni

#### *Adagio in G minor - (Realised Giazotto)*

##### **Solo Violin - Ros Rayner**

##### **Solo Organ Peter Morris**

'The Albinoni Adagio', as we know it, owes a great deal to Remo Giazotto who discovered a Sonata à Trois by Albinoni when he was writing the composer's biography. All that survived of this work was a figured bass and two short fragments of melody, so it is clear that a substantial amount of the material was created by Giazotto. As such, it has become a well loved Romantic classic.

## Interval

### Richard Strauss

#### *Serenade for 13 Winds in Eb Op. 7*

The Wind Serenade is also a youthful work, as can be seen from the opus number. It was composed around the time Strauss entered the University of Munich, though the exact date is uncertain. To the basic octet of Mozart's time is added two flutes, two horns and a contra bassoon.

### Michael MacLean

#### *Two Pieces for string quartet-*

##### *Tango Chromatique*

##### *Csardas*

A violinist Michael MacLean has composed for numerous ensembles throughout the world, including a special commission for a performance at the Vatican for Pope John Paul II. He currently resides in Los Angeles and is pursuing a career in film music.

### Mozart

#### *Adagio from the Flute Quartet in D major K 285*

Although his professed distaste for the flute is legendary, it is certainly not evident in the music he wrote for it: flute concertos, quartets for flute and strings, and ravishing flute solos in his late orchestral works. What he really disliked was the personality of the gentleman who commissioned much of his flute music.

### Carl Davis

#### *Pickwick Papers*

- 1) *Mr Pickwick*
- 2) *Dingley Dell*
- 3) *Lost in an Inn*
- 4) *Mrs Bardell*
- 5) *Winkles Doom and Chase*

This suite comes from the music Carl Davis wrote for the 12 Part BBC series in 1984. The orchestration was inspired by the Mozart Wind Serenades and is scored for 13 Wind instruments. The horns capture the essential character of Pickwick – jovial, genial and kind hearted. The movement *Lost in an Inn* is worth noting in that here Pickwick wanders around in the dark trying to find his room, when typically, he opens the wrong door and discovers a lady getting undressed.

### Karl Jenkins

#### *Palladio*

The first movement of *Palladio* is the familiar theme to the DeBeers diamond TV commercials.

### Gustav Holst

#### *St Pauls Suite – Jig. Ostinato. Intermezzo. Finale (The Dargasson.)*

Holst's *St. Paul's Suite* was written for the orchestra of St. Paul's School where Holst worked as master of music for many years. The *Jig* is based around an English folk dance. The *Ostinato* is both ingenious and evocative. The intermezzo is waltz – like. The *Dargasson* a renaissance dance not unlike "The Irish Washerwoman."