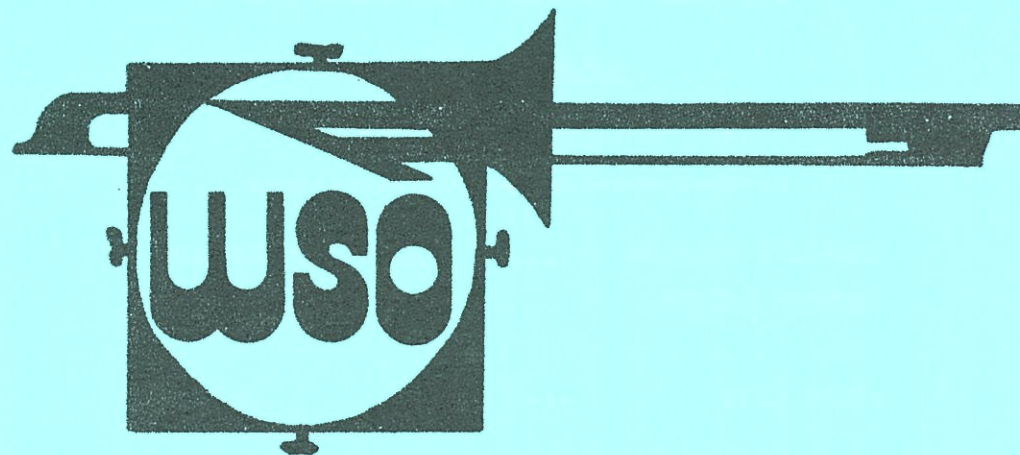


1979

17



Wolverhampton  
Symphony  
Orchestra

Conductors: Meirion Williams  
Sheila Freeman

Leader: Cyril Love

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The National Federation of Music Societies, to which the orchestra is affiliated, supports this concert with funds provided by the Arts Council of Great Britain.

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**CONCERT**

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16.6.79

PROGRAMME 6

WOLVERHAMPTON SYMPHONY ORCHESTRA

REGIS SCHOOL

SATURDAY, JUNE 16th 79

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Conductors ..... MEIRION WILLIAMS  
SHEILA FREEMAN

Soloist ..... ALAN BOOTH

\*\*\*\*\*

PROGRAMME

OVERTURE PRINCE IGOR ..... BORODIN

PIANO CONCERTO NO. 2. .... SHOSTAKOVICH

---ooo000 Interval 000ooo---

SYMPHONY NO. 9. IN E MINOR ..... D<sup>V</sup>ORÁK

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OVERTURE PRINCE IGOR . . . . ALEXANDER BORODIN, 1833-87

Borodin the doctor, Borodin the chemistry professor, Borodin the composer: it is for this last activity, his 'spare-time' occupation that we remember him best. He became one of the Five - the others being Balakirev, Cui, Mussorgsky, and Rimsky-Korsakov - all like himself amateurs and all thoroughly nationalistic in their music. This overture was orchestrated by Glazunov who, together with Rimsky-Korsakov, assembled and completed the opera, Prince Igor, after the composer's early death.

Its sombre opening belies the excitement to come. Thoroughly rhythmic and also full of melody this overture has something for everyone, notably the solos for clarinet and horn later taken up by other sections.

As well as writing music, Borodin was an enthusiastic 'cellist' and organist.

S.C.F.

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## PIANO CONCERTO NO. 2. .... SHOSTAKOVICH, 1906-1975

Shostakovich was born in St. Petersburg in 1906. He wrote his first symphony at the age of 19 when he graduated from the Leningrad Conservatoire.

In 1936 a visit by Stalin to the opera house for a performance of Shostakovich's opera, 'Lady Macbeth of Mtsensk', brought to the surface the problem of the relationship between artist and the State which was to have a direct bearing upon the composer for the remainder of his career.

The second piano concerto was written between 1956-57 - the year of the Eleventh Symphony during the period of the so called 'thaw' when the attitude of the Soviet Authorities towards the arts considerably softened following the death of Stalin in 1953. The work is scored for full orchestra, including timps. and percussion, but excluding both trumpets and trombone. The concerto is dedicated to the composer's son, Maxim, and is in three movements:-

Movement I - Allegro. This is something of a parody on "What shall we do with the drunken sailor?" The piano is employed mainly as a percussive instrument, the writing often being in bare octaves which in places looks more like a xylophone part than a piano solo.

Movement II - Andante. A super-romantic but incredibly simple melody with string accompaniment which could have come straight out of a film scene.

Movement III - Allegro. The Finale leads straight on from the second movement. This is similar in texture to the first movement, but with irregular phrase lengths and a time signature constantly changing from  $\frac{2}{4}$  to  $\frac{7}{8}$ .

J.M.W.

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 ---oooOOO Interval OOOooo---  
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SYMPHONY NO. 9. IN E MINOR ..... ANTONIN DVORÁK, 18.  
(From the New World)


Dvůrāk's Symphony No. 9. was the first of his so-called Works' which were composed during his stay in America between 1892 and 1895 when he accepted a contract as Director of newly-founded National Conservatory of Music in New York. Great works completed during this time were the F major (American) quartet, the E flat major quintet and finally 'cello' concerto of 1895.

Despite his many journeys throughout Europe, conducting works, and his expedition to the New World, Dvůrāk retained love for his native country. 'I shall remain what I have been - a simple Czech musician' - he once wrote.

Much has been written regarding the influence of American music on Dvůrāk.

The famous flute melody in the first movement of the symphony has often been compared with the spiritual 'Swing low, sweet chariot' and with contemporary American popular songs. Obviously contact with American and Indian folklore had its mark on Dvůrāk, but the essence of his melodies and remained Bohemian. Many parallels can be drawn between American and Bohemian folk music, and some of their features such as the use of the pentatonic scale (five note scale of the flattened seventh (leading note) already held a place in Dvůrāk's musical language.

The Symphony was first performed at Carnegie Hall, on 16 December, 1893, under Anton Seidl. The work was an immense success in America, but it took a few years to gain popularity in Europe. However, within a short time it had eclipsed the other Dvůrāk Symphonies in popularity.

Movement I - Adagio-Allegro molto. Begins with a slow introduction which gradually gains momentum and lays the thematic rhythmic foundation for not only the rest of the movement but for the whole symphony. A phrase which appears in the strings and horns with a characteristic  rhy

proceeds to dominate the first movement and also recurs in each of the remaining movements in completely different contexts.

Movement II - Largo. The famous cor-anglais solo was called 'Legend' by Dvořák himself who composed the movement while reading Longfellow's 'Hiawatha'.

Movement III - Molto Vivace. A wild scherzo in the style of a Bohemian 'Furiant' with two contrasted trio sections and a coda dominated by the main theme of the first movement.

Movement IV - Allegro con fuoco. The finale creates a conflict between two opposing ideas. The first of these is a dominating theme announced by lower strings and horns at the beginning of the movement. The second is yet another return of the familiar theme from the first movement. The conflict between these two themes is still unresolved when we reach the end of the movement.

J.M.W.

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WOLVERHAMPTON SYMPHONY ORCHESTRA

Conductors - Meirion Williams and Sheila Freeman

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Violin 1

Cyril Love  
Clive Davies  
James Gosling  
Connie King  
Philippa Mitchell  
Stephen Rhodes  
Julie Richards  
Karen Walton

Violin 2

Christine Cook  
Jim Chugg  
Derek Hawley  
Eric Jones  
Rita Lakeland  
Hilary Oseman

Horn

Percy Cotterell  
John Chick  
Alwyn Manley  
Richard Mynors

Trumpet

Stefan Astbury  
Graham Large

Cello

Tessa Russell  
Andrew Bound  
Glyn Davies  
Gillian Dudley  
Sheila Moore  
Julia Smith  
Virginia Whinyates

Viola

Paul Westwood  
John Barry  
Sheila Freeman  
Paul Jarvis  
Eric Russell

Trombone

Christopher Addy  
Philip Johnson

Bass

Mark Finch  
Donna Jones

Timps.

Sean Hooper

Flute

Philip Leah  
Diana Manasseh  
Douglas Servant

Clarinet

Jane Allison  
Diana Cotterell

Oboe

Richard Anderson  
Anne Clements  
Andrew Jowett

Bassoon

Ronald Buckley  
Jane Newcombe  
John Sankey