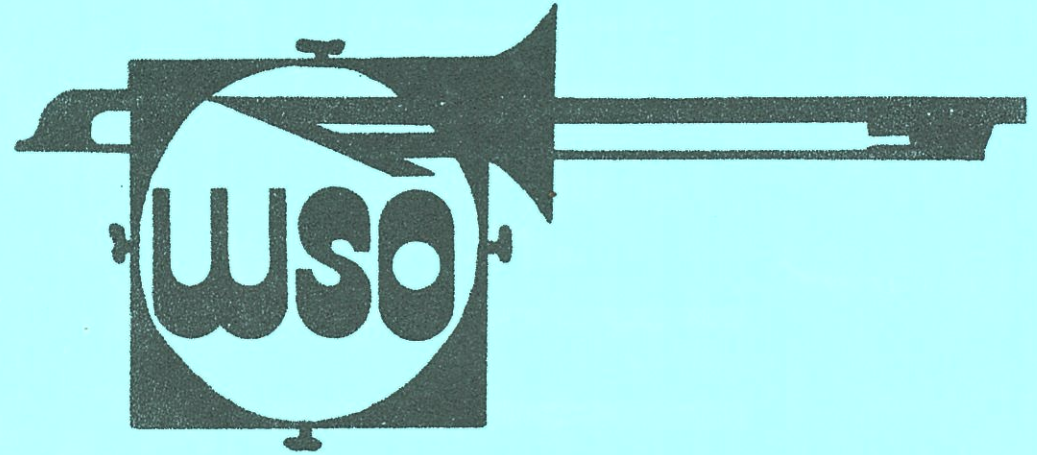


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Wolverhampton
Symphony
Orchestra

Conductors: Meirion Williams
Sheila Freeman

Leader: Cyril Love

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.

CONCERT

SAT MARCH 1ST

7,30 PM

ST. BART'S PENN

PROGRAMME

ADMISSION £1

WOLVERHAMPTON SYMPHONY ORCHESTRA

C O N C E R T

SATURDAY, MARCH 1st
7.30 p.m.

ST. BARTHOLOMEW'S CHURCH, PENN

PROGRAMME

- OVERTURE PROMETHEUS BEETHOVEN
- SIEGFRIED IDYLL WAGNER
- A SHAKESPEARE SUITE WALTON

- - - - -
I N T E R V A L
- - - - -

- THE UNANSWERED QUESTION IVES
- SYMPHONY NO. 40 IN G MINOR MOZART

Conductor ... Meirion Williams

2.

OVERTURE PROMETHEUS

LUDWIG VAN BEETHOVEN,

1770 - 1827.

Beethoven's ballet Prometheus was composed in Vienna in 1801 - the year after his First Symphony. At its first performance, which incidentally was attended by Haydn, it was a great success. It also became equally popular in the form of a piano transcription which Beethoven was asked to make immediately after the warm reception of the orchestral version. Today it is possibly better known as the source of Beethoven's theme for the last movement of his Third Symphony (Eroica). The overture consists of a slow introduction followed by an 'Allegro con brio' which maintains its pace right through to the last bar.

SIEGFRIED IDYLL

R. WAGNER.

1813 - 1883.

The love affair between Wagner and Liszt's daughter, Cosima, who had previously been married to the pianist and conductor, Hans von Bülow, coincided with the completion of the music drama 'Seigfried' which was the third part of a cycle of four music dramas given the collective title 'The Ring of the Nibelung' and written over a period of twenty-six years. (Cont'd.).

3.

The Siegfried Idyll was first performed as a birthday surprise for Cosima on Christmas Day 1870 at Wagner's home at Tribschen near Lucerne three months after their marriage. The work is constructed from material derived from the music drama. The main idea is a tranquil melody which occurs in the third act of 'Siegfried' and is associated with the union of Siegfried and Brünnhilde - a melody of which Cosima was particularly fond.

A SHAKESPEARE SUITE "RICHARD III"

WILLIAM WALTON,

b 1902.

Sir William Walton is one of the twentieth century composers who have worked in the field of film music as well as in more traditional form. Far from being mere 'background music' many extracts from his film scores have been published as separate orchestral pieces.

The Richard III Suite is taken from the famous film of that title starring Laurence Olivier. The music was composed in 1955. The six movements are:-

- 1) Fanfare
- 2) Music Plays
- 3) The Princess in the Tower
- 4) Trumpets Sound
- 5) I would I Knew thy Heart
- 6) With Drum and Colours.

4.

THE UNANSWERED QUESTION

CHARLES IVES,

1874 - 1954.

Ives is often regarded as the first truly distinctive American composer. Most of his compositions were written between 1890 - 1922 and include five symphonies and over two hundred songs. His music often combines elements which are conventional to the point of banality with experiments in dissonance, polytonality and polyrhythm which still surprise audiences that have since accepted Stravinsky and even Schoenberg. Many of the works of Ives are humorous in nature, but he had also a much more profound side to his personality. An example of this can be found in this short piece.

The Unanswered Question was composed in 1908. Although a very short piece, it possesses a unique 'timeless' quality created by a background web of muted strings. A solo trumpet intones the 'perennial question of existence'; the woodwind represents the voices of men who attempt to answer the question. Each time the question is posed the attempts at an answer become more and more complex and more and more divergent until they arrive at a state of absolute chaos. The question is once more posed; there is no attempt at an answer.

SYMPHONY NO. 40 IN G MINOR K.550

W.A. MOZART,
1750 - 1791.

The great majority of Mozart's forty-one symphonies were composed at Salzburg. The last six, however, are works on a larger scale composed in Vienna where Mozart spent the last ten years of his short life. Of these, No. 40 in G minor is probably the most famous. The autograph bears the date
(Cont'd.).

25th July 1788 and contains two separate versions of the symphony - one scored for strings, flutes, oboes, bassoons and horns; and another adding a pair of clarinets and reducing the oboe part.

Apart from Opera, Mozart's main interest throughout his stay in Vienna was the Piano Concerto which normally served as the main works of his subscription concerts. If he wished to include a symphony he already had a wealth of material at his disposal from his Salzburg days. For what occasion the last six symphonies were written is not known, but they do constitute Mozart's greatest contribution to the symphonic repertoire.

What makes the last three of these symphonies even more remarkable is the fact that they were all written within six weeks of one another. They form a perfect trilogy being completely contrasted in style. While the E flat (No. 39) is bright and cheerful, and the Jupiter (No. 41) is full of resolution and victory, the G minor (No. 40), being in Mozart's most personal key, is more introspective.

The four movements are:-

- 1) Allegro Molto
- 2) Andante
- 3) Menuetto - Allegrette
- 4) Allegro Assai

WOLVERHAMPTON SYMPHONY ORCHESTRA

CONDUCTORS: MEIRION WILLIAMS
SHEILA FREEMAN

1st Violins

Cyril Love (leader)
Connie King
Phil Turley
Julie Richards
Karen Walton
Nancy Attfield
Colin Elton
Stephen Rhodes

2nd Violins

Christine Cook
Eric Jones
Martin Blythe
Rita Lakeland
Ken Hawkins
James Hysslop
Angela Peat
Andrew Husselbee
Philip Ward

Violas

Paul Westwood
John Riseborough
Sheila Freeman
Dilyn Keely

Cellos

Tessa Williams
Glyn Davies
Ginny Winyates
Andrew Bound
Sheila Moore
Gillian Dudley
Edward Lishman
Jean Johnson
Mark Smedley

Double Bass

Donna Jones
Mark Finch

Flutes

Diana Manasseh
Douglas Servant
Phil Leah

Oboes

Richard Anderson
Andrew Jowett
Ann Clements

Clarinets

Diana Cotterell
Jane Allison

Bassoons

Richard Mynors
Ronald Buckley

Horns

Percy Cotterell
Sara Clymo