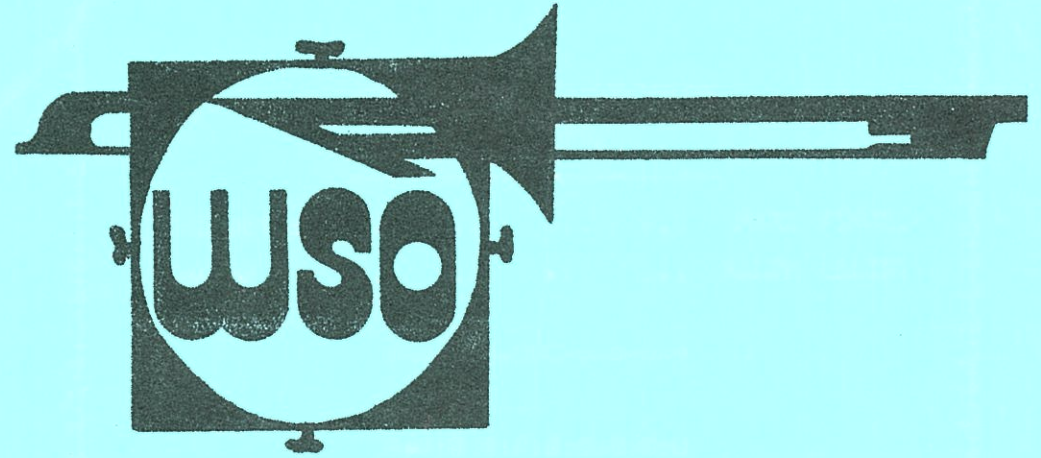


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1983.



Wolverhampton  
Symphony  
Orchestra

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# CONCERT

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ADMISSION BY PROGRAMME £ 1-50  
(Students & OAPs) £ 1-00

Handwritten notes in blue ink:  
Mick  
8-12 May  
4 Seances  
1 of 4  
Mick April 11/13/15/16

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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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P R O G R A M M E

"Sinfonia Concertante" for oboe,  
clarinet, horn, bassoon, and  
orchestra (K.297B)

W.A. Mozart  
(1756-1791)

Soloists: Richard Anderson  
Diana Cotterell  
Percy Cotterell  
Ron Buckley

(i) Allegro (ii) Adagio (iii) Andantino con Variazioni

The soloists in the original performance of this work were all members of the famous Mannheim Orchestra. It was written at their request for a concert in Paris. However, the full score was lost just before the first performance. It was not until the mid nineteenth century that a copy of the work turned up; but with clarinet scored in the place of the original flue part.

The substantial orchestral exposition of the 1st movement is followed by one for the soloists in which the opening idea is, unusually, repeated twice. A beautifully constructed adagio, in which the long-breathed cantabile phrases are shared amongst the soloists, mostly in juxtaposition, precedes the finale, whose theme is followed by a set of ten variations.

M.A.F.

\* \* \* \* \*

Recitative-Aria:

"What is life without thee?" (Che farò senza Euridice?) from the opera "Orfeo", Act III.

C.W. Gluck

Habanera:

"Love is wayward like any bird" (L'amour est un oiseau rebelle) from the opera "Carmen", Act I.

G. Bizet

Recitative-Aria:

"Ombra mai fu" (Deep in thy shade) from the opera "Serse", Act I.

G.F. Handel

Aria:

"Softly awakes my heart" (Mon coeur s'ouvre à toi voix) from the opera "Samson et Delilah", Act II.

C. Saint-Saëns

I N T E R V A L

Symphony No. 6 in B minor,  
"The Pathétique"

P.I. Tschaikowsky  
(1840-1893)

- (i) Adagio - Allegro non troppo
- (ii) Allegro con grazia
- (iii) Allegro molto vivace
- (iv) Adagio lamentoso - Andante

This symphony was first performed in St. Petersburg on 28th October, 1893, under the baton of Tschaikowsky himself. He died eight days later of cholera. The two events are not connected.

Rather, it was conceived during a lengthy period of depression which was common to him. He was in unusually good spirits by the time of its completion.

It was his brother who suggested the title the following day and Tschaikowsky agreed.

He was very self-critical especially in the question of form. It was this that led him to admire Mozart so much.

Soon after completing the fourth symphony he wrote: "Although I cannot complain of poor inventive powers or imagination I have always suffered from lack of skill in the management of form. Only persistent labour has at last led me to achieve a form that in some degree corresponds to the content ..."

With the "Pathétique" he threw off the shackles of convention and instead of trying to make his ideas fit accepted moulds, he allowed content to determine form, the most obvious departure from the norm being in the order of the movements, the slow movement being placed last.

In the first movement, traces of sonata form are apparent. The overall impression, however, is one of a large-scale symphonic poem, with clearly defined sections in contrasting tempos. (It begins and ends in the depths while the dramatic core is in the "development" section).

The second movement is in an unusual 5/4 "waltz" time, not uncommon in Russian folk music and which had been used by Glinka, though not in a symphony.

The third movement could not be more straightforward, being based wholly on a march tune that undergoes no variation other than being presented in a variety of instrumental colours and settings as it is gradually built up to a tremendous climax.

In these two inner movements the dramatic action, begun in the opening one, becomes temporarily suspended, only to return in the finale - a movement that balances in weight, if not in size, the first one.

\* \* \* \* \*

#### Gloria Finch - Contralto

Gloria Finch began her singing career under the guiding influence of Dr. Herbert Sumsion, her previous interests having been in drama.

She has won the coveted rose bowl for Lieder at Cheltenham three times and on the last occasion also won three more classes. She has since enjoyed working with choral societies throughout the country, particularly in the West Country and Midlands.

Gloria Finch has an extensive repertoire of twentieth century English song, particularly Gurney and Howells, from her adopted Gloucestershire, and Finzi. She received wide critical acclaim for her 1983 recital in aid of the Three Choirs Festival Appeal in which she sang Schumann's "Frau Lieben und Leben".

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proceeds of this event, support the concert with funds  
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