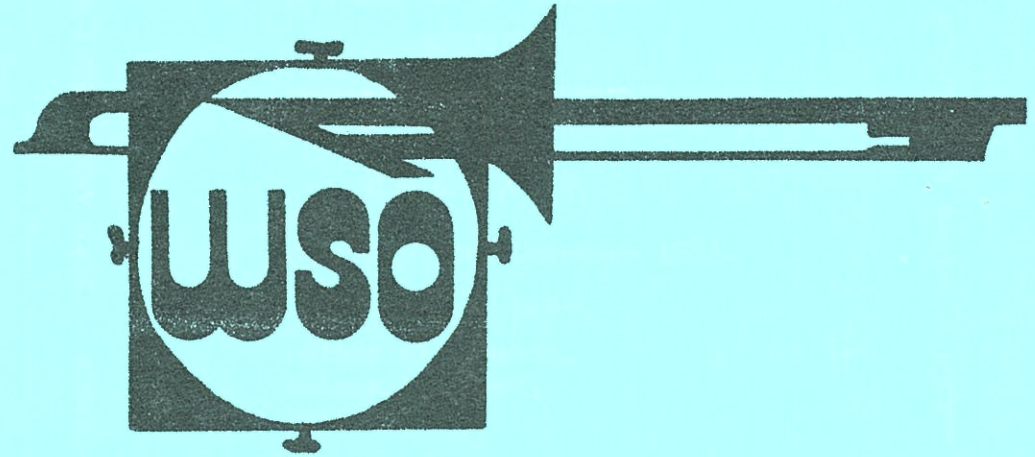


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Wolverhampton
Symphony
Orchestra

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

ADMISSION BY PROGRAMME £

(Students & OAPs) £

10th ANNIVERSARY SEASON 10th ANNIVERSARY SEASON

WOLVERHAMPTON SYMPHONY
ORCHESTRA

C O N C E R T

Saturday 19th November 1983.

7.30 p.m.

Methodist Mission,
Ablewell Street,
Walsall.

P R O G R A M M E

DON GIOVANNI	MOZART.
PIANO CONCERTO IN A MINOR	GRIEG.
SYMPHONY No.5	BEETHOVEN.

ConductorMARK FINCH.
LeaderRALPH ALLIN.
SoloistWINNIE WU.

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Wolverhampton
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CONCERT

ASSOCIATION OF MUSICIANS

WALSALL

P R O G R A M M E

Overture "Don Giovanni"

W.A.MOZART
(1756-1791).

The opera "Don Giovanni", with libretto by da Ponte, was first performed at Prague, in 1787. Mozart conducted the performance having composed the overture, it is said, only hours before. The work received much acclaim in a City that fully appreciated Mozart's genius.

The overture, as was usual, is in sonata form preceded by a slow introduction whose opening chords foreshadow the 'statue music' in the last scene of the ensuing opera. Here the statue of the murdered Commandant reappears to claim the unrepentant Don in fulfillment of the opera's main title, "Il Dissoluto Punito" (the Rake Punished).

An interesting feature of the main allegro is the 'dummy recapitulation' that interrupts the repetitive developmental sequences of the second main theme.

M.A.F.

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PIANO CONCERTO IN A MINOR(OPUS 16).

(Soloist - Winnie Wu)

E.GRIEG.
(1843-1907). 38

- (i) Allegro moderato
- (ii) Adagio
- (iii) Allegro marcato.

Grieg wrote this lovely concerto in 1868 during his summer holiday at the Danish village of Sölleröd. It greatly impressed Liszt. It is neither a pianistic showpiece nor a grandly symphonic structure, but rather a poetic and evocative work whose tender lyricism is counter balanced by rhythmic vitality and harmonic "bite".

After an impressive opening of cascading piano octaves, the first movement proceeds along somewhat formal lines. A single exposition, short development section and a recapitulation which turns to the tonic major provide a straightforward framework for the outpourings of both soloist and, particularly in the second subject, orchestra.

The adagio, in the unexpected key of Db major, is a most beautiful movement, in which warmly romantic melody is supported by rich, chromatic harmony. It is in 'arch form' with the soloist picking up the lovely opening theme of the strings at it's reprise. The middle section, dominated by the piano, is more flowing.

The finale begins by side-stepping back to the home key and is soon recognised as a kind of dance in which Norwegian 'folk' elements are prominent; The music abounds in syncopated accents and crisp, open-air, agreeable dissonance. The movement comprises two contrasted sections, the first initiated by the soloist and a second which is slower in speed and more lyrical. These are repeated to give the form A-B-A-B. However, much subtlety is produced by the greatly varied handling of the melodic material in the two repeats, most notably in the triple-time version of the initial dance motif.

M.A.F.

I N T E R V A L.

Symphony no.5 in C minor. - L. Van Beethoven(1770-1827)

- (i) Allegro con brio
- (ii) Andante con moto
- (iii) Scherzo(allegro), Leading to
- (iv) Allegro.

Beethoven completed his 5th Symphony in 1808 having worked at it on and off for a period of four years. It was first performed under his own direction at the Theatre an der Wien on December 22nd, 1808 in a concert which also included the Pastoral Symphony, the 4th piano concerto and the Choral Fantasia. By this time his deafness had become a serious handicap and led to countless difficulties not to say unpleasantnesses with the orchestra.

Indeed, the work represents the most complete expression of the composer's initial reaction to the tragedy of deafness. There is no mistaking the sinister, threatening nature of the opening bars, of which Beethoven himself said "thus fate knocks at the door!" Each hammer-blow is answered by a series of indomitable gestures which are layered throughout the orchestra so that threat and defiance are woven into a single symphonic web. The second theme from the horns is a variant, in the major, of the opening fire bars. Tension is created by sudden dynamic changes, sudden crescendos and diminuendos, sudden pauses and, most of all, by sudden silences of short by altered duration.

The second movement opens with a hymn-like cantabile melody from the lower strings marked 'dolce'. The serenity of Ab major is soon forced into an aggressive and triumphant C major. The succeeding alternation of calm and furious activity marks the whole movement after a somewhat surprising 'piu moto' section the opening melody, which has already appeared in various guises, re-emerges with a most magical transformation in it's tail, produced by a quasi-descant leap up of a 5th.

The questioning reappears in the opening of the "Allegro Scherzo", rising from the lowest strings and answered by the horns hammering out the inexorable repeated notes of the fate-theme. This contrasting ideas is interrupted in the trio

Section by a confident and even good humoured contrapuntal dialogue in the major mode, again initiated by the lower strings. At the return of the scherzo, whose first nine notes (as Beethoven himself pointed out) have an exact pitch relationship with those of the finale on Mozart's G minor symphony, the pizzicato of the strings lends a ghostly air to the music while the "aggressive" horns have given way to the woodwind.

Instead of the scherzo ending in the normal manner it is plunged into darkness by a sudden interruption on Ab as the timps maintain an unbroken throbbing rhythm for thirty bars. Out of this darkness the triumphant finale emerges in a blinding light. Thus, did Beethoven create a new pattern for the nineteenth century symphony. The "weight" was now moved from the first movement to the finale, in which all the conflicts are at last triumphantly resolved in, of course the major key. There however, the Scherzo's ghost is allowed to carry on the midst of Beethoven's march before the movement returns to the business of proclaiming a victory that seems unassailable.

It was only in his very last work that this sense of vengeance was to give way to a kind of spiritual resolve that could somehow transcend the melee of his human existence.

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M.A.F.

Winnie Wu - piano.

Winnie Wu came to London from Hong Kong in 1977 on an Associated Board (R.S.M.) Scholarship to study at the Royal Academy. She was awarded the Recital Diploma and played Rachmaninov's 2nd piano concerto under Maurice Handford. Miss Wu has broadcast for Hong Kong Radio and Television as well as for Beacon Radio. Last year she won the Dudley National Piano Competition and earlier this week she performed tonight's concerto in Dudley Town Hall with the C.B.S.O..

Continued....

WOLVERHAMPTON SYMPHONY ORCHESTRA

1st Violins

Ralph Allin
James Hyslop
Phillippa Mitchell
Martyn Blyth
Connie King
Colin Elton
Penny Shaw
Christine Wilkinson
Hilary Hurd
Hilary Oseman

2nd Violins

Tracey Jeavons
Eric Jones
Ken Hawkins
Rita Lakeland
Christine Butler
Philip Ward
Jenny Lewis
Joseph Wooton
Louise McCarthy

Flute

Diana Manasseh
Douglas Servant

Oboe

Richard Anderson
Anne Stublely

Clarinet

Diana Cotterill
Susan Gray

Bassoon

Bettina Byng
Maggie Rowlands

Viola

Cyril Love
Paul Westwood
Paul Jarvis
John Riseborough
Philip Turley
Hilary Dewar

Cello

Sheila Freeman
Glyn Davies
Sheila Moore
Alison Pike
Virginia Whinyates
Richard Painter
Andrew Bound

Horns

Percy Cotterill
David Dewar
Julia Burton
Nicola Ellis
David Cotterill

Trumpet

Michael Garbutt
Clare McCardle

Bass

Robert Bunting
Brother Godric

Timpani

Gary Griffiths

Trombone

Mike Cummings
Mike Coxon
Raymond Downes

