

space. Once again, the spell is broken by the kettledrums signalling the orchestra to regroup under the banner of the main theme. With it come the ostinato quavers dodging through a variety of keys. When the trumpets blare out the opening theme and the pace quickens inexorably we realise that this is no classical recapitulation, for the second theme has been ruthlessly cast aside. Instead, the ostinato reaches its goal in a manner reminiscent of the end of Sibelius' 2nd Symphony. Its final resting place is the dominant, A, beneath which the brass turn the principal theme through the old-fashioned harmonies of a massive plagal cadence.

POLYARTS is run for the Polytechnic and the local community by the staff of the Drama Section, School of Humanities and Cultural Studies.

Part of our work is to foster community initiatives and to develop positive and fruitful links between the Polytechnic and a range of local organisations. We are, therefore, delighted to welcome the Wolverhampton Symphony Orchestra again, which tonight is joined by three very talented young soloists.

A special thanks to Lloyds Bank for its support, to Mr. Gareth Onions, Assistant Manager, Lloyds Bank, Queen Square, Wolverhampton, and Miss Sheila Wells, Sponsorship Assistant, Public Relations Department, Head Office, Lloyds Bank, for their help and encouragement.

We also wish to thank the Director of the Polytechnic (Mr. Michael Harrison), the Chairman of the Wolverhampton Symphony Orchestra (Mr. Jim Hyslop), the friends and the members of the Orchestra and the Caretaking and Security staff of the Polytechnic - all of whom have played their parts in making this Concert possible.

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***** DUDLEY GREAT HALL *****

WOLVERHAMPTON Symphony Orchestra



Conductor Mark Finch

with Timothy Lissimore (PIANO), Victoria Jolliffe (VIOLIN)
& Alison Wells (CELLO)
in Beethoven's TRIPLE CONCERTO

Sponsored by
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7.30p.m. Saturday 30th. November 1985

Students £1 Guests £2

THE SOLOISTS

The three soloists in tonight's concert first played together as a trio in 1982 when they were Cambridge undergraduates.

Victoria Jolliffe is from Bedford. She was a member of the National Youth Orchestra and of the European Community Youth Orchestra. She read medicine at King's College and is now at Guy's Hospital. She studies the violin with Perry Hart.

Alison Wells, from Warwickshire, was a Specialist Musician at Wells Cathedral School and was also a member of the National Youth Orchestra. She read Music at St. Catharine's College. She studied the cello with Ralph Kirschbaum, and now also with David Strange at the Royal Academy.

Timothy Lissimore is from West Bromwich where he attended Menzies High School. He was a finalist in the BBC Major-Minor Competition, and more recently a semi finalist in the 1982 Young Musician of the Year. He was winner of the West Midlands Young Musicians' Platform in the same year. After reading Music at King's College he now studies piano with Ventislav Yankoff at the Paris Conservatoire. He has previously appeared with the Wolverhampton Symphony Orchestra, playing the Beethoven Third Piano Concerto.

WOLVERHAMPTON SYMPHONY ORCHESTRA

Conductor : Mark Finch
Leader : Martin Blythe

<u>1st Violin</u>	<u>Cello</u>	<u>Flute</u>	<u>Tuba</u>
Philippa Mitchell	Richard Painter	Diana Manasseh	Stephen Price
Colin Elton	Sheila Moore	Douglas Servant	
James Hyslop	Glyn Davies	Jane Coxon	
Hilary Hurd	Timothy Forster		
James Gosling	Alison Wells	<u>Oboe</u>	
Cyril Love	Helen Barber	Richard Anderson	
Phil Turley		Anne Stubbley	
Nancy Attfield	<u>Double Bass</u>		
Louise McCarthy	Colin Birch	<u>Clarinet</u>	
Geoff Keen	Annette Simpson	Diana Cotterell	
Victoria Jolliffe	Steward Riley	Janet Bradley	
		Julia Hones	
<u>2nd Violin</u>	<u>Harp</u>	<u>Bassoon</u>	
Katalin Beke	Margaret Knight	Maggi Rowland	
Rita Lakeland		Michael Servant	
Ken Hawkins	<u>Piano</u>		
Philip Ward	Timothy Lissimore	<u>Horn</u>	
Jennie Lewis		Percy Cotterell	
Violetta Burnall	<u>Percussion</u>	Julia Burton	
Barbara Clements	Hugh Thomas	Alwyn Manley	
	Greg Evans	David Dewar	
<u>Viola</u>	Ian Ellis	<u>Trombone</u>	
Stephen McNamara		Mike Cummings	
Paul Westwood	<u>Trumpet</u>	Mike Coxon	
Sheila Freeman	Mike Garbutt	Craig Sproston	
Hilary Dewar	David Knock		
Janet Thomas			

Overture, 'The Barber of Seville'

G. Rossini (1792-1868)

The opera that made Rossini's fame and fortune was 'The Barber of Seville', first produced in 1816 at the Teatro Argentina in Rome. It has remained his comic masterpiece, a model for all to follow with lively characters, amusing story and a score full of memorable delights. Before the curtain rises comes one of his best known overtures; neat, shapely and tuneful. Despite the fact that its melodies appear ideally suited to the characters of the ensuing opera with, for example, the opening melody portraying Figaro, the overture was not originally conceived for the opera to which it became so sensationally wedded. Indeed it had been used as the basis for two previous overtures to different Rossini operas.

Triple Concerto in C, op.56

L. van Beethoven (1770-1827)

Timothy Lissimore : Piano
Victoria Jolliffe : Violin
Alison Wells : Cello

- (i) Allegro
- (ii) Largo - leading to
- (iii) Rondo alla Polacca

Beethoven started work on his unique Triple Concerto during the winter of 1803-4, a period which also saw the completion of the 'Eroica' symphony and the start of work on his opera 'Fidelia'. It was written for Archduke Rudolf, a pupil and patron of Beethoven's, for whom he also wrote the 'Emperor' piano concerto and the 'Archduke' trio. The other two players were Seidler, violinist and Kraft, who had been leading cellist under Haydn at Esterhaz, and of whose abilities Beethoven seems to have taken particular advantage. The work was first performed in the early spring of 1808 in Leipzig.

In his concertos to date Beethoven had not been satisfied with his solution to the problem of the double exposition in the first movement. Here, on the grand scale, he delights in spacing out his material and balancing skilfully between the processional and dramatic qualities required. The piano will generally demand its separate statement of each theme, and the violin and cello (as a pair) their own statement. Thus the dimensions of the work, excepting the opening tutti, are much larger than those of any 'normal concerto'.

Beethoven saves new material for the second exposition; the surprising new military march for orchestra at the end of the first subject group and the theme in the unusual key of A minor for the solo trio at the end of the second subject group. The brief development plunges into B flat and returns to the opening theme, now in a tutti version, via some anticipatory scales on the dominant. Beethoven follows Mozart's precept by modelling his recapitulation on the first, rather than the second, exposition. The movement ends with a symphonic coda, the trio of soloists calmly taking up an idea that has not been heard since the opening tutti before the orchestra presages the brilliant end with a 'piu allegro' version of the opening theme.

Beethoven follows this comparatively long movement with a relatively short, somewhat sombre, largo in A flat, rather in the manner of the recently completed 'Waldstein' sonata and the fourth piano concerto which had yet to be penned. A very beautiful theme for solo cello is followed by a variation in which the violin shines out and is accompanied with remarkable delicacy by the

piano. Thus the impression is given of a very large opening section ending with the soloists preparing for a central episode. Instead we are led into the finale; a rondo in the style of a Polonaise.

The first part of this movement is in conventional rondo form with the second episode, once again in A minor, filling out the central section before the recapitulation of the first episode to produce the form A-B-A-C-A-B-A. Thereafter the open theme undergoes much variation, notably the 2/4 versions by the violin and then orchestra after the first pause. When the orchestra halts for the second time the trio of soloists executes a written out cadenza punctuated by occasional chords from the orchestra and suddenly dropping to a 'pp' at its climax. The final trill swells out and fades away and Beethoven ends not in this double quick tempo, but by returning to the Polonaise in its original rhythm.

I N T E R V A L

Symphony No. 5 in D minor, op.47 D. Shostakovich (1906-75)

- (i) Moderato (ii) Allegretto
(iii) Largo (iv) Allegro non troppo

When Shostakovich's 5th Symphony appeared in 1937 it bore the subtitle, "A Soviet artist's practical reply to just criticism." It met with immediate success. The criticism to which the composer refers was that levelled by the newspaper, Pravda, who had denounced his opera, 'Lady Macbeth' as a "farrago of chaotic, nonsensical sounds" in 1936. The opera, despite or perhaps because of its success, had been withdrawn by the authorities; so too had the 4th symphony which did not receive its first performance until the early 1960s. The experience must have been a bitter one for Shostakovich especially since the party official involved was himself a composer of sorts and may well have had ulterior motives for insisting on the withdrawal of these works. However, Shostakovich had a capacity for inner growth rare in music of our times; his musical personality evolved gradually and above all deepened without any abrupt stylistic changes. Certainly he was able to write, with what we can only regard as complete sincerity, that his 5th symphony depicts the "re-education of the human mind ... under the influence of the new ideals".

For the first movement Shostakovich chooses the orthodoxy of sonata form. The work opens with the main idea, an antiphonal canon for the strings based on a falling chromatic sequence. In the subsidiary theme that follows the strings and flute inhabit a world of tinged lyricism. At the change to a faster speed the soaring violin melody above harp and ostinato strings produces a contrasting idea of stillness in the second main theme. With the entrance of the piano the formal development begins throwing up some surprising reworkings of the subsidiary theme especially for brass; firstly, on very low horns and secondly, as a slightly deformed parody of military pomp on the trumpets to the accompaniment of the ostinato from the second idea ralled out on the side drum. At the end of the section the main idea seems to be trying to shake off the shackles of its canonic form at nearly four times the original speed while the more spacious second idea is being tried out in canon by the brass. The climax comes with the re-emergence of the 'subsidiary' theme in a great lyrical outpouring for the whole orchestra in unison. When the second idea is recapitulated we realise that if the movement has any extra-musical associations then the secret lies in what has happened to this theme. What had first appeared as free and lyrical is now bound by the strictures of a canon between flute and horn. Ironically, it is the very opening theme which, after a resigned, bitter-sweet passage for oboe, clarinet and bassoon,

emerges as free and lyrical. It is as though Shostakovich is showing us that the new order of things is but a mirror image of the old order.

Shostakovich's return, enforced or otherwise, to the classical ideas of his symphonic forbears, is also to be found in the second movement, which follows the clear-cut plan of a scherzo and trio movement. A hallmark of his melodic style, which was also evident in the main and subsidiary theme of the first movement, is a very prominent feature of the main scherzo theme; namely, the use of the flattened second degree of the scale. This produces a singularly Russian flavour which can also be found in the works of Borodin and Mussorgsky, with whom Shostakovich shares an original and colourful use of the orchestra. Note, for example, the many significant rescorings of material in the formal repeats. The brevity and skittish brilliance of the movement prove an admirable foil to its weightier neighbours.

The simplicity of utterance in the slow movement allows it to explore a world of feeling ranging from a serene detachment to a direct outpouring of grief. This movement for divided strings and no brass was written in only three days. It encompasses a Mahlerian shift from F sharp minor to F sharp major and was considered by the composer to be his best, most sustained slow movement to date. In the succession of ideas and textures that is unveiled we can detect a kind of rondo form but one which is without the sense of return usually occasioned by each reappearance of the opening idea. For underpinning every nuance is a pervading process of motivic development. Only by such means is Shostakovich able to use the last string entry at the beginning of the movement for the purposes of building his climax towards the end of the central part of his arch form. Similarly, the plaintive cries of the oboe, clarinet and flute, heard in succession at the beginning of this section, are to be transposed to the cellos to form the climatic, emotional core of the whole symphony.

Commentators have frequently chosen to invest in the finale all kinds of extra-musical associations to do primarily with Shostakovich's argument with the State. However, as we have seen, it is extremely difficult for us to tease out exactly what the thoughts of this intensely private composer were. Therefore to brand his music as necessarily meaning one thing or another is fraught with problems. In absolute terms we may surmise that much of the brashness of this movement shows that Shostakovich believed that no experience should be excluded; that the symphony should contain, as Mahler himself put it, "the whole world".

We may call the opening section of the finale the exposition, borrowing the term from classical sonata form. After his brash opening theme Shostakovich presents a stream of ideas repeated in various forms and orders. Each faster speed creates an impression of relentless energy, eventually spiralling, as it were, towards the frenzied inactivity of a pedal ostinato. At the first hint of this new state the trumpet announces a much more stable theme. A little later this is taken up by the whole orchestra. As if to emphasise the difference between these two ideas Shostakovich uses the kettle-drums, tuned to the extremely discordant notes D and A flat, to usher in the development section. Indeed, these two notes represent the respective keys of the first and second ideas of the exposition. In a brief stretto a massive tutti is achieved after which the second idea seeks out its seemingly natural instrument, the horn. Towards the end of the section the ostinato develops a soothing, lilted motion in the violins. As if discovering a new underground chamber we are led into a purer world in which a rarefied distillation of the opening theme gradually fills up the musical