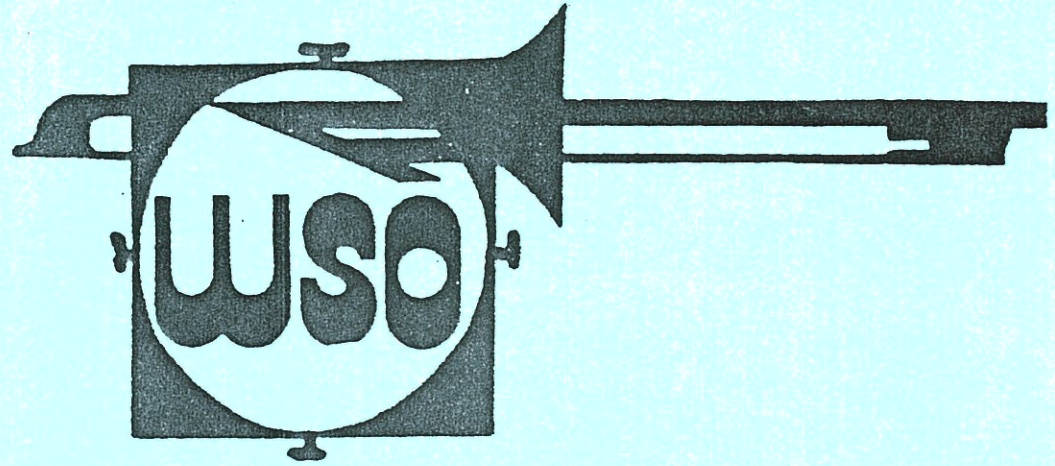


1988

60



Wolverhampton
Symphony
Orchestra

CONCERT

2-7-88

PROGRAMME

WOLVERHAMPTON SYMPHONY ORCHESTRA

60

Saturday 2nd July 1988,
Wolverhampton Polytechnic Dudley Site
Castle View, Dudley.

SOLOIST:- Richard Featherstone.

Richard Featherstone works as a peripertetic teacher in
Wolverhampton.

He has been to Japan where he learnt the Suzuki method
which he now teaches in this area.

Richard Featherstone plays with the City of Birmingham
Symphony Orchestra.

Conductor : Sheila Freeman

<u>Violin One</u>	<u>'Cello</u>	<u>Bassoon</u>
Martyn Elythe	Richard Painter	Maggi Rowland
Margaret Friar	Sylvia Ulrick	Daniel Brinsden
Colin Elton	Sheila Moore	
Jim Gosling	Glynn Davies	<u>Trumpet</u>
Susan Hopkins	Margaret Bell	Mike Garbett
Sara Wills	Peter Gosling	David Payne
Nancy Attfield	Virginia Whinyates	
Lucy Symons		
	<u>Double Bass</u>	<u>Horns</u>
<u>Violin Two</u>	John Mason	Percy Cotterell
Katalin Beke	Andrew Woods	Robin Hopper
Jenny Lewis		Gordon Robson
Ken Hawkins	<u>Flute</u>	Alwyn Manley
Philip Ward	Diana Manasseh	
Cyril Love	Douglas Servant	<u>Trombones</u>
Jim Hyslop		Gavin Erry
	<u>Oboe</u>	Prudence Coleman
<u>Viola</u>	Richard Anderson	Don Howard
David Cope	Anne Stubley	
Peter Johnson		<u>Timps</u>
Paul Westwood	<u>Clarinet</u>	James Hood
Judith Stroud	Diana Cotterell	
	Lynn Sargeant	

Egmont Overture

Beethoven 1770-1827

Beethoven's Egmont overture was written for Goethe's tragedy 'Egmont' for which Beethoven also wrote some incidental music. The only part of the overture which is heard during the play is the coda, which forms part of the 'Symphony of Victory' from the drama, which lifts the sombre F minor into a bright F major.

The slow introduction alternates full powerful chords with delicate wind and string passages, all of which appear in a lighter character in the allegro. This starts with a speeded up version of the end of the introduction and develops a strong driving rhythmic style. After a final rendering of the tragic chords, a tenuous woodwind link leads straight into the 'Symphony of Victory'.

Concerto in E major for Violin and Strings

Bach 1685-1750

Bach wrote two violin concertos and one for two violins. He introduced the three movement concerto but without the cadenza, familiar today, which Handel first introduced. The soloist forms an integral part of the orchestra, often playing the tutti as well as performing the solo part.

Allegro

The first movement is a bustling piece, full of semiquavers which push the music on and the soloist has plenty of cross-string bowing so beloved of the pre-classical composers and so attractive to listen to.

Adagio

The slow movement in the relative minor key of C sharp is serene, with the soloist floating over a gentle accompaniment largely dependent on 'cellos and basses with their gently insistent rhythm marking the harmonic changes.

Allegro assai

The third movement is a jolly dance-like tune over a light sparse accompaniment.

Symphony No. 1 in C minor

Brahms 1833-1897

The composition of this work spans fourteen years, being started in 1862 but not completed until 1876, and not suprisingly the mood of the symphony undergoes dramatic changes over this period of time.

1. Un poco sostenuto--allegro
2. Andante sostenuto
3. Un poco allegretto e grazioso
4. Adagio-Pui andante-allegro non troppo, ma con brio-pui allegro

The work opens with tremendous tension created by wind and strings moving chromatically in opposite directions and almost obliterated by a pounding drum. This is suddenly snapped by the strings pizzicato but the orchestra continues to groan in a series of 'hairpins', those small crescendos and diminuendos. The allegro breaks in, still tense but somehow less hopeless. Every so often a rising arpeggiando figure introduces a note of optimism and indeed the movement eventually calms down and the rising arpeggio seems to have conquered the drum beat.

From the dark C minor of the 1st movement to the cool clear E major of the 2nd is quite an unexpected relief. The wind and strings play with one another rather than against and the oboe and clarinet even have solos, with a gently syncopated string accompaniment. Towards the end a typically Brahmsian melodic line is given the most unusual colouring of oboe, horn and violin playing in unison until the violin ascends in a decorated passage, leaving the tune to the horn.

A simple, happy 3rd movement follows in which the wind and strings are often going in opposite directions but in complete harmony. The key is A flat major, another complete change, which becomes B minor at the trio. The rhythm changes subtly too, becoming compound - i.e. 3 divisions per beat - without substantially altering the beat. A shorter version of the opening A flat concludes the movement peacefully.

A smouldering start finds us back in C minor and a state of turmoil ensues. At the andante a bright C major tune over rustling strings restores a feeling of well-being and is taken up in canon to lead us to the well known march of the allegro. This is not allowed to proceed smoothly however and is interrupted by pizzicato strings and bustling semiquavers. The introduction of trombones in this movement adds another dimension and leads to a big off-beat climax. The movement ends with a brilliant, faster section firmly in the key of C major.

: