

1997

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WOLVERHAMPTON SYMPHONY ORCHESTRA

**CONCERT
AT NEW ROAD METHODIST CHURCH
STOURBRIDGE**

SATURDAY, SEPTEMBER 27TH, 1997

PROGRAMME

Symphony No. 40

Mozart

INTERVAL

Symphony No. 7

Beethoven

Conductor

Michael Darke

Leader

Ros Rayner

Symphony No. 40 in G minor, K550
Wolfgang Amadeus Mozart (1756-1791)

- I *Molto Allegro*
- II *Andante*
- III *Menuetto-Allegretto*
- IV *Finale-Allegro assai*

Mozart wrote his first symphony at the age of eight and his last at thirty-two. To a large extent, his early symphonies were written as entertainments, resembling *divertimenti* or serenades, and it is not until the final three (Numbers 39, 40 and 41) that the real essence of Mozart's symphonic writing appears. These last great symphonies were written in Vienna during the summer of 1788 within a matter of weeks of each other - a truly prodigious achievement.

Mozart's original manuscript shows that the symphony was initially scored for flute, 2 oboes, 2 bassoons, 2 horns and strings. He later added 2 clarinets which gave the piece darker and more romantic tones. The scoring is also unusual because no trumpets or timpani are used. Despite this, Mozart achieves sharper and more dramatic effects than in any of his other symphonies.

The opening of the first movement is one of the most well known passages of Mozart and was once released as a single in the pop charts! This movement has extreme contrasts of dynamics and orchestral colour. The horns impart a sense of drama to the loud passages and the tension is maintained in the *piano* episodes by the quaver rhythms in the inside string parts. The *andante* has the same contrasting dynamics as the opening movement and, as a result, almost as much tension. The incorporation of subtle rhythmic hesitations only adds to this effect. The third movement, written in the form of a Minuet and Trio, shows off Mozart's ability to write creatively for wind instruments, especially in the trio. The *finale* dashes through with much drive and vivacity - almost to the extent of being self-propelled! It brings the whole symphony to an energy-charged conclusion.

Maggie Wenham

INTERVAL

Symphony No. 7 in A major, Op. 92
Ludwig van Beethoven (1770-1827)

- I Poco sostenuto - Vivace*
- II Allegretto*
- III Presto*
- IV Allegro con brio*

Beethoven referred to this symphony, written in 1812, as one of his most distinguished. The opening *poco sostenuto*, the only slow movement in the entire work, sets the scene for the tireless (and technically demanding) dotted rhythms of the main *vivace*, a movement once described by Richard Wagner as the "apotheosis of the dance". What follows is not a traditional slow movement but an *allegretto* that nevertheless gives the impression of a solemn procession. This proved so popular that it had to be repeated at the first performance. The third movement is an exhilarating *scherzo* in all but name, while the slower trio section, heard twice, consists of phrases from an Austrian pilgrimage hymn. The aggressive vitality of the final movement, with its rushing semiquavers, offbeat accents and repeated note patterns, confirms the association of this symphony with the dance and brings the work to a jubilant climax.

Our next concert:

Beethoven: Violin Concerto
(Soloist: Mark Robinson, CBSO)
Brahms: Symphony No. 3

University of Wolverhampton
Business School Site

7.30 pm, Saturday 7th February 1998

WOLVERHAMPTON SYMPHONY ORCHESTRA

1st Violin

Ros Rayner
Susan Bellingham
Barbara Bostok
Colin Elton
Jessica Ford
Jennie Lewis
Louise Rhodes

2nd Violin

Jo Jordan
Michael Clement
Ken Hawkins
Louise Hunt
Caroline Meads
Margaret Myatt
Philip Ward

Viola

David Cope
Alan Anderton
Rory Freckleton
Sheila Freeman

Cello

Louise Lawrie
Joanne Bell
Margaret Bell
Glyn Davies
Sheila Moore
Julie Robertson

Double Bass

Ian Parry
Phil Worsley

Flute

Di Manasseh
Heather Lancaster

Oboe

Richard Anderson
Sally Griffiths

Clarinet

Diana Cotterell
Lynn Curtis

Bassoon

Jill Sparke
Doug Servant

Horn

Percy Cotterell
Robin Hopper
Eric Large

Trumpet

Tony Bayliss
Chris Cummings

Timpani

Peter Morley

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