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WOLVERHAMPTON SYMPHONY ORCHESTRA

C O N C E R T

SATURDAY 28 FEBRUARY 1976

at 7.30 pm

in the Wolverhampton Polytechnic Hall

Leader: Vincent Kenny

Conductor: PETER BARLOW

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In a letter to Mme von Meck, his patron, he revealed the programme to the work. For the most part this does not consist of a sequence of recognisable non-musical events but a wrestle with Fate. The First Movement swings from feelings of depression and loneliness to happy dreams which Tchaikovsky felt gave him relief from reality. 'Deeper and deeper the soul is sunk in dreams. All that was dark and joyless is forgotten.' However, reality is never forgotten for long.

The Second Movement seeks happiness through the past, 'recalling happy hours when young blood pulsed warm through our veins and life brought satisfaction. ... It is sad yet sweet to lose one's self in the past.' And the Scherzo, 'These are disconnected pictures that come and go in the brain of the sleeper.'

The Finale seeks pleasure in the lives of other people - 'See how they can enjoy life and give themselves up entirely to festivity ... rejoice in the happiness of others - and you can still live.' Nevertheless the Fate motif reappears giving not only a unity of thought to the symphony but also a unity of structure.

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The National Federation of Music Societies, to which this Society is affiliated, gives support towards the cost of this concert with funds provided by the Arts Council of Great Britain.

The Orchestra rehearses each Thursday from 7.45 to 9.45 pm in the Derry Hall of the Wolverhampton Grammar School, Compton Road. New members are most welcome.

The next concert will be held at the Grammar School on Saturday 22 May 1976. The programme will include Beethoven's First Symphony and Humperdinck's 'Hansel and Gretel' Overture, and will be particularly suitable for family audi-

## Programme

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Overture, TANCREDI . . . . . ROSSINI (1792-1868)  
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The performance in Venice of the opera Tancredi in 1813 was greeted with even more enthusiasm than the already popular Rossini expected. Very soon some of the songs from the work became 'hits' all over Italy. Few of the composer's operas enjoy this success today and it is ironical that it is the overtures - over which he spent least time and thought - which remain well known. Like so many of his overtures, Tancredi contains the formula: good tunes plus gradual crescendo plus final accelerando equals success.

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PETITE SYMPHONIE DE VENTS . . . . . GOUNOD (1818-93)  
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- 1 Adagio et Allegretto
- 2 Andante cantabile
- 3 Scherzo
- 4 Finale: Allegretto

Gounod is another composer who enjoyed great popularity during his lifetime as a writer of both religious and secular music. Today much of his output is considered rather too sentimental for our sophisticated taste, but his lyrical and dramatic gifts cannot be doubted. His Wind Symphony, composed in 1888, is classical in form, tuneful, and very well written for the nine instruments - flute, 2 oboes, 2 clarinets, 2 horns and 2 bassoons.

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EIGHT RUSSIAN FOLKSONGS, Op.58 . . . . . LIADOV (1855-1914)  
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|---|----------------|---|-------------------|
| 1 | Sacred Song    | 5 | Tale of the Birds |
| 2 | Christmas Song | 6 | Lullaby           |
| 3 | Lament         | 7 | Dance             |
| 4 | Comic Song     | 8 | Choral Dance      |
- ( 'I have danced with  
a Gnat' )

Liadov came from a musical family, and owes much to his teacher, Rimsky-Korsakov. Most of his best works were for piano, but he also composed songs, a few choral works and about ten orchestral works including several symphonic poems. He arranged many Russian folksongs and dances, and his Eight Russian Folksongs, written in 1893, is his most famous orchestral work. Diaghilev, the director of the Russian Ballet, chose this music for a successful ballet.

I n t e r v a l

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SYMPHONY No.4 in F minor, Op.36 . . . . . TCHAIKOVSKY (1840-93)  
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- 1 Andante sostenuto - Moderato con anima - Moderato assai - Quasi andante - Allegro con anima
- 2 Andantino in modo di canzona
- 3 Scherzo: Pizzicato ostinato
- 4 Finale: Allegro con fuoco

Throughout his life Tchaikovsky was obsessed by the presence of Fate and the way it ruled his life in particular. 'Fate the mocker has arranged that ... all whom I most love in the world are far from me.' His life was unusually traumatic while writing the Fourth Symphony, and the idea of Fate permeates the work.