

THE WOLVERHAMPTON SYMPHONY ORCHESTRA

CONDUCTOR: Peter Barlow

VIOLIN I

Cyril Love (leader)
Nancy Attfield
Ted Charlesworth
Clive Davies
James Gosling
Angela Gough
Ruth Hewitt
Paul Jarvis
Connie King
Richard Middleton
Philip Turley
Maynard Walker

VIOLIN II

Jim Chugg
Carole Charlesworth
Christine Cook
Sylvia Curtis
Jean Hartshorne
Eric Jones
Richard Kent
Rita Lakeland
Hilary Oseman
Isabel Shuttleworth

CELLO

Meirion Williams
Glyn Davies
Gillian Dudley
Jim Fenner
Sheila Freeman
Peter Johnson

BASS

Mark Finch
Donna Jones
Julia Seymour-Whiteley

CLARINET

Peter Bayliss
Jane Allison
Diana Cotterell

HORN

Timothy Banks
John Chick
Percy Cotterell

TRUMPET

John Harris
Bob Thompson

VIOLA

David Montgomery
Jenny Chugg
Archie Clifton
Giovanna Cutaia
Gordon Dyke
Mary Hollingworth
Arthur Rhodes

FLUTE

Philip Leah
Diana Manasseh

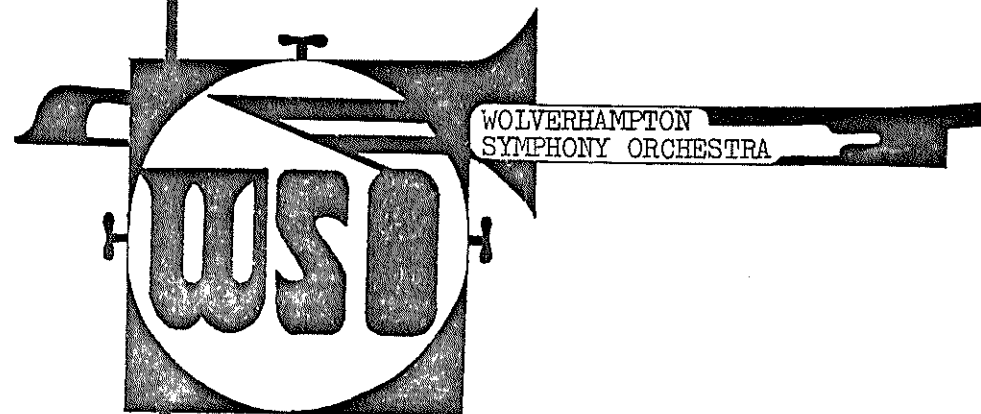
OBOE

Richard Anderson
Ann Clements
Andrew Jowett
Adrian Turner

BASSOON

Graeme Rudland
Richard Mynors
Stephen Rhodes
Gill Udal

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WOLVERHAMPTON
SYMPHONY ORCHESTRA

CONDUCTOR: PETER BARLOW

LEADER: CYRIL LOVE

CONCERT

SATURDAY 5th MARCH 1977, 7.30pm

WOLVERHAMPTON GIRLS' HIGH SCHOOL
TETTENHALL ROAD, WOLVERHAMPTON

PROGRAMME 10p

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.

OVERTURE: DON GIOVANNI, K.527. W.A. MOZART (1756-91)

Mozart's operatic overtures usually have a short slow introduction, followed by a much longer fast section, but they may or may not contain material which is to appear later on in the opera. 'Don Giovanni' has a rather longer and more impressive slow introduction than usual, based on the music of the central scene in which a statue comes to life. A brisk Allegro follows with a change to the major key, and with several ideas in sonata form, none of which appears in the opera itself.

PIANO CONCERTO No.12 in A MAJOR, K.414. W.A. MOZART

Allegro

Andante

Allegretto

Soloist: ALAIN BOOTH

The three piano concertos K.413-415 were written between the Autumn of 1782 and January 1783 for Mozart's first Viennese concert series after he had cast off the shackles of Archbishop Colloredo's patronage. Mozart was very much on his own, for there was no prospect of employment at the court of Vienna, and it was by teaching and composing that he had to survive. The rest of his brief life was characterised by short-lived successes against a background of increasing debt and worries.

The K.414 concerto was in fact composed before K.413. Mozart wrote: "There are passages.....from which the connoisseurs alone can derive satisfaction; but these passages are written in such a way that the less-learned cannot fail to be pleased, though without knowing why."

The contrapuntal passages in the Finale may well have been in the composer's mind.

It is interesting that the opening theme of the Andante is by J.C. Bach who had been Mozart's friend and teacher, and who had died earlier that year.

Alain Booth has a considerable reputation as a soloist and is known particularly for his interest in the piano works of Rachmaninov and Ravel. His interest in the Mozart piano concertos goes back several years, but this is the first time he has performed any with the W.S.O.

INTERVAL

SYMPHONY No.3 in E FLAT MAJOR.

Op.55. (EROICA)

L.von BEETHOVEN (1770-1827)

Allegro con brio

Marche Funebre: Adagio assai

Scherzo: Allegro vivace

Finale: Allegro molto

Beethoven's Second Symphony is a relatively early work, written at a time when he was strongly influenced by Mozart and Haydn, but it was still far more dramatic than any other symphony of its time. Although the gap between this and Beethoven's Third Symphony was only a few years, the musical advance from one to the other is quite astonishing. Not only is the overall plan of the symphony quite original, (its extremely long first movement and enormous coda, its funeral march for the second movement, and the variation-form finale), but the highly personal choice of themes and their treatment emphasises this originality.

Inevitably, the knowledge of Beethoven's original intention to dedicate the symphony to Napoleon, and his disgust when the latter proclaimed himself Emperor, has encouraged musicians to look for a programme beneath the music. This in no way diminishes the grandeur of one of Beethoven's most prodigious works.

The next Wolverhampton Symphony Orchestra concert will be on Saturday 28th May, 1977, at Wolverhampton Grammar School. Following last year's successful Family Concert, the May concert will have the same aim in mind.

The Orchestra rehearses on Thursdays at 7.45pm in the Music Room, Wolverhampton Grammar School, Compton Road. Any string players wishing to join will be most welcome, and there are also a few vacancies in other departments.
