

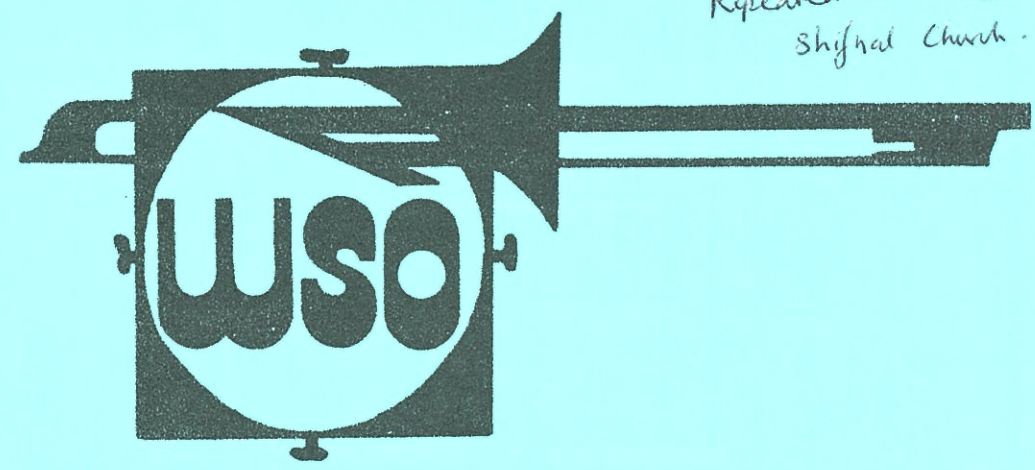
1980.

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(21)

(21 a)

Repeated at
Shifnal Church.



Wolverhampton
Symphony
Orchestra

Conductors: Meirion Williams
Sheila Freeman

Leader: Cyril Love

CONCERT

SAT. JUNE 28
WOLVERHAMPTON
POLYTECHNIC

ADMISSION
£1

PROGRAMME

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.

WOLVERHAMPTON SYMPHONY ORCHESTRA

C O N C E R T

SATURDAY, JUNE 28th

7.30 p.m.

WOLVERHAMPTON POLYTECHNIC

PROGRAMME

FESTIVAL OVERTURE	SHOSTAKOVICH
VIOLIN CONCERTO	BRUCH
SYMPHONY NO. 5	TCHAIKOVSKY

Conductor - Meirion Williams

Soloist - Erika Klemperer

ERIKA KLEMPERER Soloist

Erika Klempereer was born in America and studied in Guyana University with Josef Gingold under Dorothy Dullay.

In 1975 audition offered an invitation to continue her studies with Yehudi Menuhin and Yfrah Neenan. Since then she has performed with many orchestras in England as well as giving recitals for the National Trust, B.B.C., etc., often playing with her pianist husband, Gordon Back.

She returns to the U.S.A. twice a year for concert tours. This year she will appear with the Chanticleer Music Festival, U.S.A., as well as in a Chamber Music Festival in Italy with Emmanuel Hurwitz.

She is a Professor of Violin at Guildhall School of Music and Drama.

3.

FESTIVAL OVERTURE SHOSTAKOVICH, 1906-75

Shostakovich's Festival (or Festive) Overture was first performed in 1955 to celebrate the thirty-seventh anniversary of the October Revolution. The festive and carefree atmosphere of the piece is self-evident and in many ways reminiscent of Glinka's Russlan and Ludmilla Overture.

Composed the year after Shostakovich's Tenth Symphony the Overture dates from the period of the so-called 'thaw' which followed the death of Stalin in 1953 when the Soviet authorities adopted a somewhat more liberal attitude towards the arts. However it is unlikely that there is anything in the Festival Overture that could have offended even the most repressive Soviet.

4.

CONCERTO FOR VIOLIN AND ORCHESTRA IN G MINOR, Op. 26

MAX BRUCH, 1838-1920

Max Bruch was born at Cologne in 1838. Although his father was no musician, his mother was a distinguished singer. During his lifetime he lived in various German towns and cities, including Leipzig, Munich, Coblenz, Berlin, Bonn and Breslau. In 1880 he became director of the Liverpool Philharmonic Society where he settled for three years. Although his output includes a number of large scale works for chorus and orchestra it is perhaps through his work for solo violin or solo 'cello and orchestra that he is chiefly remembered today.

Of his violin concertos, No. 1 in G minor has always been the most popular. A fairly early work, the first performance was given in 1866 at Coblenz.

The concerto is scored for quite a large orchestra, but the woodwind and brass writing is very thin. There are three movements but the first movement runs straight into the second.

The three movements are:-

I - Vorspiel - Allegro Moderato

II - Adagio

III - Finale - Allegro Energico

SYMPHONY NO. 5 IN E MINOR

TCHAIKOVSKY, 1840-93

Of Tchaikovsky's six symphonies, the last three have always enjoyed immense popularity due to their undeniable tunefulness and their brilliant orchestration.

These are not symphonies in the classical tradition of Beethoven or Brahms. Tchaikovsky was in his mid-twenties when he first came into contact with the music of many of the German masters including Bach and Beethoven.

5.

Neither was he subjected to a diet of folk music as a child, his early musical experiences appear to have been centred around Italian opera.

The fifth symphony was composed in 1868 immediately after Tchaikovsky's return from a lengthy but generally successful concert tour which had taken him to the major cities of Western Europe. The first performance, given at St. Petersburg, was conducted by the composer. The work was well received by the public, but not so with the critics.

There are four movements:-

Movement I - Andante - Allegro con anima - begins with a solemn, almost choral-like idea in clarinets and lower strings which is to dominate the whole symphony as it recurs in each of the three other movements. This is followed by a lively though somewhat reserved allegro section.

Movement II - Andante cantabile. This is one of Tchaikovsky's best known melodies - a beautiful horn solo which, by the way it is treated, illustrates something of the composer's feeling for Italian opera. In the middle section the tranquil mood is briefly disturbed by the menacing return of the motive from the first movement.

Movement III - Allegro moderato. Instead of the traditional minuet or scherzo the third movement is a waltz which could have come straight out of one of Tchaikovsky's Ballet scores. The 'trio' section is, by way of contrast, an effervescent 'moto perpetuo'.

Movement IV - Andante maestoso - Allegro vivace. The material of the first movement introduction appears once again, but now in 'major' tonality. This time the atmosphere is majestic rather than sinister. The vigorous allegro which follows, closes (to the embarrassment of many over-enthusiastic audiences) with a notorious 'fake ending' only to be followed by yet another triumphant return of the main moto theme.

WOLVERHAMPTON SYMPHONY ORCHESTRA

Conductors - MEIRION WILLIAMS
SHEILA FREEMAN

Leader - CYRIL LOVE

1st Violins

Cyril Love
Connie King
Julie Richards
James Hyslop
Karen Walton
Phil Turley
Jim Gosling
Colin Elton
Ruth Hewitt
Celia Webster

1Cellos

Tessa Williams
Glynn Davies
Ginny Winyates
Andrew Bound
Sheila Moore
Gillian Dudley
Edward Lishman
Jean Johnson

Bassoons

Graeme Rudland
Ronald Buckley

Horns

Percy Cotterell
Carol Smith
Al Manley
David Gray

2nd Violins

Martyn Blythe
Eric Jones
Jim Chugg
Ken Hawkins
Hilary Oseman
Rita Lakeland
Mary Zielonko
Christobel Jones
Jennifer Lewis
Philip Ward
Angela Peat
Barbara Clements

Basses

Donna Jones
Mark Finch

Trumpets

Stefan Astbury
Michael Garbutt
Colin Douglas

Flutes

Douglas Servant
Phil Leah

Trombones

Stephen Preedy
Chris Addy
Phil Johnson

Timps

Sean Hooper

Oboes

Richard Anderson
Andrew Jowett
Ann Clements

Tuba

Andy Branhall
Eddy Humphries

Violas

Paul Westwood
John Riseborough
Paul Jarvis
Rosemary Cleaver
Sheila Freeman
John Barry
Celia Galloway

Clarinets

Diana Cotterell
Jane Allison

Percussion

Anne Douglas