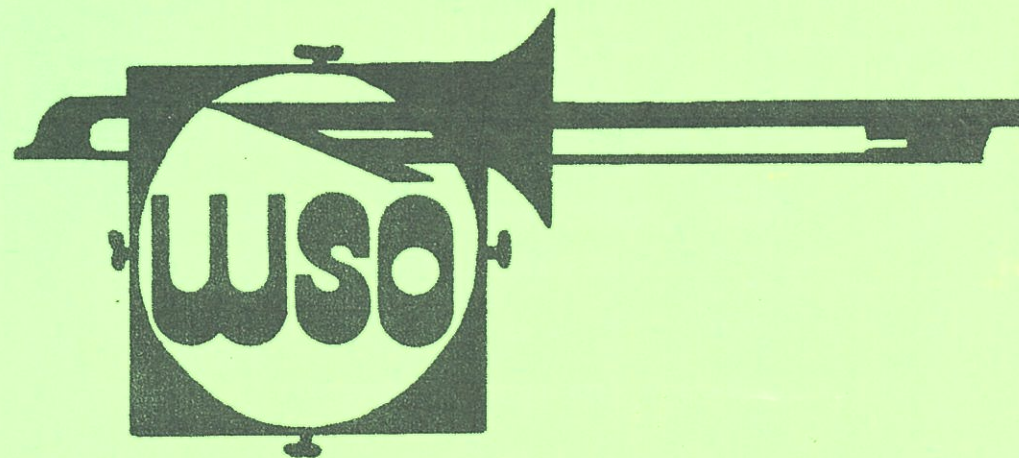


1981

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Wolverhampton  
Symphony  
Orchestra

Conductor : Mark Finch

Leader: Cyril Love

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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.

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**CONCERT**

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St. Bartholomew's Church  
Penn Wolverhampton

Saturday June 13th 1981

Admission by programme £1

Children, students, O.A.P. 50p

Family group of four £2.50

PROGRAMME

Ms/A 335688

Ms/A

A. Harvey

WOLVERHAMPTON SYMPHONY ORCHESTRA

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C O N C E R T  
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- at -

ST. BARTHOLOMEW'S CHURCH, PENN,  
WOLVERHAMPTON

- on -

SATURDAY, JUNE 13th, 1981

- at -

7.30 p.m.

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P R O G R A M M E

- Overture 'The Hebrides'..... Mendelssohn
- Quiet City ..... Copland
- Petite Symphonie de vents ..... Gounod

INTERVAL

- Symphony No. 6 (Pastoral) ..... Beethoven

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Overture. "The Hebrides"

F. Mendelssohn (1809-1847)

The age of Mendelssohn was an age of stylistic change in music. He was a Romantic chiefly in his skilful use of literary and other extra-musical stimuli, although his Classical inclinations led him to embody these in music of traditional form and elegance, expressed with an individual melodic grace and brilliance. The present concert overture amply shows traits from both worlds.

Mendelssohn "invented" the first few bars aboard a steamship in quite choppy seas during a visit to the Hebridean island of Staffa in 1829. The "ebb and flow" apparent within each arpeggio and also from phrase to phrase underpins the whole piece. Furthermore, these opening bars also contain the seeds of all the thematic material (e.g. the second, slower theme is quite clearly audible in bar 3, albeit in embryonic form). This "monothematic" approach is coupled with a process of continual variation, so that no two bars (excepting the first two) are identical. Perhaps these techniques and the importance given to the lower strings were employed in direct response to the original extra-musical stimulus. However, the clarity of the contrasts inherent in sonata form are as classical as ever, even if the means of attaining them - changes of speed and widely differing orchestrations of material at their repeats - may be new and the whole is set in the most classical of harmonic frameworks.

M.F.

"Quiet City"

A. Copland (b 1900)

trumpet - Michael Garbutt  
cor anglais - Richard Anderson

This work, based on incidental music previously

written for a play of the same title, was first performed in 1941. It is one of the most atmospheric and economical of all Copland's pieces. The outer sections portray the uneasy stillness of the big North American city at night. The trumpet part is marked "nervous, mysterious". The instrument's relationship with jazz is clearly audible in the long sleazy, quasi-improvisatory passages which interrupt two beautiful, reflective passages for cor anglais and strings. At length, the brilliance of the trumpet urges the strings to take up these very same melodic phrases at the climax.

M.F.

"Petite Symphonie de vents"

C. Gounod (1818-1893)

1. Adagio et Allegretto
2. Andante cantabile (Andante, quasi adagio)
3. Scherzo (Allegro moderato)
4. Finale (Allegretto)

Written at the age of 69 for the "Société de musique de chambre pour instruments à vent", whose leader was the flautist and conductor, Paul Taffanel, the "Petite Symphonie" demonstrates some of the qualities which made Gounod the most popular of French operatic composers in the third quarter of the 19th century. An unfailing gift for melody carried on easy, flexible rhythms is the hallmark of Gounod's style. At the same time a gentle, melancholy smile seems to pervade much of his music. There is here nothing complex, no deep significances or conflicts; just a few moments of "divertissement" in which to shelter and hide oneself away.

M.F.



I N T E R V A L

Symphony No. 6 in F major, "The Pastoral"

L. van Beethoven (1770-1827)

Written in 1808 the titles of this symphony's five movements are:-

1. Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande (awakening of happy feelings on arriving in the country).
2. Szene am Bach (scene by the brook).
3. Lustiges Zusammensein der Landleute (merry gathering of peasants), interrupted by
4. Gewitter. Sturm (thunderstorm), leading to
5. Hirtengesang. Frohe und dankbare Gefühle nach dem Sturm (shepherd's song. Cheerful and thankful feelings after the storm).

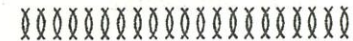
Beethoven, himself, was the author of these titles and the music also contains many direct and indirect associations with this "programme", especially in the middle three movements. The violin trills and frequent long rests in the melody line of the slow movement suggest bird-song, a suggestion confirmed by Beethoven at the end of the movement when he introduces the characteristic calls of the nightingale (flute), quail (oboe) and cuckoo (clarinet). The peasant dance of the oboe, the effervescent clarinet and the horn in the 3rd movement conjures up a scene of dancer, mimic and clown entertaining a crowd who all then celebrate and clap hands in their own  $\frac{2}{4}$  "hurdy-gurdy" dance. The air seems to fill with flies as their merry-making is interrupted by the oncoming storm.

Yet, despite all these associations, it is important

to remember that in the programme to the first performance (on December 22nd, 1808) the work was described as a "Pastoral Symphony: an expression of emotion rather than tone-painting". The listener who expects to be transported along a story-line, as is the case, for example, with Elgar's "Falstaff", rather than be introduced to a series of movements representative to a greater or lesser extent of generalised rural scenes, will be disappointed.

Indeed, Beethoven's stylistic characteristics are no less in evidence in this symphony. Excepting the storm which is written over a chromatically rising bass as the storm mounts and two flights of descent in the bass as the storm begins to abate, each movement is cast in the simplest of harmonic frameworks. Chord and harmonic changes are slow and deliberate while melodies are built on clear diatonic arpeggios as exemplified by the "Hirtengesang". An interesting melodic quirk of Beethoven's links the first and last movements and can be heard in the second theme of each. The fragment A, G, E, C is a sort of arpeggio (G, E, C) and appoggiatura (A) combined. It may also be clearly heard in the main themes of Leonora No. 3 and Egmont overtures, although in a minor key in this latter instance. The first movement is in a strict sonata form while the last is a rondo, A-B-A-C-A<sub>1</sub>-B-A<sub>2</sub>-A<sub>3</sub>. The last two variants of A start off as solo cello and bassoon statements but build into two cadential climaxes over the simplest of chord sequences. A final hymn from the strings and muted echo from the horn conclude this magnificent work.

M.F.



WOLVERHAMPTON SYMPHONY ORCHESTRA

Conductor ..... Mark Finch

Deputy ..... Sheila Freeman

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Violin I

Cyril Love (leader)

Connie King

Julie Richards

Jim Hyslop

Kathleen Colley

Colin Elton

Penny Shaw

Rita Lakeland

Violin II

Martyn Blythe

Eric Jones

Ken Hawkins

Hilary Oseman

Christabel Jones

Jennifer Lewis

Philip Ward

Helen Cubberley

Mary Zieionka

Viola

John Riseborough

Sheila Freeman

Geoffrey Haynes

Paul Westwood

Paul Jarvis

Cello

Virginia Whinyates

Glyn Davies

Sheila Moore

Andrew Bound

Edward Lishman

Jean Johnson

Double Bass

Donna Jones

Richard Davies

Flute

Diana Mannasseh

Douglas Servant

Philip Leah

Oboe

Richard Anderson

Ann Clements

Andrew Jowett

Clarinet

Diana Cotterell

Jane Allison

Bassoon

Stuart Hicken

Graeme Rudland

Trombone

Michael Cummings

Mike Coxon

Stephen Preedy

Timpani

Anne Douglas

Horn

Percy Cotterell

Sarah Clymo

Trumpet

Stefan Astbury

Michael Garbutt