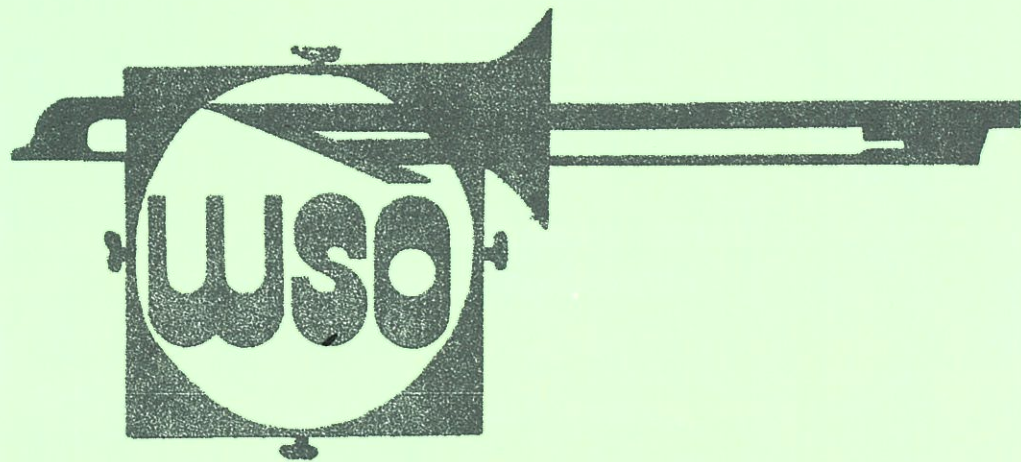


1981

SM

27



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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14.11.81.

PROGRAMME

WOLVERHAMPTON SYMPHONY ORCHESTRA

CONCERT

- at -

ST. BARTHOLOMEW'S CHURCH,  
PENN, WOLVERHAMPTON

- on -

SATURDAY, 14th NOVEMBER, 1981

- at -

7.30 p.m.

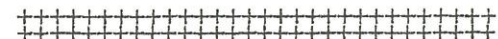
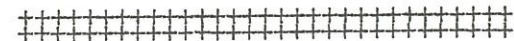


PROGRAMME

Symphony No. 5 in D ..... Boyce  
Trumpet Concerto ..... Haydn

INTERVAL

Symphony No. 5 in B<sup>b</sup> ..... Schubert



Symphony No. 5 in D.

William Boyce (1710-1779).

Allegro ma non troppo  
Tempo di Gavotta  
Menuetto

The eight symphonies (a word which Boyce uses to describe what would nowadays be considered a concerto grosso) are not only of great technical and historical interest but also have a vigour and charm that are rarely found together. As Burney noted, "There is an original and sterling merit in his work ... that gives to all his productions a peculiar stamp and character of his own strength, clearness, and facility, without any mixture of styles ... he neither pillaged nore servilely imitated Handel".

The set as a whole were culled from the instrumental sections of some of Boyce's odes, serenatas and theatre pieces and thus put together for concert use. It is thought that most had been written between 1750 and 1765, however, almost certainly when the composer had completely lost his hearing.

The original scorings were for strings (with figured bass) and oboes, with occasional use of bassoon, horns, trumpets and timps. The present symphony omits the use of horns. The resultant sound is peculiarly English and distinctly baroque in that Boyce had nothing to do with the new pre-classical developments which were occurring on the continent at the time, at such places as Mannheim. M.A.F.

Trumpet Concerto.

Joseph Haydn (1732-1809).

Soloist: Stefan Astbury

Allegro  
Andante  
Finale: Allegro

This work was written in 1796 and was Haydn's last and most remarkable piece for solo instrument and orchestra.

The trumpet of Haydn's day had not been a fully chromatic instrument (i.e. it had been limited only to the notes of the harmonic series above its fundamental) until the invention by a certain trumpeter named Weidinger of an instrument which could play all the notes of the chromatic scale by using keys. Though soon to be supplanted by

trumpets with the modern valve mechanism, as used on French horns, it was this instrument of Weidinger's which, with its newly won ability to play any type of melody rather than the military signal calls of its predecessor, stimulated Haydn into being the first important composer to write a concerto for the fully chromatic trumpet.

It was in fact to be Haydn's last purely orchestral work and indeed the first movement displays many of the hallmarks of the mature classical symphonist - the clever separation of the orchestral horns and trumpets, the emancipation of the violas and bassoons from the bass line and the independence of the timpani.

The beautiful theme of the second movement must have come as a shock to its first audience who had never before heard the trumpet playing such poetic, even nostalgic, music in its middle register.

The brevity of the Andante is doubtless related both to the nature of the solo instrument and to the need to prepare the soloist for the brilliant finale, with its octave scales and rapid trills, which rounds off this magnificent work.

M.A.F.

I N T E R V A L

Symphony No. 5 in B<sup>b</sup>.

Franz Schubert (1797-1828).

Allegro  
Andante con moto  
Menuetto  
Allegro vivace

As one commentator has pointed out, "all Schubert's music is early Schubert" (a reference to the brevity of his life) and the fact that his first five symphonies were written by the time he was eighteen only serves to emphasise the divine facility with which Schubert invented music, especially when one is confronted with such a "flawless jewel of a symphony" as the fifth. In contrast to its predecessor, "The Tragic", Schubert omitted trumpets, a flute, clarinets and timps from the normal sized classical orchestra of 1816. However, great colour variety still results, the limpid texture of the entire work being reminiscent of Mozart although the melodic and harmonic substance is entirely typical of himself.

For example, the poise of the opening theme, with its dialogue between violins and cellos, is entirely Mozartian whereas the starting of the recapitulation of this theme in the subdominant  $E^b$  (instead of the home key,  $B^b$ ) is a characteristic of Schuberts. Many have criticised this latter technique as a sign of hastiness or even laziness on the part of Schubert because it enables him to repeat the whole of the exposition exactly in the recapitulation and finish up in the home key. However, closer study will reveal that although in overall terms this is indeed what happens, there are large sections which break up such a sequence of mere repetition.

The second movement's heavenly main theme, which is heard in three of the sections, each time in  $E^b$  major, and the beautiful woodwind writing sound so natural that one is hardly aware of the "daring ingenuity" of the key structure of the whole movement, namely:  $(E^b)-C^b/b-G-(E^b)-G^b/f\#-D-(E^b)$ .

Any Minuet in G minor which is loud and vigorous and which contrasts with a quiet Trio in G major will recall the 3rd movement of Mozart's G minor symphony. Although not so complicated rhythmically as Mozart's movement, being square in phrasing where his is conspicuously irregular, this powerful essay in rhythmic and melodic tension (note the downward chromatic scales of the flute and violins) is the emotional core of a work which now seems so much less demure than at first appeared. Its trio is a regular rustic dance with more than a suspicion of drone bass.

Tension, however, is released in the unflagging impulse of the sonata form finale and we are drawn to conclude that it is perhaps the balance between action and reflection which makes this so magical a work.

M.A.F.

#### STEFAN ASTBURY

Stefan Astbury was born in 1965 and started learning the trumpet at the age of ten. He studied with David Baliff at the Alder Coppice School before moving to King Edward VI sixth form college at Stourbridge. Having gained a distinction at Grade VIII while only just fourteen Stefan won a place in the National Youth Orchestra and now studies part time at the Royal College of Music with Alan Handy where he is planning to establish the foundation of a career as a trumpet player.