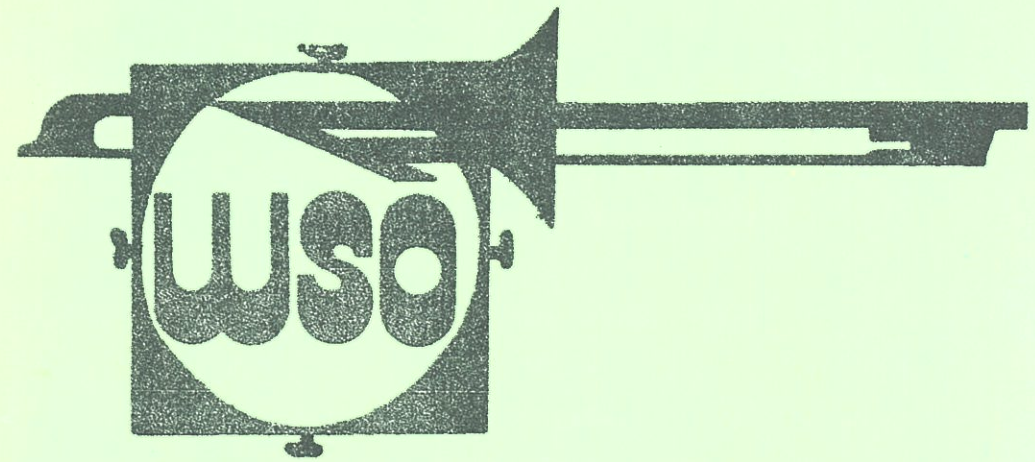


31



Wolverhampton
Symphony
Orchestra

Conductor : Mark Finch

Leader: Cyril Love

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.

CONCERT

26/6/82

Admission by programme...51

Children, students, disabled and pensioners.....50p

The purchase of a programme only, without attendance, as a contribution to the Macmillan Home, Compton Hall.....20p

PROGRAMME

T H A N K Y O U

WOLVERHAMPTON SYMPHONY ORCHESTRA

31

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C O N C E R T
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- at -

MAIN HALL, WOLVERHAMPTON POLYTECHNIC
(Compton Road Site)

COMPTON ROAD WEST, WOLVERHAMPTON

- on -

SATURDAY, 26th JUNE, 1982

- at -

7.30 p.m.

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P R O G R A M M E

Overture, "The Italian Girl in Algiers" Rossini
Piano Concerto No. 3 in C minor Beethoven
(Timothy Lissimore, piano)

I N T E R V A L

Symphony No. 4 in A major, "The Italian" .. Mendelssohn

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Proceeds of this concert will be in aid of

COMPTON HALL

A MACMILLAN HOME FOR CONTINUING CARE

Compton Hall was opened on 1st February, 1982, following an incredibly generous financial response from the people of Wolverhampton and surrounding districts. The sixteen bedded unit provides highly specialized care for people with incurable illness and their families. We still need to raise over £100,000 annually from charitable sources over and above the income received from the N.H.S.

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Overture "L'Italiana in Algeri" G. Rossini - 1792-1868

"The Italian Girl in Algiers" was Rossini's first major comic opera completed in just over three weeks when the composer was twenty-one and received its first performance in Venice in 1813. The story concerns Isabella who has been searching for her lover, a slave of the Bey of Algiers. In the opera the lovers are reunited although not before the Bey has also fallen for Isabella.

The Overture has all the ingredients of Rossini's overtures - a slow introduction featuring a poignant oboe solo, some perky tunes for woodwind in the main allegro section and, of course, the characteristic "Rossini Crescendo".

M.A.F.

Piano Concerto No. 3 in C minor L. van Beethoven
(1770-1827)

- (i) Allegro con brio
- (ii) Largo
- (iii) Rondo: Allegro

Beethoven's 3rd Piano Concerto dates from 1800, although it was not performed until 1803. Beethoven, himself, was the soloist and, according to one contemporary source, played from a part which contained "mostly empty pages just a few Egyptian hieroglyphics here and there".

It is the first of Beethoven's concertos to demonstrate his own highly personal characteristics. Piano and orchestra are no longer treated as dialogue partners in a work primarily "conversational" in style. Instead, the concertante element is subordinated to dramatic interest and the development of motives springing from the confrontation of two or more themes.

This is clear above all in the first movement, whose two greatly contrasting themes become the lively vehicles of the dramatic conflict. The Largo, which is in three sections and in the unusually related key of E major, is epic-narrative in style. Highly imaginative instrumentation and the complete integration of the piano into the orchestral fabric help to give this movement its classic

beauty and depth of feeling. The concluding Rondo, with its use of minor tonality typical of classical rondo themes, is a roguishly mischievous piece. Its playful, harmonically original and pianistically difficult yet effective course leads it finally into a festively vigorous Coda in C major.

M.A.F.

I N T E R V A L
(Refreshments will be served)

Symphony No. 4 in A Major, "The Italian" F. Mendelssohn
(1809-47)

- (i) Allegro vivace
- (ii) Andante con moto
- (iii) Con moto moderato
- (iv) Saltarello: Presto

In November, 1832, the Philharmonic Society of London commissioned Mendelssohn to compose "a symphony, an overture and a vocal piece" for a fee of one hundred guineas. The symphony with which he answered the request was the Italian, completed on 13th March, 1833, and first performed under his own direction at one of the Society's concerts exactly two months later. Despite the fact that the symphony (published as No. 4 though it predates No. 3, the Scottish) is outstanding for the felicity of its melodic invention, the incisive brilliance of its rhythmic language and the radiance and scintillation of the orchestration, there is evidence that it caused the composer a great deal of trouble and that he planned to revise it before publication.

The Italian symphony is largely a reflection of Southern life as Mendelssohn had experienced it during his visit to Italy, in Florence, Rome and Naples, and it thus reveals the romantic element in his artistic make-up. But in the treatment of form and design it conforms, with the exception of the finale, to classical norms. The scoring is for an orchestra of Haydn's size; double wood-wind, a pair each of horns, trumpets and drums and strings.

The brisk $\frac{6}{8}$ rhythm and coiled spring character of the main theme lends the first movement a supple athletic strength. The 'fugato' start to the development section

together with the cunning of the recapitulation show that the composer's intellectual faculties are as keyed up as his spirits.

The slow movement is said to have been inspired by a religious procession, the "Carrying of the Host" which Mendelssohn witnessed in the streets of Naples as the regular tread of the first D minor subject would suggest. The influence of the Allegretto from Beethoven's 7th symphony should also be noted.

The third movement is in the nature of a graceful minuet while the picturesque trio, with its mysterious fanfares on horns, bassoons and, later, trumpets, recalls the elfin land of the Midsummer Nights Dream overture. There is here a classical perfection of form refreshed by the composer's own characteristic sweetness and grace.

The finale takes its name from the saltarello, a Roman dance in lively triplet rhythm with a jump to it, as Mendelssohn's opening theme makes very clear. This is contrasted, after a secondary saltarello tune with a typical Neapolitan tarantella theme, in the same meter, though smooth-flowing instead of jumpy. Subsequently, Mendelssohn seems more interested in demonstrating that the victim of the bite of the tarantula spider, after which the tarantella takes its name, is either condemned to perpetual motion or death, than in escaping the clutches of A minor in which key the whole movement is firmly rooted.

M.A.F.

Timothy Lissimore - piano

Timothy Lissimore was born in 1964. He first studied the piano with Linda Adams at the age of ten. Two years later, under the supervision of Constance Warren, he won a place in the finals of B.B.C. T.V's "Major Minor" Competition.

In 1979 Timothy made his concerto debut in Wednesbury with the Wigmore Orchestra when he played Mozart's Piano Concerto No. 21 in C. Since then he has studied at the Royal College with Phyllis Sellick. Timothy has just finished his first year at King's College, Cambridge, and has also found the time to reach the finals of the 1982 "Young Musician of the Year" Competition.