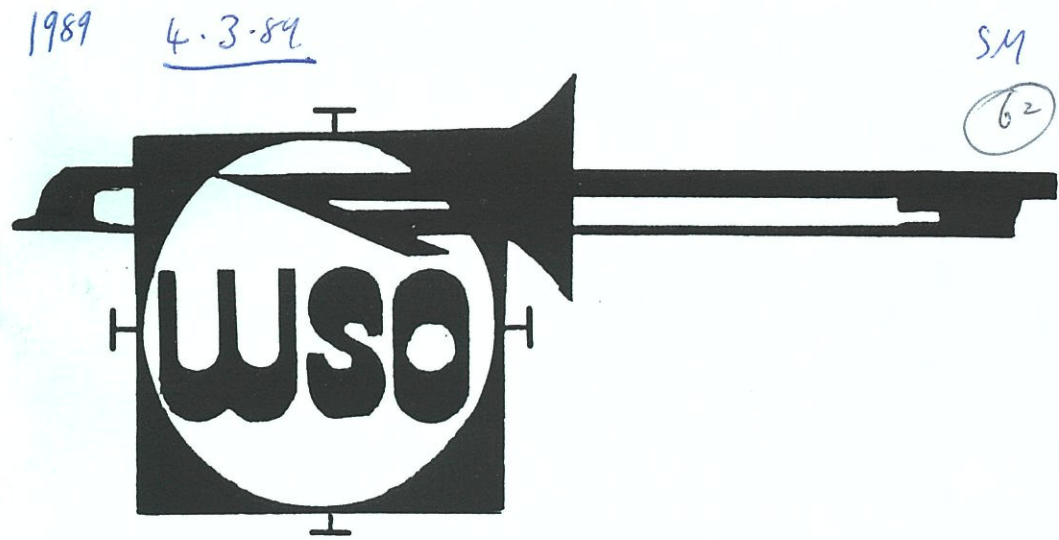


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Wolverhampton
Symphony
Orchestra

CONCERT

4/3/89

PROGRAMME

WOLVERHAMPTON SYMPHONY ORCHESTRA

1st VIOLIN

Martin Blythe
Margaret Friar
Colin Elton
Katalin Beke
Jennie Lewis
Shaun Valentine
Phil Turley
Denise Tyerman

2nd VIOLIN

Margaret Myatt
Cyril Love
Linda Murray
Maria Mulligan
Philip Ward
Jenny Walton

VIOLA

David Cope
Audrey Dearden
Louise McCarthy
Marion Smith
Cath Parry
Jane Forster

'CELLO

Paul Cartwright
Sheila Moore
Glyn Davies
Margaret Bell
Sylvia Ulrich
Peter Gosling
Joanne Bell

DOUBLE BASS

Mark Finch
Brother Godric
David Charlesworth
Eddie Thomas

FLUTE

Diana Manasseh
Rachel Brown

OBOE

Richard Anderson
Jennifer Marshall

CLARINET

Diana Cotterell
Lynn Sargeant

BASSOON

Maggi Rowland
Doug Servant

HORN

Percy Cotterell
Gordon Robson
Robin Hopper
Simon Hall

TRUMPET

Mike Garbutt
Martin Orgill
David Payne

TROMBONE

Mike Coxon
Nick Lloyd
Don Howard

TIMPANI

Hugh Thomas

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MARK ROBINSON

Mark Robinson joined the City of Birmingham Symphony Orchestra in 1981 following study at the Royal Scottish Academy and at the Royal College of Music. Alongside his busy CBSO schedule Mark has recently formed the Arcadian string quartet, which will be giving concerts in the West Midlands area in the Spring. He is also a principal member of the Birmingham Chamber Orchestra.

Mark plays on a 200 year old Gagliano violin. This was recently purchased by the CBSO Endowment Fund, following a generous anonymous donation.

TRAGIC OVERTURE

Brahms 1833-1897

This overture is one of Brahms' later works (1880) and was originally conceived as an overture to Goethe's *Faust*. Two crashing chords, seemingly unrelated to the fundamental D minor of the piece, proclaim a falling 4th, which appears repeatedly, ending the two phrases of the main theme and creating a dark, heavy feeling. A strongly rhythmic, aggressive section finally gives way to an introspective passage with the oboe trying to rise out of the gloom. The interval of a 4th again becomes pervasive and at length a romantic, Brahmsian tune is heard in the strings. This section concludes with the return of the rhythmic strife and subsides into a whispered version of the opening theme. Now a change of tempo and mood. Woodwind move in a dignified and stately manner featuring a dotted rhythm and encouraging the strings to join in. Sustained chords bring a brief return of the romantic string tune but the rhythmic argument again takes over, interspersed frequently with a reiteration of the four rising notes in the 'cellos and basses. Just as the work appears to be dying a feeling of determination pulls it together with a vigorous ending.

VIOLIN CONCERTO IN G MINOR

Max Bruch 1838-1920

Allegro moderato
Adagio
Allegro energico

This well-loved concerto gets off to a somewhat tentative start, indeed it is not until the third try that the soloist really gets going. Supported by a gentle accompaniment and moved along by a rhythmic figure in 'cellos and basses the violin pours its heart out until the full orchestra takes over and allows it to rest. After a short cadenza the strings gradually lead into the stillness of the slow movement.

This beautiful, sad and introspective movement allows the orchestra some melodic moments whilst the soloist rhapsodises. There is a magical key-change in the orchestra before the soloist picks up again. There is now a greater sense of urgency and the violin becomes more despairing until the calm of the opening is restored together with a sense of joy.

The third movement quickens and stirs until the soloist bursts to join in and celebrate. Nothing can stop his joyous outpourings now and the orchestra sweeps him on with broad melodies and little rhythmic prods to a fast and exhilarating conclusion.

INTERVAL

VALSE TRISTE

Sibelius 1865-1957

The Valse Triste is from incidental music to Jarnefelt's drama 'Kuolema' (Death) and is a picture of the ghostly visions of a dying woman. It is scored for a small orchestra and begins distantly—just a suggestion of waltz rhythm. The woman rises from her bed and begins to dance, slowly at first. She is joined by ghostly figures and dances until she is exhausted. She is not allowed to rest however and is drawn into a frenzied waltz, halted only when Death appears in the threshold of the open door.

Symphony No.5 in D minor

Sibelius 1865-1957

Tempo molto moderato. Allegro moderato. Presto.
Andante mosso, quasi allegretto.
Allegro molto. Un pochettino largamente.

There is an atmosphere of expectancy over the opening of this symphony, given over, as is so much of this work, to wind and timpani. Hopeful fragments are thrown out and then extended, becoming stronger and more insistent as the strings add background, occasionally joining with the wind instruments to urge the music along but for the most part sounding like a rising wind. Listen for the bassoon moaning like a lost soul in this desolate scene. Eventually the strings burst forth with a strong tune in unison, with the wind in opposition.

The trumpets break this mood with the opening rising fragment, repeated 8 times, which introduces a dance-like section—originally conceived as a separate movement. Listen for the bell-like flute and bassoon chords that precede a very diffuse section which becomes more and more frenetic until the brass emerge as the predominant voices and bring the movement to a climax.

The slow movement again starts with wind instruments but is largely propelled by pizzicato strings. A lovely touch of colour is perceived in the often heard high C sharp resolving slowly to a D. Quite a little conversation develops in a running quaver figure among the strings but order is eventually restored by the horns, and the strings reach an agreement. The wind follow in the style of the strings and succeed in pushing the speed on somewhat. The strings assert themselves with their pizzicato more forcibly and then retreat to their rôle of background to the wind, to be allowed one melodic outburst before the movement dies beautifully in the woodwind.

The third movement has the upper strings shimmering and the tune emerges in the violas, to be taken over by the first violins. The woodwind join in, then the 'cellos until the headlong flight is disturbed by 'cellos and basses foreshadowing the big, angular theme which dominates this movement. Alternate pairs of horns ring out like bells whilst woodwind and 'cellos suspend a melodic line overall. The music breaks up and the strings return to shimmering, under a dancing woodwind at first and then for a prolonged passage on their own, being divided into as many as eleven parts in places. A delicate version of the angular theme is heard in the upper strings in unison. Trumpets bring in the angular theme again and the music becomes more and more mountainous until the weight of sound is crushing. Six tremendous chords bring the work to a surprising conclusion.

S.C.F.