

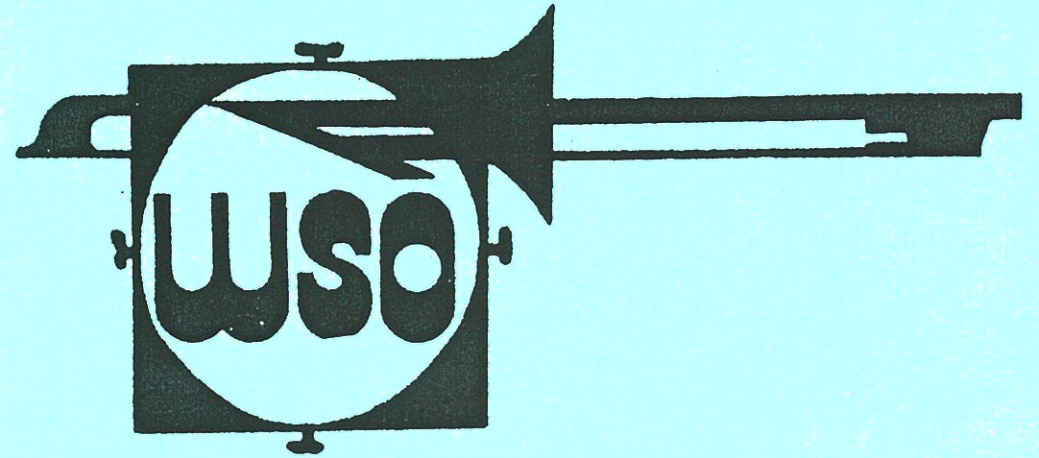
1989

December 2nd at 7 30pm

SM

65

1989



Wolverhampton
Symphony
Orchestra

CONCERT

2-12-89.

St JOHNS CHURCH

St Johns Square

Wolverhampton

PROGRAMME

NATIONAL FEDERATION
OF MUSIC SOCIETIES



WOLVERHAMPTON SYMPHONY ORCHESTRA

65

CONDUCTOR: CRAIG SPROSTON

LEADER: MARTYN BLYTHE

VIOLIN 1

Martyn Blythe
Margaret Friar
Jennie Lewis
Katalin Beke
Colin Elton
Sara Wills
Nancy Attfield
James Gosling
Della Lawrence

VIOLIN 2

Cyril Love
Margaret Myatt
Ken Hawkins
Maria Mulligan
Vanessa Owen
Philip Ward
Michael Clements
Jenny Walton
Peter Johnson
Fred Hobbs

VIOLA

David Cope
Sheila Freeman
Liz Davenport
Eluned Jenkins
Paul Westwood
Philip Turley
Marian Smith
Becky Howorth

CELLO

Richard Painter
Sheila Moore
Margaret Bell
Sylvia Ulrich
Glyn Davies
Helen Barber
Joanne Bell
Virginia Whinyates

DOUBLE BASS

B. Godric F.M.S.
Colin Birch
Mark Finch

TIMPANI

Malcolm Kenney

PERCUSSION

Rita Lakeland
Christopher Anderson

HORN

Percy Cotterell
Johannes Gersch
John Meades
Robin Hopper

FLUTE

Diana Manasseh
Helen Layne

CLARINET

Diana Cotterell
Lynn Sargeant

OBOE

Richard Anderson
Jennifer Marshall

BASSOON

Maggi Rowland
Doug Servant

TRUMPET

John Bettey
Martin Cooper

TROMBONE

Leslie Whitehouse
Ray Downs
Don Howard

TUBA

Richard Elliot

Our next Concert will be on March 3rd 1990 at
Wolverhampton Polytechnic, Dudley Site.

MACCUNN Land of the Mountain and the Flood

DVORAK Cello Concerto in B Minor

GLAZUNOV Symphony No. 4

JOSEPH HAYDN (1732-1809)

Symphony No. 101 in D Major ("The Clock")

- 1st Movement Adagio-Presto
- 2nd Movement Andante
- 3rd Movement Menuetto (Allegretto) Trio
- 4th Movement Finale (Vivace)

Unexpectedly relieved from the seclusion of his life at Esterhaza upon the death in 1790 of Prince Nicolaus, Haydn was easily persuaded by the Impresario Johann Peter Solomon to come to England the following year, particular importance being attached to the performance of new works at the Subscription Concerts in Hanover Square in London. To this opportunity, the 59 year old Joseph Haydn responded magnificently with 12 so-called 'London' Symphonies (Nos.93-104) during his two visits to London.

The 'Clock' Symphony no. 101 in D major, having been composed in 1794 during his second visit to London, was performed on March 3rd of that year.

After the mysterious introductory Adagio, which opens the first movement of the Symphony, the following Presto in 8 time is akin, in mood, to light-hearted laughter.

The nickname by which this work is known is clearly suggested by the 'tick-tock' accompaniment of the second movement, given mostly by the Bassoons and Cellos. Please note however that the nickname of this symphony was not suggested by the composer.

The Menuetto which opens the third movement is rather like a country dance. On reaching the Trio section pedal notes in the Strings change the mood somewhat, to an emphatic drone, reminiscent of a bagpipe. An ensuing pleasant rustic tune in the solo Flute is then shared with the Bassoon only to return finally to the Menuetto.

The Finale is a Vivace of crackling tension of which the principal theme dominates the whole movement, later turning itself into a fugue. Finally, everyone emerges simultaneously into a triumphant orchestral ? drawing the whole cheerful process to its conclusion.

ANTON DVORAK (1841-1904)

Slavonic Dances Op.46 nos.1-4

- No.1 Presto
- No.2 Allegretto Scherzando
- No.3 Pao Allegro
- No.4 Tempo di Menuetto

It was this first set of Slavonic Dances, the most intense Czech music he had written thus far, that Dvorak secured his reputation outside his native land. They were originally composed for piano duet in the Spring of 1878 at the invitation of the Berlin publisher Simrock, and arranged for orchestra immediately afterwards.

Simrock had experienced a huge success with Brahms' Hungarian Dances and was obviously hoping that Dvorak's Dances would have a comparable effect on the public, enchanted by the colour and exoticism of the earlier set. He was not disappointed. The Slavonic Dances were enthusiastically received in Germany and before long had introduced Dvorak's name to Paris, London and New York. These Dances are specifically Czech in character and their vivacity, glorious melodic freshness and bold, brilliant orchestration exert an immediate appeal.

Several of the Dances are based on folk melodies. Dance No.1 is a Furiant - a swaggers dance - with its exhilarating cross rhythms, whilst the second section of Dance No.2 in the major key is modelled on the Voucaka, a leaping dance from Brno. Dance No.3 is a Czech variant of a polka and the fourth Dance is a gentle minuet-like Sousedska.

JOHANNES BRAHMS

Symphony No.2 in D Major Op.73

- First Movement - Allegro non troppo
- Second Movement - Adagio non troppo
- Third Movement - Allegretto grazioso (quasi andantino)
- Fourth Movement - Allegro con spirito

It took Johannes Brahms years of struggle, weighed down as he was by his responsibilities as the symphonic heir of Beethoven, to complete his first symphony. In contrast, the

composition of his second symphony occupied only a few months. An idyllic sojourn at Pörrtschach on the Würthence is reflected in this work, and Brahms himself wrote that it "might have been written expressly for a pair of newly-weds".

Clara Schumann prophesied for the new symphony a more resounding success than that of the first symphony, and such indeed was the case. From its first performance under Hans Richter (December 30th 1877) the D major Symphony enjoyed almost unqualified success.

In contrast to the First Symphony, the Second Symphony is essentially serene and reflective, lyrical, even sunny - though it is certainly not lacking in effective climaxes.

The Symphony opens solemnly with an important 3-note figure on the lower strings which develops into a charming dialogue of great simplicity between horns and woodwind. This figure permeates throughout the whole of the Symphony in various guises. The movement itself is built upon material already heard until a powerful climax in which the sparingly used Brass participate to the full. The storm gradually subsides giving way to calmness and beauty.

The main theme of the second movement is a pensive and haunting melody given by the Cellos with a counter melody given by the Bassoons. Later, a happier mood is created, but almost immediately the mood of the music returns dark and brooding until near the end of the movement the clouds lift and a ray of light illumines the scene.

The third movement, closely related to the Classical Minuet, is full of grace and beauty. A change of rhythm and time presents a theme in the guise of a country dance, after which a resumption of the opening theme brings this enchanting movement to a close.

The finale opens immediately with its principal theme played quietly on the Strings, which is then repeated by the full orchestra. New themes and moods pervade the whole movement which ultimately leads to a climax punctuated by silent, half bars, of Trumpet flourishes, bringing the Symphony to a brilliant conclusion.