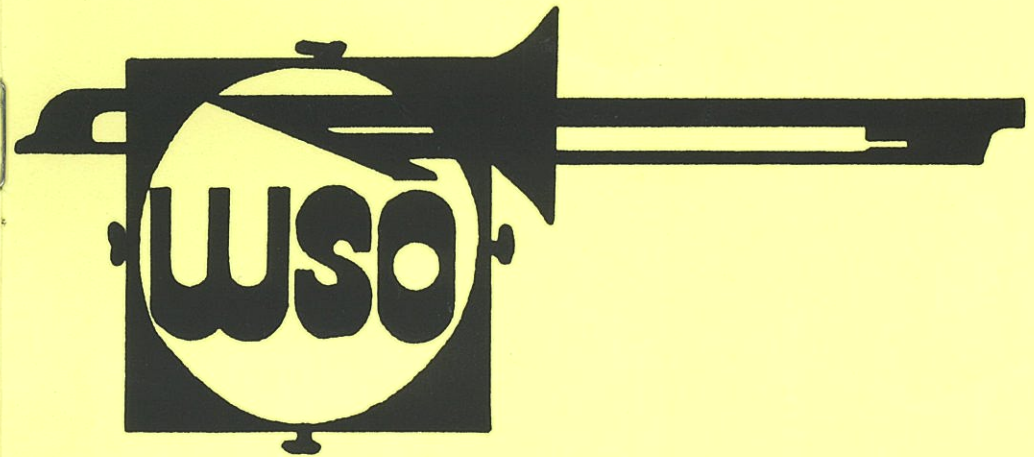


1992

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**Wolverhampton
Symphony
Orchestra**

CONCERT

25-1-92.

PROGRAMME

74

WOLVERHAMPTON SYMPHONY ORCHESTRA

CONCERT IN ST. JOHN'S CHURCH

SATURDAY, JANUARY 25th, 1992

PROGRAMME

Overture, Leonore No. 3 - Beethoven

Concerto for Trumpet and Orchestra - Haydn

Interval

Symphony No. 3 in E flat, Op. 97 ("THE RHENISH") - Schumann

Conductor - Philip Brooke
Leader - Martyn Blythe

SOLO TRUMPET - TREVOR JONES

Overture, Leonore No. 3, Op 72a - Beethoven

Beethoven was commissioned to write his only opera, Fidelio in 1804. The Leonore Overture No. 3 (Leonore is the heroine of the piece) is one of four written for the work and is certainly the most dramatic. Leonore No. 1 was dismissed as inferior by the composer and No. 2 was used to precede the first unsuccessful production. No. 3 was composed for the revival of the opera in 1806. The third offering is longer by far than the previous overtures and is, in effect, a dramatic prelude of such a weight and substance that the opera cannot really carry. Beethoven works the overture into a composition of such perfect proportion, so tense, dramatic and noble, that it has the effect of a symphonic movement and is regarded by many to say all that the opera is to say later but in a more compact and effective way.

Trumpet Concerto in E Flat, H.viie:l - Haydn

- I. Allegro
- II. Andante
- III. Allegro

Haydn's famous trumpet concerto was first performed by Anton Weidinger on March 28th, 1800. It had been written four years earlier but was considered too difficult for the instrument. The solo part in Haydn's concerto is very well written. There are no important digressions to other tonalities, but the chromatic possibilities of the instrument are fully exploited, especially in the second movement. We are delighted to welcome Trevor Jones as tonight's soloist.

Symphony No. 3 in E Flat Major, Op. 97 (The Rhenish) - Schumann

- I. Lebhaft
- II. Scherzo: sehr massig
- III. Nicht schnell
- IV. Feierlich
- V. Lebhaft

Of his four symphonies, the Rhenish is Schumann's last in order of composition, and was completed in the autumn of 1850. The symphony opens with a broad swinging theme characterised by typically Schumannesque syncopation. A lyrical second theme gives way to a free development, and a shortened recapitulation leads to a coda based on the first theme. The broad flowing melody of the second movement is tossed about the sections of the orchestra and leads to a strong mood-picture in A minor. A new theme provides a coda. The third movement, a short piece in the style of an intermezzo, is written in the vein of the composer's Kinderszenen. The gripping fourth movement is polyphonic in structure, a result of Schumann's study of the works of Bach. The last movement is a lively march in sonata form, the real climax coming in the coda which brings back a theme from the fourth movement and ends with a brief mention of the first subject from the first movement.

Philip Brooke

A DATE FOR YOUR DIARY

WSO's next concert will be on Saturday, March 28th in St. John's Church, Wolverhampton, when the programme will include Walton's "Crown Imperial", "L'Arlesienne" Suites 1 and 2 by Bizet and Brahms' Second Symphony. We hope to see you there!

INSTRUMENTS

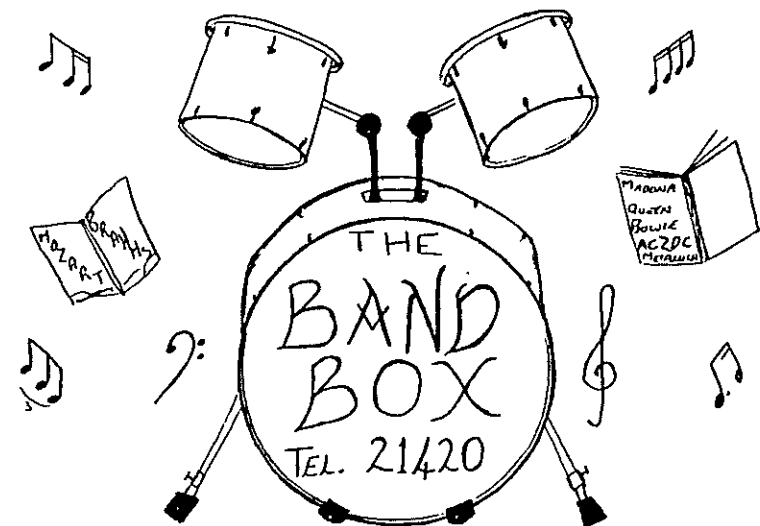
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WOLVERHAMPTON SYMPHONY ORCHESTRA

Musical Director - Philip Brooke

Leader - Martyn Blythe

First Violins

Katalin Beke
Colin Elton
Margaret Friar
Judith Fynn
David Harvey
Susan Hopkins
Jennie Lewis
Jayne Price
Jo Wootton

Second Violins

Michael Clement
Ken Hawkins
Richard Lane
Linda Murray
Margaret Myatt
Jo-Anne Stonyer
Jenny Walton
Philip Ward

Violas

Sharon Bayley
David Cope
Sheila Freeman
John Morse-Brown
Paul Westwood
Philip Turley

'Cellos

Margaret Bell
Glyn Davies
Peter Gosling
Sheila Moore
Rachel O'Brien
Richard Painter
Sylvia Ulrich
Maggie Wenham

Basses

Andrew Bargh
Richard Bolton
David Charlesworth

Flutes

Diana Manasseh
Krista Bromley

Oboes

Richard Anderson
Jenny Jackson

Clarinets

Diana Cotterell
Lynn Sargeant

Bassoons

Michael Darke
Douglas Servant

Horns

Percy Cotterell
Stuart McCourt
David Gray
Hazel Whitefoot

Trumpets

John Betty
Andrew Grainger

Trombones

Christopher Addy
Morris Buchanan
Don Howard

Timpani

Peter Morley