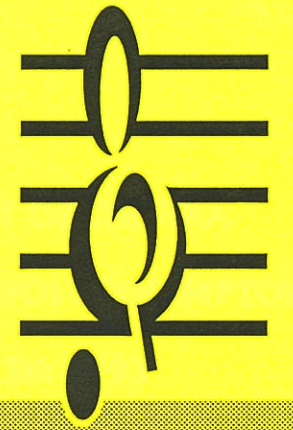


1993

**Wolverhampton
Symphony
Orchestra**

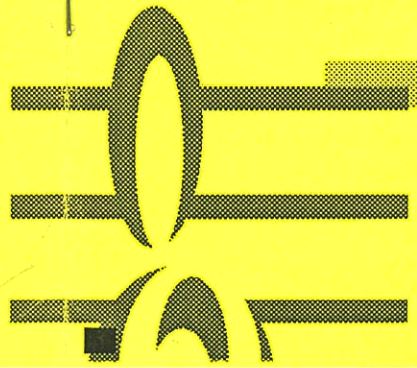


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PROGRAMME

13.11.93.



WOLVERHAMPTON SYMPHONY ORCHESTRA
CONCERT IN ST JOHN'S CHURCH, WOLVERHAMPTON
SATURDAY, NOVEMBER 13th 1993

PROGRAMME

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Adagio for String Orchestra Barber
Viola Concerto Walton

Interval

Symphony no. 7 Beethoven

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Viola - Sonia van Lierop
Conductor - Michael Darke
Leader - Martyn Blythe

Adagio for Strings - Barber (1910-1981)

The simple structure of this piece, a rising theme shared by each of the four principal voices, leading to a searing climax and concluding with a reflective coda, belies its emotional intensity. Arranged by the composer from his string quartet, it was first performed in 1938 and has since become one of the most famous works of our century. It was made popular by such films as "Elephant Man" and "Platoon".

Viola Concerto - Walton (1902-1983)

1. *Andante comodo*
2. *Vivo, con molto preciso*
3. *Allegro moderato*

Walton never became proficient on any instrument and yet his three string concertos - one each for viola (1929), violin (1939) and cello (1957) - are among the finest contemporary concertos. The viola concerto, first performed by Paul Hindemith, is one of the most traditional-sounding of all Walton's scores and shows off his contrapuntal dexterity, as well as his gift for lyricism.

The first movement is in sonata form. The soloist begins almost immediately with the first subject, the second appearing over a *pizzicato* accompaniment. There follows a *scherzo*, snappy and energetic, ending in a splendid *tutti*. The third movement is based on three themes; the most important of which is announced by solo bassoon. The climax of the work is a great fugal *tutti* that draws together the three themes. Then, as the mood calms, the soloist returns with the theme from the first movement which is superimposed over the main theme of the last movement played *ostinato* by the bass clarinet. The ambiguity between major and minor, which pervades all three movements, is finally resolved by the viola in favour of the major.

Sonia van Lierop was born in Wolverhampton in 1973. She began violin lessons at the age of 6 with the orchestra's leader, Martyn Blythe. In 1986 she joined the Junior Department of the Guildhall School of Music and Drama in 1986, studying with Detlef Hahn and in 1987 won a Scholarship to the Purcell School playing both violin and viola. In 1990 she started studying viola with David Takeno, and now continues her studies with him at the Guildhall School, where she is principal viola in the Symphony Orchestra. She won the Guildhall's Bulter Prize for viola in 1993. Sonia is a member of the Juventus

String Quartet and the Cambridge String Trio. Her chamber music engagements include a concert tour of Spain and the Canary Islands and a live appearance on Classic FM. On 18 February 1994 she will be giving a foyer recital at the Barbican Centre, London with pianist Francis Rayner.

Symphony no.7 in A major, Op. 92 - Beethoven (1770-1827)

1. *Poco sostenuto - Vivace*
2. *Allegretto*
3. *Presto*
4. *Allegro con brio*

Beethoven spoke of this symphony, written in 1812, as "one of my most distinguished". The opening *poco sostenuto*, the only slow music in the piece, sets the scene for the tireless dotted rhythms of the main *vivace*, a movement which Richard Wagner described as "the apotheosis of the dance". What follows is not a traditional slow movement but an *Allegretto* that gives the impression of a solemn procession, with skilful variation episodes. This proved so popular that it had to be repeated at the first performance. The third movement is an exhilarating *Scherzo* in all but name, while the trio section is heard twice and consists of phrases from an Austrian pilgrimage hymn against a held octave in the violins. The aggressive vitality of the final movement with its rushing semiquavers, offbeat accents and repeated note patterns, confirms the association of this symphony with the dance and brings the work to a jubilant climax.

M.D.

WOLVERHAMPTON SYMPHONY ORCHESTRA

Leader - Martyn Blythe

First Violins

Katalin Beke
Susan Bellingham
Colin Elton
Margaret Friar
Jo Jordan
Richard Lane
Jennifer Lewis
David Smith

Violoncellos

Margaret Bell
Glyn Davies
Louise Lawrie
Sheila Moore
Richard Painter
Sylvia Ulrich
Maggie Wenham

Clarinets/Bass Clarinet

Diana Cotterell
Lynn Sargeant

Bassoons

Jill Sparke
Doug Servant

Second Violins

Barbara Bostock
Michael Clement
Ken Hawkins
Margaret Myatt
Ros Rayner
Annette Smith
Jenny Walton
Philip Ward

Basses

David Charlesworth
Thelma Green
Chris Lewis

Horns

Percy Cotterell
Stuart McCourt

Trumpets

Jeremy Cross

Flutes

Diana Manasseh
Krista Bromley

Trombones

Ben Sedgwick
Chris Manasseh
Don Howard

Violas

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

Oboes/Cor Anglais

Richard Anderson
Tony Evans

Timpani

Ben Daghish