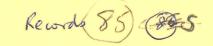
WOLVERHAMPTON SYMPHONY ORCHESTRA

First Violins	Violoncellos	Bassoons
Martyn Blythe	Margaret Bell	Jill Sparke
Sarah Ball	Glyn Davies	Doug Servant
Helen Beke	Theresa Hewkin	
Katalin Beke	Louise Lawrie	
Susan Bellingham	Sheila Moore	Horns
Colin Elton	Richard Painter	
Margaret Friar	Sylvia Ulrich	Percy Cotterell
James Gosling		Stuart McCourt
Jo Jordan		Robin Hopper
Richard Lane	Basses	Hazel Whitefoot
Jennifer Lewis		
	Chris Lewis	Trumpets
	Jennifer Moore	
Second Violins		Jeremy Cross
		Vaughan Smith
Sara Birchall	Flutes	
Barbara Bostock		
Michael Clement	Diana Manasseh	
Ken Hawkins	Krista Bromley	Trombones
Margaret Myatt	Heather Lancaster	
Fiona Overton		Chris Manasseh
Ros Rayner		Benjamin Sedgewick
Jenny Walton	Oboes	Don Howard
Philip Ward	Richard Anderson	
	Richard Hardy	Timpani
Violas		Peter Morley
	Clarinets	
Sharon Bayley		
David Cope	Diana Cotterell	
Sheila Freeman	Lynn Sargeant	
Dylis Lane		
Anne Marie Simpson		
Philip Turley		





WOLVERHAMPTON SYMPHONY ORCHESTRA CONCERT AT ST. JOHN'S CHURCH, WOLVERHAMPTON SATURDAY, NOVEMBER 26th 1994

PROGRAMME

Academic Festival Overture Brahms Sinfonia Concertante K364 Mozart

Interval

Symphony no. 5 Tchaikovsky

Conductor - Michael Darke Leader - Martyn Blythe

Registered charity no. 1040991

Member of the National Federation of Music Societies

Academic Festival Overture - J Brahms (1833-1897)

This overture, dating from 1880, was a belated thank you to the University of Breslau for an honorary doctorate conferred on Brahms the previous year. In contrast to the serious and intellectual approach for which he was commended, the piece was deliberately popular in style. It is made up of various student songs of the time, ending with the grand "Gaudeamus Igitur".

Sinfonia Concertante in E flat major, K.364 - W A Mozart (1756-1791)

- 1. Allegro maestoso
- 2. Andante
- 3. Presto

Mozart wrote several sinfonia concertantes for varying combinations of solo instruments. This work, for violin and viola, was written in 1779, the last to be written in his native Salzburg before he moved to Vienna. Doubtless the composer himself would have played the solo viola part at its first performance.

A richly thematic first movement is followed by the equisite, darkly-coloured andante, while the last movement is a spirited rondo. Mozart exploits the different characteristics of the solo instruments to the full, and there is wonderful interaction between them. Interestingly, the viola was originally intended to be tuned up a semitone to give a brighter effect, but this is no longer considered necessary.

The soloists **Kirsty Staines** and **Sonia van Lierop** are members of the Juventus Quartet, formed while they were both at the Purcell School. Kirsty is in her third year reading English at Christ's College, Cambridge. She was a strings finalist in the BBC Young Musician competition of 1990. Sonia is in her fourth year at the Guildhall School of Music, studying with Jack Glickman. She won the Guildhall's viola prize in 1993. Sonia played the Walton viola concerto with WSO last year.

Symphony no.5 in E minor Op.64 - P I Tchaikovsky (1840-1893)

- 1. Andante Allegro con anima
- 2. Andante cantabile, con alcuna licenza
- 3. Valse: Allegro moderato
- 4. Andante maestoso Allegro vivace

Of all his symponies, the fifth, which was begun in 1888, is the least overtly programmatic. The theme with which the work opens symbolised resignation to fate, according to a note left by the composer. This opening theme returns again and again, sometimes openly and sometimes cleverly disguised, giving unity to the symphony's otherwise highly individualised movements.

The impassioned first movement is followed by one of Tchaikovsky's most famous melodies, the horn theme which opens the glorious second movement. A tender waltz, which comprises the third movement, attempts to lift the mood of pessimism, but the opening theme is never far away and the final movement opens with a confident statement of it in the strings. Brahms, who was generally a fan of Tchaikovsky's music, heard the composer conduct this symphony on tour in Hamburg in 1889 and told him he liked all of it "except the finale". Many other musicians have come to echo this early opinion, but it certainly provides a stirring ending to the work.

MD

Don't miss our next concert!

4th March 1995, St. John's Church

Weber - Clarinet Concerto no. 1
Dvorak - Symphony no. 6