

WOLVERHAMPTON SYMPHONY ORCHESTRA

1994

Revised 85 ~~85~~

First Violins

Martyn Blythe
Sarah Ball
Helen Beke
Katalin Beke
Susan Bellingham
Colin Elton
Margaret Friar
James Gosling
Jo Jordan
Richard Lane
Jennifer Lewis

Violoncellos

Margaret Bell
Glyn Davies
Theresa Hewkin
Louise Lawrie
Sheila Moore
Richard Painter
Sylvia Ulrich

Basses

Chris Lewis
Jennifer Moore

Second Violins

Sara Birchall
Barbara Bostock
Michael Clement
Ken Hawkins
Margaret Myatt
Fiona Overton
Ros Rayner
Jenny Walton
Philip Ward

Flutes

Diana Manasseh
Krista Bromley
Heather Lancaster

Oboes

Richard Anderson
Richard Hardy

Violas

Sharon Bayley
David Cope
Sheila Freeman
Dylis Lane
Anne Marie Simpson
Philip Turley

Clarinets

Diana Cotterell
Lynn Sargeant

Bassoons

Jill Sparke
Doug Servant

Horns

Percy Cotterell
Stuart McCourt
Robin Hopper
Hazel Whitefoot

Trumpets

Jeremy Cross
Vaughan Smith

Trombones

Chris Manasseh
Benjamin Sedgewick
Don Howard

Timpani

Peter Morley

WOLVERHAMPTON SYMPHONY ORCHESTRA

CONCERT AT ST. JOHN'S CHURCH, WOLVERHAMPTON

SATURDAY, NOVEMBER 26th 1994

PROGRAMME

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Academic Festival Overture Brahms
Sinfonia Concertante K364 Mozart

Interval

Symphony no. 5 Tchaikovsky

♦♦♦♦♦

Conductor - Michael Darke
Leader - Martyn Blythe

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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 exquisite, 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 symphonies, 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