



Wolverhampton Symphony Orchestra logo in a stylized, cursive font.

WOLVERHAMPTON
SYMPHONY ORCHESTRA

Stravinsky

Firebird Suite

Marquez

Danzón No. 2

Ponchielli

Dance of the Hours

J Strauss II

The Blue Danube Waltz

Weber

Invitation to the Dance

Borodin

Polovtsian Dances



making music logo in a red box.



Saturday 23 June 2018
7.30pm

Conductor: Peter Morris
Leader: Ros Rayner

Wolverhampton Grammar School

Compton Road, Wolverhampton, WV3 9RB

TICKETS: £9 Available on the door

All students in full time education enter free

For further information visit us on our website: www.wolsymorc.org.uk

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Wolverhampton Symphony Orchestra**Wolverhampton Grammar School****Saturday June 23rd 2018****Music for the Dance****Invitation to the Dance – Carl Maria von Weber****Dance of the Hours – Amilcare Ponchielli****Polovtsian Dances – Alexander Borodin****INTERVAL****The Firebird Suite – Igor Stravinsky****Blue Danube Waltz – Johann Strauss II****Danzon No.2 – Arturo Márquez****Leader - Ros Rayner****Conductor - Peter Morris**

WOLVERHAMPTON SYMPHONY ORCHESTRA

WSO was formed in 1973. Membership is around 55 players and is drawn from keen amateur musicians, students and teachers in Wolverhampton and the surrounding areas. The orchestra meets weekly during term time and produces around four concerts a year, as well as an annual play-day focussing on a major work, which attracts musicians from far and wide. We have also accompanied City of Wolverhampton Choir in recent concerts.

We are financed through subscriptions, are affiliated to *Making Music* and have a partnership arrangement with the city's Music Education Hub.

WSO is very grateful to Wolverhampton Grammar School for their help with the use of instruments. Thank you to you, the audience, for supporting us tonight.

Peter Morris – Musical Director has conducted the orchestra since 2004. He is an A-level Chief Examiner, Borough Organist of Walsall, chairs the city's Music Education Hub and has degrees from Durham & Keele as well as an honorary Fellowship from Wolverhampton University, Fellowship of the Royal Society of Arts and Fellowship of the Chartered Institute of Educational Assessors.

Ros Rayner – Leader studied the violin at the Royal Academy of Music and was appointed leader of the Symphony Orchestra in 1996. She teaches at Wolverhampton Girls' High School and tutors the first violins in Wolverhampton Youth Orchestra.

Forthcoming Concert

November 11th 2018 Walsall Town Hall 3.30

The centenary of the Armistice is celebrated with a performance of Fauré Requiem and Beethoven's 9th Symphony.

Wolverhampton Symphony Orchestra and
Jena University Choir (Jena, Germany)
Total Vokal (Dortmund, Germany)
Tregorissimo (Lannion, Brittany, France)
Dudley Choral Society
Sutton Coldfield Choral Society
Walsall Choral Society
Wolverhampton Chamber Choir
Wolverhampton City Choir
Wolverhampton University Choir
St Peter's Collegiate Church, Wolverhampton, Girls' Choir
Wombourne Choral Society

Invitation to the Dance

Carl Maria von Weber (1786 – 1826)

This work is believed to be the first waltz intended for concert use, rather than to be danced. It was written as a piano piece in Rondo form (i.e. with repeated sections interspersed with other musical episodes) in 1819 and dedicated to Weber's wife, Caroline. It is a programmatic work, rather than just a dance, and Weber's description of it suggests it is an autobiographical piece showing a young man politely asking a lady to dance, their negotiation, the dance itself and their parting at the end.

It was orchestrated by Hector Berlioz in 1841.

Dance of the Hours

Amilcare Ponchielli (1834 – 1886)

Ponchielli was an Italian operatic composer best known for the opera *La Gioconda* from which this is a short ballet section in the third act. It is certainly his most well-known piece and represents a struggle between light and darkness.

It appeared, most famously, in Walt Disney's 1940 animated film *Fantasia* where it is danced by hippos, ostriches, alligators and elephants. It has also frequently been parodied – most notably by Allan Sherman, who set it to the words 'Hello Muddah, Hello Faddah'

Polovtsian Dances

Alexander Borodin (1833 – 1887)

These well-known dances come from Borodin's unfinished opera, *Prince Igor*. The work was completed after the composer's death by Rimsky-Korsakov and Glazunov. Borodin, a chemist by profession, was one of *The Five* - Russian composers whose nationalism transformed Russian music.

There are two sections: the Chorus of the Polovtsian Maidens and the Polovtsian Dance with Chorus, which are often sung as a Choral piece. The idea of turning them into a ballet was that of Diaghilev, in his Ballet Russes performances in Paris in 1909.

INTERVAL



Stravinsky, by Picasso, New Years' Eve 1919

The Firebird Suite

Igor Stravinsky (1882 – 1971)

In the following year, 1910, Diaghilev commissioned the 28-year old Stravinsky to write a new work on a Russian story for the Ballets Russes in Paris. The resulting work, *The Firebird*, made Stravinsky's name and led on to two huge further successes, *Petrushka* and *The Rite of Spring* in 1911 and 1913. More than any other works, these ballets symbolised a new direction for modern music.

The Firebird is a story of enchantment. The 1919 version of the Suite, being played tonight, contains:

1. Introduction – The Firebird and its dance – The Firebird's variation
2. The Princesses' round dance
3. The Infernal dance of King Kastchei
4. Berceuse (Lullaby)
5. Finale

While hunting in the forest, Prince Ivan strays into the magical realm of Kastchei whose immortality is preserved by keeping his soul in a magic egg hidden in a casket. Ivan captures the Firebird and is about to kill her but she begs for her life and he spares her. As a token of gratitude she offers him an enchanted feather that he can use to summon her should he be in dire need.

Prince Ivan then meets thirteen princesses who are under the spell of Kastchei and falls in love with one of them. The next day, Ivan confronts the magician and eventually they begin quarrelling. Ivan summons the Firebird, who bewitches Kastchei and makes him and his warriors dance an elaborate, energetic dance (the

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"Infernal Dance"). They then fall into a deep sleep, (hence the Lullaby), so the Firebird shows Ivan where the casket with the egg containing Kastchei's soul is hidden. Ivan destroys the egg and the spell is broken, the magical creatures that Kastchei held captive are freed and the palace disappears. All of the "real" beings, including the princesses, awaken and with one final hint of the Firebird's music they celebrate their victory.

The Blue Danube Waltz

Johann Strauss the Younger (1825 – 99)

The Strauss dynasty of waltz composers dominated Viennese culture for more than a century. Johann II himself published more than 500 of them. The Danube runs through Vienna and goes on to Budapest, Bratislava and Belgrade before reaching the Black Sea.

It is not a single waltz. There are at least 5 recognisably different waltzes here, but the first is undoubtedly the most famous and characteristic of all Viennese waltzes.

Danzón No. 2

Arturo Márquez (born 1950)

Márquez is a Mexican composer whose *Danzón No 2* was commissioned by the National Autonomous University of Mexico and was premiered in 1994 in Mexico City by the Orchestra Filarmonica de la UNAM. The melodies, rhythm and orchestration are based on Latin American styles, and were particularly influenced by Cuba.

The combined success of this piece and the orchestra of the Venezuelan Simon Bolivar Symphony Orchestra – a product of the musical education system of Venezuela – and its charismatic conductor Gustavo Dudamel has catapulted the infectious enthusiasm of this music to world-wide recognition.



Johann Strauss II



Arturo Marquez

In order to increase the publicity for local musical organisations, the following list of concerts has been agreed between music societies and also publicised in their programmes.

Thank you for your support tonight and here are some other concerts which might interest you.

Forthcoming Concerts in Wolverhampton

7th July: St Peter's Church Choirs

St Peter's Collegiate Church 6.00

Tu es Petrus

Music for Petertide

14th July: Wombourne Choral Society

Wolverhampton Grammar School 7.30

Down by the Riverside

A concert of words and music with a watery theme

3rd November: Wolverhampton Symphony Orchestra

Graiseley Music School 10.0 – 4.00 Free

Come and Play Day: Rachmaninov 2nd Symphony

3rd November: Wolverhampton Chamber Choir

St Michael's Church, Tettenhall 7.30

Kodaly – *Missa Brevis*

Jongen - *Mass for Choir and Organ*

Sunday 11th November: Wolverhampton Symphony Orchestra

Walsall Town Hall 3.30

Fauré *Requiem* and Beethoven 9th Symphony

24th November: Wombourne Choral Society

Wolverhampton Grammar School 7.30

Schubert *Mass in E flat*

Wolverhampton Symphony Orchestra

Violin 1	Viola	Flute	Horn
Ros Rayner	David Cope	Jane Eminson	Sara Shepherd
Jonathan Harper	Alain Anderton	Di Manasseh	Jill Brittle
Suzanne Barrett	Sharon Bayley-Kitts	Piccolo	Percy Cotterell
Susan Bellingham	Elizabeth Fleetham	Claire Lakin	Robin Hopper
Jo Jordan	Chris Bertram	Oboe	Joe Clarkson
Jennifer Lewis	Rhiannon Watts-Robinson	Rachel Orotayo	Trumpet
Margaret Mascarenhas	Cello	Jane Gledhill	Chris Cummings
Caroline Meads	Sarah Tulley	Ella Pearson	Daniel Bryant
Amy Price	Margaret Bell	Cor Anglais	Trombone
Stephen Shelley	Michael Crockett	Jane Gledhill	Mike Griffiths
Sarah Wynne	Janey Harold	Clarinet	Laurence Hopper
Violin 2	Sheila Moore	Lynn Curtis	Bass Trombone
Claire Tilt	Ian Sumner	David Beauchamp	Jamie Rothnie
Joanne Bircher	Jean Waller	Bassoon	Tuba
Sarah Chatterley	Double Bass	Michael Darke	Joe Barnett
Claire Clarkson	Sharleen Jones	Daniel Plant	Piano
Michael Clement	Holly Anderson		Petra Milarova
Anne Forster	William Hollands		Percussion
Ken Hawkins	Aron Jonasson		Peter Rayner
Hilary Hurd	Harp		Nathan Smith
Emma Micklewright	Natasha Gale		Dean Rogers
Philip Ward			Simon Arriola Segura