

WOLVERHAMPTON
SYMPHONY ORCHESTRA

Saturday
27th November 2021
7.30pm

Conductor: Peter Morris
Leader: Ros Rayner

Dukas

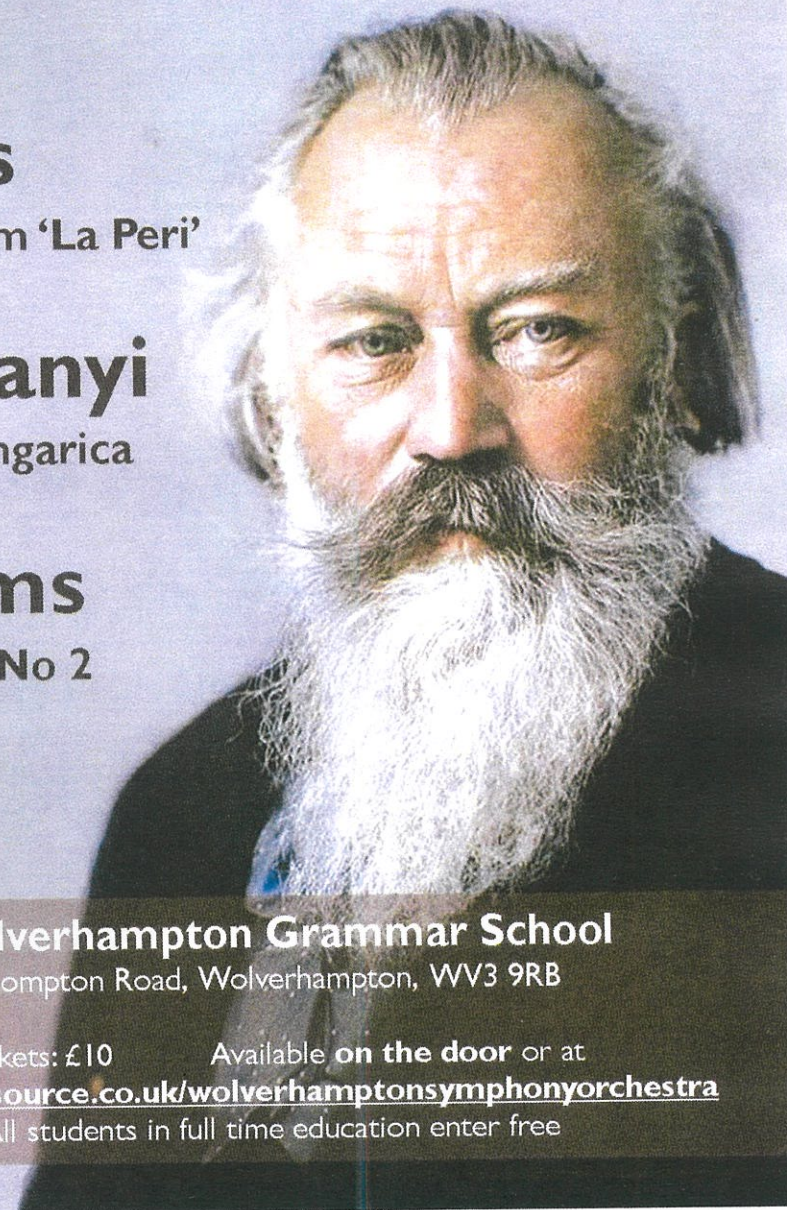
Fanfare from 'La Peri'

Dohnanyi

Ruralia Hungarica

Brahms

Symphony No 2



Wolverhampton Grammar School

Compton Road, Wolverhampton, WV3 9RB

Tickets: £10

Available **on the door** or at

www.ticketsource.co.uk/wolverhamptonsymphonyorchestra

All students in full time education enter free

Wolverhampton Symphony Orchestra

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Saturday November 27th 2021

Paul Dukas – Fanfare to La Péri

Ruralia Hungarica – Ernő Dohnányi

Symphony No. 2 – Johannes Brahms

Wolverhampton Symphony Orchestra

WSO would like to welcome you back. The pandemic has seriously damaged the provision of public concerts and we are delighted to have the opportunity to perform together for an audience again, albeit with careful social distancing measures in place in rehearsals and concerts alike. A consequence of that is that there is no interval in the concert and the total length will be shorter than normal.

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 in normal times produces around four concerts a year, as well as an annual play-day focussing on a major work and attracting musicians from far and wide.

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.

Peter Morris – Musical Director

has conducted the orchestra since 2004. He is the Borough Organist of Walsall Town Hall and is now Director of Music at St Michael's Church, Tettenhall. He has degrees from Durham and Keele Universities and Fellowships of Wolverhampton University, the Chartered Institute of Educational Assessors and the Royal Society of Arts. He was awarded the Médaille d'honneur de la Confédération Musicale de France in 2000.

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.

Fanfare to La Péri

Paul Dukas (1865 – 1935)

In 1912, Dukas wrote the music for a one-act ballet about Alexander the Great searching for immortality and meeting a mythological Péri; a beautiful winged spirit. The brief opening Fanfare was composed after the ballet has become a brass showpiece and was the last substantial piece he wrote. He was renowned as a perfectionist and indeed destroyed much of his music. The Sorcerer's Apprentice and La Péri were two of the few that survived.



Ruralia Hungarica

Ernő Dohnányi (1877 – 1960)

Dohnanyi was a Hungarian composer, though born in Bratislava, Slovakia. He is considered to be one of the leading lights of Hungarian 20th century music. He was a renowned pianist and conductor, and shared with his lifelong friends Bartok and Kodaly a love of the folk music of his homeland.

The first version of Ruralia Hungarica was a 1923 piano suite in seven movements, based on rural Hungarian Folk Tunes (Op 32a). Five of the movements were orchestrated in the following year (as Op 32b) and their folk influence is very easy to pick out.



Symphony No. 2 in D

Johannes Brahms (1832 – 97)

Although Brahms spent some twenty years planning and composing his First Symphony, the second was written during summer of 1877 in the rural atmosphere of southern Austria, which may account for its essentially pastoral nature.

In the Second Symphony, Brahms preserved the structural principles of the classical symphony, in which two lively outer movements frame a slow second movement followed by a short scherzo:

I. Allegro non troppo



The cellos and double-basses start the first-movement sonata form in a tranquil mood by introducing the first phrase of the principal theme, which is continued by the horns. The woodwind develop the section and other instruments join in gradually progressing to a full-bodied forte. Later the violas and cellos introduce the movement's second "Lullaby" theme. After a development section based mostly on motifs of the principal theme group, the music reaches a recapitulation section but towards the conclusion of the movement there is more tranquil mood which pervades the remainder of the movement.

I. *Andante poco moto, rubato (moving gently)*

A gentle oboe theme is accompanied by fragments of folk tunes in other instruments. A middle section continues the smooth fragments against a very colourful orchestral background until the first themes return.

II. *Presto, ma non tanto (fast, but not too fast!)*

A riotous movement, incorporating a quieter tune on 2 clarinets called 'The Handsome Butcher'

III. *Allegro grazioso (Quite fast but graceful)*

A beautiful short movement obviously based on children's songs

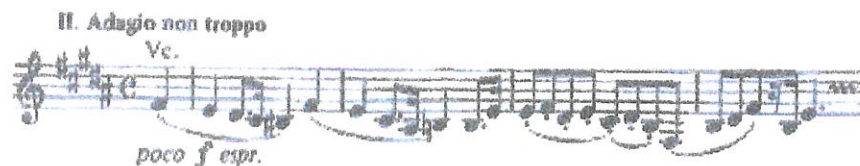
IV. *Adagio non troppo (Not too slow)*

Here the lengths of bars of the folk tunes determines the rhythmic patterns. The double bass duets with timps offer an important rumbling accompaniment.

V. *Molto vivace*

A rumbustious opening gives us a folk song reminiscent of 'The Keel Row' – pointing perhaps to the universality of basic folk music – and the orchestra becomes increasingly virtuosic as the movement unfolds.

II. Adagio non troppo



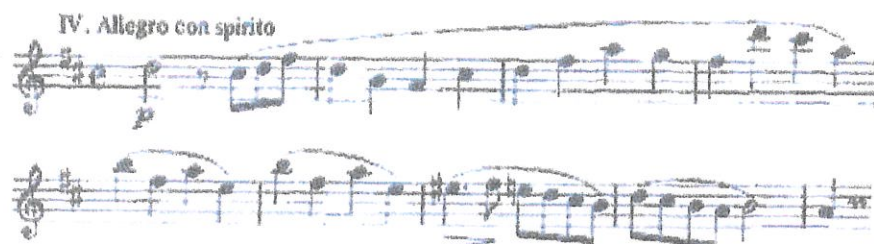
This movement contains what is in effect a set of variations, which gradually develop. A brooding theme is introduced by the cellos, with a counter-melody in the bassoons and a second theme in 12/8 follows. After a brief development section, the first theme returns on violins and oboe. The movement then finishes with a short coda-like section in which the main theme is reintroduced in the end.

III. Allegretto grazioso (quasi andantino)



The third movement begins with a gentle minuet played by pizzicato cellos and lilting oboe melody. A contrasting *presto* section in 2_4 time begins in the strings, and this theme is soon taken over by the full orchestra (minus trumpets). The oboe theme is repeated but then is again disrupted when a second *presto* marking makes a re-entry. Brahms yet again diverts the movement back into its principal tempo and it moves to a peaceful close.

IV. Allegro con spirito



Like the first movement, this is in sonata form. After a quiet start the full orchestra suddenly announces the arrival of the main theme, unveiling what has been described as 'a blazing sunrise of the most athletic and ebulliently festive movement Brahms ever wrote'. As the initial excitement fades, violins introduce a new theme in their lower register which wind instruments repeat until it develops into a climax. The movement's first subject appears again, but Brahms develops it further and then adds a mid-movement *tranquillo* section which slows down the movement to allow a buildup of energy into the recapitulation. The first theme comes in again and the second theme also reappears in the tonic key. The symphony ends in a triumphant mood.

(These notes are based on a Wikipedia analysis)

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 Barratt	Sharon Bayley-Kitts		Des Wilson
Susan Bellingham	Michael Clement	Oboe	Robin Hopper
Jo Jordan	Elizabeth Fleetham	Rachel Orotayo	Joe Clarkson
Caroline Meads	Ruth Srodinsky	Jane Gledhill	
Amy Price	Anselm Waters	Amy Price	
Sarah Wynne			Trumpet
	Cello	Clarinet	Chris Cummings
	Jean Waller	Lynn Curtis	Paul Dyson
	Violin 2	Ros Jacom	Bob Thompson
Claire Tilt	Margaret Bell	David Beauchamp	
Jenny Bailey	Louise Lawrie		Trombone
Joanne Bircher	Ian McCarthy		Sadie Kaye
Barbara Bostock	Ian Sumner	Bassoon	Laurence Hopper
Donna Booth	Julie Robertson	Michael Darke	
Rory Freckleton		Sean Massey	
Hilary Hurd	Double Bass	Chris Long	Bass Trombone
Philip Ward	Mark Goodhew		Bernard Moses
	Moray Jones	Percussion	
		Ian Richards	Tuba
	Harp	Alex Walton	Joe Barnett
Anya Bradshaw	Celesta		
	Tony Pinel		

Forthcoming WSO concerts

March 29th 2022

Wolverhampton Grammar School

Sullivan/Mackerras: Pineapple Poll Overture

Rory Freckleton: Song of the Shropshire Hills

Malcolm Arnold: English Dances (No 2)

Elgar: Nursery Suite

Walton: March: Crown Imperial

June 25th 2022

Wolverhampton Grammar School

Grieg: Peer Gynt Suite No. 1

Kodaly: Hary Janos Suite (In association with the Music Education Hub)

Prokofiev: Symphony No. 5

Wolverhampton Chamber Choir

December 5th 2021

St Michael's Collegiate Church Tettenhall

An Advent Reflection 6.30 Admission free

March 12th 2022

S. Peter & S. Paul Roman Catholic Church

German Baroque music pre-Bach

July 9th 2022 St Mary's Church Albrighton

Summer Concert

Wombourne Choral Society

December 11th 2021

Beckminster Methodist Church

Nowell! Nowell! A celebration of Christmas Choral Music

April 23rd 2022

St John's Church in the Square, Wolverhampton

Faure and Duruflé Requiems