

The logo for the Wolverhampton Symphony Orchestra, featuring the letters 'WSO' in a stylized, flowing white script.

WOLVERHAMPTON
SYMPHONY ORCHESTRA

Saturday
25th June 2022
7.30pm

Grieg

Peer Gynt Suite No 1

Kodály

Hary Janos Suite

Prokofiev

Symphony No 5

Conductor: Peter Morris

Leader: Ros Rayner

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

Forthcoming WSO events

October 29th 10.0 – 4.00

Wolverhampton Music School

COME AND PLAY (or Come and Hear at 3.00 pm)

in association with the Music Education Hub

Sibelius: Symphony No. 6

November 19th 7.30 pm

Wolverhampton Grammar School

Music by Women Composers

Ethel Smyth: Overture: The Wreckers

Cécile Chaminade: Flute Concertino

Amy Beach: Gaelic Symphony

Soloist Leila Hooton

March 18th 2023 7.30 pm

Wolverhampton Grammar School

Schubert: Symphony No. 8 (The Unfinished)

Fauré: Pavane

Stravinsky: Symphony No. 1

June 24th 2023 7.30 pm

Wolverhampton Grammar School

Bizet: Carmen Suites

Rodrigo: Guitar Concerto

Rimsky-Korsakov: Capriccio Espagnol

Ravel: Pavane for a dead Infanta

Chabrier: España

July 9th 2022 St Mary's Church Albrighton 7.30 pm

Wolverhampton Chamber Choir

Music for Royal Occasions

Wolverhampton Symphony Orchestra

Wolverhampton Grammar School

Saturday June 25th 2022

Edvard Grieg: Peer Gynt Suite No. 1

Zoltan Kodaly: Hary Janos Suite

Sergei Prokofiev: Symphony No 5

The Music

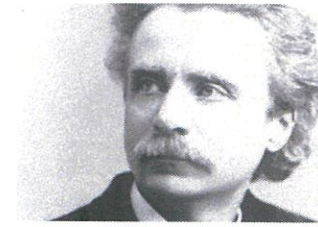
This symphony is, above all, a melodic piece. Not in the sense that Grieg used melody, or Kodaly used folk song, but in constantly developing and repeating fragments of melody.

Beginning with a fragment of gentle rising melody first heard in the lower strings, the music then leads to a soft, contrasting second theme in the flute and oboe. One last theme then appears in the violins and brass, followed by a skittish figure in the strings. The opening melody then returns in the cellos and double basses as these melodies are fragmented, recombined, and made to interact with each other. After a lyrical yet intense development, the opening melody returns in the trumpets. The other melodies return as well, leading to a grand but foreboding ending based on that first melody.

The second movement is a fast scherzo, full of Prokofiev's characteristically sardonic sense of humour. The music dodges around unpredictably, as if the orchestra is engaged in an elaborate game of cat and mouse. A slightly slower middle section appears with a more lyrical melody in the woodwind. The return to the scherzo is a frighteningly gradual crescendo where the music slowly gets faster and louder.

The third movement is a slow and deeply felt meditation. It begins with a long, twisting melody passed among the woodwind before soaring in the strings. The sudden surges to the highest notes of the violins are particularly expressive. A new, urgent melody appears in the lower strings accompanied by a Morse code-like pulsing in the piano and clarinets, leading to a more ominous melody in the trumpet and bassoon recalling the style of a funeral march. The melodies conflict with each other, becoming increasingly tumultuous. After a violent outburst, a high, delicate version of the opening lyrical melody returns.

The last movement begins with a dialogue between the sections of the orchestra that recalls the opening of the symphony. The solo clarinet then launches into a quick, vivacious theme. This melody alternates with contrasting sections, and many ideas from the previous movements reappear. The symphony ends in a wild and brilliant coda.

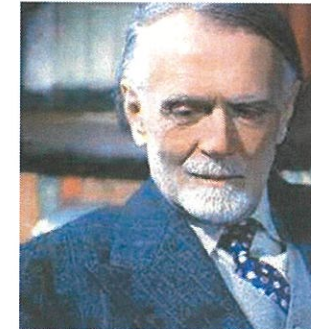


Peer Gynt was written by Grieg in 1876 as incidental musical to Ibsen's play of the same name. Peer was an arrogant but charming Norwegian 'peasant' who abducts a bride from her wedding and then abandons her to travel the world. The movements are:

1. Morning (Morning Mood in the desert): The Prelude to Act IV of the play.
2. The Death of Åse: Peer Gynt has returned home to find his mother is dying.
3. Anitra's Dance: Peer has become very rich after solving the riddle of the Sphinx. In Morocco Anitra dances seductively and steals all his money.
4. In the Hall of the Mountain King: Peer is captured and refuses to marry the King's daughter and become a troll.

Hary Janos

Zoltan Kodaly (1882 – 1967)



Our second piece on the theme of tall stories told by charming peasants comes from Hungary. It is firmly based, like much of Kodaly's work, on Hungarian folk melodies. Kodaly, along with Bartok, Dohnanyi, Janacek and Vaughan Williams, shared a strong affinity with a generation of composers who would both express their national identity by using their country's folk music and preserve it before it was lost.