



Listening Guide- “Echoes of the English Soul”

Composer: Ralph Vaughan Williams (1872-1958)

Title: Symphony No. 9 in E Minor

Recording: Bournemouth Symphony Orchestra, conductor Kees Bakels


Form: Loose sonata form with vague references to A, B, A' (Statement, Contrast, Repetition)

Time	Musical Elements	Instrument or Family
<i>Moderato maestoso</i>		
0:00	The work is introduced by a unison E played in 4 octaves, creating a sheer, transparent sound.	Woodwinds, saxophones, harp, strings
0:03	The primary theme opens in the trombones with an ascending and descending pattern. It is then passed through additional brasses and woodwinds, adding a rich and complex texture.	Tenor trombones, bass trombone, tuba
0:22	A temporary climax is reached in the strings, winds and harp signaling a new event.	Woodwinds, brass, harp, strings
0:24	Three saxophones enter playing a dark and ominous thematic motive over a sustained e minor chord.	Eb Saxophone and Bb Saxophone
0:37	The full orchestra joins, playing a repeated falling triplet figure that mimics the saxophone motive.	Full orchestra
1:12	The harp and clarinets introduce the secondary theme in a delicate and gentle manner, but still in a minor key, then moving into the parallel major.	Clarinet, Harp
1:34	The upper winds, flugel horn and strings pick up this new theme as it expands and develops throughout the orchestra.	Upper woodwinds, flugelhorn, strings
5:11	Solo violin enters accompanied by plucked strings and harp. The theme played in this way gives the effect of weeping or crying.	Violin, plucked strings, harp




**DUPAGE
SYMPHONY
ORCHESTRA**

5:52	The solo line is passed on to the flugelhorn, giving it a dark and warm quality. The solo moves around a pitch center giving the listening a feeling of wandering.	Flugelhorn solo
6:23	The English horn plays the opening theme accompanied by strings playing the opening unison E. This brings the movement to the recapitulation with a solemn quality. It is expanded as the horn is joined by other instruments and the movement finishes with a familiar sound as it ends on a unison E.	English horn, saxophones, clarinets, bassoons, strings
<i>Andante sostenuto</i>		
0:00	The <i>Andante</i> begins in a slow 4/4 time in the key of g minor. The flugelhorn returns with solo line that is vaguely reminiscent of the primary theme from the first movement.	Flugelhorn
0:30	A brief march theme is interjected in a new, faster tempo. The addition of a tenor drum gives it a somewhat tribal quality.	Woodwinds, trombones, tuba, timpani, tenor drum, harp, strings
0:36	The flugelhorn solo returns and is again interrupted by the march theme.	flugelhorn, strings
1:00	The march theme is expanded by the use of a countermelody in the orchestra consisting of running and oscillating stepwise patterns.	Woodwinds, flugelhorn, strings
1:16	The flugelhorn theme is expanded as the strings and woodwinds contrast with falling motives that are reminiscent of the first movement.	Woodwinds, flugelhorn, strings
1:33	Here the march theme returns with the countermelody and triplet figures contrasting the short, staccato theme in the brass.	Full orchestra
3:07	Following a short introduction of the flugelhorn theme in a new key, the strings initiate a new thematic episode in a similar, legato character. This has a 19th century Romantic quality that gradually builds as the full orchestra joins.	Flugelhorn, strings building to full orchestra
4:29	The chime of "Deep Bells" bring back the flugelhorn theme.	Bells, flugelhorn



DUPAGE SYMPHONY ORCHESTRA

4:59	A sudden gong toll signals the return of the march theme across the full orchestra. The use of cymbals and bass drum add a driving sense that dissipates into a soft, brief return of the Romantic episode introduced by the strings.	Gong, full orchestra
6:20	The flugelhorn theme returns accompanied by a countersubject played by clarinet.	Clarinet, flugelhorn
Scherzo		
0:00	The <i>Scherzo</i> opens in a march-like dance in 6/8 time and the key of f minor. The saxophones play the main melodic theme that is soon after passed to the piccolo.	Saxophones
0:24	The meter shifts to 2/4 time and a new theme is introduced in the orchestra.	Full orchestra
0:34	The meter returns to 6/8 time and a third theme is introduced in the upper woodwinds.	Woodwinds
1:19	The meter shifts back to 2/4 time and the theme is played in the brasses and strings and continuously moves between 2/4 and 6/8 with interjections of motives from previous themes.	Brass, strings
1:40	In 2/4 time, the horns and English horn begin a new theme in canon with the low woodwinds and brass.	English horn, low woodwinds, brass
2:02	The movement transitions to a section where the saxophones bring back the first theme in brief canon with one another.	Saxophones
2:56	A jarring dissonance brings in the trumpets to reiterate the opening theme, joined by the full orchestra.	Full Orchestra
3:21	Solo saxophones alternate with full orchestral interjections as they transition to the close of the movement.	Saxophones, full orchestra
4:32	In 3/4 time, the full orchestra plays a brief transition with solo saxophones, using homophonic (chordal) texture.	Saxophones
4:58	The opening dissonance returns and is	Bb Saxophone



**DUPAGE
SYMPHONY
ORCHESTRA**

	followed by a Bb Saxophone solo that closes the movement.	
<i>Andante tranquillo</i>		
0:00	The fourth movement begins with an introduction in the familiar key of E minor. It opens with a long, dream-like melody played in the violins and then expanded in the clarinet, flute and horns.	Violin, clarinet, flute, horn
1:00	An A section is introduced in the horns in a new major key.	Horn, flutes, clarinet, strings
2:03	A new statement of the transition material begins the B section, which is introduced in the lower strings and bass clarinet before being shared through staggered entrances with the english horn and flute.	Bass clarinet, low strings
2:28	The theme from the B section continues in an oboe solo accompanied by harp and is joined by clarinet, solo violin and flute	Oboe, flute, clarinet, violin, harp
3:05	An alternate version of the A section returns in the clarinet and is passed on to the low woodwinds.	Clarinet
3:41	The first part of the movement concludes with another statement of the transition material and a grand return of the theme from the B section, this time beginning in the low woodwinds and brasses. It ends with a brief transition in the horns and trumpet.	Bassoon, double bassoon, bass clarinet, strings
4:33	The exposition of the second section begins with the primary theme This is presented in the entire viola section.	Viola section
6:06	The secondary theme occurs after a sudden cymbal crash.	Woodwinds
6:27	In the development, Vaughan Williams combines the theme from the B section of the first section, to the primary theme of the second section.	Brass
6:54	The transition material from the first section reappears in the development.	Brass, percussion

The logo features a stylized treble clef with a vertical staff line passing through it. The staff line has several dots placed on it, resembling musical notes. The text "DUPAGE SYMPHONY ORCHESTRA" is positioned to the right of the graphic, with "DUPAGE" on the top line, "SYMPHONY" on the middle line, and "ORCHESTRA" on the bottom line, all in a bold, sans-serif font.

**DUPAGE
SYMPHONY
ORCHESTRA**

7:18	The secondary theme returns in the recapitulation as it interrupts the intensity of the development.	Horn in F
7:31	As the brief recapitulation progresses we hear the primary theme return in counterpoint across the full orchestra.	Full orchestra
8:28	After a brief silence, we hear a motive return from the first section, signaling a coda to end this movement.	Saxophones, full orchestra
9:04	Against a sustained E major chord, the saxophones bring back the opening motive from the first movement.	Saxophones, full orchestra