

Ballet Music for "Rosamunde"

- [1] Allegro moderato
- [2] Andante un poco assai
- [3] Andantino

One of Schubert's major ambitions was to achieve success as a composer for the theatre and the fact that all his operas, both for the opera house and for spoken drama, were in vain built up feelings of frustration in his friends, who were left unswayed on his early death. The reason for many of these failures is not difficult to see. Schubert was not a judge of libretti and plots, and often found himself asked to provide some incidental music. The authors of the libretto was Helmina von Chisty who is described by Alfred Einstein (one of Schubert's biographers) as "a little-stocking from Vienna who is hereditary literary streak", and the worst excesses of her dilettante abilities are all too apparent here in a plot so weak that even her most adverting admirers ran for cover rather than make any comment. It has since sunk, deservedly, into the well of history.

All this meant that Schubert's music which, as always, was full of interesting and inventive ideas, received no more notice or acclaim than the play itself. This was a pity because the collection of entr'actes, songs, dances and waltz sequences, according to some of Schubert's friends, went at least some way to making life into a series of happy moments. The musical style movement which, after much interplay between various parts of the orchestra, leads into the entr'acte with some wistful snatches of melody. It leads, without a break, into a quiet pastoral scene dominated by the flute in the woodwind; and the final section - probably the most familiar to audiences today - leads us into a country dance.

Sinfonia Concertante in E flat for Violin and Viola (K.364)

- [1] Allegro maestoso
- [2] Andante
- [3] Presto

W.A. Mozart (1756 - 1791)

Not only is this one of the finest examples of Mozart's output during his Salzburg period, it is also the most accomplished work he produced in the field of the concerto prior to the immortal examples for piano of his later Vienna days. During the eighteenth century viola players excited very little respect, often being viewed as little better than fiddlers' assistants. The viola is commonly regarded as of little importance in the musical establishment of the time. Mozart, however, took an increasing interest in the instrument, became a player of considerable ability, and always preferred to play viola parts in chamber music, so that he could be in the middle of the harmony. This encouraged him, and other composers such as Haydn, to write viola parts of greater interest and this in turn spurred players to improve their technique, to the extent that by the final quarter of the century some very good performers were emerging.

Exactly for whom this sinfonia concertante was written is not known but it is clearly for two instruments of great skill and, what is more, the demands on the violist are no less than those on the violinist, taking the part of the instrument into hitherto unexplored territory. Furthermore the violas of the orchestra also have a prominent role to play in two parts, often being given important thematic material, and consistently adding to the colour of the orchestral accompaniment. But, technical attributes apart, it is probably the breadth and majesty of the music which will strike the listener. The expansive theme of the opening, the poignant minor key melodies of the sad, dance-like quality of the last movement, the all speak of a composer who at 23 has already outgrown his youthful exuberance and has reached a maturity, being able to wed solo lines of unparalleled brilliance with the support of the entire orchestra to produce a texture which in range and depth reaches far beyond the accomplishment of any of his contemporaries.

INTERVAL

Symphony No 2 in D major (op. 73)

- [1] Allegro non troppo
- [2] Adagio non troppo
- [3] Allegretto grazioso (quasi andantino)
- [4] Allegro con spirito

Johannes Brahms (1833 - 1897)

After the lengthy trauma of completing his first symphony Brahms found the second reached its goal much quicker and more easily written in a single summer while the composer himself was away staying in the little lakeside village of Pöchlarn. In the warmth of the sun and the relaxed atmosphere of the countryside he was content on every page. In contrast to the heavy, almost tectonic, quality of the first symphony this one has a smile on its face from beginning to end and it is not surprising that, from the time of its premiere in 1876, it has remained a firm favourite with audiences all over the world.

The first movement is full of lyrical themes which are handed round all sections of the orchestra giving as a mosaic of tone colours effectively disproving the often quoted theory that Brahms was a boring orchestrator. Incidentally, do not miss the opening three notes played by the cellos and basses. The apparent doorway through it is, in fact, the binding element of all the music you will hear and it will appear in a variety of disguises throughout this movement - and beyond.

The rich ebony colour of the adagio maintains the abundant flow of warm melodies, interspersed here with brief bursts of almost theatrical drama, but the real surprise of the symphony comes with the third movement. Here Brahms turns his back on the elegant, ruminant sonata style of Beethoven and gives us instead an idyllic pastoral interlude in which a gentle melody for woodwind (with a prominent oboe part) acts as a framework for two more energetic episodes the first of which is built out of the original melody. The reason for this change quickly becomes clear. A rebuff to the oboe allows the breadth and energy of the ensuing finale to be set in greater relief. Here all is light and vigour, with the typical qualities of the previous movements combine with an exuberant gaiety which sweeps the symphony to a fitting end. It is no wonder that a friend of Brahms', having heard this work, remarked: "It is all rippling streams, blue sky, sunshine and cool green shadows. How beautiful it must be at Pöchlarn!"

Programme notes by Julian Williamson.

Over the last twenty years, Julian Williamson has been associated with a large number of orchestras and choirs. He has performed regularly at the South Bank, at St. John's Smith Square and the Baroque Hall where he has given many recitals and concerts with the Camden Choir, he has appeared with the London Bach Orchestra and the English Chamber Choir. His work has taken him not only to many parts of Great Britain but also to Germany, Holland, Zimbabwe and the United States.

Rafael Soler was born in Barcelona and attended the local Municipal High Conservatory of Music and this was followed by studies at the Royal College of Music in London where he obtained the First Class degree. He has won performance prizes in Spain, England and Portugal, and those include the first prize in the Broadwood competition for piano trios (United Kingdom, 1999). His repertoire also includes chamber music both as a soloist and also with piano accompaniment. His musical activities include composition.

Nuno Soares was born in Oporto, Portugal and began his musical studies at the age of six at the Academia de Musica de Vila Rica, Brazil. He is currently a third year BMA student of Professor Felix Andriehov (violin) and Professor Benoit Lamoignon (piano) at the Royal College of Music in London. In July this year he won the College's Dove Prize for Violin. He has performed recently as an orchestral player and chamber musician in concerts in Portugal, Spain and England.

Paula Tysall studied the violin at the Royal College of Music and the National Centre for Orchestral Studies. She won the Associated Board Silver Medal for Grade 7. As a member of the New London Orchestra she has taken part in many acclaimed recordings for Hyperion Records, Radio 3 and Classic FM and Adventures in Motion Pictures' production of Swan Lake. She also plays in the Ablington String Quartet.

Dulwich Orchestral Society gratefully acknowledges the financial assistance of the London Borough of Southwark, Dulwich Orchestral Society is a member of the National Federation of Music Societies.

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From 1st January 2001 this Society will be known as the Dulwich Symphony Orchestra.

DULWICH ORCHESTRAL SOCIETY MEMBERS

Violin I

Paula Tysall [Leader]
Tom Brockbank
Chris Burns
Ariela Cravitz
Steve Dyson
Maisie Hipperson
Elizabeth Maifredi
Alan Thompson
Mandy Winters

Violin II

Eric Croston
Keith Allen
Adrian Chen
Elisabeth Cleary
Frank D'Alquen
Ann Earle
George Fuller
Jane Howard
Naomi Sills
Mary Tester

Viola

Frances Barratt
Sarah Guthrie
Frances Lee

Viola [cont.]

Philip McKenna
Anne Miller
Maureen Montrose

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Lal Keenan
Kate Anderson
Caroline Annesley
Katherine Croston
Mark Evison
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Nicky Jackson
Angie Laycock
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Christine Bond

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Alison White
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Oboe

Louise Simon
Anna Davis

Clarinet

Christine Holland
Duncan McInnes

Bassoon

Hilary Dodds
Jill Blakey

Horn

Graham Vernon
Julia Garling
Anne Warnes
Jenny Davis

Trumpet

Eric Milner
Elspeth Hackett

Trombone

Michael Brooks
Richard Tighe
John Bell

Tuba

Martin Humphrey

Timpani

James O'Carroll

Marion Wootton

This concert is dedicated to Marion Wootton who died in September and was a well respected and long standing member of the Orchestra, a very competent musician and one-time Leader of the 'Cello section.

Marion was a very devout member of St. Luke's Church for many years and had indeed been Church Warden, she was also a Voluntary Worker at the Home and Hospital for Incurables.

After her retirement from teaching Home Economics at a school in Bromley she devoted her life to her Church, Orchestra and the caring of those in need, particularly at the Home and Hospital for Incurables, where she died, cared for by her many friends.

We shall all miss her very much as she was a very caring and popular member.