



**Dulwich Symphony Orchestra**  
**CONCERT**



**Saturday, 17th March 2001**  
**at 7.45 pm**

**Julian Williamson**  
[conductor]

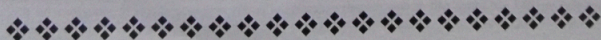
**Paula Tysall**  
[leader]

**Florian Uhlig**  
[piano]

**St. Barnabas' Church**  
**Calton Avenue, Dulwich SE21**



**Programmes: 50p**



### Overtures: "The Marriage of Figaro"

"The Marriage of Figaro" is, rightfully, one of Mozart's most popular operas. Along with the *gloire*, if you will, wayward, Venetian librettist Lorenzo da Ponte, he fashioned a work which brilliantly reflects the above-mentioned centennial's original white carefully omitting sections which might offend the ears of the aristocratic censors. As the work's alternative title ["The Mad Day"] illustrates the whole plot is worked out within twenty-four hours and the action proceeds at a crazy pace which often leaves one breathless. This is wonderfully predicated by the famous overture which crackles with bustling energy from start to finish. So here, in fact, was Mozart to maintain the momentum built up by the opening bars that he cut his original idea for a slower middle section with a lyrical oboe solo. In this way the onward sweep of the music remains uninterrupted, enveloped in a kind of abridged sonata form which Rossini would utilise so effectively in years to come.

### Piano Concerto in E flat [Op. 73]

[1] Allegro [2] Adagio in poco mosso

This concerto was nicknamed "The Emperor" by English audiences. The title has no connection with Beethoven's "Emperor" Concerto, but had its origin in his first stage in his life-taken a distinctly cynical turn but like the "Moonlight" Sonata it has resolutely refused to go away. This is due to the fact that the work undoubtedly was invested with some heroic grandeur and that it is apart from all other contemporary concertos and made it a model for many of the later Romantic composers to follow. It takes the art form to a new plane, even compared with Beethoven's own previous works in this vein.

Beethoven had already experimented with an early entry of the piano in Concerto No. 4 but this beginning is something different. Here the soloist sets out his stall in a series of majestic cadenza-like passages punctuated by rich chords from the orchestra so that by the time the latter fulfills its more traditional role of introducing the musical material the pianist has already made his presence felt in no uncertain way, and when he returns to add his own contribution to this material he is already a familiar figure whose style of playing has been firmly set. The soloist's contribution to the whole work - is designed on the most expansive scale, and the intricate dovetailing of solo part with that of the orchestra is a masterpiece of thematic framework combine to bring Beethoven as close as he ever came to achieving his ideal concerto form - that of marrying the Mozart design with his expanding symphonic ideas. The superb proof of this is that when you have finished listening to the huge first movement you feel you have difficulty keeping one from the other: you often yourself must have felt this as, having knitted all the complicated layers of the solo part into the musical fabric he felt no need to include a separate cadenza.

By contrast, the ethereal second movement is all simplicity [the strangely foreign key of B major adding a little mystery to the sound]. While the orchestra states the single beautiful theme in various guises the pianist adds fresh episodes. Thus, as this lovely music slips away the composer affects a magical join with the finale. By dropping the bass notes on the piano he allows you to return to the familiar world of the first movement. You are launched into a vigorous Rondo which, although you are already weary, brilliantly surmounts any doubts you feel. Beethoven is always searching for original ways to finish his concertos and here he pulls a trick which is almost Haydnesque in its implied humor. He suddenly leaves the piano and imparts on their own and the music sinks away to a point which has you believing that here will be the first case of a composer daring to end a concerto quietly when a sudden final flourish proves how wrong you were.

### Pavane [Op. 50]

The Pavane probably originated in the Italian town of Padua, and during the late Renaissance its popularity as a courtly, ceremonial dance spread to all parts of Europe. It was superseded by other dance forms [Minuet etc.] in the 16th century but was revived in the latter part of the Romantic era when use of ancient music had captured the imagination of composers as varied as Ravel, Respighi, and Vaughan Williams. It has to be noted that the modern idea of the Pavane bears little resemblance to its 16th century original in any strict musical sense. It was the steadily increasing funeral mood of the form which so impressed artists like Fauré. His pavane was written in 1887 and firmly established the form of only a small collection of purely orchestral pieces. It is one of its delicate scoring - much of it tending towards a feeling of chamber music - is typical of the composer's

penchant for understatement. But this in no way inhibits the hypnotic quality of the music, from the haunting flute solo with which it begins, through the more dramatic middle section, to its gentle yet commanding subtle miniature genre has remained so popular in the concert hall, and, as the title would suggest, has had itself so readily to ballet, thus leading the Pavane idea back to its roots.

### Symphony No 104 in D

[1] Adagio - Allegro

Joseph Haydn [1732 - 1809] After many years in the service of the Esterházy family Haydn received an invitation to come to England and write some music for a series of concerts. This transferred him to a life, from being considered little better than a servant he found himself, in London, the guest of royalty, and the outpour of adulation by an adoring public. Whilst here he produced twelve symphonies for which having a large orchestra at his disposal, he expanded his style considerably, and would be proud of the could bring to the concert hall, over two hundred years later, how popular they have remained with audiences. The climax of his time in England came towards the end of his second visit in 1795 when in a celebratory concert was staged for his benefit and at which the last of his symphonies [No. 104] was given its first performance. It was received with great acclaim. The eminent musical authority Dr Charles Burney said he had never heard the like before, and it must have struck many other listeners on that night in much the same way.

If the symphony could be summed up in two words, they would be happiness and joy. After a majestic slow introduction the first movement swings into music which is clearly mines flowing lyrical sounds with passages of vigorous energy, and the two rob shoulders in music which contains some typically delightful touches of Haydn's humour which shines through so much of his work. For instance, at the very moment when you expect a second theme to appear he throws you back to the first one and keeps you waiting for the second to the point when you hardly think it will materialise at all. Then, after a development section which plays about with a fragment of the first tune and a minor key version of the second, he pulls the same trick of ending soon with a first time you really think the movement is about to finish when up pops the second tune again, almost to an afterthought.

The stately second movement is in three interlinking sections. The first gives us the main theme and its associated phrases, the second throws us into a different world, which finally reverts to a much expanded version of the opening, including some beautifully imaginative passages for a gentle Trio which adds a folk-like character. This latter idea is carried into the Finale where the opening, with its dance beat and simple playfulness, melody transport us into the countryside and the realm of the peasant dance. The abundance and vitality of this music drew more of applause from the London audience of 1795 and the whole work seems to reflect Haydn's delight at his reception in this strange, foreign country, and his sunny approach to life in general which so endeared him to audiences everywhere.

### 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 Barbican Hall where, English Festival Chorus. His work has taken him not only to many parts of Great Britain but also to Germany, Holland, Zimbabwe and the United States.

Paul Tysall studied the violin at the Royal College of Music and the National Centre for Orchestral Studies. She was on 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 Astington String Quartet.

Phyllis Unblitt, winner of numerous international prizes, including the European Cultural Prize, has recorded several CDs. Since her orchestral debut at the London Barbican in 1997 engagements have included concerts in Berlin, Istanbul, Johannesburg, London, Munich, New York, Paris, Prague, Pretoria, Seoul, Venice and Vienna. Most notably he also appeared as the last accompanist to the legendary German baritone Hermann Prey.

The Dutchwich Symphony Orchestra gratefully acknowledges the financial assistance of the London Borough of Southwark. The Dutchwich Symphony Orchestra is a member of the National Federation of Music Societies

# DULWICH SYMPHONY ORCHESTRA

<b>Violin I</b>	Paula Tysall [Leader] Chris Burns Steve Dyson Julian Sayl Alan Thompson	Tom Brockbank Ariela Cravitz Maisie Hipperson Jill Tarlton Mandy Winters
<b>Violin II</b>	Eric Croston Elizabeth Cleary Ann Earle Jane Howard Naomi Sills	Christe Bailey Stuart Dearnley George Fuller Sarah Milnes
<b>Viola</b>	Bing James Sarah Guthrie Philip McKenna Maureen Montrose	Frances Barratt Frances Lee Anne Miller
<b>Cello</b>	Lal Keenan Caroline Annesley Mark Evison Sarah Toyn	Kate Anderson Katherine Croston Emma Garrett Brian Tunnicliffe
<b>Double Bass</b>	Christine Bond Mick Mortimer	Mike Lasserson
<b>Flute</b>	Sam Purser	Monique Alcock
<b>Oboe</b>	Louise Simon	Anna Davis
<b>Clarinet</b>	Sue Best	Duncan McInnes
<b>Bassoon</b>	Hilary Dodds	Jill Blakey
<b>Horn</b>	Graham Vernon	Julia Garling
<b>Trumpet</b>	Tim Collett	Eric Milner
<b>Timpani</b>	Julie Dyer	

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