



**DULWICH  
SYMPHONY  
ORCHESTRA**

**CONCERT**

**Saturday, 1st December 2001  
at 7.45 pm**

**Julian Williamson  
[conductor]**

**Paula Tysall  
[leader]**

**Christopher Wyatt  
[flute]**

**St. Paul's Church,  
Herne Hill SE24**

**Programmes : 50p**

### Symphony No 1 in D

- [1] Allegro molto  
[2] Scherzo (non troppo Presto)

[2] Allegretto Moderato  
[4] Adagio - Allegro Vivace

### Charles Gosseau [1818 - 1893]

Our concert tonight can be viewed as a kind of musical sandwich. The light Austrian filling of Mozart's enchanting Flute Concerto is enclosed within slices of French bread in the shape of two related symphonies written some sixty years later but whose flavour reflects strongly the school of music of which Mozart was so central a figure.

How many works by Gosseau do audiences recall today? The opera 'Faust' certainly, the Messe de Ste. Cecile probably, the Petite Symphonie for wind possibly and perhaps one or two songs. The remainder of his considerable repertoire has nestled into the lap of oblivion to the extent that it is difficult for us now to comprehend the enormous esteem in which he was held during the middle years of the nineteenth century, and the huge influence he exerted on the next generation of French composers. Nor was this acclaim limited to his homeland. In the 1870s, driven into exile by the Franco-Prussian war, he spent a number of years in England where his music - particularly his oratorios proved immensely popular.

Looking back with the advantage of historical hindsight it is not difficult to see the reasons both for his immediate popularity and his eventual musical demise. His reputation was built almost entirely on opera and church music both of which displayed a lyric rather than dramatic quality and which the later advances of Debussy and Ravel, and Gosseau was by no means alone in being ruthlessly swept aside by the more esoteric trends of the twentieth century. However, by no means all of his works were written in this style. As a student he was much struck by the music of the renaissance and classical eras, and his studies in the latter bore particular fruit in his two symphonies of the 1850s. These, although penned at the height of his powers in the Romantic theatre, display clearly his affinity for the legacy of Haydn and Beethoven. The Symphony No 1, for instance, is structured on strict classical lines and the outer movements combine all the excellence of the late eighteenth century with some more modern harmonic touches. The Allegretto Moderato, on the other hand, owes much to the pilgrims' procession from the Italian symphony by Mendelssohn (another classically based composer), while the leisurely Scherzo probably comes closest to the elegiac, rhapsodic nature of his mainstream works.

### Flute Concerto in G major [K 313]

- [1] Allegro maestoso

[2] Adagio non troppo

[3] Adagio. Tempo di Minuetto

Ferdinand Dejean was a surgeon who worked for many years with the East India Company. He was also an amateur flautist of some distinction and, on his return to Europe, travelled a good deal (he had no money worries) studying under the eminent player, John Baptist Wendling, who had long been an acquaintance of Mozart. Fate decreed that in 1778 all three of these were in Mannheim and Mozart was far from happy. Through Wendling, Dejean grew to know Mozart's music for which his enthusiasm knew no bounds. He therefore commissioned a series of quartets and concertos for which he promised a sizeable amount of money. Unfortunately the sums to have overlooked the fact that his young friend's opinion of his chosen instrument was of the highest. In fact, it bordered on contempt and, although sorely in need of the cash, the composer exceeded this unpredictable genius into a frenzy of lethargy and laziness which he attempted to justify in a series of excuses conveyed to his father. 'I never have a single quiet hour here... I can only compose at night... One is not always in the mood for working... I could, to be sure, scribble off things all day long but, you know I become quite powerless whenever I am obliged to write for an instrument I cannot bear.'

Under the circumstances it is amazing that Wolfgang produced any work at all for Dejean and extraordinary that the resulting Concerto in C - extracted from its composer like so many teeth - contains not a trace of his disdain for the flute. Quite the reverse, in fact. The slow movement flows with some of the most intimate and personal music of his Salzburg years while the solo writing in both the opening Allegro and the concluding Minuet/Fondo betrays an effectiveness and quality which, if we did not know better, would lead us to believe that Mozart had as great an affection for the instrument as the world have personally for the clarinet. The concerto is in fact a classic example of how genius triumphs over personal foibles and the petty trials of everyday life. In spite of himself Mozart, after all his complaining, has produced a concerto which has conquered the world with both players and audiences alike.

### INTERVAL

### Symphony No 1 in C

- [1] Allegro vivo  
[2] Scherzo

### Georges Bizet [1838 - 1875]

[2] Adagio  
[4] Allegro Vivace

While Gounod had a long and successful life Bizet lived not much longer than Mozart and was continually wracked by feelings of failure and self doubt, dying amidst the hostile reception of 'Carmen', never to witness its eventual emergence as one of the world's most famous operas.

During his youth he was much influenced by Gounod and was drawn by him into the world of the theatre. His elder companion took the struggling young student under his wing and, in order that he could earn a little money, assigned him in 1855 the task of making a piano duet arrangement of his newly completed Symphony No 1 (which opened our concert). So enthralled was Bizet by this work that he decided to write one of his own and in so doing produced - at seventeen years of age - a work which rivals Mendelssohn's 'Midsummer Night's Dream Overture' and Schubert's 'Gretchen an der Spinning Wheel' for sheer precocity. Its parentage is not difficult to identify. There are a host of instances where structural and thematic ideas owe their germination to Gounod, but Bizet's youthful inspiration embraces a vision which is by no means chained to the confines of his master's example. While the first movement may have a strong Gounod/Haydn flavour, the finale reminds us of Beethoven's Symphony No 4 with its moto perpetuo style wrapped in bustling string semiquavers. Had he known the music of Schubert (it was unknown in France at the time) we would have looked there for the stimulus behind the Scherzo which is more original than is often thought, as is the haunting oboe solo in the slow movement which throws us forward to the more mature years of 'Carmen'. All in all this symphony contains music which belies Bizet's youth and inexperience. It also makes us regret that he never returned seriously to this genre, and that it took eighty years for a first performance to materialise. It was premiered in 1935 by which time, paradoxically, the reputation of his teacher had undergone the destructive changes described above.

### Programme notes by Julian Williamson

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

## DULWICH SYMPHONY ORCHESTRA

### Violin I

Paula Tysall [Leader]  
Tom Brockbank  
Chris Burns  
Katie Cardell-Oliver  
Ariela Cravitz  
Maisie Hipperson  
Julie Lee  
Nerys Richards  
Alan Thompson

### Viola

Frances Barrett  
Frances Lee  
Mary Keeler  
Philip McKenna  
Anne Miller  
Maureen Montrose

### Double Bass

Mick Mortimer  
Louise Stoddard

### Violin II

Eric Croston  
Adrian Chen  
Elizabeth Cleary  
Stuart Dearnley  
George Fuller  
Jane Howard  
Gill Tarlton

### Cello

Nicky Jackson  
Caroline Annesley  
Russell Ashley-Smith  
Katherine Croston  
Angie Laycock  
Sarah Toyn

### Flute

Sam Purser  
Zilla Smith

### Oboe

Louise Simon  
Jennifer Hough

### Clarinet

Sue Best  
Duncan McInnes

### Bassoon

Martin Bament  
Hilary Dodd

### Horn

Lucy Steel  
Graham Vernon  
Sue Wallace  
Andrew Jones

### Trumpet

Tim Collett  
Eric Milner

### Timpani

Paul Gillett

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, apart from his many concerts with the Camden Choir, he has appeared with the London Bach Orchestra and the English Festival Choir. His work has taken him not only to many parts of Great Britain but also to Germany, Holland, Zimbabwe and the USA.

**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. She plays in the Ashington String Quartet and 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. Paula is married to Christopher Wyatt.

**Christopher Wyatt** took up the flute at the age of 11 at the Newham Academy of Music. He gained Gold and Silver Awards for achieving the highest and second highest marks for the Associate Board Grades 6 and 8 respectively. He went on to study at the Guildhall School of Music with Richard Taylor and took part in Master Classes with Geoffrey Gilbert, before a post-graduate year at the National Centre for Orchestral Studies, studying with Peter Lloyd.

As a professional freelance orchestral player Christopher has toured Spain, Portugal and Italy, and has performed with many orchestras, notably the Halle, Bournemouth Symphony Orchestra and the New London Orchestra.

Solo appearances have included the Ibert Flute Concerto and all of the Concertos by Mozart, including the Flute and Harp Concerto (performed with Kaziah Thomas and the Dulwich Orchestra) as well as the Bach's 5th Brandenburg Concerto which was recorded by the BBC.