



DULWICH SYMPHONY ORCHESTRA

Autumn Concert

**Saturday, 29th November 2003
at 7.45 pm**

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

Julian Williamson Conductor

Tony Boorer Trombone

Paula Tysall Leader

Programmes : 50p

www.dulwichsymphonyorchestra.org.uk

Overture: The Magic Flute

Wolfgang Amadeus Mozart [1756 - 1791]

Mozart started work on what was to be his last completed opera in the spring of 1791. All seemed to be proceeding according to plan when two commissions came along which brought with them an almost impossible workload. An unknown patron ordered a Requiem and on top of this the hard-pressed composer was required to provide another opera ["La Clemenza di Tito"] for the coronation of the new Holy Roman Emperor - the latter in a mere six weeks. It is not surprising that he had to drop everything and it was only after "Tito's" premiere in Prague that he was able to resume work on his comedy. The finishing touches, including the Overture, may well have been penned during the three day coach trip back from Prague to Vienna and it was nothing short of a miracle that Mozart managed to finish two operas in such a short space of time and to oversee their premieres which were in two different cities and little more than two weeks apart. The success of "The Magic Flute" was immediate. The mixture of Masonic symbolism - heard in the ceremonial chords at the beginning and middle of the Overture -, magic [the slow introduction], and pantomime comedy [the bouncing allegro], allied to the work's marvellous music, provided Mozart with the first real hit of his life. The sad part is that, after all this frantic over-work his health rapidly deteriorated and within about two months he was dead with his opera still playing to packed houses - a run which was to extend to some 150 performances. When we listen to the brilliance of this Overture we can only wonder what further masterpieces might have been written had he been allowed to live a normal life span.

Trombone Concerto

Michael Brooks [b. 1957]

[1] Moderato

[2] Adagio

[3] Allegro

This concerto is dedicated to the memory of my father, Lionel Brooks. My father knew that this work was being composed but he died unexpectedly in May 2001 without hearing the work. The concerto is semi-biographical.

The first movement is about his early years that were blighted by the outbreak of the Second World War.

The second movement describes a difficult middle age, marred by a descent into severe depression. There is no break between this and the final movement that commences with a short passage where the soloist is accompanied by the timpani before the violi commence a fugue in the strings.

The final movement represents his later years that I think were his happiest. When I discussed writing a concerto I asked him what he liked; he said he liked most styles of music but found Bach rather mechanical. I hope this explains the pastiche of a fugue in the final movement that the soloist, for the large part, allows the orchestra to play without joining in until the last time!

The Concerto was composed in 1999 and, from a musical perspective, it attempts to portray the reflective, sombre and triumphant qualities of the instrument. The solo part does not purport to sound virtuosic although it requires a most able player.

[Programme note by the composer]

Carmen Suite

Georges Bizet [1838 - 1875]

[1] Seguedille

[2] Marche des Contrebandiers

[3] Nocturne [Solo violin: Paula Tysall]

[4] Chanson du Toreador

Mozart was by no means the only composer to suffer an early demise. When hardly older than his illustrious predecessor he developed severe throat problems and, following two massive heart attacks, died very suddenly. Like Mozart, he had long struggled to produce a work that would be a national success. But his long string of works for the theatre had the cold hand of failure on them and when

"Carmen" - premiered in March 1875 - was received with similar disdain Bizet died three months later in despair never to know that, like the "Magic Flute", his last work would become one of the most popular operas in the world. The story of a simple army corporal being enticed away from his childhood sweetheart by the hypnotic allure of a seductive cigarette girl whose bohemian personality thought nothing of ditching him for the more exotic charms of a toreador was at first thought to be immoral and horrific. But as the theatrical world in general became more used to such plots Bizet's great achievement became apparent to all and the rest is history.

This Suite was arranged by Fritz Hoffmann some years after Bizet's death and dips in to various episodes in the opera to give us a taste of the drama. The opening Seguedille comes from one of Carmen's songs in Act One in which she invites everyone to her favourite pub where her friends are a notorious group of smugglers. These smugglers are represented in the second movement that forms part of the opening scene of Act III when the gang is trudging through the mountains with nefarious deeds in mind. The Nocturne is an adaptation of Micaela's poignant aria in which she dreams of recapturing Don Jose's love and, finally, we have the celebrated Toreador's Song giving us a vivid picture of the swaggering, conceited Escamillo whose overblown personality provides the motive for the drama's tragic denouement.

----- INTERVAL -----

Symphony No. 3 in F major [Op 90]

Johannes Brahms [1833 - 1897]

[1] **Allegro con brio**

[2] **Poco Allegretto**

[3] **Andante**

[4] **Allegro**

In 1883 Brahms was fifty and had given the world two symphonies, one of which led us through realms of stygian gloom and the other basked us in radiant sunshine. His third, written at great speed during the summer of this year, provides an intriguing synthesis of these two moods. For although the work is marked in F major, minor tonalities feature every bit as strongly, the latter threatening increasingly to take over completely. Listen to the opening majestic fanfare on wind and brass [only two bars long] and the windswept string theme which follows and you are hard-put to know what key you are in. This sense of paradox stays with us through the wealth of complex material Brahms throws at us after which the short dark-hued middle section is only saved from gloom by a gentle haunting reprise of the fanfare motif on the horn which leads us back home. This motif, we gradually realize, has been underpinning the whole structure and is much in evidence as the movement is brought to a quiet, if uncertain, end.

As so often with Brahms the middle movements are less complex but still provide us with the contrasts in sound so central to the symphony as a whole. The second, in C major, is a tender song-like interlude with much lyrical material, particularly for the woodwind. This sense of simplicity is carried forward into the third movement but here we find ourselves firmly in C minor and the flowing melodies lend the music a poignant, elegiac quality. It is at this point we realize that the dark sounds will possibly take control of everything because in the finale we find ourselves not back in F major, as you would expect but in a brooding F minor. We also realize why there has been no vibrant scherzo here - a common feature from Beethoven onwards. This is because Brahms did not want to detract from the impact of this last movement which, after a cloudy introduction, explodes into music of an intense drama, relentlessly driving all before it and seeming hell-bent on plunging straight into a cataclysmic storm. It is saved from this by a masterstroke. As the last paragraph unfolds Brahms marries the music of this movement with that of the work's opening and at the same time creates peace between the major and minor sounds, which have been arguing for so long. With music of ravishing beauty all the tensions are resolved, the clouds slip away, and the symphony sinks gently to its conclusion, bathed in the tranquillity of clear moonlight.

Programme notes by Julian Williamson

Violin I	Violin II	Double Bass	Horn
Paula Tysall [Leader]	Eric Croston	Matthew Berry	Graham Vernon
Sonali Banerjee	Adrian Chen	Mike Lasserson	Lucy Steel
Helen Bartholomew	Elizabeth Cleary	Samantha Weitzel	Paul Kajzar
Tom Brockbank	Ann Earle		Jane Urquhart
Chris Burns	George Fuller	Flute	
Kirsty Mallett	Jane Howard	Hannah Talbot-Cooper	Trumpet
Alison McCowat	Judi Kadifachi	Sam Purser	Tim Collett
Gill Tarlton	Phillippe Masson		Eric Milner
	Sarah Milnes	Oboe	
	Jenny Wiles	Louise Simon	Trombone
		Ian Finn	Helen Otter
Cello	Viola	Clarinet	Michael Brooks
Nicky Jackson	Frances Barrett	Sue Best	John Bell
Russell Ashley-Smith	Frances Lee	Duncan McInnes	
Katharine Croston	Martin Humphrey		Tuba
Margaret Hodgson	Philip McKenna		Martin Humphrey
Sarah Toyn	Maureen Montrose	Baritone	
		Hilary Dodd	Timpani
	Percussion	Sven-Joran Schrader	Mike Grant
	Helen Otter	Stewart Russell	

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.

Tony Borer studied in the Guildhall School of Music and Drama after serving in the Royal Marines Band Service. Whilst at the Guildhall he won several prizes including the Brass Prize, the Maris Smith award and he received a scholarship to study in Prague where he played many solo recitals. He won the Anglo Czechoslovak Brass Prize and was the first trombonist in 22 years to reach the finals of the prestigious Gold Medal competition at Guildhall. After graduating from Guildhall he worked as principal trombone for the Royal Seville Symphony Orchestra before leaving to travel and play jazz and light music around the world. In September 2002 he returned to freelance in London.

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 Quartet.

NEXT CONCERTS - PLEASE PUT THESE DATES IN YOUR DIARY

Saturday 27th March 2004 at St. Barnabas' Church, Calton Ave, Dulwich SE21. Vaughn Williams - Wasps Suite; Wagner - Wesendonk Lieder; Beethoven - 'Egmont' movements and Tchaikovsky - Romeo and Juliet.

Saturday 19th June 2004 at St. Luke's Church, Knight's Hill, W. Norwood SE27. Borodin - In the Steppes of Central Asia; Rachmaninov - 3rd Piano Concerto in D minor and Sibelius - 2nd Symphony in D.

PATRONS: Martha Hinnegan, A Facey, Roger Best, Sheila McInnes, Diana and Brian Toyn, Nick Earle, Gareth Jones, Margaret Parrett, Harold and Margaret Price, Brian and Mavis Pickard, Isobel Johnson, Noel Annesley, Charlotte and Sara Ezaz, Mayling Chen.

The **Dulwich Symphony Orchestra** is a member of the **National Federation of Music Societies**.

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