



3 December 2022

All Saints' Church

West Dulwich

### OVERTURE: ROMAN CARNIVAL

HECTOR BERLIOZ (1803-1869)

Be ready for a wild, unpredictable and intoxicating journey. This stand-alone work was intended for concert performance and Berlioz constructed it from some of the melodic material he rescued from his opera *'Benvenuto Cellini'*, in 1844. Here he expertly brings us the atmosphere of the traditional carnival in catholic countries – the pre-Lent celebrations – with energy, exuberance and a brilliance of orchestral colour.

I've long been a huge fan of Berlioz's music; his startling originality, masterful and adventurous use of the orchestra, all on the grand scale, continues to excite me. In this overture he demonstrates his technical skills in creating and handling vivid orchestral shades with great theatrical effects.

After a brief and fiery curtain raiser, which is our foretaste of the saltarello theme, there is now time to slow down for an unhurried melody, for which Berlioz chooses the cor anglais – another example of his inventive choice of instruments for their particular tonal qualities. As more instruments join this haunting theme the atmosphere of revelry builds with tambourine and triangle added in.

Woodwinds swirl and we're off into the sparkling saltarello. It becomes increasingly abandoned using jolting rhythms and becoming more glorious as all the brass instruments get involved. Now steered into a contrasting section we hear the two themes combined in an exhilarating instrumental conversation with fugal entries. An abrupt cut-off is simply a chance to rebuild the tension, changing the harmonic starting points as we go. And now Berlioz's zest for the theatrical drives us on to the finish, and the dramatic closing chords attain blazing triumph, augmented by the triple power of the trombones.

*Frances Barrett*

### PIANO CONCERTO IN A MINOR

ROBERT SCHUMANN (1810-1856)

- i) Allegro affettuoso
- ii) Intermezzo: Andantino grazioso
- iii) Allegro vivace

By 1840 Robert Schumann had established an indomitable prowess amongst the Germanic composers, having already achieved widespread acclaim for works such as the *Fantasia in C* (1838) and *Kreisleriana* (1839). Despite his undeniable savoir faire as an impeccable pianist and composer, Schumann had not yet garnered the self-confidence required to conceive a Piano Concerto. As was the case with the ubiquitous Piano Sonata form, the imposing and weighty shadow of Ludwig van Beethoven still loomed atop the writing desks of many contemporary German composers. The legacy of five Beethovenian piano concerti boasting a seemingly-epitomical grandeur was, for many, proof that the genre had already reached an insurmountable zenith.



### HECTOR BERLIOZ

Overture: Roman Carnival

### ROBERT SCHUMANN

Piano Concerto

Soloist: Adam Heron

### PRAYER FOR UKRAINE

Mykola Lysenko

arr. Ruth Holton

### PYOTR ILYICH TCHAIKOVSKY

Symphony No. 2 in C Minor

Conductor: Dwight Pile-Gray

Leader: Paula Tysall

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## ADAM HERON

Acclaimed by The Sunday Times for the verve and spirit of his performances, Adam Heron rose to prominence in 2018 as a BBC Young Musician piano finalist. Through his unique artistry, coupled with an innate public appeal and flair for communication, he has become a leading ambassador for classical music across the UK and abroad.

Born in Hong Kong, Adam has performed at distinguished venues including the Southbank Centre and Royal Albert Hall in London, the International Center for Arts in Cairo, and the National Centre for the Performing Arts in Mumbai. He has performed alongside eminent musicians such as double-bassist Chi-chi Nwanoku CBE, soprano Francesca Chiejina, and cellist Laura van der Heijden, as well as with high-ranking conductors including David Curtis, Jonathon Heyward, and Pete Harrison.

A laureate of the Stefano Marizza International Piano Competition in Italy and the International Piano Competition HRH Princess Lalla Meryem in Morocco, he studied with Christopher Elton at the Royal Academy of Music. Generously supported by Irish Heritage, The Keyboard Charitable Trust, and The Talent Unlimited Foundation, Adam recently completed an MPhil at the University of Cambridge and he currently studies with Penelope Roskell.



It remains safe to say that I am amongst a plurality of musicians who remain in steadfast admiration of Schumann for his astonishingly courageous attempt at the legendary genre, the result of which is a veritable masterpiece of beguiling beauty and heroic passion. Initially devised as a single-movement *Phantasie in A Minor*, the opening Allegro affettuoso dates from 1841 and preceded the following Intermezzo and Allegro vivace by four years. The complete concerto received its premiere in Dresden on 4th December 1845 with Clara Schumann at the piano, under the baton of Ferdinand Hiller.

*Adam Heron*



**Interval drinks are available in the church.**  
Please give generously to the collection for  
The British Red Cross Ukraine Crisis Appeal

## PRAYER FOR UKRAINE

MYKOLA LYSENKO (1842-1912)

The Prayer for Ukraine (Молитва за Україну or Molytva za Ukrainu) is a patriotic Ukrainian hymn published in 1885, which became a spiritual anthem of Ukraine, with text by Oleksandr Konysky, and music by Mykola Lysenko. It was originally composed with a children's choir in mind, and subsequently became a regular closing hymn in services of the Ukrainian Greek Catholic Church, the Orthodox Church of Ukraine and other churches. It gained national significance when it was performed by massed choirs during the Ukrainian War of Independence in 1917–1920. The hymn has been sung at sessions of oblast councils and major national functions. 'Prayer for Ukraine' was performed in Kyiv in 2001 during a parade celebrating the 10th anniversary of Ukraine's independence. It has been sung and played internationally in response to the 2022 Russian invasion of Ukraine. This evening it is sung by members of the choir of All Saints West Dulwich in its original setting by Mykolo Lysenko. This is followed by a new orchestral arrangement written for the Dulwich Symphony Orchestra by Ruth Holton.

Боже великий, єдиний,  
ам Україну храни,  
Волі і світу промінням  
Ти її осіни.

Світлом науки і знання  
Нас, дітей, просвіти,  
В чистій любові до краю,  
Ти нас, Боже, зрости.

Молимося, Боже єдиний,  
Нам Україну храни,  
Всі свої ласки й щедроти  
Ти на люд наш зверни.

Дай йому волю, дай йому долю,  
Дай доброго світу, щастя,  
Дай, Боже, народу  
І многая, многая літа.

Only and Almighty God  
Protect our beloved Ukraine  
Bless her with freedom and light  
From your holy rays

With learning and knowledge  
Enlighten us, your children,  
In pure and everlasting love  
Let us grow, oh Lord.

We pray, oh Lord Almighty  
To protect our beloved Ukraine,  
Grant our people and country  
All your kindness and grace.

Grant us the Will, grant us the Destiny  
and guide us to a good world  
Bless us, oh Lord, with good fortune  
For ever and evermore.

## SYMPHONY NO.2 IN C MINOR

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

- i) Andante sostenuto—Allegro vivo
- ii) Andantino marziale, quasi moderato
- iii) Scherzo. Allegro molto vivace
- iv) Finale: Moderato assai—Allegro vivo

It was the critic Nikolay Kashkin, a friend of Tchaikovsky's, who suggested that the Second Symphony be given the title 'Little Russian' (*Malorossiyskaya*). Before 1917, the name 'Little Russia' was commonly used to describe the area of Ukraine which was part of the Russian Empire. It was resented by Ukrainian nationalists in the later 19<sup>th</sup> century and is considered disparaging by Ukrainians. We have not used the name in this programme or publicity for our concert.



*Pyotr Ilyich Tchaikovsky*

Tchaikovsky was born in 1840 in Votkinsk, 1,000km east of Moscow, where his father was the director of a major ironworks, and spent his working life largely in Moscow and St Petersburg. He regarded himself as wholly Russian. His paternal grandfather, however, was born in Mykolaivka, near Mykolaiv in Ukraine, the son of a Cossack who is said to have fought for Peter the Great at the Battle of Poltava in 1720. Tchaikovsky's grandfather trained to be a doctor in Kyiv and changed the family name from the Ukrainian Chaika to Tchaikovsky when he left Ukraine for St Petersburg. The composer made no explicit identification with this heritage, but he developed a new attachment to the Ukraine after his younger sister Aleksandra (Sasha) married the landowner Lev Davydov in 1860. Davydov's estates included land and a house at Kamenka, 60km north of Kyiv, where there was an artists' colony which was also a resort for Pushkin. Kamenka became a place of retreat for Tchaikovsky for the rest of his life and he spent several weeks there most years from 1865 until his death in 1893. Several of his major works were developed there, including the first string quartet, the second piano concerto, *Swan Lake*, the 4<sup>th</sup> and 5<sup>th</sup> symphonies and the operas *Eugene Onegin*, *The Maid of Orleans* and *Mazeppa*.

There are elements of folk song in several of Tchaikovsky's orchestral works but nowhere as explicitly as in the Second Symphony. Tchaikovsky knew the Russian nationalist school of his contemporaries Rimsky-Korsakov, Borodin, Balakirev and Mussorgsky, for whom the use of folk themes was central, but he was never drawn closely into their circle. Like them, though, he was inspired by Glinka's *Kamarinskaya* (1848), the first orchestral work to be based entirely on Russian folk song. Tchaikovsky made arrangements of folk songs over a number of years and in the summer of 1872, completed the harmonization of Maria Mamontova's *Collection of Children's Songs on Russian and Ukrainian Themes*. Two of them are used in the second symphony which he wrote immediately afterwards, largely at Kamenka. Tchaikovsky's use of folk song was greeted with great enthusiasm when he played a piano reduction of the symphony at Rimsky-Korsakov's house at the beginning of 1873 and successful orchestral performances followed in Moscow and St Petersburg.

Tchaikovsky revised the symphony for publication in 1879-80, and it is that revised version which has entered the repertoire and which we are playing today. Tchaikovsky composed the first movement afresh, leaving only the introduction and coda in their previous form, rescored the second movement and shortened and rescored the final two movements. The symphony was first performed outside Russia at the Steinway Hall, New York in 1883, and in the UK at the Winter Gardens, Bournemouth in 1899. The first London performance was conducted by Sir Henry Wood at the Queen's Hall in 1902.

The symphony follows the classical four-movement structure. A slow introduction opens with a version of the folk song 'Down by mother Volga' played on the French horn, followed by an allegro based on material which was wholly new to the 1880 version. The outer sections of the second movement re-use a bridal march from Tchaikovsky's unsuccessful early opera *Undine*. They frame an arrangement of the folk song 'Spin, o my spinner', which Tchaikovsky had arranged for piano duet in his 50 Russian Folk Songs of 1868. The third movement is a scherzo, the trio of which has a traditional character but is not identified with any specific tune. The final movement is a reworking of the Ukrainian folk song 'The Crane'. It follows the methods of Glinka and the nationalist school in its repetition of the theme in constantly varying orchestration. Tchaikovsky said that the real composer of the movement was the butler at Kamenka, Peter Gerasimovich, who sang 'The Crane' and on one occasion while Tchaikovsky was playing the tune of the finale, entered the room and said "Excuse me, sir, you have got that wrong". Tchaikovsky made the necessary amendment to the score.

Tchaikovsky first visited Ukraine in 1864, and it was at the estate of Prince Aleksey Golitsyn, a family friend, that he composed his first orchestral work, an overture *The Storm*. The building where he worked was destroyed during the Russian invasion on 1 March 2022. Tchaikovsky's heritage, his family's association with Kamenka and the affection for Ukrainian folk music which is demonstrated in the Second Symphony all bear witness to the close historical and cultural ties between Russia and Ukraine, now so tragically damaged by war.

Our thoughts in playing this music are with those who have suffered, and our hopes are for peace to return.

*Jeremy Crump*

**Dwight Pile-Gray** studied the French Horn at Trinity College of Music as well as conducting with Peter Stark and Gregory Rose. On completion of his degree in 2005, he joined the Corps of Army Music and played in the bands of the Royal Electrical and Mechanical Engineers and the Scots Guards. He now serves with the Band of the Grenadier Guards whilst pursuing a career performing, teaching, and playing with his ensemble, the Apollo Wind Quintet. As a champion of diversity in music and as a performer, Dwight plays with Chineke!, and has performed with them at the BBC Proms.

In 2018 he became a conductor for the St Giles Orchestra in Oxford and conductor of The Old Barn Orchestral Society, Maidstone. In 2021, he was appointed Musical Director of the Symphonic Wind Ensemble of North London and the Musical Director of Liberty Choir. Dwight has served on the executive committee of the British Association of Symphonic Wind Band Music and is artist-in-residence with the Ark foundation of schools.

Dwight lectures at the London College of Music and is studying for a PhD on the influences of spirituals on the orchestral compositions of African-American composers Robert Nathaniel Dett, William Grant Still and William Levi Dawson. In February 2021 he was awarded an AHRC/BBC Fellowship to carry out research for the BBC's celebration of classical composers from diverse ethnic backgrounds. This research will inform performances and broadcasts on BBC Radio 3 by the BBC orchestras including a special concert in 2022 showcasing works of the featured composers.



**Paula Tysall** studied violin at the Centre for Young Musicians, where she was awarded the Associated Board's Silver Medal, the Royal College of Music and the National Centre for Orchestral Studies. As a member of the New London Orchestra she has recorded for Hyperion Records, made broadcasts for the BBC and Classic FM, appeared at the Proms and in Matthew Bourne's award winning Swan Lake. She has played with the Royal Philharmonic Orchestra, the Philharmonia and English National Ballet. She teaches at Westminster School and is a member of the Ashington, Beaufort and Allenby String Quartets.

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'Evening in Ukraine' Konstantin Kryzhitsky 1858-1911

**Violin 1**

Paula Tysall  
Helen Bartholomew  
Evie Blakelock  
Chris Burns  
Tessa Crilly  
Ruth Holton  
Piers Patten  
Kathryn Sproule  
Dan Sullivan

**Violin 2**

Jane Howard  
Nazorean Billett  
Susan Emmons  
Stephen Holt  
Virginia Kennedy  
Ishani O'Connor  
Jessica Smith  
Christopher Shone

**Viola**

David Lawes  
Liz Cleary  
Liz Simpson  
Sophia Swanepoel  
Alan Taylor  
Imogen Tedbury  
Sally Winter

**Cello**

Nicky Jackson  
Russel Ashley-Smith  
Sarah Bort  
Laura Bradley  
Fiona Clarey  
Emma Geoghegan  
Kathryn Gray  
Annabelle Juritz  
Celia Kent  
Tania Otto

**Double Bass**

Chris Bond  
Sam Wise

**Flute**

Alison Gill  
Sam Purser

**Piccolo**

Linda Penn

**Oboe**

Ian Finn  
Nicholas Mitchell

**Clarinet**

Claire Richards  
Ally Rosser

**Bassoon**

Jeremy Crump  
Hilary Dodd

**Horn**

Graham Vernon  
Mary Cowlett  
Alec Johns  
Henry Osmond

**Trumpet**

Susan Emmons  
Christina Perrin  
John-Paul de Soissons

**Trombone**

Charles Mackworth-Young  
Frances Barrett  
John Carmichael

**Tuba**

Martin Oxenham

**Percussion**

Anthony Maloney  
Engin Eskiçi  
Claudia Gonçalves  
Charlie Hodge



**Saturday 1 April 2023**

**7:30 pm** at All Saints Church  
Lovelace Road, West Dulwich

**Weber**

Overture: Der Freischütz

**Dvorak**

Violin Concerto

**Sibelius**

Symphony No.2