



WEBER
OVERTURE: DER FREISCHÜTZ

DVORAK
VIOLIN CONCERTO

SIBELIUS
SYMPHONY No. 2

DULWICH SYMPHONY
ORCHESTRA

Soloist: Rhys Evans
Conductor: Chris Stark
Leader: Paula Tysall

SATURDAY 1 APRIL 2023 7:30pm

All Saints' Church, Lovelace Road
West Dulwich SE21 8JY

RHYS EVANS

Rhys Evans began playing violin at the age of 5, became a member of the National Children's Orchestra at 6 and was awarded the Principal Director's and Leverhulme Scholarships. He led the orchestra in 2016. Rhys is now a member of the National Youth Orchestra of Great Britain and has played at the BBC Proms.

At 7 years old Rhys was the youngest student to be accepted to study at Chetham's School of Music, Manchester, studying violin with Kristoffer Dolatko. He achieved Grade 8 in piano, voice, and violin before he was ten years old, and Dip ABRSM (Distinction) in violin when he was 12. Rhys moved to the South of England in 2014. He is a music scholar at Westminster School and attends the Junior Royal College of Music where he is studying with Professor Maciej Rakowski and plays as a soloist and in numerous chamber groups.

Rhys has had a long list of success at Music Festivals, winning the junior title at the Wandsworth Borough Musician of the Year Competition and the American Fine Arts Festival Golden Strings of America International String Competition. He has played at the Weill Recital Hall at Carnegie Hall, the Robert Schumann Museum in Germany and Cadogan Hall and will be playing the Dvorak concerto at the Barbican in March this year.

Rhys plays a 1751 Landolphi violin, which is kindly on loan.



OVERTURE: DER FREISCHÜTZ

CARL MARIA VON WEBER (1786-1826)

Der Freischütz took Europe by storm after its first performance in Berlin in June 1821. The story, deriving from a folk tale collection called das Gespensterbuch (ghost book), concerns a young forester called Max who becomes a "free shooter" (Freischütz) by unknowingly selling his soul to the devil for magic bullets. He hopes these will enable him to win a marksmanship contest and thereby the hand of the woman he loves (Agathe).

The interest in folktales in the German territories (not at that time united) had been growing from the later 18th century. In the aftermath of the Napoleonic occupation of German lands it formed part of the drive to find an authentic German consciousness in literature and especially music which would break free from the dominance of French and Italian opera. Throughout this time German stage works were "Singspiel" – arias interspersed with spoken dialogue as in a musical – rather than formal opera with recitative ie sung dialogue.

Freischütz was no exception, although Weber's subsequent operas Euryanthe and Oberon did have recitative. Where it differed from its predecessors was the way he infused the music and the drama with a strong Romantic spirit. The opera reflects Romantic preoccupations with the personal emotional experience and its expression in a wider setting, a search for authenticity through nature and folk settings, a fascination with the medieval, religious spirit and the supernatural, simple, direct melody with increasingly chromatic and adventurous harmony and texture (such as tremolo), and highly inventive orchestration. Weber himself defined the main features of the opera as "the life of the hunter and the rule of demonic powers".

The overture highlights some of these moments from the opera: a representation of simple village/hunting life in the opening horn quartet, Max's fear of losing the woman he loves, the "spooky" music to represent the summoning of the devil in the famous Wolf's Glen scene, and a flowing melody to represent Agathe.

Weber died in 1826 at the age of only 39, but he defined German Romanticism and helped to establish it as the dominant musical force in Europe for the rest of the century. He was much admired by composers as varied as Berlioz and Tchaikovsky and was a major influence on Wagner, who said at his funeral "A more German composer than you never lived".

Kate Vineall

VIOLIN CONCERTO IN A MINOR

ANTONIN DVORAK (1841-1904)

- i) Allegro ma non troppo
- ii) Adagio ma non troppo
- iii) Allegro giocoso ma non troppo

Dvořák composed his Violin Concerto in A minor in 1879 for the famous Hungarian violinist, Joseph Joachim. Despite working with Dvořák to revise the score, Joachim never performed the piece in public. Instead, Czech violinist, František Ondříček, was soloist for the world premiere on October 14, 1883, in Prague.

The concerto is known for its striking themes, lyrical melodies and syncopated rhythms that evoke Dvořák's Bohemian homeland. And it remains a favourite with violinists, including the American, Joshua Bell. "The slow movement is as good as anything written for the violin. And it delivers on every level, beautiful tunes, an exciting ending ... it's all there," he says.

The concerto is in three movements but steps outside the classic form of say, Brahms. The first movement, Allegro ma non troppo, begins with an orchestral fanfare leading to the violin's entrance with the main theme. The second movement, Adagio ma non troppo, follows on directly from the first and is lyrical and expressive.

The joyful third movement, Finale: Allegro giocoso, is an exuberant romp that displays the soloist's technical prowess and the orchestra's rhythmic drive. It features lively folk-like melodies and dance rhythms, including a wild "furiant" and gentle "dumka" that echo Dvořák's first series of Slavonic Dances composed in 1878.

The Violin Concerto in A minor is a masterpiece of Dvořák's Slavic period. And we're thrilled to be performing it for you this evening with soloist, Rhys Evans.

Mary Cowlett

Interval drinks are available in the church.

SYMPHONY NO.2 IN D MAJOR

JEAN SIBELIUS (1892-1957)

- i) Allegretto — Poco allegro — Tranquillo ma poco a poco
- ii) Tempo andante, ma rubato — Andante sostenuto
- iii) Vivacissimo — Lento e suave — Largamente
- iv) Finale: Allegro moderato

Finland's flag flying day is the 8th December, Sibelius' birthday, which is also known as the Day of Finnish Music. By 1900 Sibelius had written a wealth of works inspired by nature and Nordic mythology - a series of pieces that helped to confirm his position as the foremost musical guardian of the Finnish nationalist cause.

After revising his first symphony Sibelius was given the opportunity to travel to Italy, and whilst there he confessed to "strange ideas about the essence of music", returning to Finland a year later with much of "a new large symphony" sketched out.

The premier of this work was March 1902 in Helsinki. In advance word had got out that this symphony was going to be something quite out of the ordinary, and indeed critics agreed it was a masterpiece, individual in form and marked with the Finnish spirit! Although Sibelius gives no programme for this work he uses his distinctive compositional methods to convey expression of Nationalist Finnish hopes, with his deep love of nature, yet within a four movement symphonic structure.

From the opening notes Sibelius welcomes us into his symphony with warm and open arms. His conception is of patterns and fragments that will later fall into larger thematic materializations, and it's not hard to imagine a whole year in nature in this first movement.

As the pizzicato walking bass line rises the second movement emerges like a creature from deep within the earth. We are somewhere thoughtful, at times ominous with challenging threats, yet ultimately it will carry us from underground to peaceful higher lands.

The expansive and generous third movement erupts like a race against time. Contrasts are from storm to calm, with snarling dynamics and Sibelius' thumbprint use of his massed brass Wall Of Sound.

And from here we find ourselves swept onwards into the all-embracing hymn-like fourth movement. Now in the joyful and triumphant is the full fruition of this symphony; it's been a journey.

What a joy this work has been to rehearse, a popular choice with DSO players. Week by week we have had the opportunity to get to know Sibelius' characteristic use of the orchestra, his unexpected twists and turns, and yet still to wonder at several points - "What could possibly follow that?!" Please enjoy this journey with us.

Frances Barrett



Jean Sibelius

Chris Stark is based in South East London. He began as a cellist, turning to conducting whilst a choral scholar at Trinity College, Cambridge.

As co-founder of the RPS Award Winning Multi-Story Orchestra, he has conducted all of the Orchestra's car park performances since their inception with The Rite of Spring in 2011, including celebrated performances at the BBC Proms.

Away from Multi-Story, he works mostly in opera, for organisations that include Glyndebourne, Oper Köln, Garsington, ETO, OAE and Gurzenich Orchestra.

Committed to community music, he is principal conductor of Ernest Read and Blackheath Halls Symphony Orchestras.

He has recorded for NMC and broadcast with both Multi-Story and Aurora. Chris was appointed conductor of DSO in December 2022.



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.

Violin 1

Paula Tysall
Helen Bartholomew
Chris Burns
Tessa Crilly
Janet Davies
Ruth Holton
Emma Owens
Dan Sullivan
Ingalo Thomson
Kate Vineall
Robin White

Violin 2

Jane Howard
Susan Emmons
Christine Foster
Virginia Kennedy
Victoria Kershaw
Ishani O'Connor
Christopher Shone
Jessica Smith

Viola

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

Cello

Nicky Jackson
Russell Ashley-Smith
Sarah Bort
Karen Bowman
Laura Bradley
Emma Geoghegan
Annabelle Juritz
Celia Kent
Tania Otto
Matthew Heard
Martha MacBean

Double Bass

Chris Bond
Sam Wise

Flute

Claire Bridge
Sam Purser

Oboe

Ian Finn
Nicholas Mitchell

Clarinet

Claire Richards
Ally Rosser

Bassoon

Jeremy Crump
Hilary Dodd

Horn

Mary Cowlett
Alec Johns
Henry Osmond
Josh Pizzoferro

Trumpet

Susan Emmons
Robin White
Christina Perrin
John-Paul de Soissons

Trombone

Charles Mackworth-Young
Frances Barrett
Steve Freeman

Tuba

Martin Oxenham

Percussion

Anthony Maloney



Scriabin

Rêverie

Bartók

Piano Concerto No. 3

Soloist: Adam Heron

Brahms

Symphony No.4

Tchaikovsky

The Sleeping Beauty

(with narration)

Saturday 8 July 2023

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

Saturday 2 December

2023