

<b>Violin 1</b>	Jessica Smith	Emma Geoghegan	<b>Horn</b>
Paula Tysall	Hugo Stolkin	Kathryn Gray	Graham Vernon
Helen Bartholomew	Christopher Shone	Annabelle Juritz	Alec Johns
Chris Burns	Fiona Treharne	Martha MacBean	Amadea Dazeley Gaist
Tessa Crilly	Arabella Watkiss	Tania Otto	Joshua Pizzoferro
Diane Dumas	<b>Viola</b>	<b>Double Bass</b>	<b>Trumpet</b>
Ruth Holton	David Lawes	Chris Bond	Susan Emmons
Emma Owen	Liz Cleary	Sam Wise	Christina Perrin
Piers Patten	Vanessa Murray	<b>Flute</b>	<b>Trombone</b>
Kathryn Sproule	Liz Simpson	Alison Gill	Charles Mackworth-Young
Dan Sullivan	Sophia Swanepoel	Sam Purser	Frances Barrett
Kate Vineall	Alan Taylor	<b>Oboe</b>	John Carmichael
<b>Violin 2</b>	Sally Winter	Ian Finn	<b>Percussion</b>
Jane Howard	<b>Cello</b>	Nicholas Mitchell	Elsa Bradley
Nazorean Billett	Nicky Jackson	<b>Clarinet</b>	
Gillian French	Russell Ashley-Smith	Claire Richards	
Stephen Holt	Sarah Bort	Ally Rosser	
Virginia Kennedy	Laura Bradley	<b>Bassoon</b>	
Victoria Kershaw	Rebecca Clarke	Jeremy Crump	
Ishani O'Connor	Fiona Clarey	Hilary Dodd	

**Eleanor Corr** is winner of the Royal Overseas League Annual Music Competition 2020, leader of English Touring Opera and a Philip and Dorothy Green Young Artist. She has recorded Stravinsky's L'Histoire du Soldat for Linn Records and performed at Royal Albert Hall Elgar Room, St. Martin-in-the-Fields and Oslo Chamber Music Festival.

This season she is recording Schnittke's Concerto Grosso no. 3 for Sky Arts at Abbey Road with Charles Hazlewood and Paraorchestra, performing concertos by Mendelssohn, Bruch, Kabalevsky, Mozart, Ravel and Sibelius with orchestras across the UK, and makes her WDR debut with Pocket Sinfonia, her award winning flute, cello, violin and piano/fortepiano quartet who have performed at REMA European Early Music Summit, Brighton Early Music Festival and National Centre for Early Music. Eleanor has worked as an orchestral mentor at the Royal Academy of Music. Her violin is generously loaned to her by the Harrison Frank Foundation.



**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, Chris 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 including Glyndebourne, Oper Köln, Garsington, ETO, OAE, 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.

**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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# ROSSINI

## THE ITALIAN GIRL IN ALGIERS

# BRUCH

## VIOLIN CONCERTO NO.1

# DVORAK

## SYMPHONY NO. 7

### DULWICH SYMPHONY ORCHESTRA

Soloist: Eleanor Corr

Conductor: Chris Stark

Leader: Paula Tysall

**SATURDAY 26 MARCH 2022 7:30PM**

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

## Overture: The Italian Girl in Algiers      Gioachino Rossini 1792-1868

In 1813 Rossini celebrated his 21st birthday and with it all the success and fame that was making him the most talked-about composer in Italy. His opera *The Italian Girl in Algiers* had recently received its first performance in Venice, and its reception was so overwhelming that opera houses all over the country were planning further performances.

The story of the opera concerns a young man, Lindoro, who is captured by the Sultan of Algiers. Lindoro's Italian sweetheart, Isabella, goes off to try and rescue him but is shipwrecked off the coast of Algiers and she, too, finds herself in the hands of the Sultan - or rather in his harem. The rest of the story concerns the various plots which Lindoro and Isabella devise to try and outwit the Sultan and escape - which they do eventually.

After the introductory andante, which has some rather nice solos for the oboe and clarinet, the overture soon sets off at a rollicking pace and is full of delightful tunes and good humour so typical of this particular period of Rossini's music.

## Violin Concerto No.1      Max Bruch 1838-1920

i. *Vorspiel: Allegro moderato*      ii. *Adagio*      iii. *Finale: Allegro Energetico*

Max Bruch was born in Cologne. His mother was a singer and his father a lawyer who became the deputy commissioner of the Cologne Police. He started writing music when he was nine and won a prestigious piano competition at the age of 14. Bruch was well-connected in musical circles – one of his teachers was the dedicatee of Schumann's piano concerto (which DSO will be playing in December 2022).

The first violin concerto was written in 1866, when Bruch was director of the Royal Institute for Music in Koblenz. It shares features with the Mendelssohn concerto – the linking of movements and the absence of a lengthy orchestral introduction in the first movement – but is otherwise in the classical concerto form with three movements. The first performance was given by Otto von Königsloew but the piece was revised with the assistance of Joseph Joachim, who later gave the first performance of the Brahms concerto. Bruch's work was compared by contemporaries to that of Brahms, and some held that Bruch was at least as great a composer. Supporters of the Wagnerian school, however, had little time for Bruch. The Wagnerite George Bernard Shaw reviewed Joachim's performance of the concerto at the Crystal Palace on 12 March 1892 and described it as 'masterly in the most artificial vulgarities of the grandiose, the passionate, the obviously sentimental, and the coarsely impulsive.' But the piece was always popular and came to be ranked as a cornerstone of the 19th century concerto repertoire.

Bruch made little money from the popularity of the concerto during his lifetime, having sold the rights to the publisher Simrock. He came to resent its popularity at the expense of his two later violin concertos and the Scottish Fantasy for violin and orchestra. In 1903, he visited Naples and was feted by local violinists who played extracts from it in the street. Bruch wrote "*On the corner of the Via Toledo they stand there, ready to break out with my first violin concerto as soon as I allow myself to be seen. (They can all go to the devil! As if I had not written other equally good concertos!)*"

Jeremy Crump



There will be a collection for St Christopher's Hospice at the entrance to the church.

## Symphony No.7 in D minor

i. *Allegro maestoso*      ii. *Poco adagio*      iii. *Scherzo*      iv. *Finale: Allegro*

Antonín Dvořák was born in 1841 in Bohemia, which was then in the Austrian Empire and is now part of the Czech Republic. He began playing the violin at the age of five and enrolled at the organ school in Prague when he was 15, rejecting the career in butchery that his father had envisaged. After completing his education, Dvořák spent the 1860s and early 1870s working as a viola player and tutor in Prague and was not wealthy. He composed several works during this period, including his first two symphonies, but many of these were not published until after his death.

Dvořák began to find success in the mid-1870s when he won a state grant from Austria's ministry of education. One of the judges was Johannes Brahms, who went on to form a friendship with Dvořák. Brahms advised him on how to develop his music as well as introducing him to publisher Fritz Simrock. Through Simrock, Dvořák published the 1876 Moravian Duets and the 1878 Slavonic Dances, gaining international fame for the first time. In 1884, the London Philharmonic Society invited him to perform in England and commissioned what became the seventh symphony later that year. The work took several months to complete, during which Dvořák devoted most of his time to it, saying at the time; "wherever I go I think of nothing but my work, which must be capable of stirring the world." It was completed in March 1885 and premiered in London the following month.

The symphony opens with a D minor *Allegro maestoso* which Dvořák devised while he was watching a ceremony in Prague to welcome Czech patriots arriving by train from Budapest. This theme went through several iterations as he composed it, the final version transposing into a diminished-seventh harmony from bar eight, introducing tension and tragedy, a recurrent motif throughout the symphony. The theme's recapitulation later in the movement omits the first 50 bars, going straight to the dramatic fortissimo. The second movement, the *Poco adagio*, contains an F major theme which musicologist John Clapham has described as "plumbing the depths of despair", offset by a calmer horn melody and a woodwind counter-melody.

After the intensity of the first two movements, the *Scherzo* is lighter in nature, although the symphony's overarching tragic theme returns in the coda. Its main melody was written as a furiant (a Bohemian folk dance with alternating 2/4 and 3/4 time) and it retains that style despite being recast in 6/4 with a more waltz-like dance played underneath by the cellos and bassoons. The trio of this movement is unusually developed and lasts longer than is typical for Dvořák's scherzos. The symphony concludes with the *Finale* which, after opening with an ominous melody, proceeds through several different tunes including a chorale and an A-major cello theme. The key switches to D major for the final few bars, providing relief and a suggestion of hope for the listener at the conclusion of this intense and tragic piece.

Stephen Holt

## Antonin Dvorak 1841-1904

Saturday 2 July 2022

**Mendelssohn**

Overture: The Hebrides

**Lalo**

Cello Concerto

Soloist: Molly Oldland

**Brahms**

Symphony No.3

Conductor: Rupert Bond

7:30 pm  
All Saints Church,  
West Dulwich

