



Saturday, 18th June 2005 at 7.45 pm
St Luke's Church, Knight's Hill, W. Norwood

Julian Williamson Conductor

Sergei Salov Piano

Paula Tysall Leader

Violin I

Paula Tysall [Leader]

Sonali Banerjee
Helen Bartholomew
Tom Brockbank
Chris Burns
Sinead Hayes
Gill Tarlton
Abbi Temple
Jenny Waugh
Helen Winkworth

Violin II

Jane Howard

Adrian Chen
Elizabeth Cleary
Ann Earle
Philippe Masson
Miklós Pohl
Will Pohl
Andrew Poulter
Iain Speirs

Viola

Frances Barrett

George Fuller
Frances Lee
Philip McKenna
Anne Miller
Liz Milward
Mo Montrose

Harp

Ruth Potter

'Cello

Nicky Jackson

Russell Ashley-Smith
Sarah Colyer
Margaret Hodgson
Antero Manocchi
Oliver Pearce

Double Bass

Matthew Berry

Chris Bond
Samantha Weitzel

Flute

Zillah Smith
Cheryl Auchton

Flute/Piccolo

Annabel Noton

Oboe

Louise Simon
Rachel Kirkwood

Oboe/Cor Anglais

Ian Finn

Clarinet

Alexander Fleming
Roland McCabe

Clarinet/Bass Clarinet

Brendan O'Neill

Bassoon

Hilary Dodd
Jeremy Crump

Horn

Graham Vernon
Lucy Steel
Paul Kajzar
Jane Urquhart

Trumpet / Cornet

Tim Collett
Eric Milner
Yoshito Matsubara

Tenor Trombone

Michael Brooks
Steve Jenkins

Bass Trombone

John Bell

Tuba

Martin Humphrey

Timpani

Tony Maloney

Percussion

Anthea Downey
David Holmes
Cleo Taylor

The next concert will be held at the
Great Hall of Dulwich College on Saturday 26th November.

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St John's Night on the Bare Mountain [Arranged by Rimsky-Korsakov]

Modest Mussorgsky [1839-1881]

As can be seen by the dates above Mussorgsky died at the tragically early age of 42, his demise hastened by an overwrought nature combined with an addiction to excessive drinking. His life style was both chaotic and unpredictable and, as a result, the amazing originality of his compositional talent was never given a chance to blossom fully. His career was littered with projects which were never completed or, even if they were, rarely found an opportunity for performance. But he had a number of friends who saw that the innovative nature of his music had much to commend it. One of these was Rimsky-Korsakov who, some years after Mussorgsky's death, set about making performing editions of some of his major works. One of these was an early orchestral tone poem penned when Mussorgsky was in his early twenties. It was an evocation of a witches' sabbath in which terrifying satanic rites are combined with the raw brutality of the Russian countryside. The composer wrote: "It is in, form and character, Russian and original...I see in my sinful prank an independent Russian product...grown on our country's soil and nurtured on Russian bread". This first concept was never performed and, like many of the composer's ideas, was re-used some years later as part of an unfinished opera "Sorochintsy Fair". It was this version which Rimsky-Korsakov took as his model and the piece which has become so popular today is a liberal re-working of Mussorgsky's ideas in which a ghostly mountain scene is filled with ghouls and witches performing horrifying dances in order to summon their master Satan. Their frenetic movements become ever more anguished and tortured until, at the climactic point when the evil one is about to arise, the first light of dawn is seen on the horizon. The spirits are gone in a flash and, as the morning bell is heard, the mountain is bathed in a gentle light as the music sinks to a serene conclusion.

Piano Concerto No 3 in D minor [Op 30]

Sergei Rachmaninov [1873-1943]

- [1] **Allegro ma non tanto**
- [2] **Intermezzo - adagio**
- [3] **Finale - alla breve**

When Rachmaninov first played this concerto in 1909 everyone was astonished at the extraordinary difficulty of the solo writing. In fact for many years pianists were so afraid of it that few dared play it in public or challenge the composer's own technical prowess. However as the years rolled on keyboard facility improved and young lions of a new generation - in particular Walter Gieseking - took up the mantle and slowly the concerto weaved its way into the general repertoire. But even today there are some who do not care to brave this Everest of finger dexterity and muscular staying power.

For a concerto which presents such formidable difficulties the first movement begins in a disarmingly simple fashion. To a throbbing string accompaniment the soloist plays a haunting tune in simple octaves which, like so much Rachmaninov, breathes the very air of Russia [it bears a close resemblance to an old monastic chant with which the composer was familiar in his youth]. This is then taken up by the orchestra as the pianist spreads around it an increasingly elaborate texture until we arrive at a gentle fanfare-like second theme which quickly shows its chameleon like qualities by transforming itself into a lovely lyrical melody. With this material soloist and orchestra build a movement which mixes rhythmic excitement and rhapsodic invention leading eventually to a massive cadenza which leaves little to say afterwards and the movement closes almost perfunctorily.

The Intermezzo is basically a series of episodes based on a beautiful tune introduced by the orchestra which rise and fall in majestic intensity until subtly switching to a jaunty waltz-like theme on the orchestra round which the soloist pirouettes like a ballet dancer. This appears to lead back to the opening material but is suddenly interrupted by an agitated figure on the piano which leads, almost before we know it, straight into the finale. Little need be written about this most exciting of movements, just sit back and enjoy the amazing variety of technical tricks which Rachmaninov serves up and the masterful way he makes the structure of the concerto complete by weaving in much of the material already heard in previous movements. By the end the sheer pace and vigour of it all leave you gasping.

Please give generously during the interval to the collection for St Christopher's Hospice.



A London Symphony

Ralph Vaughan Williams [1872-1958]

[1] Lento - Allegro risoluto

[2] Lento

[3] Scherzo [Allegro vivace]

[4] Andante con moto - Maestoso alla marcia - Allegro - Lento

One day the composer George Butterworth was on a walk with Vaughan Williams when he suddenly turned to his friend and said it was about time he wrote a symphony. Vaughan Williams replied that he had already written a choral one [the Sea Symphony] and had no intention of embarking on any more sorties in that direction. He then proceeded to produce eight spread over the remaining years of his long life. Fired by Butterworth's remarks his enthusiasm for the medium grew and thereafter never waned. As luck would have it at the time of this conversation he was formulating ideas for a tone poem about London and he decided to throw these into the symphonic melting pot and see what came out. The result is a work of staggering maturity not only because it was his first essay along this route but also because it was his first attempt at a lengthy orchestral work of any kind.

Its four movements present a colourful mosaic of London life and scenery. The opening introduction depicts a peaceful dawn with the distant sounds of the Westminster chimes before city suddenly springs to life and its very busyness is initially rather overbearing before we become accustomed to its bustling activity and are carried along on a plethora of sounds and street-cries of people going about their work in the midst of which we find ourselves in a quiet back-street [a beautiful passage for solo strings and harp] before being swept along once more by the hurly-burly. Vaughan Williams described the slow movement as "Bloomsbury Square on a November afternoon" and the initial sounds of muted strings and a plaintive cor anglais theme do lend themselves somewhat to this impression but, as so often, with Vaughan Williams the music transcends any immediate scene and we soon find ourselves lifted into the air and, in some passages of sweeping grandeur, are treated to a vision of the seemingly limitless vistas of London before being brought back to the local scene from which we started.

The Scherzo is subtitled "Nocturne" and anyone familiar with Whistler's paintings will see an immediate connection. For the atmosphere of this very original movement I can do no better than quote the composer's own words: "If the hearer will imagine himself standing on Westminster Embankment at night surrounded by the distant sounds of the Strand, with its great hotels on one side and the "New Cut" on the other, with its crowded streets and flashing lights, it may serve as a mood in which to listen to this movement". By contrast the finale opens with a passionate outburst for full orchestra which leads to a strange, rather macabre, threnody for a London which perhaps has become over oppressive and as the music becomes more and more traumatic themes from previous movements find their way into the texture and we wonder how it will all end. We are rescued by a reminder of the gentle chimes of Westminster after which the river Thames provides the balm which allows the symphony to float away on tender memories of its opening bars.

Programme notes by Julian Williamson

Sergei Salov was born in the Ukraine in 1979 and studied at the Donetsk Special Music School. He made his musical debut at 11 years of age playing Grieg's Piano Concerto with the National Symphony Orchestra of Ukraine. He then continued his studies at the Musikhochschule Freiburg in Germany [BA in Music 1999] with Michel Beroff [1994-97] and Tibor Szász, [1997-99]. He undertook post-graduate studies at the Guildhall School of Music and Drama in London, studying under Joan Havill [MA in Performance 2002]. He has participated in numerous international piano competitions where he has gained an impressive list of prizes and awards which include the Grotrian-Steinweg Competition in Braunschweig in 1995, the Concours musical de France in Paris in 1998, the Beethoven Society

Competition in London in 2000, the Épinal International Piano Competition in 2001, third prize at the

Long-Thibaud International, Piano Competition in Paris, and First Grand Prize as well as the Audience Award at the Montréal International Musical Competition in June 2004. So far he has given more than sixty recitals in Ukraine, Germany, the United Kingdom, France, Italy, Belgium and Japan. Sergei Salov is returning to Canada to give a recital in Ottawa at Christ Church Cathedral on June 26, 2005. Other concerts will follow with the Montréal chamber orchestra, I Musici on September 22, 2005 in Montréal and l'Orchestre symphonique de Québec on October 12, 2005.

Paula Tysall studied the violin at the Centre for Young Musicians where she won a silver medal for the Associated Board's Grade 7 violin exam. She went on to study at the Royal College of Music and the National Centre for Orchestral Studies. Since then she has divided her time between freelance orchestral violin playing, and violin teaching. She has a wide variety of experience in opera, ballet, symphonic and chamber orchestras.

As a member of the New London Orchestra she has made recordings for the BBC and Classic FM and also Hyperion and appeared at the Proms. With various orchestras she has toured round Italy, Spain and America. As part of the Kinveachy Ensemble she played in many hospitals, hospices and prisons. She is 1st violin in the Ashington String Quartet. She is also interested in Baroque music on authentic instruments and has done some playing in this field with a baroque chamber ensemble and also with Linden Baroque - an orchestra conducted by Paul Goodwin which performed Purcell's King Arthur in Rome. She teaches violin and viola.

In a career spanning close on forty years **Julian Williamson** has conducted choirs and orchestras in many parts of England and abroad. He has directed concerts in all the major concert venues in London and has given many performances all over the country. His work has embraced all the major works of the repertoire and he has given particular attention to contemporary music - being involved in a number of new commissions - and to less familiar music [works by Leopold Mozart, Lille Boulanger, R. Strauss and many others]. Further projects have included a series of dance evenings in London for which music was specially written, and many choral and orchestral workshops around the country. He also spends much time lecturing, a part of his work which takes him all over Britain and abroad. He is particularly delighted to have been associated with the Dulwich Symphony Orchestra over a number of years with whom he has explored many interesting corners of the orchestral repertoire.

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