

DULWICH SYMPHONY ORCHESTRA

SUMMER CONCERT

Saturday 17th June 2006 at 7.45 pm
All Saints' Church, Rosendale Road, SE21

ELGAR

Symphony No. 2

Sea Pictures

DELIUS

The Walk to the Paradise Garden



conducted by

Julian Williamson

leader

Paula Tysall

Katrina Waters

Mezzo Soprano



Interval collection for St. Christopher's Hospice

www.dulwichsymphonyorchestra.org.uk
Registered Charity No. 1100857

The Walk to the Paradise Garden

Frederick Delius (1862 - 1934)

In the early years of the twentieth century Delius worked on a major operatic project – “A Village Romeo and Juliet”. It was based on a novel by the German writer, Gottfried Keller which was itself developed from a newspaper story from 1847. Two young people fall in love but find the enmity of their two families blocking their way to happiness. Seeing no prospect of a way out they throw themselves into the wild atmosphere of a village fair before going out into the countryside where their bodies are found the next morning. Keller expanded this outline, developing the characters of the youngsters and their parents, and Delius fashioned his own libretto overlaying the whole with an element of supernatural mysticism, and stressing the Shakespearean aura with his own title. The opera lay on his desk for a number of years and it was not until 1907 that it was eventually put on the stage – not in England but in Berlin. As the premiere approached the Berlin producers said to Delius that they needed more time for the transition from the fair to the final scene. Delius produced for them an interlude which has since become more famous than the opera itself. It employs many of the important motifs in the drama and, displaying the mature composer’s amazing gift for evoking a magical sound world, poignantly sets the scene as the two lovers flee civilisation in desperation and find themselves in the Paradise Garden – a rambling public park with a lonely inn hidden amongst the trees. They hoped that here, away from the problems of their families, they might fulfil their dream. But it is not to be and the opera ends with them sailing down the river and, as they let their boat sink, they die in each other’s arms.

Sea Pictures (Op. 37)

Edward Elgar (1857 - 1934)

- (1) Sea Slumber Song**
- (2) In Haven (Capri)**
- (3) Sabbath Morning at Sea**
- (4) Where Corals Lie**
- (5) The Swimmer**

Elgar did not spend a great deal of his working life writing songs but this cycle might have been penned by one who had been immersed in this medium all his life. They are a collection of gems in which the beauty and fluency of the vocal lines, allied to the dramatic richness of the orchestration, owe much to the experience the composer gained through his years of writing his early oratorios and cantatas, few of which are ever heard today. In fact “Sea Pictures” stands exactly between this no-man’s-land of Elgar’s repertoire and the explosion of great works heralded by “The Dream of Gerontius”. It was first performed in the Norwich Festival of 1899, with Clara Butt, and was an instant success – so much so that Madame Butt found herself whisked off to Balmoral Castle for a performance before the Queen. The five songs found their initial spark from the penultimate “Enigma” variation in which a close friend of Elgar’s sails away across the ocean. He found a variety of nautical themes drawing on the work of the famous Elizabeth Barrett Browning, but also making use of more obscure poems including one by his wife, Alice. Like Wagner’s “Wesendonk” Lieder the songs are quite separate and the moods created by them are quite diverse. The dream-like opening number is followed by the simple strophic structure of No. 2 as two lovers calmly watch a storm at sea from the shelter of a harbour. In No. 3 we move closest to Elgar the cantata writer as he wonderfully conveys the complex mood of the Browning poem which draws from the sea a dramatic mixture of personal and religious emotions. We return to the strophic idea for the most famous of the songs, “Where Corals lie”, in which we look into the deep and are hypnotised by the beauty of the music which wafts up to us. This mood of gentle enticement is transformed into one of vigorous energy as we dive into the waves and give ourselves up to the sheer magnificence and power of the boundless ocean which spreads out before us into infinity.



INTERVAL

During the interval please give generously to the collection for St. Christopher's Hospice



Symphony No 2 in E flat (Op. 63)

Edward Elgar (1857 - 1934)

- (1) Allegro vivace e noblimente**
- (2) Larghetto**
- (3) Rondo (Presto)**
- (4) Moderato e maestoso**

Elgar came late to symphonic writing. It was not until he had established himself with “Enigma”, “Gerontius” and other large works that he turned to this most complex of orchestral structures. In 1908 he eventually produced the symphony in A flat and its explosive success – it received more than a hundred performances in its first year – was such that he was encouraged to scale the mountain again. The symphony No 2 was more than two years in gestation and received its premiere in May 1911. Elgar dedicated it “to the memory of His late Majesty Edward VII” but contrary to some commentators the music was not inspired by the king’s death. Its complex mixture of grandeur, heroism, and tragedy has rather wider roots. Elgar said that “the spirit of the whole work is intended to be high and pure joy” and the ebullient way in which the work’s opening literally sweeps us up and propels us forward is adequate testament to this. But other factors are at work as well. The second movement is a threnody, in much the same way as Beethoven’s “Eroica”. Here all movement is slowed to a minimum and all the initial joyous energy is replaced by a sombre elegiac tread which was inspired partly by the recent loss of a very close friend and partly by the awesome impression of St. Mark’s Basilica in Venice. In spite of all the people the dark quiet of this building left him feeling totally alone, which was in total contrast to the bustling piazza outside where all the noise and excitement provided the central mood of the Rondo which is like an eternal whirligig, a merry-go-round of activity in which nothing is quite allowed to settle. All the various moods of the symphony so far are, in Elgar’s words “smoothed out and ennobled” in the broad finale which returns to the optimism of the earlier music but with a more expansive feel and to which, as the movement progresses to its quiet conclusion, is added a certain poignancy which might seem out of place at first, but which makes perfect sense when one reads the quotation from Shelley which Elgar had put at the head of the score: “Rarely, rarely comest thou, Spirit of Delight”.

Programme notes by Julian Williamson

Katrina Waters

Australian-born Katrina Waters graduated with Distinction from the Royal College of Music’s Benjamin Britten International Opera School in 2004, where she studied with Lillian Watson. She took her initial studies at the National Institute of the Arts (Canberra School of Music). Katrina is continuing her studies with Enid Hartle.

Last year Katrina’s roles included Florence Pike in “Albert Herring” and Moppet/Goose in “Paul Bunyan”. Since leaving the RCM Katrina has also played Forester’s Wife/Owl in “Cunning Little Vixen”, Mrs Grose in “The Turn of the Screw” and Marcellina in “Le Nozze di Figaro”. Other performances include Mahler’s Kindertotenlieder and performing at the Sydney Opera House with the Australian Opera and Ballet Orchestra under Johannes Fritsch for the finals of the Australian Singing Competition.

Julian Williamson

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. 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.

Violin 1

Paula Tysall (leader)
Chris Burns (co-leader)
Sonali Banerjee
Helen Bartholomew
Tom Brockbank
Emily Coelho
Victoria Dawes
Mary Galloway
Sinead Hayes
Gill Tarlton

Violin 2

Jane Howard
Elizabeth Cleary
Tessa Crilly
Ann Earle
Philippe Masson
Andrew Poulter
Iain Speirs

Harp

Isabel Frayling-Cork
Lisa Evans

Organ

Tim Penrose

Viola

Frances Barrett
Julian Elias
Frances Lee
Philip McKenna
Rachel Miles
Judith Smith
Alex Urquhart

Cello

Nicky Jackson
Russell Ashley-Smith
Sarah Colyer
Brigid Constantine
Margaret Hodgson
Jane Knowles
Oliver Pearce
Peter Watkins
Mary Windus

Double Bass

Samantha Weitzel
Chris Bond
David Johnson
Mike Lasserson

Flute

Sam Purser
Annabel Noton (+ piccolo)
Gemma Pritchett

Oboe

Louise Simon
Ian Finn (+ cor anglais)
Nina Swann

Clarinet

Roland McCabe
Stephen Penton

E♭ Clarinet

Alex Fleming

Bass Clarinet

Andre Stryger

Bassoon

Hilary Dodd
Jeremy Crump

Contra Bassoon

Jackie Hayter

Horn

Graham Vernon
Paul Kajzar
Lucy Steel
Jane Urquhart

Trumpet

Tim Collett
Eric Milner
Gordon Kelly

Trombone

Geoff Clayton
Steve Jenkins
John Bell (bass)

Tuba

Mike Llewellyn

Timpani

Tony Maloney

Percussion

David Holmes
Laura Kemmiss
Richard Knight
Reid Campbell

The next DSO concert will be on Saturday 18th November 2006 at All Saints' Church.

The programme will consist of music by Tchaikovsky, Borodin and Dvorak

IVYWORKS
Floral Design



www.ivyworks.co.uk

Working mainly in the Dulwich area of South London. Prices for gift flowers start from £35.
Please call 020 7639 2291 or email ivyworks@btinternet.com