

DULWICH SYMPHONY ORCHESTRA

SUMMER CONCERT

Saturday 21st July 2007 at 7.45 pm
All Saints' Church, Rosendale Road, SE21

TCHAIKOVSKY

Symphony No. 5



BEETHOVEN

'Consecration of the House'
Overture

DVOŘÁK

Romance for Violin

GRIEG

Peer Gynt Suite

conducted by

Julian Williamson

Paula Tysall

Violin



Interval collection for St. Christopher's Hospice

Overture “Consecration of the House”, Op. 124

Ludwig van Beethoven (1770 - 1827)

Beethoven composed *Die Weihe des Hauses* overture (*The Consecration of the House*) in 1822, his first important work for seven years. It was written for the opening of the Josefstadt Theatre, hence the title of the overture. Apparently Beethoven intended to write a pair of overtures one in the style of Bach and the other in the style of Handel. This overture, clearly inspired by the music of his beloved Handel, was the only one to appear. The overture’s construction, in keeping with its Baroque inspiration resembles a sort of grand prelude and fugue. Its prelude is made up of three components: firstly a succession of spaced chords which lead to a grand ceremonial march, then spirited trumpet and drum fanfares accompanied by strange running phrases on the bassoons, and finally an accumulation of imposing orchestral sound building tension before the release of the main *allegro*. Two Handelian subjects are then worked into an extensive double fugue in a sweeping *allegro* of drive and momentum. The fugue works itself into a resplendent symphonic coda, providing a suitably grand conclusion.

Romance in F Minor, Opus 11

Antonin Dvořák (1841 - 1904)

This piece originated from the slow movement of Dvořák’s *String Quartet No.5 in F Minor* of 1873. It is scored for either piano or violin. The *F Minor quartet* is a very striking piece, written at a significant point in Dvořák’s life. He had fallen in love with Anna Černáková, whom he later married. He had also enjoyed his first public success with the cantata “Hymnus”.

The Romance shows off to good effect Dvořák’s romantic side: tender meditation and an expressive and touching description of the composer’s pilgrimage through life. It is not known exactly when the *Romance* was written; it was first performed in December 1877 with Josef Markus as violin soloist under the baton of Adolf Čeck. In the *Romance*, we hear elements of the composer’s youthful style coupled with evidence of an emerging more concentrated and refined musical form.

Paula Tysall

Paula studied 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. As a member of the New London Orchestra she has made recordings for the BBC and Hyperion and appeared at the Proms. She is the leader of the Ashington String Quartet.

“Peer Gynt” Suite No. 1, Opus 46

Edvard Grieg (1843 – 1907)

- (1) Morning
- (2) Ase’s Death
- (3) Anitra’s Dance
- (4) In Hall of the Mountain King

In 1874, Grieg received a long letter from Henrik Ibsen, inviting him to compose incidental music for a forthcoming production in Christiania (present-day Oslo) of his drama *Peer Gynt*. The first production of the play, with Grieg's music, took place in February 1876 and was an immediate success. It ran for 37 performances before the theatre was accidentally burned down in 1877.

The production was twice revived in Grieg’s lifetime: first, in Copenhagen in 1885 and again in Christiania in 1902. Each time amendments and additions were made to the score until it eventually contained more than twenty pieces of varying length and importance. Before long, certain movements had become widely popular on the concert platform and two *Peer Gynt* Suites were formed, each one containing four pieces. Ibsen freely admitted how much Grieg’s music had helped to establish his long and difficult play, but later producers found the picturesque Norwegian music unsuited to the complex characterisation and symbolism of the drama.



INTERVAL

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Symphony No. 5 in E Minor, Opus 64

Pyotr Tchaikovsky (1840 - 1894)

- (1) Andante - Allegro con anima**
- (2) Andante cantabile, con alcuna licenza – Moderato con anima**
- (3) Valse (Allegro moderato)**
- (4) Andante maestoso - Allegro vivace**

In 1888, 10 years after composing his fourth symphony, Tchaikovsky felt himself able at last to return to the form of the symphony as a medium for his compositional gifts. The intervening period had been one of much soul-searching and self-doubt. It is true that he had composed *Manfred* in 1885, but, although designated a symphony, it hardly counts as a true example of the genre, and posterity has not accepted it as such. However, *Manfred* may have helped to hasten his return to symphonic composition if only because he felt that he had something to prove. Just as he was starting work on the fifth symphony, Tchaikovsky, who had lost confidence in his own reputation and abilities, wrote to his benefactress Mme Nadyezhda von Meck: "I am exceedingly anxious to prove to myself and to others that I am not played out as a composer."

Tchaikovsky worked on the symphony through the summer of 1888 in the congenial, wooded surroundings of his house at Maidanovo. He was just back from a strenuous but successful foreign tour of France and England and was tired. Aged just 48, he already had the physical appearance of a man in his 60s. Nevertheless, he threw himself into the symphony, completing the score with a sense of relief and renewed energy by the end of August. Tchaikovsky conducted the first two performances of the new symphony the following November. The public loved it, but the critics were less enthusiastic. Because of their reaction, Tchaikovsky again became beset by fears of failure and of having been misunderstood. In the end, as he told his nephew "Bob" Davydov, he came to like the piece, but in the meantime his confidence had taken another blow it did not need.

The fifth is in fact the most unified and one of the most straightforward of all Tchaikovsky symphonies. But it also contains elements of intensity that look forward to the emotionally draining sixth symphony.

Programme notes supplied through the Programme Note Bank of "Making Music", the National Federation of Music Societies

Julian Williamson

In a career spanning over 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.

Violin 1

Paula Tysall (*leader*)
 Chris Burns (*co-leader*)
 Helen Bartholomew
 Anna Borrett
 Tom Brockbank
 Victoria Dawes
 Mary Galloway
 Sinead Hayes
 Martin Stokes

Violin 2

Jane Howard
 Elizabeth Cleary
 Tessa Crilly
 Emma Gant
 Yoshinori Hayashi
 Pippa Jameson-Evans
 Philippe Masson
 Iain Speirs
 Gill Tarlton

Viola

Frances Barrett
 Nim DiRicci
 Julian Elias
 Philip McKenna
 Malcolm Sentance

Cello

Nicky Jackson
 Russell Ashley-Smith
 Fiona Clarey
 Sarah Colyer
 Brigid Constantine
 Margaret Hodgson
 Kate Leckie
 Oliver Pearce
 Peter Watkins

Double Bass

Mike Lasserson
 Clare Galtrey
 Carole Hibberd

Flute

Sam Purser
 Sarah Evett
 Alison Gill (+ *piccolo*)

Oboe

Louise Simon
 Ian Finn

Clarinet

Roland McCabe
 Brendan O' Neill

Bassoon

Eloise Carpenter
 Jeremy Crump

Horn

Graham Vernon
 Jon Cooley
 Paul Kajzar
 Jane Urquhart

Trumpet

Tim Collett
 Tom Rogers

Trombone

William Yates
 Steve Jenkins
 John Bell (*bass*)

Tuba

Christopher Bearman

Timpani

George Bird

Percussion

Richard Knight
 Geordan Reid-Campbell

The next DSO concert is on Saturday 24th November at All Saints' Church

The programme will consist of music by Dvořák, Mozart and Franck

Please keep the insert in this programme detailing our 2007-8 season

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