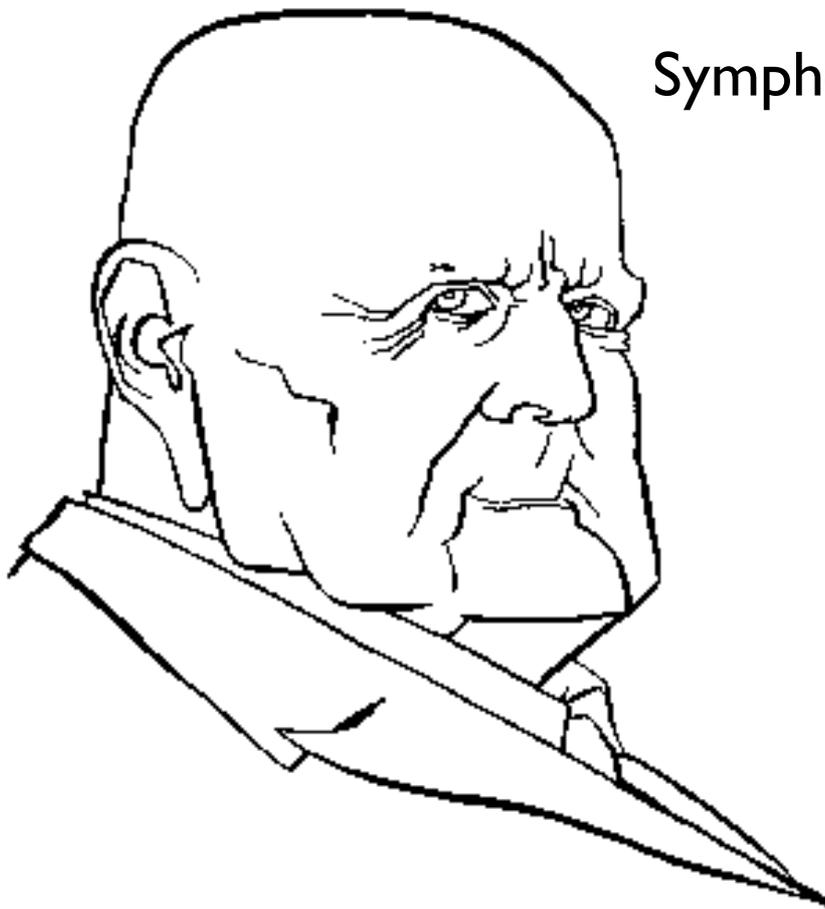


DULWICH SYMPHONY ORCHESTRA

SPRING CONCERT

Saturday 8th March 2008 at 7.45 pm
All Saints' Church, Lovelace Road, SE21



SIBELIUS

Symphony No. 1 in E Minor

Finlandia

DVOŘÁK

The Water Goblin

STRAUSS

Emperor Waltzes

conducted by
Julian Williamson
and **Sinead Hayes**

dso
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SYMPHONY
ORCHESTRA

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Interval collection for St.
Christopher's Hospice

Finlandia, Op. 26
conducted by Sinead Hayes

Jean Sibelius (1865 – 1957)

Sibelius wrote the first version of Finlandia in 1899 and revised it in 1900. The piece was composed for a patriotic pageant performed to mobilise popular opposition to the revocation of Finnish independence from the government of the Russian Empire. A recurrent joke within Finland at this time was the renaming of Finlandia at various musical concerts so as to avoid Russian censorship. Titles under which the piece masqueraded were numerous, a famously flippant example being “Happy Feelings at the awakening of Finnish Spring”.

Most of the piece is taken up with rousing and turbulent music, evoking the national struggle of the Finnish people. But towards the end the serenely melodic Finlandia Hymn is heard. Often incorrectly cited as a traditional folk melody, the tune is of Sibelius’ own creation.

Sibelius later reworked the Finlandia Hymn into a stand-alone piece. This hymn, with words written in 1941 by Veikko Antero Koskenniemi, is one of the most important national songs of Finland

The Water Goblin (“Vodník”), Op. 107

Antonin Dvořák (1841 - 1904)

This is the second of the three orchestral tone poems which the DSO is performing this season, and like the other two is based on a collection of Czech poems by Karel Jaromir Erben first published in 1853 under the title “A Garland of National Legends”.

The music tells the story of a mother and daughter conversing near the banks of a lake; despite the mother’s warnings, the daughter approaches the water and is abducted by the malevolent Water Goblin who lives there. She is drawn beneath the surface and forced to live there as his wife. After the birth of their child, she pesters the Water Goblin to be allowed to visit her mother. Growing increasingly exasperated, he allows her to return to land briefly, but uses the child as insurance that she will return. However, the young woman fails to do so, and to punish her, the Water Goblin murders the child and throws its battered body at the doorstep of the mother’s hut.

Emperor Waltzes, Op. 437

Johann Strauss II (1825-1899)

This celebrated sequence of waltzes was composed in 1889 to commemorate a visit by the Austrian emperor to his German counterpart. Unusually, the introduction takes the form of a march in duple time.



INTERVAL

During the interval please give generously to the collection for St. Christopher’s Hospice as you enjoy refreshments provided with the assistance of



91 Dulwich Village, London, SE21 7BJ



Symphony No. 1 in E Minor, Opus 39

Jean Sibelius (1865 – 1957)

- (1) **Andante, ma non troppo - Allegro energico**
- (2) **Andante (ma non troppo lento)**
- (3) **Scherzo: Allegro**
- (4) **Finale (quasi una fantasia): Andante**

When on the 26 April 1899 Sibelius conducted the first performance of his first symphony, he had already been acclaimed as a composer with such works as the Karelia Suite and Kullervo. His first symphony was greeted with enthusiasm and recognised as the work of a master.

The first movement opens with a solo clarinet accompanied by a roll on the timpani. This melancholy introduction is soon replaced by an energetic main theme introduced by the strings. The vibrancy and motivation of this theme continues throughout the movement and reflects the overall feeling of the whole symphony.

The second movement's expansive central theme is subjected to a broad spectrum of variation. As the music progresses it builds in intensity, but the peaceful basic mood then returns and predominates towards the end.

Sibelius uses a basic three-part scherzo as his third movement. The main driving theme is introduced on the timpani then a central slow section provides a direct contrast to the pounding rhythms of the first and third sections which surround it.

In the finale a short slow introduction corresponds to the beginning of the symphony. The clarinet theme is taken up by the strings and pronounced with much more intensity. A very fast section follows in which rondo-like elements govern. There is a sudden halt to the music then tension-filled clashes and heroic themes dominate. As the title suggests, the structure of this movement is free and unconstrained, but culminates in a powerful coda.

The emotional surges, the dramatic use of the brass instruments and the colourful writing in the woodwind instruments were all undoubtedly influenced by Tchaikovsky, yet through this first exposition Sibelius was developing his own unique symphonic style; constantly striving for a compression of the musical material to create unified, organic structures, romantic in tone and gesture, but classical in concentration and economy.

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.

Sinead Hayes

Originally from Galway in Ireland, Sinead Hayes is in her final year of study for her BMus at City University, London. She studies violin with Gerhard Schmidt at the Guildhall School of Music & Drama, having previously studied on a scholarship, at the Royal Irish Academy of Music, Dublin. She began her conducting studies in 2003. Sinead is music director and conductor of the Imperial College String Ensemble. She is also the conductor of the Smithfield Sinfonia and is the leader and assistant conductor of the City University Symphony Orchestra.

Violin 1	Viola	Flute	Trumpet
Paula Tysall (leader)	Frances Barrett	Sam Purser (+ <i>piccolo</i>)	Tim Collett
Anna Carlisle (co-leader)	Dan Agranoff	Sarah Evett	Tim Quicke
Sonali Banerjee	Suzi Clements	Annabel Noton (+ <i>piccolo</i>)	Tom Rogers
Tom Brockbank	Julian Elias		
Mary Galloway	Philip McKenna	Oboe	Trombone
Sinead Hayes	Malcolm Sentance	Louise Simon	John Edney
Christopher Martin		Ian Finn (+ <i>cor anglais</i>)	Steve Jenkins
Robert Pack	Cello	Isobel Williams	
Martin Stokes	Nicky Jackson		Bass Trombone
	Caroline Annesley	Clarinet	John Bell
Violin 2	Russell Ashley-Smith	Roland McCabe	
Jane Howard	Fiona Clarey	Brendan O' Neill (+ <i>bass</i>)	Tuba
Elizabeth Cleary	Sarah Colyer		Hiroaki Kitagawa
Emma Gant	Bridgid Constantine	Bassoon	
Philippe Masson	Margaret Hodgson	Hilary Dodd	Timpani
Iain Speirs	Kate Leckie	Jeremy Crump	Tony Maloney
Gill Tarlton	Oliver Pearce		
	Peter Watkins	Horn	Percussion
Double Bass		Graham Vernon	David Holmes
Samantha Weitzel	Harp	Ellie Dragonetti	George Bird
Clare Galtrey	Elizabeth McNulty	Paul Kajzar	Rachel Bryant
Mike Lasserson		Jane Urquhart	

The next DSO concert is on Saturday 21st June at All Saints' Church

The programme will consist of music by Wagner, Dvořák, Khachaturian and Borodin

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