



Edward Elgar
Concert-overture: Cockaigne (In London Town)

Jacques Ibert
Flute Concerto

Soloist: Christopher Wyatt

Peter Tchaikovsky
Symphony No 4 in F minor

Conductor Julian Williamson
Assistant conductor Lindsay Ryan
Leader Paula Tysall

All Saints' Church, Lovelace Road, SE21

Saturday 14 March 2009



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Edward Elgar (1857-1934) Concert-overture: Cockaigne (In London Town)

Elgar conducted the first performance of the *Cockaigne Overture* at the Queen's Hall on 20 July 1901. It is dedicated to "My many friends, the members of British orchestras".

Cockaigne sets out to capture the mood of London through a succession of scenes as though heard on a Bank Holiday walk around the city. They include cockneys, church bells, romantic couples, a slightly ragged brass band (this was the era of itinerant German bands as well as Salvationists) and a contrastingly grand military one. The title refers to the Land of Cockaigne, the medieval kingdom of luxury and laziness. Elgar's London, at the height of Imperial success and wealth, is comfortable and untroubled. This is a self confident swaggering London – none of Salvationist William Booth's 'Darkest London' (1890) here. Elgar wrote to his friend Alfred Jaeger that it was 'cheerful and Londony, "stout and steaky"...honest, healthy, humorous and strong, but not vulgar'. The work was an immediate and lasting success. George Bernard Shaw wrote in 1920

If you say that Elgar's Cockaigne overture combines every classic quality of a concert overture with every lyrical and dramatic quality of the overture to Die Meistersinger, you are either uttering a platitude as safe as a compliment to Handel on the majesty of the Hallelujah chorus, or else damning yourself to all critical posterity by uttering a gaffe that will make your grandson blush for you. Personally, I am prepared to take the risk. What do I care for my grandson? Give me Cockaigne.

Jacques Ibert (1890-1962) Flute Concerto

Jacques Ibert studied under Paul Vidal at the Paris Conservatoire and won the Prix de Rome in 1919 for his cantata *Le poète et la fée*. From 1937 he was director of the French Academy in Rome, and from 1955 to 1957 directed the Opéra-Comique in Paris. The Concerto for Flute and Orchestra was written in 1934 and dedicated to the French flautist Marcel Moyse. It has three contrasting movements. Did he favour wind instruments? His other two concerti are a concerto for oboe and orchestra and a concertino for alto saxophone (accompanied by 11 instruments). Ibert's style incorporates characteristics of other composers from Mozart to Wagner and Stravinsky, and this concerto is no exception. After an initial jolt the opening allegro races off, with the staccato first theme in a more classical style followed shortly by the legato second theme. However frequent changes in time signature keep the movement fresh and audience and players on the edge of their seats. The second andante movement, written in memory of Ibert's father, is an extended reverie. The finale was originally entered as a competition piece. In three contrasting sections it opens with dramatic orchestral stabs and prominent brass followed by the soloist 'in full flight'. The movement relaxes in its languid central section, and is interspersed with passages for the unaccompanied solo flute. The opening theme returns, and after another solo flourish the work is neatly finished with full orchestra.

"I came to experience Ibert through his chamber repertoire. Like many French composers of his era such as Francaix, Arrieu, Milhaud and Auric his output included works for ensembles such as wind quintet and reed trio. These small scale works reflect his witty and light style and knowledge of the instruments for which he was writing – as does the Flute Concerto. For wind players these are well worth the effort of getting to know." *writes DSO clarinettist Brendan O'Neill.*

Christopher Wyatt Studied at the Guildhall School of Music with Richard Taylor and took part in Master Classes with Geoffrey Gilbert, before a post-graduate year at the National Centre for Orchestral Studies, studying with Peter Lloyd. He has performed with the Halle, Sadlers' Wells, Royal Ballet, Bournemouth Symphony Orchestra and the New London Orchestra. Chris has been principal flute with the Forest Philharmonic Orchestra since 1990.

Lindsay Ryan was appointed as Assistant Conductor of DSO in October 2008 and leads community engagement work for the orchestra. Lindsay has a BMus (French Horn) from the University of Melbourne and is also the Associate Conductor of the Stoneleigh Youth Orchestra.

INTERVAL (20 minutes) Interval collection for St Christopher's Hospice

Pyotr Ilyich Tchaikovsky (1840-1893) Symphony No 4 in F minor

- 1) Andante sostenuto - Moderato con anima - Moderato assai, quasi Andante - Allegro vivo
- 2) Andantino in modo di canzona
- 3) Scherzo: Pizzicato ostinato
- 4) Finale: Allegro con fuoco

The first references to the composition of the Fourth Symphony are in letters from Tchaikovsky to his patron Nadezhda von Meck (to whom the symphony is dedicated) dating from May 1877. Tchaikovsky wrote that he was “... engrossed in a symphony, which I began to write during the winter... Any other type of work would weigh heavily upon me at the moment—in other words the sort of work which requires a certain frame of mind... I find that now my nerves are frayed and irritable when I am deflected from the symphony, which progress with some difficulty”.

The likely cause of this unsettled mind was Tchaikovsky's marriage to one of his former composition students, Antonina Miliukova. The brief time with his wife drove him to an emotional crisis, which was followed from the end of September 1877 by a stay in Clarens, Switzerland for rest and recovery. Tchaikovsky had the sketches of the symphony sent to Clarens, but he had moved on to Rome by the time they arrived and they did not reach him until 11 November. He wrote to Nadezhda “You can imagine how anxious I was!. If the symphony should have been lost, I would not have had the strength to write it all out again from memory!”

Completing work on the opera Eugene Onegin, Tchaikovsky worked on the instrumentation of the symphony without interruption. He wrote in late December:

“Today I set about the second half of the symphony's second movement. The work becomes easier with each hour that passes. I hope that, in spite of the interruption, the whole thing will be finished before our New Year. When I wrote the opera, I did not experience the same feeling as with the symphony. There I took a chance: perhaps it will do, or maybe nothing will come of it. But while writing the symphony I'm fully aware that it's a composition out of the ordinary and far more perfect in form than anything I've written previously.”

The first performance was given in Moscow in February 1878 and was an immediate success. Since then, the work has remained popular and has been appreciated in many ways. For example, *DSO clarinettist Roland McCabe writes:*

“The year 1977, as with all of the 70s, was not a good year to be a minority Englishman in Her Majesty's Welsh Guards band. I was fresh from an 18 month stretch at Kneller Hall, the Army's Military School of Music. I had been 'returned to unit' with one Duncan Gwyther a rotund passionate French Horn-playing Welshman whose delicacies included beer, rugby, curry, Dennis Brain (peerless French Horn player) more beer and 'macho Brass Sections' in general. The barrack room we shared in Chelsea Barracks was unusually plush for soldiers of our status. We shared a hi-fi which was the catalyst for countless arguments about what we should listen to next. Once music was playing we were both content - whatever it was - but once the music was finished then the bickering started again. On one occasion I had been bopping to 'Funk' (the 'B' side to The Star Wars Theme). I agreed it was Duncan's honour to choose the next tune by virtue of him having a 'six pack' – the kind of six pack I was master of - and a takeaway vindaloo. “Listen to this Roland you sad, puny Englishman, the brass section is awesome” (in 1977 not only had England lost to Wales in the Five Nations but at football at Wembley too!). And so it was that I was introduced to Tchaikovsky's Fourth Symphony. The opening fanfare is truly awesome and the whole symphony is full of passion. Over the years the delicate third movement, with its pizzicato and off-beat rhythms, has become my favourite movement. These rhythms, which occur throughout the symphony, remind me of what I most like about jazz (another passion of mine) – the ability of the music to throw you off what you find familiar and understandable in music. An important contributor to the Dulwich Symphony Orchestra, who shall remain nameless, likened the third movement to a banjo – of course it's really supposed to be a balalaika. I quite like the banjo, which reminds me of one of my favourite musicians' jokes. “What is the definition of 'perfect pitch'?” “A banjo into a skip from 22 yards!”

The Dulwich Symphony Orchestra

Violins

Paula Tysall (leader)
Jane Howard (leader of 2nds)

Helen Bartholomew
Tom Brockbank
Anna Carlisle
Elizabeth Cleary
Ariela Cravitz
Tessa Crilly
Emma Gant
Sarah Hackett
Christopher Martin
Phillipe Masson
Jenny Owen
Robert Pack
Iain Speirs
Nancy Taylor
Ted Thornhill
Rachael Williams

Violas

Frances Barrett
Christopher Brody
Laura Davis
Julian Elias
Alan Taylor

Cellos

Nicky Jackson
Caroline Annesley
Fiona Clarey
Sarah Colyer
Bridgid Constantine
Stefano Matteucci
Oliver Pearce
Peter Watkins

Double Basses

Sam Wise
Liz Faulkner
Mike Lasserson

Flutes

Annabel Norton
Sarah Evett

Piccolo

Sam Purser
Sarah Everett

Oboes

Louise Simon
Ian Finn

Clarinets

Roland McCabe
Brendan O' Neill

Bassoons

Jeremy Crump
Hilary Dodd

Contra Bassoon

Oliver Buxton

Horns

Graham Vernon
Ellie Dragonetti
Maria Gavor
Lindsay Ryan

Trumpets

Tim Collett
Susan Emmons
Alistair Taylor

Cornets

Susan Emmons
Elsbeth Hackett

Trombones

Charles Mackworth-Young
Steve Jenkins

Bass Trombone

John Bell

Tuba

Christopher Gilbert

Timpani

Tony Maloney

Percussion

George Bird
Feargus Brennan
Merlin Jones
Rosa Lynch-Northover

Julian Williamson has conducted a wide range of professional and amateur orchestras for over 40 years. He has directed concerts with the London Mozart Players, the City of London Sinfonia and the Ernest Read Symphony Orchestra. Apart from conducting in all the major London Halls, he has performed in many other venues throughout Britain.

Next concert

Saturday 27 June 2009

Edward Elgar

Pomp and Circumstance March No 2

Johannes Brahms

Violin Concerto in D major Op 77
Soloist: Sara Deborah Struntz

Dmitri Shostakovich

Symphony No 5 in D minor

DSO concerts begin at 7.45 pm and take place in
All Saints Church, Lovelace Road, LondonSE21

