

Don't miss our next concert:

Dulwich Symphony Orchestra

WINTER CONCERT

Saturday 17 November 2012, 7.45pm

All Saint's Church, West Dulwich

Conductor Tom Hammond

Leader Paul Tysall

SIBELIUS

Symphony No 3 in C, Op 52 (1907)

JAMES FRANCIS BROWN

Clarinet Concerto

***Lost Lanes, Shadow Groves* (2008)**

Catriona Scott (Clarinet)



VAUGHAN WILLIAMS

Symphony No 5 in D, (1943)

Tickets £10 (Concessions £7). Under 16s free.

www.dulwichsymphonyorchestra.org.uk

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Saturday 23 June 2012

All Saint's Church, West Dulwich

Tom Hammond *Conductor*

Jonathan Byers *Cello*

Felicity Smith *Mezzo-soprano*

Paula Tysall *Leader*

Pyotr Illyich Tchaikovsky

Rococo Variations, Op 33 (1877)

Edward Elgar

Sea Pictures, Op 37 (1899)

Johannes Brahms

Symphony No 4 in E minor, Op 98 (1885)

Dulwich Symphony Orchestra

Violin	Viola	Flute	Trumpet
Paula Tysall	Frances Barrett	Annabel Noton	Susan Emmons
(Leader)	Laura Davis	(+ Piccolo)	Andrew Tovey
Helen	Julian Elias	Sam Purser	
Bartholomew	Ruth Holton		Trombone
Katherine Byrne	Martin Humphrey	Oboe	Michael Brooks
Tessa Crilly	David Lawes	Ian Finn	Charles
Liz Cleary	Alan Taylor	Louise Simon	Mackworth-Young
Jo Duggan			
Emma Gant	Cello	Clarinet	Bass Trombone
Ruth Holton	Nicky Jackson	Roland McCabe	John Bell
Jane Howard	Caroline Annersley	Brendan O'Neill	
Virginia Kennedy	Russell Ashley-Smith		Tuba
Hannah Northern	Sarah Bort	Bassoon	Martin Humphrey
Ishani O'Connor	Fiona Clarey	Jeremy Crump	
Rebecca Oliver	Brigid Constantine	Hilary Dodd	Timpani
Andy Teague	Simon Cook		Tony Maloney
Robin White	Oliver Pearce	Contrabassoon	
	Peter Watkins	Elizabeth Boyden	Percussion
			Merlin Jones
	Double Bass	Horn	
	Sam Wise	Ellie Bate	
	John Bell	Robert Fant	Harp
	Chris Cosens	John Parker	Anneke Hodnett
		Graham Vernon	

The DSO is grateful to those friends of members of the orchestra who have joined us for this evening's concert to complete the orchestration.

There are vacancies in the violin, viola, double-bass, trumpet, trombone and horn sections. Anyone interested is invited to contact the orchestra secretary:

info@dulwichsymphonyorchestra.org.uk

Pyotr Illyich Tchaikovsky (1840 - 1893)

Variations on a Rococo Theme, Op. 33 (1877)



Tchaikovsky wrote his *Rococo Variations*, the nearest he came to a concerto for cello and orchestra,

for and with the help of Wilhelm Fitzenhagen, a German cellist and fellow-professor at the Moscow Conservatory. Fitzenhagen gave the première in Moscow on November 30 1877, with Nikolai Rubenstein conducting.

Subsequently Tchaikovsky asked Fitzenhagen to go through the *Variations* and the cellist made several alterations and additions to the score. His revisions were so extensive that it led Jurgensen, Tchaikovsky's publisher, to exclaim "Horrible Fitzenhagen insists on changing your cello piece. He wants to 'cello' it up and claims you gave him permission. Good God! Tchaikovsky revised by Fitzenhagen!"

In a fit of insecurity about his work Tchaikovsky kept the changes and the Fitzenhagen version became standard, even remaining popular after the composer's original manuscript was rediscovered in the 1940s.

Tchaikovsky's *Variations* as we will hear them tonight, without Fitzenhagen's emendations, consist of a theme and eight variations. The 'theme' is an original one by Tchaikovsky but harks back to the rococo style of the later 18th century, a period that the composer so admired.

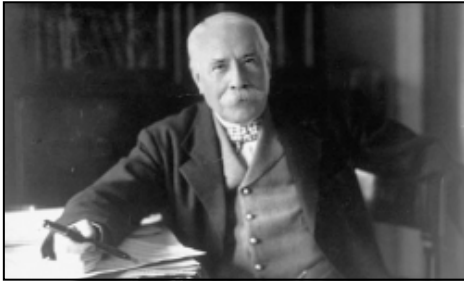
Soloist Jonathan Byers says why he likes this piece so much:

"Since I spend my whole life either playing cello in the Badke Quartet, or playing continuo for some of the period instrument groups, when I got invited to perform a concerto I jumped at the chance. First off, I thought about playing a baroque concerto - perhaps one of the CPE Bach concertos? But having come back from coaching on the course we run in Northern Spain each summer, where I'd been helping a fantastic student learn the Rococo Variations, I thought - I HAVE to play that one!"

I fell in love with it immediately. It's a perfect length and Tchaikovsky manages to squeeze so many different emotions into the work. I'll be performing the original version, which is as the composer intended, so it might seem a little different from the version most people know."

Edward Elgar (1857 - 1934)

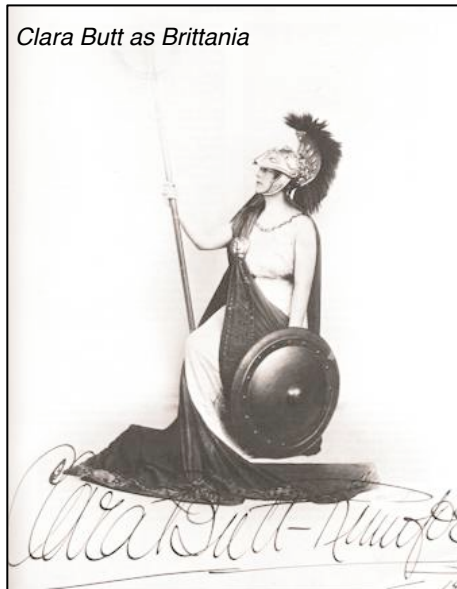
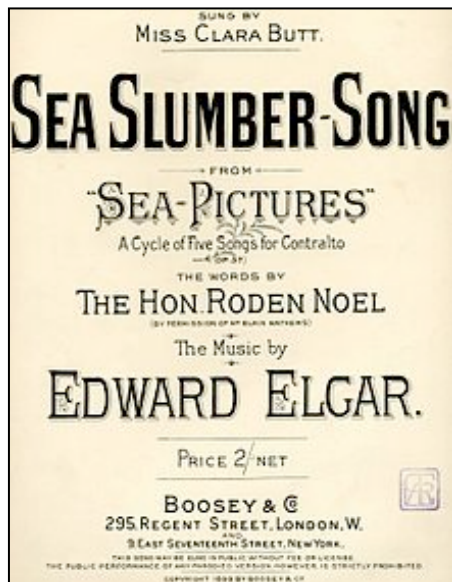
Sea Pictures, Op.37 (1899)



resident, is rapidly gaining fame as a musician both in vocal and instrumental works'. (*The Era* 11 November 1899).

The cycle consists of five movements by various poets, including Elgar's own wife, Alice.

The song cycle *Sea Pictures* was first performed in October 1899 at the Norfolk and Norwich Festival with Elgar himself conducting. The theatrical newspaper *The Era* commented that 'The remarkable success of these songs when rendered at the Norwich Festival by Miss Clara Butt will probably lead to them becoming universally popular. The composer, who is a Malvern



I. Sea Slumber Song

Sea-birds are asleep,
The world forgets to weep,
Sea murmurs her soft slumber-song
On the shadowy sand
Of this elfin land;

"I, the Mother mild,
Hush thee, O my child,
Forget the voices wild!
Hush thee

Isles in elfin light
Dream, the rocks and caves,
Lull'd by whispering waves,
Veil their marbles,
Foam glimmers faintly white
Upon the shelly sand
Of this elfin land;

Sea-sound, like violins,
To slumber woos and wins,
I murmur my soft slumber-song,
Leave woes, and wails, and sins,

Ocean's shadowy might
Breathes good-night,
Good-night..."

The Hon Roden Berkeley Wriothesley Noel (1834 -1894)

II. In Haven (Capri) (1898)

Closely let me hold thy hand,
Storms are sweeping sea and land;
Love alone will stand.



Closely cling, for waves beat fast,
Foam-flakes cloud the hurrying blast;
Love alone will last.

Kiss my lips, and softly say:
"Joy, sea-swept, may fade today;
Love alone will stay."

Lady Alice Elgar (1848-1920)

III. Sabbath Morning at Sea (1839)

The ship went on with solemn face;
To meet the darkness on the deep,
The solemn ship went onward.
I bowed down weary in the place;
For parting tears and present sleep
Had weighed mine eyelids downward.

The new sight, the new wondrous sight!
The waters around me, turbulent,
The skies, impassive o'er me,
Calm in a moonless, sunless light,
As glorified by even the intent
Of holding the day glory!

Love me, sweet friends, this Sabbath day.
The sea sings round me while ye roll
Afar the hymn, unaltered,
And kneel, where once I knelt to pray,
And bless me deeper in your soul
Because your voice has faltered.

And though this sabbath comes to me
Without the stolèd minister,
And chanting congregation,
God's Spirit shall give comfort. He
Who brooded soft on waters drear,
Creator on creation.

He shall assist me to look higher,
Where keep the saints, with harp and song,
An endless sabbath morning,
And, on that sea commixed with fire,
Oft drop their eyelids raised too long
To the full Godhead's burning.

Elizabeth Barrett Browning (1806-186



Elizabeth Barrett-Browning

IV. Where Corals Lie (1859)

The deeps have music soft and low
When winds awake the airy spray,
It lures me, lures me on to go
And see the land where corals lie.

By mount and mead, by lawn and rill,
When night is deep, and moon is high,
That music seeks and finds me still,
And tells me where the corals lie.

Yes, press my eyelids close, 'tis well,
But far the rapid fancies fly
To rolling worlds of wave and shell,
And all the land where corals lie.

Thy lips are like a sunset glow,
Thy smile is like a morning sky,
Yet leave me, leave me, let me go
And see the land where corals lie.

Richard Garnett CB (1835-1906)

V. The Swimmer (1870)

With short, sharp, violent lights made vivid,
To southward far as the sight can roam;
Only the swirl of the surges livid,
The seas that climb and the surfs that comb.
Only the crag and the cliff to northward,
The rocks receding, and reefs flung forward,
Waifs wrecked seaward and wasted shoreward
On shallows sheeted with flaming foam.

A grim, grey coast and a seaboard ghastly,
And shores trod seldom by feet of men -
Where the battered hull and the broken mast lie,
They have lain embedded these long years ten.
Love ! when we wander'd here together,
Hand in hand through the sparkling weather,
From the heights and hollows of fern and heather,
God surely loved us a little then.

The skies were fairer and shores were firmer
The blue sea over the bright sand rolled;
Babble and prattle, and ripple and murmur,
Sheen of silver and glamour of gold.

See ! girt with tempest and winged with thunder,
And clad with lightning and shod with sleet,
The strong winds treading the swift waves sunder
The flying rollers with frothy feet.

One gleam like a bloodshot sword-blade swims on
The skyline, staining the green gulf crimson,
A death stroke fiercely dealt by a dim sun,
That strikes through his stormy winding-sheet.

Oh ! brave white horses ! you gather and gallop,
The storm sprite loosens the gusty reins;
Oh! brave white horses! you gather and gallop,
The storm sprite loosens the gusty reins ;
Now the stoutest ship were the frailest shallop
In your hollow backs, on your high arched manes.
I would ride as never man has ridden
In your sleepy, swirling surges hidden,
I would ride as never man has ridden
To gulfs foreshadowed through straits forbidden,
Where no light wearies and no love wanes,
No love, where no love, no love wanes.

Adam Lindsay Gordon (1833-1870)

INTERVAL

*Drinks are available in the crypt. There is a
lift in the church foyer. Please give
generously to the collection for
St Christopher's Hospice*



Michael Lasserson

Michael Lasserson, who was for many years a Bass player in the DSO, sadly passed away last year and he is greatly missed by all who knew him.

A fund has been set up to place an inscription of Michael's name on the Foundation Wall as a Foundation Fellow of the new headquarters of the Royal College of General Practitioners. This will commemorate Michael's contributions to general practice, medical writing and the many orchestras that he belonged to. Please email doc_hall@lineone.net if you wish to contribute to this fund.

A **celebration for the life of Michael Lasserson** will be held at the **Royal Academy of Music** on **October 21st** and Nadia and her family and friends will be delighted to welcome everyone who wishes to join. Please email nadia0015@gmail.com for further details.

Johannes Brahms (1833-1897)

Symphony No. 4 (1885)

I *Allegro non troppo*

II *Andante moderato*

III *Allegro giocoso*

IV *Allegro energico e passionato*



Completed in 1885, this is the last of Brahms' symphonies.

Brahms was characteristically nervous about the early drafts. He wrote on 29 August 1885 to his friend Elisabeth von Herzogenberg: "May I perhaps send you a piece of a piece of mine, and would you have time to take a look at it, and say a word about it? In general my pieces are unfortunately more agreeable than I am, and one finds less in them to correct?! But in these parts the cherries do not

become sweet and edible -- so if the thing doesn't taste good to you, don't bother yourself about it. I am not eager to write a bad No.4." In a letter to the conductor Hans von Bülow, Brahms expressed doubts about whether the symphony would find a public. "I fear namely," Brahms wrote, "that it tastes of the climate here, cherries here don't become sweet, you would not eat them!"

Brahms was alluding to the fact that, despite the convention established in the classical period that minor key symphonies should end in the major key, this one doesn't. Instead, it finishes with a massive chaconne, i.e. a set of variations on a repeating bass line. For this deliberately archaic form, Brahms adapted the chaconne theme from the closing movement of Bach's cantata *Nach dir, Herr, verlanget mich*, (*For Thee, O Lord, I long*), BWV150.

Any worries Brahms had about the work's reception were soon dispelled. Even Wagner, usually hostile to Brahms' classicism, spoke approvingly of it. Clara Schumann wrote in a letter to Brahms about playing through the piano score: "It created a beautiful hour for me, captivating me through its richness in colour and its beauty otherwise. I almost don't know, what movement I prefer: the first, dreaming one, with its marvellous development part and the wonderful points of rest,

and its soft waving inner movement flowing with it . . . or the last one, grandiosely constructed, with its enormous manifoldness, and despite its such great work so full of passion . . . which lies already in its main motif (one could not really call it a theme). . . . I wish I could personally speak with you about it, with the score before us!"

Jeremy Crump

Tom Hammond



Tom Hammond is an Associate of the Royal Academy of Music - recognition of his progression since becoming the first Sir Charles Mackerras Fellow in Conducting at Trinity Laban (Trinity College of Music) - and has recently been appointed as Fellow in Conducting at Keele University. He has conducted several prominent professional ensembles, including London Symphony Orchestra Brass, sound collective, Southbank Sinfonia, Orchestra of Opera North and the Finnish Radio Symphony Orchestra. Moving within a broad variety of repertoire, Hammond dedicates equal enthusiasm to his work with professionals, conservatoire students

and non-professionals, also investing energy in developing outreach projects.

He has conducted numerous world and UK premières, performing music by leading contemporary figures such as John McCabe, David Matthews, Robert Saxton, Matthew Taylor, Paul Patterson, Elena Firsova, Bernard Hughes and James Francis Brown. Soloists with whom Tom has collaborated include Elizabeth Meister and Susana Gaspar (sopranos), Simon Callaghan (piano), Mia Cooper, Marianne Thorsen (violin), Matthew Jones (viola), Jonny Byers and Matthew Sharp (cellists) and Øystein Baadsvik (tuba).

In 2005 Hammond was selected to compete at the prestigious Sibelius International Conductors' Competition. In 2006 Sir Charles Mackerras chose Tom as the first ever Mackerras Junior Fellow in Conducting at Trinity Laban Conservatoire of Music and Dance, London. During the appointment Hammond invested the majority of his time in opera, conducting acclaimed performances of Stravinsky's *The Rake's Progress*, Poulenc's *Dialogues des Carmélites* and Mozart's *Zaïde*.

In 2009 Hammond was a prizewinning semi-finalist at the Leeds Conductors Competition and assisted for the Classical Opera Company. In 2010 he was Assistant Conductor and Chorus Master for British Youth Opera's production of Puccini's *La bohème*. During 2011 he visited the West Bank to work with the Palestine Youth Orchestra, returning in 2012 to adjudicate the National Music

Competition. In September he will conduct the Palestine Youth Orchestra in three concerts in Jordan.

Hammond maintains a busy schedule of rehearsals and concerts as Music Director of The Dulwich Symphony Orchestra (London), Sinfonia Tamesa (London), the Essex Symphony Orchestra and British Police Symphony Orchestra, and as regular guest with many other orchestras and ensembles including Trinity Laban Conservatoire of Music and Dance. He is Artistic Director of sound collective, a professional ensemble formed in 2003. This flexible group is known for its stylish, well researched performances based on the democratic ethos of chamber music.

Jonathan Byers



Belfast-born Jonathan Byers began playing the cello aged seven, and went on to study at the Royal Academy of Music in London. As cellist in the Badke Quartet, he was winner of the 1st prize and

audience prize in the 5th Melbourne International Chamber Music Competition in 2007. The Quartet has a busy performing schedule at festivals in the UK and abroad, including the Aldeburgh and Verbier Festivals and in

such venues as London's Wigmore Hall and Kings Place, St George's, Bristol and Manchester's Bridgewater Hall. The Quartet has also performed at the Musikverein in Vienna, Concertgebouw in Amsterdam and frequently broadcasts on BBC Radio 3. Jonathan's reputation as a chamber musician has led to collaborations with such musicians as Mark Padmore, Nicholas Daniel, Monica Huggett, Alexei Ogrintchouk, John Mark Ainsley and the Brodsky Quartet.

Aside from his work with the Quartet, Jonathan has a busy freelance career performing as guest principal with many orchestras and period instrument groups, including the Academy of Ancient Music, English Concert, Gabrieli Consort, CM90, La Serenissima and the Early Opera Company.

Further afield, Jonathan has worked with John Eliot Gardiner's Orchestre Révolutionnaire et Romantique and worked as guest principal with the Symphony Orchestra of India, and also with the Weinberger Kammerorchester in Zurich, directed by Gábor Takács-Nagy.

Jonathan is much in demand as a soloist and has also given solo recitals across Europe and in Washington DC and China. In 2012, he will perform Tchaikovsky's *Rococo Variations* with the Ulster Orchestra in Belfast, a concert which will be recorded by the BBC.

The Badke Quartet's first commercial release, a disc of Mendelssohn quartets, will be released on the

Champs Hill label in 2012; the Quartet has also recorded chamber music by Poulenc with Sir Thomas Allen and Malcolm Martineau for a Signum Classics CD.

In May 2011, Jonathan was made an Associate of the Royal Academy of Music, an honorary award for former students of the Academy who have made a notable contribution to the music profession.

Jonathan performs on a c.1750 cello by John Johnson and a fine Italian cello from c.1730s made possible by Jonathan Byers Cello Trust, which has been established by Nigel Brown and the Stradivari Trust to raise the funds needed to secure the instrument.

For more details on Jonathan and the Badke Quartet please visit www.badkequartet.co.uk

Felicity Smith



New Zealand mezzo-soprano Felicity Smith is in the second year of the Master of Performance course at the Royal College of Music, studying under Tim Evans

Jones. She is supported by the RCM Astor Award, and the Josephine Baker Trust. Felicity is a graduate in French

and music (voice and composition) from Victoria University of Wellington, and has a Master of Music in musicology from the New Zealand School of Music, specialising in the French baroque.

Recently, Felicity appeared as Third Lady (*The Magic Flute*) and Sandman (*Hansel and Gretel*) for the London Youth Opera, played the Plaintiff (*Trial by Jury*) with the Fletching Singers, and was the alto soloist for a series of Bach Cantata concerts directed by Helmut Rilling for Musikfest Stuttgart. She has sung in masterclasses with Sarah Walker, Dame Felicity Palmer, and Roger Vignoles, and won third place in the 2012 Brooks-van der Pump English Song Competition.

A keen exponent of new and modern repertoires, last year Felicity premiered three major works by emerging composers at the RCM, and has performed works by Cage and Reich with the RCM New Perspectives Ensemble. In 2011 she sang Berio's *Folk Songs* as part of the Philharmonia Orchestra's Bartok Festival. Felicity has twice been a finalist in the Royal College of Music Concerto Competition and in 2011 won the Croydon Music Festival Concerto Competition singing Britten's *Phaedra*. Back home, Felicity was twice a finalist in the New Zealand Aria Competition, and in 2010 won second place in the Napier Computer Systems Aria Competition. She played several small roles in NIMBY Opera's acclaimed production of Janacek's *The Cunning Little Vixen*, and was a member of the Chapman Tripp Opera Chorus (NBR NZ Opera).