

Don't miss our next concert:

Dulwich Symphony Orchestra

WINTER CONCERT

Saturday 23 November 2013

All Saint's Church, West Dulwich, 7.45pm

Conductor **Leigh O'Hara**

Soloist **Sadie Fields**

Leader **Paula Tysall**

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

Mendelssohn

A Midsummer Night's Dream:

Overture (1826) and incidental Music (1842)

Mendelssohn

Violin Concerto in E minor (1844)

Beethoven

Symphony No 2 in D (1802)



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Saturday 22 June 2013

All Saint's Church, West Dulwich



Tom Hammond *Conductor*
Anne Harvey *Mezzo-Soprano*
Paula Tysall *Leader*

Piotr Tchaikovsky
Suite: Swan Lake, Op 20a
Overture Fantasy Romeo and Juliet

Edward Grieg
Six Orchestral Songs, EV 177

Jean Sibelius
The Swan of Tuonela, Op 22

Zoe Ibbetson
Sea Storm
*Winner of the DSO
Young Composers Award 2012*

Piotr Tchaikovsky (1840 - 1893)

Suite: Swan Lake, Op 20a

1 *Scene*, 2 *Danse Cygnes*, 3 *Scene*, 4 *Danse Hongroise*, 4 *Dance Espagnole*, 6 *Danse Neapolitan*, 7 *Valse*

Tchaikovsky's *Swan Lake* ballet was composed between 1875 and 1876 and premiered by the ultra-prestigious Bolshoi Ballet on March 4 1877 at the Bolshoi Theatre in Moscow – but it didn't exactly leave critics pirouetting with joy. The music was described as too noisy and too symphonic. More worryingly, the score was considered too difficult to dance to.

We won't be putting those claims to the test, by the way, its just the music tonight, or at least seven movements from the suite, which was first published in 1900.

The ballet tells the story of a handsome prince, Siegfried, and his love for Princess Odette, who an evil magician called Von Rothbart has cursed to take the form of a swan during daylight hours.

Despite its less-than-successful opening night, some of the themes in *Swan Lake* are now among the most famous in classical music. And, in the suite, you don't have to wait long to hear one such tune. The grand, sweeping melody of the first movement – the swan theme - is definitely one of the most memorable ever written. In



Anna Sobeshchanskaya as Odette in the original production of *Swan Lake*, Moscow, 1877

the ballet this music accompanies the swans as they glide around a lake. Next comes the delicate *Dance of the Swans* – another supremely enduring melody.

In the third movement a lone violin and cello represent Siegfried and Odette. At first the music is charming and playful, but when the lead cello joins in, the atmosphere turns distinctly melancholic.

In stark contrast, the *Hungarian Dance* is at first rousing and triumphant, before a *vivace* intervenes to give proceedings a dose of light-hearted liveliness that requires some nimble finger-work on the part of the orchestra.

The equally perky and uplifting *Spanish Dance* is followed by *Danse Neapolitan* with its delightful trumpet theme. These last three movements are all party scenes at a Grand Ball in the ballet depicting the various nationalities of visiting princesses.

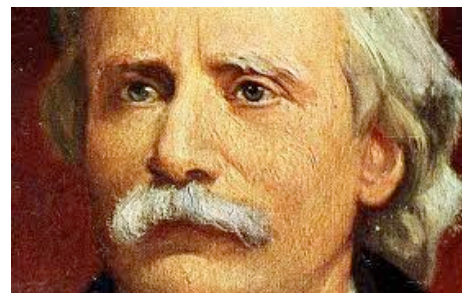
Finally there is a zestful waltz, another of Tchaikovsky's most memorable melodies, that's danced by villagers in the ballet to celebrate Prince Siegfried's coming of age.

Ted Thornhill

Edward Grieg (1843 - 1907)

Six Orchestral Songs (1895-6)

1 *Solveig's song*, 2 *Solveig's lullaby*, 3 *From Monte Pincio*, 4 *A Swan*, 5 *Last Spring*, 6 *Henrik Wergeland*



Grieg orchestrated these six songs for a series of concerts in major European cities. They were originally set in Norwegian, but this evening we will hear the German texts used by Grieg's publisher, Peters, in the 1912 edition. Grieg chose the six songs from pieces he had written at various stages of his career, two of them from the incidental music for Ibsen's play *Peer Gynt*. The remainder originally appeared in versions for voice and piano.

The two *Peer Gynt* settings are both sung by the character Solveig, Peer Gynt's long-suffering childhood sweetheart who represents the spirit of the home that Gynt leaves at the beginning of the play to make his fortune. *Solveig's Song*, occurs in the play when Gynt is in the Arabian desert having been robbed and abandoned by the princess Anitra. He has a vision of Solveig back home in Norway waiting loyally for him. *Solveig's Lullaby* is sung at the very end of the play when Gynt, having

returned much older and no richer, dies in Solveig's arms.

From Monte Pincio is a setting of two verses from a poem by Bjørnstjerne Bjørnson (1830-1910). The poem was written in 1870 when the poet was visiting Italy. Monte Pincio was a pleasure resort near Rome. Bjørnson contrasts the light hearted gaiety of an evening at the resort with the great historical undercurrent of the Risorgimento and Italian reunification. This nationalist theme was close to the hearts of the Norwegian audience - Norway was not to gain full independence from Sweden until 1905.

A Swan is a setting of an early poem by Ibsen. It is based on the myth that swans sing only in death. Ibsen alludes in this poem to an unsuccessful courtship in which a girl showed no response to his advances, but who he later discovered had merely been too shy to show her feelings.

Last Spring sets a poem by Aasmund Olavsson Vinje (1818-1870). The poem is about an old man's thoughts on once again experiencing the coming of Spring - which is of particular significance in Scandinavia given the severity and length of the winter - and realising that he might not live to see another one.

Henrik Wergeland sets two verses of a poem by Grieg's friend John Olaf Paulsen (1851-1924) in praise of the writer who was regarded by the writers and composers of Grieg's generation as a founder of modern Norwegian literature.

Jeremy Crump

Solveig's song

Perhaps winter and spring will both pass, and next summer as well, and the whole year, but I know for sure that you will come one day, and I shall be waiting, as I promised when we last met.

God give you strength wherever you go in the world, and God cheer you if you stand at his footstool. I shall wait here until you return, and if you are waiting above, we will meet there my friend.

Solveig's lullaby

Sleep, my dearest boy! I shall rock you, I shall watch over you.

The boy has sat in his mother's lap. The two have played all day long. The boy rested at his mother's breast all day long. God bless you, my joy!

The boy lay next to my heart all day long. He is so tired now. Sleep, my dearest boy. I shall rock you, I shall watch over you!

From Monte Pincio

Evening comes, the sun is red. Coloured beams flood radiantly, endlessly. The mountain is illuminated like a face in death. The domed roofs glow, but further off mist billows up over the blue-black fields, as though forgetfulness has drawn a thousand years' veil over the valley. So red and warm, the evening is full of the sounds of the crowd, band music, flowers and flirtatious glances. Past worthies wait to the side, hardly recognised, bound in marble.

It goes quiet, even darker blue, the sky looms, billowing. Down on earth are the dreaming past and the approaching future, uncertain torches in the brooding greyness. But the people will rally! Rome will blaze forward one night to unite Italy. The bells will ring, the cannons roar, memories will catch fire on the way to the future horizon! Sweetly, in hope and faith, a singer celebrates two newly weds with zither and flute. Stronger feelings sleep like a baby, lesser ones can waken and smile.

A Swan

My white swan, still and silent, you neither called nor sang. Calming spirit, always listening, as if sleeping, you glided on.

But at our last meeting, when oaths and eyes hid secret lies, yes, then you sang! With the birth of sound, your path reached its end. You sang in death. You were truly a swan!

Last Spring

Once again I saw winter give way to spring – again I saw the wild cherry in bloom. Once again I saw the ice melt from the land, the snow dissolve and the waterfall on the hillside resound. Once again I saw the green grass decorated with flowers, again I heard the song of the spring bird to the sun and to summer.

I saw the butterflies dancing on the spring hillside, flirting and skipping among the wreaths of flowers. I saw all this spring life again, which had been lost to me. But I am weary and must ask myself 'Do you think this was the last time?' So be it, I have enjoyed so much in life. I have had more than I deserved, and everything comes to an end.

One day I will find myself a place to rest, bathing in spring's beauty. In everything that spring has brought me, even in the flowers I picked, I believed the spirits of my forefathers were dancing and sighing. That's why I found a riddle among spring's birch trees and firs, that's why I thought I heard from the flute I whittled, the sound of weeping.



The Norwegian writer, Henrik Wergeland (1808 - 1845)

Henrik Wergeland

Wandering in the stillness of the pine forest, listening to the whisper of the leaves, the melancholy sound of the bells rings muted over the water of the tarn, a sad trill. Then I hear a sigh in the stillness. The forest is mourning its lost singer, Norway's guardian spirit, Henrik Wergeland.

Proud image of our springtime, bold warrior in evil times, you, whose strong shoulders bore our burden without complaint and stood fast until death! Be blessed, beautiful light of dawn! Our heart swells with the nobility of your life's poetry, Norways' guardian spirit, Henrik Wergeland.

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.

Jean Sibelius (1865 - 1957)

The Swan of Tuonela, Op 22



the call of the swan, forming one of the longest cor anglais solos in the orchestral repertoire. Towards the end of the piece the full orchestra plays what might be a funeral march for Lemminkäinen, while the swan sails on serenely.

Ian Finn



Lemminkäisen äiti (Lemminkäinen's Mother), tending to her son's body with the Swan of Tuonela by the Finnish painter Akseli Gallen-Kallela

The *Swan of Tuonela* is the second movement of Sibelius' *Lemminkäinen Suite*, composed in the 1890s. The suite is a set of four symphonic poems which tell the story of the mythical Finnish hero Lemminkäinen. In order to win the hand of the daughter of Louhi, he has been set the challenge of killing the sacred swan which guards Tuonela, the isle of the dead, but on the way he himself is killed by a poisoned arrow. The music starts with shimmering strings, perhaps representing the mists and miasma of the cold lake and through this is heard

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Zoe Ibbetson Winner of the DSO Young Composers Award 2012

Sea Storm

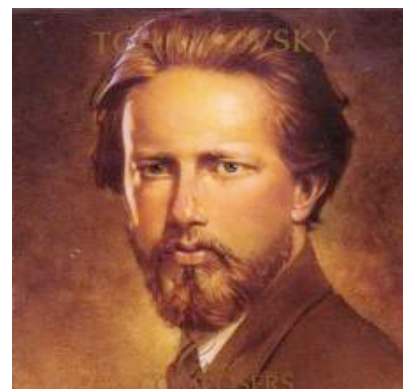
Sea Storm evokes the ominous calm before the storm, the rage of the tempest, then finally the sun emerging from the clouds after the storm, which shows a return to the serenity of the sea. The piece was written nearly two years ago as part of my A level music portfolio and is inspired by Debussy's three symphonic sketches which make up *La Mer*, and also the drama of Wagner's overture to the *The Flying Dutchman*. I have just finished my A Levels and am hoping to take up a place at King's College London in September to read music and further my composition studies. As well as a

passion for writing music I also enjoy playing the piano and singing in several choirs in Yorkshire where I live; I recently wrote a piece for my school's choir, which was performed at the Cathedral of St. John the Divine on their tour of New York. I'm very excited to hear *Sea Storm* performed, especially as it is the first time I will have had a composition played by an orchestra; I am grateful to the Dulwich Symphony Orchestra for this fantastic opportunity

Zoe Ibbetson

Piotr Tchaikovsky (1840 - 1893)

Fantasy Overture Romeo and Juliet



Shakespeare's most well-known and well-loved play, *Romeo and Juliet*, has been the subject of numerous musical

settings, inspiring compositions as diverse as Prokofiev's famous ballet music, Belioz's *Symphony Fantastique* and Bernstein's *West Side Story*, as well as more than 20 operas.

But few capture the true romance and tragedy of the play better than Tchaikovsky's *Fantasy Overture*, which recreates all the key dramatic elements in the fateful tale of star-crossed lovers.

Tchaikovsky took inspiration for the work from Mily Balakirev – a founding father of Russian nationalism and mentor to many Russian composers.

An initial version, completed in 1869 after just six weeks' work, invited sharp criticism from Balakirev, leading the composer to revise it twice before the version we know today was finally completed more than a decade later in 1880.

Work first began on the composition shortly after a romantic misadventure of Tchaikovsky's own. In 1869, the composer was rebuffed in a marriage proposal to French opera singer Désirée Artôt, whom he later claimed to be the only woman he ever loved. And the final version emerged just over a year after his marriage to former student Antonina Miliukova dissolved after just a few months.

Constructed as a symphonic poem in sonata form, the work opens with a solemn choral introduction, *Andante non tanto*, which depicts Friar Laurence. It is a theme that returns as the music develops, cementing the Friar's pivotal role as a lone voice calling for peace, while fearing tragic



An 1870 oil painting by Ford Madox Brown depicting Romeo and Juliet's famous balcony scene

consequences as the two families intensify their feud.

The music moves on to the exposition, *Allegro giusto*, in which a syncopated theme is passed between woodwind and strings. It depicts a violent conflict between the Montagues and Capulets with cymbals crashing as swords clash, while upper strings become ever-more fervent with rapid scalar patterns.

The battle eventually subsides and when the musical fury calms, the lyrical love theme - one of the world's most recognisable melodies - emerges for the first time as the pair meet at Juliet's balcony. Initially portraying Romeo, the theme is first shared by cor anglais and violas and is then answered by muted violins and finally flutes, representing Juliet's response.

Taking a sudden and stormy turn, a combative development section brings together the main battle theme with the choral introduction, depicting the Friar's urgent pleas for peace between the feuding families. The battle reaches a violent peak before the recapitulation reintroduces the love theme - this time in full orchestration as the sweeping melody is handed to the upper strings.

The mood eventually darkens towards a sense of impending doom as the soaring melody becomes overwhelmed by the battle theme. After the Friar motif is played out for a final time, the music moves towards its tragic end as a timpani beats out the lovers' fatal pact. Romeo's death is marked by a single chord, while Juliet's fate is sealed with a timpani roll.

In a final nostalgic reference, the love theme is referenced in funereal transformation through the coda, before the syncopated tonic chords create an eventual sense of transfiguration as the two families are finally reconciled, albeit with a heavy hint of unease after paying the ultimate price for their bitter rivalry.

Helen Bartholomew

Tom Hammond



Tom Hammond is an Associate of the Royal Academy of Music, the Charter Fellow in Conducting at Keele University and the inaugural Mackerras Junior Fellow at Trinity Laban (2006-08).

Tom is Artistic Director of the acclaimed professional ensemble sound collective, and Music Director of the Essex Symphony Orchestra, British Police Symphony Orchestra, Sinfonia Tamesa and, of course, Dulwich Symphony Orchestra. Guest conducting and assistant work for Tom has included British Youth Opera, Guernsey Camerata, Covent Garden Chamber Orchestra, LSO Brass, Gemini and the Kensington Chamber Orchestra. Tom is the Principal Conductor at the International Summer School for talented young players - Ingenium Academy - held at Winchester College.

In 2011 Tom began an association with the Palestine Youth Orchestra. Initially engaged to coach brass, Tom was immediately re-invited to adjudicate the Palestine National Music Competition, then conduct PYO on an acclaimed tour of Jordan in 2012.

Performances in 2013 include sound collective at the Little Missenden Festival, Havant Symphony Orchestra with violinist Anna-Liisa Bezrodny and Symphony Hall, Birmingham, with the British Police Symphony Orchestra.

www.tom-hammond.com

Anna Harvey



Sheffield-born Mezzo-Soprano Anna Harvey is studying on the Preparatory Opera Masters at the Royal Academy of Music on a Lucille Graham

Scholarship under Elizabeth Ritchie and Iain Ledingham. In the autumn she will join Royal Academy Opera. A recent graduate in Music of Jesus College, Cambridge, Anna's highlights on the concert platform include Mozart *Requiem* at St Martin-in-the-Fields, Rossini *Petite Messe Solenne* with Paul Spicer, Verdi *Requiem* with Mayfield Festival Choir, the UK premiere of Loewe *Passion Oratorio*, Bach *Christmas Oratorio* at St John's Smith Square and a programme of arias with the London Mozart Players at Fairfield Halls, Croydon. 'Highlights in 2013 include recording Handel's *Messiah* with the Bach Choir and BBC Concert Orchestra under David Hill for the Good Friday broadcast on BBC Radio 2. Anna is a regular soloist in the Royal Academy of Music / Kohn Foundation Bach Cantata Series, and as a recitalist she has performed in

venues including Kettle's Yard, Southwark Cathedral and Wigmore Hall.

Anna is equally at home on the operatic stage, recently singing main parts in venues including Opera Holland Park (with Shadwell Opera) and Buxton Opera House. Roles include Mrs Herring *Albert Herring*, Marcellina *Le Nozze di Figaro*, Annio *La Clemenza di Tito*, Hippolyta *A Midsummer Night's Dream*, La Badessa *Suor Angelica*, and, in scenes, Angelina *La Cenerentola*, Cherubino *Le Nozze di Figaro*, Diana *La Calisto*, Sesto *Giulio Cesare in Egitto*, Ludmila *The Bartered Bride* (RAM), Hänsel *Hänsel und Gretel*, L'Enfant *L'Enfant et les sortilèges* (The Yorke Trust) and Dorabella *Così fan tutte* (*British Youth Opera*). Roles in 2013 include Larina *Eugene Onegin* with Royal Academy Opera conducted by Jane Glover and Hänsel in *Hänsel und Gretel* in Garsington Opera's 2013 summer season.

Prizes include the Andrew S. Sykes Award, the Verdun Davies Award and Highly Commended in the Joan Chissell Schumann Prize (RAM), and the Croydon Festival Concerto Prize 2012. Recent masterclasses include those with Ann Murray, Anne Howells, Susan McCulloch, Gerald Finley and Thomas Quasthoff, as part of a Lieder mastercourse at the Schubertiade festival in Austria. Anna is grateful for the support of the Simon Fletcher Charitable Trust, the Sheffield Grammar School Exhibition Foundation, the Fulwood Educational Endowment, the Yorkshire Ladies' Council of Education and the Josephine Baker Trust.

Dulwich Symphony Orchestra

Violin

Paula Tysall
(Leader)
Helen
Bartholomew
Chris Burns
Liz Cleary
Tessa Crilly
Jo Duggan
Emma Gant
Vicky Hamnet
Jane Howard
Stephen Holt
Ruth Holton
Virginia Kennedy
Hannah Northern
Ishani O'Connor
Andy Teague
Ted Thornhill
Jill Vaughan
Robin White

Viola

Frances Barrett
Laura Davis
Julian Elias
Colin Green
David Lawes
Sally Winter

Cello

Nicky Jackson
Caroline
Annesley
Russell Ashley-Smith
Sarah Bort
Laura Bradley
Fiona Clarey
Oliver Pearce
Rachel Perkins
Peter Watkins

Double Bass

Sam Wise
Chris Cosens

Flute

Annabel Noton
Sam Purser

Piccolo

Sharon Moloney

Oboe

Ian Finn
(+ **Cor Anglais**)
Louise Simon
Nicholas Mitchell
(+ **Cor Anglais**)

Clarinet

Roland McCabe
Brendan O'Neill
(+ **Bass Clarinet**)

Bassoon

Jeremy Crump
Hilary Dodd

Horn

Graham Vernon
Ellie Bate
Richard
Lockington
Fiona Russell

Trumpet

Susan Emmons
Tim Collett

Bass Trombone

Keith Pollitt

Timpani

Tony Maloney

Harp

Alex Rider

