

**DULWICH  
SYMPHONY  
ORCHESTRA**

**Spring Concert  
Saturday, 19<sup>th</sup>  
March 2005  
at 7.45 pm**

**St Barnabas' Church, Calton Avenue, Dulwich**

**Julian Williamson**

**Conductor**

**Robin Michael**

**Cello**

"Philip & Dorothy Green Young Concert Artist"

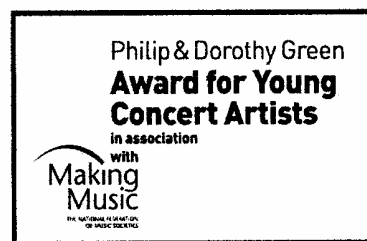
**Paula Tysall**

**Leader**

The details of the next concert will be  
published on the web-site.

[www.dulwichsymphonyorchestra.org.uk](http://www.dulwichsymphonyorchestra.org.uk)

Registered Charity No. 1100857



**DULWICH SYMPHONY ORCHESTRA**

**Violin I**

**Paula Tysall**

**[Leader]**

Sonali Banerjee

Helen Bartholomew

Tom Brockbank

Chris Burns

Sinead Hayes

Gill Tarlton

Jenny Waugh

**Violin II**

**Jane Howard**

Elizabeth Cleary

Ann Earle

Philippe Masson

Miklós Pohl

Andrew Poulter

Iain Speirs

**Viola**

**Frances Barrett**

Gavin Compton

Bryony Conroy

Frances Lee

Philip McKenna

Liz Milward

**\*Cello**

**Nicky Jackson**

Caroline Annesley

Margaret Hodgson

Antero Manocchi

Oliver Pearce

**Double Bass**

**Chris Bond**

Mike Lasserson

Samantha Weitzel

**Flute**

Zillah Smith

Sam Purser

**Piccolo**

Annabel Noton\*

**Oboe**

Louise Simon

Ian Finn

**Clarinet / Bass Clarinet\***

Alexander Fleming

**Clarinet**

Roland McCabe

**Bassoon**

Hilary Dodd

Jeremy Crump

Anna Mayer\*

**Timpani**

David Holmes

**Horn**

Graham Vernon

Lucy Steel

Paul Kajzar

Jane Urquhart

**Trumpet**

Tim Collett

Eric Milner

**Alto Trombone**

Michael Brooks

**Tenor Trombone**

Steve Jenkins

**Bass Trombone**

Jonathan Bainbridge\*

**Tuba / Bass Trombone**

John Bell

\*'Faust' Overture Wagner\*

## **A Faust Overture**

**Richard Wagner [1813 - 1883]**

Goethe was one of Wagner's favourite poets and the justly celebrated setting of the age-old Faust legend proved as hypnotic to him as it did to Berlioz, Gounod and Liszt. Whilst in Paris in the late 1830s he conceived the idea of a gigantic symphony based on the story of this tortured soul and his pact with the devil. He penned a first movement and then his operatic work made him lay it aside. About twenty years later he returned to the manuscript but decided to abandon the original expansive idea in favour of a concise summary of the whole tale in a single movement. The result is the finest example of Wagner's work outside the theatre. Within its carefully designed Beethoven - style symphonic structure it contains all the essential features of Goethe's fable. In the slow introduction which presents fleeting images of much of the later material we see the brooding figure of the scholastic Faust whose world of learning has become dry and barren for him. He longs for something exciting, something magical and after an explosive chord this is suddenly revealed to him in the figure of Mephistopheles who, in the ensuing Allegro section takes him on a whirlwind tour of all the delights and pleasures of the world and promises him fulfilment of all his desires on the understanding that at an appointed time his soul will become the property of the dark lord. The music swirls and pulsates with an ominous power the only respite being some gentle music which tells us that Faust has found an enduring love in the figure of Gretchen. But he is soon hurled back into the vortex which increases in intensity until suddenly coming to a shuddering halt as the moment of truth arrives. The music falls to pieces momentarily as Faust's life evaporates, and then slowly picks up again as his soul is carried into the after life and as the rhythms and themes grow wilder and wilder the horrific realization dawns that he is being thrown into hell, there to endure eternal torture as a chattel of the devil. But the final pages offer some hope. The pure spirit of Gretchen sings from heaven that God is merciful and that he will be saved, and as the music sinks to a peaceful conclusion we are reminded of the final words of Goethe's poem: "The eternal feminine leads us to salvation".

## **Cello Concerto No 1 in A minor [Op 33]**

**Camille Saint-Saëns [1835 - 1921]**

**[1] Allegro non troppo**

**[2] Allegretto con moto**

**[3] Tempo primo**

Saint-Saëns was one of the most prolific composers of the Romantic era and during a long life produced music in every genre from chamber music to opera, and although much of it has regrettably been forgotten we are left with sufficient examples in the repertoire to show an artist who possessed a remarkable facility and inventiveness. In the realm of the concerto he wrote works for piano, violin and cello all of which show a zest for experimentation allied to a deep respect for tradition. This concerto was written in the early 1870s when the composer was entering a period which would make him one of the most celebrated musicians in Europe and contains many of the features which created such interest in his music during the last quarter of the nineteenth century.

The first of these features which one notices is the clever combination of French suppleness of melody and German structural ideas. The latter provides a blue print for the basic shape of the work but, like Berlioz and Schumann, he was always looking for ways of varying a much used formula. So here there is no traditional orchestral introduction; the cello is part of the action from the start and the sinuous loose-limbed first theme winds itself energetically around soloist and orchestra. This is followed by a more serene lyrical second theme and both are mixed in an inventive development before one expects the movement to be wound up in the usual classical manner. But this does not happen. The mood suddenly changes and we realize the structure of this concerto is not as standard as we first thought. We are launched into a delicate eighteenth century style minuet in which the orchestra plays the theme in various guises while the cellist plays around it as though improvising. After this we are thrown back into the opening material and the cleverness of Saint-Saens' design becomes clear. The normal three movements have been welded together and the finale ingeniously picks up where the first movement left off and carries it, via some new material, to its logical conclusion. So, feeding on the example of Liszt in his piano concertos, the composer telescopes the separate entities into a continuous thread finishing the whole with a grandiose peroration in the sunlight of A major.

**Please give generously during  
the interval to the collection for  
St Christopher's Hospice.**



**Symphony No 5 in F major [Op 76]**

**Antonín Dvořák [1841 - 1904]**

**[1] Allegro ma non troppo**

**[2] Andante con moto**

**[3] Andante con moto - Allegro scherzando**

**[4] Allegro molto**

The numbering of Dvořák's Symphonies was, for many years, a nightmare. Critics and historians alike ignored the first four and started their numbering only with this one. But because of the late publication date this was never number 1 [as it should have been] but number 3! Fortunately now all has been sorted out and this ebullient work takes its proper place in the chronology of the composer's works.

Written in 1875 when Dvořák was in his mid-thirties it stands in the crossroads between youthful enthusiasm and full maturity. Building on the experience of many previous orchestral and chamber works it shows the growing technical assurance of an artist who, as one of his colleagues said, had so many melodies flowing out of him he was at a loss how to accommodate them all. Its four movements are based firmly on classical principles and, like many of his works, contain much material which displays his deep instinctive love for his native folk music. The first theme introduced on two clarinets has a delightfully naïve folksy feel which is allowed to float around the orchestra for a short while before a quick crescendo suddenly explodes into a vigorous Czech-style dance [marked *Grandioso*] and these two are then contrasted with a flowing theme played first on the strings and taken up by the woodwind. These provide the main material for a well constructed classically formulated movement which ends softly with some beautifully wistful echoes of the initial "folk" tune.

The second movement, in the interesting key of A minor, makes use of a Russian form of lament - the *Dumka* - which had for centuries found a popular place in Czech music, and proved very close to Dvořák's heart as it appears in various forms in many of his works. The haunting melody here first heard on the cellos and then on the violins is a typical *Dumka* type of tune and its elegiac quality - so characteristic of much Eastern European folk music - provides the chief material for the outer sections and is an admirable foil for the central section in the major key which becomes rather more energetic and dramatic. This same tune is then used to form a bridge to the Scherzo which follows after only a short break. This is one of those invigorating dances which seem to grow from the very soil of the countryside and which rises to some wonderfully exuberant climaxes and surrounds an engaging trio full of light springy dotted rhythms.

At the beginning of the fourth movement Dvořák pulls an interesting trick. He wants to delay returning to the home key as long as possible and so starts the finale in A minor - the key of the *Dumka* melody - and we are launched into a vigorous thrusting texture which pulls us hither and thither only allowing us to return to the original major tonality after a considerable period, and even then throwing us into a remote key for the more plaintive second theme. The whole movement breathes energy and vibrancy and takes us through many hills and valleys of sound before building to a grand climax which brings back echoes of the "folk" tune of the very beginning now transformed into flamboyant fanfares.

**Programme notes by Julian Williamson**

Over the last twenty years, **Julian Williamson** has been associated with a large number of orchestras and choirs. He has performed regularly at the South Bank, at St. John's Smith Square and the Barbican Hall where, apart from his many concerts with the Camden Choir, he has appeared with the London Bach Orchestra and the English Festival Choir. His work has taken him not only to many parts of Great Britain but also to Germany, Holland, Zimbabwe and the USA.

**Robin Michael** was born in 1976 and studied at the Royal Academy of Music with David Strange and Colin Carr and then later with Truls Mork, Steven Isserlis and Pieter Wispelwey. Since making his acclaimed Purcell Room debut in 2002 Robin has undertaken recital and concerto tours in Hong Kong, South Africa, Norway, Holland, Austria, Latvia, Italy, Macedonia, Ireland and throughout the U.K. He was critics' choice in The Times for his cycle of Bach Suites in London's Wiltons Music Hall and has recently performed the Britten Suites and complete Beethoven Sonatas in London and at the Edinburgh Festival. He was an artist for both Live Music Now and the National Federation of Music Societies, and was featured on recent BBC documentaries on Vivaldi, Mozart and Beethoven.

Robin spends much of his time specialising in contemporary music and is cellist with chamber groups such as Lontano, Ensemble Expose, Uroborous Ensemble, Almeida Ensemble, Music/Projects London, Noszferatu, Redgate Oboe Quintet, Ixion and BCMG. He has recorded chamber works on a variety of labels by Fernyhough, Finnissy, Redgate, Grange, Dale Roberts and composers from New Zealand and Northern Ireland. Forthcoming appearances include the world premier of a new concerto by Joe Cutler in London as well summer festival appearances in Italy, Belgium and Ireland. Robin plays on a 'cello by Vincenzo Panormo [1791]. He teaches at the Junior Department of the Royal Academy of Music and at Goldsmiths' College.

**Paula Tysall** studied violin from the age of 11 at school, the Centre for Young Musicians and later at the Royal College of Music. While at the CYM she won a Silver Medal for the Associated Board's Grade VII violin exam for achieving the second highest mark awarded in that session. Within 15 months of starting the piano she passed her Grade 5. At the Royal College she studied with Maria Lidka and Tessa Khambatta. She spent a year at the National Centre for Orchestral Studies and since then has worked as a freelance orchestral violinist.

Her career has involved work in many spheres. As a member of the New London Orchestra she has recorded several CD's for Hyperion, made numerous broadcasts for the BBC and Classic FM, and appeared in two Proms. The NLO played for the extremely successful production of Swan Lake in the West End with Adventures in Motion Pictures, and repeated their success with Prokofiev's Cinderella. She also recorded for Time and Tune [BBC schools radio programme], as part of a group of six players. She has played in much opera and many shows, very often as leader of the orchestra. She has played in the Montepulciano Festival of Arts, Italy, and toured round Southern Spain with the London Schubert Players. She regularly plays in the Minehead Festival Orchestra in Somerset. For many years she led the Redhill Society of Instrumentalists Orchestra.

Paula has been involved in chamber music for many years. She was part of the Inderwick Piano Trio for many years which gave frequent concerts. She recently formed the Ashington String Quartet. For many years she was the violinist in the Kinveachy Ensemble which played Baroque music in many hospitals and hospices as part of the Council for Music in Hospitals scheme. Interesting venues included two visits to Broadmoor.

She is also interested in Baroque music on authentic instruments and has done some playing in this field with a baroque chamber ensemble, and also with Linden Baroque - an orchestra conducted by Paul Goodwin which performed Purcell's King Arthur in Rome. She teaches violin and viola.

The next concert will be held on Saturday 18th June at 7.45pm at St Luke's, Knight's Hill, W. Norwood. The programme is Mussorgsky; Night on the Bare Mountain, Rachmaninov; Piano Concerto No. 3 [soloist Chenyin Li] and Vaughan Williams; Symphony No. 2 [London]. The orchestra will be conducted by Julian Williamson and led by Paula Tysall.