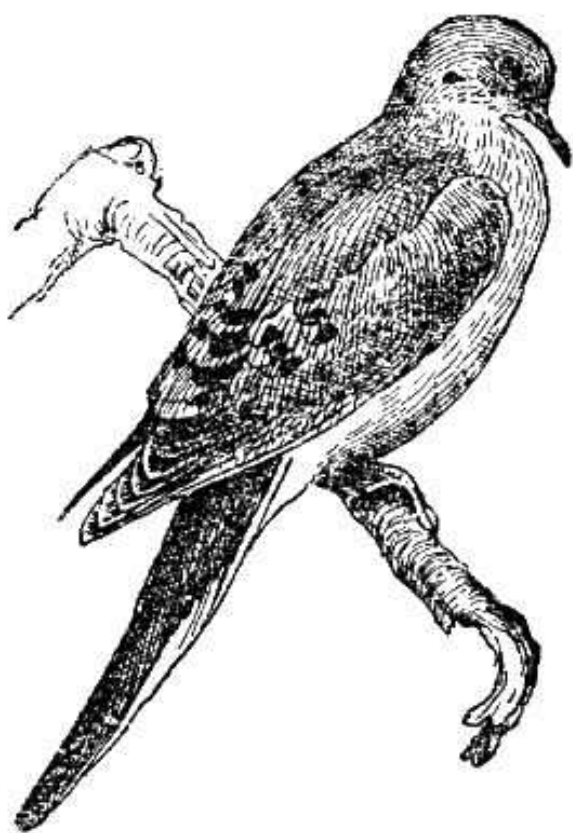


DULWICH SYMPHONY ORCHESTRA

# AUTUMN CONCERT

Saturday 24<sup>th</sup> November 2007 at 7.45 pm

All Saints' Church, Rosendale Road, SE21



**FRANCK**

Symphony in D Minor

**DVOŘÁK**

The Wood Dove

**MOZART**

Flute Concerto in G Major K313

conducted by

**Julian Williamson**

**Christopher Wyatt**

Flute

**dso**  
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## The Wood Dove (“Holoubek”), Op. 110

Antonin Dvořák (1841 - 1904)

In 1896-7, Dvořák wrote five orchestral tone poems, four of which were based on a collection of Czech poems by Karel Jaromir Erben first published in 1853 under the title “A Garland of National Legends”. This season we shall be performing three of these, starting with the Wood Dove.

The piece starts with the funeral march of a woodcutter; as the march proceeds we hear his young wife sniggering to herself, for she has poisoned her husband in order to marry a handsome young man. Next come the wedding dances followed by tender music depicting the newly-married couple. This is interrupted by the eerie cries of a wood dove living in the tree that shades her husband’s grave. Convinced that the cries of the dove are actually the voice of her murdered husband, she is driven mad with remorse and commits suicide, only then gaining repose.

## Flute Concerto in G Major, K. 313

Wolfgang Amadeus Mozart (1756 - 1791)

- (1) **Allegro maestoso**
- (2) **Adagio ma non troppo**
- (3) **Rondo: Tempo di menuetto**

In 1777 Ferdinand De Jean, a wealthy Dutch amateur flute player, commissioned Mozart to write four quartets and three concertos for the instrument. In the event, Mozart only completed one of the concerti (the second being a transcription of his earlier oboe concerto), which is the one we will hear tonight. The piece is in a straightforward *galant* style, although the solo part requires considerable virtuosity. The scoring is slightly unusual in that two flutes replace the two oboes in the slow movement.

### *Christopher Wyatt*

*Christopher Wyatt gained Gold and Silver Awards from the Associated Board for achieving the highest and second highest marks awarded, for Grades 6 and 8 respectively. He studied with Richard Taylor and Peter Lloyd and has taken part in Master Classes with Geoffrey Gilbert at the Guildhall School of Music and Drama and the National Centre for Orchestral Studies.*

*As a professional freelance orchestral player, Christopher has toured Europe and has performed with many orchestras, notably the Hallé, Royal Ballet, and Bournemouth Symphony Orchestra.*

*Solo appearances include the Ibert Flute Concerto, Bach’s Brandenburg Concertos No 1, 4 and 5 (recorded by the BBC), the Flute Concertos and the Flute and Harp Concerto by Mozart and Chaminade’s Concertino at the Minehead and Exmoor Festival.*



## INTERVAL

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



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- (1) Lento - Allegro ma non troppo**
- (2) Allegretto**
- (3) Allegro no troppo**

Born in Belgium, Franck spent most of his career as a cathedral organist in Paris, where he excelled at improvisation. He achieved some eminence in French musical life, but was caught up in the rivalry between the opponents of German music, led by Saint-Saëns, and those such as himself who admired Wagner. This hostility to German music had led to the neglect of the symphony in 19<sup>th</sup> century France and it was to redress this that Franck composed both his Symphonic Variations and tonight's symphony.

Like the earlier works of Saint-Saëns and Berlioz, as with his own compositions, Franck also made use of a cyclic structure in the composition of his symphony. Indeed, it remains the most outstanding example of cyclic symphonic writing in the Romantic tradition. However, Franck also used a typically "Germanic" sound, eschewing (with one notable exception) both the novelties of orchestration and the nationalist thematic inspiration that Saint-Saëns and D'Indy had used to differentiate their own symphonic works. As a result, Franck's symphony can be seen as the union of two largely distinct national forms: the French cyclic form with the German romantic symphony, with clear Wagnerian and Lisztian influences.

The symphony is in three movements, each of which makes reference to the four-bar theme introduced at the beginning of the piece. An expansion of a standard sonata-allegro form, the symphony begins with a harmonically lithe subject that is spun through widely different keys throughout the movement. This simple theme forms the thematic basis for the cyclic treatment in the rest of the work.

The absence of the standard *scherzo* movement is in part compensated for with a scherzo-like treatment in the second movement. Famous for the haunting melody played by the cor anglais above plucked harp and strings, it is punctuated by two trios and a lively section that is reminiscent of a scherzo.

The last movement begins with possibly the most joyful and upbeat melody Franck ever wrote and is written in a variant of sonata form. The coda, which recapitulates the core thematic material of the symphony, is an exultant exclamation of the first theme, inverting its initial lugubrious appearance and bringing the symphony back to its beginnings.



***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.*

<b>Violin 1</b>	<b>Viola</b>	<b>Flute</b>	<b>Trumpet</b>
Paula Tysall (leader)	Frances Barrett	Sam Purser (+ <i>piccolo</i> )	Tim Collett
Chris Burns (co-leader)	Suzi Clements	Annabel Noton	Paul Martin (+ <i>cornet</i> )
Tom Brockbank	Nim DiRicci		Tim Quicke
Anna Carlisle	Julian Elias	<b>Oboe</b>	
Mary Galloway	Philip McKenna	Louise Simon	<b>Cornet</b>
Harriet Lamb	Malcolm Sentance	Ian Finn (+ <i>cor anglais</i> )	Graeme Cornish
Christopher Martin		Laura Stevens	
Robert Pack	<b>Cello</b>		<b>Trombone</b>
Gill Tarlton	Nicky Jackson	<b>Clarinet</b>	Charles Mackworth-Young
	Caroline Annesley	Roland McCabe	Steve Jenkins
<b>Violin 2</b>	Russell Ashley-Smith	Alex Fleming	
Jane Howard	Fiona Clarey		<b>Bass Trombone</b>
Julia Atkinson	Sarah Colyer	<b>Bass Clarinet</b>	John Bell
Elizabeth Cleary	Margaret Hodgson	Brendan O' Neill	
Tessa Crilly	Kate Leckie		<b>Tuba</b>
Sinead Hayes	Oliver Pearce	<b>Bassoon</b>	Hiroaki Kitagawa
Philippe Masson	Peter Watkins	Hilary Dodd	
Iain Speirs		James Beadnall	<b>Timpani</b>
	<b>Double Bass</b>		Tony Maloney
<b>Harp</b>	Samantha Weitzel	<b>Horn</b>	
Elizabeth McNulty	Clare Galtrey	Graham Vernon	<b>Percussion</b>
	Mike Lasserson	Keith Franklin	George Bird
		Paul Kajzar	Rachel Bryant
		Jane Urquhart	Geordan Reid-Campbell

The next DSO concert is on Saturday 8<sup>th</sup> March at All Saints' Church

The programme will consist of music by Sibelius, Dvořák and Strauss

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