



This concert is dedicated to the memory of Philip McKenna 1954-2009

Edward Elgar

Pomp and Circumstance March No. 2

Leo Geyer

The Night Watchman

Johannes Brahms

Violin Concerto with Sara Deborah Struntz*

Dmitri Shostakovich

Symphony No 5 in D Minor

Conductor Julian Williamson

Assistant conductor Lindsay Ryan

Leader Paula Tysall

All Saints' Church, Lovelace Road, SE21

Saturday 27 June 2009



*The Philip and Dorothy Green Award for Young Artists

This concert is dedicated to the memory of Philip McKenna who was a viola player with the Dulwich Symphony Orchestra for twenty-four years, during which time he served on the committee and never missed a concert. The orchestra has received a generous donation in Philip's memory which will ensure the continuation of the Young Composer Award.

Pomp and Circumstance March No.2

Edward Elgar (1857–1934)

On 19th October 1901, Elgar himself conducted the premiere of Pomp and Circumstance Marches Nos. 1 and 2, the first of a projected set of six. No. 1 was immediately acclaimed and at the request of Clara Butt, Elgar produced a modified version to the words "Land of Hope and Glory". Tonight we shall hear the other one, with its sombre, almost menacing mood in contrast with the triumphalism of its companion. If No. 1 is the "theme tune" of the British Empire, then perhaps this piece is Elgar's reminder that all empires ultimately fall.

The Night Watchman

Leo Geyer

Leo writes:

"My inspiration came from my own visual interpretation of a night before a battle"

'A soldier stands alone, on a high watchtower, surrounded by cold darkness. In the distance, the enemy advances. The Watchman follows their movements and grows more and more fearful. He is briefly reassured by a fellow but his gaze soon returns to the looming army. Terror takes hold once more. As night deepens he cannot hold back the sea of fear which finally engulfs him.'

Leo Geyer is the first winner of the new Philip McKenna Young Composer Award and is a student at Haberdashers' Aske's School. His prize of £100 will be presented tonight by Michael O'Neill.

Violin Concerto in D Major, Opus 77

Johannes Brahms (1833-97)

Allegro non troppo

Adagio

Allegro giocoso, ma non troppo vivace - Poco più presto

Composed in the summer of 1878, this work is Brahms' only violin concerto, and widely considered to be one of the most challenging works in the solo violin repertoire. Dedicated to his friend Joseph Joachim, it was first performed on 1st January 1879 in Leipzig with Joachim playing violin and Brahms conducting.

The composition is something of a combined effort between Brahms and Joachim. Joachim wrote several technical violin passages in the piece including the most familiar cadenza, which appears in the first movement. The piece was initially composed as a four-movement concerto, but following Joachim's input, the two middle movements were removed and replaced with the Adagio we know today.

The first movement's thematic material is introduced by the orchestra in the opening passages, while the solo violin's first entry is a fiery variant of a melody that is fully introduced later in the movement. The oboe joins the violin on centre stage in the second movement, introducing the main theme that is later picked up by the soloist and played in developing variations. Spanish virtuoso Pablo de Sarasate famously complained of this movement that he had to stand on stage while the oboe played the only good melody in the whole piece. The final movement's exultant melody is immediately introduced by the solo violin, and backed up resonantly by the orchestra. The second section, with softer lyrical passages from the solo violin, drifts gradually back to a restatement of the main triumphant melody.

Sara Deborah Struntz

This German-born violinist enjoys a wide-ranging performing career as a recitalist, soloist and chamber musician, playing on both modern and period instruments. She graduated from the Guildhall School of Music and Drama in 2004 and finished her postgraduate studies at the Royal College of Music. She is now a Junior Fellow at the RCM. She won the Richard III Prize for Early Music at the RCM and Eastbourne Young Soloist Competition in 2006, and in February 2008 won the Philip & Dorothy Green Award for Young Concert Artists.

Lindsay Ryan

Appointed Assistant Conductor of DSO in October 2008, Lindsay 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

During the interval please give generously to the collection for St. Christopher's Hospice



Symphony No 5 in D Minor, Opus 47

Dmitri Shostakovich (1906-1975)

Moderato

Allegretto

Largo

Allegro non troppo

Violinist Harriet Lamb writes: I don't know the Russian word for "marmite", but I think it might be "Shostakovich" – you either love him or you hate him. This was a theme throughout his life and opinion on his work continues to divide today.

Shostakovich wrote his first symphony at the age of 20 and soon enjoyed a period of fame and approval from the Soviet regime. This changed in 1936 when he was denounced as a public enemy. Rehearsals for his newly completed Fourth Symphony were halted (it was finally performed in 1961) and he feared for his life, knowing how dissidents had a tendency to disappear in the Soviet Union.

It was in this environment that he wrote his Fifth Symphony. The first movement builds up a huge amount of tension, ending in an ambiguous and unsettling manner. The second movement owes a debt to Mahler, with motifs taken from his Fourth Symphony. A change in tone in the third movement results in high emotions, returning to a march-like feel in the fourth movement. The symphony was written with the aim of appeasing the authorities through its simplicity and style. However, many years later Shostakovich claimed that this work was as full of criticism towards to the Soviet regime as his previous work, despite its outward appearance. Reaction to the symphony was positive, both from the authorities, who felt he had repented, and from the general public, who felt that the work expressed their suffering under the regime. This symphony saved Shostakovich professionally. He went on to play a major part in propaganda efforts during the war, before being denounced again in 1948, and finally, rather controversially, joining the Communist Party in 1960.

While the existence of coded messages against the Soviet regime in his music can be debated indefinitely, there can be no doubt that this symphony is a musical masterpiece. On its first performance, the audience was moved to tears and it received a standing ovation lasting nearly an hour. I don't suggest that the same happens tonight, but I hope you enjoy the symphony.

Violin	Viola	Flute	Trumpet
Paula Tysall (leader)	Frances Barrett	Sam Purser	Tim Collett
Jane Howard (2nds leader)	Anna Colville	Annabel Noton	Susan Emmons
Helen Bartholomew	Laura Davis		Alistair Taylor (+ <i>cornet</i>)
Chris Burns	Julian Elias	Piccolo	
Katherine Byrne	David Lawes	Alison Gill	Cornet
Anna Carlisle	Alan Taylor		Andy Congdon
Tessa Crilly	Gill Tarlton	Oboe	
Jo Duggan	Kitty Warnock	Louise Simon	Trombone
Emma Gant		Ian Finn (+ <i>cor anglais</i>)	Charles Mackworth-Young
Anna Hemming	Cello		Steve Jenkins
Harriet Lamb	Nicky Jackson	Clarinet	
Christopher Martin	Caroline Annesley	Alex Fleming	Bass Trombone
Philippe Masson	Russell Ashley-Smith	Roland McCabe	John Bell
Alan Mitchell	Sarah Bort	Brendan O' Neill	
Jenny Owen	Fiona Clarey	(+ <i>E♭ and bass</i>)	Tuba
Iain Speirs	Bridgid Constantine		Kohey Shinoda
Nancy Taylor	Oliver Pearce	Bassoon	
Ted Thornhill	Peter Watkins	Hilary Dodd	Timpani
Jill Vaughan		Jeremy Crump	Tony Maloney
Robin White	Harp		
	Elizabeth McNulty	Contrabassoon	Percussion
Double Bass	Federica Mossone	Jackie Hayter	David Holmes
Sam Wise			George Bird
Liz Faulkner	Piano	Horn	Feargus Brennan
Adam Higgs	Ian Chown	Graham Vernon	Merlin Jones
Mike Lasserson		Ellie Dragonetti	
		Andrew Robinson	
		Lindsay Ryan	

Julian Williamson

In a career spanning nearly fifty 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.

The next DSO concert is on Saturday 28th November at All Saints' Church

The programme will consist of music by Berlioz, Haydn and Brahms