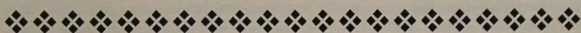


Dulwich Orchestral Society

CONCERT



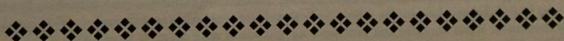
Saturday, 3rd July 1999
at 7.45 pm

Julian Williamson
(conductor)

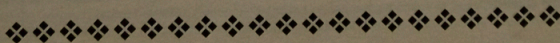
Rafael Olbrich
(cello)

Paula Tysall
(leader)

All Saints' Church, Rosendale Road
West Dulwich



Programmes: 50p



Sinfonia Musicale Rossini arr. Britten

March
Cauzonetta
Trottole
Bolero
Taratella

These five movements provide us with a delightful bridge between old age and youth. Although long retired from the operatic stage, in 1868 the 65-year-old Rossini produced a series of piano pieces whose inventiveness and whimsicality showed that he had lost none of the spark of former times. Designed in a light-hearted way as quirky musical jokes of no particular importance, their ingenuity and wit proved fascinating not merely to his contemporaries, but for many musicians of subsequent generations. They certainly had an influence on the zany art of Eric Satie, and one of their greatest admirers was Saint-Saëns. It is a pity that pianists have rarely been bothered to open up this treasure chest, but at least its contents have received a new lease of life almost by proxy. In 1919 Respighi arranged a series of them to create his ballet "La Boutique Fantasque", and in 1935, the 22-year-old Benjamin Britten found that they ideally suited a film project on which he was engaged. He orchestrated five of the miniatures in twelve days, and was so pleased with the result that he published them as a Suite. They made a charming little collection and gave the youthful composer a chance to display his flair for instrumental sound. They remain very faithful to the originals, but their delightful humour is broadened through Britten's brilliant orchestral colouring in a way which would have brought a twinkle to the eye of old Rossini.

Cello Concerto in B minor (op 104) Antonin Dvorak
(1841 - 1904)

Allegro
Adagio ma non troppo
Allegro moderato

The cello repertoire is not blessed with a multitude of great concertos, but amongst the small collection there are some real treasures. This is one of them. It was written in 1894, just before Dvorak returned home from his sojourn in America. Like most composers, he was apprehensive of the suitability of the cello for concerto writing, but he was persuaded by his virtuoso friend, Hanus Wihan. Once embarked on the task ideas flowed easily, and although the structure of the piece gave him a few headaches it was completed comparatively quickly, helped greatly by Dvorak's instinctive feel for string techniques it was an excellent violinist! All three movements display a rich vein of melodic invention - the chances are that you will spend the interval tonight humming some of the beautiful tunes which combine grandeur with haunting poignancy. All this is wrapped around a solo part which uses the full range of the instrument's large compass and the wide variety of sonorities it offers. It is supported by an orchestra which, interestingly, employs trombones to enrich the lower register and to add power to the strong tutti sections. The plan of the work is fairly standard, but there are one or two changes which add greatly to its character. In the first movement, at the point when you would normally expect a return of the opening theme, Dvorak surprises us by launching straight into the second tune, initially a quiet horn melody but here blown up by full technicolour by the whole orchestra. Listen for an intriguing semi-cadenza passage in the slow movement when the cello and flute have an episode of pure chamber music; then in the concluding Rondo (based on a vigorous, Czech-flavoured, theme) the music is extended by a lyrical coda in which material from earlier parts of the work reappears. The concerto, in fact, seems to be drifting off to gentle sleep before the orchestra rounds things off with a brisk flourish. All in all it is undoubtedly one of the finest examples of music in this genre. To paraphrase Dr Johnson, if you are tired of this work you must be tired of music.

I N T E R V A L

Symphony no. 3 in C minor (op 78) Camille Saint-Saëns
(1835 - 1921)

Part I: Adagio - Allegro moderato - Poco adagio
Part II: Allegro moderato - Marcioso - Allegro - Più allegro

Although today chiefly remembered for one or two pieces only, Saint-Saëns was a most prolific composer. From the age of three when his first piano piece appeared to the astonishment of his parents, he wrote continuously for the next eighty years, producing a string of works covering the whole range of the musical repertoire, still finding time to pursue his other lifelong passions of archaeology, astronomy and philosophy, and in his spare moments, to edit the complete works of Rameau. He was for some thirty years hailed as the greatest French composer but, as his long career stretched into the twentieth century, his unchallenged acclaim gradually dwindled with the emergence of Debussy and Ravel until, at his death in 1921, he was viewed as a relic of a bygone era. He had, quite simply, outlived his niche in history.

But the few works of his which remain in the regular concert scene are adored the world over. This symphony has always been received well by the public (if not by scholars) and it is not difficult to see why. Its plush late Romantic harmonies are housed within a classically formulated symphony which presents no problem to the listener. Its structure is varied slightly by the four movements being presented in two parts, but within the parts the joints between the first movement and the Adagio, and the Scherzo and finale are easily discernible. Like everything in tonight's programme, the whole symphony is full of appealing melodies, many of which are linked together in a manner influenced by Liszt to whose memory the work is dedicated. For instance, listen carefully to the rather spare slow introduction. These few notes contain the outline not only of the main theme of the ensuing Allegro, but will reappear upside down in the Scherzo, and provide the seed for the slow movement and the opening of the finale. But the side of the work which many listeners find most interesting is the instrumentation. The opening section of Part I (Adagio - Allegro moderato) shows off the large orchestra in great waves of sound and leads directly into a slow section which is introduced by soft chords on an instrument not yet heard - the organ. These chords underpin a serene texture in which a rich string tone predominates. In the Scherzo which begins Part II we find another instrument - the piano - which produces cascading scales and arpeggios to complement the rumbustious nature of the music. This ends in mysterious silence which is interrupted by the re-emergence of the organ whose soft A flat major sounds heard previously are now changed into majestic full-throated chords of C major which herald the finale. Here all the instruments are combined to produce a glorious and varied panoply of colour which climaxes in one of the grandest endings to be heard in any symphony.

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 on 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 Germany, Holland, Zimbabwe and the United States.

Rafael Obřich studied with Hans Erik Deckert and Erling Bjørnsgaard in Denmark, and Joan Dickson in London. In 1986, Rafael became a member of the European College Academy. Solo engagements have included live broadcasts for Polish television and radio. In 1992 Rafael recorded a number of works by Bach for Nimbus Records in aid of "Africa in Crisis" under the auspices of Lord Menzies. Rafael is a founder member of the *Simply Classics* Chamber Ensemble based in London and a member of Don Callisto with his wife, Joanna Nicolau. Plans for the 1998/99 season include a series of concerts in France and further tours of Poland and Switzerland.

British Orchestral Society gratefully acknowledges the financial assistance of the London Borough of Stockwell
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VIOLIN I

Paula Tysall (leader)
 Maisie Hipperson
 Chris Burns
 Alan Thompson
 Laura Tester
 Anna Smidova
 Ivor Cox
 Eric Croxton
 Susanna Allen

VIOLIN II

Nigel Stephens
 George Fuller
 Tom Brockbank
 Elisabeth Clear
 Frank D'Alquen
 Jane Howard
 Naomi Sills
 Mary Tester

VIOLA

Bing James
 Philip McKenna
 Frances Barrett
 Penelope Badger
 Maureen Montrose
 John Strange

CELLO

Ivan Andrews
 Marion Wootton
 Katherine Badger
 Sarah Toyn
 Eleanor Ghey
 Nicky Jackson
 Caroline Annesley

DOUBLE BASS

Mike Lasserson
 Christine Bond
 Matthew Berry
 Louise Stoddard

PIANO

Rachel Swiatecka

ORGAN

Andrew Earis

FLUTE

Helena Mallinson
 Julia Wilson

PICCOLO

Mary Ann Reynolds

OBOE

Marion Peffer
 Louise Simon

COR ANGLAIS

Graham Ruffell

CLARINET

Sue Best
 Duncan McInnes

BASSOON

Hilary Dodd
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HORN

Graham Vernon
 Lucy Steel
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 Joanna Thirsk

TRUMPET

Tim Collett
 Eric Milner
 Elspeth Hackett

BASS CLARINET

Valerie McMillan

CONTRABASSOON

Alan Sturrock

TROMBONE

Richard Tighe
 Siobhan Leary
 Charles Mackworth Young

TUBA

John Bell

TIMPANI

Tim Saxby

PERCUSSION

Clare Hogg
 Jon Moore
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Tonight's soloist is being sponsored by:

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