



Concert

A Celebration of the 250th Anniversary of Mozart's Birth



Wolfgang Amadeus Mozart (1756 - 1791)



Dundee Symphony Orchestra is the performing name of Dundee Orchestral Society. The Society was founded in 1893 by a group of enthusiastic amateur performers, and has gone from strength to strength ever since. The only period in the Orchestra's history when it did not perform or rehearse was during the Second World War.

The Orchestra is funded through private and charitable donations, subscriptions from members, and by grants from Making Music and the Scottish Arts Council. We would like to thank all those who provide financial assistance for the orchestra for their continuing support over the years.

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To keep up to date with events visit the Orchestra website on

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*The Society is affiliated to
The National Federation of Music Societies
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Robert Dick (Conductor)



Born in Edinburgh in 1975, Robert studied violin and piano at the Royal College of Music in London where he graduated with Honours in 1997, and also gained the Associateship Diploma of the Royal College of Music in Violin Performance.

Robert's interest in conducting began at an early age and in 1993 he was invited to conduct the Royal Scottish National Orchestra by its then Musical Director, Walter Weller.

Having conducted all of the youth orchestras of which he was a member, including the National Youth Orchestra of Scotland and the Royal College of Music Symphony Orchestra, Robert is now a regular guest conductor of many groups including the East Lothian Players, the Scottish Borders Community Orchestra and The Edinburgh Symphony Orchestra. Currently the conductor of the Dundee Symphony Orchestra, the Edinburgh Philharmonic Orchestra and Fife Opera, Robert has conducted much of the great symphonic repertoire including symphonies by Schumann, Dvorák, Sibelius, Mahler and Bruckner.

In 2001, Robert came second in the British Reserve Insurance Conducting Competition in Cardiff and has also enjoyed success abroad having been invited to conduct the Plovdiv Philharmonic Orchestra in the final concert of the Vienna International Mastercourse Series where he gained their Diploma. Additionally he gained the Diploma of the International Summer Academy at the Mozarteum in Salzburg, on this occasion conducting the Varna Symphony Orchestra, and he recently participated in the International Masterclass with Gennadi Rozhdestvensky and the

Thuringen Philharmonie in Gotha, Germany. He has also worked with orchestras in Belgium, Bulgaria and the U.S.A. and this year he will be participating in the Eighth International Conducting Competition in Cadaques in Spain.

In celebration of the 250th Anniversary of the birth of Mozart, this composer's music is the central focus of Robert's work in 2006. This includes productions of *Don Giovanni* and *The Magic Flute* with Fife Opera as well as performances of the *Great Mass in C minor* and the last three symphonies.

As a violin and viola soloist, Robert has performed concertos by Mozart, Beethoven, Mendelssohn, Bruch and Brahms and has extensively toured Europe as an orchestral player in venues including the Concertgebouw in Amsterdam, the Hofburg Palace in Vienna and the Royal Albert Hall in London. In addition, he has freelanced with the Scottish Chamber Orchestra, the Scottish Concert Orchestra and the National Symphony Orchestra of Scotland.

Alan Torrance (Leader)

Alan Torrance studied violin with Winifred Gavine in Edinburgh until the age of eighteen, when he completed his performer's ARCM. Over the following four years he studied with David Martin of the Royal Academy of Music in London, before receiving further lessons from Max Rostal in a Master Course at the Klagenfurt Conservatoire in Austria aided by a Scottish Arts Council Award.

In 1975, while playing with the Scottish Ballet Orchestra (and also for Bing Crosby!) he became a member of the Scottish Baroque Ensemble (now the Scottish Ensemble) with which he toured widely and made recordings.

On moving to New Zealand in 1987, he combined teaching theology in the University of Otago with being leader of the Dunedin Sinfonia - a part-time professional orchestra which attracted international soloists and conductors and broadcast regularly on New Zealand's Concert FM.

After a further five years' academic teaching and playing in London, Alan has returned to his homeland where he is professor of systematic theology in the University of St Andrews. This has enabled him to lead both the NSPO and the DSO, which he has led since 2003, as well as enjoying chamber music, playing on an Italian violin made by Camillus Camilli in 1737. He also performs with his four sons, who constitute their own string quartet, when he is not kayaking and making the most of the Scottish mountains!

Christina Lawrie (Soloist)



Scottish pianist Christina Lawrie studied at Chetham's School of Music with the Polish pianist and teacher Ryszard Bakst. She went on to read Music at Trinity College, Cambridge. After graduation, the Royal College of Music awarded her a Leverhulme Postgraduate Studentship, enabling her to study with Yonty Solomon. She also worked with Vanessa Latache at the Royal Academy of Music.

Hailed as a Rising Star by the magazine *International Piano*, Christina performs regularly as soloist and chamber musician. She also works extensively with young singers. Her solo engagements in 2005 included two live BBC Radio 3 broadcasts, a Wigmore Hall debut, and two Purcell Room recitals, for the PLG New Year series and Fresh Young Musicians' Platform as well as numerous performances for music societies. Her performance at the Bellapais International Festival in Cyprus in May 05 was broadcast on television. Closer to home, Christina recently gave a recital in the inaugural season of the new Perth Concert Hall. Other recent engagements include her debut at St. George's, Bristol, on the recommendation of John Lill.

In 2004 she was invited to give her debut recital at London's South Bank Centre, in the Park Lane Group Young Artists Series. The *Observer* praised her "*formidable intellect and boundless technique...Fantastic playing*", and *Musical Opinion* described her as "*a very gifted young player...*". As a result of this recital, when one of the 2005 PLG Young Artists dropped out, six weeks before the concert, Christina was asked to step in for the 2005 series. *Musical Pointers* remarked of her performance "*In a few*

weeks and by special request she had learnt the complete programme already scheduled for an indisposed PLG Young Artist. That included Tippett's rhapsodic and elusive 4th sonata, played from memory with complete assurance and remarkable aplomb; an astonishing feat of professionalism."

Christina has won a host of accolades on a national and international level. She was a finalist in the Piano Section of the Royal Overseas League Music Competition in London, and a winner of the Blackheath Hall Young Artists auditions, as well as being a prizewinner at the Marsala International Piano Competition. A former Caird Scholar, Christina has also won an English-Speaking Union/Vlado Perlemuter scholarship, and awards from the Cross Trust, Hope Scott Trust, Leverhulme Foundation, Musicians Benevolent Fund and the Tay Charitable Trust. She won numerous prizes at the RCM and the RAM, including the Academy's Postgraduate Piano Recital Prize, and Friends of the Royal Academy of Music/Mortimer Career Development Award. She has received generous support from the Scottish Arts Council, and recently won a Dewar Award, Scotland's highest accolade for emerging artists. Christina has worked with renowned pianists such as Nelly Akopian-Tamarina, Sergie Babayan, Andrew Ball, John O'Connor, Paul Crossley, Joan Havill, Vanessa Latarche, John Lill, Alexander Satz and Yonty Solomon.

Forthcoming engagements include solo recitals and lieder performances. Later this year, in a unique collaboration, Christina will join the author Conrad Williams in a performance of readings and music from his new novel "The Concert Pianist".

Christina performed with the Dundee Symphony Orchestra in 2003, playing Mozart's A major Piano Concerto K 488 in the Caird Hall.

Symphony No. 32 in G – K.318

"Overture in the Italian Style"

The time from mid-January 1779 - when he returned to Salzburg from his sad and frustrating tour to Mannheim and Paris, having both failed to secure a regular position and suffered en route the death of his mother, who accompanied him as chaperone - until he left in November of the following year to produce "Idomeneo" in Munich was a difficult one for Mozart. Having seen the glamour of two of Europe's most opulent music capitals, he was bored and frustrated in his position as court organist in the provincial town, and he could raise little enthusiasm to compose during the last months of what he called his "Salzburg captivity." In his study of the composer, Wolfgang Hildesheimer noted that there are as many entries in Mozart's diary during that time pertaining to playing with Tarot cards, throwing darts or taking walks as to making music.

The Symphony No. 32, composed in April 1779, during Mozart's last months in Salzburg, follows an ingenious structural plan within the framework of the three-movement form of the Italian overture. The fast outer movements together create a single unified sonata form, while the Andante is wedged into the arrangement as a contrasting central diversion: exposition and development - Andante - recapitulation.

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2005-2006

Piano Concerto No. 21 in C – K.467

I Allegro maestoso

II Andante

III Allegro vivace assai

The concerto in its classical form with contrasts between solo part and orchestra was hinted at in the works of C.P.E. Bach but developed by Mozart, mainly in his piano concerti. This concerto, composed in March 1785, is among the four greatest of Mozart's piano concerti and, according to *The New Grove*, they are 'perfect in style, melody and balance, often showing a freedom that is not to be found in Mozart's other instrumental works'.

The C major concerto is a display concerto, with an orchestra including trumpets and drums, full of ostentation and verve. Although listening with modern ears, we are impressed by its graceful melodies and orchestration; contemporary listeners must have been surprised by its 'modernity', particularly in the slow movement. In fact, that lilting andante is one of the best known parts of this concerto; its languid theme is familiar to all those who saw the Swedish film *Elvira Madigan*. Naturally, such reminders are unnecessary for the full enjoyment of this blissful piece.

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Interval

Symphony No. 39 in E flat – K.543

I Adagio - Allegro

II Andante

III Menuetto - Trio

IV Allegro

The composer Julius Harrison wrote of Mozart's last three symphonies that they were the essence of 'Happiness, melancholy and strength'. All three were completed in the summer of 1788 when Mozart was 32. We do not know in what order he composed them, or whether, as seems likely, he worked on all three at once – we do know that he produced a great deal of other music as well in the year that the last three symphonies appeared. It is said that he was at that time beset by money worries, depressed at his failure to obtain a secure post, and concerned for the future. None of these emotions come out in the E flat symphony.

The work opens with a massive, dissonant introduction in which chords and runs in the strings alternate with melodic fragments. This section belies much of what follows in the cheerful, energetic allegro with its many changes of key and tempo. The andante, in the rare key (for Mozart) of A flat, makes another dissonant start, which soon melts into a delicious contrapuntal interplay of wind instruments. A stately minuet contrasts with a rustic-sounding trio in which the two clarinets are prominent while the finale has a sparkle that reminds the listener of Haydn, that other master of the 18th-century symphony.

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Acknowledgements

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If you play an instrument and are interested in joining the DSO, please contact our Secretary:

Persephone Beer

Tel. 01738 625241

E-mail: beer@kirriemuir25.freemove.co.uk



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Cappella Nova - A New Song

Saturday 10th June 2006

St. Paul's Episcopal Cathedral, Dundee, 7.30 pm

Twelve singers present music spanning 500 years
including:

Robert Carver: *Cantate Domino Mass*

UK Composer **Roxanna Panufnik** World Premiere

Plainchant and renaissance polyphony

Tayside Symphony Orchestra

Saturday 24th June 2006, Caird Hall, Dundee, 7.30 pm

Conductor: Ron Walker

Brahms: *'Academic Festival' Overture*

Wolfgang Amadeus Plagge:

Concerto for Horn and Orchestra (UK Premiere)

Solo Horn: Christine Allan

Dvorak: *Symphony No. 9 (New World)*



Next Concert:

Saturday 25th November 2006

Caird Hall, Dundee, 7.30pm

Conductor: Robert Dick

Beethoven

Leonora Overture No.2

Piano Concerto No.3 in C minor

Soloist: Murray McLachlan

Symphony No.3 "Eroica" in E flat major

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