



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

**[www.dundeesymphonyorchestra.org.uk](http://www.dundeesymphonyorchestra.org.uk)**

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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. He is now a regular guest conductor of many groups including the East Lothian Players, the Scottish Borders Community Orchestra and The Edinburgh Symphony Orchestra, and is currently the conductor of the Dundee Symphony Orchestra, the Edinburgh Philharmonic Orchestra and Fife Opera, with whom this season he conducted a production of Handel's *Julius Caesar*. 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 last year he participated in the Eighth International Conducting Competition in Cadaques in Spain.

In celebration of the 250<sup>th</sup> Anniversary of the birth of Mozart, this composer's music was the central focus of Robert's work in 2006. This included 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. He has recently returned from conducting a concert of piano quintets in Budapest.

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.

### **Sarah Burrell (Leader)**

Sarah Burrell is in her third year at the University of St Andrews studying Italian with Linguistics, where she is the leader of the Music Society Symphony Orchestra.

Sarah has been playing the violin since the age of seven and has performed in many orchestras, including the Philharmonic at the University of Hertfordshire and both the Hertfordshire Schools' Symphony and County Youth Orchestras. She is delighted to be leading the DSO again this year.

## Joseph Fleetwood ( Soloist)



Joseph Fleetwood was born in Dundee and raised in Arbroath. He studied at the Royal Scottish Academy of Music and Drama with Philip Jenkins and Jean Hutchison, and at the Royal College of Music with Gordon Ferguson-Thompson. In recent years he has built up both considerable experience and reputation as a solo pianist, performing works such as Grieg's Piano Concerto, Rachmaninoff's Second Concerto, Paganini Rhapsody, Beethoven's Emperor Concerto and Gershwin's Rhapsody in Blue with which he appeared at both the RSAMD and RCM.

As a chamber musician and accompanist he is much in demand, being awarded first class honours in chamber music from the RCM and the Lieder Prize at the RSAMD. Joseph has given recitals all over the country at London's Caledonian Club, Edinburgh Society of Musicians, Chelmsford Cathedral and Bluthners London Piano Centre.

Joseph remains an active performer with forthcoming concerto appearances including Tchaikovsky 2, solo recitals in London and at the Mozart on Tweed festival in Kelso.

He is an experienced teacher having held the post of piano tutor/accompanist at Craigclowan Preparatory School in Perth for the past 18 months.

Joseph is currently recording tracks for what will become his debut CD, due for release next year.

## Programme notes

### Gioacchino Rossini (1792 – 1868)

#### *Overture: “The Silken Ladder”*

Rossini was an acclaimed master of the comic opera. Although only a handful of his 39 operas are performed today, the popularity of his overtures has never waned, with all proclaiming the sensuous vitality and brilliance of Rossini’s musical imagination, which laid the foundations for a new generation of romantically inspired music-dramatists.

Tonight’s sparkling overture, “*The Silken Ladder*”, is a buoyant curtain-raiser and was an immediate success when first performed in 1812. The rather staid opera has unfortunately not achieved or sustained the popularity of the overture, and is seldom played today.

The overture is one of Rossini’s quickest and most brilliant, distinguished throughout by glorious *concertante* wind writing. It opens with an animated repeated string note motif, followed by a wistful, elegant oboe solo. The slow introduction leads into first and second subjects, a recapitulation and coda – the whole, being a functional, elegant scaling down of classical sonata form. The strings lead us into the helter-skelter whirlwind of the *allegro* – a typical piece of harmonic dissimulation where complex interplay of rhythm, phrase length and harmony give us exciting, joyous music.

The specially-constructed, celebrated Rossini crescendos build up during the exposition and recapitulation, and the composer’s signature touches of piccolo add a vibrant quality of orchestral brilliance to the score.

*Alan M. Varley*

# Wolfgang Amadeus Mozart (1756 - 1791)

## *Piano Concerto No. 25, K. 503*

*I Allegro maestoso*

*II Andante*

*III Allegretto*

Mozart completed the score of this concerto on December 4, 1786, and probably performed the work the following day. The day after he apparently gave the premiere of this concerto in Vienna, Mozart completed the score of his Symphony No. 38 in D major (K. 504), which he introduced the following month in Prague, when he was basking in the success of *The Marriage of Figaro* in that city. The Prague Symphony, the first one he had composed in more than three years, has been in the repertory fairly consistently since the time of its premiere, while the K. 503 Concerto, without question one of the very greatest works of its kind, suffered an incredible neglect after his death. It was apparently not performed in Vienna from that time until the spring of 1934, when Artur Schnabel performed it with the Vienna Philharmonic under Georg Szell, and it was not until after the Second World War that it began to make its way at last into the repertory.

The opening of this concerto has been compared frequently with that of Mozart's final symphony, the "Jupiter" (No. 41, also in C major, K. 551): it is not merely festive, as so many C-major works of its period are, but more specifically *majestic*. Few of Mozart's compositions show themselves to the world with as original a frontispiece and none opens in such bold tones.

In the opening *tutti*, elaborate as well as majestic, is a four-note motif whose rhythmic pattern is more or less the same as that of the famous opening theme of Beethoven's Fifth Symphony. The other themes in this movement are related to this motif, and one

of these, formed by joining a “second half” to it, comes close to being an anticipation of the *Marseillaise*. As that stirring hymn was not composed until nearly five months after Mozart’s death, there was clearly no such allusion intended on his part. Indeed, once the piano enters, the entire question of resemblances or “pre-echoes” simply evaporates under the sheer breadth and variety in Mozart’s exploration of his after all fairly modest basic materials.

Mozart’s own cadenza has not survived; the one played was written by Robert Casadesus (1899-1972), who was a noted interpreter of the Mozart concertos in his time, and a composer as well.

The middle movement, although marked *Andante*, has the character of a long-breathed adagio. Its relative simplicity and serenity make it both an effective foil for the preceding movement and an ideal transition to what Cuthbert Girdlestone, in his book on Mozart’s piano concertos, described as “one of Mozart’s most serious-minded rondos.” This very substantial finale exhibits a remarkable balance between animation and subtlety, and also an indisputable borrowing from one of Mozart’s own earlier works: the theme is clearly recognizable as having been adapted from that of the Gavotte that stands at the penultimate position in the sequence of ballet music for *Idomeneo*. The difference between the two outer movements, as Girdlestone put it, “is the absence of heroic accents” in the finale, but the same writer observed that an episode in the middle of the rondo “attains a degree of passion which has no counterpart in the opening movement.”

*Richard Freed*

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## *Interval*

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## **Franz Schubert (1797 - 1828)**

### ***Symphony No. 2 in B flat major, D. 125***

- I Largo; Allegro vivace***
- II Andante – Variationen I - V***
- III Menuetto (Allegro vivace); Trio***
- IV Presto vivace***

The product of a brilliant 17-year-old, this symphony, cast in four movements, is decidedly grander in scale and outlook than his Symphony No. 1, written a year previously.

The opening movement of the Second begins with a brief and sunny *Largo* introduction, after which the vigorous *Allegro vivace* main theme is presented by scurrying strings. The music here effervesces and brims with energy in its rising trajectory and seeming skyward flight, but soon a playful, comparatively serene melody is presented to offer brilliant contrast. The two themes are then developed imaginatively, and following a reprise, the movement ends with the same sunny, energetic character that predominated throughout.

The second movement, marked *Andante*, is a theme and variations whose source melody is rather simple and graceful, first played by the strings. The winds have much to say in the variations that follow and, save for one muscular variant midway through, the mood remains serene and gently playful.

The ensuing Minuet, marked *Allegro vivace*, features a hearty, almost gruff dance tune in the outer sections and a light, playful Trio at the centre. The finale (*Presto vivace*) maintains the generally light and energetic moods of the first and third movements with a rhythmic, jaunty main theme and a carefree, somewhat playful alternate theme, which offers only mild contrast.

~ All Music Guide

## *Acknowledgements*

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If you would like to become a Friend, please complete the slip and return it to the Friends Co-ordinator:

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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](mailto:beer@kirriemuir25.freemove.co.uk)**



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**RUTHVEN PARISH FESTIVAL, 8<sup>th</sup> – 10<sup>th</sup> June, 2007**

Soprano **Alison McDonald** will be joined by the distinguished Norwegian tenor **Harald Bjørkøy** and **The Ruthven Festival Musicians** to celebrate the life and music of **Edvard Grieg**. During this week-end of music, Harald Bjørkøy will hold a master-class for singers studying the Songs of Grieg.

For booking details contact:

Angus Hood, The Barn, Kirkhowe of Ruthven,  
Meigle, Perthshire, PH12 8RQ. Tel: 01828 632558;

e-mail: [e.hood@hotmail.co.uk](mailto:e.hood@hotmail.co.uk)

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**NEXT CONCERT**  
**A Celebration of Births and Deaths!**

Saturday 24 November 2007

Caird Hall, Dundee, 7.30pm

**Conductor: Robert Dick**

**Sibelius: Finlandia**

(50<sup>th</sup> Anniversary of his death)

**Elgar: Violin Concerto**

(150<sup>th</sup> Anniversary of his birth)

**Soloist Madeleine Mitchell**

*"A violinist in a million..staggering virtuosity and unparalleled musicianship..Mitchell's amazing big-toned, sweetly lyrical, vibrantly intense playing is unmistakable...."*

*Chief Music Critic The Herald, Glasgow Oct 05*

**Grieg: Symphony in C minor**

(100<sup>th</sup> Anniversary of his death)

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