



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 supported by Making Music, The National Federation of Music Societies, with funds provided by 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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## 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, Prokofiev, Shostakovich, 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, the U.S.A. and Spain, and has recently returned from Croatia where he was conducting the Zagreb Philharmonic Orchestra as part of the 4<sup>th</sup> Lovro von Matacic International Conducting Competition.

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 playing viola in 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 final year at the University of St Andrews studying Italian with Linguistics. She 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. Sarah has enjoyed leading the DSO for the past two years, but sadly this will be her last concert as leader.

# Christina Lawrie

## Piano



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 4<sup>th</sup> 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’Conor, Paul Crossley, Joan Havill, Vanessa Latache, John Lill, Alexander Satz and Yonty Solomon.

Other engagements have included solo recitals and lieder performances, and in a unique collaboration, Christina joined 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, and also in 2006 playing his Piano Concerto No. 21 in C – K.467.

# Programme Notes

**Johann Sebastian Bach (1685 – 1750)**

Orchestral Suite No. 1 in C, BWV 1066

*Ouverture*

*Courante*

*Gavotte I/II*

*Forlane*

*Minuet I/II*

*Bourrée I/II*

*Passepied I/II*

Johann Sebastian Bach was better known as a virtuoso organist than as a composer in his day. His sacred music, organ and choral works, and other instrumental music had an enthusiasm and seeming freedom that concealed immense rigour. Bach's use of counterpoint was brilliant and innovative, and the immense complexities of his compositional style - which often included religious and numerological symbols that seem to fit perfectly together in a profound puzzle of special codes - still amaze musicians today. Many consider him the greatest composer of all time.

The orchestral suite was among the nebulous musical forms that hovered between the world of art and the world of entertainment in the eighteenth century. This genre is also called *ouverture*, which is generally thought to be derived from excerpts from French operas and ballets. Such works were the rage of German courts of the eighteenth century, which was enamored with the French styles at the time.

The opening of this first orchestral suite is unmistakably French; the telltale slower, grand opening with its dotted rhythms give way to very fast solo writing in the middle section which also

features counterpoint and some concerto qualities such as a distinctive *ritornello*. These concerto qualities are where Bach begins to diverge from the strict tastes of the patrons and the work of his contemporaries, insofar as he enjoyed blending the French *ouverture* style with Italian concerto flavours. Many Bach scholars would agree that he seemed more partial to the brilliant Italian styles of Vivaldi and the Scarlattis.

Among the four orchestral suites, the first, in C major, is the most old-fashioned. Its scoring of two oboes, bassoon, continuo, and strings is as orthodox as its harmonies and dance movements that attach two different dances of the same style to the same movement.

*wTorrent.com*

The performance tonight is directed from the violin by our Conductor, Robert Dick.

## **Wolfgang Amadeus Mozart (1756 - 1791)**

### **Piano Concerto No. 20 in D minor, KV 466**

*Allegro*

*Romanze*

*Rondo (Allegro assai)*

After being physically kicked out of the service of the Archbishop of Salzburg, Mozart settled in Vienna in 1781. At first he prospered. With the ongoing success of his opera “*Il Seraglio*” he was in demand, not only as a composer but as a pianist and teacher. However, as an independent musician without any guaranteed patronage, he was wise enough to realize that, to maintain an income, his financial salvation lay in the direction of the concert hall. To that end, he composed seventeen of his twenty-seven piano concertos in the last ten years of his life. Nonetheless, he did in fact write three concertos (including this one) for his wealthy amateur pianist lady patrons.

Of his twenty-seven piano concertos, only two are in the minor mode. The D minor, completed in February 1785, is the first of these. It is scored for flute, two each of oboes, bassoons and horns, strings, trumpets and timpani. Trumpets and timpani are silent during the “*Romanze*”.

The orchestral *tutti* opens with the D minor first subject. This suggests dark threatening skies, emphasized by syncopation and dynamic contrasts.

For a brief while the mood is relieved by the second subject, which has modulated into F major. The solo piano makes its entry with a plaintive new theme back in D minor – a little theme that refuses to go away. As the development progresses Mozart reviews all his themes, and presses onwards to a rather stormy climax leading to the cadenza. Mozart left no written cadenzas for this work. When the score came into the hands of Beethoven,

he immediately decided that such a dramatic movement as this sorely needed one, and promptly sat down and wrote the shadowed brilliance that will be played by tonight's soloist.

The second movement opens in B-flat major, and is cast in the mould of a *Rondo*. One is immediately struck by the music's lyrical calming aura, but any complacency is shattered by the turbulent G minor middle section. Fortunately this proves to be short lived, and the movement is brought to an end in what might be described as the emphasized calm of its opening.

The final movement opens in D minor. Its sense of determination is tempered by the varying minor tonalities of the themes introduced by the solo piano. By contrast, the second principal theme – in F major – is more lithe and graceful. The other themes in the minor tonalities are still there, lurking, and eventually they lead into Beethoven's dramatic cadenza. Out of this the second subject emerges, dressed in the brighter key of D major. As Mozart brings his Concerto to a close, he introduces brief fanfares from the trumpets, which help to relieve any burden that his music may have been carrying.

*Roy Saberton*

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## Interval

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## **Ludwig van Beethoven (1770 - 1827)**

### **Symphony No. 1 in C, Op. 21**

*Adagio molto – Allegro con brio*

*Andante cantabile con moto*

*Menuetto – Allegro molto e vivace*

*Adagio – Allegro molto e vivace*

Beethoven's Symphony No. 1 seems simple at first sight, even too simple if we compare it to his last symphony. Remarkable in this sense are Robert Schumann's reflections written three years after the composition of this symphony, reflections triggered by Symphony No. 9: "*Love him, love him truly, but do not forget that he reached poetic freedom after thorough study, years on end, and praise his restless moral power. Do not seek to extract the unusual, go back to the roots of creation, demonstrate his genius not through his last symphony, you can do this just as well through his first symphony.*"

Even if this work marked the debut of a composer in a genre that appealed to him, it did not bring anything radically new, if we consider the creations that the world had admired up to that point. One commentator of that time observed: "*If we now see only the claw which harbingers the appearance of the lion, it is because the lion found it wiser not to attack just yet.*"

The *Adagio molto* starts with a slow introduction, of great luminosity and lyricism, followed by the two themes in a sonata movement.

The second movement, *Andante cantabile con moto*, is surprising because it is also constructed of two themes in the form of sonatas and its ending is a coda.

The *Menuetto* strays from the minuet type of the Viennese symphonies, revealing a *scherzo* with a musical substance of

maximum simplicity derived from thematic elements of the previous parts.

The final movement, *Allegro molto e vivace*, has a powerful Haydnian expression, but with significant thematic elements borrowed from the previous parts, thus revealing a complex form of sonata and becoming an ending for a symphonic cycle perfectly suitable for that period.

The symphony was presented in first audition at a concert thrown for his benefit, at the Imperial Theatre in Vienna on April 2nd 1800, and dedicated to Baron Gottfried van Swieten, director of the Imperial Library, intimate friend of Haydn and Mozart, and a few months later it was again presented at the Gewandhaus hall in Leipzig.

Seen from all points of view, this symphony is a classical one, strongly anchored in the coordinates of the Viennese musical life, especially since Mozart's last symphonies as well as those of Haydn had smitten the Viennese public, setting a certain standard that Beethoven would have taken into consideration.

*All About Beethoven*

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**Ronald Gibson, 61 Camphill Road, Broughty Ferry, Dundee, DD5 2LY**

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**Alanah Proctor**  
**Tel. 01382 227037**  
**E-mail: [alanahproctor@hotmail.com](mailto:alanahproctor@hotmail.com)**



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Saturday 22 November 2008  
Caird Hall, Dundee, 7.30pm

Programme to include:

**Vaughan Williams** *Overture "The Wasps"*

**Dvorak** *Symphony No. 5 in F*

**Conductor ROBERT DICK**

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