

DSO

Concert

Mendelssohn

**200th Birthday Anniversary
Celebration**



**Felix Mendelssohn Bartholdy
(1809 - 1847)**

Welcome

We wish you a very warm welcome to our June Concert in St Paul's Cathedral.

Tonight we bring you a complete concert of music by Mendelssohn, to celebrate the 200th Anniversary of his birth.



Robert Dick
Joseph Fleetwood

Conductor
Piano

Mendelssohn

Overture *The Fair Melusina*

Piano Concerto No. 1 in G minor

INTERVAL

Refreshments - donations to St Paul's Cathedral

Symphony No. 4 in A, *Italian*



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.

BBC Radio 3 recently teamed up with Making Music to find four of the UK's best amateur orchestras to perform as part of 'Play to the Nation', which aimed to show off the vibrant, diverse and often excellent activity of amateur orchestras around the UK. The line-up featured the Dundee Symphony Orchestra performing Beethoven's Symphony No. 1 from their concert last year in St Paul's Cathedral.

Earlier this year in St Paul's, the DSO hosted Handel's *Messiah* "from Scratch" as part of Handel's 250th anniversary celebrations, which attracted many local singers.

In the Caird Hall in March, with *The Edinburgh Singers* and four fine soloists, the orchestra performed Beethoven's 9th Symphony (*Choral*) and Vaughan Williams' *Serenade to Music* to great acclaim, with a repeat concert in Edinburgh the following evening.



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.



If you enjoy our concerts, we hope you will consider becoming a Friend of the Orchestra. This may be done by completing the form in the programme and returning it to the Friends Co-ordinator.

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

www.dundeesymphonyorchestra.org.uk

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 Rose Street Ensemble, the Scottish Borders Community Orchestra and The Edinburgh Symphony Orchestra. Currently the conductor of the Dundee Symphony Orchestra, the Edinburgh Philharmonic

Orchestra, the Orchestra of the Canongait and Fife Opera, Robert has conducted much of the great symphonic repertoire including symphonies by Schumann, Dvorak, Sibelius, Mahler and Bruckner as well as productions of *Julius Caesar*, *Carmen*, *Tosca*, *Die Fledermaus*, *Bittersweet*, *Don Giovanni*, *The Magic Flute* and numerous Gilbert & Sullivan operas.

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 Thüringen Philharmonie in Gotha, Germany. He has also worked with orchestras in Belgium, Bulgaria, Spain and the U.S.A. and in 2007 he participated in the Fourth Lovro von Matacic International Conducting Competition in Zagreb, Croatia.

Highlights in 2008 included Mahler's Fifth Symphony with the Edinburgh Symphony Orchestra, *The Merry Wives of Windsor* with Fife Opera, the two Brahms Piano Concerti with Murray McLachlan in the Edinburgh Festival, his first ever appearance as a harpsichord soloist in Bach's D minor Keyboard Concerto with the Gecko Ensemble, what is believed to be the Scottish premiere of Elgar's ballet *The Sanguine Fan* and a BBC Radio 3 Broadcast with the Dundee Symphony Orchestra. 2009 will see special concerts commemorating the respective anniversaries of Handel, Haydn and Mendelssohn including *Messiah* and *The Creation* as well as performances of Beethoven's Ninth Symphony in Dundee and Edinburgh.

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.

Barbara Geller **Leader**

Barbara Geller was born in Ayrshire in 1987. She was awarded a scholarship to study at St. Mary's Music School in Edinburgh aged 11, where her instrumental tutors included Rosemary Ellison and Richard Beauchamp. She was a member of the National Children's and Youth Orchestras of Scotland from age 8, and following this was invited to join Camerata Scotland leading to performances in many renowned concert halls throughout Britain and Europe.

Barbara is enjoying her current involvement in music-making north of Edinburgh. She leads the Dundee University chamber groups and Symphony Orchestra, with whom she performed as soloist in Saint-Saëns' *Havanaise*. Last summer she was invited to tutor and lead the Grampian Youth Orchestra for the Aberdeen International Youth Festival, performed in the Edinburgh Festival with the Manchester-based Murray Ensemble, and performed with the Angus Chamber Orchestra and Tayside Opera Orchestra in the following months.

Barbara is passionate about chamber music, and frequently performs in University lunchtime concerts, most recently performing Mendelssohn's Piano trio in D minor to critical acclaim. In her spare time she studies Medicine at Dundee University!

Joseph Fleetwood

Piano



In recent years Joseph Fleetwood has built up a considerable reputation as a solo pianist through his many concerto performances playing works such as Grieg's Piano Concerto, Rachmaninoff's Rhapsody on a theme of Paganini, Beethoven's Emperor Concerto, Tchaikovsky's First and Second Concertos, Shostakovich Second Concerto and Gershwin's Rhapsody In Blue with which he gave his London concerto debut at the Royal College of Music in February 2004.

Joseph has also given many solo recitals at venues including London's Caledonian Club, Stirling Castle, Cheltenham Town Hall, Dundee University and Chelmsford Cathedral. His appearances have brought him much critical acclaim from both critics and pianists: Murray McLachlan hailed Joseph as '*An Outstanding Young Performer*', the Dundee Courier wrote '*His choice of programme was perfect, His performance electric!*' South London Press said '*Although Joseph is still only 24 years old, his performance displayed the musical maturity of a pianist twice his age*'.

As an accompanist Joseph is much in demand – at the age of 19 he won the prestigious RSAMD Lieder Prize with Australian Soprano Miranda Keys. In 2004, he was awarded First Class Honours with his piano trio for performances of Beethoven and Shostakovich Trios at the RCM and has worked with many renowned singers including Karen Cargill.

Joseph has studied with many renowned pianists including Artur Pizarro and Malcolm Martineau. His current mentor is George

Donald who is most famous as being the musical director of legendary Scottish trio 'Scotland the What?'. However, it is not so widely known that George Donald is a concert pianist with an international reputation and is himself part of an extraordinary musical lineage. For many years George Donald studied piano with the celebrated teacher Aube Tzerko in Los Angeles. Tzerko was a pupil of Artur Schnabel, who was a pupil of Theodor Leschetizky. Leschetizky was a pupil of Carl Czerny, who was a pupil of Ludwig Van Beethoven! Czerny was also a pupil of Hummel who was a pupil of Mozart. So, by six degrees of separation, Joseph is linked to Beethoven, and by eight degrees to Mozart!

We are delighted to welcome back Joseph Fleetwood to the DSO for a second concert in St Paul's Cathedral. In June 2007, he played Mozart's Piano Concerto No. 25 in C major.

Joseph's debut CD, featuring piano works by Edvard Grieg, was launched in late 2008 with an 8 concert UK tour, and will be available for sale at today's concert, priced £10.

Vintage Strings of Dundee **77 Perth Road, Dundee, DD1 4HY**



We have a large selection of restored second hand violins and pianos as well as new. We stock violas, cellos, classical guitars, acoustic guitars, banjos, mandolins etc, also bodhrans and whistles, instrument cases and accessories.



Something for all standards.

www.vintagestrings.co.uk
Tel. 01382 226415

Programme Notes

Overture *The Fair Melusina*

A medieval French romance, first recorded in 1387 by Jean d'Arras, tells of a water sprite, or mermaid, named Melusine (in English, Melusina). She is able to render her fishy bottom half human for several days at a time to go about on land and is able to marry Count Raymond of Poitiers, but only on the condition that he never sees her on Saturdays, as that's when she must resume her mermaid form. Eventually, of course, Raymond does spy on her one Saturday, with dire results according to a few versions of the story. However, most versions are, so to speak, watered down. Mendelssohn was captivated by the tale and wrote a concert overture on the subject. The music does not narrate a specific sequence of events, but, like Tchaikovsky's later *Romeo and Juliet*, simply evokes certain characters and situations from the story. The first section employs a gracefully burbling theme introduced by clarinets, suggesting Melusine and her natural environment. There soon follows a long, turbulent passage relating to the storm and stress of life among humans, which subsides into a less strenuous melody under which the rhythm of the more violent section remains. That rhythm, incidentally, is derived from the fluid, watery figure in the overture's opening bars. Mendelssohn subjects all this material to a substantial development. The final section returns to the gentler music of the opening, which gradually slows, thins, and trickles away.

Piano Concerto No. 1 in G minor

Molto allegro con fuoco

Andante

Molto allegro e vivace

Mendelssohn was a brilliant pianist who took immediate advantage of the technical advances that had been applied to the piano as he came of age. It was now a bigger, heavier, louder instrument capable of filling a concert hall with sound and able to meet the modern orchestra on equal terms. Above all, it had a glittering new upper octave which invited the player's right hand to indulge those dazzling runs and arpeggios that fill all the concertos of the Romantic period. Mendelssohn was thoroughly at home in this style and he had superbly fluent fingers.

All this is evident in his G-minor Concerto, composed in Munich in 1831 when Mendelssohn was 21. He had just returned from a long stay in Italy, where he had completed his overture *The Hebrides* and begun the "Italian" Symphony. In Munich on his journey south, a young pianist named Delphine von Schauroth had caught his eye, so his reason for returning there may have been to renew this promising acquaintance, and he composed the Concerto with her in mind. Her family seems to have had some expectation of marriage, but Mendelssohn, for reasons we can only guess, decided it was not to be, and he left Munich full of guilty feelings.

He gave the first performance of the Concerto in Munich himself, with a second performance soon afterwards in London, where the score was published. He played it many times in the course of his short career, and it was always received warmly by public and press. Apart from being full of agreeable melodies and brilliant passage-work, the Concerto exhibits Mendelssohn's near-obsession with the problem of making the separate movements of symphonies and concertos belong together in a seamless whole. In the case of this Concerto (and his well-known Violin Concerto, which followed toward the end of his life) the movements run

continuously, so that the vigorous opening *Allegro* concludes with the trumpets and horns hammering out a rhythm that impels the piano to improvise its way into the new tempo and the new key (E). The same call on the brass leads the serene middle movement into the cascades of notes that introduce the finale, in the major key. Just to drive the point home, before the finale is quite over, Mendelssohn slows the tempo to recall the second subject of the first movement. Then the Concerto can finish in a flourish of virtuosity.

Hugh Macdonald

Symphony No. 4 in A, *Italian*

Allegro vivace

Andante con moto

Con moto moderato

Saltarello (Presto)

The Italian Symphony is perhaps Mendelssohn's most successful major work, and there is no difficulty of tracing in it the reflections of his Italian journey. It was dedicated to the Philharmonic Society of London in response to their request, made in 1832, for a symphony, an overture and a vocal piece. It was first performed at one of the Society's concerts in May 1833. Strangely enough Mendelssohn was never fully satisfied with this symphony, which, according to his own words, cost him some of the bitterest moments he had ever endured. He withheld it from publication during his lifetime in order to undertake some modifications, and this accounts for the fact that it is published as his Fourth Symphony though its composition preceded the completion of the Third (Scottish) Symphony by nine years.

To introduce this masterpiece of Mendelssohn one could hardly find more suitable words than his own on arrival in Venice: "*Italy at last, what I have been looking forward to all my life as the greatest happiness is now begun and I am now basking in it*".

This Youthful exultation seems to set the mood for the whole symphony.

The joyful rhythmic drive and enchanting melodies of the opening *allegro vivace* are followed by a rather introspective slow movement often referred to as "The Pilgrims' March", which is said to be inspired by a religious procession seen by Mendelssohn in Naples. The delicate intimacy and tender grace of the third movement and its magic horn calls seem to evoke the gossamer world of the *Midsummer Night's Dream Overture*. The finale - a dashing *saltarello* - is obviously inspired by his sojourn in Rome, from where this dance with its characteristic hopping steps originates, though there are also obvious Neapolitan reminiscences represented by the continuous flow of even triplets typical of the Neapolitan Tarantella. Mendelssohn exploits and combines the possibilities of these two vigorous dances so successfully that it is difficult to understand his misgivings about this movement, which he wanted to alter though in fact he never did so. Surely, as it stands, the irresistible rhythmic drive of this exciting finale provides the perfect conclusion to this exhilarating work.

Making Music Programme Notes Bank

Prelude

6 PANMURE STREET
DUNDEE DD1 2BW

TEL: 01382 228972/205998
EMAIL: sales@preludemusicsales.co.uk

Sheet music specialists

Acknowledgements

The Dundee Symphony Orchestra gratefully thanks the following for generous and valuable continuing support

For the financial support given to the Society:

The St. Katharine's Fund
The Lang Foundation
The R.J. Larg Family Trust
The Leng Charitable Trust
The Low & Bonar Charitable Trust
Alexander Moncur's Trust
William S. Phillip's Fund
D.C. Thomson Charitable Trust
Harold Adams Charitable Trust
Aberbrothock Charitable Trust
Tay Charitable Trust
Thorntons Solicitors, Arbroath
Friends of the DSO

For the concessionary terms given to members of the Orchestra:

Music in Print Limited, 29 Castle Street, Dundee
Vintage Strings, 77 Perth Road, Dundee, DD1 4HY
Prelude Music, 6 Panmure Street, Dundee, DD1 2BW
The Royal Scottish National Orchestra

This concert is supported by Making Music, The National Federation of Music Societies, with funds provided by the Scottish Arts Council.

www.makingmusic.org.uk



Charity Number SCO11490 – registered in Scotland as a charity.

Printer: West Port Print & Design, St Andrews

Friends of 

We invite you to become a Friend of the Orchestra in support of our work. With the assurance of this patronage, the Committee is able to plan future seasons' activities with confidence. The following concessions are available to Friends:

- on production of a membership card, entitlement to two tickets for the price of one for any concert given by the Orchestra
- on production of a membership card, priority where advance booking is necessary
- annual newsletter giving details of the Orchestra's activities, and advance information about concerts
- open invitation to meet the Orchestra at social functions when held.

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

Angela Faye Smith, 16A Seagate, Arbroath, DD11 1BJ

Please enroll me as a Friend of Dundee Symphony Orchestra.

*I enclose £10.00 for one year's membership

*I enclose £30.00 for four years' membership

**[please delete as appropriate]*

Name:

Address:

.....

.....

Friends of  **2008/2009**

Miss S Aitken

Mr J I Allan

Mr A Belford

Mrs M Brough

Mrs D Brown

Dr J Brush

R Cavanagh

Dr J Coleiro

Prof. J K Core

Mr B Finnie

Mrs M Forbes

Mrs A M Gordon

Dr. W M Haining

Mrs D Howat

Dr R Inglis

Mrs M Ingram

Mrs M P Jackson

Mr A G Jarrett

Mrs F Joss

Mr J Knox

Mrs S Leighton

Dr. N Loveless

Prof. B Makin

Mr J B S Mann (Jnr)

Prof. J McEwen

Mrs V R McEwen

Mr G Mottashaw

Mrs M Peebles

Mr J Proctor

Miss MC Robertson

Mr E C Robinson

Mrs M Scott

Mr L R P Stock

Mrs L Thomas

Mr K C Urquhart

Ms M Van

Horenbeeck

Prof. A E Vardy

Sheriff K A Veal

Mr M J Webster



Violin I

Barbara Geller
Andy Joss
Persephone Beer
Anna Robb
Mary Veitch
Barbro Haining
John Cheyne

Cello

Donald Gordon
Anna Woodward
Mary Wells
Audrey Brown
Lynsey Dick
Rachel Monks
Garry Fraser

Bassoon

Peter Daldrop
Ronald Crighton

Horn

Kenneth Boyd
Joseph Lentgeb

Violin II

Stephen Spackman
Marjory Watson
Morag Ward
Angela Faye Smith
Abigail Munns
Veronica Whiteside
Morag Anne Elder
Alanah Proctor
Elisabeth Flett

Double Bass

Philip Smith
Simon Fokt

Trumpet

William Boyle
Jane Marsallis

Flute

Nicola Maynes
Claire Forgan

Timpani

David Lyle

Oboe

Dawn Sands

Viola

Jill Duguid
Elspeth O'Riordan
Sean Thomas
Iain Flett
John Halliday
Anna MacDonald

Clarinet

Duncan Maynes
Jennifer Murphy
Gillian Smith



Welcomes New Members

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

**Alanah Proctor, Tel. 01382 227037
E-mail: alanahproctor@hotmail.com**



Committee Members 2008/2009

President	Morag Ward
Secretary	Alanah Proctor
Treasurer	Ronald Gibson
Librarian	Jill Duguid

Ordinary members
Peter Daldrop
Beth Hyman
Angela Smith

Webmaster	Simon Fokt
Concert manager	Peter Daldrop
Programme	Beth Hyman



**DUNDEE SYMPHONY ORCHESTRA
NEXT CONCERT**

Saturday 21 November 2009
Caird Hall, Dundee, 7.30pm

Schubert *Overture Alfonso and Estrella*

Sibelius *Violin Concerto in D minor*



Soloist
ROBERT TORRANCE

Brahms *Symphony No. 2 in D*

Conductor **ROBERT DICK**

**TAYSIDE SYMPHONY ORCHESTRA
& ARBROATH INSTRUMENTAL BAND**

Saturday 20th June 2009
Caird Hall, Dundee, 7.30 pm

Rossini Overture *William Tell*

Haydn Trumpet Concerto
(Soloist - Euan Crabb)

Morroconi Gabriel's Oboe (arr. Euan Crabb)

Four Pieces by the Instrumental Band

The Declaration of Arbroath
(arr. Andrew Duncan for this concert)

Conductor: RON WALKER

Financial Property

good advice

Blackadders
SOLICITORS



We are committed to ensuring our individual and business clients achieve their goals by providing efficient and effective solutions whatever the legal issue.

Pleased to support Dundee Symphony Orchestra!



Dedicated to meeting our clients' business & individual needs.

Legal

128 Castle Street Forfar DD8 3HS Tel: 01307 461234
4 - 6 Bank Street Kirriemuir DD8 4DY Tel: 01575 572613
63 High Street Carnoustie DD7 6AD Tel: 01241 853240
30 & 34 Reform Street Dundee DD1 1RJ Tel: 01382 229222
E-mail: solicitors@blackadders.co.uk

www.blackadders.co.uk