



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

*The Society is affiliated to
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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!

Stephen Stirling (Soloist)



Stephen Stirling is one of England's leading horn soloists. He has made numerous concerto appearances at the South Bank, the Barbican, on BBC Radio and TV, and is very well known as a chamber musician, being a member of many leading ensembles including Endymion, Capricorn, The Fibonacci Sequence, and also a popular guest at festivals. He was chosen to be the soloist at the inaugural concert of the new Cabot

Hall in London's Docklands. Recent engagements have included concertos with Richard Hickox and The City of London Sinfonia on BBC Radio 3, solo appearances at the City of London Festival, Wigmore Hall, St Johns Smith Square, The Royal Festival Hall and throughout the United Kingdom.

Abroad Stephen has been soloist with Sir Neville Marriner and The Academy of St Martin-in-the-Fields, the Chamber Orchestra of Europe with Heinz Holliger and Ivan Fisher, the new National Symphony Orchestra in Malaysia and chamber musician on tours including the USA, Japan, South America, Mexico and all over Europe. (He recently gave the Nigerian premiere of the Brahms Horn Trio!) He is a regular participant at the International Musician's Seminar, Prussia Cove.

Stephen was a founder-member of the CoE Wind Soloists with whom he recorded Mozart's entire chamber music for wind ensemble to great critical acclaim. He also devotes time to giving master-classes and coaching young and amateur musicians on chamber music courses in Norway and at the Dartington International Summer School. He is Professor of Horn at Trinity College, London.

Hyperion

Programme Notes

Richard Wagner (1813 – 1883)

Prelude to Act III *Lohengrin*

An overture in name is all but identical to a prelude. They both serve the same purpose - to cue the audience to stop talking, allow time for them to get to their seats before the lights fade, as well as to set the tone for the story about to unfold.

Wagner, of course, was more particular about his choice of words, as well as the exact function of his overtures/preludes. His two early operas, *The Flying Dutchman* and *Tannhäuser* both began with overtures, containing melodies from the operas themselves.

Starting from *Lohengrin* onwards, however, he preferred the term *Vorspiel*, or "prelude". The prelude to *Lohengrin*, for example, itself did not contain any melodies from the opera, although there were thematic connections - the music was simply there to establish the mood of holiness and reverence. In fact, he also included a prelude in the middle of the opera, as the curtain-raiser to Act III, simply to depict and establish the festivity of the wedding scene that opens this Act. It is a short piece that allows an orchestra to show all the glory of its brass. In the Opera it leads to the Wedding March, but for concert performance some conductors have created endings.

Other Wagnerian preludes (as they were all called thereafter) in *Tristan und Isolde*, *Die Meistersinger* and *Parsifal* did contain themes and motifs from the operas they preceded. But more importantly, each prelude also served as a narrative or allegory of the story ahead.

Benjamin Chee
Amilcar Schiappe Pereira

Richard Strauss (1864 - 1949)

Horn Concerto No. 2 in E flat

I Allegro

II Andante con moto

III Rondo (Allegro molto)

As soon as he had found his feet as a composer, Richard Strauss sprang to notoriety throughout Europe with spectacular subjects spectacularly presented. But in the last decade of his life the tearaway elements had long disappeared in a late crop of works (including this one dated 1942) in which he took relaxed pleasure in returning to a euphonious and far less assertive style. Not that there were no complexities. The mastery of long lines intertwined could hardly be exceeded in the *Metamorphosen* for 23 solo string instruments, completed in 1945, and even the conservative forces employed in this concerto are often used to create rich, though poised, textures; nor is the old delight in modulation absent.

Some 60 years separate this concerto from Strauss's Horn Concerto No. 1, Op. 11, but like its predecessor this work is a tour de force. The soloist imprints the instrument on the very first, unaccompanied, bar with a straight fanfare which yet slides away. Thus begins a spate of more or less continuous song, with not more tutti work than is needed for the momentary respites to take breath. Typically, even some of the faster passage-work is marked "gemächlich" (easy-going). Eventually the opening motifs return orchestrally at a tranquil tempo, but instead of stopping, the music leads into a calm, somewhat rustic, section marked by an oboe-and-bassoon tune above muted strings. This leaves the rondo as the most substantial design, in a way following the a-hunting-we-will-go mood of the Mozart horn concertos at this point. The vivacious, wonderfully crafted

dialogue only needs listening to, but the accented repeated notes of the secondary theme become ever more obstreperous.

Ivor Keys.
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Interval

Antonin Dvorák (1841 - 1904)

Symphony No. 8 in G

I Allegro con brio

II Adagio

III Allegretto grazioso molto vivace

IV Allegro ma non troppo

Dvorák's first four symphonies were not published until after the last five, which were originally published (though not in chronological order) as numbers 1 to 5. When it came to providing a complete catalogue of his works, these were renumbered, in order of composition, as numbers 5 to 9. The G major symphony thus started life as No. 4 and is now recognized as No. 8.

In terms of popularity, this symphony is second only to the “*New World*” *Symphony No. 9*. In his seventh symphony Dvorák had attempted to emulate his close friend Brahms and write “a symphony which will shake the world!” This was a profoundly serious and sombre work in D major. The G major symphony, by contrast, is Bohemian through and through, a pastorale work awash with lyricism and full of tunes redolent of Dvorák's beloved homeland, with its many rural sights and sounds.

Dvorák completed it in November 1889 and dedicated it to the Bohemian Academy. He himself conducted the first performance in Prague in February 1890, and was published by Novello in London two years later.

The first movement opens with a singing, rather melancholy tune for the cellos and woodwind, which reappears only once, immediately before the recapitulation. Otherwise the musical argument is easily followed. The first main theme, played by the flute, is heard just after a little cadenza. The second main theme

is played by flute and clarinet over an accompaniment of triplet figures in the second violins. Both are in a cheerful vein and get the symphony off to an optimistic start. The slow movement is full of bird calls and rustic revelry. It consists of a pastorale theme to which other musical material is added to paint the most charming of country scenes. Then follows an amiable Bohemian scherzo with a lilting waltz-like trio. The finale is a set of variations on a rather childlike theme, but one that is undeniably Bohemian in character. The movement is prefaced by a stirring fanfare on D trumpets, echoed by the timpani. While academics may scorn the construction of this movement, it is one of Dvorák's most dynamic finales. The tempo quickens and the movement builds up into a very exciting climax for full orchestra, bringing this delightful symphony to a thunderous conclusion.

Euan Fairbairn

Acknowledgements

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- 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.

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

Persephone Beer

Tel. 01738 625241

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Next DSO Concert:

Celebration of Mozart's 250th Birthday Anniversary

Saturday 3rd June 2006,
Caird Hall, Dundee, 7.30pm
Conductor: Robert Dick

Mozart

Symphony No. 32 in G – K.318

Piano Concerto No. 21 in C – K.467 "Elvira Madigan"

Soloist: Christina Lawrie

Symphony No. 39 in E flat – K.543

Dundee Choral Union

Sunday 19th March 2006
Caird Hall, Dundee, 7.30pm
Conductor: Neil Mantle

Stainer: The Crucifixion

Vaughan Williams: Five Mystical Songs

Bach: Jesu, Meine Freunde

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