

# Welcome

We wish you a very warm welcome to our March Concert.

Tonight we bring you music by Haydn, to commemorate the 200<sup>th</sup> Anniversary of his death, and join with the Edinburgh Singers for Vaughan Williams' Serenade to Music and Beethoven's 9<sup>th</sup> Symphony.

Earlier this year the DSO hosted Handel's Messiah "from Scratch" as part of Handel's 250<sup>th</sup> anniversary celebrations, which attracted many local singers, but the concert tonight with the Edinburgh Singers is the first time that we have played with a choir.



**Robert Dick**  
Conductor

**Catherine Fish**  
Musical Director

Soprano  
Alto  
Tenor  
Bass

Christina Dunwoodie  
Jennifer McEwan  
Paul Featherstone  
Gordon Cowie

**Haydn**

Symphony No. 100 in G, *Military*

**Vaughan Williams**

Serenade to Music

INTERVAL

**Beethoven**

Symphony No. 9 in D minor, *Choral*



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 summer concert in St Paul's Cathedral.



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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[www.dundeesymphonyorchestra.org.uk](http://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!



The Edinburgh Singers was formed as an amateur choir in 1952 and has been part of the city's music scene ever since. As well as performing three or more concerts in Edinburgh

each year, the choir is becoming known further afield, whether through broadcasts and concerts with other singers, choirs and orchestras in Scotland, touring abroad, or singing in support of local and national charities.

The Edinburgh Singers started 2008 in Glasgow, performing alongside the BBC Scottish Symphony Orchestra, Scottish Opera and the Glasgow University Chapel Choir in the world premiere

of Ronald Stevenson's *Praise of Ben Dorain*. The performance was broadcast live as part of the Celtic Connections festival, on BBC Radio. In the Spring they sang Vivaldi's "*Gloria*", and followed this up with the incredible *Mass in B minor* by J.S. Bach in June. Along the way, the choir provided the music for the BBC Radio 4 Sunday Worship, broadcast live on Father's Day, and won through the first two rounds of the BBC Radio 3 Choir of the year competition, being named "Choir of the Day" at the Regional Finals in April.

Over the summer they said goodbye to their previous Musical Director, Dominic Peckham, but have been delighted to welcome and work with their new Director, Catherine Fish. Thrown in at the deep end, Catherine led the choir in recording two pieces for BBC Songs of Praise, which were broadcast on St Andrew's Day, and the choir were also honoured to be asked to take part in Radio Scotland's Remembrance Day broadcast. Their last concert at Christmas saw a mix of traditional and familiar Carols, four beautiful motets from Francis Poulenc and Ariel Ramirez's *Navidad Nuestra*. The Edinburgh Singers is a registered Scottish charity - number SC040010.

## **Catherine Fish    Musical Director**



Catherine trained in music (singing and percussion) at Dartington College of Arts and later at The Guildhall School of Music and Drama, London. Her early career embraced Concert, Opera and Oratorio and as an ad hoc member of the BBC Singers she has been heard in both studio and live concerts including the Proms.

Opera credits include Giovanna Seymour (*Anna Bolena*) and The Composer (*Ariadne auf Naxos*). She has done much theatre work,

and on Radio and TV, Catherine has regularly contributed to Radio 4's Daily Service and was a soloist in *Come Holy Spirit* on BBC 1. Since 1986, she has been a regular soloist in *Prom Praise* with the All Soul's Orchestra where she has been privileged to sing all over the UK and abroad. Highlights have included Radio 2's Easter Sunday Special recorded live at the Royal Albert Hall in 1991 and 1992, guest soloist in the Tchaikovsky Hall, Moscow Conservatoire in 1992 and Premier Radio's Tour of Israel in 2002.

A director of Shorehill Arts in the 90's, she was a regular fixer for the BBC and a judge in the Choirgirl of the Year competition. As a percussionist, Kate has played in Pit, Symphony and Chamber Orchestras including the Hertford Symphony Orchestra, Dorset Opera Orchestra and ad hoc groups in the South East and London. For a number of years she was a member of the Chiltern Percussion Ensemble.

More recently, Kate has been Musical Director for *The Boyfriend*, (Benenden School), *A Great Company* (Her Majesty's Theatre, Haymarket), *Fiddler on the Roof* (Epsom Playhouse) and several musicals in the Scottish Borders. March 2009 sees her fourth show for Kelso Operatic Society as producer/director and in addition she is Music Director of The Eildon Singers.

## **Christina Dunwoodie    Soprano**

Christina studied at the Opera School of the Royal Scottish Academy of Music & Drama, and with Juan Oncina in Barcelona. She started her career at Scottish Opera where she sang full time for two years covering small roles, and later returned to sing the title role in *Lucia di Lammermoor*. Christina has performed in many critically acclaimed productions in the UK, including English National Opera, in roles such as Abigaille

(*Nabucco*), Violetta (*La Traviata*), Mimi (*La Boheme*), Tosca (*Tosca*), Lauretta (*Gianni Schicchi*), Countess (*Le Nozze di Figaro*), Donna Anna (*Don Giovanni*), Fiordiligi (*Così fan Tutte*), Marguerite (*Faust*), Dido (*Dido & Aeneas*), Rosmene (*Imeneo*) and Micaela (*Carmen*).

She has performed in concert in St Petersburg, Moscow, Prague and Nuremberg, and performed in many oratorio including: *Gloria* (Poulenc), *Gloria* (Vivaldi), *Nelson Mass* (Haydn), *Seasons* (Haydn), *Stabat Mater & Petit Messe Solenne* (Rossini), and Karl Jenkins' *The Armed Man*. Other performances in 2009 include *Casta Divas* concerts with Clare Shearer, Opera Galas in Edinburgh and London, a recital of Burns' songs in Lisbon, Constanza in Haydn's *L'Isola Disabitata*, Britten's *Les Illuminations* and Handel's *Messiah*.

## **Jennifer McEwan    Alto**

Born in Glasgow, Jennifer graduated in Law before studying singing in Glasgow with Neilson Taylor, in London with Josephine Veasey and currently with friend and mentor, Patricia Hay. On the concert platform Jennifer's repertoire includes all the major oratorio works, including the Haydn *Dettingen Te Deum* and *Nelson Mass*, the Vaughan Williams *Fantasia on Christmas Carols*, usually sung by a baritone and the Respighi *Lauda per la Natività del Signore* with the Christ Church Cathedral Choir and Stephen Darlington in Oxford. She has also made regular appearances with the Radcliffe Orchestra in their Oxford concert series and featured in the recent Cancer Research UK Biannual Carol Concert in Glasgow Cathedral.

Her stage roles have included Carmen in Bizet's opera, The Grand Duchess of Montebianco in Lennox Barclay's *A Dinner Engagement* with Paragon Opera and the Northern Sinfonia, and Count Orlofsky in *Die Fledermaus*. She has also had a very successful career with Scottish Opera with appearances in

*Carmen, La Boheme, Midsummer Marriage, Flying Dutchman* and many more.

Jennifer is currently involved in concert performances throughout Britain and appears regularly with the highly acclaimed Edinburgh Chamber Opera Singers throughout Scotland. She has most recently appeared with the Dundee Symphony Orchestra in their very successful Handel's *Messiah* 'from scratch'.

### **Paul Featherstone    Tenor**

Paul is from Dalgety Bay in Fife and was an actor in theatre (Citizens, Royal Lyceum, Dundee Rep) and television before studying singing at RSAMD. He has worked for Scottish Opera, Wexford Festival, Holland Park, Grange Park, Garsington, The Opera Group, Edinburgh Grand and Tayside Opera amongst others.

Roles include Hoffmann, Werther, Macduff (*Macbeth*), Alfredo (*La Traviata*), Rodolfo (*La Boheme*), Calaf (*Turandot*), Michele (*The Saint of Bleecker Street*), Faust, Ernani, Gustavus (*A Masked Ball*), Eisenstein (*Die Fledermaus*), Elder Hayes (*Susannah*), Governor and Martin (*Candide*) and Ivan (*The Nose*). Most recently: Street Scene (*Young Vic*), covering in *Of Thee I Sing* and *Let 'em Eat Cake* (Opera North) and performing with Lost & Found Orchestra (Royal Festival Hall).

### **Gordon Cowie    Bass**

Gordon graduated in drawing and painting from Duncan of Jordanstone College of Art in Dundee before gaining a postgraduate scholarship to study opera at the Royal Scottish Academy of Music and Drama under the direction of the late

Leonard Hancock. Gordon received a Sir James Caird travelling scholarship, which enabled him to complete his vocal studies in London with the Wagnerian Bass Baritone, Norman Bailey.

His operatic roles include Sarastro, Banquo, Zaccaria, Seneca and Il Commendatore. He created roles for Netherlands Opera in the world premier of Param Vir's highly acclaimed double bill *Snatched by the Gods* and *Broken Strings* and performed at the Munich Contemporary Opera Biennale and Cantiere Montepulciano in Tuscany.

Gordon's concert repertoire includes the requiems of Mozart, Dvorak and Verdi; however he enjoys singing a wide range of lighter music from Italian song to musicals and spirituals.

Recent engagements included performing Sir John Falstaff in *The Merry Wives of Windsor* for Fife Opera and he will perform in Haydn's *Creation* with The Peebles Orchestra in May.

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# Programme Notes



**Franz Joseph Haydn (1732 - 1809)**  
Symphony No. 100 in G, *Military*

*Adagio - Allegro*

*Allegretto*

*Menuet (Moderato)*

*Finale (Presto)*

Haydn's Symphony No. 100 is one of the last of the twelve *Salomon* or *London* symphonies. Salomon was a violinist and impresario who persuaded Haydn to go to London, where these works were composed. After the death of the Prince of Esterhazy in 1790, Haydn was free to travel. The Prince's son was not as interested in music so he disbanded the orchestra although Haydn still retained his title of *Kapellmeister*. The happiest days of his life were among those which the composer spent in England on his two visits of 1791-1792 and 1794-1795. Here, he was met with widespread enthusiasm and even given an honorary degree of Doctor of Music from Oxford University. The orchestral resources of metropolitan London were an inspiration to Haydn. The orchestra of around sixty players (more than twice the number he normally had at his disposal) for the so-called 'Opera Concerts' at the King's Theatre, included both composers and virtuosi, all proud to play under the great Haydn. He therefore conceived the symphony as something more grand and impressive in this stimulating environment.

The nickname *Military* comes from the use of a particular group of percussion instruments (consisting of two kettle-drums, bass drum, triangle and cymbals) which was often used to suggest particularly Turkish subjects. Also, there is increased use of trumpets and drums especially in the first two movements.

The *London* symphonies (particularly those with nicknames) became very popular and for many years were virtually the only Haydn symphonies in the general concert repertory. Some idea of this work's popularity can be given by the fact that, just ten years after its first performance, which was on the composer's sixty-second birthday in March of 1794, it was available throughout Europe and published by no less than eight different publishers.

The first movement presents a gentle yet sophisticated melody leading to the *Allegro* theme which is announced by the woodwind instruments in high register. It is an exciting movement on a grand scale and with immediate audience appeal. Haydn made a military band arrangement (including a part for the serpent!) of the second movement, so it presumably had a good reception at the Opera Concerts. Here, the second movements of his symphonies were often encored, so that is one reason for the loud chorus at the end of the *Allegretto* - in anticipation of applause. Percussion instruments are used here to great effect to heighten the drama, in particular the timpani and cymbals. A solo trumpet fanfare heralds the ending of a movement in which the woodwind instruments are often featured as a small group in contrast to the body of strings.

The *Menuet* is quite vigorous and hearty with several first beats emphasised by brass and percussion. The trio section is gentler though again the brass and timpani make their presence felt. The *Finale* is a movement of surprises. It runs along at great pace, first quietly and then a sudden contrast in volume when least expected. There are some entries which take the listener by surprise in this hectic movement. The work finally draws to a close with all joining in for one last, grand flourish

*Author: Linda Williams*

## Ralph Vaughan Williams (1872 - 1958)

### Serenade to Music

This piece, first performed on 5 October 1938, was, in Vaughan Williams' own words, "composed for and dedicated to Sir Henry Wood on the occasion of his Golden Jubilee as a conductor, in grateful recognition of his services to music". On that occasion, it employed an orchestra and 16 hand-picked soloists, selected because of their association with Sir Henry throughout his long career. They were among the greatest British singers of their day. Today the work is often heard in a choral version.

The Serenade to Music is one of Vaughan Williams' most beautiful occasional pieces. The words extolling the virtues of music are taken from Shakespeare's *The Merchant of Venice*, Act V, Scene 1, an evocative scene between Lorenzo and Jessica.

The calm and luxurious sounds are diversified by the fanfares waking Diana with a hymn, and by the proper uneasiness evoked by consideration of "the man that hath no music in himself".

*Author: Ivor Keys*

*How sweet the moonlight sleeps upon this bank!  
Here will we sit and let the sounds of music  
Creep in our ears: soft stillness and the night  
Become the touches of sweet harmony.  
Look how the floor of heaven  
Is thick inlaid with patines of bright gold:  
There's not the smallest orb that thou behold'st  
But in his motion like an angel sings,  
Still quiring to the young-eyed cherubins;  
Such harmony is in immortal souls;  
But whilst this muddy vesture of decay  
Doth grossly close it in, we cannot hear it.  
Come, ho! and wake Diana with a hymn!  
With sweetest touches pierce your mistress' ear,  
And draw her home with music.  
I am never merry when I hear sweet music.  
The reason is, your spirits are attentive*

*The man that hath no music in himself,  
Nor is not mov'd with concord of sweet sounds,  
Is fit for treasons, stratagems and spoils;  
The motions of his spirit are dull as night  
And his affections dark as Erebus:  
Let no such man be trusted. Music! hark!  
It is your music of the house.  
Methinks it sounds much sweeter than by day.  
Silence bestows that virtue on it  
How many things by season season'd are  
To their right praise and true perfection!  
Peace, ho! The moon sleeps with Endymion  
And would not be awak'd. Soft stillness and the night  
Become the touches of sweet harmony.*

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# *Prelude*

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

### Symphony No. 9 in D minor, op. 125, *Choral*

*Allegro ma non troppo, un poco maestoso*

*Molto vivace*

*Adagio molto e cantabile - Andante moderato*

*Finale: Presto - Allegro assai*

In his ninth symphony, Beethoven reached the pinnacle of symphonic writing. Like so much of his music, Beethoven worked long and arduously over its composition, writing and rewriting over several years. The first sketches of the work date back to 1809, although he first expressed the desire to set Schiller's poem *Ode to Joy* as early as 1793. At one time he considered using the poem in a concert aria, and later there appeared notes for a *Schiller Overture*, but it was not until the symphony was partly written that Beethoven thought of completing it with a choral movement, using Schiller's *Ode*.

That Beethoven was greatly worried about introducing voices into the last movement is plain. He did in fact write an instrumental finale which later became the last movement of the *A minor String Quartet Op. 132*. Then having made up his mind to take this completely unprecedented course, he set about writing the choral parts and the orchestral variations, but left the vital connecting passages until later. He struggled for some months to find a solution, and finally with considerable excitement found the answer in the dramatic solo baritone declaration, "*O Freunde, nicht diese Töne!*"

The symphony received its premiere in Vienna on 7th May, 1824, when Beethoven was 53. It was the third work on the programme and Beethoven stood beside the conductor overlooking the score so that he might at least see the entries of chorus and soloists, for he was utterly deaf. The symphony was greeted by a storm of applause, but Beethoven stood isolated in his world of silence, unaware of the tumultuous acclamation at his back. And so he

stood until one of the soloists took him by the arm and turned him round to face the cheering audience. It was to be his last appearance in public before he withdrew into the final introspective years of the late string quartets.

In the first movement, from a sombre, mysterious introduction, the principal theme bursts dramatically from the entire orchestra. In contrast, the second theme emerges quietly and lyrically in the key of B flat, but soon the rhythmic throb of the music sweeps the movement onward through the development and recapitulation sections, to an extended *coda*. Towards the close the impulse slackens and then after a thrilling crescendo and uprush of notes the whole orchestra declaims a fragment of the principal theme to complete the movement.

The second movement, although not marked *Scherzo*, is one of the finest examples of the form ever written. The tempestuous *Scherzo* is of vast proportions contrasting with the flowing counterpoints of the *Trio*.

The slow movement contains two beautiful melodies. The second serene, pastoral-like theme is placed episodically between extended variations of the first.

The fantasia-like introduction of the fourth movement, which recalls each of the earlier movements in turn, is interspersed with recitatives, darkly sounded on 'cellos and basses, which seem to be groping in vain after the Truth. Then the 'Joy' theme emerges, thoughtfully at first and then taken up by the whole orchestra. Just when it seems as though Beethoven is turning away from this new-found theme, the baritone soloist breaks in, "O friends - Let us raise a song of sympathy of gladness, O Joy let us praise thee!" And then begin the great choral and orchestral variations, a joyful sound, a triumphant, glorious shout of praise.

*Author: Margaret Murray*

## Schiller's "Ode To Joy"

O Freunde, nicht diese Töne.  
Sondern laßt uns angenehmere  
anstimmen und freudenvollere!

Freude, schöner, Götterfunken  
Tochter aus Elysium;  
Wir betreten feuertrunken,  
Himmlische, die Heiligum!  
Deine Zauber binden wieder,  
Was die Mode streng geteilt;  
Alle Menschen werden Brüder,  
Wo dein sanfter Flügel weilt.

Wem der große Wurf gelungen,  
Eines Freundes Freund zu sein,  
Wer ein holdes Weib errungen,  
Mische seinen Jubel ein!  
Ja, wer auch nur eine Seele  
Sein nennt auf dem Erdenrund!  
Und wer's nie gekonnt, der stehle  
Weinend sich aus diesem Bund.

Freude trinken alle Wesen  
An den Brüsten der Natur;  
Alle Guten, alle Bösen  
Folgen ihrer Rosenspur.  
Küsse gab sie uns und Reben,  
Einen Freund, geprüft im Tod;  
Wollust ward dem Wurm gegeben,  
Und der Cherub steht vor Gott!

Froh, wie seine Sonnen fliegen  
Durch des Himmels prächt'gen Plan,  
Laufet, Brüder, eure Bahn,  
Freudig, wie ein Held zum Siegen.

Seid umschlungen, Millionen!  
Diesen Kuß der ganzen Welt!  
Brüder! Über'm Sternenzelt  
Muß ein lieber Vater wohnen.  
Ihr stürzt nieder, Millionen?  
Ahnest du den Schöpfer, Welt?  
Such' ihn über'm Sternenzelt!  
Über Sternen muß er wohnen.

O friends, no more these sounds continue,  
Let us raise a song of sympathy of gladness,  
O joy, let us praise thee!

Praise to Joy, the God-descended,  
Daughter of Elysium;  
Ray of mirth and rapture blended,  
Goddess, to thy shrine we come.  
By thy magic is united  
What stern Custom parted wide,  
All mankind are brothers plighted,  
Where thy gentle wings abide.

Ye to whom the boon is measured  
Friend to be of faithful friend;  
Who a wife has won and treasured  
To our strain your voices lend.  
Yea if any hold in keeping  
Only one heart all his own  
Let him join us, or else weeping,  
Steal from out our midst unknown.

Draughts of joy, from cup o'erflowing,  
Bounteous Nature freely gives  
Grace to just and unjust showing,  
Blessing ev'rything that lives.  
Wine she gave to us, and kisses,  
Loyal friend on life's steep road,  
E'en the worm can feel life's blisses,  
And the Seraph dwells with God.'

Glad as suns his will sent plying  
Through the vast abyss of space,  
Brothers, run your joyous race,  
Hero-like to conquest flying.

O ye millions, I embrace ye!  
Here's a joyful kiss for all!  
Brothers, o'er yon starry sphere  
Sure there dwells a loving Father.  
O ye millions kneel before him,  
World, dost feel thy Maker near?  
Seek him o'er yon starry sphere,  
O'er the stars enthron'd, adore him!

## Acknowledgements

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Graham Leicester

***Double Bass***

Richard Illes-Brooksbank  
Simon Fokt  
Philip Smith

***Flute***

Claire Forgan  
Lucy Cartledge  
Nicola Maynes

***Piccolo***

Nicola Maynes

***Oboe***

Anne Webster  
Ruth McAdams

***Cor anglais***

Anne Webster

***Clarinet***

Duncan Maynes  
Jennifer Murphy

***Bassoon***

Peter Daldrop  
Ronald Crighton

***Contrabassoon***

Peter Daldrop

***Horn***

'Fife Horn Union'

***Trumpet***

William Boyle  
Jane Money

***Trombone***

Paul Findlay  
David Chesney  
Ross Walker

***Tuba***

Philip McGregor

***Timpani***

David Lyle

***Percussion***

Pauline Gammack

***Harp***

Helen Coad



***Soprano***

Julia Allison  
Aileen Boyle  
Ariana Brochet  
Sylvia Busby  
Nicola Chambers  
Rebecca Denner  
Laura Donaldson  
Myra Ebner  
Rhona Fairgrieve  
Emma Fenwick  
Gillian Mabon  
Alex Marks  
Isabella Pett  
Marianne Pouplier  
Jo Richards  
Norah Rogers  
Arlene Ross  
Jacobine Scott  
Catherine Siddall  
Clare Spencer  
Izzi Vickery  
Jean Waddie  
Zoe Westwood  
Emma Williams  
Louise Wright  
Sophie Zaidi

***Tenor***

David Cameron  
Nick Clelland  
Jim Gilchrist  
David Leaver  
Simon Maclaren  
Keith Main  
Iain McIntyre  
Geoff Waters  
Rory Wilson

***Bass***

Martin Boyle  
Michael Campkin  
Scott Copeman  
Nick Hastie  
David Jones  
Ed Jupp  
Tom Macintyre  
Pat Snowden  
Jack Wilson  
Mark Woods  
Jonathan Wright

***Alto***

Fiona Blackie  
Katharine Crichton  
Catherine Dunlop  
Annabel Fairweather  
Liz Fuggle  
Helen Katamba  
Janice Kelly  
Margaret Hartley  
Liz Johnstone  
May Lyle  
Margaret Pearson  
Isobel Ramsey  
Ailis Sandilands  
Rowena Stewart  
Louisa Stewart  
Elen Vink



## 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](mailto: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

<b>Webmaster</b>	Simon Fokt
<b>Concert manager</b>	Peter Daldrop
<b>Programme</b>	Beth Hyman

# Angus Choral Society Spring Concert

Saturday 9 May 2009 at 7.30pm  
St John's Episcopal Church, Forfar

Musical Director Phoebe Gourlay

## Songs by Douglas Coombes

- words by Robert Louis Stevenson

featuring a junior choir from Forfar Academy

<b>Monteverdi</b>	Beatus Vir Cantate Domino Adoramus
<b>Handel</b>	The King Shall Rejoice My Heart is Inditing
<b>Bruckner</b>	Motets

\*\*\*\*\*





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**CAIRD HALL**

Saturday 23rd May 2009  
7.30pm



**ALFIE BOE** Tenor

**Royal Scottish National Orchestra**  
Conductor David Danzmayr

•  
**The National Youth Choir of Scotland**  
(Dundee Youth Choir)

•  
**Christina Lawrie** (Piano)

Tickets priced at £24.00, £21.00 and £17.00  
Concessions available (£21.00 and £17.00 seats only) for over 65s,  
under 18s and students at £19.00 and £15.50 respectively

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Conductor ROBERT DICK

Saturday 6 June 2009  
St Paul's Cathedral, Dundee, 7.30pm

## Mendelssohn Concert

Overture *The Fair Melusine*

**Piano Concerto No. 1**  
Soloist Joseph Fleetwood

**Symphony No. 4, *Italian***

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Conductor ROBERT DICK

Saturday 28 November 2009  
Caird Hall, Dundee, 7.30pm

**Schubert** Overture *Alfonso and Estrella*

**Sibelius Violin Concerto**  
Soloist Robert Torrance

**Brahms** Symphony No. 1

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