



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

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## **Robert Dick (Conductor)**



Robert Dick was born in Edinburgh in 1975. On leaving school, Robert entered the Royal College of Music in London studying violin with Grigori Zhislin and Madeleine Mitchell and piano with Yonty Solomon. He graduated with Honours in 1997 and also gained the Associateship Diploma of the Royal College of Music in Violin Performance.

Robert has been conducting since he was 11. In 1993 he conducted the Royal Scottish National Orchestra at the invitation of its then Musical Director, Walter Weller, appearing with them again three years later and in 1995 Robert co-founded the reconstituted Orchestra of Old St Paul's in Edinburgh. He has also conducted all 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 a regular guest conductor with the East Lothian Players and the Scottish Borders Community Orchestra, the latter with whom he performed a highly successful concert with internationally-renowned cellist, Steven Isserlis. He has conducted much of the great symphonic repertoire including symphonies by Schumann, Dvorak, Sibelius, Mahler and the Fourth and Eighth by Bruckner. Robert conducted the inaugural concert in March 2002 of the Edinburgh Philharmonic Orchestra and in the same year's Edinburgh Festival appeared with the Kelvin Ensemble and the Orchestra of the Canongait, with both of whom he will be doing further concerts. He had a highly successful debut with the Edinburgh Symphony Orchestra in a concert in 2000 and was immediately invited back for further appearances.

Robert has also been the musical director of the Dunfermline Gilbert and Sullivan Society with whom he conducted their successful Spring 2002 production of *The Yeomen of the Guard*. In 2001, Robert was one of only a few conductors who were invited to conduct the Plovdiv Philharmonic Orchestra in the final concert of the Vienna International Mastercourse Series. He was also awarded the Diploma of that organisation. He had a similar success in 2002 at the International Summer Academy at the Mozarteum in Salzburg where he was invited to conduct the Varna Symphony Orchestra in concert as well as being awarded the Diploma. In the same year, he also went to Germany to work with the Camerata Academica of Freiburg. Robert has also enjoyed some success in competitions. In November 2001, he came second in the final of the British Reserve Insurance Conducting Competition in Cardiff.

2004 has been a particularly busy year for Robert which has seen further concerts with the Edinburgh Philharmonic, with whom he did a highly acclaimed performance Richard Strauss' *Ein Heldenleben* during the Edinburgh Festival, the Dundee Symphony Orchestra, of whom he has been appointed Musical Director, the Edinburgh University Chamber Orchestra and a visit to the United States to work with the Council Rock High School Symphony Orchestra in Philadelphia. He has recently returned from Bulgaria where he was working with the Vidin State Philharmonic Orchestra.

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, Amsterdam, the Hofburg Palace, Vienna and at the Henry Wood Proms in the Royal Albert Hall, London. In addition, he has freelanced with the Scottish Chamber Orchestra, Scottish Concert Orchestra and the National Symphony Orchestra of Scotland. Robert also works as a pianist both in chamber music, orchestras and as an accompanist.

## **Alan Torrance (Leader 2003-2004)**

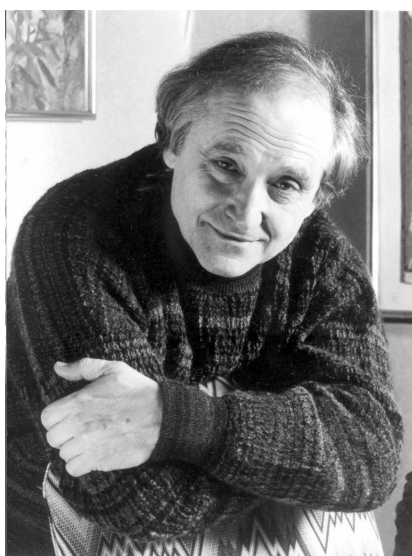
Alan Torrance studied violin with Winifred Gavine in Edinburgh until the age of eighteen, when he completed his performer's ARCM. Over the following four years he studied with David Martin of the Royal Academy of Music in London, before receiving further lessons from Max Rostal in a Master Course at 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 allows him time to lead both the NSPO and the DSO 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!

## Yonty Solomon (Soloist)



Our soloist this evening, Yonty Solomon, has enjoyed a distinguished worldwide career in recitals, concertos and chamber music. His extensive repertoire includes the complete Bach 48 Preludes and Fugues, Goldberg Variations, all 32 Beethoven Piano Sonatas, the entire piano music of Ravel, Debussy, Janacek and Ives, as well as a broad spectrum of romantic and contemporary music. Richard Rodney Bennett, Sorabji and a number of other composers have dedicated works to Solomon, who has given numerous first performances.

After graduating with highest distinction in both Music and Psychology at the University of Cape Town, South Africa, he continued his studies with Dame Myra Hess, Guido Agosti and Charles Rosen, winning several major piano competitions, including the Harriet Cohen Beethoven Medal.

Yonty Solomon has been soloist throughout the world with many of the most important symphony orchestras. Also with the original Solomon Trio he performed at La Scala, Milan, Geneva, Birmingham Symphony Hall, and the South Bank, London, as well as in Germany, Spain and Italy. He has played duo recitals with many leading musicians, including Mstislav Rostropovich. He has recorded for Decca, Philips, Altarus, Carlton, BBC and other labels. Solomon has worked as musical advisor on television and several films, notably with Shirley MacLaine in John Schlesinger's movie *Madame Sousatzka*. He recently performed all-Chopin programmes on Chopin's own original Broadwood piano at the Oxford Sheldonian Theatre, and in London and Bournemouth.

During 2001 he performed the complete Bach Well-tempered Clavier at the new Hexagon concert-hall in Reading and participated in the complete cycle of the 32 Beethoven Piano Sonatas. He also toured in Australia, Spain, Greece and South Africa giving concerts and masterclasses.

Prince Charles elected Yonty Solomon a Fellow of the Royal College of Music, where he is currently Professor of Piano.

In 2002/3 Yonty Solomon toured Australia, Greece and Spain. He will be artistic director and performing in the complete Beethoven piano sonatas cycle at Sheffield.

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# Programme Notes

## Carl Nielsen (1865 – 1931)

### Helios Overture

Carl August Nielsen was a Danish composer who wrote much during the early part of the twentieth Century. Although he was the most important Danish composer of his generation, most of his music is still not widely known outside of Denmark. His six symphonies are the works that have given him his international reputation, but he also wrote a great deal of piano, organ, chamber, stage and choral music, including two operas.

His music had both a neo-classical and modern sound to it at the same time, and was very individual in its use of progressive tonality. Although many composers stretched tonality around that time, Nielsen used modulation in his own way to provide an impetus to a large-scale piece of music. In contrast to traditional home-key concepts, the final key of a Nielsen piece was often arrived at by way of a great struggle, which in the end revealed its own logic. This is especially evident in all six of his symphonies.

Nielsen had a unique melodic voice that had some of its basis in Scandinavian folk music. Often in his music, the major and minor thirds are used interchangeably, as are the major and minor sevenths. His blending of styles foreshadowed composers of the late 20<sup>th</sup> century such as Alfred Schnittke. Nielsen used elements of music from many eras that came before him, blended equally at times with modern stylings, and was also one of the century's great masters of counterpoint. He had a great appreciation and understanding of the music of Bach and Palestrina, and it seems like a canon or fugue can emerge at almost any moment in his music.

The Helios Overture was written in 1903, on a holiday to Greece with his wife Anne Marie, who was a renowned sculptor. It is a beautiful tone painting of a high summer's day in Athens, depicting a full day of Aegean sunshine, from the predawn, to the sunrise, mid-day (featuring one of his great fugues) and sunset, the shimmering strings conveying the Athenian atmosphere.

The work was given a Greek title by Nielsen, which translates to "The Sun".

Ray Ashley 2000

## **Edvard Grieg (1843 - 1907)**

### **Piano Concerto in A minor, Op. 16**

*I Allegro molto moderato*

*II Adagio*

*III Allegro moderato molto e marcato*

Grieg, the son of the British Consul in Bergen, was encouraged in his musical studies from an early age, and later went to the Leipzig Conservatory. He toured abroad several times and it was his own performance of his music that laid the foundation for its great popularity. Much has been made of the Norwegian background of this concerto, but it was written in Denmark in 1869, and first performed in Copenhagen. It was written before Grieg had come in contact with Norwegian folk music, and although some of the rhythmic patterns of peasant dances are in evidence, it embodies no actual folk tunes. It is a work which is most rewarding for the soloist, virtuoso technique being made subservient to forceful expressiveness.

A descent in octaves from the solo piano, heralded by a drum roll and loud chord from the orchestra, marks the beginning of the concerto. The first subject follows, introduced by the woodwind and punctuated by the strings. The soloist picks up the theme, proceeds to elaborate it, and breaks into a humoresque with light accompaniment. The second subject is suggested by the cellos before the piano takes up the melody, expands it in the form of a nocturne, and becomes more and more impetuous until a swift crescendo leads into the orchestral tutti and to the development. The themes are developed in a clever interplay between soloist and orchestra and the movement ends with a cadenza in three sections, reminding us of earlier ideas, and a short coda.

The adagio in D flat is emotionally refreshing in relation to the other movements and the strings play one of Grieg's most

attractive melodies, the bassoons and horns adding to the charm. The piano enters with a rippling theme of its own which it expands at leisure until finally the soloist and orchestra combine in a sonorous repetition of the first tune.

After a brief introduction, the third movement, which is in Rondo form, opens with the main tune, a Norwegian peasant dance or “halling”. Its characteristic is two beats to the bar and it has an abundance of strong accents. The piano starts the theme first, and is soon followed by the orchestra in rousing fashion. After a stirring climax and a brief cadenza for the piano, the flute introduces a new song-like melody on which the piano rapturously and leisurely enlarges, sustained by a solo cello. The “halling” music returns and then after a dramatic pause the final section begins. This features another Norwegian dance, the “Springdans”, which, with piquant harmonies and effective scoring makes an exhilarating lead into the last sonorous reappearance of the song-like melody, delivered with full power by the soloist and orchestra.

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## *Interval*

## **Jean Sibelius (1865 - 1957)**

### **Symphony No. 1 in E minor, Op. 39**

*I Andante ma non troppo – Allegro energico*

*II Andante (ma non troppo lento)*

*III Scherzo: Allegro*

*IV Finale (Quasi una fantasia): Andante*

On 26 April 1899 Sibelius conducted the first performance of his first symphony. At this point in his career he had already been acclaimed as a composer with such works as the Karelia Suite and Kullervo. His first symphony was greeted with enthusiasm and recognized as the work of a master.

The music in this symphony, and in particular the orchestration, has been compared to that of Tchaikovsky. Indeed this is understandable: the emotional surges, the dramatic use of the brass instruments and the colourful writing in the woodwind were all influenced by Tchaikovsky's style. But such a comparison can only really be applied to this first symphony. Sibelius was to develop his own unique symphonic style, constantly striving for a compression of the musical material. In doing this he aimed to create unified, organic structures, romantic in tone and gesture but classical in concentration and economy.

The first movement opens with a solo clarinet accompanied by a roll on the timpani. This melancholy introduction is soon replaced by an energetic main theme introduced by the strings. The vibrancy and motivation of this theme continues throughout the movement and reflects the overall feeling of the whole symphony.

The expansive central theme of the second movement is subjected to a broad spectrum of variation. As the music progresses it builds in intensity, and at its peak the tempo of the

first few bars has been doubled! The peaceful basic mood then returns and predominates towards the end.

Sibelius uses a basic three-part scherzo as his third movement. The main driving theme of this scherzo is introduced on the timpani. A central slow section provides a direct contrast to the pounding rhythms of the first and third sections which surround it.

In the “finale” a short slow introduction corresponds to the beginning of the symphony. The clarinet theme is taken up by the strings and pronounced with much more intensity. A very fast section follows in which rondo-like elements dominate. Watch out for a sudden halt in the music! As the title suggests the structure in the last movement is free and unconstrained (“Quasi una fantasia”). Tension-filled clashes and heroic themes dominate the music, which culminates in a powerful coda.

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## Acknowledgements

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*Rehearsal pianist*

Seriyya Holroyd



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Anne Webster  
Jane Illes  
Shelley Findlater  
Beth Hyman

## **Dates for your diaries:**

**Dundee Choral Union**  
**with Orchestra of Scottish Opera**  
Sunday December 12th, Caird Hall, 7.30pm  
**Handel Messiah**

Conductor: Neil Mantle

Soloists:

Soprano: Eilidh McEwan; Mezzo: Sharon Jacobsen

Tenor: John Bowley; Bass: Ross McInRoy

Organist: Morley Whitehead

**Chisinau National Opera**  
Wednesday November 24<sup>th</sup>, Caird Hall, 7.30pm  
**Verdi AIDA**

Sung in Italian with English Subtitles

**Chisinau National Opera**  
Saturday November 27<sup>th</sup>, Caird Hall, 7.30pm  
**Mascagni Cavalleria Rusticana & Leoncavallo Pagliacci**  
Sung in Italian with English Subtitles  
Tenor: Mihai Munteanu

**Angela Brownridge (Piano)**  
Thursday 2<sup>nd</sup> December, Music Centre,  
West Bell Street, 7.30pm  
Plays: Beethoven, Debussy, Chopin

**RSNO Christmas Concert**

Tuesday 14<sup>th</sup> December, Caird Hall, 7.30pm

Conductor: Christopher Bell

RSNO Chorus

**Dundee Symphony Orchestra**

March 19<sup>th</sup> 2005, Caird Hall

Conductor: Robert Dick

Beethoven – Overture “Leonora” No. 1

Brahms – Double Concerto for violin and cello

Soloists: Julian Cann & Andrew Taylor

Mendelssohn – Symphony No. 3

“Scottish”

See website for details:

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

**Dundee Choral Union**

March 20<sup>th</sup> 2005, Caird Hall

Conductor: Neil Mantle

Concert of English Music



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