



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.

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 events visit the Orchestra website on

www.dundeesymphonyorchestra.org.uk

*The Society is affiliated to
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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 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 was a particularly busy year for Robert which saw further concerts with the Edinburgh Philharmonic, with whom he did a highly acclaimed performance of Richard Strauss' *Ein Heldenleben* during the Edinburgh Festival, the Edinburgh University Chamber Orchestra and of course the Dundee Symphony Orchestra, of whom he has been appointed Musical Director. He visited the United States to work with the Council Rock High School Symphony Orchestra in Philadelphia and also Bulgaria where he worked 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, and has recently returned from Germany where he did an International Masterclass with Gennadi Rozhdestvensky and the Thüringen Philharmonie.

Robert also works as a pianist both in chamber music, orchestras and as an accompanist.

Alan Torrance (Leader 2003-2005)

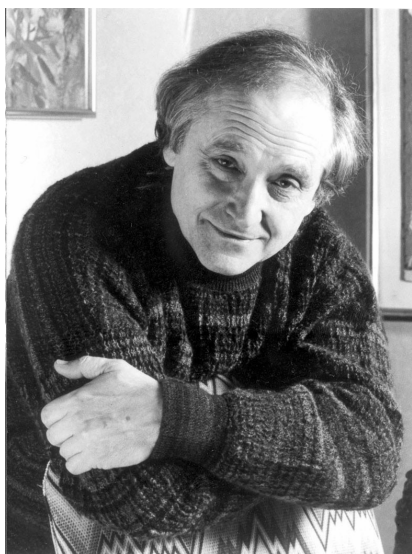
Alan Torrance studied violin with Winifred Gavine in Edinburgh until the age of eighteen, when he completed his performer's ARCM. Over the following four years he studied with David Martin of the Royal Academy of Music in London, before receiving further lessons from Max Rostal in a Master Course at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



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, and was artistic director and soloist in the complete Beethoven piano sonatas cycle at Sheffield.

We are delighted to welcome back Yonty Solomon to the DSO for a second concert.

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Programme Notes

Mikhail Ivanovitch Glinka (1804 - 1857)

Overture *Ruslan and Lyudmila*

All the giants of late 19th-century Russian music owe an enormous debt to Glinka who, on his own, established a Russian national musical tradition although his early music betrayed all the foreign influences, especially Italian, that dominated the Russian concert hall and opera house. After a period of study abroad in the early 1830s Glinka returned to his homeland to compose the two operas, *A Life for the Tsar* and *Ruslan and Lyudmila*, that made him the father of Russian music. *A Life for the Tsar*, first performed in St. Petersburg in 1836, was influenced melodically and rhythmically by Russian and Polish folk-music and was an instant success: it was to be performed every season in both St. Petersburg and Moscow until the 1917 Revolution.

The fate of *Ruslan and Lyudmila* was less fortunate. It was based on a verse tale by Pushkin, telling of the abduction of the beautiful Lyudmila by the wicked dwarf Chernomor and of her rescue by the brave knight Ruslan, aided by the Finn, a magician. Pushkin undertook to prepare a dramatic version for Glinka but was killed in a duel before he could do so. The subsequent satisfactory libretto was the work of no fewer than five writers and because the music Glinka wrote for it was so uneven and dramatically often unconvincing it had a mixed reception when first performed in St. Petersburg in 1842. However, although unsatisfactory as an opera, it provided, melodically and harmonically, a rich source of ideas and inspiration for later Russian composers, including the element of 'orientalism' some of them favoured.

The Overture to *Ruslan* is in sonata form and is a summarised account of the opposing forces encountered in the opera. It starts with a sequence of loud chords played by the whole orchestra followed by the main bustling theme given to violins, violas and flute. The wind instruments then playfully toss fragments of this theme to each other before violas, cellos and bassoon play the lyrical second subject which is then repeated by the full orchestra. All these ideas are expertly treated in the development section before the recapitulation repeats them. A feature of the coda is a descending whole tone scale, long before Debussy, which represents Chernomor the dwarf.

Ben Brickman, December 1986
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Sergei Rachmaninov (1873 - 1943)

Piano Concerto No. 2 in C minor, Op. 18

I Moderato

II Adagio sostenuto

III Allegro scherzando

This concerto, begun in Italy during a summer holiday in 1900, was completed the following year. Its composition followed hard upon Rachmaninov's recovery from a nervous breakdown occasioned by the disastrous reception of his first symphony. He dedicated the concerto to Dr. Nikolai Dahl, a psychologist who had, by the use of hypnosis and autosuggestion, helped him to regain his self-confidence and the will to compose. At the first performance of the concerto in Moscow, in November 1901, with Rachmaninov as soloist, it gained immediate success, winning international fame and recognition for the composer and a level of popularity from which it has never declined. The work is harmonically and melodically rich and complex. It combines the best of Rachmaninov's gifts as a composer – dark episodes alternating with passages of rather strained gaiety, suggesting a certain anxious yearning to which listeners continue to respond.

The solo piano opens the first movement with eight solemn, dramatic, and massive chords, which, gradually increasing in volume and intensity, lead to the first subject played 'con passione' by the strings and accompanied by energetic piano arpeggios. A brief orchestral interlude follows, ending with a rapid treble passage that culminates in a series of heavy chords. The soloist introduces the lyrical second subject after a brief phrase played by the violas and accompanied by the clarinets. The development is built mainly from the first subject in association with a rhythmic figure originally heard on the lower strings later to be elaborated by the woodwind and in a powerful passage for the piano. A climax builds up, leading directly to the

recapitulation. There is no conventional solo cadenza, but a full sized coda brings this movement, full of restrained tension, to a close.

Four introductory bars on muted strings act as a transition from C minor to E major and serve as a prelude to the slow movement. The piano enters on the fifth bar with a beautiful accompaniment figure above which the solo flute and solo clarinet introduce the principal theme from which the whole movement is constructed. This theme is developed until a brief cadenza leads to a section in livelier tempo followed by a larger more powerful cadenza. The final trill of the cadenza turns itself into the original accompaniment figure while the strings play the principal melody for the last time. The movement ends with an exquisite coda.

In the finale, the orchestral introduction suggests the rhythm of the forthcoming main theme and returns, from E major, to the original key of C minor. A brilliant piano cadenza ushers in the main theme, which is developed before the oboes and violas state the second subject, to be repeated by the piano in an extended form. A quiet bridge passage in triplets, to which the percussion adds a certain frisson, leads to the return of the main theme, a short fugal section and the reappearance of the second subject in D flat major. The triplet bridge passage introduces the final section, which brings the concerto to a triumphant close with a restatement of the second subject.

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Interval

Pyotr Il'yich Tchaikovsky (1840 - 1893)

Symphony No. 4 in F minor, Op. 36

I Andante sostenuto

II Andantino in modo di canzone

III Scherzo: Allegro

IV Finale: Allegro con fuoco

Tchaikovsky started to write his Symphony No. 4 in 1876 but its character was to become influenced by associations with two women during the same period so that, by its completion in January 1878, it directly reflected how they had impinged on his life.

On the symphony's manuscript was written: 'Dedicated to my best friend'. This was Nadezhda von Meck, a wealthy widow and a lover of Tchaikovsky's music. She made contact with him in December 1876 and, although by a curious but mutually agreed arrangement they were never to meet, their relationship became intimate through a copious and revealing correspondence. Furthermore she became his patroness, and gave him a regular allowance from October 1877. She became the dedicatee of the Symphony No. 4 because, as Tchaikovsky wrote, 'I think you will find in it echoes of your innermost thoughts and feelings'. Thus it became 'our symphony'. The relationship with Mme von Meck was creative, but the second, with Antonina Milyukova, who became Tchaikovsky's wife, was emotionally devastating. Antonina was a former conservatoire student who became infatuated with Tchaikovsky and wrote three letters to him offering him marriage. His response to her emotional outpourings was cool, but when she threatened suicide he agreed to meet her. He found he could not love her and said so, but nonetheless he agreed to marriage. The marriage took place in July but soon after, he left her in despair for his sister's home in the Ukraine, and it was now he who had suicidal leanings.

In these two relationships, Tchaikovsky saw the unavoidable workings of Fate, a key factor to understanding the Symphony No. 4. The effect of Antonina was devastating but who knows whether his mental imbalance would have been restored without his confidante, Mme von Meck? Tchaikovsky provided Mme von Meck with a programme for the symphony. He described the insistent introductory theme as 'that fateful force which prevents the impulse to happiness from attaining its goal'. Not only is it interwoven with the first movement's other themes but it also brutally interrupts proceedings twice during this movement and once again near the end of the finale.

It is the first movement that bears the burden of the emotional tempest raging within Tchaikovsky. Within its masterly sonata-form structure his soul is storm-tossed hither and thither by Fate, as helpless a leaf. He described the plaintive main theme which follows the introduction as representing 'depression and helplessness', a mood which is only partly dispelled by other gentler themes attempting to escape from grim reality.

The two middle movements, both in ternary form, offer light relief. The andantino ('in the manner of a song'), which opens with the famous oboe solo, is lyrical and melancholy, and the scherzo strikingly contrasts pizzicato strings with wind and brass.

The principal ideas in the finale are a festive, boisterous figure and a Russian folk-song. A happier world is observed remote from Tchaikovsky's troubles. Of this movement he wrote: 'Rejoice in other's rejoicing. To live is still possible!'

Ben Brickman, December 1986
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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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Llyr Williams, Piano

Thursday 1st December,

Music Centre, West Bell St., Dundee, 7.30pm

Beethoven; Liszt; Ravel; Debussy; Chopin

University of Dundee Lunchtime Concert Series

University of Dundee Chaplaincy Centre, 1.20 – 1.50 pm

Friday 2nd December: **Discovery Brass**

Friday 9th December: **Dundee University Choirs**

Scottish Ensemble Concert

Collaboration with NYOS

Monday 19th December, Caird Hall, 7.30pm

The Protecting Veil

Jonathan Morton: Director/Violin

Raphael Wallfisch: Cello

Jan Waterfield: Harpsichord

Vivaldi-Concerto for 4 violins Op.3 No.4

JS Bach-Concerto for harpsichord BWV 1052

Vivaldi-Concerto for 4 violins Op.3 No. 10

Taverner-The Protecting Veil

RSNO

Christmas Concert

Wednesday 21st December, Caird Hall, 7.30pm

Conductor: Christopher Bell

RSNO Chorus

Next DSO Concert:

Saturday 11th March 2006,

Caird Hall, Dundee, 7.30pm

Wagner Prelude to Act 3 Lohengrin

Strauss Horn Concerto

Dvorak Symphony no 8

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