



# BEETHOVEN CONCERT



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

Portrait in Oil, J.K.Stieler 1819-20





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

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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 250<sup>th</sup> 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.

### **Sarah Burrell (Leader)**

Sarah Burrell is in her third year at the University of St Andrews studying Italian with Linguistics. She is the president of the University Music Society and leads the Symphony Orchestra.

Sarah has been playing the violin since the age of seven and has performed in many orchestras, including the Philharmonic at the University of Hertfordshire and both the Hertfordshire Schools' Symphony and County Youth Orchestras. She is delighted to be leading the DSO this year.

## Murray McLachlan (Soloist)



***“Murray McLachlan is a pianist with a virtuoso technique and a sure sense of line. His timing and phrasing are impeccable, and his tone - full but unforced in the powerful passages, gentle and restrained in the more lyrical - is a perpetual delight”***

**(BBC MUSIC**

**MAGAZINE)**

As a concert artist Murray McLachlan has received outstanding critical acclaim for intelligent and sensitive interpretations and superb technical ability. His prolific discography has received long-standing international recognition and includes over thirty commercial recordings, including the complete sonatas of Beethoven and Prokofiev and many rarities.

McLachlan's repertoire includes over 40 concertos and he has appeared as soloist with most of the leading UK orchestras. His recognition has been far-reaching, bringing many invitations to perform abroad. In recent seasons his engagements have included performances in the USA, Scandinavia, South Africa, Poland, Byelorussia and Norway. In 1997 he was awarded a knighthood by the Order of St John of Jerusalem in recognition of his services to music in Malta. In 2003 he performed the complete cycle of 32 Beethoven Sonatas to critical acclaim in Manchester, and in 2004 his Wigmore Hall Erik Chisholm Centenary Recital and subsequent national tour attracted superlatives in the national press. His intense schedule continued this year with a 'Shostakovich Centenary Recital tour', sponsored

by the UK Shostakovich Society, and included 15 concerts all over the UK, with a return to the Wigmore Hall in September.

Murray McLachlan has given first performances of works by many composers, including Martin Butler, Ronald Stevenson, Charles Camilleri, Michael Parkin and even Beethoven! Recordings of contemporary music have won numerous accolades, including full star ratings, as well as 'rosette' and 'key recording' status in the latest Penguin Guide to CDs, and 'Disc of the Month' and 'Record of the Month' in 'Music on the Web' and 'The Herald'. He is Head of keyboard at Chetham's School of Music and tutor at the Royal Northern College of Music in Manchester, as well as Artistic Director of the Chetham's International Summer School and Festival for Pianists, an event which attracts outstanding musicians annually from all over the world ([www.murraymclachlan.com](http://www.murraymclachlan.com)).

We are delighted to welcome back Murray McLachlan to the DSO for a fourth concert in the Caird Hall. As a young 24 year old in 1989 he played Saint Saens Piano Concerto No. 2 in G minor. In March 1994, at the DSO Centenary Concert, he played Beethoven Piano Concerto No. 4 in G major, and in March 2000, at the Millennium Celebration Concert, Beethoven Piano Concerto No. 5 in E flat major "The Emperor".

## Programme notes

### *Leonora Overture No. 2 in C major, Op. 72a*

This second of the four overtures Beethoven wrote for the opera that would eventually become *Fidelio* was actually the one that introduced the work's first three performances in 1805, but it has never achieved the popularity of its successors. Even so, it is played in concert a little more frequently than its predecessor.

It is a hefty work, of about the same duration and structure of the well-known *Leonora Overture No. 3*, but some of the themes are substantially different. A slow, foreboding introduction that clearly influenced the later overtures of Weber drifts forward in darkness without establishing a particularly strong melody, until the appearance of scalar figures in the woodwind (familiar from the third overture). While the initial slow material continues, these figures flip bar by bar from the top of the orchestra (where they ascend) to the bottom (where they descend). Heavy chords bring an end to this, after which the woodwind introduce a cautiously more optimistic theme, with the strings dwelling on a rhythmic figure related to the scalar motif. Gradually the orchestra builds up to the galloping main theme of the *allegro* section (melodically identical to that in the third overture, although its development is different). This and a broader, noble subsidiary theme, dominate the second half of the overture, although at the climax the orchestra pulls up short for the offstage trumpet calls that, in the opera, announce the arrival of the king's representative who brings justice to the imprisoned hero. After this episode, cascading string figures rev up the orchestra for the fast, full-bodied concluding pages, although the final, widely spaced chords make a far less thrilling effect than the linked and more concise chord sequence ending the third overture.

~ All Music Guide

## *Piano Concerto No. 3 in C minor, Op. 37*

*I Allegro con brio*

*II Largo*

*III Allegro*

During the late 18th century the classical concerto was brought to its purest form by Mozart. This usually consisted of a so-called "concerto first movement," a three-part second movement, and a rondo as the third. Beethoven was not capable, however, of merely echoing the music of other men. His particular genius drove him to seek new ways of expression, no matter what type of music he was writing, and this is as noticeable in his concertos as in any other of his works. In the third concerto we see signs of what was to come in the last two pianoforte concertos and the violin concerto. It was first performed in 1803 with Beethoven himself playing the solo.

There are two main elements in the first movement: a quiet but dramatic theme with an important rhythmic figure which is to dominate the movement, and a more smoothly flowing second subject, very typical of Beethoven. Points to notice in this movement are the piano's opening flourish of three upward scales, which reappear in various guises all through the movement, the vigorous keyboard work and the splendid coda, which begins after the solo cadenza.

Normally after the cadenza one would expect the orchestra to enter *forte* and finish in one long blaze of glory. This is not Beethoven's way, however. After the soloist's concluding trill, the orchestra creeps in softly with the rhythmic figure tapped out on the drums. This gradually gains momentum and ends, as one might expect, with great brilliance.

Little comment is needed on the hushed beauty of the slow movement. Although only 89 bars long, it is very slow and contains much figuration for the piano. There are three sections, the opening theme of which one might well call beauty in suspended animation. It is in the fairly remote key of E major. After some development of this theme, the key changes to G major where, against a background of quiet woodwind phrases, the piano delicately traces intricate arabesques, returning eventually to the first theme, much decorated by the piano. After a short cadenza the orchestra makes as if to end *pianissimo*, but surprises us with one chord, *forte*.

The third movement begins with a lively tune, once again in C minor, which at its every appearance, slows up to allow the piano a short cadenza. As befits the sort of virtuoso effect that Beethoven was after, the cadenzas become more brilliant and showy each time they appear. These, however, scarcely outshine the rest of the piano writing which is designed to stretch the soloist's technique to the full. There are two interludes for the orchestra, the second more extended and elaborate than the first. Neither of these can keep the tune down for long, however, and there is a great build up leading to a short cadenza. Then away skips the piano in a slightly altered version of the tune, this time in the major, and the concerto sweeps to a brilliant conclusion, with the soloist well to the fore.



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### *Interval*

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## *Symphony No. 3 in E flat, Op. 55* *"Eroica"*

*I Allegro con brio*

*II Marcia funebre: Adagio assai*

*III Scherzo: Allegro vivace*

*IV Finale: Allegro molto - Poco andante - Presto*

On the original title page of the Third Symphony, Beethoven wrote: "Heroic Symphony composed to celebrate the memory of a great man"; the man he had in mind was Napoleon Bonaparte. When Napoleon declared himself Emperor, however, Beethoven tore the title page from the manuscript, saying "Now he too will trample on the rights of man and indulge only his ambition".

The work was composed in 1803 and was the first large-scale piece in which Beethoven established his symphonic style, freed from the influence of Haydn and others. It was first performed in 1805 under the composer's direction.

Its influence on later musical development has been profound: the key of E flat major has, many would say, become synonymous with the "heroic" element in music. Works like Strauss's *Ein Heldenleben*, which employs the E flat arpeggio to portray the hero, and Elgar's Second Symphony, whose first movement is in this exalted key, follow Beethoven's example.

Two peremptory chords open the movement. Then comes the dignified first theme, heard on the cellos and continued by the violins before being expanded by the full orchestra. There is an important subsidiary idea on the woodwind before the second theme makes its appearance, following a descending *fortissimo* passage. This is developed and leads to a codetta, closing the

exposition. The subsequent development section is elaborate, culminating in the notorious passage (very *pianissimo*) in which the solo horn plays the first four notes of the principal theme while the violins play B flat and A flat against it. Not realizing that Beethoven had written the dissonance deliberately, at the symphony's first performance his pupil Ferdinand Ries called out "The damned horn player has come in wrong. That sounds abominably false". The recapitulation follows the normal course until the composer introduces a second development, after which the movement closes with a long and elaborate coda.

The introduction of a Funeral March into a symphony was an innovation, and in this case there is a direct link with Napoleon. On Napoleon's death in 1821 Beethoven is reputed to have said that he had composed the music for that catastrophe 17 years earlier. The infinitely sad first theme, with its halting rhythm, is given out by the strings and echoed by the oboe. The second theme in E flat major breaks through like a shaft of sunlight and the gloom is dispelled as the two themes are developed. Two episodes, the first a Trio section to the March and the second the March theme treated as a fugue in F minor, constitute the development. Towards the close of the movement a tranquil melody is heard on the violins and then the coda reintroduces the halting rhythm of the opening.

Six bars of *pianissimo* introduction on the strings precede the theme on the oboe and the first violins which then burst forth in a vigorous *tutti* with strong syncopations. Most of the material of the Scherzo is based on this exposition. The Trio provides a contrast with a theme on three horns alternating with a passage for woodwind echoed by strings. The Scherzo returns in a modified form and a brief coda ends the movement.

The Finale begins with an impetuous flourish on the strings, brought suddenly to a halt on the dominant chord. The outline of

the movement's theme is then presented *pizzicato* on the strings before it is given in its entirety. Beethoven also used this theme in the Finale of his *Prometheus* ballet music, in his Piano Variations in E flat, and in the seventh of his twelve *Kontretanze*. In the first variation the theme is discussed by the strings, while in the fourth it is treated fugally. The penultimate variation is an *andante*, richly harmonized and providing a tranquil interlude before the majestic return of the theme on the horns in the closing section.

Author: Finchley Chamber Orchestra

Date: July 1989



## Acknowledgements

*The Dundee Symphony Orchestra gratefully acknowledges the support of the following:*

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**Persephone Beer**

**Tel. 01738 625241**

**E-mail: [beer@kirriemuir25.freeseve.co.uk](mailto:beer@kirriemuir25.freeseve.co.uk)**



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### Ordinary Members:

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Anne Webster  
Jane Illes  
Anna Robb  
Beth Hyman

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**Cantiones Sacrae**

**A Renaissance Christmas by Candlelight**

Choral music of the Renaissance period, including:  
Robert White, Thomas Tallis, Antoine Brumel, 20th  
century composer Nicholas Wilton, as well as a selection  
of beautiful Christmas carols

Sunday 3rd December, 7.30pm  
Meadowside St Paul's Church, Nethergate, Dundee  
Mulled wine & mince pies to follow

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**Dundee Choral Union**

Sunday 10<sup>th</sup> December, Caird Hall, 7.30pm

**Mozart Coronation Mass and Requiem**

Soloists: Natasha Day, Colette Ruddy, Adam  
Magee, and Edward Caswell, with the Scottish  
Opera Orchestra.

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**Scottish Ensemble**

**Metamorphosen by Candelight**

Monday 11<sup>th</sup> December, Caird Hall, 7.30 pm  
Haydn; Schubert; Dvorak; Brahms; R. Strauss

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**RSNO**

**Christmas Concert**

Thursday 21<sup>st</sup> December, Caird Hall, 7.30 pm

**Christopher Bell (Conductor)**

**RSNO Junior Chorus**

Programme to include Howard Blake: The Snowman

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**Tayside Symphony Orchestra**

10<sup>th</sup> February 2007, Reid Hall, Forfar, 7.30pm

Programme to include:

Humperdinck: Overture Hansel & Gretel

Delibes: Coppelia extracts

Ponchielli: Dance of the Hours from La Gioconda

Sibelius: Valse Triste

Khatchaturian: Adagio from Spartacus

Holst: Venus from The Planets

Schonberg: Suite from Miss Saigon

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**Dundee Choral Union**

18 March 2007, Caird Hall, 7.30pm

***Elgar: The Kingdom.***

Soloists Patricia McMahon, Heather Boyd,  
Andrew Carwood, and Michael Bundy, with the  
Scottish Opera Orchestra

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**Next Concert:**

Saturday 24<sup>th</sup> March 2007, Caird Hall, Dundee, 7.30pm

**Conductor: Robert Dick**

Programme to include:

Hamish McCunn:	Land of the Mountain and the Flood
Suppe:	Poet and Peasant
Mozart:	Abduction from Seraglio
Rachmaninov:	Vocalese
Bizet:	Carmen Fantasy

**Soprano Soloist: Alison McDonald**

**Violin Soloist: Robert Torrance**

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