

A Special

DSO

Anniversary Concert

Edward Elgar

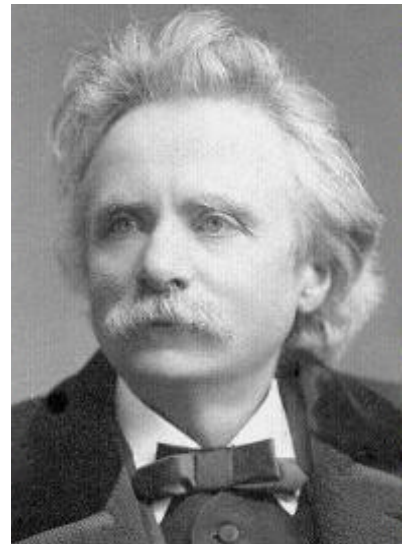
150th Anniversary
of his birth



Boosey & Hawkes

Edvard Grieg

100th Anniversary of
his death



Music With Ease

Jean Sibelius

50th Anniversary of
his death



Yousuf Karsh



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 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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To keep up to date with events visit the Orchestra website on

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*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. He is now a regular guest conductor of many groups including the East Lothian Players, the Scottish Borders Community Orchestra and The Edinburgh Symphony Orchestra, and is currently the conductor of the Dundee Symphony Orchestra, the Edinburgh Philharmonic Orchestra and Fife Opera, with whom this season he conducted a production of Handel's *Julius Caesar*. Robert has conducted much of the great symphonic repertoire including symphonies by Schumann, Prokofiev, Shostakovich, 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, the U.S.A. and Spain, and has recently returned from Croatia where he was conducting the Zagreb Philharmonic Orchestra as part of the 4th Lovro von Matacic International Conducting Competition.

In celebration of the 250th Anniversary of the birth of Mozart, this composer's music was the central focus of Robert's work in 2006. This included 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. He has recently returned from playing viola in a concert of piano quintets in Budapest.

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 final year at the University of St Andrews studying Italian with Linguistics.

She 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. Sarah is delighted to be leading the DSO again this year.

Madeleine Mitchell (Soloist)



Suzie Maeder

Violinist Madeleine Mitchell was recently described by the Chief Music Critic of The Times as '*one of Britain's liveliest musical forces*' and by the Herald as '*a violinist in a million.. staggering virtuosity and unparalleled musicianship*' after a recital in Glasgow. She has performed in over 40 countries as a soloist in a wide repertoire in major venues and frequently broadcasts for television and radio including the BBC Proms. She has been

nominated for Woman of the Year 2006, the European Women of Achievement and the Creative Briton Awards.

Mitchell's latest recording 'Violin Songs' (www.divine-art.com) - popular short pieces for violin and piano including Elgar, with Andrew Ball piano and Elizabeth Watts soprano, was Classic FM's CD of the Week in October. Her recording of Alwyn chamber music for Naxos was CD of the month in July. Her other recent acclaimed recordings include 'In Sunlight: Pieces for Madeleine Mitchell' (NMC) - attractive works written for her by many of Britain's best known composers including MacMillan and Nyman, 'British Treasures' (early 20th century romantic violin sonatas for Somm) and Hummel violin sonatas (Meridan).

Madeleine Mitchell has performed concertos with major orchestras including the Czech and Polish Radio Symphony, Wurttemberg and Munich Chamber, the Royal Philharmonic and other London orchestras; Welsh Chamber Orchestra, Orchestra de Bahia, Brazil, Malaga Symphony of Spain and for the BBC.

She also directs concertos from the violin such as Bach and Vivaldi Seasons. She performed Lou Harrison Violin Concerto with Percussion Orchestra in Symphony Hall Birmingham International Series as part of her collaboration with Ensemble Bash, supported by Arts Council England and recorded this and other new works for her CD 'FiddleSticks' released this month on the Signum label.

Madeleine Mitchell is well known for her recitals in a wide repertoire, frequently broadcast for television and on BBC Radio 3 and for her imaginative programming. She represented Britain in both the festival UKinNY with a recital at Lincoln Center and for the centenary of Entente Cordiale with France. She has given recitals at Sydney Opera House, Seoul Center for the Arts and Hong Kong - part of a 3 month world tour supported by the British Council, played at many international and most of the major British festivals and frequently performs in London. She was chosen by the legendary leader of the Amadeus Quartet, Norbert Brainin to play with him for his 80th birthday concert at Wigmore Hall. Other artists with whom she has collaborated include Joanna MacGregor, Paul Watkins, Kathryn Stott and Craig Ogden.

A highly creative personality, Madeleine devised the Red Violin festival under Lord Menuhin's patronage, the first international eclectic festival of the fiddle across the arts, which took place again in October 2007 throughout Cardiff with extensive media coverage.

Madeleine Mitchell was awarded the Tagore Gold Medal as Foundation Scholar at the Royal College of Music where she has been a Professor since 1994 (and taught Robert Dick violin). As Fulbright/ITT Fellow she gained a master's degree in New York studying with Dorothy DeLay, Donald Weilerstein and Sylvia

Rosenberg at the Eastman and Juilliard schools. She gives master classes worldwide, is Director of the London Chamber Ensemble and is on the faculty of the Schlern International Festival, Italy in July.

'A world class violinist' Hessische Allgemeine (Brahms Violin concerto)
www.classical-artists.com/madeleinemitchell

***In the interval and after the concert,
Madeleine Mitchell will be signing copies of Violin
Songs, Classic FM CD of the Week October '07,
which includes several pieces by Elgar.***

Programme notes

Jean Sibelius (1865 - 1957)

Finlandia, Op. 26

The most characteristic feature of the music of Sibelius is that, in spite of not being deliberately modern, it is completely different from any other music. His strong individuality and personal style revealed itself in his very first compositions and it is noteworthy that, unlike most other composers in their earlier works, he never came under the dominant influence of any of the great composers of his younger days. He succeeded in absorbing all foreign influences into his own musical personality, which was firmly rooted in his native soil, gaining constant inspiration from both folk music and the natural beauty of his surroundings. These sources of inspiration account for an elemental, almost pagan, strength characterising all his writings.

The tone-poem "*Finlandia*" is one of Sibelius' earliest compositions and perhaps the first to bring him international recognition. Written in 1899, at a time when Finland suffered under Russian domination, it appeared to express in such a vivid way the struggle of the Finns against oppression and their yearning for liberty that it soon became the treasured possession of his compatriots and the musical manifestation of Finnish patriotism for the rest of the world.

It is significant that the principal theme is so much like a Finnish folk song that it was at first found hard to believe that it was in fact an original invention of Sibelius. When it first appears, intoned gently by the woodwind after the gloom of the powerful brass passages of the introduction, it conveys the impression of

an enchanting landscape emerging from the mist after a storm. But darkness and vigorous conflicts return again building up towards the final climax which culminates in a last victorious return of this lovely tune – played this time by the brass with the support of the full orchestra – which brings to a rousing conclusion this wonderful musical expression of an oppressed nation's struggles and hopes for freedom and deliverance.



Edvard Grieg (1843 - 1907)

Symphony in C Minor, EG 119

- I Allegro molto*
- II Adagio espressivo*
- III Intermezzo: Allegro energico*
- IV Finale: Allegro molto vivace*

Few symphonies can have been the subject of so many reservations as the 20-year-old Grieg's forbidden *Symphony in C minor* of which the composer himself wrote, on the score, must never be performed. Though hardly typical of Grieg, with its links to Beethoven, Mendelssohn and Schumann, this is a remarkably assured work filled with positive, youthful energy, and many fresh musical ideas.

Grieg said that he was challenged to compose the *Symphony* by the Danish composer Niels Gade when they met by chance just outside Copenhagen in 1863. A few more of Grieg's statements have come down to us: "The *Symphony* was complete and the middle two movements had already been performed by *Euterpe*. But it never satisfied me and I therefore did not allow it to be published in its entirety or performed". And: "I did indeed orchestrate Op. 14, yes....they sounded OK....but under no circumstances will I publish the score now, because that work belongs to a bygone Schumann-period in my life".

There has been much discussion of the *Symphony's* style. Beethoven was absolutely central in Grieg's concert experiences during his time in Leipzig. There are quite clear connections: Beethoven's *Fifth* has the same orchestral forces (Grieg uses trombones from the third movement onwards), movements in the same keys, and – most people would probably feel – the same idea of *per ardua ad astra*: "through struggle to victory". There

are also parallels with Beethoven's *Third Symphony* (the *Eroica*) and German Romantic influences from Mendelssohn and Schumann are equally obvious. The *Adagio* is perhaps closest to Mendelssohn, while the *Intermezzo* is probably more Schumannesque (think of his *Fourth Symphony*).

There was a lively debate surrounding the *Symphony's* rebirth in 1980. The Bergen Festival wanted to perform it initially in 1978, but the Bergen Public Library would not release the manuscript score. With a flavour of cold war politics and international espionage, the Russian conductor Vitaly Katayev had acquired a photocopy of the score from a Norwegian scholar and performed and recorded the *Symphony* in the Soviet Union in December 1980. Katayev asserted that Grieg had the potential to be a great symphonist, and that it was a pity he had written just this one. It then became a "national issue" to bring about a performance and recording in Norway as soon as possible, and on 30th May, 1981 the *Symphony* was played in Bergen, with a live Eurovision TV relay.

Bjarte Engeset
(Translated by David Gallagher)

Interval

Edward Elgar (1857 - 1934)

Violin Concerto in B minor, Op. 61

I Allegro

II Andante

*III Allegro molto – Cadenza (accompagnata. Lento) –
Allegro molto*

Elgar's violin concerto was written in 1909-10 and dedicated to Fritz Kreisler, who gave the first performance. But it was the historic recording made in 1932 by the young Yehudi Menuhin, with the composer conducting, which established the work in the repertoire as a Romantic masterpiece. The concerto displays a rare combination of bravura and intimacy. The ardent solo personality is made even more persuasive by the *rubato* common to all Elgar's music. This *rubato*, partly deduced from his liberal use of expression marks, is considered to be the secret of the best performing style for Elgar's music. Without it, or with too much, the music lacks flow. Elgar gave a hint of the intensely Romantic nature of the concerto in the mysteriously incomplete Spanish inscription at the head of the score of a quotation from the novel *Gil Blas* by Le Sage: "*Aqui está encerrada el alma de...*" (herein is enshrined the soul of...) and the "soul" is variously attributed to the composer's *confidantes*, Elgar himself and even to the violin. Indeed, the concerto embodies all of Elgar's intimate understanding of the violin, the big tone capable of dominating the orchestra, as well as sensitivity to every nuance of *rubato* in the self-communing, introspective passages.

The concerto begins with a long, "classical" orchestral *tutti* in which the four principal themes are quickly stated, the first theme restated by the orchestra and again on the solo violin's first entry, one of the haunting solo entries to be found in any concerto. The second subject is transformed by the soloist, into one of Elgar's

most moving themes, displaying a quality of adult innocence, which is both earthy and sublime. Development and recapitulation follow a fairly conventional course, the music ranging through a wide variety of keys and moods, with the interplay between soloist and orchestra on an heroic scale.

The slow movement is in the distant key of B flat major, and begins with an ambling gait, and a cool, remote, singing character. As the movement becomes progressively more stormy and passionate the solo part is pitted against the deep sonority of the horns and trombones, but the effect is perfectly calculated to allow the violin to remain dominant. Some of the themes have Elgar's characteristic *nobilmente* marking, and the violin displays a sustained and noble elegance which raises the music to a level which even Elgar rarely attained.

The *finale* is the most rhapsodic and elaborate movement. The violin's opening, rapidly ascending passage leads into a strong, lively main theme, one of Elgar's striding, martial tunes, and a profusion of subsidiary themes, calling for both virtuosity and lyricism. When the key of B major is reached one of the principal themes of the slow movement is reintroduced in the *tempo* of the *finale*. The music finally returns to the home key of B minor, the instruments are reduced until nothing is left but a muted horn, and Elgar introduces one of his most telling, instrumental effects, in a long, accompanied *cadenza*. The soloist is accompanied by divided strings, parts of which are muted and parts "thrummed" (*pizzicato tremolando*) to create a beautiful and ethereal effect. The *Cadenza* becomes a sort of meditation on all that has gone before, the heart and soul of the work and one of the most memorable episodes in violin literature. The brilliant music of the *finale's* opening returns and the concerto ends in triumph.

Authors: The Durham Sinfonia

Acknowledgements

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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



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Tuesday 11th December
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Britten	Simple Symphony
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Britten	Three Divertimenti (arr Morton)
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Messiah

Sunday 16th December

Caird Hall, 7.30pm

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Caird Hall, Dundee, 7.30pm

Programme to include:

Beethoven Piano Concerto No. 4

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