



MENDELSSOHN

OVERTURE: THE HEBRIDES

LALO

CELLO CONCERTO

BRAHMS

SYMPHONY NO. 3

DULWICH SYMPHONY ORCHESTRA

Soloist: Molly Oldland

Conductor: Rupert Bond

Leader: Paula Tysall

SATURDAY 2 JULY 2022 7:30PM

All Saints' Church, Lovelace Road

West Dulwich SE21 8JY

Overture: The Hebrides 'Fingal's Cave'

Felix Mendelssohn 1809-1847

In July 1829, with his first symphony already performed by the London Philharmonic, Mendelssohn visited Scotland as part of a European tour and found himself on the Isle of Mull in the Inner Hebrides. On a trip to Fingal's Cave on the isle of Staffa, which is known for its natural acoustics, Mendelssohn succumbed to seasickness. Yet the scene made a huge impression. In a letter home, he wrote; "in order to make you realise how extraordinarily the Hebrides have affected me, the following came into my head here..." What followed was a 21-bar piano score for the opening to the Hebrides. The undulating opening theme in lower strings evokes the ebb and flow of the sea, while high strings and winds depict the clear air. A second theme builds to a stormy climax before calm is restored. The piece is acclaimed for its scoring and impressive use of all orchestral sections. Brahms once said "I would gladly give all I have written, to have composed something like the Hebrides Overture."

Cello Concerto in D minor

Edouard Lalo 1823-1892

i. Prelude: lento—Allegro Maestoso *ii. Intermezzo: Andantino con moto—Allegro—Presto*
iii. Introduction: Andante—Allegro vivace

A quick glance at the Wikipedia page for Lalo's cello concerto confirms what our section members would tell you; this concerto is not a particular staple of a cellist's repertoire, being performed and recorded far less than its later competitors, particularly Elgar and Dvorak. With this in mind, on learning that DSO would be performing Lalo this season, I embarked on my own voyage of discovery of this piece a just few months ago.

What I have discovered is a cornucopia of earworms that keep me humming for days at a time.

After opening sombre statements between the soloist and orchestra, the first movement's main D minor theme is angst-ridden yet defiant, with almost military overtones. Twice however this softens into a glorious dreamlike solo melody, floating on top of the orchestral accompaniment and providing brief reprieve between increasingly flagrant embellishments to the main theme, including some finger-twister figures that Popper (known for his cello études) would be proud of.

For the second movement, Lalo has a case of musical bi-polar disorder. Mournful slow passages, perhaps repenting or begging for forgiveness, are juxtaposed (twice) against a tongue-in-cheek, syncopated, jaunty and winding melody which evokes images of a carefree country life, finally evaporating suddenly in the summer sun with the simplicity of pizzicato chords from the cello - a precursor to how Elgar would later finish his equivalent movement.

The opening of final movement is the last truly reflective moment in the work, an anguished plainsong, before setting off on a relentless rondo during which the soloist barely stops for metaphorical breath. Generally exuberant, this is at times a playful tug of war between cellist and orchestra, but eventually reconciles on happy terms with a chromatic climb to the summit of a closing fanfare.

Elgar and Dvorak who?!?

Kathryn Gray (cello/rehearsal soloist)



There will be a collection for St Christopher's Hospice during the interval drinks.

Symphony No.3 in F major

Johannes Brahms 1833-1897

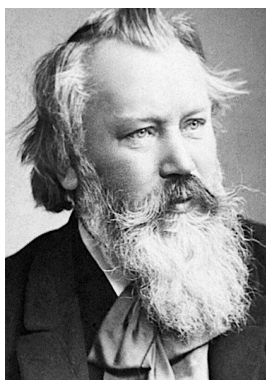
i. *Allegro con brio*

ii. *Andante*

iii. *Poco allegretto*

iv. *Allegro*

Brahms worked on this score in the summer of 1883, in Wiesbaden, and it was published in May 1884, nearly six years after his second symphony. This is his shortest symphony and the most well-structured; reviewers of the day deemed “his symphonic progress seamless” as much of the thematic material between movements is intertwined. There is generous use of chorale harmonies and naturally lyrical themes, but chiefly this work is inward looking - almost as if there was a programme known only to the composer. Brahms was always reticent about his composing, but the F-A flat-F rising sequence, which opens the symphony, would at once have been recognised by his friend Joachim as representing Brahms' personal motto, *frei aber froh* (free but happy). He often reminded friends that “I speak through my music”.



Johannes Brahms

The opening F-A flat-F rising sequence of the motto theme, that permeates the whole of this taut first movement, launches us into a world full of contradictions as sunshine then clouds compete. Even the melodic themes have uncertainties and appear to dwindle away, however the motto persists, either boldly or disguised, and there is, as typical with Brahms, constant tension created by the pull between the rhythmic twos and threes. In a curious way the movement fades to a quiet ending.

The winds lead us into this delightful and thoughtful second movement. Although a few storm clouds of minor do intersperse with the rapture of sunlit major there is some playful expansion of melodies and some excellent chorale style wind writing. The movement ends quietly with a playfully slow version of the motto theme.

The third movement is an Intermezzo with plenty of rhythmic interest, subtleties and surprises. Cellos introduce a melancholy but intensely lyrical melody, taken-up by strings then winds; then a second theme, with marked off-beats, is focused on the winds. As these ideas are developed a Horn phrase takes us back to the opening. The delayed climax arrives with a great out-pouring of emotion.

The finale is lyrical, passionate, rich in melody, intensely developed yet with a softly colourful character. The quietly meandering lines of the opening are, incredibly, a transformed idea from the second movement, and Brahms goes on to employ again ideas from the third and second movements. And so all is interwoven into a fully integrated symphonic creation. As the movement fades Brahms quotes once more the motto theme from the opening - the symphony devours its own tail like the mythical ouroboros.

Frances Barrett

Saturday 3 December 2022

Berlioz

Overture: Roman Carnival

Schumann

Piano Concerto

Soloist: Adam Heron

Tchaikovsky

Symphony No.2

Conductor: Dwight Pile-Gray

7:30 pm
All Saints Church,
West Dulwich



Violin 1

Paula Tysall
Sally Aiko
Helen Bartholomew
Chris Burns
Tessa Crilly
Yelysaveta Herman
Ruth Holton
Emma Owen
Kate Sproule
Kate Vineall

Violin 2

Jane Howard
Gillian French
Stephen Holt
Virginia Kennedy
Victoria Kershaw
Ishani O'Connor

Jessica Smith
Christopher Shone
Arabella Watkiss

Viola

David Lawes
Joe Berry
Liz Cleary
Sophia Swanepoel
Sally Winter

Cello

Nicky Jackson
Sarah Bort
Laura Bradley
Fiona Clarey
Emma Geoghegan
Annabelle Juritz
Tania Otto

Double Bass

Sam Wise
Chris Bond

Flute

Alison Gill
Sam Purser

Oboe

Ian Finn
Nicholas Mitchell

Clarinet

Claire Richards
Ally Rosser

Bassoon

Jeremy Crump
Hilary Dodd

Contra Bassoon

Callum Kennedy

Horn

Graham Vernon
Amadea Dazeley Gaist
Alec Johns
Joshua Pizzoferro

Trumpet

Susan Emmons
John-Paul de Soissons

Trombone

Charles Mackworth-Young
Frances Barrett
John Carmichael

Percussion

Anthony Maloney

Molly Oldland began her cello studies in Kent at the age of 13. She completed her undergraduate course at Trinity Laban Conservatoire of Music and Dance and then took a place at the Royal College of Music, gaining a Master of Performance degree. Molly's first concerto performance was in Canterbury at the age of 18, performing the Vivaldi Double Cello Concerto, which she performed again in 2018 with the Hitchin Chamber Orchestra. Molly has been involved in the JAM On The Marsh Festival, performing Messiaen's 'Quartet For The End Of Time', the Poulenc sonata for cello and piano with pianist and husband Adrian Oldland, and also the London premier of 'Voices of Vimy' for choir and solo cello. Her diverse recitals include an event at the Foreign and Commonwealth Office, the first International Festival of Music at Chateau des Jalesnes in France, on-stage cellist for a performance of Dracula, playing in the Women of the World festival orchestra at the Royal Festival Hall and an orchestral tour of North China. Alongside her performing career Molly teaches cello and piano privately at home, St Christopher School in Letchworth and with the Hertfordshire Music Service.



Rupert Bond gained his BMus at Goldsmiths' College, London University before studying as a postgraduate conductor and double bass player at the Royal Academy of Music. He later gained an MMus in Composition at Surrey University. He has worked as a conductor and bass player with numerous orchestras. A career change led to him being appointed as Director of Music at James Allen's Girls' School, London. During this period he founded the Docklands Sinfonietta, whilst also developing as a composer. He has written over 40 compositions. He has recently finished a recording project in the Czech Republic for the New Zealand composer Eric Biddington.

Paula Tysall studied violin at the Centre for Young Musicians, where she was awarded the Associated Board's Silver Medal, the Royal College of Music and the National Centre for Orchestral Studies. As a member of the New London Orchestra she has recorded for Hyperion Records, made broadcasts for the BBC and Classic FM, appeared at the Proms and in Matthew Bourne's award winning Swan Lake. She has played with the Royal Philharmonic Orchestra, the Philharmonia and English National Ballet. She teaches at Westminster School and is a member of the Ashington, Beaufort and Allenby String Quartets.

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