



Saturday 18 November 2017 at 7pm

All Saints' Church
Lovelace Road
West Dulwich
SE21 8JY



Beethoven

Violin Concerto in D

Soloist: Patrick Rafter

Brahms

Ein deutsches Requiem

Dulwich Symphony Chorus

Ruth Holton (soprano)

Jonny Davies (baritone)

Leigh O'Hara *Conductor*

Paula Tysall *Leader*

£12/£10 (concessions) under 16s free
Interval collection for St Christopher's Hospice



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Violin Concerto in D Major, Op. 61 (1806)

Ludwig van Beethoven

i. Allegro ma non troppo

ii. Larghetto

iii. Rondo Allegro

By the time he wrote his only violin concerto, Beethoven had been living in Vienna for fourteen years. His hearing had already deteriorated but, in spite of this, the works composed during this, his middle period, show a new generosity of scale, increased emotional weight and a spirit of momentum.

The only violin concerto after Mozart's five of 1775 and Mendelssohn's of 1844 which is still regularly performed, Beethoven's concerto harnesses classic elements of the form while maximizing their dramatic force. For all its modern totemic status, its early reception was inauspicious. Beethoven wrote for the prominent Viennese violinist, Franz Clement. It was finished hastily and the parts arrived so late that the soloist had to sight read much of his part. The performance was not a success. One reviewer commented that it might have been written by any third or fourth rate composer.

It is difficult now to understand the misgivings which initially greeted the piece. The unlikely catalyst for the concerto's revival was the Hungarian violinist

Joseph Joachim, later a close collaborator of Brahms. Under Mendelssohn's baton, the twelve-year-old Joachim elicited frenetic applause for his sensation performance before a London audience in 1844.

From its courtly opening theme to its lively final movement, the concerto is a triumph. Four soft timpani strokes open the piece, forming the foundation of the first movement, one of the longest in all Beethoven's works, including the symphonies. The initial statement of the main theme is reshaped by the violin. The second movement is a peaceful larghetto with two themes and their respective variations. At the end of the movement, the orchestra cuts through the relaxed mood and a short cadenza marks proceeds the transition to the final movement. This spirited rondo contains the most demanding and virtuosic writing in the concerto. Nevertheless, it maintains a dance-like character. The concerto ends on an optimistic note having explored in turn the contrasting moods which the violin can evoke.

George Maddocks



Interval

Drinks are available in the crypt. There is a lift in the church foyer. Please give generously to the collection for St Christopher's Hospice.

Ein deutsches Requiem, Op. 45 (1868)

Tonight's performance of Brahms' *Ein deutsches Requiem* is particularly fitting in a year that marks 500 years since The Protestant Reformation. Rather than adopting the traditional Latin text of the Roman Catholic Missal, Brahms assembled his own libretto using the German bible translation of Protestant reformer, Martin Luther.

Brahms was brought up a Protestant and despite his religious scepticism he remained an avid bible reader throughout his life. The seven movements span the old and new testaments, delivering a universal message of the precious and transient nature of life. The words speak of hope, consolation, joy and gladness, omitting any reference to the final judgement – a central pillar of Catholic liturgy and a core theme of the traditional Requiem Mass. Rather than a prayer for the dead, Brahms' Requiem is a mass for the living, aiming to bring comfort to those in mourning.

At the time of writing, Brahms was mourning the death of his own mother in 1865 and was still grief-stricken by the loss of his friend and mentor, Robert Schumann, a decade earlier.

Brahms' quest for solace is evident from the opening movement 'Blessed are those who mourn' - the first beatitude of the Sermon on the Mount. While an ensemble of lower-tone instruments set a calm, yet sorrowful scene, the words come in stark contrast to the

Johannes Brahms

more familiar 'Requiem aeternam' that seeks eternal rest for the dead. The violins, which are conspicuously absent from the first movement, deliver the sombre funeral march of the second. Brahms wrote the theme a decade earlier, but had rejected it as a second movement for a piano concerto and a slow scherzo for a symphony.

An epic-scale third movement sees life and mortality contemplated through the baritone solo, accompanied by complex and conflicting rhythms as a fugue is played out across the orchestra. The fourth movement marks a dramatic change in spirit as pain and loss are replaced by hope and comfort. The fifth movement was added after the official premiere in Bremen Cathedral and appears to pay tribute to Brahms' own mother, taking words from the book of Isaiah 'I will console you, as one is consoled by his mother'. The penultimate movement is close in style to the 'Dies Irae' of a traditional Requiem, though the orchestra's triumphant fugue underpins a theme of victory rather than wrath.

It is not until the final movement that Brahms turns to the dead. The soprano theme refers back to the opening movement but the mood is brighter. This time, violins and high woodwind instruments join in while sweeping harp passages draw the work to an uplifting conclusion.

Helen Bartholomew

i. **Blessed are those who mourn,**
for they shall be comforted.
They who sow in tears, shall reap in joy.
Go forth and cry, bearing precious seed,
and come with joy bearing their sheaves

ii. **For all flesh is as grass,**
and the glory of man like flowers.
The grass withers and the flower falls.
Therefore be patient, dear brothers, for the coming of the Lord.
Behold, the husbandman waits for the delicious fruits of the earth
and is patient for it, until he receives
the morning rain and evening rain.
But the word of the Lord endures for eternity.
The redeemed of the Lord will come again,
and come to Zion with a shout;
eternal joy shall be upon her head;
They shall take joy and gladness,
and sorrow and sighing must depart

iii. **Lord, teach me that I must have an end,**
And my life has a purpose, and I must accept this.
Behold, my days are as a handbreadth before Thee,
and my life is as nothing before Thee.
Alas, as nothing are all men, but so sure the living.
They are therefore like a shadow,
and go about vainly in disquiet;
they collect riches, and do not know who will receive them.
Now, Lord, how can I console myself? My hope is in Thee.
The righteous souls are in God's hand
and no torment shall stir them

iv. **How lovely are thy dwelling places, O Lord of Hosts!**
My soul requires and yearns for the courts of the Lord;
My body and soul rejoice in the living God.
Blessed are they that dwell in thy house;
they praise you forever

v. **You now have sorrow; but I shall see you again**
and your heart shall rejoice
and your joy no one shall take from you.
Behold me: I have had for a little time toil and torment,
and now have found great consolation.
I will console you, as one is consoled by his mother

vi. **For we have here no continuing city,**
but we seek the future.
Behold, I show you a mystery:
We shall not all sleep, but we all shall be changed
and suddenly, in a moment, at the sound of the last trombone.
For the trombone shall sound,
and the dead shall be raised incorruptible, and we shall be changed.
Then shall be fulfilled The word that is written:
Death is swallowed up in victory.
O Death, where is thy sting? O Hell, where is thy victory?
Lord, Thou art worthy to receive all praise, honor, and glory,
for Thou hast created all things,
and through Thy will they have been and are created

vii. **Blessed are the dead**
that die in the Lord from henceforth
Yea, saith the spirit, that they rest from their labours,
and their works shall follow them.

Violin	Rebecca Oliver	Rosie Keep	Flute/Piccolo	Cath Raitt
Paula Tysall (Leader)	Ross Paterson	David Lawes	Alison Gill	George Woodcock
Jane Howard (Leader 2nd)	Piers Patten	Sally Winter	Sam Purser	Trumpet
Helen Bartholomew	Charlotte Reynard	Cello	Oboe	Robin White
Chris Burns	Rachel Robinson	Nicky Jackson	Ian Finn	Edward Vineall
Liz Cleary	Kate Sproule	Russell Ashley-Smith	Louise Simon	Trombone
Tessa Crilly	Daniel Sullivan	Laura Bradley	Clarinet	John Carmichael
Javier Diez-Aguirre	Michiko Takahashi	Rebecca Clarke	Brendan O'Neill	James Keirle
Jo Duggan	Andy Teague	Brigid Constantine	Ally Rosser	Keith Pollitt
Hannah Gamlen-Thomson	Ingalo Thomson	Alice Cross	Bassoon	Tuba
Emma Gant	Kate Vineall	Rachel Hawkes	Jeremy Crump	Sam Every
Lydia Harris	Chris Voke	Annabelle Juritz	Hilary Dodd	Timpani
Stephen Holt	Viola	Tania Otto	Contrabassoon	Tony Maloney
Virginia Kennedy	Frances Barrett	Double Bass	Ethel Livermore	Harp
George Maddocks	Julian Elias	Sam Wise	Horn	Tomos Xerri
Hannah Northen	Laura Davis	Fiona Clarey	Graham Vernon	
Ishani O'Connor	Janet Davis	Judy Taylor	Louise Hickman	
	Gill Hewitt Jones			

Dulwich Symphony Chorus

Soprano	Matilda Smith	Jo Regan	Simon Launchbury	James Piercy
Carrie Andrews	Grace Vaughan	Kate Tidball	Nicholas Mitchell	Mark Piercy
Sarah Baldwin	Penny Whittingham	Hester Vaizey	Michael Palmer	Chris Putt
Lynda Beadnall	Alto	Penny Vickers	Simon Webb	Nicholas Vineall
Harriet Greene	Stephanie Bradley	Alison Watt Cooper	Bass	Roger Wilkinson
Lucy Greene	Adrienne Carr	Catherine Wheare	Will Birch	
Rhiannon Harlow-Smith	Georgina Cooke	Tenor	Guy Collins	Chorus Director
Eleanor Hickey	Joanna French	Jimmy Davidson	Adrian Hill	Ruth Holton
Frances Kelly	Lesley Gibbs	Harvey Eagles	Alan Littell	Rehearsal Pianists
Carol Penrose	Jane Palmer	Peter Hardy	Kieran Murphy	Jonny Davies
Susan Powell	Vivien Piercy	David Hole	Tony Nunn	Peter Davies
Laura Sandford	Nicola Prior	Martin Humphrey	Aziz Panni	
Anne Smith	Rosemary Publicover	Andrew Johnson	Donald Peck	

Ruth Holton has enjoyed a varied career as an oratorio singer and recitalist in repertoire ranging from medieval to contemporary music. Her interpretations of the passions and cantatas of J.S.Bach established her as a leading baroque soloist through concerts and recordings for Sir John Eliot Gardiner, the Leipzig Thomanerchor, Amsterdam Baroque and the Holland Boys Choir. She has sung with leading ensembles throughout the world including the Orchestra of the Age of Enlightenment, the Hilliard Ensemble, Fretwork and Ensemble Modern.



The clarity of Ruth's voice makes her a popular choice for newly commissioned music and she has sung in premières of works by Steve Reich, Peter Salem, David Briggs, Guy Woolfenden and others.

In 2014 she toured Germany, England and the USA. with the fortepianists Malcolm Bilson and Zvi Meniker in recitals marking C.P.E.Bach's 300th anniversary. More recently her concert repertoire has included Vaughan Williams' *Sea Symphony*, Verdi's *Requiem*, Howells' *Hymnus Paradisi* and Strauss *Four Last Songs*. This season Ruth will be giving recitals of Schubert Lieder and new works by Robert Scott, Handel *Messiah*, and Mendelssohn *Lobgesang*.

Ruth has given masterclasses at Dartington, Madrid and Gdansk. She is the Organist and Director of Music at All Saints West Dulwich, and she founded the community choir Sing4ALL in 2014.

Jonny Davies won a music scholarship to Trinity School, Croydon after being Queen's Chorister and then Head Chorister at St George's Chapel, Windsor.

He then went to Brasenose College, Oxford where he received an Organ Exhibition, and sang with Schola Cantorum and the Oxford Chamber Choir. Since leaving Oxford, Jonny has sung as a lay clerk in Guildford Cathedral, with the Holst Singers and with professional church choirs all over London.



From 2008-2015 he was Director of Music at St Olave's Church, Hart Street and St Katharine Cree in the City of London, where he conducted a professional quartet and two amateur choirs. In October 2015 he received a distinction for his final recital at Trinity Laban in Greenwich.

Jonny has been bass soloist across a large repertoire including Brahms' *Requiem*, Bach's *St. John* and *St. Matthew Passions* and many cantatas, a world premiere by Kevin Raftery, Haydn's *Creation* and Handel's *Messiah*, Vaughan Williams' *Fantasia on Christmas Carols*, Faure's *Requiem* and many more.

Since autumn 2016 he has been Music Director of the Sine Nomine singers, a chamber choir based in Bromley. Jonny now teaches singing at Bishop Thomas Grant school along with Ruth Holton.

Leigh O'Hara completed a music degree at the University of York where he won the department prize for outstanding musical contribution. He continued his piano studies at Trinity College of Music before completing a masters degree at Royal Holloway, University of London. Leigh is Director of Music at St Paul's Girls' School. He is musical director of the South London Youth Orchestra, Colet Choral Society, Blackheath Halls Orchestra and Wandsworth Symphony Orchestra. He also works with Blackheath Community Chorus.

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 teaches at Westminster School, and is a member of the Ashington, Beaufort and Allenby String Quartets.

Patrick Rafter was born in 1991 in Kilkenny, Ireland. He became recognised as a prodigious talent after winning all age divisions for stringed instruments at the age of 12 in the Kilkenny Music Festival. He went on to receive a full scholarship to study at the Royal Irish Academy of Music (RIAM), where he won all conservatoire string competitions.



At 17, Patrick was the winner of all three senior competitions at the Dublin RDS Feis Ceoil – Ireland's most prestigious music festival, whilst also being awarded the highest ever mark of 99% in the Arthur Caterall Cup. Internationally, Patrick was awarded first prize at the 2016 Valiant International Violin Competition in Switzerland, and also first prize at the 2016 London Performing Arts Festival.

His debuts and performances have taken place in some of the world's most prestigious venues including the Royal Albert Hall London, Berlin Konzerthaus, CCK Buenos Aires, the Arts Centre, Seoul and Concertgebouw Amsterdam.

In 2011 Patrick was awarded a scholarship to study at the Royal Academy of Music (RAM) London, where he graduated with first class honours. In 2013 he made his debut as a soloist with the RAM string Orchestra in Dukes Hall, and was also selected as a member of the RAM's elite string ensemble 'Sainsbury Royal Academy Soloists' with whom he made his Wigmore Hall debut in January 2015.

He currently studies under Maxim Vengerov and Oleg Kaskiv at the International Menuhin Music Academy Switzerland.

Please join us for our
next concert
17 March 2018 at 7pm
All Saints' Church
Lovelace Road,
West Dulwich SE21 8JY

Beethoven
Piano Concerto No. 3
Soloist: Leigh O'Hara
Elgar
Symphony No. 1

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