

Future DSO concerts



**Saturday
15 March 2014**

Dvorak

**Cello Concerto
in B minor**

Tchaikovsky

**Symphony No 6
in B minor 'Pathétique'**

**Soloist:
Matthew Sharp**



**Saturday
12 July 2014**

Rossini

**Overture:
The Barber of Seville**

Lalo

Symphonie Espagnol

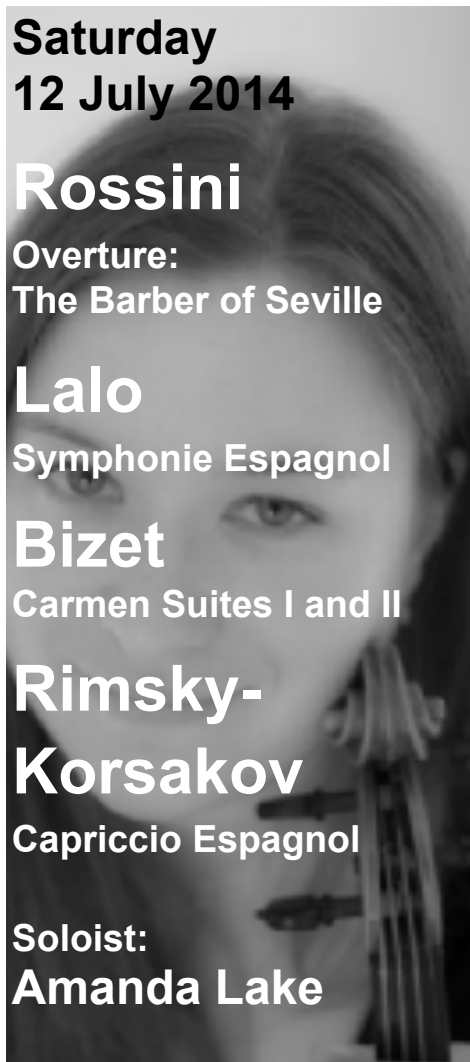
Bizet

Carmen Suites I and II

**Rimsky-
Korsakov**

Capriccio Espagnol

**Soloist:
Amanda Lake**



Conductor Tom Hammond, Leader Paula Tysall

www.dulwichsymphonyorchestra.org.uk

Registered Charity No 1100857

Saturday 23 November 2013

All Saint's Church, West Dulwich

Leigh O'Hara *Conductor*

Sadie Fields *Violin*

Paula Tysall *Leader*



Felix Mendelssohn

A Midsummer Night's Dream

Overture Op 21 and Incidental Music Op 61
with **Paulina Voices of St Paul's Girl School**



Felix Mendelssohn

Violin Concerto in E minor Op 64

Ludwig van Beethoven

Symphony No.2 in D Op 36

Felix Mendelssohn (1809 - 1847)

A Midsummer Night's Dream

Overture Op 21 and Incidental Music Op 61

Overture, No 1 Scherzo, No 3 Song with Chorus, No 5 Allegro appassionato, No 7 Con moto tranquillo (Nocturne), No 9 Wedding March, Finale

Shakespeare was popular in Germany. In 1826, young Felix Mendelssohn, then aged 17, was inspired to compose an overture to A Midsummer Night's Dream, first as piano duet, then as fully orchestrated 'Concert Overture'; that is a stand-alone piece. When it was performed the next year, this prodigious achievement was showered with praise, and his fame was launched. George Grove called it 'the greatest marvel of early maturity that the world has ever seen in music'.

Seventeen years later, in 1843, the King of Prussia asked Mendelssohn to write incidental music to a new production of the play, at his palace in Potsdam, to add to the overture. Hence the two opus numbers. Felix produced twelve numbered pieces and a finale, including purely instrumental pieces between the acts, sections of 'melodrama', where spoken or declaimed words are framed or punctuated by music, and actual songs with choruses. Tonight you'll be hearing a selection of half of the numbers.

Overture

Although purely instrumental, this music was intended to be programmatic. From the outset it's clearly fairy music. Franz Liszt put it well; 'The rainbow dust, the mother-of-pearl shimmer'. Oberon and Titania are depicted, as well as Nick Bottom (listen out for the donkey!)

No 1 Scherzo

This serves as the entr'acte between Acts I and II, and introduces the scene where

Puck first appears. Lightly scored, this is quintessential 'elfin' music, with chattering winds and dancing strings.

No 3 Song with chorus

'You spotted snakes..' is a lullaby sung for Titania by her fairy chorus in Act II.

FIRST FAIRY

*You spotted snakes with double tongue,
Thorny hedgehogs, be not seen;
News and blind-worms, do no wrong;
Come not near our fairy queen.
Hence away!*

CHORUS

*Philomel, with melody,
Sing in our sweet lullaby;
Lulla, lulla, lullaby; lully, lulla, lullaby;
Never harm,
Nor spell, nor charm,
Come our lovely lady nigh;
So, good night, with lullaby.*

SECOND FAIRY

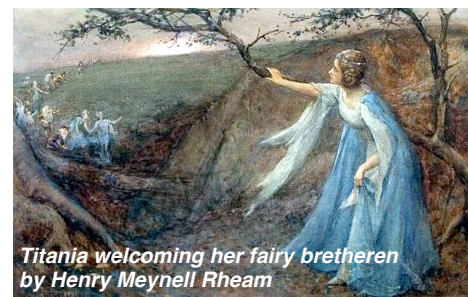
*Weaving spiders come not here;
Hence, you long legg'd spinners, hence!
Beetles black, approach not near;
Worm nor snail, do no offence.
Come not here.*

CHORUS

Philomel with melody, etc.

FIRST FAIRY

*Hence, away! Now all is well.
One aloof stand sentinel.*



No 5 Allegro appassionato

is part of the Intermezzo connecting Acts II and III. This is dramatic stuff, in A minor, representing Hermia's distraught search for her bewitched lover Lysander.

No 7 Nocturne; Con moto tranquillo

forms another entr'acte, between Acts III and IV. Puck is attempting, on Oberon's orders, to rectify the problem he has caused with the four lovers Hermia, Helena, Demetrius and Lysander. As the music fades away, Oberon and Titania turn up with Bottom in ass mode.

No 9 Wedding March

It's possible you may be familiar with this music. It was written as the entr'acte before the last of the five acts, and constitutes a grand interlude in the comedy.

Finale

The fairies appear at the wedding celebrations to add their blessings to the married couples. Music from the Overture reappears at the beginning and at the end. Oberon's benediction is sung by the chorus, and Titania's by a single fairy..

CHORUS

*Through the house give glimmering light
By the dead and drowsy fire;
Every elf and fairy sprite
Hop as light as bird from brier;
And this ditty after me
Sing and dance it trippingly.*

FIRST FAIRY

*First, rehearse your song by rote,
To each word a warbling note;
Hand in hand, with fairy grace,
Will we sing, and bless this place.*

CHORUS

Through the house, etc.

Programme note by Ian Chown

Paulina Voices of St Paul's Girls' School

Soloists: Meg Griffiths and Sophia Adams
Musical Director: Heidi Pegler

Paulina Voices is a chamber choir of 30 girls from St Paul's Girls' School and has performed at many of London's leading venues including the Royal Albert Hall and St John's Smith Square. They are featured on two CD's The Coming of Christ – music by Gustav Holst with the City of London Choir (Hilary Davan Wetton) and John Gardner – Cantata for Christmas on which they can be heard singing Tomorrow shall be my dancing day and Angels from the realms of glory, both written by Gardner for the choir of SPGS. The choir specialises in performing the women's voice parts in Holst's The Planets which is so closely associated with the school. Paulina Voices have also sung for many charity events include the Stroke Association. To book the choir, please contact St Paul's Girls' School music department.

Felix Mendelssohn (1809 - 1847)

Violin Concerto in E minor, Op 64

Allegro molto appassionato;

Andante;

Allegretto non troppo – Allegro molto vivace

It seems to have been an unwritten rule during the C19th, at least starting with Beethoven, that composers were each allowed to write only ONE big violin concerto. In fact Felix Mendelssohn cheated, and wrote an early violin concerto in D minor when he was 12 – 14 years old. This was rediscovered only in 1951 by Yehudi Menuhin.

But when people talk of Mendelssohn's Violin Concerto, they are usually referring to this one; THE Violin Concerto in E minor. It is a 'late' work, and not premiered until 1845, when Felix was 36, and approaching the end of his tragically short life.

The concerto was a long time germinating. Mendelssohn started getting ideas for it in 1838, when he wrote to his violinist friend Ferdinand David; "I should like to write a violin concerto for you next winter. One in E minor runs through my head, the beginning of which gives me no peace." He had known David since childhood, and when Felix got the job of conductor of the Leipzig Gewandhaus Orchestra in 1835, he made David the orchestra's Concertmaster (what these days we would call the Leader).

It was six years before Felix finished the concerto, during which time Mendelssohn regularly sought advice from David. Probably the first instance of a composer using this sort of collaboration with a professional violinist.

It's a virtuoso piece! Right from the opening, the soloist gets the tune in E minor that had given Mendelssohn no peace. After the violinist's bravura display, the orchestra gets to blast out the tune. This is the reverse of the layout of earlier classical concertos, such as those by Mozart, where the orchestra would start the action, before the soloist took over.

Another innovation is that the three movements all join up, with no gaps for the audience to applaud in. What a spoil-sport! But our man does it with style. Listen to the way the bassoon bridges the gap between the first two movements. It holds a long sustained B from the final chord of the first movement, then moves up a semitone to middle C to usher in the key of the *Andante*.

The middle and last movements are joined by a fourteen-bar transitional passage in E minor for just the soloist and strings. Then a trumpet fanfare announces that the last movement will be in a brilliant E major. We can forgive Mendelssohn for making us save our applause until the end...

Programme note by Ian Chown

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.

Ludwig van Beethoven (1770 - 1827)

Symphony No. 2 in D major, Op 36

Adagio molto – Allegro con brio;

Larghetto;

Scherzo: Allegro;

Allegro molto



Portrait of Beethoven in 1803, a year after the premiere of his Second Symphony.

He went deaf, you know. And in the absence of NHS hearing aids, this fundamentally affected the rest of Beethoven's life and music, and, arguably, affected music for the rest of the C19th. Beethoven was staying at Heiligenstadt, outside Vienna, in 1802, when he wrote most of this symphony, and it was from there, in October, that he wrote his famous 'Heiligenstadt Testament' to his brothers, despairing over his condition (though apparently he never posted it.)

Beethovenologists tell us that the need to 'heroically' overcome this blow from fate led to his third symphony. That symphony, 'The Eroica', changed everything. With the second, we are on the brink, but not over it. Although 1802, we're still (musically) in the C18th.

Beethoven took over from his sometime teacher Joseph Haydn, who, though still

very much alive, had stopped composing symphonies. Take the opening of the first movement. It's slow. Very slow: Adagio molto. Haydn put slow introductions to most of his last twelve symphonies, composed for London in the 1790s. It's much rarer in Mozart's symphonies, and occurs only in numbers 36, 38 and 39 (although Mozart also added a slow introduction to Michael Haydn's symphony in G, which became known as his 'Symphony no 37'). Slow means important. Pay attention! There's something coming that you should listen to...

Once Beethoven's Allegro con brio kicks off, we're fully into D major territory. D major (and C major, as in his first symphony) meant trumpets and kettle drums in the C18th, and bright, brash up-beat music. Beethoven was defying fate knocking at the door, and producing richly exciting music of the sort expected of him as the new kid on the block in Vienna.

Everything is on a bigger scale than Haydn. Haydn's last symphony lasts an impressive 25 minutes. This one takes 33 minutes. Partly this is due to the presence of lengthy codas to the first and last movements. In the last, the massive coda takes up more than a third of the movement. Some critics at the premiere described the finale as an 'uncivilised monster'. Beethoven was rebelling, and wouldn't look back!

Programme note by Ian Chown

Leigh O'Hara

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. He has won first prize in the Weingarten Schumann Competition and has also been awarded the Gertrude Norman Prize and Cross Memorial Scholarship. His conducting teachers have included Peter Stark, Lionel Friend, Michael Rose, George Hurst and Rodolfo Saglimbeni.

Leigh was Director of Music at James Allen's Girls' School for nine years, and has just taken up the same position at St Paul's Girls' School, making him only the third person to have held these posts at both schools (the first two being Vaughan Williams and Holst!) Leigh has been working at Dartington International Summer School in various capacities for 20 years where he has performed as soloist and chamber musician.

Leigh is musical director of the South London Youth Orchestra and Colet Choral Society. Alongside working regularly with the Blackheath Community Chorus Leigh has been the musical director of Blackheath Halls Orchestra since 2006 conducting many exciting projects including the fully staged performances of *Carmen*, *La Boheme* and *Orpheus and Eurydice* as well as Verdi's *Requiem* with over 200 local singers. This year's plans include working with Edward Gardner on performances of Mendelssohn's *Elijah* and the launch of the new Colet Choral Society.

Leigh is a keen cyclist and has an irrational enthusiasm for public transport and railways but he has never been a train-spotter.

Sadie Fields

Canadian violinist Sadie Fields leads an active performing career as soloist and chamber musician. Since making her concerto debut at age fourteen Sadie has performed as soloist throughout North America, the UK, and continental Europe. She has performed for the Prince of Wales, the late Pope John Paul II, and heads of state in Canada and Germany. Sadie recently made her Wigmore Hall, Kings Place, and Purcell Room debuts, and represented the UK in a British Council tour of Southern China. She has been appointed as a Park Lane Group Artist for 2013.

A laureate of many international violin competitions, Sadie is also the winner of the Worshipful Company of Musicians top award, the Silver Medal, and has won awards from the Hattori Foundation, the Musicians Benevolent Fund, the Countess of Munster Musical Trust, the Stephen Bell Trust, the Concordia Foundation, the Philharmonia Martin Trust, the Leverhulme Foundation, the Royal Northern College of Music, and the Royal Academy of Music.

Sadie graduated with First Class Distinction from the Royal Northern College of Music and she completed her masters degree at the Royal Academy of Music, where she was awarded the Howard Davis Award, the Charles Beare Award, and the Marjorie Hayward Award for the top graduating violinist. Sadie is now pursuing doctoral studies at the Royal Academy of Music, supervised by Dr. Neil Heyde. Sadie has been the Leverhulme Fellow at the Royal Academy, and she was also awarded the position of Edison Visiting Fellow at the British Library. She plays on a Filius Andrea Guarneri of 1705, kindly on loan from the Royal Academy, and on a modern violin by Terry Borman.

Dulwich Symphony Orchestra

Violin

Paula Tysall
(Leader)
Helen Bartholomew
Chris Burns
Liz Cleary
Tessa Crilly
Jo Duggan
Emma Gant
Vicky Hamnet
Jane Howard
Stephen Holt
Ruth Holton
Virginia Kennedy
Hannah Northern
Ishani O'Connor
Andy Teague
Ted Thornhill
Jill Vaughan
Robin White

Viola

Frances Barrett
Laura Davis
Julian Elias
Colin Green
David Lawes
Sally Winter

Cello

Nicky Jackson
Caroline Annesley
Russell Ashley-Smith
Sarah Bort
Laura Bradley
Fiona Clarey
Oliver Pearce
Rachel Perkins
Peter Watkins

Double Bass

Sam Wise
Chris Cosens

Flute

Annabel Noton
Sam Purser

Piccolo

Sharon Moloney

Oboe

Ian Finn
(+ **Cor Anglais**)
Louise Simon
Nicholas Mitchell
(+ **Cor Anglais**)

Clarinet

Roland McCabe
Brendan O'Neill
(+ **Bass Clarinet**)

Bassoon

Jeremy Crump
Hilary Dodd

Horn

Graham Vernon
Ellie Bate
Fiona Russell
Richard Lockington

Trumpet

Susan Emmons
Tim Collett

Bass Trombone

Keith Pollitt

Timpani

Tony Maloney

Paulina Voices of St Paul's Girls' School

Soprano 1

Sophia Adams
Grace Beverley
Flora Bills
Luna De Buretel
Jannah Hardy
Connie Parker
Lara Schull
Clemmie Warner*

Soprano 2

Catalina Garcia
Meg Griffiths*
Lisa Haseldine
Olivia Hugh-Jones
Liza Kaminov
Elizabeth
Nidzelskaya
Soraya Rahall

Alto 1

Emily Laciny
Lydia Ladbroke
Sang Hwa Lee
Alexia Katzaros
Lucy Reffell
Georgia Spafford
Julia Warszewski*
Caroline Zeghibe

Alto 2

Genevieve Arnaud
Molly Chambers
Amy Richardson
Gloria Yin*

**Denotes section leader*