

**Violin**  
 Paula Tysall (Leader)  
 Jane Howard (Leader 2nds)  
 Helen Bartholomew  
 Liz Cleary  
 Tessa Crilly  
 Javier Diez-Aguirre  
 Hannah Gamlen-Thomson  
 Lydia Harris  
 Stephen Holt  
 Virginia Kennedy  
 Kate Lake  
 George Maddocks  
 Hannah Northern  
 Ishani O'Connor  
 Rebecca Oliver  
 Ross Paterson  
 Piers Patten  
 Charlotte Reynard  
 Sarah Sivagnanasundaram  
 Daniel Sullivan  
 Michiko Takahashi  
 Ingalo Thomson  
 Kate Vineall  
 Chris Voke

**Viola**  
 Frances Barrett  
 Julian Elias  
 Janet Davies  
 Laura Davis  
 Francesca Gilbert  
 Barbara Gumenaite  
 Rosie Keep  
 David Lawes  
 Alan Taylor  
 Sally Winter  
**Cello**  
 Nicky Jackson  
 Russell Ashley-Smith  
 Laura Bradley  
 Rebecca Clarke  
 Brigid Constantine  
 Alice Cross  
 Annabelle Juritz  
 Tania Otto  
 Sarah Bort  
 Helen Wallis  
**Double Bass**  
 Sam Wise  
 Fiona Clarey

**Flute/Piccolo**  
 Sam Purser  
 Ruth Aylward  
 Helena Wilcox  
**Oboe**  
 Ian Finn  
 Louise Simon  
 Ayano Sugiyama  
**Clarinet**  
 Brendan O'Neill  
 Ally Rosser  
 André Stryger  
**Bassoon**  
 Jeremy Crump  
 Hilary Dodd  
**Contrabassoon**  
 Ethel Livermore  
**Horn**  
 Graham Vernon  
 Louise Hickman  
 Cath Raitt  
 George Woodcock

**Trumpet**  
 Sue Emmons  
 Robin White  
 Edward Vineall  
**Trombone**  
 John Carmichael  
 Keith Pollitt  
 Peter Whitehouse  
**Tuba**  
 Benjamin Miller  
**Timpani**  
 Tony Maloney  
**Percussion**  
 Patricia Allardyce  
 Harry Malabar  
 Dolores Smallcorn  
**Harp**  
 Zuzanna Olbrys  
 Alex Rider  
**Piano**  
 Lucía Sánchez de Haro



**Saturday 17 March 2018 at 7pm**

All Saints' Church  
 Lovelace Road  
 West Dulwich  
 SE21 8JY

**Leigh O'Hara** spent many years working as a pianist and his career is now focussed on conducting and his role as Director of Music at St Paul's Girls' School in London.

Having completed a music degree at the University of York, where he won the department prize for outstanding musical contribution, Leigh continued his piano studies at Trinity College of Music with Simon Young, Philip Fowke and David Owen Norris before completing a masters degree at Royal Holloway, University of London.

Leigh has been resident at Dartington International Summer School in various capacities for over 20 years where he has performed as soloist and chamber musician as well as coaching chamber music, teaching piano and conducting the orchestras and choirs. As well as conducting the Symphony and Chamber Orchestras at St Paul's Leigh is musical director of the Wandsworth Symphony Orchestra, Dulwich Symphony Orchestra, South London Youth Orchestra and co-director of the Colet Choral Society.

As a pianist Leigh has played many of the great concertos by Mozart, Beethoven, Grieg and Brahms as well as working as a soloist, accompanist and chamber musician.

**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.

**Jonathan Lee** lives and works in London teaching music at a private girls' school. He studied for a PhD in Musical Composition at the University of Exeter and is an examiner for Trinity College London. He has written extensively for symphony orchestra, cathedral choirs and community events and festivals.



**Saturday 30 June 2018**  
**7pm**

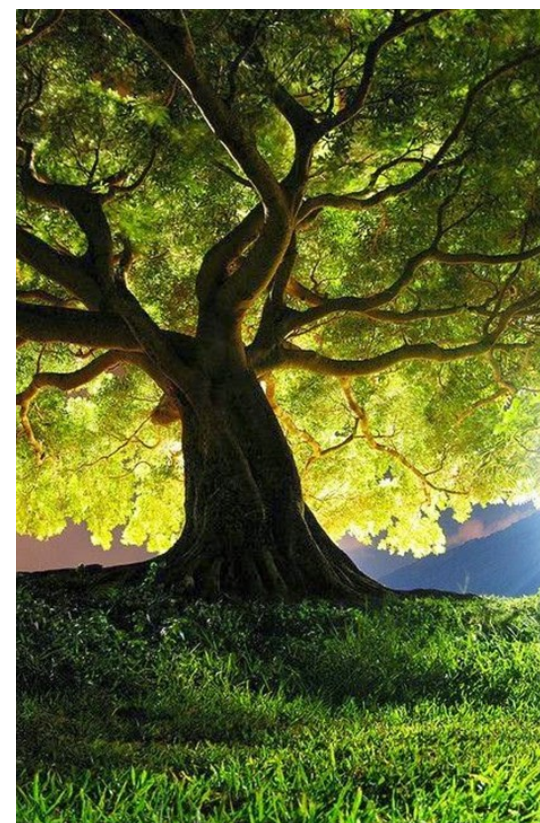


**Bizet**  
 Suite: *L'Arlésienne*

**Ravel**  
 Mother Goose Suite

**Saint-Saëns**  
 Symphony No.3 in C minor  
 'The Organ Symphony'

All Saints' Church, Lovelace Road,  
 West Dulwich SE21 8JY



**Jonathan Lee**  
 Choreography for Orchestra

**Beethoven**  
 Piano Concerto No. 3  
 Soloist: Leigh O'Hara

**Elgar**  
 Symphony No. 1

Leigh O'Hara *Conductor*  
 Paula Tysall *Leader*

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



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## Choreography for Orchestra

Jonathan Lee

'Choreography for Orchestra' began life as a piece for two pianos (aptly named 'Choreography for Two Pianos') with the intention of providing, as the title suggests, a rhythmically charged and varied musical narrative for dance.

Largely in free form, the harmonic structure is constructed from the Mixolydian and Lydian modes with elements of bi-tonality in the central section. The texture is at times dense and busy to reflect the notion of choreography within the orchestra, and at other sparse and minimal. All is unified around the initial theme that is woven and joined with other themes throughout the work.

Jonathan Lee

## Piano Concerto No. 3 in C Minor, Op. 37 (1800)

Ludwig van Beethoven

*i. Allegro con brio*

*ii. Largo*

*iii. Allegro—Rondo*

Beethoven's Third Piano Concerto was first performed in 1803 in the same concert as the premiere of his Second Symphony. It is the first concerto where Beethoven's more mature style is in evidence and he was apparently very pleased with the piece himself. The page turner at the first performance commented that Beethoven hadn't even finished writing down the notes and that the pages were mainly covered in incomprehensible squiggles!

Beethoven was an admirer of Mozart's C minor Concerto, which was only published in 1800, and this is evident from the structure of the piece. However, the musical ideas, from the austere simplicity of the opening theme (which does bear a resemblance to the opening of Mozart's concerto), to the sublime melodies and textures of the slow movement are much more Beethovenian.

The first movement starts with one of the longest orchestral introductions to any concerto (only Brahms' First Piano Concerto, a work that certainly owes more than a little to Beethoven's Third Concerto, can compete). After the orchestra has presented all the musical ideas there is a fairly standard sonata form with the dramatic extended solo cadenza particularly of note.

The slow movement, which is extremely expansive, is in the distant key of E major and is a supreme example of Beethoven pushing the boundaries of the classical style into more romantic territory. The echoes of Chopin, who would be born almost 10 years after this piece was written, are striking and the influence of this slow movement on later composers should not be underestimated.

The final Rondo is full of drama but, as is traditional, has a somewhat lighter feel and the piece ends, unlike the Mozart C minor concerto, in a heroic style that was to become one of Beethoven's trademarks.

Finally, it is worth considering the piano for which this music was written which would have been smaller in every sense. This music would have pushed the instrument to its limits at times, which would have shocked audiences and added to the dramatic impact of the piece. Beethoven also uses the full range of his piano and it is thought that this is the first concerto to go up to a high G, which would have been impossible before.

Leigh O'Hara

### 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.



## Symphony No.1 in A flat Major, Op. 55 (1908)

Edward Elgar

*i. Andante Nobilmente e semplice — Allegro*

*ii. Allegro molto*

*iii. Adagio*

*iv. Lento — Allegro*

By the time he came to write his first symphony in 1907-8, Elgar's was already a dominant presence in British music. He had been knighted in 1905 in recognition of his contribution to musical life and a body of work which comprised the Enigma Variations, the Pomp and Circumstance Marches, Falstaff and oratorios including Caractacus, the Dream of Gerontius and the Apostles. From relatively obscure beginnings in Worcester, Elgar had achieved the status of a national champion.

The symphony was greeted with astonishing enthusiasm. On Elgar's death in 1934, *The Times* obituary recalled that 'never has a symphony become so instantly 'the rage' with the ordinary British public...For some time the regular orchestras of London could not play it often enough, special concerts were arranged for it, enterprising commercialists even engaged orchestras to play it in their lounges and palm courts as an attraction to the winter sales of underwear.'

Following its premier by the Hallé Orchestra in Manchester, conducted by Hans Richter, there were over 80 performances in its first year. An arrangement for string quartet was played to mark the 60<sup>th</sup> anniversary of the opening of Harrods. There were performances in New York, St Petersburg, Vienna and Leipzig under the leading conductors of the time. A British composer had finally produced a work in full-scale symphonic form which had won international recognition. Contemporaries were impressed by Elgar's modernity and thought his work was the equal of the leading German composer of the day, Richard Strauss. At the first rehearsal for the London premier, Richter said to the orchestra, "Gentlemen, let us now rehearse the greatest symphony of modern times, written by the greatest modern composer – and not only in this country."

Later generations have understood Elgar and the symphony in terms of an almost mystical connection to the Spirit of England, or to the English countryside, or to a prescient feeling about the decline of Empire – this last the more remarkable because Elgar was writing at the height of imperial confidence between the Boer War and 1914.

Insofar as there was a connection with something essentially English, it was not through folk song (which Elgar held in low regard) but through his familiarity with the great popular forms of late Victorian and Edwardian music, the choral oratorio and the military band. Sir Thomas Beecham, a champion of the pastoralism of Vaughan Williams and Delius, and of the national romanticism of Sibelius, found Elgar old-fashioned and thought that he strayed 'with a dangerous ease to the borderline of a military rodomontade that is hardly distinguishable from the commonplace and the vulgar.' But Elgar's reputation survived both the interwar years and post-war modernism and his works are as popular – in Britain at least – as ever.

The symphony has a similar four-movement structure to those of Brahms, with a sonata-form first movement, a scherzo, a lyrical slow movement and a finale in which the slow march with which the piece opens reappears.

Jeremy Crump

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