

Violin
 Paula Tysall (Leader)
 Jane Howard (Leader 2nds)
 Helen Bartholomew
 Liz Cleary
 Tessa Crilly
 Javier Diez-Aguirre
 Emma Gant
 Lydia Harris
 Stephen Holt
 Virginia Kennedy
 George Maddocks
 Ishani O'Connor
 Ross Paterson
 Piers Patten
 Charlotte Reynard
 Sarah Sivagnanasundaram
 Daniel Sullivan
 Andy Teague
 Robin White

Viola
 Frances Barrett
 Chris Burns
 Laura Davis
 Michael Henry
 Ruth Holton
 David Lawes
 Alan Taylor
 Sally Winter
Cello
 Annabelle Juritz
 Russell Ashley-Smith
 Laura Bradley
 Sarah Bort
 Rebecca Clarke
 Rachel Hawkes
 Tania Otto
Double Bass
 Rupert Bond
 Fiona Clarey
 Chris Weaver

Flute/Piccolo
 Alison Gill
 Sam Purser
 Helena Wilcox
Oboe
 Ian Finn
 Louise Simon
 Ayano Sugiyama
Clarinet
 Brendan O'Neill
 Ally Rosser
Bass Clarinet/Alto Sax
 André Stryger
Bassoon
 Jeremy Crump
 Hilary Dodd
Contrabassoon
 Ethel Livermore
Horn
 Graham Vernon
 Louise Hickman
 Cath Raitt
 Josh Pizzafarro

Trumpet
 Sue Emmons
 Robin White
Trombone
 John Carmichael
 John Holland
 Keith Pollitt
Tuba
 Nick Etheridge
Timpani
 Tony Maloney
Harp
 Zuzanna Olbryś
Organ
 Marilyn Harper
Piano/Celeste
 Peter Davies

With thanks to Norman Harper, rehearsal organist

Leigh O'Hara is a conductor and pianist known for his ambitious performances with orchestras of all ages. Having completed a music degree at York he continued his piano studies at Trinity College of Music before completing a masters degree at Royal Holloway. Leigh has studied conducting with some of the most respected teachers and musicians including Peter Stark, Lionel Friend, Michael Rose, George Hurst and Rodolfo Saglimbeni. He is a foundation member of Dartington International Summer School where he has worked for over 25 years as soloist, conductor and chamber musician alongside teaching. Leigh is Assistant Head, Director of Partnerships and Director of Music at St Paul's Girls' School. He is musical director of the Wandsworth Symphony Orchestra, Dulwich Symphony Orchestra and South London Youth Orchestra. He is also an examiner for the Associated Board.

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.

Marilyn Harper is an organist and organ teacher, and as Organist at Christ's Chapel Dulwich, she organises and participates in the Sunday recital series begun in 2010. She has recently performed in Dulwich, Hamburg and York, and later this year she will give concerts in Cambridge, Dulwich, Rotherhithe and Godalming, in addition to leading a study trip to the historic organs of North East Holland. Her speciality is the music of Dieterich Buxtehude (1637-1707).

The organ was originally built by N P Mander Ltd in 1969 for the chapel of St. Paul's School, Barnes. As a result of an appeal under the auspices of the organist Timothy Penrose, it was purchased by the church of All Saints West Dulwich and installed in 2012 after extensive modernisation by David Wells Organ Builders of Liverpool, including a new 16' bourdon stop on the Great, a new Geigen Diapason stop on the Swell, and re-voicing of the Mander reeds. It has 2 manuals and pedals, with 28 speaking stops. It plays a central role in the weekly worship at All Saints and since 2014 there have been regular Sunday Evening organ recitals. This evening is the first time that the organ has been played in a symphonic context.

Ruth Holton, Organist and Director of Music, Alan Little, Assistant Organist



Saturday 17 November 2018
7pm



Grieg
 Piano Concerto in A Minor
Soloist: John Flinders

Holst
 The Planets

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

dso

DULWICH SYMPHONY ORCHESTRA

Saturday 30 June 2018 at 7pm

All Saints' Church
 Lovelace Road
 West Dulwich
 SE21 8JY



Bizet
 Suite: *L'Arlésienne*

Ravel
 Mother Goose Suite

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

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

Tickets available on the door or online via www.dulwichsymphonyorchestra.org.uk
 £12/£10 (concessions) under 16s free
 Interval collection for St Christopher's Hospice



DSO is a registered charity. Charity no. 1100857

DSO is a member of the **Amazon.co.uk** associates programme. If you go to the DSO website and make an order via any of the Amazon links on the site, DSO will receive 5% of anything you spend during your visit. www.dulwichsymphonyorchestra.org.uk

Suite: *L'Arlésienne* (1872)

Georges Bizet

Alexandre César Léopold Bizet, (1838-1875) (known as Georges) was a French Romantic composer who won many prizes, but whose music was rarely well received during his lifetime. He was an outstanding pianist who rarely performed in public. A contemporary said that he generally concealed his pianistic talent "as though it were a vice".

In 1872, he composed the incidental music to *L'Arlésienne*, a play written by Alphonse Daudet. *L'Arlésienne*, "the girl from Arles", is loved by a young peasant Frédéri. Hearing that she has been unfaithful, Frédéri takes his own life. The play was not a success. The title character is never seen in the play, and now "*Arlésienne*" is used in modern French to describe a person who is significantly absent from a place or a situation. The music was recycled for two suites, the first by Bizet and the second after his death by Ernest Guiraud.

Prelude's opening theme is based on the old Epiphany carol "March of the Kings".

Carillon features the effect of church bells played on the Horns.

Pastorale's melodic string tune and sparkling woodwind scale passages evoke the rolling countryside of Provence.

Menuet is taken from Bizet's opera *The Fair Maid of Perth*, with solos for harp, flute and saxophone.

Farendole, a traditional "chain dance", incorporates the theme from the *Prelude*.

In 1862, Bizet fathered a son with the family's housekeeper, Marie Reiter. He married Genevieve Halevy and had another son. He was rumoured to have had a brief affair with Galli-Marie who sang the title role in his badly received last opera, *Carmen*. In June 1875 he suffered a fatal heart attack on his wedding anniversary. He was 36 years old. More than 4000 people attended his funeral. At a special performance of *Carmen* that evening the press declared

Paula Tysall

Mother Goose Suite (1910)

Maurice Ravel

Through the years 1908-1910 Ravel wrote *Ma mère l'Oye* – Five Pieces for Children – as a piano duet for the Godebski children Mimi and Jean aged 6 and 7. He dedicated this work for four hands to the children of his closest friends, just as he had dedicated an earlier work, *Sonatine*, to their parents. Ravel took great delight in childhood and the domesticity of these piano duets reflects his appreciation of family life. It was also a vehicle for him to explore the secretive side of his personality, and these pieces show a depth of expression – both adult reminiscence and childish joy – using simple methods. They were first performed, not by their dedicatees, in April 1910. Later Ravel adapted this five-piece suite with his wonderfully clever and affective orchestration

Of the five tales *Sleeping Beauty* and *Little Tom Thumb* were based on the stories of Charles Perrault, while the *Empress of the Pagodas* was inspired by the story *The Green Serpent* by Madame d'Aulnoy.

The tales Ravel chose to present to us are:

Pavane de la Belle au bois dormant: This opening movement serves as an introduction and at the same time creates a world of adult nostalgia for childhood. Ravel conveys the loneliness of the *Sleeping Beauty* with a wistful melody, modal harmonies and simplicity of texture.

Petit Poucet: Tom Thumb wends his way chromatically through the woods, with irregular twists and turns. Leaving a trail of breadcrumbs, so as not to get himself lost, he listens to the birds – chirruped high violin glissandos with piccolo, then cuckoos on flute – before they joyfully swoop down to gobble-up his means of escape. Tom is left to journey on.

Laideronnette, impératrice des pagodes: With innocent joy the miniscule Empress is taking a bath, accompanied by the music of walnut-shell lutes and almond-shell viols. Ravel transports us to the exotic East with pentatonic scales, and hints of the seductive sounds of a Gamelan orchestra – xylophone, glockenspiel and gong.

Les entretiens de la belle et de la bête: With a harmonious duet to an exquisite waltz the love scene is played out. Beauty dances whilst Beast growls on contra-bassoon. With the transformation complete so is the tale.

Le jardin féerique: Here Ravel's reverence of Nature is revealed with hushed power in the hymn-like opening. Wonderful string writing, including violin and viola solos, take us from breath-taking beauty to a climax of glittering, pealing bells. The full orchestra and timpani mark the end of this amazing set of miniature masterpieces.

Frances Barrett



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. 3 in C Minor, Op. 78 (1886)

Camille Saint-Saëns

i. Adagio – Allegro moderato – Poco adagio

ii. Allegro moderato – Presto – Maestoso – Allegro

Saint-Saëns wrote his third symphony in the 1880s, when he was around fifty and already established as one of the great French musicians. Having performed publicly as a pianist from the age of ten, and studied at the Paris Conservatoire, he was appointed organist for the famous church of La Madeleine in Paris when in his twenties. He served in this post for twenty years, during which Franz Liszt declared him the greatest organist in the world. Saint-Saëns also worked in the 1860s as a teacher and director of piano studies at the Louis Niedermeyer school in Paris, counting Gabriel Fauré as one of his pupils.

He was a prolific composer throughout his life. By the time of his third symphony he had already completed several operas, of which *Samson and Delilah* is the most famous, four piano concerti, and symphonic poems such as the *Danse Macabre*. His light-hearted *Carnival of the Animals* was written around the same time as the third symphony but was not published until after the composer's death in 1921. Saint-Saëns' music was regarded as conservative for the age, with a style based on music of the early Romantic period.

The third symphony is often dubbed the "Organ Symphony", due to the use of the organ as part of the ensemble. It was written as a result of a request from the Philharmonic Society of London, for which they paid Saint-Saëns £30 (equivalent to about £3,700 in 2018). This was not a huge sum for a composer of Saint-Saëns' stature, but he was persuaded through the prospect of a London premiere. This took place on 19 May 1886 at London's St James Hall, with the composer himself conducting.

The symphony has an unusual structure, being written as two movements rather than the traditional four. However, each movement is split into two halves, which means that for practical purposes it can be regarded as a four-movement piece. The first movement begins with a brief Adagio passage, followed by its main theme, a quick Allegro Moderato in C minor. This gives way to the second half of the first movement, the slow Adagio. The organ is introduced here for the first time, but with soft tones rather than full power at this stage.

The second movement begins with a Scherzo, in which we hear piano scales and small fragments of the melodies to come at the end of the piece. We then move into the most famous section of the symphony, in which the full power of the organ is unleashed. Introduced with a booming C-major chord, the famous fugue theme is played by a variety of instruments before giving way to a triumphant coda played at full volume by the entire orchestra and organ.

Stephen Holt