

Violin
 Paula Tysall (Leader)
 Luisa Boselli
 Chris Burns
 Liz Cleary
 Tessa Crilly
 Jo Duggan
 Elle Gardner
 Scott Greig
 Lydia Harris
 Julia Hewett
 Ruth Holton
 Stephen Holt
 Jane Howard
 Virginia Kennedy
 Emma Laing
 Ishani O'Connor
 Ross Paterson
 Piers Patten
 Sarah Priscott
 Tanya Rosie
 Fiona Treharne
 Kate Vineall
 Robin White

Viola
 Frances Barrett
 Robin Blackwell
 Laura Davis
 Alex Dottridge
 Julian Elias
 David Lawes
 Alan Taylor
 Sally Winter
Cello
 Russell Ashley-Smith
 Sarah Bort
 Laura Bradley
 Fiona Clarey
 Emma Geoghegan
 Rachel Hawkes
 Nicky Jackson
 Annabelle Juritz
 Tania Otto
Double Bass
 Marisa Alcock
 Zeynep Smith
 Sam Wise
Flute/Piccolo
 Alison Gill (Bass Flute)
 Rose Jones

Sam Purser
 Kim Reilly
Oboe
 Ian Finn (Bass Oboe)
 Andrew Mackay
 Louise Simon
Cor Anglais
 Nicholas Mitchell
Clarinet
 Brendan O'Neill
 Ally Rosser
 Hugo Lau
Bass Clarinet
 André Stryger
Bassoon
 Jeremy Crump
 Michael Grant
 Penny Whittingham
Contrabassoon
 Ethel Livermore
Horn
 David Aylmer
 Louise Hickman
 Josh Pizzoferro
 Cath Raitt
 Graham Vernon

Trumpet
 Susan Emmons
 Ed Szram
 Aimee Walton
 Robin White
Trombone
 John Carmichael
 Charles Mackworth-Young
 Keith Pollitt
Tuba
 James Keirle
Euphonium
 Robin White
Timpani
 Tony Maloney
 Yu Xiu
Percussion
 Harry Malabar
 Hugh Padmore
 Elaine So
 Alicja Sulkowska
Celeste
 Peter Davies
Harp
 Manon Browning
 Elin Samuel



Saturday 17 November 2018 at 7pm

All Saints' Church
 Lovelace Road
 West Dulwich
 SE21 8JY

Elgar

The Snow

Holst

Ave Maria

Grieg

Piano Concerto in A Minor

Soloist: John Flinders

Holst

The Planets

Leigh O'Hara

Conductor

Paula Tysall

Leader

Paulina Voices of St Paul's Girls' School

Directed by Heidi Pegler



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.

John Flinders studied at York University and the Guildhall School of Music and Drama, and now has a wide-ranging career as soloist, accompanist, coach and teacher; he has given concerts in Croatia, France, Iceland, India, Ireland, Japan, the

Netherlands, Portugal, Turkey and South America. In 2014 he featured as piano soloist on the soundtrack of the major ITV series 'The Great War: The People's Story', and in 2015 he gave three performances of Rachmaninov's Second Piano Concerto. He performs regularly with singers, instrumentalists and choirs, accompanies and coaches the next generation of musicians at the Guildhall School's Senior and Junior Departments, and teaches piano at one of London's top schools.

dso
DULWICH SYMPHONY ORCHESTRA

Saturday 30 March 2019
7pm



Mendelssohn
Violin Concerto in E minor
soloist: Sarah Daramy-Williams

Florence Price
Symphony No 3 in C minor

Samuel Coleridge-Taylor
Symphonic Variations on an African Air

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

Tickets available on the door or online via www.dulwichsymphonyorchestra.org.uk
 £12/£10 (concessions) under 16s free



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The Snow Op. 26. No. 1 (1894)

Edward Elgar; Words by Alice Elgar

These words first appeared as lyrics in the blank-verse narrative *Isabel Trevithoe* which Alice wrote in 1878 before she met Edward Elgar. He then set them to music in 1894 with accompaniment for two violins and piano. The music opens in E minor, moves into E major for the warmth of the earth and builds to an impassioned G major climax before returning to E minor again. The words are evocative and haunting with a wonderful ending which gives the hearer hope that their love will endure throughout the years and not melt away like the snow.

Paulina Voices

Piano – Leigh O’Hara

Violin 1 – Ines Chung Halpern

Conductor – Heidi Pegler

Violin 2 – Hortense Comon

Ave Maria (1900)

Gustav Holst

This is one of Holst’s earlier works which was completed in 1900 shortly after he left the Royal College of Music. Holst dedicated it to the memory of his mother, Clara Lediard Holst, who died when he was a child. The music skilfully combines modal and tonal harmonies with smoothly flowing counterpoints. The composer, Edmund Rubbra, writes “Holst’s influence is lasting in the work of all of us who value directness and sincerity and who view music not so much a secret preserve for the leisured few but as a vital part of everyday life.”

Paulina Voices

Conductor – Heidi Pegler

Piano Concerto in A Minor, Op. 16 (1868)

Edvard Grieg

i. Allegro molto moderato

ii. Adagio

iii. Allegro moderato molto e marcato – Quasi presto – Andante maestoso

This concerto was written in 1868, when Grieg was just 25, at a time when folk music and national spirit was much discussed in Norway. It is a very popular concerto and in addition to its melodies, harmonies, and Grieg’s unique turns of cadence, the exquisite and challenging piano writing adds to the overall attractiveness of this music.

The concerto opens with a dramatic timpani roll immediately followed by the piano’s solo entrance with a descending pattern typical of Grieg. The orchestra announces the principal theme, repeated by the piano, followed by a dance melody. Cellos bring in the movement’s second main romantic theme. After the development and recapitulation the soloist gives us an extended virtuosic cadenza, which uses material from the opening, after which the orchestra tiptoes back in. A bold coda, based on the opening, concludes this movement.

In the middle movement the beautiful Adagio has a sense of stillness - the piano, not wishing to disturb the orchestra with its cello and oboe threads, bringing in a new theme. Then a bolder version of the first theme emerges before rising horn calls bring back a relaxed mood. The movement concludes with a quiet but confirmatory statement that contains elements of both main themes.

We segue into skipping clarinets and a flourish from the piano bringing in a lively Norwegian styled dance. In this last movement Grieg really combines folk influences with the grandiose romantic drive of virtuoso concerto writing, and drones and modal harmonies blend with chromatics. There’s an Andante episode introduced by solo flute, and when we think all is completed we’re off again with an agile dance and the piano rhapsodizing around this new theme. More keyboard fireworks follow, a recap and on to a reinstatement of the central melody, now transformed into a affirmative song of praise. A timpani roll is again heard over the final chords.

“There’s steel behind the Concerto’s virtuoso element. I would hope that people aren’t seduced by the wonderful lyricism into neglecting the brilliance and dissonant qualities of the piece.” Stephen Kovacevich.

Frances Barrett



Interval: Drinks are available in the crypt. There is a lift in the church foyer.

The Planets (1914-1916)

Gustav Holst

I. Mars, the Bringer of War

V. Saturn, the Bringer of Old Age

II. Venus, the Bringer of Peace

VI. Uranus, the Magician

III. Mercury, the Winged Messenger

VII. Neptune, the Mystic

IV. Jupiter, the Bringer of Jollity

The Planets, Holst’s most famous composition, was written between 1914 and 1916, during the First World War. Holst had tried to enlist for military service, but was turned down due to poor health. The piece was premiered in 1918 in London’s Queen’s Hall, in a small concert conducted by Adrian Boult. Tonight’s concert, 100 years later, shares two things in common with that premiere: Holst was director of music at St Paul’s Girl’s School at the time, a position now held by our own conductor Leigh O’Hara; and the female chorus in the final movement was formed of St Paul’s pupils in both 1918 and 2018.

Born in Cheltenham in 1874 into a family of professional musicians, Holst turned to composing after ill health forced him to abandon plans for a piano career. He studied at the Royal College of Music where he met Ralph Vaughan Williams; the two became lifelong friends and critics of each other’s compositions. He earned his living through a combination of composing, playing the trombone and teaching. In addition to St. Paul’s, he held posts at Morley College and our local James Allen’s Girls’ School; the latter’s Holst Hall played host to DSO rehearsals this term.

The Planets has seven movements, covering each of the planets known at the time of composition, with the exception of Earth. The concept had its origins in astrology and horoscopes, a subject in which Holst had a great interest. The movements are thus based more on the mythical aspects of the planets than their physical characteristics.

The opening movement, “Mars: The Bringer of War”, is based on the Roman god Mars. It is a fiery movement written with an unusual five beats per bar and three rousing climaxes. Mars is followed by the contrasting “Venus: The Bringer of Peace”, a slow and tranquil movement punctuated by harp, flute and violin solos, reflecting the serenity and calmness of the eponymous deity. “Mercury: The Winged Messenger” is, as its name suggests, a quick and flighty movement with rapid changes in melody. And then, reflecting the planet’s astronomical status as the solar system’s largest, “Jupiter: The Bringer of Jollity” starts with two separate majestic themes which give way to the hymn-like theme known as “Thaxted”. This was adapted as the patriotic song “I vow to thee, my country” during Holst’s lifetime and more recently as the theme tune for the Rugby Union world cup.

Jupiter is followed by “Saturn: The Bringer of Old Age”, Holst’s personal favourite. Based on one of his previous vocal pieces, it features repeated chords symbolising the march of time towards old age. “Uranus: The Magician”, possibly influenced by Dukas’ “The Sorcerer’s Apprentice”, features a rapid descent from loud to soft representing the magician’s disappearing act. In “Neptune: The Mystic”, the finale, the unusual 5-beat time signature of Mars is resumed, this time for a shimmery other-worldly melody. The piece is concluded with a fade-out from the women’s chorus, which Holst stipulated should be placed in a separate room.

Stephen Holt