
MUSIC AT ST. BARNABAS'

DULWICH ORCHESTRA

(The Dulwich Orchestral Society)

Leader:

JULIA ATKINSON

Conductor:

PAUL BURNETT

Solo Violin

DARRELL KOK

Solo Viola

HARRY DANKS

Saturday March 4th 1989 at 7.45p.m.

Next Concert

Following our new tradition, Dulwich Orchestra's summer presentation will be an opera, staged with full cast -

Humperdinck's 'Hansel And Gretel'

Make a note of the date - June 10th, 1989

PROGRAMME

Strauss	Serenade in E for wind instruments
Mozart	Sinfonia Concertante for violin and viola
	Allegro maestoso
	Andante
	Presto
	Soloists Darrell Kok violin
	Harry Danks viola
Brahms	Symphony No.1 in C minor
	Un poco sostenuto....Allegro
	Andante sostenuto
	Unpoco Allegretto e grazioso
	Adagio....Allegro non troppo

Strauss Serenade for wind instruments

This attractive piece is one of Strauss' earliest compositions, later described by himself as 'the respectable work of a music student.' He also admitted that 'to have a wind player for a father was a splendid asset in writing for this ensemble'. His father was a horn player in Munich, and it is clear that the young Strauss had an excellent understanding of the instruments brought together in this music. The Serenade, which shows a Mendelssohn influence, is constructed in sonata form, though with no true development section; instead, a central episode, derived from a figure in the second subject, links the two main sections of exposition and recapitulation. Its first performance took place in November 1882 and a year later von Bülow suggested to Strauss that he should write another similar piece. The Suite which he then composed thus followed the Serenade but owing to complications concerning other works it was given a lower Opus number when printed in 1911. It is the Serenade, Opus 7, which is in fact the earlier work, a worthy precursor of much great music to be given us by this composer.

Mozart Sinfonia Concertante in E K364

It was probably in 1779, near the end of the time that Mozart lived in Salzburg, that the Sinfonia Concertante was written. He was still in his early twenties, and in this work he combines the elements of the symphony with those of the Baroque concerto grosso in which a group of soloists was brought to the fore; subsequently Mozart developed the symphony and the concerto separately to great heights. In this work the first movement, Allegro maestoso, opens with an orchestral exposition before the soloists enter, making their first statement unobtrusively together in octaves. Throughout the work they continue in friendly partnership, always equal rather than in competition. The Andante, in C minor, is an eloquent and poignant dialogue, with a cadenza more like a private conversation between the soloists than a display of technical brilliance. The final movement, Presto, is a delightful rondo with unusual and witty turns.

Tonight is an occasion of unique privilege - we have as our soloists a grandfather-grandson team. Harry Danks has long ranked as one of our distinguished viola players: a pupil of the great Lionel Tertis, he was for 32 years principal viola of the BBC Symphony Orchestra, and since retiring from that position in 1978 he has continued active in teaching and solo work. Darrell Kok was soloist with this orchestra last year; since then he has enjoyed a period of study with the Los Angeles Symphony Orchestra, and continues to command a high place among our young violinists.

DULWICH ORCHESTRA

VIOLINS

Julia Atkinson
Leader
Heather Bennie
Elizabeth Cleary
Barbara Forman
Michael Furlong
Elizabeth Furner
Victoria Hilton
Maisie Hiperson
Isabel Latham
Susan Iav
Gabrielle Painter
Elizabeth Heap
Kate Robinson
Lesley Unsworth
Lorna Turner
George Ward
Lyn Wallis
Michael Withers

VIOLAS

Mary Keeler
Wendy Cox
Richard Dubeck
Beatrice Hutchings
Sarah Lodge
Eileen Moon
Andrea Przyvysz
Nicholas Turner

CLARINETTS

Sue Best
Duncan McInnes
Steve Preston

BASSOONS

Barbara Trauer
Gareth Jones
Peter Carrie

HORNS

Kevin Elliott
Robert Myers
Jonathan Baker
Simon Twisse

CELLOS

Catherine Hare
Neil Cox
Alex Galloway
John Robinson
Alicia Spriggs
John Theaker
Marion Wootton

TRUMPETS

Derek Cozens
Niels Steven

TRUMPETS

John Tilzey

DOUBLE BASSES

John Hutchings
Tim Jones
Keith Scarr
John Wilson

FLUTES

Helen Williams
Jane Hurrell
Julia Wilson

Brahms Symphony No.1 in C minor, Op.68

Various suggestions have been advanced as to why Brahms delayed publishing a symphony until after his 40th birthday: his cautious nature, his developing mastery of large scale writing, or perhaps an awareness of Beethoven's shadow. Actually sketches for a symphony go back to the 1850's, and three movements were more or less complete by 1862, though it was not until 1876 (after Brahms' involvement with the troubles of the Schumann family) that the symphony was presented. It combines heroic tone in the outer movements with a more romantic quality in the middle two.

Each outer movement begins with a slow introduction, a device that Brahms did not use again in subsequent symphonies. The first movement continues with a fiery Allegro, developing from a single theme. The second is in E major, a warm Andante Sostenuto. Clarinets lead the third movement, Un poco Allegretto e Grazioso, with a flowing theme, at once a lullaby and an elegy. The Finale contains the tune that caused von Bülow to hail this as Beethoven's Tenth Symphony, although there is no resemblance to the Beethoven Ninth. It gives a rich, majestic ending to the work, in the style which we recognise as all Brahms' own.

The Dulwich Orchestra wishes to express gratitude to the staff of the Southwark Institute for their continued encouragement and support.

Officers of Dulwich Orchestra

Conductor Paul Burnett

Chairman Mary Keeler Secretary John Theaker

Treasurer/Concert Manager Steve Preston

Programmes Duncan McInnes, Marion Wootton

New players are always welcome. Rehearsals are held on Tuesday evening, 7.15 -9.15 at the William Penn School, Red Post Hill. Join us there.