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# MUSIC AT ST.FAITH'S

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## DULWICH ORCHESTRA

**Conductor**  
STUART DUNLOP

**Leader**  
LYNN COOK

**Organ**  
PAUL BURNETT

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Salurday June 16th . 1990 at 7.45 p.m.

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MENDELSSOHN : Overture - Calm Sea and Prosperous  
Voyage Op.27

Mendelssohn's Overture appeared in 1828, six years after Beethoven's Cantata bearing the same name. They are both based on a pair of contrasting poems by Goethe. Mendelssohn's Calm Sea is very calm indeed, achieving the kind of burnished stillness that Debussy also managed in the third movement of La Mer. A suggestion of turbulence in the depths is quelled and a seabird's call is echoed from afar.

Mendelssohn must have been a good sailor, for the voyage, however prosperous, is boisterous enough to provoke the kind of internal disquiet that can have one seriously considering the virtues of a Channel Tunnel! Still, in the age of sail, no doubt the evident freshness of the winds would have been more of a blessing than a curse, particularly as they politely decline to summon a storm and enable Mendelssohn's vessel to achieve landfall and harbour in triumphant style.

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HANDEL - Organ Concerto Op.4 No 5 in F

According to Grove Handel was the inventor of the organ concerto and this type of work started life as a supplement to Handel's English oratorios with, of course, the composer playing the solo part.

The particular concerto we are to hear tonight was first performed with Deborah on 26th March 1735. Three years later it was published by Walsh along with the five other Concertos which now make up Op.4 apparently as a response to a pirated edition (no copy of which has survived).

Altogether Handel wrote sixteen organ concertos, all designed for his own use and his playing of them (always with improvisations) was a legend in his day. Grove comments that Handel probably never played the same work twice in the same way.

----INTERVAL----

BEETHOVEN - Symphony No. 7 in A op. 92

Poco sostenuto - Vivace  
Allegretto  
Presto - Assai meno presto  
Allegro con brio

The most famous remark concerning the Seventh Symphony was that fathered on Weber by an unknown party. "Beethoven is ripe for the madhouse" he is spuriously reported to have said at the conclusion of the last movement. The glimmer of insight contained in this attempted epigraph is hidden by its failure to distinguish madness from obsession, for this is obsessive music of the most concentrated kind. Moreover one element of music in particular receives the unblinking gaze of the composer throughout. Leaving aside the first movement's spacious but entirely germane introduction, most musicians will recognize the head-motifs of all four movements sung without pitch - responding to the rhythm.

It is not that pitches of the notes are unimportant - far from it - but the rhythmic driving force of the piece propels it so constantly that its primacy cannot be ignored. For instance, it is possible to find bars in which the first movement's cussedly awkward rhythm does not appear - but there are not many of them and its absence only serves to heighten the expectation of its return, as in the long crescendo towards the movement's final climax.

It is perhaps when the countertheme of the second movement enters that one realises quite how starkly rhythmic the movement's opening paragraph is. Thrice repeated, the last time in thunderous fortissimo, this paragraph dissolves into the relieved singing of the woodwinds - but listen to the pizzicati of the cellos and basses!

The subtle but thorough defeat of one's expectations as to the length of a phrase certainly qualifies the third movement for the title 'scherzo' (Italian for joke), though it is not officially

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thus called. In repeating the trio after the scherzo da capo Beethoven also set up a joke in the final few bars.

The last movement, as one would expect, is the most obsessively constant of the four and its grim exultation is a test of stamina for audience as well as orchestra, but the climax is fitting and worth the wait.

PAUL BURNETT is familiar to us as the former conductor of the Dulwich Orchestra, and we are now pleased to share other of his musical talents. At the Royal College of Music he studied the horn and the organ, gaining the A.R.C.M. Diploma in each. He has played the horn with the BBC Symphony Orchestra, the English Chamber Orchestra and the City of Birmingham Symphony Orchestra (both at home and abroad) and in 1984 played in the last night of the Proms.

He has also given a number of organ recitals and played at cathedrals including St. Pauls, Southwark, Chichester and Winchester.



DULWICH ORCHESTRAVIOLIN I

Lynn Cook (leader)  
 Maisie Hipperson  
 Linda Mages  
 Rod McGown  
 Judith Morrey  
 Jane Parker  
 Jane Roderick  
 Leslie Unsworth

VIOLIN II

Michael Furlong  
 Leo Bennett  
 Heather Bennie  
 Elizabeth Cleary  
 Elaine Galloway  
 Lydia Robinson  
 Lynn Willis  
 Juliet Woodman

VIOLA

Mary Keeler  
 Philip McKenna  
 Jane McLauchlin  
 Janet Miller  
 Roger Mundy  
 Jane Schulz

CELLO

Catherine Hare  
 Roger Clayden  
 Alma Easterbrook  
 John Theaker  
 Marion Wootton  
 Hugh Herzig

TRUMPET

Derek Cozens  
 Matthew Redfearn

TIMPANI

Chris Kimber

DOUBLE BASS

John Hutchings  
 Keith Scarr

FLUTE

Helen Williams  
 Jane Hurrell  
 Julia Wilson

OBOE

Stephen Gates  
 Graham Ruffell

CLARINET

Sue Best  
 Duncan McInnes  
 Steve Preston

BASSOON

Gareth Jones  
 Giles Brindley

HORN

Paul Burnett  
 Anne Warnes  
 Hilary Brindley

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