

MUSIC AT ST AUGUSTINE'S

DULWICH ORCHESTRA

Conductor
STUART DUNLOP

Leader
JULIA ATKINSON

BEVERLEY LUYT - Soprano
JAMES BOULTON - Tenor
ROY PHILLIPS - Bass

SATURDAY 15 JUNE 1991 AT 7.45 PM

Beethoven: Overture and Incidental Music to
Goethe's "Egmont", Op 84

Overture

Song: "Roll the drum, play the fife"

Entracte I

Entracte II

Song: "Full of joy, full of sorrow"

Entracte III

Entracte IV

Klärchen's Death

Melodrama

Victory Symphony

Beverley Luyt (Soprano) - Klärchen
Roy Phillips (Bass) - Narrator and Egmont.

Beethoven wrote an overture and incidental music for the Viennese première of Goethe's tragedy "Egmont" in 1809-10. The play revolves around its eponymous hero in the time of the Spanish occupation of the Netherlands. Philip of Spain replaces his Regent in the territory with the harsh Duke of Alba who, seeing in Egmont a potential leader of rebellion, tricks the latter into prison. Egmont's vision of freedom and subsequent execution form the climax of the play.

Goethe specified two songs for Klärchen (who poisons herself when Egmont is imprisoned), a Melodrama (music with spoken word) in which Egmont envisions liberation, and a Victory Symphony, which recalls the triumphant end of the overture.

A "concert version" was prepared in 1821 by one Friedrich Mosengeil, and this was revised and condensed by the Viennese poet Grillparzer (a friend of Beethoven who eventually read the eulogy over the composer's grave) into a connecting narrative for the music. This evening's performance is based on this last version.

INTERVAL

Beethoven: Trio "Tremate Empje Tremate" Op 116

Beverley Luyt - Soprano
James Boulton - Tenor
Roy Phillips - Bass.

"Tremate" has had a rather chequered career. It was fully sketched in 1801-2 but not fair-copied until 1804 when a piece for the soprano Anna Milder was required at short notice. A newspaper review of the concert describes it as "An entirely new Italian *Terzetto* (B Flat major) beautifully sung by M^{me} Milder-Hauptmann, Herr Siboni and Herr Weinmüller, [it] is conceived at the outset wholly in the Italian style, but ends with a fiery *Allegro* in Beethoven's individual style. It was applauded".

The piece then seems to have disappeared until 1824 when, to Beethoven's chagrin, it was again announced in a concert as "a novelty" (ie a first performance). Since then it has remained almost unknown.

Beethoven: Symphony No 2 in D Op 36

Adagio molto - Allegro con brio.

Larghetto

Scherzo: Allegro

Allegro molto.

It is almost impossible to view Beethoven's first two symphonies without the monstrous shadow of the Third - the *Eroica* - falling on the picture. It is fruitless to speculate about the stature the Second would have had if the *Eroica* had never been written. It is simply accepting the facts to call the Second a worthy predecessor to the Third.

The Second Symphony was written in 1802 and completed at the village of Heiligenstadt. It is the product of the most spiritually anguished period of Beethoven's life, the time when the advance of deafness almost broke him and which culminated in the document known as the "Heiligenstadt Testament". In this, Beethoven contemplates suicide and is led back from the brink by the realisation that so much more music lay within him and demanded to be composed.

It is a fanciful but not implausible thought that the Second Symphony saved him. If it was eclipsed in grandeur by what came after, its wit, vigour and, at times, sheer happiness were never surpassed. In the slow movement Beethoven, bearing in mind his circumstances, produced a movement of transcendent poignancy and the creative spring which had powered the whole symphony

may well have been consolation enough for the complete isolation from the world that Beethoven feared.

DULWICH ORCHESTRA

Violin I

Julia Atkinson (Leader)
Lynn Cook
James Edwards
Maisie Hipperson
Lucy Killip
Judith Morrey
David Stephenson
Lesley Unsworth

Violin II

Juliet Woodman
Fred Banks
Elizabeth Cleary
Elaine Galloway
Jeff Mead
Caroline Perkins
Dennis Sullivan
Lydia Robinson

Viola

Mary Keeler
Richard Dubeck
Philip McKenna
Eileen Moon
Roger Mundy
Vincent Turner

Cello

Sara Heathcote-Skinner
Katherine Badger
Roger Clayden
Hugh Herzig
David Maloney
Nick Markson
Marion Wootton
Helen Worsley

Double Bass

John Hutchings
Keith Scarr
John Wilson

Flute

Helen Williams
Julia Wilson
Jane Coulcher

Oboe

Stephen Gates
Graham Ruffell

Clarinet

Sue Best
Duncan McInnes
Steve Preston

Bassoon

Janice Kingston
Garth Jones

Horn

Cindy Bishop
Hilary Brindley
Nigel Putt
Anne Warners
Joseph Wright

Trumpet

Derek Cozens
Matthew Redfearn

Timpani

Chris Kimber