
MUSIC AT ST. PAUL'S

DULWICH ORCHESTRA

Conductor

STEPHEN WHITTAKER

Leader

LYNN COOK

Solo Harp

LOUISE MARTIN

Solo Flute

SALLY STOCKS YVONNE LANG.

Saturday November 28th 1992 at 7.45 p.m.

Admission by Programme £4 Concession £3 Family £8

PROGRAMME

OVERTURE "IDOMENEO" K. 366 (1778 - 81)

Mozart was already a seasoned stage composer at 22, but Idomeno is the first of his seven operatic masterpieces. The music is superbly passionate and original, yet the opera was hardly heard in his lifetime, published after his death, and only given its due in recent years.

The classical operatic overture had, as ever since, two purposes: to get the audience "in the mood" as they settled into their seats for an evening's entertainment, and to whet the musical appetite with the principal themes. This piece sets the scene admirably for a classical tale of drama and passion - dark and serious, even its D major key sounding grandly tragic.

SYMPHONY NO. 31 IN D MAJOR "THE PARIS" K.297 (1778)

Mozart was determined to please the Parisians, who liked their symphonies in the bold and brilliant style of the Mannheim school, quite different from anything he had written before. But such was his confidence and mastery at the age of 22 that he assimilated the manner perfectly, and revelled in the chance to write for a much bigger orchestra than usual.

The symphony has only three movements, more like a concerto - Parisian taste didn't care for the customary minuet. The first movement is notable for its vigorous energy and virtuosic string writing, the slow movement for its graceful warmth. The Finale is another dashing piece, full of contrapuntal high spirits, and with a quiet opening which surprised and delighted the Paris audience.

CONCERTO FOR FLUTE AND HARP IN C MAJOR K.299 (1778)

Mozart mischievously liked it known that, if he had a less favourite instrument than the flute, it was the harp. But there is no evidence for his distaste for it in this exquisite concerto for both. It is in the typical three movements of the first an abundantly tuneful and elegant Allegro, the second a dreamy and poetic Andantino in which the orchestral wind is rested and the string writing particularly lovely.

The Finale is a scintillating rondo in which the soloists are given a wealth of melody and indulge in delightful combinations with other instruments, especially the oboe and horn. Perhaps the greatest miracle of the work is the imaginative variety of solo and accompanying effects Mozart conjures up for the harp, for which he very seldom wrote, and the marvellous way the two very different instruments seem made for each other.

Soloists: Sally Stocks (flute) Louise Martin (harp)

I N T E R V A L

This all-Mozart concert has so far presented three of the finest works from the middle period of his enormous output, written in Paris when he was in his early twenties. The final work in the programme is one of the greatest masterpieces of his final years composed when he was 36, three years before his death.

SYMPHONY NO. 39 IN E FLAT MAJOR K. 543 (1788)

The last three of Mozart's 41 symphonies, one of the pinnacles of Western music, were written in a mere six weeks. No. 39 begins, unusually for Mozart, with an impressive slow introduction, leading to a gently serene Allegro. The Andante's stable main theme is a beautiful cantabile, but contrasted with stormy episodes. The colouring of this movement is especially gorgeous - Mozart deliberately omitted oboes from the symphony to concentrate on the richer sound of the clarinet, which was at that period rather a new instrument.

The Minuet is no mere stately dance but truly symphonic in feel, and the Trio offers another wonderful chance for the clarinets to show off. And then the celebratory finale, a perfect blend of the skittish energy of Haydn with Mozart's wit. The second main theme is really just the first in disguise, a favourite Haydn device, as is the deliciously punctual ending.

MEMBERS OF THE ORCHESTRA.

Violins.	Cellos.	Clarinets.
Lynn Cook (leader)	Katy Hawkes	Sue Best
Maisie Hipperson	Sara Heathcote-Skinner	Duncan McInnes
Elizabeth Cleary	Graham Lester	Steve Preston
Julia Gabriel	Marion Mooton	Bassoons.
Don McGovern	Double Bass.	Giles Brindley
Paula Martin	Cymbant Rakovitz	Janice Brightman
Pygmynt Rakovitz	Barrie Sullivan	Horns.
Barrie Sullivan	Barrie Sawyer	Joe Wright
Joanne Roper	Keith Soffr	Hilary Brindley
Dennis Reynolds	Flute.	Trumpets.
Violas.	Julia Wilson	Tim Collett
Barbara Langford	Barbara Langford	Eric Miller
Emily Toscano-Heigton	Oboe.	Timpani.
Philip McKenna	Steven Gatos	Mike Grant
Vic Pringle	Graham Ruffell	

Programme Notes by Lynn Cook.