MUSIC AT ST. SAVIOUR'S

DULWICH ORCHESTRA

Conductor
STEPHEN WHITTAKER

Leader
LYNN COOK

Solo Trumpet
MALCOLM GOSDEN

Saturday July 3rd 1993 at 7.45p.m.

Admission by Programme £5.00 × Concession £3

PROGRAMME

FRANZ SCHUBERT (1797-1828):Symphony No. 8 in B minor "The Unfinished"

Schubert's most famous work ends after two movements, though he undoubtedly planned four and, in fact, wrote sketches for a third. But in his busy, if self-imposed, schedule he laid it aside, perhaps wondering how on earth to follow such sublime music; and opinion since has been that the symphony is perfect as it stands.

The gently paced Allegro Moderato begins mysteriously in the bass, leading into a poignant clarinet melody with a restless string accompaniment. This opening, the gorgeous second theme, and the contrasting outbursts of mighty strength throughout the movement, are the elements which make this symphony one of the first great works of the romantic period. The ensuing Andante Con Moto is a masterpiece of serenity, with tragedy never far below the surface. What more, indeed, need be said after this ?

JOHANN BAPTIST GEORG NERUDA (1708-1780): Concerto in E flat for trumpet and strings.

Neruda was born in Prague and, though unknown today, his innovative music would have been familiar to his younger contemparies Haydn and Mozart. This concerto, written originally for hunting horn, has been neglected by horn players but prized by trumpeters, whom its high tessitura suits very well.

There are the usual three movements. The tuneful opening Allegro looks back to Vivaldi and Bach's concertos in form, but forward to Haydn and Mozart in melodic style; and there is a spectacular cadenza. The peaceful Largo shows that the trumpet is not just the noisy boy of the orchestra, but can be gentle and sensitive too. The Vivace finale is relaxed and genial.

INTERVAL

WOLFGANG AMADEUS MOZART (1756-1791): Overture "Don Giovanni"

First produced in Prague in 1781, Mozart's dramatisation of the legend of Don Juan, the notorious seducer, has ever since been one of the most famous and popular operas, adapting superbly to film and television. The overture begins with a grand and sombre introduction, hinting at the Don's ultimate descent to Hell with sinister minor scales, before the light-hearted main section. This ambiguous combination of fun and fate pervades the whole opera.

JOSEPH HAYDN (1732-1809): Symphony No. 103 in E flat "The Drum Roll"

By the time Haydn wrote his one hundred and third symphony (not to mention his 80 string quartets, 62 piano sonatas, 41 piano trios, etc. etc.) he was perhaps the most celebrated composer there had ever been, but fame never spoilt this unassuming man. If Mozart's music has and almost divine elegance and intensity of expression, Haydn's equally enormous output has a consistent originality, wit and humanity which are no less of an achievement.

After the opening bar there are no prizes for guessing why this symphony was nicknamed "The Drum Roll". The solemnity of the opening Sostenuto is broken into by the typically cheerful Allegro con Spirito; and this richly melodic movement ends with the solemn introduction again, only to be brushed aside with laughter. The Andante is a beautiful set of variations on two themes, contrastingly in C minor and C major. The Minuet is one of Haydn's finest; and the fourth and final movement, Allegro, begins with horns ushering in one of his catchiest tunes. Five action-packed minutes later the symphony ends with the opening horn theme triumphantly on the trumpets.

It is always nice to remember that Haydn loved English audiences and his visits to London, where this great symphony was given its premiere.

MEMBERS OF THE ORCHESTRA.

Violins.

Lynn Cook (leader)
Maisie Hipperson
Barry Maver
Susan Guiney
Dennis Reynolds
Toby Hawkes
Joanne Beale
Philip Bailey
Elaine Galloway
Elizabeth Cleary
Dennis Sullivan
Frank Dalquen

Violas.

Roger Mundy
Philip McKenna
Maureen Montrose
George Fuller
Margaret Leicester
Vincent Turner

Timpani.

John Tilzey

Cellos.

Sara Heathcote-Skinner
Marion Wootton
Katharine Badger
Graham Leicester
Ann Burns
Alex Galloway

Double Bass.

Arthur Pennie
Keith Scarr

Flute.

Julia Wilson
Barbara Langford
Emily Toscano-Heighton

Oboe.

Graham Ruffell
Louise Simon

Clarinet.

Sue Best
Duncan McInnes

Bassoon.

Gareth Jones
Giles Brindley

Horn.

Joe Wright
Hilary Brindley

Trumpet.

Ben Cummings
Eric Milner

Trombone.

Helen Reilly
Michael Brooks
James Hadley

Programme Notes by Lynn Cook.

MALCOLM GOSDEN - Trumpet Soloist

Malcolm Gosden began playing the trumpet at the age of 9 in 1969 and was educated in Southampton under the musical guidance of trombonist Evan Watkin. Highlights of his youth included winning 3 medals in the same year (1976) for outstanding individual performance from the Wessex Brass Band Association, performing before the Queen (1977), performing the Haydn Trumpet Concerto with Southampton Youth Orchestra (1977) and being awarded the first Rudolf Kempe Memorial Scholarship to the Rehearsal Orchestra (1978).

He also played with the British Youth Symphony Orchestra from 1975-79 playing principal from 1977-79. Malcolm went to the Guildhall School of Music & Drama (1977-81) studying with Bernard Brown and John Miller. He began his professional career at the Theatre Royal, Drury Lane, playing in the New York Shakespeare Festival production of the "Pirates of Penzance". He has since worked extensively in West End theatres and has also worked for the Royal Shakespeare Company, the National theatre and various ensembles ranging from the National Symphony to the Royal Philharmonic Orchestra.

Parish of Herne Hill Music Festival 1993.

Wednesday, 30th June - 7.30 - 9.00 - St. Saviours Church

FOLK EVENING

Songs and poetry from SIDNEY CARTER
St. Saviours Folk Band

Thursday, 1st July - 7.30 - 9.30 - St. Pauls Church

CHAMBER RECITAL

BROOKS STRING QUARTET

Friday, 2nd July - 7.30 - 10.00 - St. Pauls Hall

JAZZ SOCIAL

PDB Trio with Special Guests