
MUSIC AT ST. JOHN'S

DULWICH ORCHESTRA

Conductor

STEPHEN WHITTAKER

Leader

LYNN COOK

Solo Oboe

EMMA HARRISON

Solo Bassoon

MICHAEL FORD

Saturday April 9th 1994 at 7.45p.m.

Admission by Programme £4.00 • Concession £2.50 • Family £10

PROGRAMME

LUDWIG VAN BEETHOVEN (1770 - 1827) : OVERTURE 'CORIOLAN', OP. 62

There were many ways in which Beethoven revolutionised classical music and influenced generations of composers after him. For one, he more or less invented the romantic 'tone' in which the abstract forms of music are made to suggest or describe people, events and moods.

'Coriolan' is one of his finest examples, being in conventional sonata-form but conjuring up powerfully the heroic story of the British hero Coriolanus, who resisted the Romans to the death. The result is a gorgeous second theme and fiery continuation tell the tale with passion and drama, until the quiet final bars subside exhausted.

WOLFGANG AMADEUS MOZART (1756 - 1791) : BASSOON CONCERTO IN E FLAT K.191

I. Allegro II. Andante ma Adagio III. Rondo: tempo di minuetto

This was Mozart's first surviving concerto for any solo instrument. It was written when he was eighteen, but is already full of his customary lyricism and brilliancy which never descends to mere virtuosity. It is the standard work for bassoon in the limited concert repertoire. It is in the normal three movements, the first finishing with a solo cadenza, the second opening with what seems to be a sketch of one of Mozart's favourite themes (it first appears in a sketch book when he was eight, but is most famous in the aria 'Porgi amor' in the opera 'Le Nozze di Figaro'). The finale is a rondo in the style of the minuet-bridge of Figaro'. The concerto is a rondo in the style of Mozart's concertos sound so operatic.

Soloist: Michael Ford (Bassoon)

INTERVAL

SIR EDWARD ELGAR (1857 - 1934) : SALUT D'AMOUR

As with another great symphonist: did before him - Beethoven, Brahms and Tchaikovsky come to mind - Elgar excelled in mistaking what they were typical, and is one of those tunes that everyone knows even if him a poem in his hand of its composer! Elgar's wife-to-be Alice wrote for piano alone, is his fond reply.

VINCENZO BELLINI (1801 - 1835) : OBOE CONCERTO IN E FLAT

I. Maestoso e deciso - Larghetto Cantabile II. Allegro Polonese

Like Mozart, the Italian Bellini died young, and like Mozart he was a celebrated operatic composer in the florid 'bel canto' style. His tiny but beautiful oboe concerto is a masterpiece of simplicity - virtually a wordless aria in which the oboe sings first a plaintive lyrical strain, then a jovial polonaise.

Soloist: Emma Harrison (Oboe)

JOSEPH HAYDN (1732 - 1809) : SYMPHONY NO. 99 IN E FLAT MAJOR

I. Adagio - Vivace assai II. Adagio III. Minuet & Trio : Allegretto IV. Finale: Vivace

The 99th is one of the twelve great works which crowned Haydn's symphonic career, written between 1791 and 1795 for concerts in his beloved London. It is one of the very best - except for all the others!

All through outwaddy in the normal four movement symphonic form it is, like all mature Haydn, packed with original features and surprises. The impressive slow introduction with which the first movement opens is only the first of these, moving mysteriously into a distant minor key before the warm and gracious Vivace begins.

The wonderful Adagio is as profound a slow movement as Haydn ever composed, while the splendidly quirky Minuet is anything but the stately dance its name would suggest. Beethoven was the first to call his Third, or middle section, a 'joke', and Haydn, of course, invented them. The Trio, or middle section, is a complete contrast, with a touching oboe melody in a remote key.

And the finale, as usual with this composer, ends this great work as happily and playfully as you could want.

MEMBERS OF THE ORCHESTRA.

Violins.

Lynn Cook (Leader)
Maizie Hipperson
Don McGown
Erlaine Galloway
Elizabeth Cleary
Christine
Lina Tlami
Nigel Stephens
Barry Mavor
Jenny Ray
Frank Baiken
Philip Bailey

Cellos.

Sara Heathcote-Skinner
Marion Woolton
Alex Galloway
Allison Rose
Katy Hawkes

Clarinets.

Sue Best
Duncan McInnes
Bassoons.

Giles Brindley
Jeremy Crump

Trumpets.

Eric Milner
Tim Collett

Flute.

Horns.

Julia Wilson
Barbara Langford

Oboes.

Peter Brown
Joe Wright

Timpani.

Graham Russell
John Tilzey

Programme Notes by Lynn Cook

MICHAEL FORD - SOLOIST - BASSOON

Michael lives on the borders of Dulwich and has been playing bassoon and saxophone since his teens. He studied at Trinity College of Music under Felix Warnock and Robin O'Neill, and now teaches both instruments himself. He likes wearing both classical and popular hats spending as much time in the pit at Phantom of the Opera as at the English National Opera. He enjoys exploring the bassoon's more unusual repertoire and does not deny the rumour that he plays all the Bach Cello Suites on this instrument.

EMMA HARRISON - SOLOIST - OBOE

Emma was educated at Wells Cathedral School where she studied the oboe with Douglas Boyd. She then went to Bath College of Higher Education graduating in June 1993 with a B.A. Hons. in music. She is currently working at Glyndebourne Opera House.