
MUSIC AT ST. PAUL'S

DULWICH ORCHESTRA

Conductor

STEPHEN WHITTAKER

Leader

LYNN COOK

Soloists

DUNCAN HONEYBOURNE	PIANO
LYNN COOK	VIOLIN
JANE COULCHER	FLUTE
MARILYN HARPER	HARPSICHORD

Saturday July 9th 1994 at 7.45 p.m.

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

PROGRAMME

HENRY PURCELL (1659-1695) Suite from "The Married Beau"

1. Overture 2. Slow Air 3. Hornpipe 4. Air 5. Hornpipe 6. Jig
 7. Trumpet Air 8. March 9. Hornpipe on a Ground
- While on the continent opera was all the rage in the late seventeenth century, the reserved English were embarrassed by its emotional excesses - or perhaps by the sheer coat of staging it. But the spoken theatre was very much the thing in England of course, and the fashion grew for musical interludes, dances and songs to be provided by the leading composers of the day.

In the last years of his short life (like Mozart he composed over 600 works before dying at 36) Purcell was very successful in writing incidental music for plays, and Croome's "The Married Beau" was one of the best. It is ten that he so embellished in 1694 alone. Actually the music was often better than the plays, as the satirist Thomas Browne remarked:

"For where the author's scanty words have failed,
Your happier graces, Purcell, have prevailed."

JOHANN SEBASTIAN BACH (1685-1750) Brandenburg Concerto No. 5 in D

1. Allegro II. Affettuoso III. Allegro

All too often Bach is regarded as that towering musical figure whom one should approach with awe and reverence. Perhaps his serious contrapuntal style and pre-eminence in church music have led to this rather one-sided view.

Actually his music is multi-faceted. Works like the great organ preludes are unequalled in their drama and passion; and the celebrated series of six Brandenburg Concertos are without exception exuberant, highly tuneful pieces with instant appeal. They are tremendously enjoyable to play, too.

The set is so called because Bach wrote it in 1721 for the Margrave of Brandenburg in Berlin. Musicologists think it was because he wanted employment - if so this was surely the greatest and most beautiful job application in history!

Unusually, each concerto is for a different combination of instruments, this one being for flute, violin and harpsichord. The first movement is notable for its virtuoso harpsichord part, attributed to Bach. Bach himself to play on a new instrument he had purchased in Berlin. The second movement, for the soloists alone without orchestra, is highly expressive, and the third is a jaunty jig which is so attractive that aren't fun?

Soloists - Lynn Cook Violin
Jane Coulcher Flute
Marilyn Harper Harpsichord

RICHARD STRAUSS (1864-1949) Serenade for 11 Wind Instruments opus 7 (Andante)

This single movement work was composed when Strauss was only seventeen, but is beautifully put together for all that. Perhaps his inspiration was his father's masterpiece for the same combination. In fact Strauss sounds rather more like Mendelssohn than his father in this work, but even so it was the work that first got him the attention of the great conductor von Bulow, and from then on his spectacular career never faltered.

LUDWIG VAN BEETHOVEN (1770-1827) Piano Concerto No. 1 in C opus 15

1. Allegro II. Largo III. Rondo: Allegro Scherzando

This glorious early work of one of music's greatest geniuses is so familiar that it's hard to imagine how original it must have sounded to eighteenth century ears. While it still speaks the language of Mozart and Haydn the seeds of Beethoven's bolder, broader, more romantic style are here in plenty. No wonder this young "lion of the keyboard" soon got a reputation as an enfant terrible - a man to watch.

The first movement is full of his characteristic contrasts of strength and sweetness. The opening themes are decidedly military, but give way to a relaxed, lyrical second subject; then the orchestra "presents arms" and the soloist enters with a new playful theme, before getting down to business. After an exciting solo cadenza this big-boned movement ends as it began with parade-ground precision.

The first movement of a classical concerto is generally as long as the other two together. While this work is no exception the slow movement, one of the most profoundly beautiful creations of Beethoven's early years, is on an unprecedented scale. The final rondo opens with one of the witziest, quirkier and catchiest themes Beethoven or anyone else devised. While this exultant movement is strictly classical in form, and has all the tuneful abundance of Mozart and all the fun of Haydn, its brilliance and vigour are something quite new.

Solo Piano: Duncan Honeybourne

Soloists.

DUNCAN HONEYBOURNE Piano.

Born in 1977 Duncan Honeybourne began learning the piano at an early age, and subsequently won a scholarship to study with Professor Rosemarie Wright at the Junior Academy, the Royal Academy of Music and then in the summer included played concertos and chamber music engagements at this London Festival.

Duncan Honeybourne was a first prize winner in the 1993 Eastbourne Symphony Orchestra Competition.

LYNN COOK - Violin.

After graduating from the Guildhall School of Music Lynn's orchestral experience took her to many parts of the world, ranging from New York to Reykjavik where she was a member of the Iceland Symphony Orchestra. She holds several teaching posts in London, has a host of pupils, and runs "Fiddlers' Aged 8 and Over" and "Fiddlers' Aged 11 and Over" string courses for children. She has been leader of the Dulwich Orchestra since 1991.

JANE COULCHER - Flute.

Jane's love for the flute developed at Durham University where she studied with David Haslam. She now has lessons with Sebastian Bell and teaches at the Blackheath Conservatoire. She has recently been playing in Poland and Germany as well as being part of various orchestras and groups in London and has a forthcoming recital at St. Martins in the Fields.

MARILYN HARPER - Harpsichord.

Originally from Bolton in Lancashire, Marilyn Harper has lived in London since 1986. She teaches music at James Allen's Girls' School in Dulwich and, until recently, was Director of Music at St. Augustine's Church in Honor Oak Park. She is married and has two sons. As well as having keen interests in the choral and organ world, she has been studying homoeopathy since 1989.

MEMBERS OF THE ORCHESTRA.

Violins.

Lynn Cook (leader)
Maisie Hipperson
Don MacGown
Elizabeth Cleary
Chris Martin
Nigel Stephens
Barry Mawer
Frank Dalquen
Paula Martin
Dennis Reynolds
Peter Davis
Dinah Hyams
Claire MacDonald
Isla Milligan

Violas.

Philip McKenna
Madeleine Coelho
Mary Keeler
Ruth Baber
Paul Gurowich
Maureen Montrose
George Fuller

Cellos.

Sara Heathcote-Skinner
Marion Wootton
Isabel Raeburn
Katherine Badger
Pam Bell
Alma Easterbrook

Double Bass.

Arthur Pennie
Keith Scarr
John Hutchins

Flutes.

Julie Wilson
Barbara Langford

Oboes.

Graham Ruffell
Janet Hanton

Clarinets.

Sue Best
Duncan McInnes

Bassoons.

Jeremy Crump
Elizabeth Hearn

Contra Bassoon

Giles Brindley

Trumpets.

Roy Dignum
Lisa Hemming

Horns.

Peter Brown
Giles Brindley
Joe Wright
Hilary Brindley
John Atkinson

Timpani.

Chris Kimber