
MUSIC AT ST. LUKE'S

DULWICH ORCHESTRA

Conductor

JULIAN WILLIAMSON

Leader

LYNN COOK

Solo Piano

TANIA CHEN

Saturday November 30th 1996 at 7.45 p.m.

Admission by Programme £4.50 • Concession £2.50 • Family £10

DAVID FANSHAW : Fantasy on Dover Castle. (Notes by the Composer)

HAMISH MACCUNN (1868-1916) : Overture The Land of the Mountain and the Flood

However unjustly, Hamish MacCunn is another of the composers who wrote lots but are remembered for just one brilliant work. Born in Greenock, he was a busy conductor and composer of music in the romantic style of Mendelssohn, Bruch, Liszt and Berlioz. On all these men the Scottish writer, Sir Walter Scott, had exercised great fascination, and it was a ballad by Scott that MacCunn decided to write this, the piece by which he is known today.

Nendelassohn especially comes to mind as he wrote works inspired by the spirit and scenery of Scotland (Muirich Orchestra played his "Herbides" Overture in a recent concert). But though heavily influenced, MacCunn had an original voice of his own. It was at its freshest in this work, written, amazingly, when he was only 17. It isn't fanciful to find a genuinely Scottish flavour in this scale (typical of Scots folk music), and the first notes of the pentatonic "snapp" rhythm as well.

Perhaps the best thing is the wonderful second theme, made famous some years ago by its use in the TV series "Sutherland's Law". But the rugged opening subject is fine too, especially when it reappears in the central development section like a gallop through a fierce storm. There is another great moment in the final coda, when the lyrical second theme is turned into a triumphant trumpet fanfare.

JOHANN COPEN (1843-1907) : Piano Concerto in A minor (1868)

----- Molto Moderato - Adagio - Allegro Moderato

Grieg was a virtuoso pianist who greatly admired Liszt, and was thrilled when the maestro went out of his way to praise this concerto. There are certainly echoes of Liszt in the music, especially in the first movement's thunderous cadenzas, and the grandiose final pages of the work. But in form it is far more restrained, even sharing the same key.

Like the Schumann it begins with a flourish on the piano, before a beautiful woodwind tune. The middle section is less of a development, more a rhapsodic episode, with Grieg's melodic gift to the fore. After the solo cadenza (another resemblance to the Schumann) the movement is brilliantly rounded off by the flourish with which it began.

The slow movement is pure poetry, with a hymn-like melody on muted strings. Grieg was surely thinking of Beethoven's Emperor Concerto here. The piano enters with dreamy figures reminiscent of Chopin's concerto slow movements, and the movement builds to a climax with the opening theme in the impassioned style of Liszt. Yet despite all these obvious influences, the piece is unmistakably Grieg.

The finale is a rondo based on the rhythm of a Norwegian dance. The middle episode is a lovely lyrical theme introduced by the flute, and this is heard into something very grand.

SOLOIST : Tania Chen - Piano.

"Fantasy on Dover Castle" is like a prelude to my musical career. It also represents a homecoming. It was originally conceived during my student days at the Royal College of Music in the mid '60s when my family lived in Kent outside Dover. The work was inspired by a distinct view I once had of the castle from a cross-channel ferry in a spectacular force ten gale. Spanning several years the revised orchestration was completed in 1995.

Perhaps it is revealing that subconsciously, this work not only reflects my travels, but also preempts much of my later music, eluding to different musical styles from the main shores, including "African Sanctus" and other ethnic influences. The main theme in *P*, first heard on cellos and violas, is steadfastly English in character and soon envelops the full orchestra. A short development section, punctuated by ascending brass in triads, like Fanfare, depicts an emboldened battle-cry, which finally comes to a piece about lingering tranquility of small, peaceful islands. The music then returns to the Dover in a pitched high on the white cliffs which guard the very roots of our culture with grace and solemnity.

The first performance of "Fantasy on Dover Castle" (revised) was given on the 28th June, 1995, at the Barbican Hall, London, by the Southern Pro Arte.

CECIL FRANCK (1822-1890) : Symphony in D minor.

... non Troppo - Allegretto - Allegro non Troppo

Cesar Franck was much taken with Liszt's ideas of thematic integration and transformation, and a feature of this symphony is the way the themes grow out of each other, and are used across all three movements to enhance the sense of unity. Franck and Liszt in fact shared the same teacher, the Czech composer, teacher and pedagogue, Antonín Dvořák.

[illegible]

triumphantly.

The second movement is a gently paced stately dance, with alternating episodes closing with the "gém" theme and one commencing with it. After this lovely and the cor-ang-las colouring at the beginning is quite noticeable. After this lovely movement the finale begins dramatic movement return, and the coda derived from the "gém," thence from the first movement. A great climax is reached in the "swinging drumbeat," and the symphony ends in a triumphal march. The "gém" music itself, and the first movement are in a triumphant style. The "gém" music itself, and the first movement are in a triumphant style. The "gém" music itself, and the first movement are in a triumphant style.

THE SOLOIST.

Tania is following her solo career under the guidance of the highly acclaimed British Concert Pianist, Stephen Coombs. She has performed both in England and abroad as a soloist and in chamber groups. She is delighted to play this evening with the Dulwich Orchestra.

MEMBERS OF THE ORCHESTRA.

1st. Violins.

Lynn Cook (leader)
Maisie Hipperson
Nick Russell
Barry Mower
Ivor Cox
Alan Thompson
Susanna Allen
Ken Brace
Nigel Burrowes
Frances Daly
Eric Croston

2nd. Violins.

Nigel Stephens
George Fuller
Elizabeth Cleary
Frank D'Alquen
Adrian Chen
Jane Howard
Dinah Hyams
Stuart Dearnley
Mary Tester
Sheila Robertson

Cellos.

Sara Heathcote Holmes
Katherine Badger
Marion Wooton
Kate Anderson
Sara Toyn
Simon Wallfisch
Alison Rose

Violas.

Bing James
Phillip MacKenna
Maureen Montrose
Barbara Mattner
John Strange
Norma Peters

Double Bass.

Arthur Pennie
Christine Bond

Oboes.

Graham Ruffel
Pelle Stolt

Cor Anglais.

Hilary Gould

Clarinets.

Sue Best
Duncan McInnes

Bass Clarinet.

Christine Holland

Trumpets.

Eric Milner
Tim Collett

Cornets.

Bob Love
Graham Cornish

Flutes.

Sam Morris
Jim Colby
Barbara Langford

Trombones.

Richard Tighe
Nick Ford
John Cooper

Horns.

Graham Vernon
Jenny Davis
Joe Wright
Lucy Robertson

Bassoons.

Helen McLachlan
Jeremy Crump

Tuba.

Paul Goodwin

Harp.

Keziah Thomas

Percussion.

Adam Payn

Tympani.

Mike Grant

Programme Notes by Lynn Cook.