



# **Autumn Concert** **'An Austrian in Paris'**

**Mark Wilson - conductor**  
**Hilary Dalby - leader**

Lennox Berkeley: *Divertimento in B flat*  
Mozart: *Horn Concerto No.4 in E flat*  
Mozart: *Exsultate Jubilate*  
Mozart: *Symphony No.31 'Paris'*

Victoria Hall, Dunblane  
Sunday 27 November 2011 at 7pm

**[dunblanechamberorchestra.org](http://dunblanechamberorchestra.org)**

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## PROGRAMME

### **Berkeley – Divertimento in B flat, Op.18**

Sir Lennox Berkeley was an English composer who was born in Oxford in 1903 and died in London in 1989. His compositional style is very different from that of his contemporaries, Walton and Britten, as Berkeley's French ancestry and friendship with Ravel and Poulenc heavily influenced his work. However, Mozart was admired by Berkeley over all other composers, so his Divertimento fits perfectly into tonight's programme. The Divertimento was written in the early 1940s and is dedicated to Berkeley's great mentor, the composer Nadia Boulanger, with whom he studied from 1925 to 1932. The work stays clear of standard symphonic form, despite being written shortly after Berkeley's First Symphony. The Divertimento opens with a Prelude in highly compressed sonata form, which is followed by a beautiful and emotional Nocturne. There follows a third movement Scherzo which is the most substantial movement of the work (this is unusual, as one of the two outer movements is normally the longest) and the finale, which is vivacious and fun, seems to fuse Haydn and Poulenc into Berkeley's own style. The music is highly attractive and a real audience pleaser. Berkeley was an important voice in twentieth-century British music and his work deserves to be more widely performed today. Tonight's performance of the Divertimento in B Flat is supported by the Lennox Berkeley Society. [www.lennoxberkeley.org.uk](http://www.lennoxberkeley.org.uk). Become a fan of Lennox Berkeley on Facebook.com.

### **Mozart Horn Concerto no.4, K495**

1. Allegro moderato
2. Romance (andante)
3. Rondo (allegro vivace)

Mozart wrote his four horn concertos for the great virtuoso Joseph Leutgeb, with whom he had a curious, joking relationship. Mozart teased Leutgeb, writing derogatory comments and using different coloured inks on his horn parts. However, Leutgeb seems to have taken this teasing in his stride and the two men were good friends. The concertos were written for the natural horn (which had no valves and so had to be played with lip pressure and positioning the left hand in the bell) and would have required great technique to play the chromatic passages. The middle movement of this concerto, an especially melodious Romance, contrasts beautifully with the speedy first movement and vivacious Rondo finale. This finale is still a great challenge to horn players today, even on the modern, valved horn. Leutgeb must have been a fine horn player: perhaps the best evidence for Leutgeb's skill is the beautiful music which Mozart wrote for him.

### **INTERVAL (20 mins)**

### **Mozart – Exsultate, Jubilate, K165**

1. Aria: Exsultate, jubilate (allegro)
2. Recitative: Fulget amica dies
3. Aria: Tu virginum corona (Andante)
4. Alleluia (molto allegro)

Mozart was just sixteen years old when he composed his Exsultate for the famous castrato Venanzio Rauzzini. It was, by all accounts, a bit of a rush job, written in only a few days. This might explain why the piece is one recitative short of a standard motet form – even the young Mozart couldn't quite beat his deadline this time. However, this shortfall would give him an idea – drop the other recitative and Mozart would have the formal model for his instrumental concerti. The first movement Aria is in embryonic sonata form, then the following short Recitative leads to a gorgeous theme and variation Aria, which modulates directly into the glorious Alleluia. Each of the last two movements uses thematic material highly reminiscent of the first movement. This musical economy linking movements thematically pre-empted Beethoven, yet to the young Mozart it may only have been a way of saving time and meeting his tight deadline.

## **Mozart Symphony No.31 in D Major, K297 “Paris”**

1. Allegro Assai
2. Andantino
3. Allegro

Mozart visited Paris on his father's instruction in 1778 and wrote his “Paris” Symphony for the Concerts Spirituel which took place there. The orchestra was larger than Mozart was used to and this is the first symphony in which he wrote for that new instrument, the clarinet. The Symphony's grand nature was a concession to French taste, though unusually the work consists of only three movements, omitting the standard third movement minuet. This symphony was one of Mozart's favourites and he often used it to impress new audiences. The vigorous opening movement is based around one central theme. There follows a lyrical Andante movement – Mozart wrote two possible second movements for this symphony but the original andante is now more often performed. The final Allegro movement opens with the violins alone, with the rest of the orchestra taking up the principal theme later. This was a deliberate avoidance of the French tradition, where fast movements open with the full orchestra. There is an engaging second subject, treated in contrapuntal style, before the final, surprisingly brief, recapitulation. Mozart's mother, who was in Paris with him, became ill and died shortly after the 31<sup>st</sup> Symphony was completed. However, at the time of writing the work Mozart's life was untouched by this coming tragedy and the whole work is joyous and vivacious, a wonderful souvenir of his time in Paris.

Next concert: **Sunday 27th May 2012**

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### **Martin Murphy *soloist: French Horn***

Martin picked up the horn late at the age of 15 after studying the trumpet for 3 years previously. Martin studied at the RSAMD under John Logan and David McCleneghan (RSNO), David Flack and Hugh Potts (BBC SSO) and has taken part in many Masterclasses with horn players like Fergus McWilliams, David Pyatt and Radovan Vlatkovic. He graduated from the RSAMD in 2011 with a Bachelors of Music degree with honours where he will be returning to do a Masters in Music. Martin has gained a massive amount of orchestral experience playing principal horn in the RSAMD Symphony Orchestra and also regularly works with the *RSNO*, *BBC SSO* and is currently trialling for the second horn with the *Scottish Ballet*. Orchestral playing is his first love however Martin is also a keen chamber musician playing with the Stevenson wind octet and has recently been asked to join the award winning brass quintet *Pure Brass*. As well as this Martin has played concertos with the RSNO and RSAMD symphony orchestra, notably the Gliere horn concerto and Schumanns Konzertstueck for four horns with the RSNO. Martin would like to thank the Dewar Award, Wolfson Trust and many other trust and foundations that have helped purchase his French horn and further his studies.

### **Nina Kopparhed *soloist: Soprano***

Having been a choral scholar until her teens, Nina Kopparhed has returned to singing in recent years and is now launching her career in this country as a professional soprano. After her solo debut on tour in Bolivia with Orquestra do Estado de Mato Grosso in 2006, Nina quickly built up a strong reputation as a coloratura soprano in Brazil, where she was based at the time, and there founded the duo Arcantora with her partner Mark Wilson. After coming back to the UK, Nina has furthered her studies under the guidance of the wonderful soprano Judith Howarth and her husband Gordon Wilson. She is now working as a wedding singer, recitalist and oratorio soloist as well as performing in recitals, weddings and corporate functions with the Arcantora Duo. Nina also has an established career as a professional viola player.

## Dunblane Chamber Orchestra

The Dunblane Chamber Orchestra was founded by Fiona Shearer and Alistair Warwick in February 2008 and consists of musicians from around the local area.

### **Hilary Dalby *leader***

Hilary studied the violin with Yfrah Neaman at the Guildhall School of Music and Drama. Her first job was with the Welsh National Opera Orchestra. Then she came to Scotland to become a member of the BBC SSO. After several years there she decided to pursue her interest in the Alexander Technique and trained to become a teacher in it. Now she enjoys combining this with playing chamber music and teaching the violin.

### **Mark Wilson *conductor***

Mark became the orchestra's conductor in October 2009, taking over the baton from the orchestra's founder, Alistair Warwick. Coming from a very musical family, Mark studied at London University, the RSAMD and the Royal Academy of Music. After graduating he co-founded the Solaris Quartet with whom he played first violin for eight years. An invitation to become the concertmaster of the Orquestra de Câmara do Estado de Mato Grosso in Brazil led to several concerto appearances. During this time Mark toured extensively throughout Brazil and Bolivia during his time with the orchestra, yet perhaps the most rewarding experience (along with learning Portuguese) was the work he put in developing the playing of the many talented young musicians in the orchestra's home city of Cuiabá. Since his return to the UK in January 2008, Mark has been in high demand as a freelance chamber musician and as a soloist. In recent years Mark has gradually become more involved with conducting. He is as happy directing orchestras from the leaders' position as he is on the conductors' rostrum.

#### **Violin 1**

Hilary Dalby  
Lois Stewart  
Carol Watson  
Jennifer Wilmer  
Evelyn Ferguson

#### **Violin 2**

Trudie Ford  
Carolyn Scott  
Leslie Mair  
Esther Paterson  
Kathy Neil

#### **Viola**

Darren Green  
Sally Wilson  
Carolyn Sparey

#### **Cello**

Ilse McFarlane  
Aileen Watson  
Susan Appelbe  
Fiona Shearer

#### **Double Bass**

Daniel Griffin

#### **Flute**

Hazel Gordon  
Ruth Bamforth

#### **Oboe**

Simon Rendell  
Diane Barrett

#### **Clarinet**

Lorna Holl  
David Breingan

#### **Bassoon**

Crawford Gordon  
Neil Anderson

#### **Horn**

Tim Barrett  
Jennifer Rodger

#### **Trumpet**

Neil Blezzard  
Fraser Harris

#### **Timpani**

Vitor Pinto

**The orchestra would like to express its thanks for the financial support it receives from Stirling and District Arts Forum and the T.A.Fund, and to Smallprint for its help in selling tickets.**