



Summer Concert 'Masters of Music'

Mark Wilson conductor

Schubert - Overture in C major in the Italian Style
Mozart - Suite from 'The Magic Flute'
Warlock – Capriol Suite
Handel - Concerto Grosso Op 6 No 2
Mozart - 'Jupiter' Symphony

Victoria Hall, Dunblane
Sunday 29 May 2011 at 7pm

dunblanechamberorchestra.org

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PROGRAMME

Schubert - Overture in C major in the Italian Style, D 591

This is one of two overtures which Schubert composed in the Italian style, though they are really more Schubertian than Italian. The word overture derives from the French and refers to the opening music of an opera; however by Schubert's time overtures were often stand-alone works. Schubert's overtures may lack the power and importance of the great Beethovenian works in the genre but they are nevertheless beautifully written and full of vivacity and charm. The overture begins in broad triple time, the stately music making good use of the various woodwind timbres. The allegro that follows is more closely Italian in style, its dance-like first theme, introduced by the strings before being taken over by the woodwind, being somewhat reminiscent of Rossini's melodies. The second subject is unusual in having a phrase length of seven bars rather than the standard eight. There follows much rhythmical and lively music with triplets in the strings against fanfare-like motifs in the winds, before the speed picks up in the highly operatic coda, bringing the overture to a bright and sparkling conclusion.

Mozart – Suite from ‘The Magic Flute’

arranged by Joseph Heidenreich for 2 Oboes, 2 Clarinets, 2 Bassoons, 2 Horns

Harmoniemusik (music for a small wind band) was a popular way for music to reach a wider audience in the pre-technological age of the late eighteenth and early nineteenth centuries, especially the great operas of the day. Many of the great houses of Vienna in particular had wind ensembles of this kind in residence and Viennese and Bohemian composers and arrangers of the time wrote and arranged for this instrumentation. In 1792, just a year after its completion and Mozart's tragically early death, the Magic Flute, Mozart's last opera, appeared in this version; an arrangement by Joseph Heidenreich. It is particularly idiomatic in its treatment of the wind instruments and overcomes many of the potential problems of reducing the large score of the original to the smaller scale heard here. Featuring the popular Overture and ending with the thrilling duet between Papagena and Papageno, you will hear many of the most famous arias from the last opera Mozart wrote.

1. Overture
2. Introduction: Ich sollte fort!
3. Der Vogelfänger bin ich ja
4. Bei Männern, welche Liebe fühlen
5. O Isis und Osiris.
6. Wie?Wie?Wie?
7. Ein Mädchen oder Weibchen wünscht Papageno sich!
8. Papageno! Bist Du mir nun ganz gegeben.

Warlock – Capriol Suite for String Orchestra

Peter Warlock (his real name was Philip Heseltine) was born in London in 1894. It is thought that he took his pen name as a reference to his interest in the occult. Almost all of his creative output was composed in the 1920s, with the Capriol Suite, his most famous work, being composed in 1925. It was originally written for piano duet and later arranged by the composer for string orchestra. The suite is a set of six dances in the renaissance style, very loosely based on tunes collected by the French priest, Jehan Tabourot. The first movement, Basse Danse, is a lively dance which would have involved the dancers sliding their feet. This is followed by a stately and beautiful Pavane and a spirited Tordion. The Bransles (pronounced Brawl) is a fast and furious country dance, while the subsequent Pieds en L'air (so called because the dancers' feet should hardly touch the floor) is the Suite's most popular movement. The final movement,

Matachins, is a sword dance, with the four male dancers pretending to engage in combat. Dissonant harmonies bring the work to an exhilarating and violent conclusion.

- Interval (20 minutes) -

Handel - Concerto Grosso, Op. 6 no. 2

Although tonight's concert has no soloist, we do have a concerto for you in the form of Handel's Concerto Grosso, Op.6, No.2. This work is in concertante style, featuring three solo stings which alternate with the tutti string orchestra: the orchestra's leader, Hilary Dalby, principal second violin, Trudie Ford and principal cellist, Ilse McFarlane. Written in the form of a church sonata (in tribute to the great Italian composer and violinist, Archangelo Corelli) there are four movements. The first is slow and lyrical, the second virtuosic and contrapuntal. The slow third movement is unusual in form, with strong dotted rhythms and complex harmonic suspensions in the inner parts, whilst the fourth is a seemingly more conventional (four part) fugue, interrupted by a slow moving theme which later turns out to be a counterpoint to the original fugal subject.

Mozart – Jupiter Symphony, No.41

1788 was a difficult year for Mozart, with debt, ill health and uncertain standing within Vienna's society preoccupying his mind. Even so, he composed three great symphonies that summer, the last being the Jupiter Symphony which we will play tonight. It is a hugely powerful work, fully justifying its appellation (Jupiter was the King of the Gods in Greek mythology), yet interestingly this is the only one of his final three symphonies not to feature that new instrument at that time, the clarinet.

The first movement opens with a two-part theme, two bars of assertive tutti followed by a questioning string motif. Unusually, there are two further subjects in this movement, the second of which is claimed to be taken from an opera by a contemporary of Mozart's, Paisello. It is this theme which begins the development section, leading to a false recapitulation in F major before the first theme is heard in its true C major tonality. Using all of the movement's motifs with subtle harmonic alterations, Mozart brings the movement to its conclusion.

The second movement is a serene andante cantabile, though the mood is interrupted by a restless, syncopated accompanying figure before calm returns with the broader second subject. The syncopated theme dominates the development section before the recapitulation brings back the opening material in highly re-worked form.

The minuet and trio third movement is marked Allegretto and is one of Mozart's most appealing compositions, even being used some 186 years later by the song writer Mike Batt as the basis for a hit song for the Wombles! The opening theme features falling semitones, adding a hint of sentimentality, while the second part of the minuet is stronger in character. The trio is unusual as it starts with a final cadence but leaps back to life with a simple, dancing theme, contrasted with a more dramatic second section. The minuet is then reprised without repeats.

The opening of the fourth movement may well be taken from an early church chant. Each of the movement's two main themes consists of a pair of motifs, a fifth motif being introduced later by the oboes, allowing the composer much scope to develop the music polyphonically. This movement showcases Mozart at his most inventive, the turbulent music being full of canons with the five different thematic ideas combined with endless ingenuity. The magnificent coda brings the work to a musically satisfying and exciting conclusion.

OUR NEXT CONCERT

Sunday 13th November 2011

For more details of our future concerts, please visit our website

dunblanechamberorchestra.org

where we regularly post information about the orchestra

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
Jean Thewlis
Carol Watson
Evelyn Ferguson

Violin 2

Trudie Ford
Carolyn Scott
Leslie Mair
Robin Greenwood
Kathy Neil
Joan Clarke

Viola

Fiona Chalamanda
Darren Green
Carolyn Sparey

Cello

Ilse McFarlane
Fiona Shearer
Helen Rendell

Double Bass

Ron Thewlis
Daniel Griffin

Harpsichord

Adam Wilson

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

Andrew McLean
Adam Wilson

Timpani

Steven McEwan

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