

Cathedral Concert Society

Recitals & chamber concerts in Ripon
2015–16 season

Romantic Horns Resounding

Monday 8 February 2016, 7.30pm | Ripon Cathedral

The Horns of Opera North with Martin Pickard *piano*



www.riponconcerts.co.uk

Welcome

Welcome to this evening's concert, which is an exciting first collaboration between the Concert Society and musicians from the outstanding orchestra of Opera North. I am sure that many people in the audience will be aware of Opera North's Wagner *Ring* cycle project which reaches its climax in May and beyond. This evening's musicians will have a key role to play!

In addition to tonight's concert we organised a special masterclass, led by Bob Ashworth. This was held last week at Ripon Grammar School and was open to any local students playing brass instruments. One of the Society's key objectives remains to promote the appreciation of music by young people.

We would like to know how you think we are doing and will shortly be sending out a short feedback / suggestions survey by email to members (or post if we do not have your email address) and others who have attended our concerts. It would be enormously helpful if you would respond to this. Please look out for it and let us have suggestions and ideas for improvements in either the content of the concerts or concert arrangements. We would also be interested to know how you heard about the concerts to give us some idea about the effectiveness or otherwise of our publicity and marketing.

Our membership is slightly larger than at this time last year, which is pleasing but we were hoping for more! I again urge you to spread the good word and bring friends and encourage them to join. We feel that there is an untapped audience out there and would love to welcome them to our concerts.

And now the future. We are planning to hold the society's AGM on Monday 20 June when some of the current committee may wish to hand on the baton to other enthusiastic members. Please think about putting yourself or a friend forward to join the committee. Meetings are interesting, tasks are shared and it is an opportunity to be part of an exciting future.

Details of the 2016–17 season concerts will be published in the programme notes of the Beethoven Plus on 14 March.

Roger Higson, Chairman

we get on with The Cathedral Concert Society is affiliated to Making Music, which represents and supports amateur performing and promoting societies throughout the UK. Registered Charity no. 1077258.



THE DEANERY

The Old Deanery restaurant is offering an excellent £12 fixed price dinner (with free parking) at 6pm for anyone attending the Cathedral Concert Society Monday evening concerts. Please book directly with the restaurant by ringing 01765 600003.



Wiener Waldhornverein

Cathedral Concert Society

Patron: Julius Drake

Monday 8 February 2016: Romantic Horns Resounding

The Horns of Opera North: Bob Ashworth, John Pratt, Alex Hamilton, Max Garrard with Martin Pickard *piano*

PROGRAMME

Anton Richter (1802–1854)

Five Pieces for Horn Quartet

Andante • Allegro assai • Allegro non troppo • Adagio • Tempo di Marcia

Wolfgang Amadeus Mozart
(1756–1791)

Three Horn Duos from the 'Kegelduette' K.487

Allegro • Andante • Polonaise

W. A. Mozart

Rondo from Horn Concerto K.412

Georg Abraham Schneider
(1770–1839)

Suite of Trios from Op. 56

Adagio • Allegretto • Menuetto • Arioso • Allegro

Carl Maria von Weber (1786–1826) **Excerpt from the Wolf's Glen scene (*Der Freischütz*)**

C. M. von Weber arr. E. Pizka

***Der Freischütz* Fantasy**

Interval - during the interval refreshments will be served in the south transept.

Richard Wagner (1813–1883)
arr. Richter rev. Pizka

***Der fliegende Holländer* Fantasy**

Heinrich Hofmann (1842–1902)
arr. Gumpert

Elegie Op. 70, No. 2 for horn & piano

Oscar Franz (1843–1886)

Konzertstück Op. 4 for two horns & piano

Anton Bruckner (1824–1896)

Andante for four Wagner Tubas

Excerpts from Wagner's Ring cycle and Bruckner's Symphonies played on Wagner Tubas

Reinhold Beck (1881–1968)

Quartet Op. 1

Moderato molto | Andante | Allegro di molto – Andante – Allegro di molto (quasi presto)

Richter: Five Pieces for Horn Quartet

The organist Anton Richter was employed from 1825–1832 at the Esterházy palace in Eisenstadt, Austria. The autograph of these delightful short pieces is dated 1832, so they may well have been Richter's farewell present to his horn-playing colleagues in the Eisenstadt orchestra. They are painstakingly written, with a good understanding of how to write gratefully for the horn, and are lovely examples of the romantic horn character familiar to us from Weber's *Der Freischütz* (1821). Little more than this is known about Richter, but his son was the conductor Hans Richter, who was a close associate of Wagner and conducted the first complete performance of the *Ring* at Bayreuth in 1876. A horn player himself, Hans Richter was quite possibly the first person ever to play Siegfried's famous Horn Call (from a rowing boat in the middle of a lake).



Hans Richter

Mozart: Three Horn Duos from the 'Kegelduette' K487

Mozart composed these duos during 1786 in Vienna. His autograph score shows the date on which they were completed (27 July 1786) and the phrase 'unterm Kegelschieben' ('while playing skittles'), which suggests that the composer dashed them off while he and his good friend Ignaz Leutgeb (1732–1811), were waiting their turn to bowl. Leutgeb was a virtuoso horn player for whom Mozart composed four horn concerti and significant chamber works with strings, as well as these unpretentious little pieces. They have survived many abuses: transpositions and transcriptions for different instrumental combinations (two clarinets, two violins and viola, two basset horns, etc.). They would originally have been played on valveless 'hand-horns', showing the ability of 18th-century virtuosos to play extra notes by hand-stopping certain pitches.

Mozart: Rondo from Horn Concerto K.412

When he first met the seven-year-old Wolfgang Mozart in Salzburg in 1763, Leutgeb was already a famous musician. In fact during the early 1760s he was probably the most prominent horn soloist in Vienna, and one of the best received players there on any instrument. He became a lifelong friend of Mozart, touring Italy with him and his father Leopold in 1773 and giving practical and moral support to him in the last weeks of his life. Their relationship seems to have been a very humorous one, and Mozart was in the habit of writing joke instructions into Leutgeb's scores. The concerto K412 is now thought to be the last of Mozart's horn concertos, and its autograph score is full of amusing insults. We invite you to follow the music of this Rondo in the score provided – and chortle along!

Schneider: Suite of Trios from Op. 56

Georg Abraham Schneider was born in Darmstadt to a family of limited means: his father was a penniless tailor. However, a local church musician spotted the boy's musical promise and taught him to play not just the horn but almost all other instruments. At the age of 25 a trip to Rheinsberg brought Schneider a position as horn player in the orchestra of Prince Heinrich of Prussia. After the Prince's death he moved to the Prussian capital Berlin, joined the court orchestra and established himself as one of the finest virtuosos of his day. His compositional style is akin to that of his older contemporaries Joseph Haydn and W. A. Mozart. The horn was central to his output and he composed several (now unknown) concerti for the instrument. In collaboration with the Berlin instrument builder Heinrich Stölzel he made an intensive study of the capabilities of the new valve horn.

Weber: Excerpt from the Wolf's Glen scene (Der Freischütz)

Weber arr. E. Pizka: Der Freischütz Fantasy

Premiered in Berlin in 1821, *Der Freischütz* is considered the first important German Romantic opera. Its plot is based on the German folk legend of the *Freischütz* – the magic marksman – and its unearthly portrayal of the supernatural in the famous Wolf's Glen scene has been described as "the most expressive rendering of the gruesome that is to be found in a musical score". Among the many artists to be influenced by *Der Freischütz* was a young Richard Wagner.



– interval –

Wagner arr. Richter rev. Pizka: Der Fliegende Holländer Fantasy

Richter arranged this Fantasy for four horn players in the Vienna Philharmonic, a group dubbed the 'iron quartet'. Their nickname was presumably a tribute to their musical strength and reliability. The individual players are praised in a little poem at the top of the score which can be roughly translated:

Schantl's notes are high and true;
Loibl plays superbly too.
Helmsky's horn has perfect grace,
As does Kleinecke's deep bass.

The first horn Josef Schantl (1842–1902), whose high notes are complimented here, began his career in 1857 in the orchestra of the Waltz King Johann Strauss, moving later to the orchestra of the Court Opera, the Vienna Philharmonic. He not only played the Long Call from *Siegfried* several times under Wagner's direction but also took part in the first performances of Brahms's Second and Third Symphonies.

Hofmann arr. Gumpert: Elegie Op. 70, No. 2

This beautiful 'Character Piece' started life as a piano duet but was arranged for horn and piano by the horn player Friedrich Gumpert (1841–1906). Gumpert made his name as first horn in the Leipzig Gewandhaus Orchestra. In later life he became Professor of Horn at the Leipzig Conservatoire. He is credited with exerting a great influence on American styles of horn playing: many of his most talented students emigrated to the New World and took up leading posts in American orchestras.

Franz: Konzertstück Op. 4

Oscar Franz, one of the most prominent teachers and performers of the horn in the late nineteenth century, spent most of his career in Dresden, where he taught at the Dresden Conservatory. He was well respected in his time, and it is to him that the young Richard Strauss (1864–1949) dedicated the orchestral score of his Horn Concerto No. 1, Op. 11 (1883), probably the best-known horn concerto written since Mozart.

Bruckner: Andante

Wagner Tubas were instruments designed by Wagner to fill a perceived gap between the sonorities of the horn and the trombone. Despite the name they are more closely related to the horn than the tuba and are played with a horn mouthpiece. Bruckner, a great admirer of Wagner, was one of the few composers other than Wagner to make use of these beautiful instruments, employing them to great effect in his last three symphonies.

Excerpts from Wagner's Ring cycle and Bruckner's Symphonies

Played on Wagner Tubas

Beck: Quartet Op. 1

Reinhold Imanuel Beck was born into a family of conductors and he continued in the family trade, becoming a staff conductor at the opera houses of Kiel and Hanover. He was also a prolific composer whose works included orchestral pieces, two operettas, a ballet, choruses, Lieder and a wealth of chamber music.

The *Quartet for Four Horns*, Op. 1 is a remarkable work for a composer at the very start of his career. Horn quartets of the age were typically short lyrical or hunting-horn pieces designed for light entertainment. Their modest demands bore little resemblance to the extremes of register and chromaticism that were required of orchestral horns in tone poems, symphonies and operas. But Beck seems to have taken his lead from Richard Strauss, the most famous German composer of the time. Strauss, himself the son of a horn player, commended "the enormous versatility and highly-developed technique...the true protean nature of the valved horn", and exploited these qualities to the full in his own works. Beck took the swaggering Straussian style and applied it to this carefully plotted, complex chamber work of three movements.

Programme notes by Robert Ashworth and Martin Pickard

Bob Ashworth

Trained privately as a chorister Bob was eventually encouraged to play the horn and went on to the RNCM to study with Sydney Coulston. A founder member of the Orchestra of Opera North, he has made several appearances as soloist. With his Opera North colleagues, he founded the Opera North Horn Club providing a regular forum for professional, amateur and student horn players. In addition to his Opera North commitments Bob has played guest principal horn with several British orchestras, including period instrument work on hand horn and baroque horn, and runs a small publishing house.

John Pratt

John hails from Newcastle, where he had horn lessons with Martin Shillito. He studied at the RNCM with Bob Ashworth and enjoyed a lively freelance career, throughout the North and Scotland, before settling down as 2nd horn at Opera North. A self-confessed horn geek, he is never happier than with horn in hand, be it Vienna horn, trompe de chasse or, if he's very lucky, the Wagner tuba.

Alex Hamilton

Born in Manchester and taught by Lizzie Davis, Alex joined Chetham's School of Music where he gained diplomas and was a brass finalist in the BBC Young Musician of the Year. He was also principal horn of the National Youth Wind Ensemble and a member of the National Youth Orchestra. Alex went on to study in London under Michael Thompson, Richard Watkins, Martin Owen and Katy Woolley at the Royal Academy of Music. He guests regularly with the Philharmonia Orchestra, BBC Symphony Orchestra, Royal Philharmonic Orchestra, John Wilson Orchestra, London Sinfonietta and as a deputy on the West End shows.

Max Garrard

After early coaching by top professional horn players on Kent County Youth Orchestra courses Max went on to the Birmingham Conservatoire to study with Peter Dyson and Angus West. A postgraduate year at the Guildhall School of Music followed where he studied with Richard Bissill, Jeff Bryant and Hugh Seenan and also began to focus seriously on low horn playing with Jonathon Lipton. After further experience in the Gustav Mahler Youth Orchestra and the European Union Youth Orchestra he was appointed 4th horn in the Hong Kong Philharmonic Orchestra. Returning to London he had a busy freelance career working with the London orchestras, progressively including more opera work. He joined Opera North in 2009.

Martin Pickard

Martin Pickard is a member of Opera North. Educated at Cambridge and the Royal College of Music, he began his career as a conductor, répétiteur and chorus master in German opera houses before joining Opera North in 1989. He has since conducted more than two dozen operas for the company, including *The Magic Flute*, *Macbeth*, *Rigoletto*, *Boris Godunov*, *La Bohème*, *Tosca* and *Peter Grimes*. In 2006 he made his debut at Glyndebourne conducting *The Bartered Bride*. He is also active as a pianist and accompanist, appearing in recital with the singers Lesley Garrett and Catherine Wyn-Rogers, the violinist David Greed and the cellist Miriam Roycroft. Cover photo: Tim Dunk



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Cathedral Concert Society

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