



# CHESTER PHILHARMONIC ORCHESTRA

## CHESTER CATHEDRAL

By kind permission of the Dean and Chapter

**SATURDAY  
5TH MARCH  
2022**

**MOZART  
THE MAGIC FLUTE  
OVERTURE**

**DVORAK  
CELLO CONCERTO**

**SIBELIUS  
SYMPHONY NO. 2**

**CONDUCTOR**  
David Chatwin

**SOLOIST**  
Findlay Spence

**PROGRAMME £2**



[www.chesterphilorchestra.co.uk](http://www.chesterphilorchestra.co.uk)

Chester Philharmonic Orchestra is a registered charity 1181355





## Chairman's Message



Welcome to Chester Philharmonic's first concert of 2022 and to my first concert as the orchestra's new Chairman. We hope you enjoy the music we are performing this evening under the guidance of David Chatwin, our principal conductor and artistic advisor David last conducted us in March 2020, just a few days before Covid forced us to stop playing for nearly 18 months, so it is good to have him back again.

We are also delighted to welcome back Findlay Spence to play the Dvorak cello concerto with us. Findlay is a talented young cellist who gave a wonderful performance of Shostakovich's 1<sup>st</sup> Cello Concerto with CPO in 2019. The Dvorak concerto is better known (and perhaps more tuneful!) than Shostakovich, but whether this is the first time you've heard it, or it is a work you know well, we are sure you will enjoy Findlay's performance.

The concert ends with Sibelius' Symphony No 2. Although this work has characteristic 'Finnishness' about it, Sibelius actually wrote it whilst spending time in Italy. We therefore hope the warmth of the music will counteract any coolness of the cathedral.

Diana Anderson

**Please switch off your mobile phone**



Programme edited by Andrew Ball, 07398 295239

Orchestra Secretary: , 01928 787215;

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# WOLFGANG AMADEUS MOZART

(1756-1791)

## *Overture to the Magic Flute K620*

The Magic Flute is one of the greatest operas, although it is also described as a 'singspiel' (i.e. a musical) since the music is interspersed with dialogue. It is a story of love overcoming evil and is full of Masonic symbolism. Mozart and his librettist, Schikaneder, were both actively involved in the Masonic hierarchy.

It was written only days before its first performance on 30th September 1791 at the Theater auf der Wieden, which is located in the suburbs of Vienna. It did not meet with great success as a critic reported 'the content and language of the piece being altogether too low.'

The work is in the key of E flat major which has three flats. The number three is deeply symbolic within Masonic ritual.

# ANTONIN LEOPOLD DVOŘÁK (1841-1904)

## *Cello Concerto in B Minor, Op.104 (B191)*

*Allegro, Adagio ma non troppo, Finale : Allegro moderato—Andante*

*-Allegro vivo*

*Solo cello: Findlay Spence*

Dvořák wrote his 'Cello Concerto' (actually his second; as a young man he had written one in A which was never orchestrated) between November 1894 and February 1895 during his second stay in America. It is one of his last symphonic works. Brahms' grumble-cum-compliment is well known: "If I'd known it was possible to write a 'cello concerto like this I'd have written one long ago." But Dvořák was no pioneer in the field. Apart from classical works, there already existed concertante 'cello pieces by Schumann, Raff, Lalo, Rubinstein, Saint-Saëns and Tchaikovsky. The nature of Brahms' remark



suggests that Dvořák's concerto was immeasurably superior to its predecessors.

The work was written at the repeated request of Dvořák's friend, the 'cellist Hanus Wihan, to whom it is dedicated. Wihan, however, did not give the first performance. The première was to take place in London for the Philharmonic Society at a concert conducted by the composer, but no date could be found which was possible for all three: the Society, Dvořák and Wihan. The Society engaged an English 'cellist, Leo Stern. Dvořák dug in his heels and refused to conduct. The *impasse* was broken when Wihan generously persuaded the composer to go ahead with the Stern performance.

By 1894 it was unfashionable to open a concerto with an extended orchestral tutti as Dvořák does here. The clarinets lead off with an ominous-sounding theme which works up to a powerful restatement by the full orchestra. A modulatory passage leads to the second subject, a haunting horn solo, exquisitely extended by the clarinet and oboe. In a letter of December 1894 the composer wrote, "I become excited every time I play over the horn solo in the first movement". The soloist enters with a passage marked *quasi improvisando*. Dvořák's ear for orchestral colour and his experience as an orchestral player (he had been principal viola at the Prague National Theatre for nine years) well equipped him to solve the problem of pitting the 'cello against the full orchestra.

The *Adagio* opens with a gentle, nostalgic strain announced by the clarinets, the very soul of romantic Bohemia. The 'cello weaves a delicate tracery round the woodwind melody to magical effect. A more dramatic middle section is based on an earlier song by Dvořák, *Leave me alone*. The finale opens with an energetic march-like theme from the soloist. This movement, which shows remarkable prodigality of material, becomes increasingly lyrical and ends with a long dreamy coda in which the opening of the concerto is wistfully recalled, as is the *Leave me alone* theme. The concerto was first performed on 19 March 1895. Dvořák retained the dedication to Wihan, who played it many times in later years.

*Programme notes provided by John Kane, 2005 via Making Music*

# Interval

## 20 minutes

### JEAN SIBELIUS

(1865—1957)

#### *Symphony No2 in D, Op 43*

*Allegretto, Tempo Andante ma rubato, Vivacissimo, Allegro moderato*



Written so soon after the success of *Finlandia*, and with Finland under increasing Russian challenges to its culture and independence, the association of Sibelius' *Second Symphony* with nationalism and its dubbing as the "Symphony of Independence" was perhaps inevitable but Sibelius described it only as "a confession of the soul".

The beginning of the first movement has a rising three-note theme which is joined by other short fragments as the movement progresses. These fragments are constantly interwound and gradually coalesce into a grand musical statement which leads the movement into a gentler end.

Sibelius had attended the première of Richard Strauss' *Don Juan* at Weimar in November 1889 and his notes show that the opening of the second movement was inspired by the scene where Death visits Don Juan's castle. It opens unusually with a roll from the timpanist and a long, quiet *pizzicato* section split between the double basses and cellos. This then gives way to a mournful theme (marked *lugubre*) on the bassoons. Higher instruments progressively become more evident and the movement becomes louder and faster. A quieter violin section, annotated "Christus" in the



composer's notes, precedes the entry of the full orchestra to close the movement.

The third movement has a beginning that is fast and furious with very difficult string parts. There follows a languorous trio section introduced by the oboe. It plays a single note nine times yet one somehow perceives a melody. The second appearance of the earlier vivacious theme leads, unusually for the time, to a repeat of this trio section which becomes ever grander. The third movement does not end in any conventional way but instead precipitates us into the fourth. The music begins to sum up what has gone before. Many fragments from the first movement reappear and begin to entwine but there is another, quieter theme to be heard which reflects the more solemn mood of the second movement. Again, the oboe has a key rôle, introducing a folk-like melody which Aino Sibelius says was written in memory of her sister Elli Järnefelt who had committed suicide. We hear repeats of both themes with ever greater musical forces, and as the symphony draws to its triumphal close there is the feeling that at last we hear the whole of the musical landscape Sibelius has been drawing.

Sibelius conducted the symphony's first three performances to full houses in Helsinki in 1902 and then took it aside for revision. His brother-in-law, Armas Järnefelt, conducted the first performance of the revised version in Stockholm the following year.

In 1904, Jean and Aino moved to a small home he built in Järvenpää, about 30 miles north of Helsinki. He named it Ainola - Aino's place. This was to be their life-long home. Until the age of sixty he composed extensively, including a further five symphonies, but in his later years Sibelius, like Liszt, found his works out of step with much of the music of the time and composed very little.

To us, Sibelius is probably the best-known Finnish composer but for his countrymen he was much more - a national hero who brought Finland, its history and its traditions to the notice of the world and created a focus for national pride. On the evening before his funeral 17,000 people went to Helsinki Cathedral to pay their respects.

*Programme notes provided by Rod Berrieman, November 2018*



# Chester Philharmonic Orchestra

## A Brief History

Chester Orchestral Society can trace its origins back to 1883, when the then Cathedral Organist Dr. John C Bridge organised a performance of the Messiah to an audience of over one thousand at Chester Music Hall. The following year saw the first concert of the newly formed Orchestral Society, with a performance of Beethoven's *Ruins of Athens*.

Dr. Bridge continued to conduct the orchestra until the latter part of the century, when he handed over the orchestral baton to the Cathedral's assistant organist, J T Hughes.

Following the Great War, the orchestra was revived under A J Armstrong, and was later taken over by the Cheshire Regiment's former Bandmaster E P Martin, who was followed by R A Sutton, David Lyons and finally Roger Fisher, the Cathedral Organist.

In 1982 the Society adopted a policy of engaging different professional conductors for each concert. Edward Warren was the first of these in October 1982, and the following season he was invited to become our Principal Conductor.

The orchestra gives opportunities to rising young conductors and performers of the Royal Northern College of Music and Chetham's School of Music. Currently, the orchestra's Principal Conductor and Artistic Advisor is David Chatwin, who teaches at the RNCM and recently retired from the BBC Philharmonic after 40 years as Principal Bassoonist.

The Orchestra's repertoire maintains a balance between challenging and more familiar works to produce varied programmes throughout its season of concerts at Chester Cathedral. The Chester Philharmonic Orchestra is recognised as one of the North West's premier non-professional orchestras.

The Orchestra rehearses on Mondays at All Saints Church Centre, Hoole Road, Chester CH2 3HZ

From notes by Peter Jackson

## Findlay Spence Cello



Scottish cellist Findlay Spence has performed at festivals and venues throughout the world as a soloist, chamber musician, and orchestral principal. He was a scholar at the Royal College of Music where he studied with Melissa Phelps, and he is now mentored by John Myerscough of the Doric String Quartet. Previously he studied at St. Mary's Music School in Edinburgh with Ruth Beauchamp.

He has performed major cello concerti with numerous British orchestras, as well as contemporary concerti by John Bevan Baker and Tom David Wilson. Findlay has gained a reputation as one of the UK's leading young chamber musicians and is regularly invited to perform at festivals and concert series throughout Europe. As a chamber musician, he has been invited for residencies in association with Britten-Pears Young Artist Programme, Musethica, McGill University Montreal, and the Mendelssohn on Mull Festival. He received the 2021 Kirckman Society Award and has performed alongside the Doric, Edinburgh and Sacconi String Quartets. Recent chamber performances include Wigmore Hall, Royal Festival Hall, St. Martin-in-the-Fields, and Pierre Boulez Saal in Berlin.

Findlay has toured Europe and China as an orchestral musician, and was principal cello of NYOS Scotland at the BBC Proms. He has played with the European Union Youth Orchestra, BBC Symphony Orchestra, English National Opera Orchestra, London Sinfonietta, and was Principal Cello of every Royal College of Music orchestra. In 2021 he was invited to join the German-based Ensemble Modern's Hans Zender Akademie.

Findlay is the Cello and Composition Scholar at St. Paul's, Knightsbridge, where he frequently performs and writes for the resident professional choir. He is also Resident Cellist at W. E. Hill & Sons, where he has the opportunity to play and critique the finest modern and antique instruments.

Findlay plays Robert Brewer Young's 'Rostropovich' cello, generously loaned to him by the St. Paul's Foundation.

Whenever he is able, Findlay escapes London and returns to the Cairngorm Mountains with his 1-person tent.



## David Chatwin Conductor

David was Principal Bassoon of the BBC Philharmonic for 44 years from 1972 until 2016, working with many of the greatest conductors and soloists of our times. His playing career has included at least 50 foreign tours, 250 CDs and over 40 seasons of Royal Albert Hall Proms. He had the honour of representing the BBC Philharmonic in a World Chamber Orchestra with players from Berlin, Vienna, New York and London Philharmonic orchestras amongst many others. He has been on the teaching staff of the Royal Northern College of Music since 1977



David gained a scholarship to The Royal College of Music where he studied with Kerry Camden and conducting with Harvey Phillips and Vernon Handley, also attending courses with Sir Adrian Boult and George Hurst. Whilst at college, he conducted the first performance of Arnold Bax's earliest work, *Cathleen Ni Hoolihan* in 1970.

The BBC Philharmonic Wind Ensemble was formed by David and he has also conducted and coached several youth orchestras including The National Youth Orchestra of Great Britain and The Queensland Youth Orchestra.

He has been Principal Conductor and Artistic Advisor of The Chester Philharmonic Orchestra since 1991 and was appointed conductor of The High Peak Orchestra in 2017.

In addition, he has conducted orchestras in Birmingham, Oldham, Sheffield York, Kendal, Blackburn and Slaithwaite.

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A stylized blue owl wearing a graduation cap and holding a red tassel, positioned to the right of the contact information.

# Player Profile

## Jane Holmes - Principal Oboe



From as early as I can remember, I was encouraged to sing and dance along to popular classical tunes, with the minuet from Mozart's Symphony no. 41 being a particular favourite - I didn't know that at the time, of course: it was simply the stringy tune from the Wombles album! Following a brief and rather unsatisfactory fraternisation with the violin, on arriving at high school I set my sights on the bassoon, my enthusiasm fuelled by the quirky yet enchanting theme to Ivor the Engine. Sadly, my being a pint-sized 11 year old quickly put paid to any bassoon-based ambitions, and it was suggested instead that I might like to try the oboe - they are both double-reeds and the music department didn't yet have an oboe player! I eagerly accepted the offer! My passion for the instrument steadily grew as my listening tastes became more sophisticated and I realised that the voice of the oboe was unique and distinctive within orchestral repertoire.

On leaving school, I went on to study Music at the Royal Northern College of Music and the University of Liverpool. From there, I became a music teacher but continued to perform in many amateur orchestras and occasionally as concerto soloist. These days, my career as a Primary Teacher means that I have less time available to dedicate to music, but I am privileged to be able to continue to play with Chester Philharmonic along with a number of chamber ensembles. I also enjoy reading, walking, gardening and fine cuisine.



# Chester Philharmonic Orchestra

President, Edward Warren  
Principal Conductor and Artistic Advisor, David Chatwin

## Violin 1

**Andrew Winter (leader)**  
Robert Anderson  
Steven Turner  
Maria Dixon  
Colin Waker  
Andrew Ball  
Heather Walton  
Margaret Parks-Smith  
Sarah Stuart-Gill  
Paul Constardine  
Robert Pritchard  
Tony Stanley  
Lola Tillson-Hawke

## Violin 2

**Sally Slater**  
Sian Turner  
Sarah Williams  
Saro Jesudason  
Kris Foulger-Roberts  
Rachel Parkinson  
Sara Warr  
Cassian Wheeler  
Mary Selby  
Chiara Lisowski  
Megs Kerns  
Celia Maddock  
Erin Maddock  
Victoria Silverback  
Barabara McDougall

## Viola

**Laura Baker**  
Rachel Burns  
Graham Main  
Eunice Moss  
James Warwick  
Pat Moody  
Beloved Akerejola  
David Love

## Cello

**Lionel Clarke**  
Angela Moulton  
Peter Raynes  
Alison Revill  
Elizabeth Arkell  
Alison Dawson  
Mark Harmsworth  
David Hobson  
Jemma Clark  
Niwa Nobuyoshi  
Anna Parkinson

## Double Bass

**Julia Edwards**  
Paul Middleton  
Barry Jones  
Rachel Cooper  
Emma Atkin  
Dan Evans

## Flute

**Charlotte Crosbie**  
Valerie Baty

## Oboe

**Jane Holmes**  
Diana Anderson

## Clarinet

**David Stockill**  
Samantha Johnson

## Bassoon

**Jane Williams**  
Alex Stubbs

## Horn

**David Wordingham**  
Chris Lee  
Matthew Ellis  
Jacqui Blore

## Trumpet

**Phil Carroll**  
Mark Thomas  
Mark Smith

## Trombone

**John Davies**  
Ian Williamson  
Alex Forsey

## Tuba

**Gethin Rees**

## Timpani

**Phil Bouckley**

## Percussion

**Tim Stuart**



# Future Concerts



**CHESTER PHILHARMONIC ORCHESTRA**  
**CHESTER CATHEDRAL**  
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**SATURDAY  
23RD APRIL  
7.30PM**

**CONDUCTOR  
DANIEL PARKINSON**

**MALCOLM ARNOLD  
ENGLISH DANCES SET 2**

**BARTOK  
VIOLA CONCERTO**

**ELGAR  
ENIGMA VARIATIONS**



**DUNCAN  
ANDERSON  
VIOLA**

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**CHESTER PHILHARMONIC ORCHESTRA**  
**CHESTER CATHEDRAL**  
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**SATURDAY  
25TH JUNE  
7.30PM**

**STEPHEN THRELFALL**

**VAUGHAN WILLIAMS  
ENGLISH FOLK  
SONGS SUITE**

**HAYDN  
CELLO CONCERTO NO. 2  
IN D MAJOR**

**BRAHMS  
SYMPHONY NO. 4**



**SHEKU KANNEH-MASON**

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