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Conducted by Daniel Francis and
Katharine Hubbard
Horn played by Jean-Luc Wietor



Mendelssohn - Hebrides Overture
Gliere - Horn Concerto
Beethoven - Symphony no. VI
'The Pastoral'



With thanks to Sidney Sussex College
and Music Society

www.ucpo.org.uk

Jean-Luc Wietor, French horn

Jean-Luc Wietor was born and educated in Luxembourg. In 2003, he obtained a *Prix Supérieur*, subsequent to his studies with Carlo Pettinger at Luxembourg Conservatory. Masterclasses, especially with Nico De Marchi and Francis Orval helped him to develop further his technique and musicianship. His solo performances include Strauss' 1st concerto with the Luxembourg Military Orchestra and Hindemith's horn concerto with the Luxembourg Philharmonic Orchestra. He has been a member of various orchestras and is currently principal horn of CUMS 1.

Jean-Luc is not a music student though, but a chemist. In 2003, he completed his *Maîtrise* in Strasbourg and has been working in Cambridge for a PhD in chemistry since.

Daniel Francis

Daniel Francis is a second year lawyer at Trinity College who found himself unable to stand the library after the first week of term. In desperation, he turned first to the Boat Club (who tolerated him grudgingly for a term owing to a chronic shortage of coxes) and then to music. Not good enough to sing with a Cambridge choir, he was forced into conducting, which to his surprise he rather enjoyed.

Unusually for a conductor, Daniel cannot play an instrument beyond approximately Grade 3. He owns a recorder which he plays badly at unsociable hours when the pressure of work gets to him, and has a particular affection for Wagner. He is keen to hear of any recently-discovered works by Wagner for unaccompanied recorder, especially if they are slow and easy.

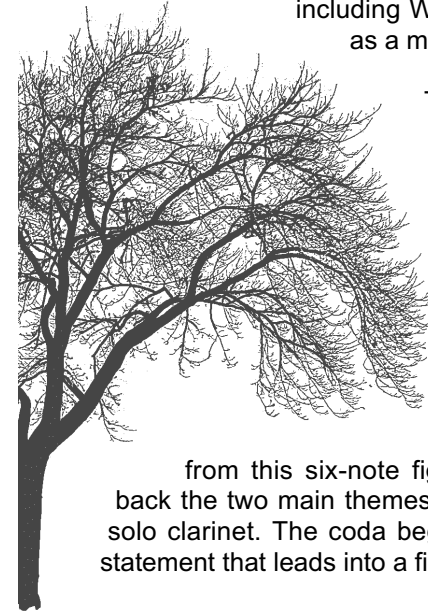
Katharine Hubbard

Katharine has just started her PhD in the department of Plant Sciences, where she is investigating how plants tell the time (you may get an impression of this at some point!), and has taken a lot of flak for including a plant on this term's poster. She has conducted UCP and UCPO for a number of terms now, and must have had all of the sense knocked out of her, having agreed to chair UCP this year. With chairman's hat on, she hopes you enjoy tonight's concert and that you continue to support us in the future.

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Felix Mendelssohn (1809-1847) The Hebrides, Op.26 ("Fingal's Cave")

In August of 1829, during a tour of Scotland, Mendelssohn visited the rugged Hebrides Islands off the Scottish coast. The composer and a travelling companion visited the isolated island of Staffa, site of Fingal's Cave, an immense sea-carved grotto. The cave was practically a place of pilgrimage for the Romantics: there are dozens of paintings and literary descriptions from the 19th century. Mendelssohn and his friend braved sea-sickness and dampness to row directly into the cavern, and though he was uncomfortable, he was also deeply impressed. Later that day, he wrote to his sister Fanny: "That you might understand how deeply the Hebrides have affected me, the following came into my mind here." He enclosed a 21 bar sketch of the overture's opening theme. Mendelssohn continued to work on the overture as he travelled, finally completing it a year later, in Rome. When *The Hebrides* was finally performed in London in 1832, it helped to solidify his reputation in England, where he was hailed as "a second Handel." Critics, including Wagner and Schumann, praised the overture as a masterpiece.



The opening theme of the overture--the very theme that Mendelssohn mailed to his sister--is played in dark colours by the cellos, violas, and bassoons. A turbulent transition leads to expansive major-key subject introduced by the cellos and bassoons. (The critic Donald Francis Tovey called this subject "...the greatest melody Mendelssohn ever wrote.") The development section is concerned primarily with the opening music, spinning dramatically extended phrases from this six-note figure. An abbreviated recapitulation brings back the two main themes, the second idea these now played by the solo clarinet. The coda begins with a new idea, a brief scherzo-style statement that leads into a final reworking of the opening music.

Reinhold Glière (1875-1956): Concerto in B flat, Op. 91 for horn and orchestra

Reinhold Glière was neither German nor French, as his name and surname might suggest, but Russian. The son of an instrument maker of Belgian descent was less cosmopolitan than one might expect, and he can be regarded as a truly Russian musician. As a leading composer and composition teacher in tsarist Russia, he continued to succeed in this capacity in the newly founded Soviet Union, teaching, amongst others Prokofiev and Khatchaturian. He also studied and promoted traditional music, mainly in Azerbaidjan and Uzbekistan, and was awarded the prestigious Lenin and Stalin prizes. Glière turned towards writing concerti at the end of his life, and composed music of a subtle, but very conservative beauty. His horn concerto in B flat major Op. 91, dedicated to the Soviet virtuoso Valery Polekh, is one of these jewels of genuinely Russian music, written in an anachronously tonal style, and diametrically opposed to its contemporary counterparts by Hindemith or Britten. The key B flat major, an unprecedented key in the horn repertoire, modulations into distant keys and endless melodic lines, combined with its unrivalled length of 24 minutes make it an usual horn concerto, that broadens expressive possibilities of an instrument often confined to hunting motifs. In spite of its calibre, Glière's Op. 91 remains an outsider in a repertoire dominated by Mozart, Haydn and Strauss concerti. The cadenza in tonight's performance is closely inspired from the one played by Hermann Baumann in his flawless 1985 recording.

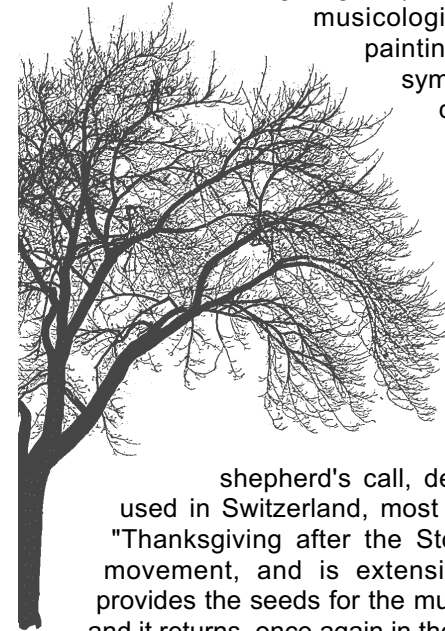
Ludwig van Beethoven (1770-1827) Symphony no. 6 'Pastoral-Sinfonie'

- i* *Awakening of happy feelings upon arriving in the country: Allegro ma non troppo.*
- ii* *Scene by the brook: Andante molto moto.*
- iii* *Peasants' merry-making: Allegro*
- iv* *Thunderstorm: Allegro*
- v* *Shepherds' song, happiness and thanksgiving after the storm: Allegretto.*

Beethoven's sixth symphony was composed during an incredibly fertile period of his composition career, which coincided with the coming to terms with his increasing deafness. It was written for the most part in 1807-1808 on the outskirts of Vienna, and was premiered on December 22nd 1808 at the Theater an der Wein along with the fifth symphony and other smaller works.

Despite the subtitles the composer conceived (or perhaps cheekily lifted from a forgotten work by the equally forgotten 18th century composer JH Knecht) for each of the five movements, Beethoven took care to point out that he intended this music to be "more an expression of feeling than painting." Musicological debate raged over the symphony for many years - Composers who naturally inclined towards musical scene-painting saw Beethoven as legitimising "programme" music; others saw the "Pastoral" as a regrettable lapse from Beethoven's admired symphonic rigour. Of course, both interpretations limit a full understanding of the symphony, and Beethoven himself was keen to let his music be allowed to speak for itself, as shown by the notes on the sketch book for the symphony: 'one leaves it to the listener to figure it out for himself'.

Imbued with a thoroughly rustic vitality, the first movement opens on a bare fifth in the basses over which an idea is proposed which develops into a powerful and tightly constructed sonata-form movement built up from the shortest of themes and motifs. Use of repetition (motifs are more repeated than developed) results in a contemplative character, a sense of stasis that pervades the symphony. "The second movement (Scene by the Brook) evokes the peaceful burbling of a stream. Near the end, we hear the calls of the nightingale (flute), quail (oboe) and cuckoo (clarinet). As musicologist Charles Rosen states," the mood-painting is contained easily within a classical symphonic structure ... even the realistic bird-calls are presented as a solo cadenza."



In the third movement Beethoven depicts a rustic scene with humorous touches (Merry Gathering of Country Folk). Then, without pause, we hear the subdued rumbling of cellos and basses announcing the imminent storm which breaks forth in the fourth movement (Thunderstorm). This is the "extra" movement added to the traditional symphonic format, and serves to introduce the finale, which opens with a shepherd's call, derived from a ranz des vaches (cow call used in Switzerland, most often played on an Alphorn). A hymn of "Thanksgiving after the Storm" constitutes the main theme of the movement, and is extensively developed. This shepherd's song provides the seeds for the musical substance of most of the movement, and it returns, once again in the solo horn, to end the symphony.

The University of Cambridge Philharmonia
Michaelmas Term 2004

First Violin

Francesca Sanjana*
Fan Yang
Emmy Goodby
Kai En Low

Second Violin

Stephen Rolph
Chris Phelps
Susan Cox
Sarah Irving
Saajan Chana
Anna

Viola

Simon Smith
Lara Davenport
Akiko Yano
Rachel Clements
Hugh Warrington

'Celli

Richard Owen
Andy Matthews
Mark Galtrey
Ellie Galtrey

* leader

Flute

Janet Cottrell
Harriet Johnston

Piccolo

Andrew Jackson

Oboe

Elizabeth Tidy
Sharon McGaughey

Clarinet

Nigel Rawlins
Paul Ryland

Bassoon

Phil Potter
Alice King

French Horn

Peter LeFanu
Lumsdaine
Alex Williams
Jonathon Munroe

Trumpet

Martin Bennett

Trombone

Edward Sanjana
Rob Richards

Tuba

John Garbutt

Percussion

Matt Ives