

INVITATION

SHOSTAKOVICH SYMPHONY 5



Conductor: Rachel Poyser

A joint project between schools, colleges,
choirs and orchestras from around the region

**SATURDAY 27TH APRIL
IN BEVERLEY MINSTER**

IN ASSOCIATION WITH BEVERLEY MINSTER
AND WYKE SIXTH FORM COLLEGE

Beverley
Minster 

Wyke
6TH FORM COLLEGE

invitatione

Invitatione was formed in 2011 by a group of local musicians and music teachers, and aims to provide high quality live music in local venues, and to create enjoyable and varied performing experiences for our players and singers. We have performed large and small scale concerts in churches in Hull, Beverley and Driffield, raising money for charities and good causes. Highlights include our concert for Amnesty International which raised over £2,000, and the semi-staged *Messiah* performed in Holy Trinity Church, Hull, at Easter 2012.

Tonight's eclectic programme is our most ambitious enterprise yet. The idea to explore, rehearse and perform Shostakovich's Symphony no. 5 was sparked by Wyke students, for whom the Symphony is their A2 set work. Could we perform it? Yes, with a little help from our friends. An invitation was issued to all schools and orchestras in the area, and Hull University, to come and join us. Beverley Minster Enterprise came on board because of the project's educational and community priorities. Tonight we have an orchestra of 73 players, representing 9 schools and colleges, the University, both the Hull and East Riding Music Services, and several local orchestras and ensembles. Our youngest player is 11, and the oldest are in their retirement.

The ensembles appearing in the first half represent groups and institutions who responded to the additional invitation to make an individual musical contribution to the concert, as well as bringing players to the Symphony. We believe this to be a unique event; the general feedback from participants is that they would like to repeat it. Bringing together musicians and audiences in a sharing of enthusiasm, skill and enjoyment is an uplifting experience. We hope you are also moved by the experience we present tonight: by the sights and sounds of this wonderful mass of singers and players, by a sense of being part of something very special, and – of course – by the music itself.

For more information email invitatione@hotmail.co.uk

Rachel Poyser

Rachel graduated with a first class BMus from the University of Hull in 2007. She also has a BA in Modern Languages and a Doctorate in Education from the University of Oxford. Since September 2012, she has been Director of Music at Wyke Sixth Form College, Hull.

A pianist and singer as well as conductor, Rachel has performed with many local groups and societies over the last few years, including Hull Choral Union, the Hull Bach Choir and the choir of Beverley Minster; she has conducted the Hessle Sinfonia twice and has been piano soloist in Gershwin's 'Rhapsody in Blue' and the Schumann Piano Concerto with them. She also performs as half of a piano duet with her husband, Robert. As Musical Director of *Invitatione*, Rachel's aim is to create opportunities for young musicians to work alongside more experienced players and singers, and to continue to seek avenues for creative ways of presenting classical music to a wider audience.

Programme

Wyke College Brass and guests:

Fanfare for the Common Man

A. Copland

Katie Dodsworth and Laura Bradford

Ghanaia

Matthias Schmitt

Beverley High School Senior Woodwind Ensemble

Scenes from Porgy and Bess

G. Gershwin

Adagio

Albinoni arr. de Haan

Trio

Trio for horn, violin and piano op.40: first movement

J. Brahms

'Minster's Got Talent' winners

Bridge Over Troubled Water

Simon & Garfunkel

arr. Sechier

Hull University Guitar Quartet

Grises y Sole

Maximo Pujol

The choir of *Invitatione*

As Torrents in Summer

E. Elgar

A Good Night

R. Rodney Bennett

The Long Day Closes

A. Sullivan

The combined choirs and orchestra of *Invitatione*
and Wyke College

Zadok the Priest (from Four Coronation Anthems)

G. F. Handel

INTERVAL of 15 minutes

Refreshments are available in the North Transept

Symphony no. 5 in D minor

Dmitri Shostakovich

I Moderato

II Allegretto

III Largo

IV Allegro non troppo

Fanfare for the Common Man – Aaron Copland

directed by Rachel Poyser

Wyke College has had a strong brass contingent this year, who have enjoyed exploring and performing antiphonal music by Giovanni Gabrieli, and most recently, in our spring concert, performed the iconic 'Fanfare for the Common Man'. Tonight the Wyke brass players combine with others performing in the symphony.

Copland was one of eighteen American composers asked by Eugene Goossens in 1942 to contribute a patriotic fanfare for the Cincinnati Symphony Orchestra to perform during the 1942-3 season. Ten of the resulting fanfares were scored for brass and percussion alone, and were selected for publication, to pay tribute to all those involved in the action of World War II. Copland's 'Fanfare for the Common Man' honours the ordinary man who toils at home and shares the pain and hopes of his colleagues fighting on the battlefield.

Ghanaia– Matthias Schmitt

Marimba – *Katie Dodsworth*

Djembe – *Laura Bradford*

Matthias Schmitt was born in Würzburg in 1958 and has written many popular percussion pieces. Ghanaia is a solo marimba piece influenced by rhythms from Ghana. The Djembe accompaniment, which has been added by the performers, creates a thicker texture and adds to the impact of this piece.

Scenes from Porgy and Bess – George Gershwin

Adagio - Albinoni arr. de Haan

Beverley High School Senior Woodwind Ensemble directed by Sharon Walker

Flute - *Rachael Latham, Mollie Bough* Oboe - *Jessica Holmes*

Bassoon - *Philippa Latham* Tenor Sax - *Rosie Cooper*

Clarinet - *Eleanor Robinson, Eleanor Johnstone*

Trio for horn, violin and piano op.40: first movement – J. Brahms

Horn – *Jacob Phillipson* Violin – *Kieran Lynch* Piano – *Rachel Poyser*

Brahms composed his Horn Trio in 1865. The work commemorates the death of his mother earlier that year. At the time, it was his most significant chamber work. It has four movements, the first of which we are performing this evening.

Bridge Over Troubled Water – Simon and Garfunkel arr. Sechier

Singers – *Katie Dodsworth, Amber Tatman, Alexandra Webb*; piano – *Susan Tatman*

This iconic song topped the charts in 1970 and has remained popular ever since. Although there have been many different versions, this SSA arrangement remains faithful to the original. The girls recently performed this as the winning item in the 2013 'Minster's Got Talent' competition.

Grises y Sole - MaximoPujol

Hull University Guitar Quartet

Reggie Lawrence (leader), Maria Christodoulou, Matt Burton, James Fearnley

The Hull University Guitar Quartet are a relatively young ensemble made up of four guitarists studying classical music at Hull. The Quartet have adopted a Southern American repertoire in their programmes, featuring prominent figures of the new guitar era such as MaximoPujol and Leo Brouwer. The HUGQ are proud to introduce modern guitar music into otherwise unlikely venues, bringing ambiguity and excitement to their audiences.

As Torrents in Summer— Edward Elgar

A Good Night —Richard Rodney Bennett

The Long Day Closes – Sir Arthur Sullivan

The choir of *Invitatione*

Chris Bates; Peter Bolton; Evie Brown; Rachel Collins; Colin Cranmer; Robin Datta; Emma Dawber; Diana Halsey; Mike Harding; Claire Holdich; Mervyn King; Lily Mathieson; Joseph Mathieson; Angela Meltham; Kevin Ormond; Saul Phillipson; Julian Purdy; Crispin Rolfe; Janice Summers; Sue Tatman; William Taylor; Clare Todd; Pam Waddington-Muse; Kevin Wheeldon; Colin Wright

These three songs are fine examples of the rich English choral tradition. 'As Torrents in Summer', first performed in 1896, is not a description of a typical English summer but from Elgar's cantata 'Scenes from the Saga of King Olaf' set to a poem by Longfellow in which he compares a summer flood to a sudden religious conversion. Rodney Bennett, who died in December 2012, composed in an eclectic mix of styles including jazz, serialism and film music. 'A Good Night', which features warm harmonies and lyrical lines, was written in memory of Linda McCartney for the tribute album 'A Garland for Linda', in 1999. Using a 17th century text by Francis Quarles, this is a requiem to an individual described by the composer as a 'remarkable woman'. Sullivan, although best remembered for his partnership with Gilbert, had previously published a number of part songs of which 'The Long Day Closes' remains one of the most popular. A setting of a poem by Henry Chorley, it was originally published in a version for male voices in 1868.

Coronation Anthem: Zadok the Priest— G. F. Handel

The most well known of the four anthems was composed for the coronation of King George II in 1727. It was a great success in his lifetime and its grand, ceremonial style has ensured that it has been performed at every subsequent coronation. It called for substantial forces: an augmented Chapel Royal Choir of 47 and an orchestra that may have numbered as many as 160! The chorus is divided from time to time into 6 or 7 parts and the strings include three (not the usual two) violin parts.

This performance brings together players and singers from nearly all the ensembles represented tonight.

Symphony no. 5 in D minor – Dmitri Shostakovich

Shostakovich wrote his Fifth Symphony at a particularly significant time in Russia's history (1937), and in his own personal and professional life. The thirty-one-year-old Shostakovich had already achieved global fame, but in his home country was being persecuted by the Stalinist regime and was literally – like so many other Russians – in fear of his life. Following Stalin's criticism of Shostakovich's opera *Lady Macbeth of Mtsensk*, the composer had been publicly denounced and disgraced, and withdrew his Fourth Symphony hurriedly from its first scheduled performance. In his Fifth Symphony, he was only too conscious that he would have to be seen to be toeing the party line.

Its first performance, on November 21st 1937, was a tremendous success: eye witnesses reported that the audience wept during the third movement, and the applause after the work's conclusion lasted half an hour. Shostakovich always considered the Fifth Symphony to be one of his greatest creative achievements. Indeed, it stands as one of the most significant works of the twentieth century. Through this carefully wrought piece of art, Shostakovich managed imaginatively and ingeniously to conform (or at least be seen to conform) to what the authorities were demanding of him, whilst at the same time succeeding in speaking intimately and genuinely to the Russian people. The taut structure and thematic unity of this monumental work, alongside the variety of character, mood and imagery portrayed through its different movements, are testament to Shostakovich's intellectual, creative and political genius.

The first movement begins with three ideas fundamental to the whole symphony: the wide intervals and jerky double-dotted rhythm of the disturbing opening; the descending, snaking scalic line; and the three repeated notes - "the dead end motif", as Michael Tilson Thomas calls it. These ideas, along with a rising scale in the Phrygian mode, first heard in the oboe, are transformed during the course of the following forty minutes or so in the most astonishing ways.

We journey through inertia and oppression; then terrifying passages which conjure up pure evil; a sardonic and sarcastic march which some say is a parody of Stalin's triumphal military pomp; and back to the resignation and restraint of the Russian people, unable to speak openly even to their loved ones for fear of betrayal to the authorities. The second movement is, at least on the surface, light-hearted, with folk influences and the feel of a public house where a kind of frivolity can be had. The third is the symphony's heart: an emotional coil, ready to spring, tentatively at first, stretching and finally bursting, the Russian soul forcing its way out of captivity, demanding to be heard and recognised. It was at this - Shostakovich's utterly direct means of expressing what he and his fellow people were hardly allowed to feel, let alone speak - that the audience wept at the symphony's first performance. The fourth movement begins with a shriek of horror, felt all the more keenly after the soul searching of the third, and leads us almost cinematically (Shostakovich had tremendous success as a film composer) through a story with many developments, setbacks and surprises, until finally we reach what Stalin wanted: the celebratory, triumphant finale. Triumph? Celebration? Of whom? Of what? Perhaps only of the power of music to speak where words are impossible or denied, and the power of listeners to hear, if they choose to listen. *Rachel Poyser*

Orchestra

Violin:	<i>Carolyn Bailey</i>	<i>Alan Deighton</i>	<i>Lesley Finlayson</i>
	<i>Janice Griffin</i>	<i>Hermione</i>	<i>Katy Harston</i>
	<i>Julie Jenkins</i>	<i>Halman</i>	<i>Edwin Mowthorpe</i>
	<i>Stephanie Noble</i>	<i>Kieran Lynch</i>	<i>Jacob</i>
	<i>Natalie Prescott</i>	<i>Rosie Owen</i>	<i>Phillipson(leader)</i>
	<i>Amber Tatman</i>	<i>Grace Sansom</i>	
	<i>Louise Turner</i>	<i>Michael Waltham</i>	<i>Shannon Smith</i>
Viola:	<i>Helen Booth</i>	<i>Helen Keep</i>	<i>Lily Mathieson</i>
	<i>Amy Parkin</i>	<i>Chloe Salvidge</i>	
Cello:	<i>Adam Elders</i>	<i>Elaine King</i>	<i>Bryony Owen</i>
	<i>Jane Patmore</i>	<i>Trish Ringrose</i>	<i>Sue Sidwell</i>
Bass:	<i>Laura Fox</i>	<i>Sophie Walker</i>	
Harp:	<i>FfionParfitt</i>		
Flute:	<i>Claire Holdich</i>	<i>Donna Parker</i>	<i>Margaret Pearson</i>
	<i>Susan Tatman</i>	<i>Kate Lutley (piccolo)</i>	
Oboe:	<i>Sarah Berry</i>	<i>Laura Grundy</i>	<i>Tommy Hill</i>
	<i>Martin Lutley</i>		
Clarinet:	<i>Tori Clinch</i>	<i>Robin Datta</i>	<i>Matthew Essam</i>
	<i>Peter Goodwin</i>	<i>Eleanor Robinson</i>	<i>Alex Worrell</i>
Bassoon:	<i>Peter Bolton (and contrabassoon)</i>		<i>Philippa Latham</i>
Trumpet:	<i>Josh Dickenson</i>	<i>Joseph Mathieson</i>	<i>Rob Morley</i>
	<i>David Morrison</i>	<i>Ian Parr</i>	<i>Saul Phillipson</i>
	<i>Colin Cranmer (Zadok)</i>		
Trombone:	<i>Bethany Arrowsmith-Cooper</i>		<i>Danny Barley</i>
	<i>Heather Curnow</i>		<i>John Burtenshaw</i>
Horn:	<i>Sue Berrieman</i>	<i>Daniel Edwards</i>	<i>Martin Jones</i>
	<i>Crispin Rolfe</i>		
Euphonium:	<i>Elizabeth Connell</i>		
Tuba:	<i>Andrew Garbutt</i>	<i>Katy Gledhill</i>	
Piano:	<i>Emily Hallett</i>		
Percussion:	<i>Laura Bradford</i>	<i>Chris McFarlane</i>	<i>Siobhan Shay</i>
	<i>Alex Smith</i>		

Tonight's performers attend...



Beverley High School
Beverley Grammar School
Hull Collegiate School
Hymers College
Kelvin Hall School



Longcroft School and Performing Arts
College



HYMERS
COLLEGE

South Hunsley School
Trinity House Academy
Wyke Sixth Form College
The University of Hull



City of Hull Youth Symphony Orchestra
East Riding Youth Orchestra
Hessle Sinfonia
Hull Philharmonic Orchestra
Invitatione



Acknowledgements

We are very grateful to Wyke College, Beverley Minster and Our Lady of Lourdes Church, Hessle, for allowing us the free use of their premises for rehearsals; to the East Riding Music Service for the loan of several items of percussion; to Wyke College for supporting music hire and printing costs; and to Mervyn King for designing our posters.

Forthcoming events at Beverley Minster

Saturday 11 th May	10.00am – 2.00 pm	Shoppers' Lunch
	7.30 pm	Neil Pennock Big Band Spring Ball
Sunday 12 th May	10.30am	St. John of Beverley Festival Communion
	5.30pm	St. John of Beverley Festival Evensong.
Friday 24 th May	7.30pm	Youth Café for 11-15s
Friday 24 th /25 th May	various	Beverley and East Riding Early Music Festival

For more details go to www.beverleyminster.org.uk