

**Music at Lunchtime**  
Wednesday 14 July 2021

**The Orchestra of St John Trio** presents  
**THE ROMANTIC ERA**



*Series supported by The Bromsgrove Institute Trust  
This concert is generously supported by Margaret Goode  
Piano hire for this concert is generously supported by Bromsgrove Concerts*  
**Programme**

<b>Chanson de Matin, opus 15 no. 2 - for violin and piano</b>	<b>Edward Elgar</b>
<b>Salut d'Amour, opus 12 - for violin and piano</b>	<b>Edward Elgar</b>
<b>Fantasia for Horn and Piano, opus 2</b>	<b>Franz Strauss</b>
<b>Scherzo Tarantelle, opus 16 - for violin and piano</b>	<b>Henryk Wieniawski</b>
<b>Trio in E<math>\flat</math> major, opus 40 - for horn, violin and piano</b>	<b>Johannes Brahms</b>

**The Orchestra of St John Trio**

**Tim Stidwill - horn**

Tim started playing the horn at the age of 11. He progressed through the Birmingham Schools' Orchestras and was also a member of Academy of St Philips during his time at secondary school.

Tim's time at University should have been spent learning all about Civil Engineering, but he often devoted more time to playing music than to studying! After University, Tim has been a regular performer with numerous ensembles in the Midlands including the Sinfonia of Birmingham, the Chandos Symphony Orchestra, the Midland Sinfonia, the Orchestra of St John and Holborne Brass. He is principal horn of Birmingham Philharmonic Orchestra.

Tim is a chartered Civil & Structural Engineer and a Partner with engineering consultant Cundall.

**Charlotte Moseley - violin**

Charlotte has played the violin since the age of 5, taking her first lessons with Mary Howles and later with Michael Seal. She attended Chetham's School of Music before studying at the Royal Northern College of Music and then the Royal Academy of Music where she studied with Mateja Marinovic and Jack Liebeck. She graduated with a Masters Degree with Distinction and was awarded the prestigious Royal Academy Diploma for her outstanding final recital.

She is very much a Bromsgrove local celebrity having given many recitals in St John's Church and here at Avoncroft Museum. She has a vast repertoire of concertos, which she has given to great acclaim with orchestras all across the UK and abroad, and is member of the English Symphony Orchestra.

Charlotte is also a talented seamstress and, before the coronavirus pandemic struck, had established 'Concert Wardrobe' making specialist garments for concert performers. During the pandemic, her entrepreneurial skills led her to adapting her business and establishing 'Hugo and Ted Ltd', which creates tailor-made garments and accessories for dogs!

**Alastair Moseley - piano**

Alastair began playing piano at the age of 5 and was only 6 when he gave his first public piano duet performance of Leon Jessel's popular 'Parade of the Tin Soldiers' with his mother. He first studied with Joyce Mildren and then later with Joyce Woodhead of the Birmingham Conservatoire. He is also a clarinetist and is Principal Clarinet with the Birmingham Philharmonic Orchestra and the Orchestra of St John.

Alastair is Vice Chair of the Bromsgrove International Musicians Competition, which celebrated its 40<sup>th</sup> Anniversary in 2020. He is also Chair of the Bromsgrove Concerts society and Chair of the Ludlow Philharmonic Prize Fund, which presides over the Birmingham Philharmonic Concerto Competition at the Royal Birmingham Conservatoire.

Alastair is a Chartered Civil Engineer and Environmentalist and runs his own consultancy business, H2O WEM Ltd.

**Programme notes**

**Elgar: Chanson de Matin - for violin and piano**

In 1897, Elgar composed a short and sombre piece for violin and piano, which he called 'Evensong', but which was published as Chanson de Nuit. At the same time, he sketched a companion piece, but did not complete it until the end of February 1899, just after finishing the full score of the Enigma Variations. He sent it to Novello, the music publisher, with a note saying, "I have suggested calling this cheerful piece Chanson de Matin". It has become a favourite of violinists and features regularly in recital programmes.

**Elgar: Salut d'Amour - for violin and piano**

In the Summer of 1888, Edward Elgar and Alice Roberts were heading towards marriage. Edward decided on a holiday with his long-standing friend, Dr Charles Buck of Settle, Yorkshire. As he left Worcester, Alice presented Edward with a poem she had written and entitled Love's Grace. While on holiday in Settle, Edward reciprocated by writing a short piece of music for her, which he called Liebesgruss (Love's Greeting). Towards the end of 1888, Edward submitted three arrangements of the work - for solo piano, for violin and piano, and an orchestral arrangement - to Schott, the music publisher, which agreed to buy the work outright for a fee of two guineas. At first, the work sold slowly. Apparently with Elgar's approval, Schott retitled the work as Salut d'Amour and gave the composer's name as Ed. Elgar, believing that the French title and a less-obviously English composer would help the work gain wider international approval. It did, and is now one of his most popular works.

**Franz Strauss: Fantasia for Horn and Piano**

Franz Strauss was a renowned horn player in the Bavarian Court Orchestra under the conductor Hans von Bülow. By all accounts, he was quite a character with von Bülow commenting "the fellow is intolerable, but when he blows his horn, you can't be angry with him". Wagner agreed with von Bülow, saying, "Strauss is an unbearable, curmudgeonly fellow, but when he plays the horn, one can say nothing, for it is so beautiful". As father of Richard Strauss, he was an equally capable composer in his own right. This Fantasia is an early work, and showcases the wide range of the horn and its dexterity.

**Wieniawski: Scherzo Tarantelle - for violin and piano**

This work is a sparkling, glittering virtuoso miniature, written in 1855, when Wieniawski's violin career and fame were approaching their peak. Scherzo was dedicated to Lambert Massart, a professor at the Paris Conservatory, who had been Wieniawski's teacher. The work belongs in the category of virtuoso miniatures, but its character is less of a salon composition than Wieniawski's other miniatures, such as Capriccio-Valse opus 7, or Romance sans paroles et Rondo élégant opus 9.

The work is written with panache and provides the soloist with an opportunity to display technical skills, but it also contains a lyrical, sweet cantilena, so characteristic of Wieniawski's work.

**Brahms: Trio in E $\flat$  - for horn, violin and piano**

Brahms wrote what has come to be known as his Horn Trio in the late summer months of 1865, having left Vienna for a working vacation in Baden, near the Black Forest. He rented an apartment there with mountain views and began to imagine the Horn Trio while walking in the woods. His mother, Christiane, had died in Hamburg during the previous February and he had missed his last chance to see her by two days. He seems to have put his goodbyes into music, first in the German Requiem and then in this Trio.

The work's instrumentation harks back to his youth: the horn was his father's instrument and Brahms himself played it a little as a young man. He especially wanted the Trio to be performed on natural horn - the German Waldhorn - although it was an increasingly antiquated instrument, largely replaced by new models with valves. He said the older horn would balance better with the violin, but he might simply have wanted to hear the piece on the instrument of his childhood.

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