

MORE 150 YEAR CELEBRATIONS.

Exhibition

Jenny Goodwin organised an exhibition depicting 150 years of Wesley history. Exhibits including memorabilia, photographs, family bibles, old minute books and chapel registers were on show for several days.



Exhibition of Banners

Banners made by individual churches for the celebration of the newly formed Nidd Valley Circuit were exhibited at Wesley during the celebration weekend.



The Junior Church celebrated 150 years by producing a poster with their own portraits



On Saturday 13 October 2012 at 7-30pm our organist Graham Bunting and his sister (Christine Anderson) gave a piano duet concert in the chapel.



Graham and Christine are a brother and sister duo. Graham is organist and choirmaster at Wesley Chapel and Christine teaches piano at Kimbolton School Cambridgeshire and is accompanist for St Neots Choral Society.

The evening began with a delightful piece to get the audience in the mood; *Danse Grottesque* by A. Carse. Then came three well-known Bach chorales. The beautiful *Fantasia in F minor* by Schubert was to follow. We were surprised to learn that Schubert was a prolific writer of piano duets. According to Christine this was the serious part of the evening over, and we were then treated to five Spanish Dances by Moszkowski, just before a well-earned break for the pianists. After the break came six pieces from Faure's well-known *Dolly Suite* -there are probably not many of us who cannot remember that beloved radio programme *Listen with Mother*, for which the Berceuse was the introduction. The evening finished with five of Braham *Hungarian Dances*. It was a lovely programme and a superb evening's entertainment and some excellent piano playing by Graham and Christine, a very fitting conclusion to our 150th celebrations.

Saturday 30 September 2012 at 3-30pm. Piano Recital : Angela Hewitt



Programme

Chorale- Prelude, *Nun komm der Heiden Heiland*, BWV 659 J S Bach transc. Wilhelm Kempff
Siciliano in G Minor from Flute Sonata BWV 1031 J S Bach arr. Wilhelm Kempff
Sinfonia in D from Cantata No. 29 Wirdanken dir, Gott J S Bach arr Wilhelm Kempff
Piano Sonata in A Major, Op 101 Beethoven
Interval
The Art of Fugue, Contrapunctus I to X J S Bach

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Message from Andrew Hitchen

“Thank you very much to all who helped in any way to make the Olive Dobson Concert with Angela Hewitt on 30 September such a great success. There were about 340 people in the audience and comments throughout were extremely positive - probably the most striking: ‘In the House of God, finding God through music’.”

Review by George Pyman, Harrogate Advertiser Thursday 11 October 2012
Top pianist brings world class playing to Wesley Chapel
Angela Hewitt piano recital, 18th Olive Dobson Memorial Concert, Wesley Chapel
Harrogate

The Wesley Chapel in Harrogate played host to one of the world's finest pianists last Sunday afternoon, namely Angela Hewitt.

She is a musical phenomenon, has played in virtually every international concert venue, recorded a vast range of piano music, particularly Bach, appeared with most of the finest orchestras and conductors worldwide and here she was in Harrogate.

Why one may ask and the answer most probably lies in the foresight of members of the Wesley Chapel and the late Olive Dobson. Olive Dobson was a member of the chapel and a choir member for over 50 years. She left a bequest to the chapel and in 1995 Wesley Chapel used her generosity to purchase a Yamaha concert grand piano which was being played by Angela Hewitt for this concert. Angela, if I may be so bold, gave the game away during her performance. She told us that she was playing several of the pieces of our programme at the South Bank Centre in London the following week and our wonderful concert was also by way of a full dress rehearsal, one of the main reasons being the quality of the Wesley Chapel Yamaha Concert grand and the acoustics of the chapel.

The afternoon's performance opened with three Bach compositions transcribed for piano by Wilhelm Kempff. His transcriptions are recognised as being 'truly pianistic' in their interpretation of Bach's musical intentions, not always the case with some transcribers.

We start with Chorale prelude the hymn Come Now Saviour of the Heathen, being the text of an Advent hymn by Martin Luther.

She followed this with the haunting melody Siciliano in G minor originally written as a flute sonata - a very moving performance. The third item was Sinfonia in D from Cantata No. 29, originally written by Bach for solo organ and orchestra. Transcribing this for solo piano is no mean feat and Angela brought great strength to this wonderful piece of music.

For the final item before the interval, we had a change of composer to Beethoven and his Sonata in A major, Op. 101. The four movements are very much in the sonata format and is thought to have been written for the Baroness Dorothea von Ertman, with whom he was in love.

Following the interval we were privileged to have Angela perform Bach's final masterpiece The Art of Fugue Contrapunctus I to X, considered to be one of the most difficult compositions ever written and it is not even certain that it was ever intended to be performed on the piano! Undaunted, Angela proceeded to talk us through the various Contrapunctus I to X, illustrating the way the theme is reversed and amplified.

We then had the full performance which was tremendous and met with rapturous applause. As an encore we heard Kempff's transcription of Gluck's Lament and Dance of the Blessed Spirits from Orpheus and Eurydice, a favourite of mine.

All-in-all, Angela Hewitt certainly lived up to her reputation as one of the world's finest pianists. Incidentally I was very pleased to find the television screen missing, which I personally think detracts from live performances.

Saturday 30 June 2012 at Wesley Chapel Harrogate

Sounds of the Sixties

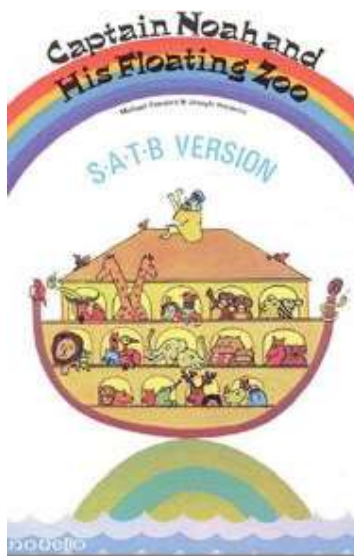
vocalis

As part of our 150th anniversary Celebration Vocalis gave a concert at Wesley Chapel on 30th June, entitled Sounds of the Sixties. The choir delighted us with their rendering of Bob Chilcott's *A Little Jazz Mass*, not well known by many of our audience, but certainly thoroughly enjoyed. This particular piece was written in 2004, by the former Kings singer. The mass brings together two very diverse traditions - the Latin Mass and a jazz style of music very successfully. Vocalis were joined by the ladies quartet Et Cetera, who entertained us with some favourite songs from the 1960s.

The undoubted highlight of the evening was Vocalis' rendering of *Captain Noah and His Floating Zoo*. This was a very dramatic interpretation of the cantata by Joseph Horovitz, the libretto by Michael Flanders. The story line was taken from Genesis and chronicles the adventures of Noah and his building of the ark. Michael Flanders' famous wit came through with words such as

'Noah!Noah! Don't do anymore!
Your boat's a laughing stock!
Ha!Ha! But Noah went right on building the ark,
and his hammer went knock knock knock!''.

The subject matter was very topical since we were in the throes of the wettest summer in living memory. The performance was realistic too. Les Sudron felt it necessary to borrow an umbrella to walk down to the front of the church to deliver his vote of thanks.



The choir was enthusiastically conducted by Vocalis Director, Edmund Aldhouse, and superbly accompanied throughout the evening by Graham Bunting and Paul Dyson on piano, Alasdair Simpson on bass, and Ed Dennis on percussion. Noah deserves a special mention, superbly acted by Peter Crawford.

A great evening's entertainment and thank you to Vocalis who also raised £350 for church funds.