

Another entertaining and informal concert by the
Barnet Chamber Music Club

Dum spiro, spero



Sunday 5th May 2013
St. Stephen's Church
Bells Hill, Barnet
EN5 2UR
8.00pm

Admission is free!
Programme

Trio Sonata No.2 in G minor – J. D. Zelenka

*Malcolm Messiter & Christopher Hooker oboes, John McDougall bassoon, Victoria Crowell
contra bassoon, Christopher Bevan harpsichord*

Sonata for horn and piano – Ludwig van Beethoven

Charles Ransley horn, Christopher Bevan piano

Cinq pieces en trio (1935) – Jaques Ibert

Christopher Hooker oboe, Helen Paskins clarinet, Victoria Crowell bassoon

----- *Interval* -----

Cancion del campo & Cancion de la montana – Roberto Sierra

Helen Paskins solo clarinet

Quintet for piano and winds K.452 – W. A. Mozart

*Malcolm Messiter oboe, Helen Paskins clarinet, Charles Ransley horn John McDougall bassoon,
Christopher Bevan piano*

Capriccio Italien – P. I. Tchaikovsky (arr. Messiter)

*Malcolm Messiter oboe, Christopher Hooker oboe and cor anglais, John McDougall bassoon and
tenoroon, Victoria Crowell contra bassoon, Christopher Bevan harpsichord*

The next concert will be at 8.00 P.M. on Sunday June 16th
Please see www.messiter.com for details

Programme Notes

Zelenka's pieces are characterized by very daring compositional structure, with a highly spirited harmonic invention and perfection of the art of counterpoint. His works are often virtuosic and very difficult to perform, but always fresh and surprising, with sudden turns of harmony, being always a challenge for their interpreters. The six trio sonatas demand high virtuosity and expressive sensitivity from performers. As Zelenka was himself a violone player (rather like a string bass) he was known to write fast-moving continuo parts with driving and complicated rhythm. Zelenka's musical language is closest to Bach's, especially in its richness of contrapuntal harmonies and ingenious usage of fugal themes. Nevertheless, Zelenka's language is idiosyncratic in its unexpected harmonic twists, obsession with chromatic harmonies, huge usage of syncopated and tuplet figures, and unusually long phrases full of varied musical ideas. He is sometimes considered as Bach's Catholic counterpart.

Beethoven composed his Horn Sonata in F major, Op. 17 in 1800 for the virtuoso horn player Giovanni Punto. Beethoven was not well-known outside of Vienna at the time of this composition, and after a performance of the piece in Pest, played by Punto and Beethoven, a Hungarian critic wrote, "Who is this Beethoven? His name is not known to us. Of course, Punto is very well known." This piece was composed for the rare combination of horn and piano, but is also scored for the more common piano and cello. The title on the score, is in fact "Sonata for Piano with Horn or Violoncello," or, in French "Sonate pour le Forte-Piano avec un Cor ou Violoncelle." This name is significant as the piano occupies at least as important a part as the horn; rather than functioning as a purely accompanying instrument.

Jacques François Antoine Ibert (15 August 1890 – 5 February 1962) was a French composer. Having studied music from an early age, he studied at the Paris Conservatoire and won its top prize, the Prix de Rome at his first attempt, despite studies interrupted by his service in World War I. Ibert pursued a successful composing career, writing (sometimes in collaboration with other composers) seven operas, five ballets, incidental music for plays and films, songs, choral works, and chamber music. He is probably best remembered for his orchestral works including *Divertissement* (1930) and *Escapes* (1922). As a composer, Ibert did not attach himself to any of the prevalent genres of music of his time, and has been described as an eclectic. This is seen even in his best-known pieces: *Divertissement*, for small orchestra is lighthearted, even frivolous, and *Escapes* (1922) is a ripely romantic work for large orchestra. In tandem with his creative work, Ibert was the director of the Académie de France at the Villa Medici in Rome. During World War II he was proscribed by the pro-Nazi government in Paris, and for a time he went into exile in Switzerland. Restored to his former eminence in French musical life after the war, his final musical appointment was in charge of the Paris Opera and the Opéra-Comique.

Cancion del campo & Cancion de la montana are two short pieces from *Cinco Bocetos* for clarinet solo written in 1984. *Bocetos* means sketch and they depict the tropical scenery of Roberto Sierra's Latin American homeland. These two movements are inspired particularly by rustic songs - Country Song and Mountain Song. The musical language is beautifully lyrical whilst also exploiting the clarinet's ability to leap about with ease.

Mozart's Quintet in E flat major for Piano and Winds, K. 452, was completed on March 30, 1784 and premiered two days later at the Imperial and Royal National Court Theater in Vienna. Shortly after the premiere, Mozart wrote to his father that "I myself consider it to be the best thing I have written in my life." The structure closely resembles that of a typical sonata. The first movement is a sprightly sonata form *Allegro*, with themes being passed from instrument to instrument, usually with the piano introducing a theme and accompanying while the oboe, clarinet, horn and bassoon play variations on it. The *Larghetto* movement is typical of the 2nd movement of other Mozart pieces: soft and gentle, yet still engaging. The *Allegretto* movement is a "sonata-rondo" of the kind Mozart used as the finale of many of the piano concertos he was writing at this period, and contains a written-out cadenza-like section toward the end.

Tchaikovsky's Capriccio Italien, Op. 45, is a fantasy for orchestra composed between January and May. The *Capriccio* was inspired by a trip Tchaikovsky took to Rome, during which he saw the Carnival in full swing, and is reminiscent of Italian folk music and street songs. As these elements are treated rather freely initially he intended this piece to be called *Italian Fantasia*. Tchaikovsky even uses as the introduction a bugle call that he overheard from his hotel played by Italian cavalry regiment. Another source of inspiration for this piece are Mikhail Glinka's *Spanish Pieces*. Although Tchaikovsky wrote to his patroness Nadezhda von Meck that the work would be successful (the piece was praised by most critics) by the time he came to orchestrate the work he expressed doubts about its musical substance. Dedicated to Karl Davydov, the *Capriccio* was later arranged by the composer for 4-hand piano. It is this version that I have myself re-arranged for the same players that are needed for a Zelenka trio sonata, though some are wielding rather more instruments!