

An entertaining and informal concert by the
Barnet Chamber Music Club

Dum spiro, spero



Sunday 6st September 2015
St. Stephen's Church
Bells Hill, Barnet
EN5 2UR
7.00pm

Admission is free!
Programme

Piano trio opus 1 No. 3 in C Minor – Ludwig van Beethoven

Susie Mészáros violin, Rachel Sanders-Hewett 'cello, Michael Freyhan piano

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

Serenade No.10 in Bb K.361 "The Grand Partita" – W A Mozart

Malcolm Messiter and Christopher Hooker oboes

Helen Paskins and Ruth Buxton clarinets

Sarah Thurlow and Helen Pierce basset horns

David Cropper, John Tyler, Irena Rieband and Graham Warren horns

Julia Stanisforth and Rachel Edmonds bassoons

Tim Amhurst double bass

The next concert will be at 7.00 P.M. on Sunday October 4th.
Please see www.messiter.com for details.

Here's a note about the Mozart Bb Serenade, quoted from Wikipedia:

Mozart's Serenade No. 10 for winds in B flat major, K. 361/370a, is scored for thirteen instruments: twelve winds and string bass. The piece was probably composed in 1781 or 1782 and is often known by the subtitle "Gran Partita", though the title is a misspelling and not in Mozart's hand. It consists of seven movements.

The work is scored for 2 oboes, 2 clarinets, 2 basset horns, 2 bassoons, 4 horns and double bass. The double bass is occasionally replaced by contrabassoon; however, the part is clearly for the former as there are pizzicato markings at points.

The serenade is in seven movements. The opening movement begins with a slow introduction in B flat major in which tutti syncopated rhythms are set in opposition to solo passages for clarinet and oboe. This leads into the Allegro moderato, which is a monothematic sonata form. The first theme of the exposition opens, originally presented in B flat major in the clarinets, later returns in F major in the basset horns and oboes in a modified form as the second theme. This theme continues to be explored in the development and returns in the recapitulation, this time in B flat major both times.

The second movement is a minuet featuring two contrasting trio sections. The minuet section is in B flat major and uses all the instruments extensively. The first trio is in E-flat major and employs only the clarinets and basset horns. This section leads into a repeat of the minuet section. The second trio section is in the relative minor, G minor, and extensively uses the solo oboe, basset horn and bassoon.

Described by Goodwin as "virtually an 'operatic' ensemble of passionate feeling and sensuous warmth", the third movement, marked Adagio, is in E flat major. A syncopated pulse occurs almost throughout the movement while solo lines alternate between the solo oboe, clarinet and basset horn.

The fourth movement is a second minuet; like the second movement, it has two trio sections. The fast, staccato minuet section is in B flat major. The first trio, by contrast, has fewer staccato notes and is in the parallel minor, B-flat minor. After the minuet section is repeated, the second trio is played. This section is in F major and is largely legato.

The fifth movement, labelled Romance, returns to the slow tempo and E flat major tonality of the third movement. The movement begins and ends with an Adagio section in the tonic and in triple meter with many long notes in the melody. Contrasting with these sections is an Allegretto section between them, which is in C minor and features constant pulse in the bassoons.

The sixth movement is a set of six variations on an andante theme in B flat major. The theme is presented primarily by the solo clarinet. The variations make use of various rhythmic motives and often feature solo instruments; for example, the first variation features the solo oboe. Unlike the other variations, all of which are in B flat major, the fourth variation is in B flat minor. The last two variations are in different tempos from the rest of the movement: the fifth is marked Adagio, while the sixth is marked Allegretto. The last variation is also in triple meter, in contrast with the other variations, which are in duple meter.

Mozart adapted the sixth movement, without variation three, from the second movement of the Flute Quartet in C major (K. 285b).

The seventh and last movement is a rondo. The movement employs many tutti passages in which the oboes and clarinets play in unison, particularly in the rondo theme. The episodes between the returns of the theme feature a greater degree of interplay between the instruments.