

An entertaining and informal concert by the
Barnet Chamber Music Club

Dum spiro, spero

Sunday 5th August 2012
St. Stephen's Church
Bells Hill, Barnet
EN5 2UR
8.00pm



Admission is free!

Programme

Adagio and Allegro K.594 – W. A. Mozart

*Ben Copeman flute, Christopher Hooker oboe, Helen Paskins clarinet, Tom Hardy bassoon,
David Horwich horn*

Divertimento – Malcolm Arnold

Ben Copeman flute, Christopher Hooker oboe, Helen Paskins clarinet

Trio sonata number 4 in G minor – J. D. Zelenka

*Christophers Hooker and Blake oboes, Nathaniel Harrison bassoon, Tom Hardy contra bassoon
Katy Miller harpsichord*

----- Interval -----

Trio 1938 – Georges Auric

Christopher Hooker oboe, Helen Paskins clarinet, Nathaniel Harrison bassoon

Quintet opus 43 – Carl Nielsen

*Ben Copeman flute, Christopher Hooker oboe and cor anglais, Helen Paskins clarinet, David
Horwich horn, Nathaniel Harrison bassoon*

The next concert will be at 8.00 P.M. on Sunday September 2nd 2012
Please see www.messiter.com for details.

Programme notes

Wolfgang Amadeus Mozart (1756 – 1791) wrote the Adagio and Allegro in F minor K 594 towards the end of 1790, at a time when he was in acute financial difficulty, partly as a result of a decline in his popularity in Vienna, and partly as a consequence of the near cessation of court musical activity following the death of Emperor Joseph II earlier that year. The piece itself was originally composed as part of a funeral mass, to be played on a mechanical organ, the effect of which Mozart described as 'infantile' in a letter to his wife, Constanze. Despite his distaste for the device, Mozart wrote a work of profundity and the highest quality which merits being heard in this altogether more adult arrangement for wind quintet.

Malcolm Arnold (1921 – 2006) started his musical career as a trumpeter, but swiftly repented and devoted the rest of his life to composition. The Divertimento Opus 37 for flute, oboe and clarinet dates from 1952, a year in which he composed five major film scores, and like the earlier Three Shanties for wind quintet, demonstrates his affinity for wind instruments, and his remarkable ear for the tonal possibilities of this unusual combination.

Jan Dismas Zelenka (1679-1745) was born in a small Bohemian village, studied in Prague, and had arrived in Dresden by 1712, where his skill as a contrabassist earned him a position with the Cappella Polacca. Zelenka's six extraordinarily vivid and exotic sonatas for oboes, bassoon, and continuo (ZWV181) can be viewed as derivative of the Italian and Austrian "church sonatas" with their ingenious and sophisticated use of imitative and fugal writing. They date from around 1720, but little is known of their circumstances or purpose. An autograph score of all six sonatas can be found in the Dresden State Library, along with performing parts for three of them written out by Zelenka and a copyist. The writing for oboes and bassoon is among the most difficult ever composed, indicating that the sonatas were intended for the virtuosi of the Cappella Polacca. Richter would almost certainly have been one of the oboists but the identity of the other oboist and the superhuman bassoonist are unknown.

Georges Auric (1899 – 1983) was something of a child prodigy as a composer, having his first works published at the age of fifteen. Subsequently, like Malcolm Arnold, he became a prolific composer of film scores, including the music for the Ealing comedies. His chief claim to fame however, was as one of the group of French composers known as 'Les Six', who in the years immediately following the First World War came under the influence of Erik Satie and Jean Cocteau in an attempt to establish a new, distinctively French popular musical aesthetic, rooted in the music of the street, the theatre and the circus. Auric's vivacious Trio of 1939, although written some twenty years after the heyday of 'Les Six', nevertheless remains true to their guiding principles, having a gently sentimental slow movement sandwiched between two riotous, slapstick allegros.

Carl Nielsen (1865 – 1931) is generally recognised as Denmark's foremost composer, famous for his six symphonies, and in Denmark especially, his opera 'Maskarade' where it has come to achieve the status of national opera. His Wind Quintet Opus 43 was written in 1922 as a result of his friendship with the wind players of the Royal Danish Orchestra, and in it he seeks not only to express through his music the characters of the different instruments, but also the personalities of the individual players for whom he composed the work. This is especially evident in the final movement of three, a set of variations on a hymn tune of his own composition, that would have been well known to Danish audiences of his day.