

We are delighted to welcome the **Marais Wind Ensemble** to open our new season. The ensemble performs at major venues and broadcasts regularly on Radio 3. Its members also perform as soloists and in chamber groups. There are some changes to the individual artists announced in our brochure.

Sarah O'Flynn studied music at Sheffield University and the Royal College of Music. As a freelance flautist she performs with many major orchestras including the London Philharmonic Orchestra, the London Symphony Orchestra and the Royal Liverpool Philharmonic Orchestra. Sarah has recently appeared as guest principal with English National Opera, the Royal Scottish National Orchestra and the BBC Symphony Orchestra, with whom she has toured throughout Europe. Sarah is a member of CHROMA, and the flute tutor at Goldsmiths College, University of London.

Alun Darbyshire is principal oboist with the Orchestra of Glyndebourne Touring Opera. He also plays guest principal with many orchestras including the Philharmonia, Royal Philharmonic Orchestra, and the London Sinfonietta. Alun studied at the Royal College of music with Michael Winfield and in Freiburg with Heinz Holliger. As a member of the chamber group 'OVID' he gave a recital at the Wigmore Hall and appeared at the Purcell Room in the Park Lane Group Series.

Lynsey Marsh is principal clarinet with the Hallé Orchestra. As a chamber musician and soloist she has performed at many major venues throughout Britain and broadcasts for BBC Radio 3. She studied at Cambridge University and the Guildhall School of Music and Drama, and was awarded the Gold Medal in the Shell/London Symphony Orchestra Scholarship 1989. Lynsey has also played with the Chamber Orchestra of Europe performing throughout Europe, the U.S.A. and Japan.

Sarah Burnett has recently been appointed as bassoonist with the Haffner Wind Ensemble and the Britten Sinfonia. She is also principal bassoonist with the Orchestra of Glyndebourne Touring Opera. Sarah works with many orchestras including the Philharmonia, the BBC Symphony Orchestra, the Scottish Chamber Orchestra and the City of Birmingham Symphony Orchestra. She studied at Cambridge University, the Royal Academy of Music and the Hanover Hochschule. Sarah was Silver Medallist in the 1993 Shell/ London Symphony Orchestra Scholarship.

Timothy Jackson studied at Manchester University and the Royal Northern College of Music. He is a member of the Orchestra of the Royal Opera House, Covent Garden, and also performs as guest principal horn with orchestras such as the Royal Philharmonic Orchestra and the BBC National Orchestra of Wales. He has appeared as soloist with orchestras including the Manchester Camerata and the London Mozart Players.



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STOUR VALLEY ARTS & MUSIC

52nd Season: 2002-2003

Marais Wind Ensemble

Sunday 13 October 2002 4pm at St. Mary's Church East Bergholt

PROGRAMME

Overture –The Barber of Seville **Giaocchino Rossini**
(1792-1868)
(arranged Joachim Linckelmann)

Fantasia in F minor K.594 **Wolfgang Amadeus Mozart**
(1756-1791)
Adagio – Allegro - Adagio

Syrinx (for solo flute) **Claude Debussy**
(1862-1918)

Suite - La Cheminée du Roi René **Darius Milhaud**
(1892-1974)
*Cortège ; Aubade ; Jongleurs ; La Maousinglade ;
Joutes sur l'Arc ; Chasse à Valabre ; Madrigal-Nocturne*

Interval

Sonatina (for oboe, clarinet, and bassoon) **Sandor Veress**
(1907–1992)
Allegro giocoso : Andante : Grave-Allegrissimo

Wind Quintet Op 43 **Carl Nielsen**
(1865-1931)
*Allegro ben moderato : Menuett :
Praludium (Adagio) -Tema con variazioni (Un poco andantino)*

Suite – Jeux d'Enfants **Georges Bizet**
(1838-1875)
(arranged Gordon Davies)
*Trompette et Tambour ; Petit mari, petite femme ;
La Toubie : La Poupée : Le Bal*

This concert has been generously supported by an anonymous sponsor

PROGRAMME NOTES

Although the overture is the first section of an opera to be heard, it was often the last to be written. **Rossini** was notorious for leaving things until almost too late. Sometimes he rescued the situation by simply re-using an overture from an earlier work - a case in point is that written for *Elisabetta, regina d'Inghilterra* (based on a Gothic novel about Elizabeth I), which was pressed into service the following year for *Il barbiere di Siviglia*. Its form is conventional: a slow opening section leads to a faster main movement in sonata form.

Count Josef Deym maintained a private museum of unusual exhibits, amongst which was a waxwork of the Austrian Field Marshall Laudon, who died on July 14th, 1790. That autumn, Deym commissioned music for another of the gallery's exhibits – a mechanical organ. **Mozart** seems to have decided on an elegaic piece to suit the mausoleum-like setting, though when he set to work he did not find it altogether straightforward. In a letter to his wife dated October 3rd, he wrote “I have to break off now and then, as I get bored... The works consist solely of little pipes which sound too high pitched and too childish for my taste...”. For all that, he has provided us with an impressive reminder of baroque style.

In Greek and Roman mythology, the god Pan had the head and torso of a man and the legs, tail and horns of a goat. He symbolised pastoral love, revelry, and musicality. Ovid's *Metamorphoses* explains the invention of the instrument bearing his name (pan-pipes or syrinx): the nymph Syrinx, in order to protect her from Pan's amorous pursuit, is turned by her sister into a reed. Frustrated, Pan takes the reed and fashions it into a musical instrument on which he plays to console himself. In 1912, **Debussy** represented the death of Pan in Gabriel Mourey's play *Psyche* with a piece of unaccompanied flute music, which was published in 1927 as *Syrinx*.

Almost every genre is represented in the output of Darius **Milhaud**, from grand opera to children's piano pieces. Born into a Jewish family in Aix-en-Provence, he studied violin at the Paris Conservatoire. After some years in South America, he returned to Paris in 1918, being for a time in the circle of Jean Cocteau, and a member of the diverse group of French composers known as Les Six. Throughout life, his native region seems to have been an inexhaustible stimulus to his musical invention. La Cheminée du Roi René is the name of a street in Aix commemorating the much-loved fifteenth century king of Provence: legend has it that René may at any moment step down from the pedestal of his statue and move amongst the population to do good works. Originally composed for a 1939 film depicting French troubadours, Milhaud's quintet employs authentic Provençal folk melodies: the title of each movement refers either to a medieval activity or to a location in the region - *Cortège* (Procession); *Aubade* (Morning Song); *Jongleurs* (Jugglers); *La Maousinglade* (the quarter of Aix in which Milhaud's home was located); *Joutes sur l'Arc* (jousting on the Arc river – made famous by Cézanne in his painting *Baigneuses*); *Chasse a Valabre* (King René hosted hunting parties at the small castle of Valabre); *Madrigal-Nocturne* (domestic music-making was a popular leisure pursuit).

Sandor **Veress** is one of the most significant Hungarian composers of the generation following Bartok and Kodaly. He studied with both these masters at the Franz Liszt Academy in Budapest and their influence is clearly evident in his music. He was Professor of Composition in Budapest from 1943-9 where his pupils included Ligeti and Kurtag. The three movements of the Sonatina draw on Hungarian folksong and dance, and exhibit great rhythmic vitality.

One evening in 1921, Carl **Nielsen** phoned a friend. As they talked, he heard in the background four wind instruments rehearsing Mozart, his favourite composer. He asked if he might come round and listen to the playing. By the end of a long evening, he had resolved to write a piece for the quintet of which the four players were members - the result is one of the staple works of wind quintet repertoire. The first movement is in sonata form, the brief first theme announced on the bassoon and soon taken up by the horn. Another idea, of a chirruping nature takes us gradually to the lyrical second subject, delivered first by the horn and then by oboe and bassoon. The development section makes much use of the transitional material heard earlier, and eventually the main ideas are recapitulated in a fairly conventional way. The minuet movement displays Nielsen's humour in abundance – the central *trio* section offering contrast by way of contrapuntal passages between bassoon and upper instruments. The slow introduction to the final movement offers a change of tone colour by asking the oboe player to change to the Cor Anglais. We next hear a chorale tune which Nielsen had written in 1916 for the hymn *My Jesus make my heart to love thee* – this is to be the theme for variations, of which there are eleven. Notable amongst them are the fifth, which pairs virtuosic clarinet writing with a more sober bassoon part; the seventh, which lets the bassoon soliloquise alone; the eighth, with its Eastern flavour; and the tenth, where flute and horn restore bright sunlight after the more sombre tone of variations six to eight. The movement ends with a reprise of the theme.

Had **Bizet** not died at an early age, it is probable that he would now be known as the leading French composer of the century. His 1871 suite for piano duet, *Jeux d'Enfants* (*Children's Games*), is generally felt to be the most perfect piece he had so far written. Twelve exquisite programmatic miniatures, each evoking a facet of childhood, are the fore-runners of Fauré's *Dolly*, Debussy's *Petite Suite*, and Ravel's *La Mère l'Oye* (*Mother Goose*). Bizet's outstanding melodic gift is fully evident in the delicate part-writing of *Petit mari, petite femme*, whilst *Trompette et tambour* shows his unflinching rhythmic verve. *Le bal* forms a finale worthy of Haydn with its capricious and surprising modulations. The English titles of the movements in this evening's performance are *Trumpet and Drum; Little husband, Little Wife; The Top; The Doll; The Ball*.

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Next Concert is on Friday 8 November at 8pm in the church:
The highly acclaimed **Henschel Quartet** from Munich
You can also hear them on Radio 3 on 1 November – live from Glasgow