



kings place

Sunday 14 December

Haydn In London
Farewell To Lost Love

London Chamber Music Series
Aurora Wind Ensemble with
John York (Piano)

Presented in partnership with
The London Chamber Music Society

London Chamber Music Series
Aurora Wind Ensemble with John York (Piano) - Hall One, 6.30pm

Maxine Willis flute
Gwenllian Davies oboe
Andrew Mason clarinet
Helen Shillito horn
Constance Tanner bassoon

Wolfgang Amadeus Mozart (1756-1791)
Quintet in E Flat Major for Piano and Winds K452

Marin Goleminov (1908-2000)
Wind Quintet No 2

INTERVAL (20 minutes)

Claude Debussy (1862-1918)
Syrinx (La Flute de Pan)

Felix Mendelssohn (1809-1847)
Concert Piece No 2 in D Minor Op 114

Francis Poulenc (1899-1963)
Sextet for Piano and Winds Op 100

Biographies

Aurora Wind Ensemble - Prizewinners at the European chamber music competition *Musique d'Ensemble*, the Aurora Ensemble has performed in many major venues and festivals including the Purcell Room and Wigmore Hall and the Warwick and Petworth Festivals. It has broadcast on ORS Television Austria and BBC Radio 3 for the Young Artists Forum and was selected as one of the featured ensembles in Making Music's Concert Promoters' Network for the 2005-2006 season. Its debut CD included the first CD recording of Marin Goleminov's *Wind Quintet No 2*. Sounds Exciting is the ensemble's own education project, which runs in conjunction with their recital work. The ensemble directs its own course at Hawkswood College, Gloucestershire every Easter and has also had extensive experience at performing in hospitals, schools and centres for people with disabilities and residential homes for the elderly, through the late Yehudi Menuhin's Live Music Now! Scheme.

John York's career has taken him around the world as soloist with such orchestras as the LPO and the London Mozart Players and as a chamber music partner, primarily with the cellist, Raphael Wallfisch and in the piano duo team of York 2 (with his wife, Fiona). He has performed in festivals in Europe, Australia and South America. His extensive discography includes the complete Beethoven cycle, with Raphael Wallfisch. John York is Professor at the Guildhall School of Music and Drama and Senior Music Head at St Paul's Girls' School. He also works with students of the highest level in Australia and Switzerland.

Wolfgang Amadeus Mozart - Quintet in E flat Major for Piano and Winds, K. 452

I. Largo - Allegro moderato
II. Larghetto
III. Rondo: Allegretto

Mozart wrote this quintet for piano, oboe, clarinet, horn and bassoon in 1784, and quickly proclaimed it to be the best work he had written. How the instruments "gel" is the opening movement's immediate concern: the most important material is first given to the piano then, after a short development, shared around the ensemble at the recapitulation. The slow movement reverses this hierarchy to an extent, with the horn, especially, introducing new material in the central section. The quintet ends in a rondo. The piano and oboe introduce the themes, and the movement includes a notable cadenza for the entire ensemble before a customary trill signals a final return to the principal theme.

Continued overleaf...

Marin Goleminov – Wind Quintet No. 2

- I. Prelude
- II. Six Paraphrases on a Single Theme
- III. Burlesque

The Bulgarian composer Marin Goleminov (1903-2000) studied with d'Indy in Paris. As a passionate believer in national folk music, he would establish his reputation most solidly in his home country. If describing his style as a fusion of Bulgarian folk, Stravinsky and Ravel seems crude, then his musically rich Second Wind Quintet (1946) dispels any sensitivity about the issue. Its opening movement unfolds two quite different themes: first in the flute, then, sorrowfully, the oboe and bassoon. As its title suggests, the second movement's theme is variously transformed into a pastorale, funeral march, fantasia and scherzando. The third movement, particularly its *Firebird*-esque theme, betrays Goleminov's debt to Stravinsky more clearly.

Claude Debussy – Syrinx (La Flûte de Pan).

Written for solo flute, Debussy's *Syrinx* (1913) is arguably the most popular work in the instrument's modern repertory. The piece is a response to the myth in which the much-loved nymph Syrinx is amorously pursued by the Greek god Pan. Running to the river's edge, she is transformed by river nymphs into hollow water reeds that produce a haunting sound when Pan's breath blows across them in frustration. Pleased by the ensuing melody, Pan fashions from the reeds an instrument he calls Syrinx in her honour. Musically, the work can be understood as the prolongation of one melodic line, in which sustained notes are interrupted by chromatic, typically Debussyan flourishes.

Felix Mendelssohn-Bartholdy – Concert Piece No. 2 in D Minor for Clarinet, Basset-horn and Piano, Op. 114

- I. Presto
- II. Andante
- III. Allegro grazioso

Mendelssohn wrote two concert pieces for this unconventional trio of instruments in 1832-33. The composer was commissioned in unusual circumstance by the Baermanns, Heinrich the clarinettist and his son Carl, a master of the basset-horn, an instrument waning in popularity at the time. The story goes that Mendelssohn wrote the work in return for them cooking him a meal of steamed dumplings! The music is fanciful by Mendelssohn's lofty standards, but its quasi-operatic lyricism owes much to the Baermanns' virtuosity.

Francis Poulenc – Sextet for Piano and Winds, Op. 100

- I. Allegro vivace
- II. Divertissement: Andantino
- III. Finale: Prestissimo

To Mozart's quintet template Poulenc added just a flute to shape the sextet configuration of one of his most enduringly popular works (written 1932-39). The 'Allegro vivace' is Stravinskian – its dazzling opening gives way to a less energetic, slower section introduced by the bassoon. The 'Divertissement', the clearest neo-classical moment, follows a slow-fast-slow structure and picks up where the first movement's lyrical section left off. The final movement, a rondo, ventures to opposite extreme to Mozart: save for fleeting passages of call and response, the hyperactive phrases are fragmented across the ensemble – Poulenc's exercise in instrumental and thematic disintegration creates a thrilling and exuberant finale.

