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**THE AURORA ENSEMBLE
AND FRIENDS**



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King's Hall

Wednesday 3rd May 2017



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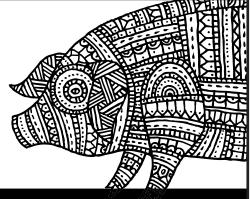
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TONIGHT'S PROGRAMME

Mozart

Don Giovanni Overture (arr. Triebensee)

(First performance at ICC)

Krommer

Octet Partita in F major, op 57

(First performance at ICC)

Mozart

Serenade no 11 in E flat major, K375

(Last performance at ICC 07/05/2008)

INTERVAL

(Coffee, tea and bar facilities available in the Winter Garden)

Beethoven

Rondino in E flat major, WoO 25

(Last performance at ICC 18/03/1987)

Gounod

Petite Symphonie in B flat major

(Last performance at ICC 19/01/1983)

Ilkley Concert Club

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The Club records its appreciation of the invaluable assistance and support given by the City of Bradford Metropolitan Council.



PROGRAMME NOTES

WOLFGANG AMADEUS MOZART
(1756-1791)

Don Giovanni
Overture
(arr. Triebensee)

During the 18th century it was common for Austrian and German aristocratic houses to have a Harmonie ensemble – a group of wind players, usually pairs of oboes, clarinets, horns and bassoons. These groups performed at functions, festivals, hunting parties and any kind of background or concert event. They often performed outdoors. There is a considerable amount of repertoire for this combination. The Emperor Joseph II had a Harmonie band that contained both the clarinetist Anton Stadler and the oboist Joseph Triebensee (1772-1846).

A common practice of the period was to take a popular theme from a contemporary piece of the time and arrange it for octet. We start the concert with an arrangement of Mozart's overture to Don Giovanni by Triebensee. He also arranged Haydn's Oxford Symphony, a selection from Mozart operas and works by Schubert and Cherubini.

(Duration: 6 minutes)

FRANZ KROMMER
(1759-1831)

Octet Partita in F major, op 57
Allegro Vivace
Menuetto: Presto
Adagio – Andante cantabile
Alla polacca

Franz Krommer, also known by the Czech version of his name, Frantisek Kramár, was a Moravian violinist and composer. Three years younger than Mozart, he was born just after the death of Handel and lived to the age of seventy-one, outliving his rival, Beethoven. He studied the violin

and organ with his uncle, and held various posts, as a violinist, organist, and orchestral leader, before being appointed as music director of the Ballet at the main theatre in Vienna in 1811. Four years later he joined the Viennese Imperial Court as Kammertürhüter (Chamber door guardian). This gave him the opportunity to travel accompanying Emperor Franz I to many European cities. Finally, in 1818, he succeeded another Czech composer, Leopold Kozeluch, as the Emperor's Court Composer and Director of Chamber Music, a post which he held until his death thirteen years later. He was a prolific composer of instrumental music, with over three hundred published works. These include not only at least nine Octet-Partitas for wind ensemble, but also symphonies, masses, and concertos, as well as over seventy pieces for string quartet.

The work featured this evening is one of his earlier pieces of Harmoniemusik. Composed around 1806, before he joined the Vienna Court, it was originally entitled Harmonie in F, and was scored for 2 oboes, 2 clarinets, 2 bassoons, 2 horns, and a contrabassoon. It is not known whether Krommer approved the publisher's change of name for the work from Harmonie to the more marketable Octet-Partita, which of course implies that the contrabassoon is not required, despite all modern editions including a part for the instrument. The contrabassoon's role is almost exclusively to double the second bassoon an octave below, which would have added sonority and improved the balance of the ensemble. This is less appropriate now than it would have been during Krommer's lifetime, when the lighter and more limpid tones of the boxwood upper winds would have better balanced the horns with an extra bass voice. Now that the modern woodwinds are made of denser wood and each instrument has greater sonority and depth of tone this extra support for the bass line is not so essential, and by tradition the work is most often performed without it.

Krommer's wind music was exceptionally popular during his lifetime, possibly because he retained clear and traditional formal structures but nevertheless wrote in a pioneering way. His daring and dramatic

instrumental writing featured extreme registers and required the utmost virtuosity and dexterity from his players. This was combined with clear textures that enabled each instrumental voice to shine, whilst his innovative instrumental combinations created a sound world that to his audience was fresh and new.

(Duration: 17 minutes)

**WOLFGANG AMADEUS MOZART
(1756-1791)**

**Serenade no 11
in E flat major, K375
Allegro maestoso
Menuetto
Adagio
Menuetto
Allegro**

Written and first performed in Vienna in 1781 this E flat serenade is Mozart's earliest wind ensemble composition and is considered the first great work of its kind by any composer.

The serenade was written to impress Joseph von Strack, the valet and personal cellist to Emperor Joseph II in the hope that von Strack would pass on a favourable account of Mozart's music. A year later after learning that the Emperor had established a wind octet as his Harmonie band, Mozart added a pair of oboes to the score.

The Allegro maestoso opens with solemn repeated E flat major chords which provide an anchor to the shifting moods of the movement. This is followed by two minuets that frame a central Adagio. The first of the two minuets, in C minor, is highly chromatic; the second flows with energetic folk song melodies before turning pensive in the trio section. The Adagio is a delicate sonatina, almost operatic in expressiveness and the work concludes with a finale that blazes with enthusiasm right through to its final note.

(Duration: 10 minutes)

INTERVAL

(Coffee, tea and bar facilities available in the Winter Garden)

LUDWIG VAN BEETHOVEN
(1770-1827)

Rondino in E flat major,
WoO 25

Beethoven's Rondino was composed in 1792, around the same time as his larger scale Octet op 103. It is believed that it was originally intended to be a movement of that work – indeed, perhaps the closing movement. Primarily featuring the horns, Beethoven gives them not only the main theme, but also employs to great effect (and, unusually for the period) muted sounds near the close. Along with the Octet, the Rondino was published posthumously in 1830.

(Duration: 7 minutes)

CHARLES GOUNOD
(1818-1893)

Petite Symphonie
in B flat major
Adagio – Allegretto
Andante cantabile
Scherzo: Allegro moderato
Finale: Allegretto

This work was a commission from the eminent flautist Paul Taffanel and his Société de Musique de Chambre pour Instruments à Vents. It is scored for the traditional Harmonie octet format with added flute.

This was written late in Gounod's life in 1885 after a prolific career in opera and sacred music. Interestingly he studied with Anton Reicha, who alongside Danzi wrote the first wind quintets.

This is a charming piece in symphonic form. The Andante cantabile is a beautiful operatic solo for flute. Hunting calls abound in the Scherzo movement and the closing finale is very humorous with much dialogue between the instruments.

(Duration: 20 minutes)

Programme notes © Aurora Ensemble

AURORA ENSEMBLE AND FRIENDS

Maxine Willis *flute*

Gwenllian Davies *oboe*

Sarah Thurlow *clarinet*

Helen Shillito *horn*

Stuart Russell *bassoon*

Eugene Field *oboe*

Sarah Masters *clarinet*

Neil Grundy *horn*

Constance Tanner *bassoon*

Established in 1996, the **Aurora Ensemble** is a traditional wind quintet which, on occasion, expands to work with piano, strings, or to explore the repertoire for the wind octet. When last here in February 2015 the ensemble was in its original quintet format. Tonight we welcome no less than nine artists, each of whom works regularly with some of the country's leading orchestras and chamber ensembles.

'Moments of real inspiration, energy and enthusiasm' (Guardian), are hallmarks of the Aurora's performances, and the ensemble's communication skills have been charming audiences of all ages for over twenty years. Success at the Musique d'Ensemble Competition in Paris in 2001 propelled them to national prominence. Venues such as the Purcell Room and Wigmore Hall, The Bridgewater Hall and St David's Hall, and festivals at Cheltenham, Petworth, Ryedale and Warwick have witnessed performances where 'flames flickered. Out of the mouths and fingers came immaculately polished and blended sounds.' (The Times).

The Aurora's recorded repertoire reveals a wide-ranging catholic taste. In 2002 the ensemble recorded its debut CD, which included the first recording of Marin Goleminov's Wind Quintet and the world première of Ronan Guilfoyle's *Groove Merchants*. With Irish Arts Council funding, the ensemble commissioned a new work from Ronan which they presented at the Warwick Festival in 2004. Their second CD featured works by Zemlinsky, Mozart, Malcolm Arnold, Grainger and the film and TV composer, Jim Parker. For their third CD they were joined by pianist, Joanna Smith, in works by Mozart and Mendelssohn alongside a fantastic new work, *Moody Moves*, composed for the Aurora by Roderick Elms.

Since they last played for us, the ensemble has continued to perform throughout the UK at clubs and festivals in Canterbury, Dolgellau, Sprotborough, Avon Valley, Chester, Grimsby and Skipton. In conjunction with their recital work, the Aurora Ensemble has presented their own education project, *Sounds Exciting*, in many schools, and directs its own courses for amateur musicians at Hawkwood College, Gloucestershire.

Maxine Willis was a wind finalist in the BBC Young Musician of the Year competition. She read English at Brasenose College, Oxford, followed by two years of postgraduate study at the Royal College of Music. Maxine plays with the Welsh National Opera Orchestra and Kokoro, and has appeared with the Bournemouth Symphony Orchestra and the BBC Philharmonic.

Gwenllian Davies comes from Pembrokeshire and read music at Jesus College, Oxford. She continued her studies at the Royal Academy of Music and the Guildhall School of Music and Drama. She is a busy freelance oboist and plays with the BBC Concert

Orchestra, Welsh National Opera and RTE Concert Orchestra. She has also worked with Kwazulu-Natal Orchestra in Durban and Teatro Marrucino Opera in Italy.

Eugene Field studied at the Royal Academy of Music and has played regularly with all the London and regional orchestras but is currently first call extra of the Philharmonia Orchestra. He is also a member of English Touring Opera, the Brighton Philharmonic and the Milton Keynes City Orchestra.

Sarah Thurlow studied at the Royal College of Music, the Aspen Music School and with German clarinetist, Hans Deinzer, in Italy. She appears regularly as a soloist, and as a chamber musician with the Wind Soloists of the Orchestra of the Age of Enlightenment. As an orchestral musician Sarah, has appeared with the London Symphony Orchestra, the Philharmonia and the Academy of St Martin in the Fields as well as with English National Opera and Glyndebourne on tour.

Sarah Masters is originally from New Zealand but studied at the Royal Northern College of Music where she won several prestigious prizes. She enjoys a busy freelance career performing with the Hallé, BBC Phil, Opera North and the RLPO, Ulster Orchestra and the Royal Northern Sinfonia. She has a broad interest in all musical styles and has enjoyed collaborations with composer/sonic artist Norm Skipp, jazz musician Matt Owens and Argentine Tango band Frambuesas.

Helen Shillito studied at the Royal College of Music and at the Franz Liszt Academy of Music in Budapest. She is currently 2nd Horn with Concerto Copenhagen and the Academia Bizantina, and has played with the Academy of St Martin in the Fields, the BBC Symphony Orchestra and the Royal Northern Sinfonia. Helen especially enjoys playing natural and baroque horns with the Gabrieli Consort.

Neil Grundy studied at the Royal Manchester College of Music, He was a founder member of Manchester Camerata before joining the BBC Northern Symphony Orchestra (now the BBC Philharmonic). Now happily retired, Neil enjoys playing all types of horn, including the Alphorn, natural horn and Wagner tuba: on the latter, he was privileged to be involved with the entire Opera North 'Ring' cycle over the last few years. As the Holcombe Alphorn Duo, he and his wife Helen have given many performances across Europe.

Stuart Russell studied at the Royal Academy of Music and the Guildhall School of Music and Drama. He then spent a year as co-principal bassoon with South Bank Sinfonia. He plays with many of the UK's leading symphony, opera and ballet orchestras and is a member of Liquid Architecture, (a mixed chamber ensemble) and the Canteloube Wind Trio. He is professor of bassoon reed making at the Guildhall School and Trinity College of Music.

Constance Tanner until recently held the post of Associate Principal Bassoon with the RTE National Symphony Orchestra of Ireland. As a freelance player she has worked with LPO, RPO, Bournemouth Symphony Orchestra, Ulster Orchestra and Grange Park Opera. She is a regular guest professor of bassoon at Wells Cathedral School and the Junior Department of the Royal Academy of Music.

(Biographical notes compiled by Sarah Warnes)

CLUB NOTES

BROCHURES & APPLICATIONS FOR THE 72nd SEASON

As usual all Members and Enquirers will receive the 2017-18 Brochure by post towards the end of June. Very occasionally they go astray, so if you have not received yours by the **Fourth of July** please contact Membership Organiser Pam Harris on 01943 608585 or olicanapam@gmail.com.

Applications for Season Tickets must be returned by the closing date given in the Brochure. If you miss the deadline you may lose your seats. If you intend to be away for an extended period *before* you have received your Brochure, please let Pam know; she will reserve your seats.

REFUNDS FOR THIS CONCERT

Reminder – these can be collected at the *October* concert of the 2017-2018 Season, so that the accounts can be closed before the AGM in November.

INTERVAL COFFEE ORGANISER

At the last concert Josephine Wesley gave grateful thanks on behalf of ICC to Godfrey Higgins who, as Organiser the Interval Coffee arrangements for five Seasons, made sure that they happen. Fortunately we now have a replacement, but it would be very valuable to have a reserve list of volunteers who could be called upon for occasional tasks helping mail brochures, sell programmes, serve coffee etc as the need arose. To help in this way please contact josephine.wesley@virginmedia.com or by phone 01943 601248.

JEREMY GOTT & ILKLEY CONCERT CLUB

It was with sadness that I learnt of the death on 28th February of Jeremy at the age of eighty-eight. Jeremy was the younger son of Dr. Arthur Gott, the one person responsible for starting our club, first with recitals, first even with Louis Kentner(!), which he organised on a purely personal basis – further details on our Website under concert 1.

Both Arthur's sons were very fine pianists and Jeremy was aiming to be a concert soloist, taking part in an International Competition in (I think) Warsaw in the early 1950s. Years later, meeting the soloist playing for us in The King's Hall, they recalled that they were the only two there who spoke English! Jeremy played with a number of soloists who were appearing at the Club at that time including violinist Campoli, cellist Gaspar Cassado, oboist Leon Goosens and clarinet player Janet Hilton.

However, Jeremy soon found that the life of a solo concert pianist was not for him and he settled into private teaching and playing for concerts under the West Riding scheme of educational classical concerts in schools (Oh, those were the days!!). Sadly, this means the final break in our concert connections with the Gott family to whom we, as a club, actually owe our existence.

David Pyett (President of ICC)

RECOMMENDED RECORDINGS

Mozart: The CD Chandos CHAN 6597 (budget price) features Triebensee's arrangement of Don Giovanni for wind ensemble, lasting 56 minutes. The high-quality recording is performed expertly by the Athena Ensemble.

Krommer: The Budapest Wind Ensemble perform the Octet Partita, Partitas in E flat and B flat, and 3 Marches on a well-recorded Naxos CD – 8.553498 (mid-price). A good budget price alternative has the Rotterdam Philharmonic Wind Ensemble playing op 57 and partitas op 67, 69 and 79.

Mozart: A very recent recording from the Scottish Wind Soloists on Linn CKD 479 (CD/SACD full price) is very attractive, and contains 4 Mozart Divertimenti. The recording quality, as usual from this label, is excellent. A medium price alternative has the Wind Ensemble Sabine Meyer, and includes the Serenade no 10 on Warner 9538242. The performances are sympathetic and the recording quality is very good.

Beethoven: Finding a commercially available single CD containing the Rondino has proved rather difficult, but the performance by Il Gardellino on Passacaille PAS 1016 (full price) can be recommended. Beethoven's Octet and Quintet complete the disc.

Gounod: A very attractive budget price disc from Chandos CHAN 6543 also includes Poulenc's Sextet and Ibert's Trois Pièces Brèves. The Athena Ensemble performs these works with considerable enthusiasm.

Raymond Waud. raynaud@gmail.com

CLUB NOTE

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Tonight's collection will be for **Help Musicians UK**, to which you gave £1,167 at the May concert last Season; not the record amount, but very close to it. Help Musicians UK were able to claim tax relief on donations from those who used the Gift Aid Envelopes. Tonight, there will be plenty available (with pens) around the Halls for tonight's collection.

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Alauda Quartet

**Rescheduled from
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The Alauda Quartet was formed at the Royal Academy of Music in London in 2011. An internationally diverse ensemble, the quartet hails from four different corners of Europe but shares a unifying passion for chamber music and a strong desire to explore the repertoire of the string quartet.

Programme

Haydn	Quartet in C Op.74 No.1
Mozart	Quartet in B flat K.458 <i>The Hunt</i>
Mendelssohn	Quartet in F minor Op.80

Centre Nave: £17 **North/South Aisles:** £15

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