

# *Ilkley Concert Club*



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## **MICHAEL COLLINS and LONDON WINDS**



**Wednesday 14th December 2022**

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# PROGRAMME

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## **Mozart**

Serenade in C minor, K388/384a

## **Beethoven**

Wind octet in E flat major, op 103

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INTERVAL

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## **Mozart**

Serenade for 13 winds in E flat major, K361

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# PROGRAMME NOTES

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## HARMONIEMUSIK

The unifying thread running through tonight's programme is *Harmoniemusik*, a popular musical genre that arose in the late 1770s, reached its heyday in the 1790s-1800s and began to decline after about 1810 as fashions in both music and society changed. *Harmoniemusik* is related to the earlier genre of *Tafelmusik* or 'Table music', made famous by Telemann (1681-1767) but whereas the basis of *Tafelmusik* was a string ensemble, *Harmoniemusik* comprised only wind instruments. The term 'Harmonie' in fact denotes a wind ensemble, the foundation of which comprised pairs of oboes and/or clarinets, horns and bassoons, frequently supplemented by other wind and very occasionally by a viola or double bass.

*Harmoniemusik* was light-hearted, frothy and sociable and was composed to create an agreeable and undemanding background for court events – what we would now call musical wallpaper! Pieces usually contained between four and seven movements and while their titles varied between serenades, divertimenti, cassations and so on, in practice they were interchangeable as all the music was similar in style and content.

The Harmonie genre was popularised in 1782 by the Emperor Joseph II who loved the sound of wind instruments and took the wind players from his theatre orchestra to play popular Viennese tunes while he dined and entertained. He called this group his 'Harmonie'. Wealthy patrons and aristocrats immediately followed his example and formed their own Harmonies to provide music during social gatherings and to impress important guests. Very soon *Harmoniemusik* became established as one of the most popular forms of musical entertainment and every major composer (and many minor) enthusiastically wrote and arranged for it.

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

**Serenade**  
**in C minor, K388/384**

Allegro

Andante

Mennuetto in canone

Allegro

In 1782 Emperor Joseph II chose Anton Stadler the well-known clarinetist (and close friend of Mozart) to lead his newly-formed Harmonie which he originally envisaged as a sextet. Given that Stadler was its leader, Mozart hoped that the new group's repertoire would include more serious works and submitted what we now know as the Serenade for wind sextet K365 for the Emperor's approval. Joseph then extended the Harmonie to eight and Mozart composed the C minor octet for this new ensemble, although the composition history of K388 is not at all clear. It is still uncertain for example whether or not it is the same work as the *Nacht musique* that he told his father he was hastily writing in July 1782. The octet can almost certainly be dated to between summer 1782 and late 1783 however, as it does not appear in Mozart's own catalogue of his new works which he began in February 1784.

Quite why Mozart thought this rather dark octet would fulfil the Harmonie remit of cheerful, sociable background music is a mystery and also C minor is a key usually reserved by him for works of an intense and serious nature. It has been plausibly suggested that in writing the Serenade, Mozart was influenced by the *Sturm und Drang* (storm and stress) movement with which he became acquainted in 1770's Vienna and with which Mozart's friend and mentor Haydn was certainly associated.

The Serenade is in four movements, none of which fits the conventional serenade's ideas of sociable charm. The severe and tautly energetic opening *Allegro* in sonata form is followed by a lyrical *Andante* in the relative major key of E-flat. Haydn almost certainly influenced the last two movements; the third movement *Mennuetto in canone*'s strict canon follows the precedent set in Haydn's Symphony no. 44, with the trio providing an inverted answer to the oboe theme. Mozart paid further tribute to Haydn by writing the final movement as a theme and variations, a genre particularly favoured by the older master.

Mozart later arranged the Serenade for string quintet (K406/516b).

*Last performance at ICC 05/12/2001*

Duration: approx. 27 minutes

**LUDWIG VAN BEETHOVEN**  
**(1770-1827)**

**Wind octet**  
**in E flat major, op 103**  
Allegro  
Andante  
Menuetto  
Presto

The Octet for wind op 103 is an early work, written in Bonn in 1792; its late opus number reflects its actual publication date of 1834. The work shows influences of both Mozart and Haydn, with whom Beethoven began studying shortly after moving to Vienna in 1792. In 1795, under Haydn's influence, Beethoven reworked and expanded the Octet into his first String Quintet, op 4. He thought sufficiently highly of the Octet to use some of its material again in his Septet op 20. The original final movement, which he later discarded and replaced, became the *Rondino* WoO25.

Music for wind ensembles is not prominent in Beethoven's mature work although he contributed successfully to the medium in his early years. As a young aspiring composer he tried his hand at a wide variety of different styles and ensembles, encouraged by his patron the Elector Maximilian Franz for whom he wrote the Octet as light *Harmoniemusik*, to entertain Maximilian's guests at dinner. Beethoven was careful enough, however, to add the phrase 'in a concert' on the front of the autograph score, showing that he certainly intended the work to be rather more than *Harmoniemusik* at some stage.

The Octet is scored for a conventional Harmonie ensemble of pairs of oboes, clarinets, bassoons and horns and is written in a standard four movement pattern including a Minuet in which, however, lurks early hints of the scherzo style that Beethoven later used to such great effect.

*Last performance at ICC 05/12/2001*

Duration: approx. 23 minutes

**INTERVAL**

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

**WOLFGANG AMADEUS MOZART Serenade for 13 winds  
(1756-1791) in E flat major, K361 'Gran partita'**

Largo - molto Allegro

Mennuetto

Adagio

Menuetto

Romanze

Teme con variazioni

Finale

Considerable controversy has always existed over the actual date of the composition of this wonderful work. Much of what certainty there is rests on the analysis of the twenty-four sheets of paper and their watermarks used in the autograph, which Mozart seems to have purchased specifically for this work, and which have been dated to 1781 or 1782. We also know that Mozart was in his late twenties when he wrote the Serenade and that the first mention of the work comes from the Viennese newspaper *Wienerblättchen* of March 23 1784 where a concert is advertised at the Imperial Royal National Court Theatre '... at which will be given ... a great wind piece of a rare and special kind composed by Herr Mozart'. This was the B-flat Serenade.

It has been assumed that Mozart originally wrote the Serenade for the Emperor Joseph II as *Harmoniemusik*, to be used as light background music, but this is questionable as we know that Mozart felt that his music deserved to be heard in its own right, not merely used as an adjunct to a dinner party. While it is possible therefore that he offered the work to the Emperor, the likelihood is that the premiere was indeed at the Imperial Theatre and that Mozart thus began the transformation of *Harmoniemusik* into serious concert music.

The B-flat serenade is scored for twelve wind instruments and a double bass and is in seven movements. Mozart's innovatory choice of instruments considerably expanded the tonal possibilities of the original octet, to which he added two more horns and two basset horns which enrich the middle register. Another innovation was the specific scoring of a separate part for the double bass instead of leaving it to double the second bassoon *ad lib*. Although Mozart specifically wrote for a double bass, the frequent substitution of a contrabassoon accounts for the '13 wind instruments' of today's title. The sub-title *Gran partita* was added at a later date, after Mozart's death.

*Last performance at ICC 12/05/1999*

Duration: approx. 50 minutes

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# MICHAEL COLLINS AND LONDON WINDS

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**Michael Collins** *clarinet* continues to enjoy a broad ranging career as soloist, chamber musician and more recently, conductor. Since being a finalist in the first ever BBC Young Musician of the Year Competition in 1978, Michael has become one of the world's leading clarinetists. He has performed with many of the great international orchestras of our time. Committed to expanding the repertoire of the clarinet, he has given premieres of works by John Adams, Elliot Carter, Brett Dean and Mark-Anthony Turnage. Recent guest conducting and play-directing highlights have included engagements with the Melbourne Symphony Orchestra, the BBC SO and the Zurich Chamber Orchestra. From 2010-2018 he was Principal Conductor of the City of London Sinfonia.

As a chamber musician he has performed with the Borodin, Heath and Belcea Quartets, pianists Andras Schiff, Martha Argerich, Stephen Hough, Mikhail Pletnev and Lars Vogt, violinist Joshua Bell, cellist Steven Isserlis and many more. His ensemble London Winds celebrated its 30th Anniversary in 2018. Michael was awarded the MBE in the Queen's Birthday Honours List of 2015.

**London Winds** is a stunning combination of virtuoso players who also enjoy active solo careers. Formed by Michael Collins and flexible in its make-up, the five original principal members can be augmented by other international chamber musicians, enabling the ensemble to perform a very wide repertoire. In particular, they have enjoyed close association with pianists Stephen Kovacevich, Howard Shelley, Pascal Rogé, Barry Douglas and Boris Berezovsky. Their performances are renowned for technical brilliance, interpretive vision and *joie de vivre*. London Winds have performed at all the major British music festivals including the BBC Proms and at many prestigious venues including Wigmore Hall and the Bridgewater Hall. Critically acclaimed recordings include the complete set of Richard Strauss' Wind Symphonies, Beethoven's Quintet for Piano and Winds, Spohr's Septet, Ligeti's complete wind music and of course a work we will hear tonight, Mozart's Serenade for 13 Winds, the Gran Partita!



## **Oboes**

Gareth Hulse

Katie Clemmow

## **Clarinets**

Michael Collins

Peter Sparks

## **Bassoons**

Jonathan Davies

Helen Storey

## **Contrabassoon**

Luke Whitehead

## **Horns**

Richard Watkins

Alexei Watkins

Mike Thompson      Replaced by Ben Hulme

Johan Stone

## **Bassett Horns**

Andrew Webster

Sarah Thurlow

Compiled by Sarah Warnes

# CLUB NOTES

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## Archives

Maintaining a comprehensive archive of AGM and Committee meeting minutes, Season brochures, Programmes for each concert and copies of newspaper articles on season previews and concert reviews is not always easy. It relies on individual diligence and no disasters such as floods, fires or dogs!. We are very fortunate in that the Club does have such an archive, through the efforts of David Pyett and our Honorary Secretaries over the past 76 years. In fact it goes further back as we have records for The Ilkley Players Club 1942-46 the precursor to The Ilkley Concert Club. Robert Templar has recently consolidated the various files and folders into a single archive. In doing so he has found the following four items missing (there are probably others, but these were the ones identified!):

|                           |                 |
|---------------------------|-----------------|
| April 2018 & October 1996 | Programme Notes |
| 72nd Season (2017/18)     | Season Brochure |
| 66th Season (2011/12)     | Season Brochure |

We know that many of you keep your old programmes and brochures and if you happen to have any of the above and are willing to part with them could you contact Robert by email [rdtemplar@btinternet.com](mailto:rdtemplar@btinternet.com) or phone 07720 490611.

These archives are available for anyone interested to browse through, just let us know. Maybe in say 24 years time, for our 100th, a budding historian would like to update, enhance and embellish the current history of the club that can be found on our website.

Chris Skidmore, Chair

# NEXT CONCERT

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**WEDNESDAY 11 JANUARY 2023**

**8:00pm**

**LONDON TANGO QUINTET**



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## **Members**

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