

ONEPPO CHAMBER MUSIC SERIES

David Shifrin, *artistic director*

Academy of St Martin in the Fields Wind Ensemble

Tuesday, February 13, 2024 | 7:30 pm
Morse Recital Hall in Sprague Memorial Hall

Yale SCHOOL OF MUSIC

José García-León, Dean

Program

Carl Reinecke
1873–1916

Trio in A minor for oboe, horn, and piano, Op. 188

- I. Allegro moderato
- II. Scherzo. Molto vivace
- III. Adagio
- IV. Finale. Allegro ma non troppo

Wolfgang Amadeus
Mozart
1756–1791

Quintet in E-flat major for winds and piano, K. 452

- I. Largo – Allegro moderato
- II. Larghetto
- III. Allegretto

INTERMISSION

Jean Françaix
1912–1997

Divertissement for oboe, clarinet, and bassoon (1927)

- I. Prélude
- II. Allegretto assai
- III. Elégie
- IV. Scherzo

Ludwig van Beethoven
1770–1827

Quintet in E-flat major for winds and piano, Op. 16

- I. Grave – Allegro ma non troppo
- II. Andante cantabile
- III. Rondo. Allegro ma non troppo

As a courtesy to others, please silence all devices. Photography and recording of any kind is strictly prohibited. Please do not leave the hall during musical selections. Thank you.

Artist Profiles

Academy of St Martin in the Fields Wind Ensemble

The Academy of St Martin in the Fields was founded by Sir Neville Marriner in 1958 and is currently led by Music Director Joshua Bell. In 1967, the Academy Chamber Ensemble was formed to perform the larger scale chamber music repertoire with players who customarily worked together, instead of the usual string quartet with additional guests. Drawn from the principal players of the orchestra, the Chamber Ensemble's touring commitments are extensive and include regular tours of Europe and North America, while recording contracts with Philips Classics, Hyperion, and Chandos have led to the release of over thirty CDs. The Chamber Ensemble now performs in multiple configurations, including the Academy Wind Ensemble.

Fiona Cross, *clarinet*

Fiona Cross is one of the leading clarinetists of her generation, and enjoys combining chamber music with a solo career as well as playing guest principal clarinet with all the leading British orchestras. She performs regularly with the Academy of St Martin in the Fields and has traveled extensively with them on many tours to the Far East, Europe, and the Americas. She is also principal clarinet of Glyndebourne Touring Opera and Manchester Camerata, with whom she appears often as a soloist. She has performed concertos with the London Philharmonic Orchestra, Bournemouth Sinfonietta, and English Sinfonia, and has recorded Lefanu Concertino for Naxos and Horovitz Concerto for Dutton. As a

chamber musician Cross has appeared with many leading ensembles including the Vanbrugh and Alborni string quartets, and at venues such as the Wigmore Hall and the Purcell Room. She has also performed alongside András Schiff at his Weimar festival. Cross takes a keen interest in promoting new music, and has commissioned many new works for clarinet and piano, and clarinet and harp from composers such as Gary Carpenter, Rolf Hind, Paul Archbold, and Diana Burrell. She is a professor of clarinet at Trinity College of Music, London.

Timothy Rundle, *oboe*

Timothy Rundle first heard the oboe aged 7 at a local concert, and was instantly captivated by its unique and special sound. He was able to chat with the oboe player after the concert and hold his oboe. The player advised that in a year's time, Rundle might be old enough to start learning. A year later, Rundle had his first lesson with that same oboist, Robert Wells, who became his teacher for the next few years. After learning with Jenni Phillips at the junior department of the Royal Birmingham Conservatoire, Rundle attended the Royal Northern College of Music in Manchester, studying with Jonathan Small, before setting off on the path toward becoming a professional musician. After graduating, Rundle freelanced successfully and was appointed to his first job in 2005 with the BBC Scottish Symphony Orchestra, where he spent 6 years. In 2011 he was appointed the second oboe in the Philharmonia Orchestra, and in 2018, first oboe. He has been fortunate to play as a guest with some

Artist Profiles, *cont.*

of the world's leading ensembles. It was a privilege beyond measure to play with the Academy of St Martin in the Fields orchestra with Sir Neville Marriner before he passed away.

Julie Price, *bassoon*

An orchestral musician, chamber musician, soloist, and teacher, Julie Price has held positions as principal bassoon with the BBC Scottish Symphony Orchestra, Orchestra of the Royal Opera House, Covent Garden, and Royal Philharmonic Orchestra. She has been principal bassoon of the English Chamber Orchestra since 1994 and co-principal, now principal bassoon, of the BBC Symphony Orchestra since 2001. With conductors such as Vladimir Ashkenazy, Ralf Gothóni, Andrew Litton, Edward Gardner, and Douglas Boyd she has appeared as a soloist at the Barbican, Cadogan Hall, and Royal Festival Hall as well as many venues outside London and abroad. As a chamber musician she has appeared with such groups as the Nash, Gaudier, and Razumovsky ensembles, London Winds, and the Lindsay and Chilingirian string quartets. She first studied the bassoon with Sonja Smith, then with Edward Warren and William Waterhouse in Manchester, and later with Roger Birnstingl in Geneva. Price has been a teacher at the Royal College of Music in London since 1998. Her discography includes recordings of Mozart's Bassoon Concerto and Sinfonia concertante and Elgar's Romance, all with the English Chamber Orchestra.

Stephen Stirling, *horn*

Stephen Stirling, principal horn of the Academy of St Martin in the Fields, is a horn soloist and chamber musician of worldwide renown. His discography includes over 90 chamber works and concertos, many of them world premiere recordings of both contemporary and neglected works by British composers alongside the great masterpieces for horn. As well as the Academy of St Martin in the Fields, Stirling plays principal horn with the City of London Sinfonia and the Orchestra of St John's. He appears regularly as guest principal with the Scottish Chamber Orchestra, the London Symphony Orchestra, the BBC Symphony Orchestra, and the London Philharmonic Orchestra. He has played as soloist with the Academy of St Martin in the Fields and City of London Sinfonia, Orchestra of St John's, BBC National Orchestra of Wales, BBC Scottish Symphony Orchestra, Bournemouth Symphony Orchestra, the Chamber Orchestra of Europe, and many others. Works written for him include concertos by Gary Carpenter and Matthew Taylor, premiered with the BBC Philharmonic and Academy of St Martin in the Fields, respectively. Stirling is Professor of Horn at Trinity Laban Conservatoire of Music and Dance, and a faculty member of the Yellow Barn International Summer Music School and Festival in Vermont.

Program Notes

Caroline Palmer, *piano*

Caroline Palmer has established a reputation as a chamber musician and has worked with Johannes Goritzki, Alexander Rudin, Truls Mørk, Krzysztof Smietan, and Leonid Gorokhov. She has made over 50 broadcasts for the BBC and has also recorded for Swiss, French, German, and Italian radio. She has recorded chamber works of Faure, Busoni, Saint-Saëns, Fuchs, and Brahms. Palmer was artistic director of the Paxos Music festival and appears at music festivals in Europe. She has been a professor of piano and chamber music at the Guildhall School of Music and Drama since 1990. Palmer was born in Singapore and later moved to London, where she studied with Edith Vogel, Peter Wallfisch, and Hans Keller. Palmer is a guest pianist with the Chamber Ensemble in 2023–2024.

Trio for oboe, horn, and piano, Op. 188

REINECKE

Patrick Campbell Jankowski

Carl Reinecke is perhaps best known today for his works for winds, and for the seriousness with which he approached them. Often in the Romantic era, pieces for winds failed to embody the scale and demeanor of their string and piano equivalents, and the few works that were written for winds were usually at the behest of a musician with some commissioning money to spare. Not so with Reinecke: his *Undine* flute sonata is as substantive as many violin works, and his chamber music for “experimental” combinations yielded pieces that have remained beloved fixtures in the Romantic chamber music repertoire. In this trio, memorable themes and true “earworms” follow from beginning to end. The piano texture is rich and padded, and the pastoral pairing of the oboe and horn create beautiful combinations in harmony and conversation. If Reinecke is somewhat unknown to audiences today, he was a household name in his time: the longtime director of the Leipzig Gewandhaus orchestra; a student of Liszt, Mendelssohn, and Schumann; a highly respected pianist; and a teacher of Janaček, Grieg, and Bruch, among many others. His resume alone warrants a listen, and will not disappoint.

Quintet for winds and piano, K. 452

MOZART

Jacob Adams

In the early months of 1784, Mozart found himself incredibly busy. He composed three

Program Notes, *cont.*

of his best known piano concertos – K. 449 in E-flat, K. 450 in B-flat, and K. 451 in D – and premiered all three concerti with himself as the soloist. He then finished his Quintet for Piano and Winds, playing the piano part in the premiere at the Imperial and Royal National Court Theater in Vienna a mere two days after the piece was completed. Afterward, Mozart wrote to his father about the quintet: “It had the greatest applause. I myself consider it the best thing I have written in my life. I wish you could have heard it, and how beautifully it was performed. To tell the truth, I grew tired of the mere playing at the end, and it reflects no small credit on me that my audience did not in any degree share the fatigue.”

The fact that Mozart himself was so satisfied with the quintet as to call it the “best thing” he had yet written speaks volumes. There is no question it is the work of a master in command of his craft: Mozart manages to create a brilliant piano part which is perfectly integrated with the other instruments. He shows extraordinary skill in writing for the winds, demonstrating each instrument’s unique tone quality and taking into account the need for time to breathe. It all comes together successfully to create a highly emotional work in the most intimate style and presented with the simplest of means.

The first movement opens with a dignified and stately introduction, presenting each of the instruments via a short solo turn. The two main themes of the body of the movement are stated quietly by the piano, with loud counterstatements by the entire

ensemble. The concluding theme of the exposition, a descending syncopated figure, is dominated by the winds. The brief and straightforward development section is essentially four statements of the first theme, with each statement progressively a step higher than the one prior. This builds an organic tension which is finally released with the arrival of the recapitulation. The themes are further developed in the recapitulation, and the movement ends not with a coda, but with two brilliant flourishes in the horn.

Structurally in ternary form, the Larghetto movement creates long, singing lines built from many shorter fragments. After the winds state the first motif of the opening section, the piano presents the second against repeated pulsed notes. The middle section features an especially attractive horn melody. At the return of the first section, the music is scored differently so as to include a hauntingly gorgeous sustained chromatic line in the winds that functions to extend the first theme. The movement’s close is similar to the first part.

The sparkling Rondo is made especially charming through both its deliberate Allegretto tempo and the playful treatment of the already appealing tunes. Traditionally, the rondo form is structured A-B-A-C-A, with A being the principal theme and B and C acting as contrasts. After following the first four parts of this scheme faithfully, Mozart then deviates, reintroducing B instead of bringing back A. As an even bigger surprise, he then inserts a cadenza in tempo, improvisatory-sounding parts written out for all five players, before finally

relenting to provide the final statement of the A theme to end the quintet.

Divertissement for oboe, clarinet, and
bassoon

FRANÇAIX

Patrick Campbell Jankowski

Ask any woodwind or brass player if they know the name Jean Françaix and you're likely to get a nod of recognition. Remarkably prolific, he composed in just about every imaginable genre and configuration, from operas to symphonies to ballets to solo works for organ; although it is his music for winds, including just about every combination you can think up, that cements his enduring legacy. His brilliance was recognized even from childhood, as when Maurice Ravel wrote to his father after being sent one of nine-year-old Jean's compositions. "Among the child's talents I note especially the most fertile of them an artist can possess, that of curiosity." If there are throughlines in Françaix's music, they are the fearlessness to try something new, the boldness to demand extreme virtuosity of performers, and an overall nonchalance: he never seems to take himself or his music too seriously. Perhaps no one put it more aptly or lightheartedly than Françaix himself in describing this musical diversion for three: "I composed a 'Reed Trio' which was quite an undertaking: the smaller the 'Aeolian consort,' the great danger of squeezing all the breath out of ones long-suffering performers by expecting them to play impossibly long musical phrases...." The humble composer, recognizing the difficulty of his own

music, asks not that you applaud his talents, but that of the performers.

Quintet for winds and piano, Op. 16

BEETHOVEN

Patrick Campbell Jankowski

Wolfgang Amadeus Mozart's K. 452 quintet is one of the most beloved chamber works for any combination of instruments. With all the active and interwoven instrumental dialogue, melodic invention, and harmonic richness of his piano concertos folded and compacted into a drama for five players, even Mozart knew it was one of the best pieces he'd written up to that time. Later enters Beethoven, not yet thirty and still shy of a symphony. Like Mozart, he found the piano and wind quintet combination perfect not only for "working out" how to write for these instruments, but also as a vehicle for his own performance at the keyboard. Sharing the same key of E-flat, notably warm and rich for wind instruments and perhaps especially for the horn, he's written a piece that shows off the skill of everyone involved. His musical themes tend to focus on expansive, arpeggiating figures, ornaments, and energetic rhythms. If a melody is heard in one instrument, another is likely chugging along beside it with an impressively athletic accompaniment. Beethoven attempts to be bold and dramatic, especially at the very opening – and sometimes he succeeds – but overall the quintet is the spirited, virtuosic product of a young composer both enamored of his predecessors and trying with all his might to break from them.

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