

MONDAY 13 APRIL 2009 1.00 PM



September 2008 – July 2009

90 – 93FM

Michael Collins clarinet

London Winds

Gareth Hulse oboe • **Katie Clemmow** oboe • **Peter Sparks** clarinet
Robin O'Neill bassoon • **Chris Cooper** bassoon
Richard Watkins horn • **Sam Jacobs** horn

Wolfgang Amadeus Mozart

Serenade in C minor K388

Allegro • Andante • Menuetto in canone • Allegro

Carl Maria von Weber

Adagio and Rondo for wind ensemble

Wolfgang Amadeus Mozart

Serenade in E \flat K375

Allegro maestoso • Menuetto • Adagio • Menuetto • Finale: Allegro

Michael Collins

Michael Collins won the woodwind prize in the first BBC Young Musician of the Year Competition. Since then he has performed as a soloist with many of the world's major orchestras, with conductors such as Rattle, Dutoit and Otaka, and in 2007 he won the Royal Philharmonic Society's Instrumentalist of the Year Award. He has a close working relationship with the Academy of St Martin in the Fields and is in great demand as a chamber musician, performing with Leon McCawley, the Belcea Quartet, Joshua Bell and Steven Isserlis. His many recordings include Adams's *Gnarly Buttons*, conducted by the composer, and clarinet trios with Steven Isserlis and Stephen Hough. His recording of Beethoven's Violin Concerto (arranged for clarinet by Mikhail Pletnev) with Mozart's Clarinet Concerto was released by Deutsche Grammophon to great acclaim.

London Winds

A stunning combination of virtuoso players who also enjoy active solo careers, London Winds was founded in 1988 by Michael Collins. A regular guest at all the major British festivals, London Winds has performed at the BBC Proms, City of London, Edinburgh, Huddersfield, Bath, Aldeburgh and Cheltenham Festivals. It has also visited Canada and the USA, including the Newport Music Festival and Bermuda Festival. A new commission by Robin Holloway was premièred at the Cheltenham International Festival in 2001. This season's performances include at Het Concertgebouw Amsterdam, the Bath Mozartfest and a major UK tour in the spring. London Winds has made several recordings including Ligeti's complete wind music for Sony Classical. Its latest release is an ONYX recording of Mozart's Serenade No. 10 'Gran Partita' and Serenade in C minor.

Next BBC Radio 3 Lunchtime Concert: Monday 20 April at 1.00 pm

Karen Cargill *mezzo-soprano* and **Simon Lepper** *piano* perform songs by **Mahler**, **Debussy** and **Grieg** (Please note change of artist and programme)

Wigmore Hall Live CDs are on sale in the Foyer

This concert is broadcast live and presented for Radio 3 listeners by **Fiona Talkington**, and will be repeated on Radio 3 next Saturday at 2pm



London Winds

Wigmore Hall acknowledges generous support during the 2008/9 season from the following:

Honorary Patrons

Aubrey Adams • Donald Kahn OBE

Corporate Partners

Calli de Colombia • Farrow and Ball
 Gide Loyrette Nouel LLP • Hobs Reographics
 Hutton Collins Partners LLP
 Lloyds TSB Private Banking
 Martin Randall Travel Ltd
 Rosenblatt Recitals • Simois

Supporters

Eric Abraham* • Aubrey Adams*
 Lady Alexander of Weedon* • Tony & Marion Allen*
 American Friends of Wigmore Hall
 The Andor Charitable Trust
 The Anniversary Patrons
 The Argemarius Foundation
 Arts Council England • Anthony Austin
 Alan Bell-Berry • Mr Nicholas J Bez
 David & Mary Boweman* • Alan Bradley*
 Nicolas & Hilary Brown • Wilkinson*
 Rainer & Doreen Burchett*
 Gwen & Stanley Burton* • Mr E Clause*
 The late John Coblenz • Edwin C Cohen*
 The John S Cohen Foundation • Sonia & Harvey Cole
 The Concertina Charitable Trust • John Crisp*
 Peter Crisp & Jeremy Crouch*
 The Courtis Charitable Trust
 The D'Ylly Carte Charitable Trust
 The Dunard Fund • Vernon & Hazel Ellis
 The Elton Family • Patrice & Frederica Feron
 Fidelity UK Foundation • Peter & Sonia Field
 Friends of Wigmore Hall • Jonathan Galsman*
 John & Lauren Goldsmith*
 Nicholas & Judith Goodison
 The Gordon Foundation
 The Milton Grundy Foundation*
 Mr & Mrs Rex Harbour*
 André & Rosalie Hoffman • Gay Huey Evans*
 Graham & Amanda Hutton*
 Hyde Park Place Estate Charity
 Simone Hyman* • The Idewild Trust
 John Lyon's Charity • Marc Jourdan*
 Donald & Jeanne Kahn* • Patricia & Jerome Karet*
 David & Louise Kaye • Elizabeth Kaye
 Kensington & Chelsea District Nursing Trust
 Dr Ralph Kohn FRS & Mrs Zahava Kohn*
 The Kohn Foundation
 Christian Kwek & David Hodges*
 The Leche Trust • Simon & Pamela Majoro
 The Robert Mayer Trust for Youth & Music
 Mayfield Valley Arts Trust
 Mr & Mrs Paul Morgan
 Lionel & Lynn Persey* • The Piano Fund
 The Porter Foundation • Dr Clive Potter*
 Oliver Prens • Nick & Claire Prettigjohn*
 The Rayne Foundation • David & Rockwell*
 Conchita Romero* • Charles Rose*
 Jackie Rosenfeld OBE, Hon. RCM*
 Roxanne & Leonard Rosoman • Ruth Rothbarth*
 The Rubinstein Circle • The RW Trust
 S E Franklin Charitable Trust No. 3
 The Samuel Sebba Charitable Trust
 Richard Sennett & Saskia Sassen*
 Martin & Elise Smith* • The Sobell Foundation
 The Steel Charitable Trust • Cita & Irwin Stelzer*
 John Stephens OBE, Hon. FTCL
 The Stewart Family Trust
 Harry Teacher* • Scilla & Tony Thornton*
 The Michael Tippett Musical Foundation*
 John & Ann Tusa* • Gordon VeneKlassen*
 Robin Voudsen* • Marie-Luise Waldeck
 Howard de Walden Estates Limited
 Michael & Rosemary Warburg
 Anne & David Weizmann*
 City of Westminster • David & Martha Winfield
 The Harold Hyam Wingate Foundation
 Tony Wingate • The Wolfson Foundation
 Workshopful Company of Information Technologists
 Simon Yates & Kevin Roon*
 and several anonymous supporters

* also Rubinstein Circle members

Patron Friends of Wigmore Hall

David & Jacqueline Ansell • Bernard & Ann Apter
 Mrs J A Atlas • Anthony Austin
 Yvonne & George Bailey • Dr Richard Ballantine
 Nicholas & Diana Baring • Mrs Arlene Beare
 Alan Bell-Berry • Elizabeth Bennett
 Leslie & Dee Bergman • Sandra & Pierre Bernheim
 Mr Samuel Berwick • Mr Nicholas J Bez
 Geoffrey & Lynn Bindman • Mrs A D Blass
 Elisabeth & Bob Boas • Mr & Mrs F D W Boettcher
 Karl Otto Bonnier • Christopher & Lorna Bown
 Katie Bradford • Richard Bridges
 Angela & Peter Brookes • Sir Mervyn & Lady Brown
 John Burgess • Martin Byman & Peggy Samson
 Susan Carlisle • John Oriene & Carol Ferguson
 Mrs Valerie Chinchon • Mr Colin Clark
 Ian Clarkson & Richard Morris • Geoffrey Collins
 Dr Judith Collins • Mark & Cathy Corbett
 Celia & Andrew Curran • Edwin & Effie Datson
 Timothy Daunt • C N G Dawes OBE • Pauline Del Mar
 Alan Dewey • Mr John Dikes • Les & Marilyn Dimit
 Dr James S Dooley • Jane Douglas • Jill Dresden
 J L Drewitt • David & Kate Dugdale
 Douglas & Janette Eden • Susan Edison
 Vernon & Hazel Ellis • Alexandra & David Emmerson
 Margaret Fenton • Patricia & Jeffrey Fine
 Dr & Mrs P R Foster • Margaret Fruchter
 Alan & Joanna Games • Michael Glendinning
 Nicholas & Judith Goodison • Peter Goodwin
 Nigel Grice & Maeve Larkin • Felicity Guinness
 Barbara & Michael Gwinnell
 Judith & David Hankinson • Andrew Head
 Charles & Rachel Henderson • Malcolm Herring
 Honeyhead Arts Trust • Dr & Mrs Alan J Horan
 Bob & Kathleen Ingham • Robert & Deborah Jay
 Penny Jones • Frances & Jeffrey Jowell
 Dr Anthony Katz • The Emmanuel Kaye Foundation
 William & Catherine Kerr • Mr Julian Korn
 Gabor Lacko • Maryly La Follette
 Renee & Theo Laub • Rose & Dudley Leigh
 Howard Lichterman & Michael Ratcliffe
 Paul & Brigitta Lock • George Loudon
 William Lyne CBE, AM • Anne & Brian Mace
 Denis Macout • Julia MacRae • Jean Marsh
 Raoul Mash • Iain Mathewson CMG
 Harriet & Michael Maunsell
 Ruth & Michael McWilliam • Patricia Mendelson
 Antony & Alison Milford
 Christopher Morcom QC & Mrs Diane Morcom
 Mr & Mrs Paul Morgan
 Rodney & Kusum Nelson-Jones
 Stanley Newman & Brian Rosenthal • Richard Oake
 Valerie O'Connor • Donald Oster
 Evelyn & Eric Osterwell
 Dr Stephen Page & Anthea Morland
 Roy & Celia Palmer • Jane Parks
 Richard & Lynda Penrose • Shira Perlmutter
 Mr & Mrs Michael Pescod • David Pett
 Roger Pettit • Mr & Mrs John Petty
 The Lord & Lady Phillimore
 Dr R J W Phillips • Dr Marjos Pierides
 Professor Richard Portes CBE FBA
 The Quercus Trust • Mr W Reid
 Pearce & Beaulais's Road
 Roxanne & Leonard Rosoman • Peter Ross
 Peter Roth • Richard & Elizabeth Selchim
 Richard Sharp • Jackie Shearer
 Mrs Dale Sheppard • Lois Sleff • Lucy Silver
 Serena Simmons & Michael Thomas • Ian Simons
 Joe Smouha QC & Mrs Lucy Smouha
 Professor Ernst Sondheimer
 Oliver Stanley Charitable Trust
 Nigel & Johanna Stapleton • S F M Steer
 Stefan & Judith Steiner • Gill & Keith Stella
 The Stewart Family Trust • Allen Thomas
 Mrs Helen Thornton • Aminah & Michael Trask
 Marina Valzey • S Vas Dias • Gerry Wakelin
 Andrew & Hilary Walker • David & Margaret Walker
 Michael & Rosemary Warburg • Lady Ward
 David & Frances Waters • Mark Weaver
 Martin Webster & Hilary De Lyon
 David & Martha Winfield • Tony Wingate
 Philip & Emeline Winston • Nell & Philippa Woodcock
 Martin G Woolley • Dr Ernst Zillekens
 and several anonymous Patron Friends



WOULD PATRONS PLEASE STIFLE COUGHING AS MUCH AS POSSIBLE.
 Please ensure that watch alarms, mobile phones and any other electrical devices which can become audible are switched off.

Wolfgang Amadeus Mozart (1756–1791)

Serenade in C minor K388 (1782)

Allegro • Andante • Menuetto in canone • Allegro

Carl Maria von Weber (1786–1826)

Adagio and Rondo for wind ensemble (1808)

Wolfgang Amadeus Mozart

Serenade in E♭ K375 (1781–2)

Allegro maestoso • Menuetto • Adagio • Menuetto • Finale: Allegro

The Serenade in C minor is so different from anything Mozart's contemporaries would have expected from a work of its kind that it has stimulated much speculation – usually on the lines of what those who first heard it must have thought of it. Certainly, if it was intended for an outdoor celebration, it would have seemed inappropriately sombre. But would Mozart have been so unprofessional as to defy a patron's expectations? It is true that two flats or three flats were the favourite key signatures for a wind band and, after his serenades in B♭ and E♭ major, C minor was an obvious alternative. Even so, he didn't have to write a score with such predominantly dark colours and, at the same time, reduce the number of movements to four, cutting out a conventionally entertaining feature like the second minuet.

Whatever the circumstances of the composition of the Serenade in C minor, Mozart seems to have set out to prove that the wind band was capable of sustaining a serious symphonic composition. He might have been aiming for a commission for the wind octet recently formed by Joseph II, whose advisor in these matters he had already hoped to impress with his Serenade in E♭. If so, his ambition was misplaced. The imperial wind band was far more likely to welcome opera and ballet arrangements than anything like the Serenade in C minor – a work of such stature that, six years later, the composer could rescore it and convincingly present it as a String Quintet in C minor.

Mozart's serious intentions are clear from the start as the main theme strides up a *fortissimo* arpeggio of C minor. A grim image, it immediately provokes poignant comments from oboes and clarinets and informs the whole of the first movement. True, there is a contrastingly lyrical second subject introduced in the relative major by oboe and enchantingly repeated by oboe and horn. But, while the E♭ major harmonies prevail to the end of the exposition, legato lines are replaced by percussive horn and bassoon ostinatos and incisive double-dotted rhythms on oboes and clarinets. So, after a short but unsettling development section, it is not at all surprising that the second subject is recalled in C minor and rhythmic truculence intensified by syncopations and sforzandos.

Beautifully scored in E♭ major, the Andante is very much more conciliatory in mood and, except in a strangely hesitant passage in the middle, has no doubts or fears to contend with. The Menuetto, on the other hand, is as alien to the serenade tradition as the first movement – not so much because of its C minor tonality as because of its strictly canonic textures, including in the trio section a scholastic (but not unappealing) canon by inversion. As for the concluding Allegro, a wonderfully inventive series of variations on the theme introduced in C minor by the oboe in the opening bars, it seems even less likely to compromise than the first movement. It is only in the fifth variation, beginning on the two horns, that Mozart admits a major tonality and even then he reverts to C minor before finally recalling the theme in a joyous C major.

After Mozart, the next major protagonist of wind instruments was his distant relative Carl Maria von Weber who, inspired by the revelatory playing of Heinrich Bärmann, was particularly and most fruitfully attracted to the clarinet. His two surviving scores for wind ensemble, indicate, however, that he had a rare gift for writing for wind even before he met Bärmann.

Although the Adagio in E♭ and the Rondo in B♭ were written at different times, their respective dates and keys are close enough to suggest that Weber might well have intended them to be presented as one work. If the Adagio betrays the influence of Mozart – *Die Zauberflöte* inevitably comes to mind – the delightful Rondo is entirely characteristic of the debonair and brilliantly witty composer who was to write the clarinet Concertino and the two Concertos just three years later.

Mozart's Serenade in E♭ major was originally scored, like Weber's Adagio and Rondo, for the latest form of the wind sextet: two each of clarinets, horns and bassoons, the clarinets replacing the oboes of the traditional wind ensemble favoured by Haydn's generation. The oboe parts were added only after the first performance when, it seems, the composer realised that, following the formation of Joseph II's wind band, in Vienna at least the octet was the better bet.

Given that the oboes were an afterthought and that the occasion it was written for was a domestic celebration, the octet version of the Serenade in E♭ is neither as unquestionably perfect in its scoring nor as serious in content as the Serenade in C minor. It is, however, a masterpiece of its kind. In the intriguing harmonic diversity of the first movement – which needs the recurrences of its opening bars to keep it in touch with E♭ major reality as it ventures into B♭ minor or C minor – it is scarcely noticeable that the melodic initiative comes from the clarinets or horns but never the oboes. Oboe colouring is always an asset, of course, as in the acerbic seconds they project into the texture soon after the beginning and in their bravura exchanges with the bassoons.

If the oboes contribute little, harmonically and melodically, to the first Menuetto, their presence is certainly required in the Adagio, where they are most successfully integrated, the first oboe taking a particularly eloquent role in sharing the introduction of the expressive opening theme. Paradoxically, the second Menuetto is more colourful in the sextet version: it makes a special feature of the two clarinets in a second trio which Mozart evidently felt he could not translate into octet terms. The exhilaratingly brisk rondo finale is, essentially, another clarinet piece – except in the most interesting episode of all, where the oboes lead the ensemble into a briefly sustained fugue in C minor.

Gerald Larner © 2009



36 Wigmore Street, London W1U 2BP • www.wigmore-hall.org.uk

John Gilhooly *Director*

THE WIGMORE HALL TRUST • Registered Charity No. 1024838

Facilities for Disabled People

Please contact House Management



Wigmore Hall is a no smoking venue. No recording or photographic equipment may be taken into the auditorium, nor used in any other part of the Hall, without the prior written permission of the management. Wigmore Hall is equipped with a 'Loop' to help hearing aid users receive clear sound without background noise. Patrons can use the facility by switching their hearing aids over to 'T'. In accordance with the requirements of City of Westminster, persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways. If standing is permitted in gangways at the sides and rear of the seating, it shall be limited to the number indicated in the notices exhibited in those positions.

