



Tilford Bach Society



Atéa Wind Quintet

Alena Walentin (formerly Lukovkina) - Flute

Anna Hashimoto - Clarinet

Ashley Myall - Bassoon

Paul Cott - Horn (replacing Chris Beagles)

Philip Haworth - Oboe

28 October 2017

www.tilbach.org.uk

**making
music**

Programme

Alexander Zemlinsky (1871-1942)

Humoreske Rondo

Alexander Zemlinsky is a saddening enigma, both an extremely important musical figure yet somehow never promoted to the highest levels of recognition for his work. During his lifetime he received accolades from several major figures. Schoenberg, a student of his who also became his brother-in-law, thought he was a great composer. Bruckner was one of his original composition teachers: Brahms enjoyed his music so much that he recommended to his publishers that they consider one of his works for publication, and Mahler was a fan and conducted the premiere of a major opera that Zemlinsky wrote. When he was based in Vienna his career seemed very much on the up, with conducting work as Musikdirektor of the Vienna Volkoper and several new commissions including operas and a ballet leading to career moves to Prague at the Neue Deutsche Theater and then Berlin where he worked with Klemperer at the Kroll Opera.

With the rise of the Nazi Party, he fled from Germany, firstly back to Vienna then ultimately on to the United States. Unlike some of his other fellow emigres, including former students Schoenberg and Komgold, he did not then receive any great accolades in the US and fell ill after a series of strokes. His Humoresque was written in these dire circumstances as a last-ditch effort to try and pay his bills, losing his signature darker themes in an attempt to have a more mainstream appeal. Sadly the work remained unpublished and he died shortly after. It is testament to his ability as a composer that his bleak situation, with the breakdown of his health, the loss of his homeland, the lack of recognition of his abilities and achievements and his precarious financial situation, is not reflected in this work, which instead exudes charm and wit.

"We are all big fans of this work and I wholly agree with Schoenberg who wrote: 'I always firmly believed that he was a great composer and I still believe this. It is possible that his time will come sooner than we think' - his time is now."

C. Beagles

Eugene Joseph Bozza (1905- 1991)

Trois Pieces pour Une Musique de Nuit (1954)

Andantino, Allegro Vivo, Moderato

Eugene Bozza was a French violinist, conductor and composer who is most widely known for his great contributions to wind music. He lived in an era of great change, experiencing many "-isms" (expressionism, futurism, objectivism, serialism, minimalism, maximalism), through which he was able to develop his own unique musical voice. Another famous student of the Paris Conservatoire, Bozza is very much a performer's composer, in that the music is sympathetically written for the individual instruments and lies smoothly under the fingers. This quaint quartet is a perfect example of Bozza's music as a whole, with its delicate melodies and bubbling textures brought to life in all four parts.

"His music has a familiarity of melody and tonality that everyone can enjoy, and we most certainly do!"

P. Haworth

Jean Françaix (1912- 1997)

Quintet No.2

Prelude, Toccata, Scherzando, Andante, Allegrissimo

Jean Françaix was born in Le Mans to musical parents and was surrounded by music throughout his childhood. He spent most of his working life in Paris, right up until his death. His compositional output is truly immense; Françaix himself said he was 'constantly composing', and through hearing his music it is as though he had so much to share he just couldn't keep it all in! Ravel apparently told Françaix's parents "among the child's gifts I observe above all the most fruitful an artist can possess, that of curiosity." Vibrant and joyful, at times cheeky, at times poignant, Françaix is a favourite composer of the Atéa Quintet. His first chamber work for winds was the Quartet, composed when Françaix was only 21, and this Quintet No.2 was completed more than half a century later - yet his youthful style full of wit and charm remains unchanged. Although delightful, sometimes Françaix's pieces can raise a groan from performers as they are all fiendishly difficult to master, full of virtuoso flourishes for all involved. We are delighted to have had the kind support of Jacques Françaix, Jean Françaix's son, for our recording.

"His music always brings a smile to my face - he creates the best sounds. Watch out for a cheeky bassoon and horn duet in the last movement!" *Anna Hashimoto*

INTERVAL

Drinks are free but donations to costs are much appreciated

Johann Sebastian Bach (1685-1750)

Goldberg Variations

Arranged for Wind Ensemble by Ben Exell

The Goldberg Variations are probably Bach's most popular and well known instrumental composition. First published in 1741, they have become named after Johann Gottlieb Goldberg, who was known to have played for Count Kaiserling formerly Russian Ambassador at the court of the Elector of Saxony, although his association with the work is unclear. Bach specified a two-manual harpsichord for the original work which consists of an aria and a set of 30 variations. Although the variations include an elaborate, almost mathematical, set of canons of increasing intervals, which might suggest dry and dull listening, these, and the accompanying dances and toccatas, are a delight on the ear, tuneful and full of interest. They have been transcribed for many different instruments including piano, string trio and quartet, guitar duo and different forms of wind ensemble.

The piece starts with an aria, a sarabande in 3/4 time with a heavily ornamented melody. The variations are built on a plan of simplicity: the aria is followed by thirty variations, and the marking aria da capo at the end indicates the reprise of the aria. Every third variation is a canon at an increasing interval; thus Variation 3 is a canon at the unison, Variation 6 is a canon at the second, and so forth. The exception to this is the final variation (30) which is titled Quodlibet, and is a more extensive piece involving variations in an almost extempore style on popular tunes. In between the canons are movements of various types including toccatas, baroque dances and arias.

Trevor Gray

Atéa Wind Quintet

The Atéa Quintet is the foremost British Wind Quintet of its generation. Internationally acclaimed, they recently became double prize winners at the 2015 Karl Nielsen International Chamber Music Competition in Denmark. As the Associate Ensemble in Residence at the Birmingham Conservatoire and the Quintet in Residence at the Purcell School, they mentor some of the finest up-and-coming musicians in the country.

Brought together by their communal love of wind chamber music, members of the Atéa Quintet have individually received several prizes in international competitions and have played with all of the country's leading orchestras.

<http://www.ateaquintet.com>

Their new CD is available for sale during the interval



Next Concerts

Saturday 11 November 2017; 6.30pm

Busbridge Church, Godalming GU7 1XA

Zalce String Quartet

A Programme of Mexican and Latin-American Music

Saturday 18 November 7-00pm

Tilford Church GU10 2DD

JS Bach: Christmas Oratorio

Joanne Lunn; Robin Blaze; Bradley Smith; Andrew Mahon

Pegasus Choir

London Handel Orchestra

Conductor Adrian Butterfield



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