

NEW LONDON CHAMBER ENSEMBLE

Lisa Nelsen, flute

Helen Scarbrough, oboe

Neyire Ashworth, clarinet

Adam Mackenzie, bassoon

Tim Jackson, horn

1.15pm St Peter's Parish Church, Oundle

Carnival of the Animals

Camille Saint-Saëns (1835-1921)

(with original poetry by Ogden Nash)

Mother Goose (extracts)

Maurice Ravel (1875-1937)

Mississippi Five ('Les animaux')

Jim Parker (b.1934)

Flight of the Bumblebee

Nikolai Rimsky Korsakov (1844-1908)

Old MacDonald

Traditional

Formed in 2001, the **New London Chamber Ensemble** came together as a result of a passionate love of performance and a desire to explore new ways of communicating musical energy to an audience. To this end its members have undertaken theatrical training, staged and choreographed both music and the spoken word, and commissioned new music. The NLCE is committed to taking music into schools and other institutions, particularly those that may lack exposure to the arts, increasing accessibility through its work with actors and choreographers.

The members of the NLCE are all highly established professional musicians whose orchestral and chamber music experience includes: Endymion Ensemble; London Mozart Players; The Fibonacci Sequence; Academy of St Martin-in-the-Fields; Chamber Orchestra of Europe; Cambridge New Music Players; Continuum Ensemble and The City of London Chamber Ensemble. They also work at some of Britain's leading conservatoires and music schools, including the Royal Academy of Music, Guildhall School of Music and Drama, Trinity College, Wells Cathedral School and the Purcell School of Music.

In writing new works for the NLCE, composers have been invited to defy conventional styles of presentation and include theatrical elements. Works commissioned by the ensemble include two by Edward Longstaff: 'Doublings and Couplings', and 'Public/Private', scored for quintet and metronome. The ensemble has also been involved in exciting collaborative work with choreographer Danny Scheinmann, inspiring several staged/semi-staged works in its repertoire, including Berio's 'Opus Number Zoo'. It has also commissioned and recorded a new work from John Woolrich in celebration of his fiftieth birthday year.

Since 2001 the NLCE has been Quintet-in-Residence to the National Youth Chamber Orchestra of Great Britain. Recent performance highlights include a highly-acclaimed rendition of Walton's 'Façade' for Truro Three Arts, Saint-Saëns' 'Carnival of the Animals' for the Leeds International Concert Season, a performance at the Newbury Spring Festival and an appearance at the Trasimeno Music Festival in Italy by invitation of renowned pianist Angela Hewitt.

The concert ends at 2pm.

NEW LONDON CHAMBER ENSEMBLE
AND FRIENDS

Lisa Nelsen, flute

Melanie Ragge, oboe

Neyire Ashworth, clarinet

Adam Mackenzie, bassoon

Tim Jackson, horn

Krysia Osostowicz, violin

Judith Busbridge, viola

Robin Michael, cello

Graham Mitchell, double bass

7.30pm St Mary and All Saints' Church, Fotheringhay

String Trio Movement in B flat (D 471)

Franz Schubert (1797-1828)

The catalogue of Schubert's works is littered with unfinished pieces. Not only is the famous 'Unfinished Symphony' incomplete, so too are five other symphonies – begun but abandoned for reasons we can only ponder. One of Schubert's many unfinished chamber works is this first String Trio. Composed in September 1816, he wrote a first movement and thirty-nine bars of a slow second movement before stopping work on it, never to return. The first movement, with its unending lyricism and charm, has won itself a place in string chamber music programmes on its own merits and one can only regret that he never completed it.

*Nonet in F major, Op.31**Allegro - Scherzo: Allegro – Adagio - Finale: Vivace*

Louis Spohr (1784-1859)

Louis (Ludwig) Spohr was one of the most highly regarded musicians of his day. As a violinist, he was considered as fine as Paganini, while as a conductor he is credited with being the first musician to use a baton in front of an orchestra. As a composer, he was considered to be the natural heir to the great tradition of Mozart and Beethoven and it is somewhat surprising that such a prolific and high quality composer should have slipped quite so far into relative obscurity.

Written in September 1813 immediately after his successful opera 'Faust', Spohr's 'Nonet' was the first work of its kind and proved a great success during the composer's lifetime; it remains his most popular piece today. It continued and took further the tradition of

a large ensemble of mixed string and wind instruments started by Beethoven's Septet and Schubert's great Octet. Spohr's 'Nonet' is unified by constant references to the four-note motif heard at the very beginning of the piece. The work is also notable for having a Scherzo with two very different Trio sections, one with a florid and virtuosic violin line and the second dominated by the clarinet.

Interval

*Wind Quintet, Op.43 (FS 100)**Allegro ben moderato – Menuett - Praeludium: Adagio. Tema con variazioni: Un poco andantino*

Carl Nielsen (1865-1931)

One evening in the autumn of 1921, the Danish pianist Christian Christiansen received a telephone call in the middle of rehearsing the Mozart 'Sinfonia Concertante for Wind' (K 297b) with four members of the Copenhagen Wind Quintet. Christiansen could not have dreamed that this interruption would result in the composition of a major work for wind quintet and two of the finest wind concertos of the twentieth century. The caller was Carl Nielsen, who, hearing that they were playing music by his favourite composer, asked if he might attend the rehearsal; inspired by the experience, he wrote the Quintet. He planned to follow this by writing a concerto for each member of the ensemble but had time to write only works for flute and clarinet by the time of his death on 3 October 1931.

The first movement is in traditional sonata form; the second is a Menuett with a rustic, almost comical quality. In the Praeludium, the oboe is replaced by the cor anglais to lend a different tone colour to an already colourful work. However, the oboe is reinstated for the variations. The theme is a chorale tune of Nielsen's from 1914, which is treated to a rather dissonant arrangement. There follow eleven variations with a reprise of the theme at the end. This movement was played at Nielsen's funeral in 1931 and is considered one of the pillars of wind quintet repertoire.

Nonet (1959)

Bohuslav Martinů (1890-1959)

Poco allegro – Andante - Allegretto

The Czech composer Bohuslav Martinů was the natural successor to his countrymen Antonín Dvořák, Leos Janáček and Josef Suk. His music was often subtly imbued with the sounds and moods of his native Bohemia, although around the time of his relocation to Paris in 1923 he also became influenced by jazz. He was one of the most prolific composers of recent times, his works numbering nearly four hundred.