

ACADEMY

of ST MARTIN
IN THE FIELDS

Saturday 12 June 2021, 12.30pm
St Martin-in-the-Fields

Nicole Chamberlain Mimic

Vivaldi Trio in A minor RV86

Thea Musgrave Take Two Oboes

Zelenka Sonata No.6 in C minor

Thea Musgrave Impromptu No.1

Telemann Tafelmusik II, Quartet in D minor

Flute/Piccolo

Michael Cox
Sarah Newbold

Oboe

Tom Blomfield
Rachel Ingleton

Harpichord

John Constable

Bassoon

Julie Price

Bass

Graham Mitchell

Nicole Chamberlain (b.1977)

Mimic

Written for 50th anniversary celebrations of the Wilderness Act of 1964 in the US, Nicole Chamberlain's 'Mimic' for piccolo duet uses calls from the Eastern Towhee, Tufted Titmouse and the Brown Headed Nuthatch to capture the spirit of the north American birds responding to one another.

Antonio Vivaldi (1678-1741)

Trio Sonata in A minor RV86

- I. **Largo**
- II. **Allegro**
- III. **Largo cantabile**
- IV. **Allegro molto**

The structure of Vivaldi's Trio Sonata in A minor is that of the four-movement 'sonata da chiesa' but elements of concerto style are present, especially in the structure of the two Allegro movements. In the second of the slow movements the top line - originally written for recorder but performed on the flute in today's concert - is treated as soloist and is accompanied with broken-chord figures by the bassoon.

Thea Musgrave (b.1928)

Take Two Oboes

Take Two Oboes is one of a series of light-hearted pieces written with advice from performers who are also experienced teachers. Many of these pieces explore some specific opportunities and challenges inherent in the technique of each instrument - Thea Musgrave.

Musgrave asked oboist Nicholas Daniel for some technical challenges to include:

“The specifics I suggested are for the fingers: the intervals D flat to E flat to E natural because of the coordination of the right hand fourth finger and left hand little finger, also the change from B flat to B natural, because of left hand little finger manipulation. An additional technical issue is the realisation of a low B flat. It is famously recalcitrant to control but wonderfully sonorous when one does. I also asked Thea to share the melodic lines in order to enable the student and teacher to work towards matching sound quality and I specifically asked her to write high up in the register to force the practising of top note fingerings at all dynamics but particularly *piano* and *cantabile*. There is nothing of this quality written for duet in this way and that makes these delightful pieces unique.” Nicholas Daniel

Jan Dismas Zelenka (1679–1745)
Sonata VI in C minor

- I. **Andante**
- II. **Allegro**
- III. **Adagio**
- IV. **Allegro**

Of the many trio sonatas written during the 150-year history of this genre the set composed in 1721–2 by Zelenka is certainly among the most striking and unusual. Extreme both in their dimensions and their demands on performers, they unite sophisticated formal designs with exhilarating virtuosity. In the early 1700s, Zelenka was engaged as a double bass player in the celebrated Dresden orchestra, one of the best orchestras in Europe at the time, and one can imagine him playing the violone part in these trio sonatas, enjoying making music with friends and colleagues from the orchestra.

Thea Musgrave
Impromptu No.1

Impromptu for flute and oboe was written in 1967. As the title implies it is a short light-hearted work. It is based on a short distinctive phrase heard at the outset. This returns many times at different pitches and always with a different continuation - Thea Musgrave.

Georg Philipp Telemann (1681-1767)
Tafelmusik II, Quartet in D minor

- I. **Andante**
- II. **Vivace**
- III. **Largo**
- IV. **Allegro**

During his lifetime, Georg Philipp Telemann was considered the greatest German composer of the time. Neither J. S. Bach nor Handel could compete with the extent of his fame. *Musique de table*, or *Tafelmusik*, was the most ambitious publication of Telemann’s music during his lifetime. The title— literally “table music”—is borrowed from the tradition of issuing collections of background music for feasts, banquets, and large outdoor parties. It was released in three installments in 1733, each large enough to provide a lengthy evening’s musical entertainment. Excerpted from notes by Phillip Huscher for the Chicago Symphony Orchestra.

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