



# Lunchtime AT THE CATHEDRAL

FRIDAYS FROM 12.30 - 1.15PM

## Summer 2017

June 30 Cathedral Choral Scholars

## Autumn 2017

Sept 15 James Davy,  
Chelmsford Cathedral (Organ)

Sept 22 Martha Pothen (Soprano)

Sept 29 Saxology (Saxophone ensemble)

Oct 6 Oliver Hancock,  
Portsmouth Cathedral (Organ)

Oct 13 No concert (ARU graduation)

Oct 20 Samantha Christopher (Clarinet)

Oct 27 Boreham Ladies' Choir



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Admission to *Lunchtime* is free but we welcome your contributions, which are divided between various charities and Cathedral expenses. If you wish to Gift Aid your donation (if you are a taxpayer), please complete a yellow envelope which you will find by the entrance.

Light refreshments are available in the Cathedral from 12noon or you are welcome to bring your own if you wish.

If you have any enquiries, comments or suggestions regarding the Lunchtime programmes, please address them to:

Cathedral Office, 01245 294492  
[info@chelmsfordcathedral.org.uk](mailto:info@chelmsfordcathedral.org.uk)

Coffee Spillage: Please take extra care to avoid spilling coffee on the stone floor as the stains are difficult to remove. Please mop up any spills immediately with the paper serviettes provided or request assistance from the Cathedral custodians.

Please return all empty cups, plates, etc., to the receptacles provided. We thank you for your co-operation.

The use of mobile phones, cameras and recording equipment is not permitted.



# Coffee IN THE CATHEDRAL

**FIRST SATURDAY  
OF THE MONTH  
10AM - 12NOON**

Coffee & Scone  
only £1.60!!!

Come and meet friends and enjoy a break in your shopping with Fairtrade filter coffee, home-made scones and a Bring & Buy stall!

*Programme/poster design by Tony Harrington*



# Lunchtime AT THE CATHEDRAL

## JUNE 23



# TRINITY LABAN CONSERVATOIRE OF MUSIC & DANCE

## TRINITY LABAN WIND ENSEMBLE - DIRECTOR, PAUL BOYES

Serenade No. 12 For 8 Winds  
in C Minor, K.388  
*Wolfgang Amadeus Mozart (1756-1791)*  
I. Allegro | II. Andante | III. Menuetto | IV. Allegro

*Oboe:* Isabel Kent, Emily Heldreich  
*Clarinet:* Louise Chappell, Liliana Luongo  
*Bassoon:* Alice Quayle, Benjamin Quinlan  
*Horn:* Sam Peate, Chris Collins

Mozart wrote two early (1773) Divertimenti for a 10-piece Harmonie in Milan followed by five more in Salzburg for the more usual sextet (oboe x2, bassoon x2, horn x2) - all light and witty, undemanding of the listener. Today's Serenade in C minor, was one of three much more substantial Harmonie Serenades, including the Gran Partita, written in 1781-2. It is scored for two oboes, two clarinets in Bb, two horns in Eb, and two bassoons. Five years later, Mozart transcribed the work for two-violin string quintet retaining the key of C minor (K. 406).

The wind Serenade's dark mood and technical sophistication raise the possibility that it was intended for a more discerning audience than the usual "Night music Serenade". As befits a work in C minor, this Serenade is full of dramatic contrast, bearing out Alfred Einstein's observation: 'If G minor is the fatalistic key for Mozart, then C minor is the dramatic one, the key of contrasts between aggressive unisons and lyric passages. The lyric quality is always overtaken by gloomy outbursts.' The opening is just such an aggressive unison.

The second movement banishes aggression with 'the moonlit tones of an operatic love scene'. But the Minuet returns to a harsher intensity; it is simple enough, a strict canon with the two voices playing the same music a bar apart. The milder Trio now plays a musical game of mind-boggling complexity. An oboe starts a theme; the other enters two bars later with the same theme turned upside down. Two bars later a bassoon enters with a slightly altered version of the original theme, and a

further two bars later the other bassoon enters with its upside-down version. All this wizardry is done with the lightest touch - most enjoy it oblivious to its technical brilliance. The Serenade ends with a set of variations on a theme announced by the oboe. The variations are notable for the variety of their textures and not least for the athleticism required of the bassoons; at the end the C minor clouds clear for a joyously major ending.  
© *Chris Darwin*

### Octet *Igor Stravinsky (1882-1971)*

I. Sinfonia (Lento - Allegro moderato)  
II. Tema con Variazioni | III. Finale

*Flute:* Abi Fletcher  
*Clarinet:* Louise Chappell  
*Bassoon:* Alice Quayle, Benjamin Quinlan  
*Trumpet:* Jonathan Newby, Emily Bristow  
*Trombone:* Matilda Ashe-Belton, Nic Jones

Stravinsky: "The Octet began with a dream, in which I saw myself in a small room surrounded by a small group of instrumentalists playing some attractive music . . . I awoke from this little concert in a state of great delight and anticipation and the next morning began to compose." The result was a woodwind divertissement that equally exercises the listener's mind and the eight virtuoso performers. The first movement marks Stravinsky's rediscovery of sonata form. The second is the first of many Stravinsky variation sets to come. The quick finale yields a stately coda: cool, jazzy, syncopated. Aaron Copland attended the premiere in Paris and later wrote: "I can attest to the general feeling of mystification that followed the initial hearing. Here was Stravinsky . . . now suddenly, without any seeming explanation, making an about-face and presenting a piece to the public that bore no conceivable resemblance to the individual style with which he had hitherto been identified. . . . No one could possibly have foreseen . . . that the Octet was destined to influence composers all over the world."

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### Paul Boyes, Director

Paul Boyes was born in Dunstable and studied at the Guildhall School of Music and Drama. In his final year, he was appointed Principal Bassoon of the BBC Scottish Symphony Orchestra, a position he held for ten years. Since then, he has established a highly varied freelance career working as guest principal with almost every major orchestra in the UK including the Royal Philharmonic, London Symphony, Academy of St Martin in the Fields, English Chamber as well as the John Wilson Orchestra. As a soloist, he has performed concertos with numerous orchestras including the BBC Scottish and BBC Symphony Orchestra as well as recent performances of Michael Daugherty's Dead Elvis for Elvis impersonator and orchestra.

A keen chamber musician, Paul has played with many respected ensembles such as London Winds, the Galliard Ensemble and the Sacconi Quartet, and given recent concerts in Greece with the ECO Wind Ensemble and in Japan with RPO Winds. In 2012, he formed a new ensemble to showcase the amazing repertoire written for large wind ensemble and in May of that year, it gave a highly successful debut concert in the Church of St Martin-in-the-Fields where it was joined by pianist John Lill for a performance of Mozart's Quintet for Piano and Wind alongside the Gran Partita for 13 Wind Instruments.

Paul was delighted to be invited to join the bassoon teaching staff at Trinity Laban in 2015.

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