

The Meridian logo consists of the word "Meridian" in a white, sans-serif font, enclosed within a thin white rectangular border. The background of the entire cover is a dramatic, abstract painting with swirling colors of orange, yellow, and brown against a dark, stormy sky.

**Carl Nielsen** Music for Wind and Piano  
*new london chamber ensemble*

Lisa Nelsen - Flute  
Melanie Ragge - Oboe  
Neyire Ashworth - Clarinet  
Meyrick Alexander - Bassoon  
Stephen Stirling - Horn

with  
Michael Dussek - Piano  
Pierre Doumenge - Cello  
Leon Bosch - Double Bass  
Helen Hooker - Recorder  
Sophie Middleditch - Recorder

with performers' notes on the new Carl Nielsen Edition of the Wind Quintet  
and additional tracks from the autograph manuscript



Carl Nielsen (1865–1931)

**Quintet**, for flute, oboe, clarinet, horn and bassoon

Op 43 (FS 100)\*

I – *Allegro ben moderato*

II – *Menuet*

III – *Praeludium: Adagio. Tema con variazioni*

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 winds (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. Nielsen planned to follow his Quintet with a concerto for each member of the ensemble but had only managed to complete the works for flute and clarinet by the time of his death on 3 October 1931. Both the Quintet (particularly in the last movement variations) and the concertos were intended not only to exploit the character of the instruments but also to reflect the personalities of the musicians of the Copenhagen Wind Quintet.

Nielsen himself provided a short description of the Quintet: *The composer has here attempted to present the characteristics of the various instruments. Now they seem to interrupt one another and now they sound alone. The theme for these variations is the tune of one of Carl Nielsen's hymns, which is here made the basis of a number of variations, now gay and grotesque, now elegiac and solemn, ending with the theme itself, simply and gently expressed.*

The first movement is in traditional sonata form and inhabits a sound world very close to the Sixth Symphony (the *Sinfonia Semplice*) of three years later, albeit without its more extreme acerbic harmonic content. Strangely enough, it shares much less musically with the exactly contemporaneous Fifth Symphony, although a section towards the end of the movement is strikingly reminiscent of the opening of the Symphony. The Quintet's second movement is a *Menuet* with a rustic, almost comical quality, while the third movement consists of a short *Praeludium* followed by a theme and variations. 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. This theme is Nielsen's own chorale tune *Min Jesus, lad min Hjerter faa en saaden Smag paa dig* (My Jesus, make my heart to love thee) from 1914, which is treated to an intriguingly 'dissonant' arrangement. There follow eleven variations with a reprise of the theme at the end (albeit with a different time signature). This final chorale from the last movement was played at Nielsen's funeral in 1931. The Quintet had its first performance in a private house in Gothenburg owned by one of the composer's Swedish patrons on 30 April 1922; its first public performance, by the Copenhagen Wind Quintet, was in Copenhagen on 9 October 1922. It is now considered one of the pillars of the wind quintet repertoire.

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\* See also the illustrated note (pp. 5–12) on the autograph manuscript and the new Carl Nielsen Edition of the Quintet

**Serenata in vano**, for clarinet, bassoon, horn, cello and double bass (FS 68)

In 1889, a young Carl Nielsen had joined the Chapel Royal, the orchestra of the Royal Theatre in Copenhagen, as a second violinist, becoming its associate conductor in 1908 and finally resigning from this position in 1914 to concentrate on a freelance conducting and composition career. Among Nielsen's old friends in the orchestra was the principal double bass player, Ludvig Hegner. In the summer of 1914, shortly after Nielsen's resignation, Hegner and some of his colleagues toured a chamber ensemble from the orchestra with a programme that included Beethoven's Septet and Schubert's Octet. Hegner asked Nielsen for a piece that would use some of the same wind and string instruments. Nielsen keenly accepted and quickly completed a lighthearted programmatic quintet for winds and strings. Although in a single movement, it falls into three sections representing the scenes of a little 'serenade in vain'.

Nielsen described the *Serenata in vano* as 'a humorous trifle'; a group of village musicians play under a sweetheart's balcony window. They play in a showy manner in an attempt to lure her out but she ignores them. They then try playing more plaintive music (*Poco adagio*) but again she ignores them. Finally, they give up and depart for home, playing a little march as they go (*Tempo di marcia*).

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**Fantasy for Clarinet and Piano** (FS 3h)  
**Fantasy Pieces for Oboe and Piano** Op 2 (FS 8)  
**Canto serioso**, for horn and piano (FS 132)  
**The Fog Is Lifting**, for flute and piano (FS 94)  
**The Children Are Playing**, for solo flute (FS 94)  
**Three Piano Pieces** Op 59 (FS 131)  
**Allegretto for Two Recorders** (FS 157)

Throughout his creative life, Nielsen had a real affinity for the sounds of wind instruments. This can be heard not only in the Quintet and two late concertos for flute and clarinet respectively but also in some of the smaller pieces for winds. The first of these is the **Fantasy for Clarinet and Piano** dating from the early 1880s, when Nielsen was still in his teens. Even though it shows little of the composer to come, it nonetheless reveals fine compositional craftsmanship and assurance in the interplay between the two instruments.

The **Fantasy Pieces for Oboe and Piano** Op 2 were written in 1889 when Nielsen was just completing his studies with the then grand old man of Danish music and pupil of Mendelssohn, Niels Gade. Gade remained a trenchant critic of much of Nielsen's work, proclaiming that the '*Little Suite for Strings* Op 1 (the word 'Little' was not assigned to this piece by Nielsen himself) was 'a mess, but a talented mess'. The two oboe pieces draw from the tradition of Grieg and perhaps Schumann and are delectable, highly engaging miniatures. The *Romance* has a plaintive lyricism with subtle chromatic inflections ideally suited to the oboe. The following *Humoresque*, originally entitled 'Intermezzo' is more characteristic of the mature composer; indeed the opening bars anticipate the start of the Flute Concerto.

The **Canto serioso** for horn and piano is rather like a song without words. It dates from 1913 between the composition of the Third and Fourth Symphonies and shows Nielsen's harmonic language becoming bolder and the argument tighter. This piece was specifically composed for the auditions on 24 April 1913 for a

vacant position in the horn section of the Royal Theatre Orchestra. Alas, Nielsen never fulfilled his intention of writing a Horn Concerto; this short piece offers a little glimpse as to how some of it might have sounded.

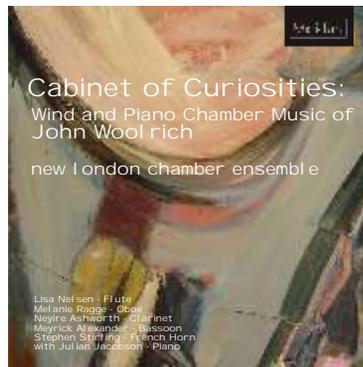
The two little flute pieces on this disc are extracted from some incidental music that Nielsen wrote for Helge Rode's patriotic piece *The Mother* in 1918. It is worth emphasising that despite the recent revival of interest in Nielsen's music, his contribution as a composer of theatre music is still insufficiently acknowledged outside Denmark. The first of these pieces, **The Fog Is Lifting**, is a highly evocative duo for flute and piano, and the solo flute piece, **The Children Are Playing**, must rank as one of the most perfectly poised pieces ever conceived for the instrument.

The **Three Piano Pieces** Op 59 date from 1928 and show the composer at his most innovative. Though still clearly revolving around defined tonal centres and gravitating eventually to E flat major, they adopt a highly concentrated mode of expression that ultimately stems from the tradition of the last piano pieces of Brahms (a composer whom Nielsen admired throughout his life) rather than a conscious attempt to emulate the language of Schoenberg as is sometimes erroneously maintained.

The first piece, an *Impromptu*, alternates liquid arpeggiated configurations that are strangely prophetic of Tippett with gruff, grotesque episodes in the lower register. The second piece is the heart of the set: rhapsodic and highly charged and full of profound feeling. The third, which includes dense clusters in the bass, behaves like a compressed rondo, gradually building to an affirmative ending that is as forceful as it is exhilarating. As the great Nielsen authority Robert Simpson observed, this music is 'impetuously original in every bar; it is so close-knit and so unpredictable that a casual reading will not reveal any of its secrets, and only a mastered and convincing performance can release the astonishing force behind it.'

The **Allegretto for Two Recorders**, dating from Nielsen's last year, was written for a teaching manual for recorders by one of the pioneers of Danish music pedagogy, Finn Savery, and therefore has a kinship with his *Piano Music for Young and Old* written in 1930. Only eighteen bars long and lasting just over half a minute, there is an almost Mozartian purity and simplicity of tone in this tiny duet that could only have been written by a master.

Matthew Taylor © 2009



Also available on Meridian CDE 84535  
Wind and Piano Chamber Music of John Woolrich  
new london chamber ensemble

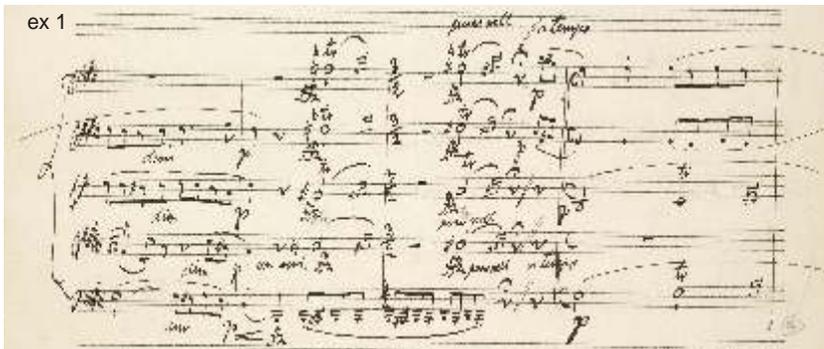
**The new Carl Nielsen Edition of the Wind Quintet** (published by Edition Wilhelm Hansen Copenhagen)

*A note from the new london chamber ensemble*

As luck would have it, the Wind Quintet was virtually the last piece we recorded for this CD and we managed to get hold of a score of the new Carl Nielsen Edition in the nick of time. By drawing together all the manuscript sources, this new edition aims to rationalise discrepancies in previous editions and to provide a 'definitive' version with careful justification for its editorial choices; from a performer's viewpoint it answers many questions as well as raising a few new ones! In addition to this new score, we were kindly supplied with an autograph manuscript of the Quintet<sup>1</sup> by Jeppe Plum Andersen at the Royal Library, Copenhagen.

There can be something revealing about the 'spirit' of a composer's handwritten score; one characteristic of the Quintet is Nielsen's use of small parallel lines at strategic tempo changes. How to interpret these is a matter we've often debated; seen in isolation in an instrumental part, it is tempting to interpret them as a 'comma' i.e. a small hiatus or musical 'breath mark'. But, looking at the handwritten manuscript with its less geometric style, these lines seem just to be Nielsen's notational shorthand clarifying where he intends a tempo change (ex 1 at the *al tempo* and ex 2 upbeat to letter D in the flute part).

ex 1



<sup>1</sup> Nielsen's fair copy (listed as Source B in the new Carl Nielsen Edition), held in the Royal Library, Copenhagen.

ex 2

Handwritten musical score for "ex 2" on aged paper. The score is written on two systems of five staves each. The first system includes markings for "a tempo" and "poco rall. pp". The second system is marked with a large "D" and includes "a tempo" and "poco f" markings. The notation is dense with notes, rests, and dynamic markings.



This idea is perhaps most clearly supported by the appearance of these lines over a tied note in the flute part in the *Praeludium* of the last movement (ex 3); it makes no sense to suggest that Nielsen intended a 'comma' or 'breath mark' at this point as the flute note is held, but there is a need to clarify exactly where the *a tempo* is to begin, given that the other players (bassoon and clarinet) have moving parts. After some discussion we therefore decided to modify our interpretation of these markings, to lessen their 'comma' or 'breath mark' effect and to treat them more as a point of tempo change.

ex 4

The image shows three systems of handwritten musical notation on aged paper. Each system consists of two staves. The notation is dense and includes various musical symbols such as notes, rests, and beams. The first system has a tempo marking 'Allegretto' at the top. The second system has a tempo marking 'Allegro' at the top. The third system has a tempo marking 'Allegro' at the top. The handwriting is somewhat messy and appears to be a working draft or a composer's sketch. There are some markings on the left side of the staves, possibly indicating fingerings or breath marks. The paper shows signs of age, including some staining and discoloration.





However, in the new edition, the longer eight-bar phrase, implied by the manuscript of the score (ex 6), has been printed in both the score and instrumental parts, and surely this will give rise to new interpretations – a different tempo even? Having only recently acquired the new score, we were somehow not quite ready to surrender our ‘traditional’ interpretation for the recording, but we made an extra take (Track 29) of the first chorale (i.e. the Theme) at a faster tempo, which facilitates the eight-bar phrases being played in one breath. We wonder if this might become a more common tempo in the future, as performers increasingly use the new edition?

ex 7

Handwritten musical score for a string quartet, labeled "ex 7". The score is written on ten staves, arranged in three systems of three staves each. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The paper is aged and shows some staining. The title "Quartetto Op. 10, No. 7" is faintly visible at the top right. A circled number "7" is at the bottom right of the page.

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Another point of interest raised by the manuscript is the use of cor anglais in the last movement. The story related by Torben Meyer, Nielsen's first biographer, is that 'Carl Nielsen became so enthusiastic about the cor anglais when he heard Svend C. Felumb<sup>1</sup> behind the scenes practising a solo from Berlioz' *Symphonie Fantastique* that the very same night after the concert, he phoned Felumb to ask whether one could change instruments in the middle of a movement. After being told one could, he is said to have immediately composed the prelude to the third movement.<sup>2</sup>

The *Praeludium* (ex 3) is indeed scored for cor anglais. It is immediately followed by the first rendition of the chorale Theme; in the manuscript (ex 6) 'Obo' in the margin has been crossed out, 'Engl. Horn' has been pencilled in and the oboe line has been amended for cor anglais; interestingly, the closing chorale (ex 7) is also notated in ink for cor anglais with an oboe line crossed out immediately below it, but ultimately it was amended for oboe (just visible, sketched underneath in pencil on the 6th, 12th and final staves) and this is how it is normally performed. Cor anglais would presumably have been Nielsen's preferred choice for the closing chorale, to match the scoring of the first chorale, particularly given the low tessitura and quiet dynamic of the opening phrase. However, it is not really practicable in live performance to swap back to cor anglais in the three bars before the chorale, as there is hardly sufficient time to change instruments. We decided to make an extra 'take' of the closing chorale (*Andantino festivo*) with cor anglais (Track 30) to reproduce the effect Nielsen would almost certainly have wanted had it been practicable in live performance.



In the time since we made this recording, the instrumental parts of the new Carl Nielsen Edition have become available in the UK; although we referred to the new score during our recording we will undoubtedly have missed editorial details that will become commonplace in performances using the new instrumental parts. However, the emergence of the new edition inspired us to question our interpretation and also to take a look at Nielsen's autograph manuscript; we are indebted to the Danish Royal Library for their exceptional efficiency and generous assistance in making this possible and for their kind permission to reproduce extracts from Nielsen's autograph manuscript. In particular we should like to thank Research Professor Niels Krabbe, Editor-in-Chief of the new collected edition of Nielsen's works, for taking the time to discuss some of the questions it raises.

Melanie Ragg, on behalf of the nlce

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<sup>1</sup> Oboist in the Copenhagen Wind Quintet, for whom the Quintet was written.

<sup>2</sup> Meyer, in Torben Meyer and Frede Schandorf Pedersen, *Carl Nielsen. Kunstneren og mennesket*, vol. 2, Copenhagen 1948, pp. 214–15, as cited in *Chamber Music 2* (see note 2), p. xxxvii.

## Biographies

**Lisa Nelsen** (flute) enjoys an international career as a soloist, chamber musician and educator. She began her professional career playing in the flute sections of the Rotterdam Philharmonic and the Tenerife Symphony Orchestra, and has given recitals throughout Europe, the Middle East and North America. She gave her London debut recital at the South Bank and performs frequently at major British venues and festivals. She is part of the Aquilae Duo with harpist Eleanor Turner and is a founding member of the **nice**. Composer Kenneth Hesketh wrote a solo flute piece for Lisa which she premiered and recorded for BBC Radio.

Lisa has been Specialist Flute Teacher for Wells Cathedral School since 2001 and is a guest tutor at several colleges in Britain. She coaches the wind players at the National Youth Chamber Orchestra and the Main Orchestra of the National Children's Orchestra.

Lisa has released a CD of music for flute and piano with pianist John Alley and plans to record contemporary works for solo flute. Lisa is a Powell/Sonare Flutes Artist.

**Melanie Ragge** (oboe) is most renowned for her work as a chamber musician and educator. Graduating from King's College, Cambridge with an MPhil in Musicology, she went on to study oboe and piano as a Leverhulme Fellow at the Royal College of Music where she formed a duo with pianist Ann Martin Davis. Together they commissioned and premièred a number of new works, were resident artists at the Banff Centre, Canada, and recorded Lutoslawski's *Epitaph* with ASV. Melanie has since worked with harpsichordist Ariadne Blyth and countertenor Stephen Taylor, pianist Susannah Stranders, and with bass-baritone Gerald Finlay and pianist Angela Hewitt in the Trasimeno Music Festival; she has also performed with the Campbell Wind Ensemble, and the Dante and Schidlof string quartets. Internationally, she has performed as a soloist and chamber musician in venues as far flung as Vancouver Island, Malta, and Sweden as well as more conventional UK venues such as St John's, Smith Square and Wigmore

Hall. She is a committed educator, teaching oboe at the Purcell School, giving masterclasses, coaching for the National Youth Chamber Orchestra and is a professor of oboe at the Royal Academy of Music.

**Neyire Ashworth** (clarinet) made her London debut at the Purcell Room, South Bank as a Park Lane Group Young Artist. She has broadcast for BBC TV and Radio 3 and frequently performs at major international venues.

Her work with the Britten-Pears Ensemble, New Music Players and the clarinet quartet, No Strings Attached, has led to a body of recordings (including works of Frank Martin and Jolivet for ASV, Alexander Krein for Largo and Jo Kondo for ALM), as well as international workshop tours. Neyire was at the forefront of the music work in Wormwood Scrubs prison, working with inmates on creative projects including a cabaret group called Cuffs 'n Keys. She also plays with some of the UK's top orchestras.

As a composer, music director and actress Neyire has appeared in the West End and worked for the Royal Shakespeare Company, Royal National Theatre and at the Globe. Her one-woman theatre show *Stenclmusic* by Rachel Stott premièred in London to great critical acclaim.

**Meyrick Alexander** (bassoon) began learning the bassoon aged 11 and went on to study with Geoffrey Gambold at the Royal College of Music. After positions with the Royal Ballet Orchestra, BBC Northern Symphony Orchestra and Northern Sinfonia, he was appointed Principal Bassoon of the Philharmonia in 1980.

Meyrick is a frequent soloist and has played concertos with Ashkenazy, Sinopoli and the London Chamber Orchestra with whom he has featured as soloist on two CDs. He also performs with pianist Catherine Milledge and they have released a recital CD (CDE 84582) for Meridian Records.



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Committed to new music, Meyrick has premièred concertos by Guy Woolfenden, Michael Daugherty and Nigel Treherne as well as giving the first performance, with cellist Jane Salmon, of Judith Weir's *Wake Your Wild Voice* at IDRS Birmingham.

A busy teacher, Meyrick is professor at the Guildhall School of Music and Drama and visiting tutor at Birmingham. As well as classical and French system instruments, Meyrick played on a prewar Adler bassoon for many years but changed to a Moosmann in 1992.

**Stephen Stirling** (horn) is a renowned horn soloist, who has appeared with orchestras such as the Academy of St Martin in the Fields, the Chamber Orchestra of Europe, BBC NOW, BBC SSO, Bournemouth Symphony Orchestra and the Orchestra of St John's, and at almost every major British venue. His recordings of the complete Mozart Horn Concertos with the City of London Sinfonia are constantly broadcast on Classic FM and he gave the world première of Gary Carpenter's *Horn Concerto* with the BBC Philharmonic on Radio 3. Stephen plays guest principal with some of the finest ensembles in the world: the Academy of St Martin in the Fields, the Chamber Orchestra of Europe, Capella Andrea Barca and the Orquesta de Cadaques and over many years has enjoyed a particularly close relationship with the Scottish Chamber Orchestra.

He has a worldwide reputation as a chamber musician and is in constant demand at UK festivals and abroad, as well as being a founder member of the **nlce**, Endymion, The Fibonacci Sequence, the Audley Trio and Arpège. His recording of Brahms' Horn Trio with the Florestan Trio, had rave reviews and was nominated for a Gramophone award. Recordings of York Bowen, Thomas Dunhill and Stanford chamber works have met with great critical acclaim. *Horn*, a CD of rare chamber works featuring the horn, has just been released by Deux-Elles.

French cellist **Pierre Doumenge** enjoys a busy career divided between solo work, chamber music and teaching.

He was formerly a member of the Dante Quartet and has worked as guest principal cellist of the English Chamber and London Chamber Orchestras and more recently the Orchestra of the Age of Enlightenment. He is now in demand as guest artist with many leading chamber ensembles and is regularly invited to give masterclasses at the Oxford Cello School, the Eton International Cello Course, the Violoncello Society of London and the West Helsinki Music School. Pierre teaches cello and chamber music at the Yehudi Menuhin School and at the Guildhall School of Music and Drama.

Pierre was chosen to be the official cello of the Menuhin International Violin Competition 2008, playing the Ravel Sonata with the nine semifinalists. Recent collaborations have also included concerts with violinist Vasko Vassilev and pianists Pascal Rogé, Patrick Zygmanowski and Lars Vogt. Future engagements include performances of the complete Beethoven Cello Sonatas with pianist Daniel Tong, the Brahms Double Concerto with Corina Belcea and a visit to Hong Kong in late 2009 with pianist Peter Frankl, among others.

**Leon Bosch** (double bass) has an honoured place among the select group of virtuoso double bass players worldwide. Concerto engagements in many parts of the world with the likes of conductors Pinchas Zukerman, Nicolas Kraemer, Nicolae Moldoveanu and Guido Johannes Rumstadt have been matched by collaborations with a long line of leading chamber music groups – among them the Lindsay, Belcea and Brodsky string quartets, the Academy of St Martin in the Fields Chamber Ensemble, the Moscow Virtuosi and the Zukerman Chamber Players. Partnerships with solo performers have embraced such pianists as Peter Donohoe, Vladimir Ovchinnikov, Michael Rudy and Maria João Pires.

Leon Bosch has a growing discography of concerto and recital recordings, which currently includes two albums devoted to the music of the great Giovanni Bottesini, one featuring music by British composers and a disc of Russian music; soon to follow will be everything from a disc of compositions by Domenico Dragonetti, to the

complete works for solo double bass by Dittersdorf, Menotti's concerto and recordings of a string of neglected concertos for the instrument.

**Michael Dussek** (piano) performs throughout the world as soloist, chamber musician and accompanist. He has partnered many of today's leading instrumental and vocal soloists, performing in many of the world's major concert halls, including the Suntory Hall with violinist Ryu Goto. He is a member of several leading chamber groups including the Dussek Piano Trio, Endymion Ensemble and Primavera.

Michael Dussek's extensive discography, includes CDs on the ASV, Chandos, Deutsche Grammophon, Dutton Epoch, EMI, Hyperion and Meridian labels. He has recently recorded York Bowen's first three Piano Concertos with the BBC Concert Orchestra, conducted by Vernon Handley, to critical acclaim. His recording of Britten's solo piano music was described by *Fanfare* magazine as 'one of the most magical discs of Britten yet made'. The disc of sonatas by Prokofiev and Schubert recorded with Ofra Harnoy won a Canadian Juno Award, while two of his recordings of Edmund Rubbra's chamber music were nominated for Gramophone Awards.

Michael Dussek is a Professor and Fellow of the Royal Academy of Music in London.

**Helen Hooker** (recorder) studied recorder at Trinity College of Music with Philip Thorby, graduating with a first class degree and the Post-Graduate Certificate in Performance with distinction. She also won the Grace

Wylie Thesis Prize and the Louise Band Prize for musicianship. Helen has performed widely in chamber ensembles and as a soloist. She has been a member of The Parnassian Ensemble since its inception in 1998. Recent critically acclaimed performances have included the Walter Bergmann Centenary Concert in London and concerto performances in The Hague and Leiden. Helen also works regularly as a director of recorder orchestras and ensembles. In 2003 she was Assistant Conductor of the National Youth Recorder Orchestra of Great Britain and has worked as guest conductor with recorder ensembles throughout the British Isles.

**Sophie Middleditch** (recorder) graduated from Lancaster University and went on to study recorder and modern and baroque flute at Trinity College of Music with Rebecca Miles, Ann Cherry and Stephen Preston. Other teachers have included Pamela Thorby and Rachel Brown. She has performed widely as a soloist and chamber musician, appearing at many festivals throughout the country including Chichester, Brighton, Suffolk, Kingston-upon-Thames and Edinburgh. Sophie is busy as a solo recitalist and has performed at venues including the Handel House Museum, the Victoria and Albert Museum and at the Fairfield Hall, Croydon. She is also in great demand as a teacher and has been recorder tutor at Chichester University since 1996. Sophie formed the period chamber group The Parnassian Ensemble in 1998. Its critically acclaimed first disc, *A Noble Entertainment Music from Queen Anne's London 1702-1714*, released on the Avie Records label (AV2094) is regularly broadcast on BBC Radio 3, Classic FM and worldwide.



**new london chamber ensemble**  
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Anthony Upton

### new london chamber ensemble

The members of the **new london chamber ensemble (nlce)** came together in 2001 through a passionate love of performance and a desire to explore new ways of communicating musical energy to audiences. Programmes range from the finest centrepieces of the chamber music repertoire to fully staged theatrical works, all designed to entertain, provoke, surprise and enthrall audiences.

In writing new works for the **nlce**, composers are invited to defy conventional styles of presentation and include theatrical elements. The **nlce** has received funding from the PRS Foundation several times for its innovative activities especially in its music theatre work.

The **nlce** is Quintet in Residence to the National Youth Chamber Orchestra of Great Britain and is committed to taking music into schools and other institutions.

Highlights include a highly acclaimed performance of Walton's *Façade* with Timothy West and Prunella Scales at the Two Moors Festival, performances of Saint-Saëns' *Carnival of the Animals* with poetry by Ogden Nash, performances with acclaimed pianist Angela Hewitt at the Trasimeno Festival in Italy, a recording of John Woolrich's *Wind* and Chamber Music for Meridian and a recording of the Lennox Berkeley Quintet for Piano and Wind with Naxos.

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Carl Nielsen Music for Wind and Piano  
new london chamber ensemble and guests

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## Carl Nielsen ~ Music for Wind and Piano

### new london chamber ensemble and guests

#### Quintet for Flute, Oboe, Clarinet, Horn and Bassoon Op 43

(Recorded with reference to the new Carl Nielsen Edition\*)

[1] I – <i>Allegro ben moderato</i>	9:08	[9] Variation 5: <i>Tempo giusto</i>	0:41
[2] II – <i>Menuet</i>	4:53	[10] Variation 6: <i>Andantino con moto</i>	0:44
[3] III – <i>Praeludium: Adagio</i>	2:14	[11] Variation 7: <i>Un poco di più</i>	0:44
[4] <i>Tema: Un poco andantino</i>	0:43	[12] Variation 8: <i>Poco meno</i>	0:45
[5] Variation 1	0:36	[13] Variation 9: <i>Tempo giusto</i>	1:16
[6] Variation 2: <i>Un poco di più</i>	0:34	[14] Variation 10: <i>Allegretto</i>	0:47
[7] Variation 3: <i>Meno mosso</i>	0:33	[15] Variation 11: <i>Tempo di marcia</i>	1:01
[8] Variation 4: <i>Più vivo</i>	0:24	[16] <i>Andantino festivo</i>	1:14

#### Serenata in vano for Clarinet, Bassoon, Horn, Cello and Double Bass

[17] <i>Allegro non troppo ma brioso</i>	6:57
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#### Fantasy for Clarinet and Piano (ca 1881)

[18] <i>Andante cantabile</i>	3:37
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#### Fantasy Pieces for Oboe and Piano Op 2

[19] Romance: <i>Andante con duolo</i>	3:28
[20] Humoresque: <i>Allegretto scherzando</i>	2:51

#### Canto serioso for Horn and Piano

[21] <i>Andante sostenuto</i>	3:54
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#### Fantasy Pieces for Flute and Piano and Solo Flute

[22] The Fog Is Lifting: <i>Andantino quasi allegretto</i>	1:50
[23] The Children Are Playing: <i>Allegretto</i>	2:11

#### Three Piano Pieces Op 59

[24] Impromptu: <i>Allegro fluente</i>	3:01
[25] <i>Molto adagio</i>	2:32
[26] <i>Allegro non troppo</i>	4:57

[27] <b>Allegretto for Two Recorders</b>	0:47
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#### Additional Material:

##### Three extracts from the Quintet as they appear in Nielsen's autograph manuscript

[28] II – <i>Menuet</i> , with articulation read from Nielsen's manuscript (ex 4)*	1:04
[29] III – <i>Tema: Un poco andantino</i> , with phrasing as it appears in Nielsen's manuscript score (ex 6)*	0:41
[30] III – <i>Andantino festivo</i> (closing chorale theme) with cor anglais replacing oboé, as originally written in Nielsen's manuscript (ex 7)*	1:03

\*See note inside from the new london chamber ensemble

Meridian

Carl Nielsen Music for Wind and Piano  
new london chamber ensemble and guests

CDE 84580