

ABOUT THE ARTISTS

DUDU CARMEL DIRECTOR/OBOE

Oboist Dudu Carmel is a winner of the 1996 International Oboe Competition in Toulon, France and the 1990 François Shapira prize in Israel. He serves as Principal Oboist of the Israel Philharmonic Orchestra, and he is a faculty member of the Winds Department at both the Jerusalem and the Tel Aviv Music Academies. Mr. Carmel performed several times as soloist with the Israel Philharmonic Orchestra, under the baton of Zubin Mehta; with the Budapest Festival Orchestra under the baton of Ivan Fischer; with the Quebec Symphony Orchestra, under the baton of Yoav Talmi and with orchestras in Canada, Chile, Costa Rica, France and Poland.

Mr. Carmel has performed recitals in prestigious concert halls, such as the Chamber Music Hall of the Berlin Philharmonic, has recorded for radio stations in Europe and Israel, and participated in chamber music festivals in Israel, Germany, Switzerland and Brazil. Together with Prof. Thomas Indermühle, founder of the Oboe Festival in Palma de Mallorca in Spain, Mr. Carmel has given annual master classes at the Festival. In addition, he regularly gives master classes around the globe.



Between the years 1992-1997, he was the Principal Oboist of the New Israeli Opera Orchestra, and since 1998 he has been playing as a guest oboist with the Budapest Festival Orchestra.

Mr. Carmel studied at the Rubin Academy of Music in Tel-Aviv and received his KA Diploma from the Staatliche Hochschule für Musik Karlsruhe, Germany.

Mr. Carmel is a founding member of the Israel Woodwind Quintet. He recorded label CDs for the Israel Music Center, Camerata, Meridian, Centaur Records and DUX.

ANAM

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MUSICIANS

QUINTET IN C MINOR FOR OBOE & STRINGS, K.406

Dudu Carmel *oboe*
Mana Ohashi *violin* (VIC)
Eunise Cheng *viola* (W.A.)
Ruby Shirres *viola* (VIC)
Georgia Ostenfeld *cello* (N.S.W.)

DIVERTIMENTO NO.11 IN D FOR OBOE, TWO HORNS & STRINGS, K.251

Dudu Carmel *oboe*
Maraika Smit *horn* (TAS)
William Tanner *horn* (W.A.)
Liam Osborne *violin* (VIC)
Hana King *violin* (N.S.W.)
Alexander MacDonald *viola* (N.Z.)
Caleb Murray *cello* (N.S.W.)
Giovanni Vinci *double bass* (W.A.)

MOZART 39, 40 & 41 WITH DOUGLAS BOYD

Friday 28 September 7.30pm

Join conductor Douglas Boyd as he leads the ANAM Orchestra in three works close to his heart.

All composed in 1788, these perfectly proportioned Mozart symphonies serve up a tumult of wonderful melodies, colours and imagination.

Elisabeth Murdoch Hall, Melbourne Recital Centre

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M O S 2 0 1 8 T L Y M O Z A R T

Mozart's Oboe

11am Friday 3 August 2018

Elisabeth Murdoch Hall, Melbourne Recital Centre

Dudu Carmel director/oboe

ANAM Musicians

PROGRAM

Wolfgang Amadeus Mozart (1756-1791)

Quintet in C minor for oboe & strings,
K.406

- I *Allegro*
- II *Andante*
- III Menuetto in Canone
- IV *Allegro*

Divertimento No.11 in D for oboe,
two horns & strings, K.251

- I *Allegro molto*
- II Menuetto - Trio
- III *Andantino/Adagio/Allegretto*
- IV Menuetto: Tema con Variazioni
 - i. Var.I
 - ii. Var.II
 - iii. Var.III
- V Rondo: *Allegro assai/Adagio/Allegro assai*
- VI Marcia alla francese

MOZART

Quintet in C minor
for oboe & strings, K.406

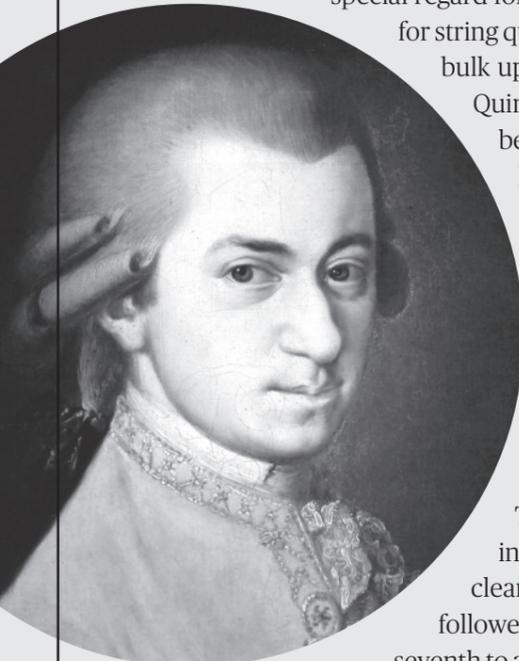
- I *Allegro*
- II *Andante*
- III Menuetto in Canone
- III *Allegro*

The music of Mozart's Quintet in C minor, K.406 has an interesting chronology, and is an instructive example of how music written for one medium can succeed perfectly in another. In 1792 Mozart composed his Serenade for wind octet in C minor, K.388. It is a work of unusual gravity and substance for this particular genre, but Mozart must have had a special regard for it, as five years later he arranged it

for string quintet. This was probably in order to bulk up the subscription offering of String Quintets K.515 and K.516, but we cannot be certain. We also don't know if Mozart preferred one version over the other. In this concert we hear a reconciliation, if you like, of the two: the strings play the quintet version of this great work, but the oboe takes the line normally played by the first violin, and in doing so, arguably reclaims its rightful property.

The Quintet opens with all players in stern unison, the C minor tonality clearly defined in a broken chord, followed by a descending diminished seventh to add gravity; this is one of the few first movements by Mozart to wear a serious demeanour throughout. The second movement is more tender, a 3/8 aria for oboe (in this case) with heartfelt stresses on the second beat of the bar. The most remarkable movement is the third, a Menuet in canon, with a Trio section offering a canon in inversion (*al rovescio*). Any connotations of the original dance are left behind here; this is a Menuet to be listened to. The general seriousness of mood is maintained in the variations of the finale, with some respite in the short C major coda.

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Divertimento No.11 in D
for oboe, two horns & strings, K.251

- I *Allegro molto*
- II Menuetto - Trio
- III *Andantino/Adagio/Allegretto*
- IV Menuetto: Tema con Variazioni
 - i. Var.I
 - ii. Var.II
 - iii. Var.III
- V Rondo: *Allegro assai/Adagio/Allegro assai*
- VI Marcia alla francese

As we know from his letters and from official employment documents, Mozart was not especially happy with the musical life of his native city of Salzburg. His position as organist and first violinist at the court of the city's ruling archbishop left him time for composition, his preferred activity, and moreover, required him to compose, since his employer often demanded new music, especially for church services. But it was not the kind of composition he really wanted to pursue: he wanted to write operas, and there was no chance in Salzburg to have a new opera produced. Even if there had been, the abilities of the singers and instrumentalists who worked with him could not meet his exacting standards, and in fact it is likely that he, his father, and his sister were the only truly first-class musicians in the place.

Mozart's hopes, expectations and standards had been raised by exposure, as a child and a teenager, to the larger musical communities of such cities as Vienna, London, Paris, Munich, Milan and Rome. Salzburg, when he returned to it in the mid-1770s, seemed a backwater. Yet it did offer some opportunities, and they gave rise to some Mozartean music for which we today are very grateful. One example is the group of five violin concertos he wrote to be played either by himself or by the other leading violinist of the Salzburg court orchestra; another is the series of divertimentos he wrote for social gatherings in the homes of fellow-citizens. One such Divertimento, K.251 in D major, was intended for a Mozart family affair: the 25th birthday of his sister in July 1776.

With his parents and sister, Mozart had visited Paris in the 1760s, his child-prodigy days, and would go there again, job-hunting, in 1779. At neither time did he show much appreciation or enjoyment of France or of French music, but his sisters Parisian memories must have been different, for she has come down in the family chronicle as a 'Francophile.' For this reason, evidently, Mozart devised his birthday Divertimento with prominent solo parts for an oboe, which at



the time was more closely associated with French music than with that of Germany or Austria. He also included a rondeau movement in the work, and framed it with a highly rhythmic 'March in the French Style.' The oboist joins forces with four string players and two horn players.

The March movement appears only at the end of the score, but the Salzburg musicians who first played the Divertimento would most likely have played it at the beginning too, in order to attract the attention of talkative partygoers. The official first movement, *Molto allegro*, is a brief sonata-form movement, leading to a Minuet-Trio movement in which the string players are prominent. An *Andantino* with oboe and violin solos is followed by another Minuet, laid out not as a stately dance movement but as a theme with three variations – once again, oboe and violins take the lead. The humorous Rondo movement may take its name from French music, but its themes are reminiscent of central-European folksongs; the French March brings the piece to a close.

This Divertimento is often played by string orchestra, with the addition of wind players, but we hear it today as it was probably heard on the occasion of that long-ago Mozart family birthday party.

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