

# FRISSON

MUSIC FOR WOODWIND ORCHESTRA

**Franz Krommer** Partita in F major, Op.57

**Richard Strauss** Serenade, Op.7

**Cécile Chaminade** Concertino, Op.107

**Constant Lambert** Romeo and Juliet

**Guy Woolfenden** More Gordian Knots

Fiona Sweeney

**Czech Philharmonic  
Wind Ensemble**

Shea Lolin



# FRISSON

MUSIC FOR WOODWIND ORCHESTRA

## **Czech Philharmonic Wind Ensemble** conducted by Shea Lolin

Fiona Sweeney, flute

Flute: Sylvie Shelingerová, Eliška Bošková,  
Michaela Blažková (doubling Piccolo)  
Oboe: Jana Brožková, Jiří Zelba  
Clarinet: Jan Mach, Lukáš Dittrich, Jan Brabec,  
Karel Dohnal\*, Marek Pavíček\*, Jana Krejčí\* (\* Woolfenden only)  
Bass Clarinet: Tomáš Kopáček  
Contrabass Clarinet: Petr Sinkule  
Alto Saxophone: Adéla Weidemannová, Pavel Fiedler  
Tenor Saxophone: Pavel Škrna  
Baritone Saxophone: Vojtěch Pacák  
Bassoon: Ondřej Roskovec, Martin Petrák  
Contrabassoon: Ondřej Šindelář  
Harp: Barbara Pazourová (Chaminade)

General Manager of Czech Philharmonic: Robert Hanč  
Orchestral Representatives of Czech Philharmonic: Petr Havlín and Marek Novák  
Recorded at the Dvořák Hall, Rudolfinum in Prague  
on Saturday 15 and Sunday 16 March 2025

Executive Producer: Shea Lolin  
Producer: Mikel Toms  
Recording Engineer: Vitek Kral  
Mixed and Mastered by Jonas Persson

Album Cover Artwork, Design and Booklet Notes: Shea Lolin

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# FOREWORD

In 2014 I recorded *Twisted Skyscape*, the first commercial album of woodwind orchestra music. The raison d'être was to record the best published works for this instrumental combination as a showcase for this type of ensemble. The second album, *Chromosphere*, developed the genre with pieces which could demonstrate greater nuance, colour and texture of the woodwind orchestra. This third album looks back at the incredible history of Harmoniemusik whilst linking the woodwind orchestra into its modern day voice.

Harmoniemusik emerged in the early eighteenth century, coinciding with the development of modern oboes, clarinets and bassoons. Initially, these ensembles typically consisted of pairs of oboes (or clarinets), one or two bassoons, and a pair of horns. The genre gained significant prominence in 1782 when Emperor Joseph II of Austria established an eight-piece

ensemble for his court, setting a new standard for professional wind music performance. The early Harmoniemusik ensembles of the 1750s often comprised five to six instruments, including oboes, horns and bassoons. As the genre evolved, the instrumentation expanded. In 1782, Emperor Joseph II's octet added two clarinets to the traditional sextet. By 1800 flutes were included along with contrabassoon. The growth of the instrumentation resulted in a fuller, richer timbre. Harmoniemusik elevated wind music beyond ceremonial functions, laying the foundation for future artistic developments in wind band composition. The genre flourished until the late 1830s, with an astonishing 10,000 works in the repertoire. Its influence extended into the concert hall, inspiring later composers such as Dvořák and Richard Strauss to write some extraordinary wind music.



2025 marked exactly twenty years since I started collaborating with this type of ensemble across a range of music, including adaptations of early wind pieces, arrangements of popular music, and commissions of new works by contemporary composers, many of which have been featured on previous albums. This album represents a retrospective of my twenty-year involvement with the woodwind orchestra. With the exception of Woolfenden's composition, I have personally arranged all the pieces featured here. My aim is to showcase the woodwind orchestra as a contemporary evolution of Harmoniemusik, challenging the misconception that it is merely a scaled-down version of a full wind orchestra. By expanding early wind compositions from Krommer and Strauss, I've sought to create a more expansive sonic experience.

These arrangements serve to amplify the sonic magnitude of the original works, breathing new life into classical pieces while maintaining their essence. Through the collection of works on this album, I hope to demonstrate the rich potential and unique character of the modern woodwind orchestra, highlighting its distinct identity in the world of ensemble music.

Shea Lolin  
January 2026

# FRANZ KROMMER (1759 –1831)

**Octet – Partita in F major, Op.57 (1806) arr. Shea Lolin, 2025**

- i. *Allegro vivace*
- ii. *Minuetto: Presto – Trio*
- iii. *Adagio – Andante cantabile*
- iv. *Alla polacca*

Czech composer and violinist Franz Krommer was born in Kamenice in 1759, and went on to hold several musical positions throughout Slovakia, Moravia and Austria. His popularity was comparable to that of Beethoven, yet his compositional style maintained a closer affinity with the simplicity and elegance characteristic of Mozart's works.

Although Krommer had no earlier experience with wind music, it was while holding his position of Musical Director with Count Károly's regimental bands from 1787 to 1791 and later Anton Prince Grassalkovich de Gyarak's band that he developed a keen sense of how to compose for wind. After this period, he returned to Vienna, thirsting for the city's musical life. It is there that his reputation grew, resulting in him accepting the enviable role of Composer for the Imperial Court of Austria in 1818.



Krommer was an exceptionally productive composer, with over 300 published works including symphonies, string quartets, and 13 wind ensemble pieces. The *Clarinet Concerto No.1, Op.36* was to become one of the most important works in the development of the clarinet repertoire,

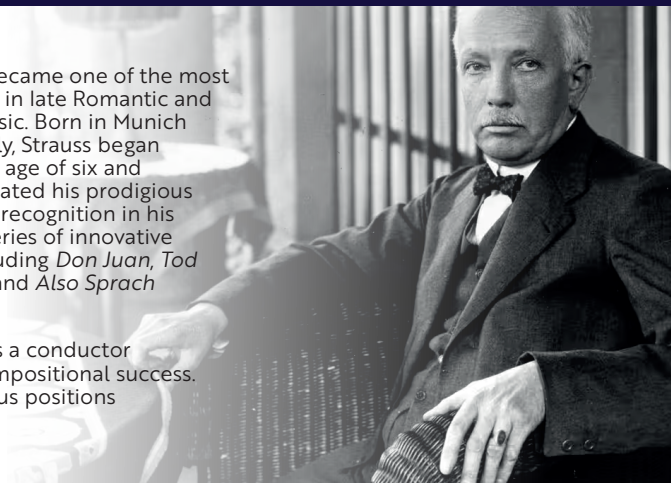
bridging the gap between Mozart's clarinet concerto and later Romantic works by composers such as Weber and Spohr. Cast in four symphonic-like movements, *Octet – Partita in F major, Op.57* is an exquisite work that is both detailed and grand. Beautifully contoured melodic lines are contrasted with detailed articulation that radiates light, energy and direction.

## RICHARD STRAUSS (1864–1949)

**Serenade, Op.7 (1881) arr. Shea Lolin, 2025**

Richard Strauss became one of the most influential figures in late Romantic and early modern music. Born in Munich to a musical family, Strauss began composing at the age of six and quickly demonstrated his prodigious talent. He gained recognition in his twenties with a series of innovative tone poems, including *Don Juan*, *Tod und Verklärung*, and *Also Sprach Zarathustra*.

Strauss's career as a conductor paralleled his compositional success. He held prestigious positions



at the Munich Court Opera, Weimar Court Orchestra, and Berlin State Opera. His operas, particularly *Salome*, *Elektra* and *Der Rosenkavalier*, revolutionised the genre and remain staples of the operatic repertoire.

Throughout his life, Strauss received numerous accolades for his contributions to music. However, his later years were marred by controversy due to his complex relationship with the Nazi regime. Despite this, Strauss continued to compose until his final years, creating the poignant *Four Last Songs* in 1948.

Strauss composed his *Serenade*, Op.7 in 1881 at the tender age of seventeen for his composition teacher, Friedrich Meyer. The first performance took place in November 1882 by the Dresden Court Orchestra conducted by Franz Wüllner. Following the performance, the work was brought to the attention of Hans von Bülow and the Meiningen Court Orchestra, one of the most formidable ensembles in Europe, and was later included in their tour. The piece opens with an exquisite cantilena in the principal oboe, followed by flute. A charming faster secondary theme is introduced by the clarinet. The development section features a more dramatic landscape in B Minor whilst incorporating earlier motifs, before returning to the opening material.

## CÉCILE CHAMINADE (1857–1944)

**Concertino, Op.107 (1902) arr. Shea Lolin, 2025**

Cécile Chaminade was a prolific composer who published more than 400 pieces during her long lifetime. She gained international recognition, particularly in the UK and USA, where “Chaminade Clubs” were formed in her honour. Undoubtedly her popularity was down to her gift for melody, often indicative of the French Romantic vogue of her youth – a time when

Saint-Saëns was at his peak and the most progressive composers, such as Wagner, were just starting to realize the full potential of the chromatic scale. Despite her early success, Chaminade's popularity waned in her later years.

The *Concertino, Op.107* is a beloved staple of the flute repertoire, composed in 1902 as a flute and piano duo. Originally commissioned by the Paris Conservatoire as an examination piece for flute students, it was dedicated to the celebrated French flautist and teacher Paul Taffanel. It was later orchestrated by the composer. The *Concertino* is a single-movement work that showcases the flute's expressive and technical capabilities. It opens with a broad, lyrical melody that sets the tone for the piece. The composition then unfolds into more dynamic and technically demanding sections culminating in a passionate cadenza. The piece returns briefly to a peaceful section before ending with a fast and exciting conclusion.



# FIONA SWEENEY

## Flute

Scottish flautist **Fiona Sweeney** studied at the Guildhall School of Music and Drama, where she earned a first-class honours degree and won several awards including the *Woodwind Prize* and the prestigious *Principal's Music Prize*.

Fiona has freelanced with numerous UK orchestras including the London Philharmonic Orchestra, the London Symphony Orchestra and the orchestra of the Royal Ballet and Opera. She has also performed with Scottish Opera, the Royal Scottish National Orchestra (Guest Principal), Welsh National Opera, BBC National Orchestra of Wales (including BBC Proms 2024), the Royal Liverpool Philharmonic Orchestra, Opera North, Ulster Orchestra and the Scottish Ballet Orchestra.



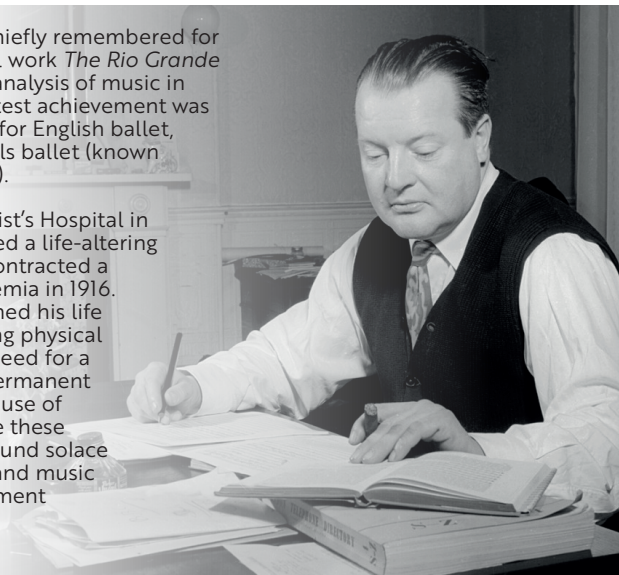
# CONSTANT LAMBERT (1905–1951)

**Romeo and Juliet** (1924–5) *arr. Shea Lolin, 2025*

- vi. *Sinfonia: Romeo and Juliet meet at the ball*
- iv. *Siciliana: The professor teaches a pas de deux*
- v. *Sonatina: The lovers are separated*
- xi. *Adagietto: The death of Juliet*
- xii. *Finale: The curtain falls*

Constant Lambert is chiefly remembered for his jazz-inspired choral work *The Rio Grande* and for *Music Ho!*, his analysis of music in the 1920s. But his greatest achievement was to lay the foundations for English ballet, working at the Vic-Wells ballet (known today as Sadler's Wells).

While a student at Christ's Hospital in Horsham, Lambert faced a life-altering experience when he contracted a severe case of septicaemia in 1916. The illness nearly claimed his life and left him with lasting physical effects, including the need for a built-up boot, and a permanent limp that required the use of a walking stick. Despite these challenges, Lambert found solace in the school's library and music facilities. A pivotal moment





came when Lambert was taken to see Diaghilev's famous Ballets Russes, the latest artistic sensation sweeping London. The company's innovative fusion of music, visual art, and dance left a profound impression on Lambert, igniting his passion for ballet that would become central to his musical career. Lambert was particularly drawn to the rebellious nature of shorter ballets by French composers such as Poulenc, Milhaud, Auric and Satie, appreciating their light-hearted themes. This exposure to the avant-garde world of ballet shaped Lambert's future artistic endeavours and musical sensibilities.

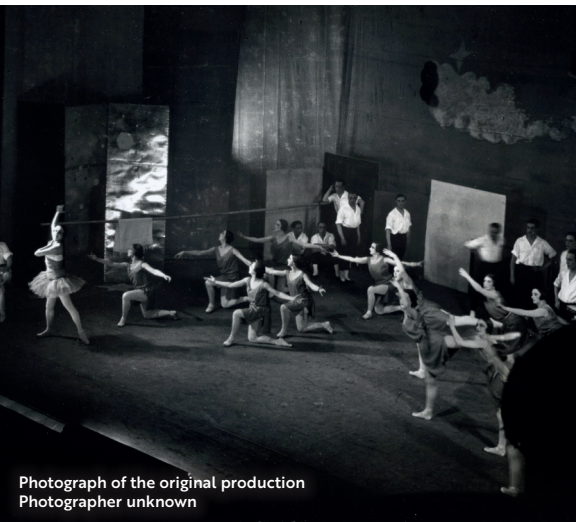
Lambert entered the Royal College of Music in 1922, studying with Vaughan Williams. Michael Tippett was in the same year and described Lambert as the 'whizzkid at the College'. The stars aligned for Lambert when he was invited as moral support to William Walton who was called for a meeting with Diaghilev to discuss an English ballet. Diaghilev was a bohemian character, described by some as a dictator,

devil and charlatan. He was a strong and demanding leader who knew what he wanted. Diaghilev was unimpressed by Walton during their meeting at the Savoy Hotel in November 1925. Lambert played his latest portfolio including his *Adam and Eve* suite – Diaghilev was immediately impressed but saw better financial success in the name *Romeo and Juliet*.

Lambert travelled to Monte Carlo for the rehearsals but was incensed to find Diaghilev had made changes to the choreography and set designs by the







Photograph of the original production  
Photographer unknown

up-and-coming British artist Christopher Wood in favour of two surrealist painters, Max Ernst and Joan Miro. At a heated meeting twenty-year-old Lambert threatened to withdraw his music, but Diaghilev prevailed.

The ballet premiered in Monte Carlo on 4 May 1926 with Marc-César Scotto conducting. The minimalist stage design disappointed both the audience and critics, but this reaction was overshadowed by the intense protests during its Paris debut two weeks later. In contrast, the London

performance on 21 June 1926 was received without incident. Despite its notoriety, the ballet was not a significant success. However, it solidified Constant Lambert's reputation as one of only two English composers to have their ballet scores performed by Sergei Diaghilev, the other being Lord Berners.

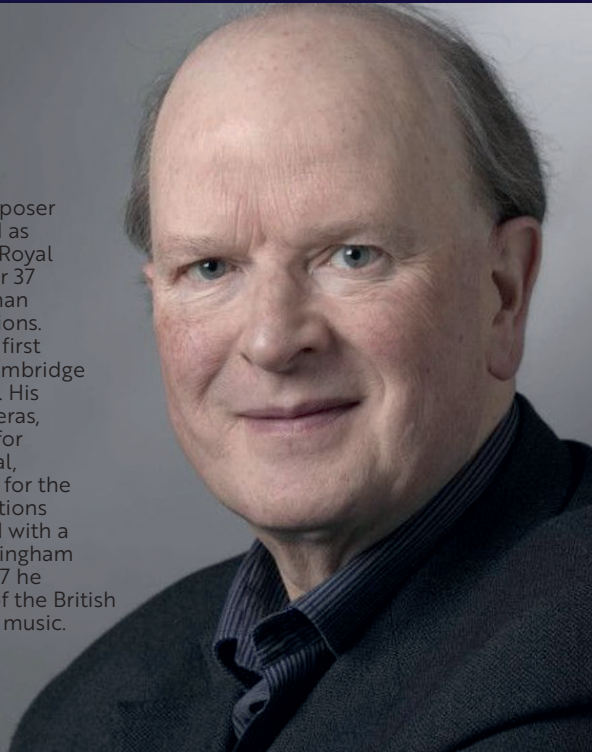
The entire ballet lasts around 30 minutes. The only score that exists is handwritten by Lambert (Oxford University Press), in which Lambert says: *"The first tableaux (lasting about 13 minutes) may be played separately. I suggest the following: Sinfonia, Siciliana, Sonatina, Adagietto and Finale. This to my mind is the best selection."*

# GUY WOOLFENDEN (1937–2016)

**More Gordian Knots** (2010)

- i. *Air*
- ii. *Chaconne*
- iii. *Jig*

Guy Woolfenden was a distinguished British composer and conductor. He served as the Head of Music to the Royal Shakespeare Company for 37 years, composing more than 150 scores for its productions. Woolfenden was also the first Artistic Director of the Cambridge Festival from 1986 to 1991. His compositions include operas, ballets, incidental music for the theatre, and orchestral, chamber and wind music for the concert hall. His contributions to music were recognized with a Fellowship from the Birmingham Conservatoire and in 2007 he was awarded The Order of the British Empire for his services to music.



In 1995, during the tercentenary celebrations of Henry Purcell's death, Guy Woolfenden was researching Purcell's songs for Thomas Southerne's rarely performed play *The Wives' Excuse*. Impressed by the wit, exuberance and pathos of Purcell's theatre music, he was inspired to commemorate this significant anniversary by creating a work for clarinet choir, and *Gordian Knots* was commissioned by the Clarinet and Saxophone Society of Great Britain (CASSGB). Woolfenden drew inspiration from Purcell's music for *The Gordian Knot Unty'd* (1691). The work's final movement, a Jig, cleverly incorporates the tune "Lilliburlero" as a ground bass, showcasing Purcell's ingenuity. Woolfenden dedicated *Gordian Knots* to the memory of his brother, Peter, who passed away during its composition. *Gordian Knots* was first performed in Finland in July 1995 by the British Clarinet Ensemble conducted by Charles Hine. The woodwind orchestra version, retitled *More Gordian Knots*, was arranged by the composer and performed in November 2010 by the Bloomsbury Woodwind Ensemble under the direction of Shea Lolin.

This recording of *More Gordian Knots* is a tribute to the memory of Guy Woolfenden and Charles Hine, two remarkable musicians who played pivotal roles in promoting British wind music. Both were influential figures in their respective careers, with Guy Woolfenden renowned as a composer, conductor and broadcaster, and Charles Hine distinguished as a clarinettist, conductor and educator. Their contributions to the genre have left a lasting legacy in the world of wind music.

# SHEA LOLIN

## Conductor

Shea Lolin pursued a classical music degree at Colchester Institute in the early 2000s and has since been involved in nearly every aspect of the classical music industry, including performance, conducting, and management. Over the past two decades, his notable achievements include contributing to the regeneration of east London ahead of the 2012 Olympics and collaborating with prominent Czech orchestras, including the Czech Philharmonic. His work in Czechia was acknowledged by the Czech Centre in London in 2024, the same year the Czech Philharmonic was awarded *Orchestra of the Year* by Gramophone.



As a versatile freelancer, Shea has consistently integrated commercial audio and visual media into his projects, maintaining a diverse and active portfolio from his studio in Epping, Essex. [shealolin.co.uk](http://shealolin.co.uk)















## ACKNOWLEDGEMENT OF SUPPORT

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|    |                                                        |                |
|----|--------------------------------------------------------|----------------|
|    | <b>FRANZ KROMMER</b> Octet – Partita in F major, Op.57 | <b>18:19</b>   |
| 1  | i. Allegro vivace                                      | 5:06           |
| 2  | ii. Minuetto: Presto – Trio                            | 3:56           |
| 3  | iii. Adagio – Andante cantabile                        | 4:34           |
| 4  | iv. Alla polacca                                       | 4:43           |
| 5  | <b>RICHARD STRAUSS</b> Serenade, Op.7                  | <b>10:48</b>   |
| 6  | <b>CÉCILE CHAMINADE</b> Concertino, Op.107             | <b>8:16</b>    |
|    | <b>CONSTANT LAMBERT</b> Romeo and Juliet               | <b>14:46</b>   |
| 7  | vi. Sinfonia: Romeo and Juliet meet at the ball        | 3:02           |
| 8  | iv. Siciliana: The professor teaches a pas de deux     | 3:31           |
| 9  | v. Sonatina: The lovers are separated                  | 2:42           |
| 10 | xi. Adagietto: The death of Juliet                     | 2:04           |
| 11 | xii. Finale: The curtain falls                         | 3:27           |
|    | <b>GUY WOOLFENDEN</b> More Gordian Knots               | <b>12:50</b>   |
| 12 | i. Air                                                 | 4:26           |
| 13 | ii. Chaconne                                           | 4:03           |
| 14 | iii. Jig                                               | 4:21           |
|    | <b>Total Time</b>                                      | <b>1:04:59</b> |