

Seaford Music Society

Sunday 24th March 2019 at 3.00 pm

Trio Goya

Maggie Cole	<i>Piano</i>
Kati Debretzeni	<i>Violin</i>
Sebastian Comberti	<i>Cello</i>

American born **Maggie Cole** enjoys an international musical life, playing and recording on harpsichord, fortepiano and modern piano. Now resident in England, she is best known through numerous solo recitals on BBC Radio 3 and appearances at leading British festivals. Abroad, she has performed in venues from Seattle to Moscow, and from Finland to India. Besides performing regularly with Trio Goya, Maggie also plays with the Nash Ensemble, Britten Sinfonia, and her Cambridge USA based group The Sarasa Chamber Ensemble. With Sarasa she has been able to extend her love of teaching to the development of a program which brings music, improvisation and poetry into facilities for youth offenders.

Maggie's many recordings include Bach's Goldberg Variations, Poulenc's Concert Champêtre and Boccherini Sonatas with Steven Isserlis. More recent recordings include Haydn trios with Trio Goya, "Mozartiana" with Sebastian Comberti, and flute and piano music by Philippe Gaubert with flautist Idit Shemer. Maggie is Professor of Fortepiano at Guildhall School of Music and Drama, and teaches early keyboards at Dartington International Summer School.

Born in Transylvania, **Kati Debretzeni** studied the violin with Ora Shiran in Israel, and the Baroque violin with Catherine Mackintosh and Walter Reiter in London. Since the year 2000 she has led the English Baroque Soloists, and can be heard on many of the recordings of the Bach Cantata Pilgrimage.

Kati has been one of the leaders of the Orchestra of the Age of Enlightenment since 2008. She has directed the orchestra in projects ranging from Vivaldi's Four Seasons with the Henri Oguike Dance Company, to Berlioz's "Les Nuits d'Été" with Dame Sarah Connolly. Kati has recorded numerous award-winning CDs with Florilegium, Ricordo, Trio Goya and the European Brandenburg Ensemble under Trevor Pinnock (Gramophone Award 2007). She teaches the Baroque and Classical violin at the Royal Conservatory of Music in The Hague.

Born in London, **Sebastian Comberti** studied in Italy with Amedeo Baldovino, and later with Derek Simpson and Sidney Griller at the Royal Academy of Music, from where he graduated in 1977. In 1976 he became a founder member of the Bochmann Quartet, giving concerts throughout the British Isles and in Europe.

In 1983 Sebastian was appointed principal cello with the London Mozart Players, since when he has appeared on numerous occasions as soloist, as well as being an active member of the LMP Chamber Ensemble. A keen interest in historically informed performance has resulted in participation with a great many period instrument groups, frequently appearing as principal cello with the Orchestra of the Age of Enlightenment and soloist with the Hanover Band. Research into early cello repertoire has led to several recitals being recorded by the BBC. In April 2001 Sebastian founded Cello Classics, a label devoted to recordings of rare repertoire and artists.



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Wolfgang Amadeus MOZART (1756-1791)

Piano Trio in B flat, K.254

- I *Allegro assai*
- II *Adagio*
- III *Rondeau: Tempo di menuetto*

In Mozart's time, children of middle- and upper-class families were expected to be musical. Daughters frequently learned to play a keyboard instrument, while sons usually became violinists or cellists. There was therefore considerable demand for works, such as piano trios and quartets, that could be played in homes. Mozart's trios were written mainly for performance at private gatherings or social functions, and he probably composed them for himself as the pianist. However, while the piano has much of the spotlight, the string parts are skilfully constructed – this work is no mere 'sonata for piano with string accompaniment'.

Apart from a trip to Munich in 1775 to see the première of his opera *La finta giardiniera* (*The Bogus Girl Gardener*), Mozart lived in Salzburg from 1774 to mid-1777 as Konzertmeister at the Prince-Archbishop Colloredo's court. Mozart called this work of 1776 a *Divertimento*, a suitable appellation because of its simplicity and its minuet-rondo finale. It is somewhat uneven in design; the first movement is very much in the style of a piano sonata with string accompaniment. The cello essentially echoes the bass notes of the piano, whilst it is only in the last two movements that the violin asserts itself.

The opening *Allegro* is dominated by the piano and is brisk and high-spirited, with many dynamic contrasts. The most important movement is the middle one, a beautiful and deeply expressive *Adagio*. The finale is a rondo in the style of a minuet; the leisurely pace and the wealth of melodic invention cleverly disguise the strength of its construction.

Programme note courtesy of Making Music

Wolfgang Amadeus MOZART (1756-1791)

Violin Sonata in A, K.526

- I *Molto allegro*
- II *Andante*
- III *Presto*

Mozart composed at least thirty-six, and possibly as many as forty-three, sonatas for keyboard and violin, and it is from these that the modern violin sonata developed. Mozart's first published sonatas, from 1764, when he was only eight years old, were composed for keyboard with violin accompaniment, with the piano taking the spotlight. A later group, composed in 1778, was still being described by Mozart as 'clavier sonatas' even though the violin and the piano had essentially become equal partners.

This *Sonata for piano and violin in A major*, K.526, was composed later still, in 1787. It was a fertile time for Mozart, and the work sits in the Köchel catalogue between two masterpieces, the serenade *Eine kleine Nachtmusik*, K 525, and the opera *Don Giovanni*, K.527. It was also an emotionally challenging time for him, as he had experienced the deaths of his father Leopold, his close friend August Clemens Graf Hatzfeld, and the renowned *viola da gamba* player Carl Friedrich Abel.

This virtuosic work opens with a vibrant *Molto allegro*, with the piano sounding especially refulgent. As if reflecting the pain of Mozart's grief, the lengthy central *Andante*, although containing a singing quality, is serious in nature and tinged with melancholy. The final *Presto*, written in *sonata-rondo* form, is energetic, creating a strong sense of exuberance in music imbued with turbulence.

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INTERVAL 25 MINUTES

Tea and coffee at £1 per cup can be purchased from the Church Lane Tea Room, two doors down the road at 18 Church Street, just past the Old Plough Inn.

Specialist teas and coffees are also available at standard prices.

Please bring your drinks back to the church, to make space in the Tea Room for others.

Public toilets are in Place Lane, on the north side of the churchyard. The Church Lane Tea Room also has one toilet (for patrons only).

If you are not already a member of Seaford Music Society and would like to join, please see our Treasurer at the table at the back of the church. The reduced membership subscription for the remaining part of the 2018-19 season is £36.

Franz Joseph HAYDN (1732-1809)

Piano Trio in E, Hob XV: 28

- I *Allegro moderato*
- II *Allegretto*
- III *Allegro*

When Haydn composed his first trios for piano, violin and cello in the middle of the 18th century, the form was still in its infancy, but it was so popular that it quickly became established, and he went on to write thirty-one piano trios. It is believed that this trio, although published in 1797, was written some years earlier.

In London, as in Vienna, to possess a piano was a symbol of status, and it was the favourite instrument for home music-making. Consequently, as the piano trios had to suit amateur players, their texture is less dense than the string quartets, and none of them has four movements. They are less intellectual and more concerned with making an agreeable sound.

The piano dominates in the trios, which include some of Haydn's finest music, the violin doubling the piano for whole sections, although occasionally playing an important theme independently, while the cello reinforces the bass line of the piano throughout. We hear the marked influence of C.P.E. Bach, admired by Haydn for his keyboard style, with its variations, repeated notes, chordal effects, profusion of ornament and greater range of notes, made possible by the contemporary keyboard.

The *Allegro* opens delightfully with *pizzicato* playing followed by a highly decorated and important piano part, although the violin carries the melody independently on occasion. The key structure is rich and varied and the movement even strays into A flat major before returning to the home key of E major.

Strangely sombre, the *Allegretto* is in the style of a *passacaglia*, with a succession of very low notes forming the framework and ground bass upon which this mysterious, Bach-like movement is built, and in which the piano assumes an even more dominant role.

The lively *Finale* is what we expect of Haydn. Though it is essentially an accompanied piano solo, the violin sometimes has a fine melodic line, and the stringed instruments add strength to the sound of Haydn in a typically bright mood.

Programme note courtesy of Making Music

Ludwig van BEETHOVEN (1770-1827)

Piano Trio in C Minor, Op.1 No.3

- I *Allegro con brio*
- II *Andante cantabile con variazioni*
- III *Menuetto: Quasi allegro*
- IV *Finale: Prestissimo*

Beethoven performed all three Op.1 *Trios* at Prince Lichnowsky's in 1793. He considered this one to be the best of the three, and was offended when Haydn (who was his teacher at the time) advised him not to publish it. The *Trios* were not published until two years later, in 1795, after Beethoven had polished them to perfection, and all three were performed frequently at Viennese musical gatherings, attracting considerable attention and establishing Beethoven as an original and widely acclaimed composer.

All three trios are on an ambitious scale, and are probably the first chamber works with piano to have four movements. Although modelled on contemporary works, the originality shown throughout is outstanding. Beethoven introduced two important innovations: he expanded the harmonic scheme by use of a sudden modulation – especially to a key a third above or below the tonic – and introduced a technique that became a prominent and life-long trait, the use of repetitions of short motifs to form themes.

In Trio No.3, described by Richard Wigmore as a work "of startling explosive vehemence and dark lyric beauty", all three instruments are given equal status. Even though the cello had only recently been freed from its traditional role as a continuo instrument, its part here is quite independent and occasionally even florid. The opening *Allegro* is restless and full of startling contrast, with a short, slow, introductory phrase constituting the principal theme, and a longer second subject, introduced by the piano, monopolising the development section. Complex and imaginative variation techniques are used in the flowing *Andante*, whilst the third movement, in Wigmore's words, contains "restless pathos, irregular phrase lengths, and explosive dynamic contrasts". The *Finale* sets ferocity and suppressed turmoil against a lyrical, tender second theme, with a quiet major-key ending as the final and very typical Beethoven surprise.

Programme note courtesy of Making Music

Forthcoming concerts:

Sunday 14th April 2019, 3.00 pm, at St Leonard's Church, Seaford

Family Concert: "Hey Diddle Fiddle!". A short (one hour) concert for the whole family. Adults who came to last season's family concerts will remember that they enjoyed them just as much as the children did, so don't miss this one! Members of the Society – and children – get in free, and there's a reduced admission charge of £8 for non-members.

Sunday 5th May 2019, 3.00 pm, at St Leonard's Church, Seaford

Consone Quartet. Winners of two prizes at the 2015 York International Young Artists Competition, and of the 2016 Royal Over-Seas League Ensemble Prize, this talented young ensemble will be playing quartets by Boccherini, Beethoven and Mendelssohn.

Saturday 29th June 2019, 7.30 pm, at St Leonard's Church, Seaford (note the day and start time)

Gala Concert: Melvyn Tan and Friends, playing Beethoven, Schubert, Debussy and Ravel. This is not part of our membership subscription series, but members of the Society receive a substantial discount on the ticket price. Tickets are on sale now and can be purchased at any of our concerts. Full-price tickets for non-members can also be purchased at Newberry Tully Estate Agents. All ticket sales will be subject to stocks remaining.