

Seaford Music Society

Sunday 28th October 2018 at 3.00 pm

Luba Tunncliffe (viola) and Gamal Khamis (piano)

Luba Tunncliffe has performed solo recitals at the Royal Festival Hall and St John's Smith Square, and made her debut as concerto soloist with the Philharmonia Orchestra in June 2016. She won the Guildhall's Max and Peggy Morgan Award with the Bartok Viola Concerto and was viola soloist in Mozart's Sinfonia Concertante with Alexander Janiczek and the Guildhall Chamber Orchestra in Milton Court Concert Hall, Barbican. She won the concerto prize at the Junior Royal Academy of Music.

She received a first class honours degree from the Guildhall School of Music and Drama, where she studied with David Takeno and Pavlo Beznosiuk. As part of her course she also participated in an Erasmus exchange at the Hochschule für Musik Hanns Eisler, Berlin, and received lessons from Simone Jandl. Previously, she studied with Jacky Woods.

Her Flute, Viola and Harp trio, the Pelléas Ensemble, won the Royal Philharmonic Society Henderson Award and the ROSL Elias Fawcett Award for Outstanding Ensemble in 2017, and the 2016 St Martin-in-the-fields Chamber Music Competition. They have commissioned several new works for the ensemble, premiering Misha Mullov-Abbado's Three Meditation Songs in the Wigmore Hall, London, in November 2016 and Benjamin Graves' Scherzo in the Park Lane Group Young Artists Series in April 2017.

Luba is also a member of the award-winning Ruisi String Quartet. Founded in 2012 by brothers Alessandro and Max, the quartet perform regularly throughout the UK and Europe.

In 2014, Luba was chosen to be on the London Symphony Orchestra String Scheme. Since then she has played with the Orchestra of the Age of Enlightenment and the Britten Sinfonia. She has also appeared twice on BBC Radio 3's 'In Tune' with Hannah Watson (piano) and the Pelléas Ensemble.

Luba has been the grateful recipient of awards from the Worshipful Company of Haberdashers, Help Musicians UK, the Worshipful Company of Musicians, the Martin Musical Scholarship Fund (Sidney Perry Award), the Hattori Foundation, the Stephen Bell Charitable Trust and the Countess of Munster Musical Trust, where she is also on the Recital Scheme. She is a recipient of the Philip and Dorothy Green Award for Young Artists through Making Music UK.



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After gaining a degree in Mathematics at Imperial College London, **Gamal Khamis** completed his formal musical education at the Royal College of Music, where he studied with Niel Immelman, Simon Lepper, Ashley Wass and Andrew Ball. He first performed at the Wigmore Hall at the age of ten, and has since appeared at the Queen Elizabeth Hall, Purcell Room, Cadogan Hall, Sage Gateshead, Oxford Lieder Festival, Buxton Festival and Chipping Campden Festival, among many others. He has participated in festivals in Canada, Denmark, France, Greece, Italy, the Netherlands, Sweden, Switzerland and the USA, and has been lucky to work with musicians including Mitsuko Uchida, Richard Goode, Paul Badura-Skoda, Leon Fleisher and Robert Levin, among many others.

Gamal has won major prizes at the Norah Sande, ESO Young Soloist and Christopher Duke piano competitions, as well as the Award for Accompanists at the 2017 ROSL competition and the Help Musicians UK Accompanist's Prize at the 2017 Ferrier Awards. He has performed concertos by Mozart, Beethoven, Grieg, Fauré, Saint-Saëns, Rachmaninoff, Stravinsky and Finzi with the University of London Symphony Orchestra, the Richmond Orchestra, Guildford Symphony Orchestra and many other UK orchestras. Gamal has given world premieres of works by Timothy Salter, Andrew Toovey, Eleanor Alberga, Howard Skempton, Shiva Feshareki and Charlotte Harding, and has also worked with Thomas Adès and Mark-Anthony Turnage on their solo piano compositions. His playing has been broadcast several times on BBC Radio 3, BBC Radio 4 and Dutch radio, as well as Danish and Arabic television.

Gamal is an Artist with the Concordia Foundation, Park Lane Group and Samling, and is a member of the Lipatti Piano Quartet, who won the Elias Fawcett Trust Award at the 2016 ROSL Music Competition, and recently made their Wigmore Hall debut. He also performs regularly with Sinfonia Cymru. Gamal would like to thank The Carne Trust, Help Musicians UK, Else & Leonard Cross Charitable Trust, Kathleen Trust, Nicholas Boas Charitable Trust, and The Tillett Trust for their generous support.

'The highlight of the evening was pianist Gamal Khamis, whose sensitivity and imagination shone out of his three performances.' (Financial Times)

Franz SCHUBERT (1797-1828): Arpeggione Sonata, D.821

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

This sonata is the only substantial piece of music that was composed for the Arpeggione, an ancient instrument much like a bowed guitar. The popularity of the instrument was short-lived, and to this day the most commonly performed arrangements are those for 'cello or viola. The mellow, singing melodies lend themselves well to the warm tone that these instruments possess.

The opening theme of the first movement sets an introverted, melancholy tone, which is soon wonderfully contrasted by the flamboyant, virtuosic semi-quavers of the second subject which use the entire range of the viola. The second movement is a bittersweet, intimate aria with slow-moving and unexpected harmonic changes, and the third is light-hearted and buoyant, with clear folk influences.

Paul HINDEMITH (1895-1963): Sonata, Op.25, No.4

- I *Sehr lebhaft. Markiert und kraftvoll*
- II *Sehr langsame Viertel*
- III *Finale. Lebhaftes Viertel*

Hindemith, a violist himself, completed seven sonatas for the instrument over a period of twenty years. They all portray the viola as a virtuosic instrument and suggest that the composer was an extremely proficient player. The *Sonata Op.25 No 4*, composed in 1922, experiments with angular melodies, experimental tonalities and percussive, rhythmic characters. There are elements of folk music, similar to those heard in the earlier *Sonata Op.11 No 4* of 1919, but the overall character is less romantic and impressionistic.

INTERVAL 25 MINUTES

Tea and coffee at £1 per cup can be purchased from the Church Lane Tea Room, 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!

There is one toilet in the church vestry, and public toilets opposite the church, in Place Lane. 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 cost of your ticket today will be credited towards your annual membership subscription.

Rebecca CLARKE (1886-1979): Morpheus

Rebecca Clarke was a virtuoso violist, and her music is some of the most loved amongst the instrument's repertoire to this day. Her compositions contain influences from other English composers such as Vaughan Williams, and also the great French impressionists of the early 20th Century, Debussy and Ravel. The latter is especially evident in *Morpheus*: one can pick out whole-tone scales, open fifths and improvisatory melodies. In mythology, Morpheus was the Greek God of dreams, and Clarke paints a beautifully meditative and ethereal scene.

Johannes BRAHMS (1833 -1897): Sonata in F minor, Op.120, No.1

- I *Allegro appassionato*
- II *Andante un poco adagio*
- III *Allegretto grazioso –*
- IV *Vivace*

Brahms originally intended his two Opus 120 Sonatas for the clarinet, inspired by the playing of his good friend Richard Mühlfeld, and they continue to be some of the most significant pieces in the repertoire to this day. They were the last pieces of chamber music that Brahms composed, and therefore display great maturity of style and seem to be every bit as richly textured as his other, larger chamber works. The later arrangement for viola was not Brahms's own idea and rumour has it that he was not particularly keen for it to be done, but in the end he permitted it and made some

changes necessary to fit the viola's register. Some higher passages have been placed down an octave as the viola is at its best advantage in the lower register, and although this can create some problems with balance, the richness of the clarinet's tone is well replicated.

The F minor Sonata is in four movements and of classical structure. The first movement is troubled, beginning with a sustained theme from the viola containing multiple leaps of tenths while the piano plays a churning, stormy accompaniment. There is a relentless, driving feel to the melodies in this movement – the music never stops, and even the major second subject and innocent middle section have a sense of flow. This movement is in clear sonata form, and after an extremely dramatic development in which the piano is the leading voice, the recapitulation is even more emphatic. This gives way to a haunting coda in which a dominant pedal is held almost throughout, and finally the first statement from the piano is used as a conclusion – this time in F major.

The second movement is ponderous and simple, with a singing, lyrical melody from the viola and a soft, chordal accompaniment from the piano with off-beat, whispering bass-notes. The sincere nature of this movement is reminiscent of the middle movements of Brahms's symphonies, and it provides a perfect contrast to the intensity found in the first.

The third movement is a lilting waltz, light-hearted in character and decidedly more extrovert than the second movement. The viola and piano share the dancing melody and take it in turns to play the rippling quaver accompaniment; the parts fit together so completely that it is often hard to tell who has the main voice. This movement comes to a quiet close, but is soon interrupted by the piano's bell-like segue into the last movement. The happiness that was hinted at in the previous movements reaches its peak at this point, through the use of a bustling and busy melody which runs forward continuously; it provides an ebullient conclusion to this very large and profound piece. Brahms uses the three-note motif (heard in the first few bars) throughout this movement; they can be heard at dramatic, minor or quiet, whispering moments, and are said to be a direct link back to the three notes at the end of the first movement.

Programme notes © Luba Tunnicliffe

Our next concert: Sunday 25th November, 3.00 pm, at St Leonard's Church, Seaford

We welcome back the Touchwood Piano Quartet – including local Seaford girl, violinist Fiona McCapra – who will play works by Beethoven and Brahms. Further details of the programme will be on the Society's website, www.seafordmusicsociety.com, nearer the time.

Don't forget our **Gala Concert, "Melvyn Tan and friends"**, here at St Leonard's Church, on **Saturday 29th June 2019, at 7.30 pm**, featuring our Patron, Melvyn Tan. This is not part of the season's chamber concert programme, but Members of the Society can buy tickets at virtually half the price payable by non-members. Tickets (which include a free glass of wine or juice) are available now, and can be purchased from our Treasurer at the table at the back of the church.

We should like to remind Members that, although we have persuaded our Treasurer, Paul Moore, to remain in office for a further year, we are urgently looking for somebody to take over from him after the AGM in summer 2019. If you think you might be able to take on that rôle, please have a word with Paul (at the table at the back of the church).