

Seaford Music Society

Sunday 3rd February 2019 at 3.00 pm

London Mozart Players Chamber Ensemble

Tim Lines	<i>Clarinet</i>
Stephen Stirling	<i>Horn</i>
Ruth Rogers	<i>Violin</i>
Nicoline Kraamwinkel	<i>Violin</i>
Judith Busbridge	<i>Viola</i>
Sebastian Comberti	<i>Violoncello</i>

Founded in 1949 by Harry Blech, the London Mozart Players (LMP) is the UK's longest established chamber orchestra. LMP has enjoyed a long history of association with many of the world's finest artists, including Sir James Galway, Dame Felicity Lott, Jane Glover, Howard Shelley, Nicola Benedetti, John Suchet and Simon Callow. The orchestra enjoys an international reputation, touring extensively throughout Europe and the Far East, most recently Dubai and Hong Kong in 2018.

The London Mozart Players regularly perform on London's premier concert platforms, including the Royal Festival Hall, St John's Smith Square and Cadogan Hall, as well as cathedrals and other concert venues across the UK.

LMP is the resident orchestra at Croydon's Fairfield Halls, and will celebrate this venue's reopening after refurbishment in 2019 with a gala concert, which will also mark the orchestra's 70th birthday. The orchestra has shown an invigorated and growing commitment to Croydon's cultural life, and has brought classical music stars Nicola Benedetti, Leonard Elschenbroich, Sheku Kanneh-Mason and Thomas Trotter to the borough in world-class performances. It has implemented a tailored calendar of events, including specialist family concerts and inclusive collaborations with local community groups and schools, and its award-winning series #LMPOnTheMove has seen the ensemble pushing the perceived boundaries of classical music performance and welcoming new audiences and partnerships. Indeed, as one of the original pioneers of orchestral outreach work, LMP has enjoyed a host of relationships with schools and music hubs across the UK and, more recently, in Dubai and Hong Kong.

LMP is the only professional orchestra in the UK to be managed both operationally and artistically by the players. The orchestra has enjoyed the patronage of HRH The Earl of Wessex since 1988.

The London Mozart Players Chamber Ensemble consists of Principal members of the London Mozart Players. The Chamber Ensemble appears in several mixed formats using various combinations of strings, woodwind and brass players, and first appeared as a separate group in 1985 at the Queen Elizabeth Hall on London's South Bank. Since then it has given concerts at festivals and in concert series throughout the UK, as well as touring Spain and Ireland and performing in Sarajevo and Banja Luka.



Seaford Music Society gratefully acknowledges the support of Newberry Tully Estate Agents.

Seaford Music Society, registered charity no. 295569

Wolfgang Amadeus MOZART (1756-1791)

Clarinet Quintet in B-flat, K.516c – Allegro

Believed to be an abandoned sketch for his K.581 clarinet quintet in A, this Allegro fragment was probably sketched in 1787. 93 bars long and complete in all instrumental parts, it was abandoned abruptly at the bottom of the fourth page. Some two hundred years later, the fragment was completed by Robert Levin, renowned Mozart scholar. Now fully formed, it enjoys play time in the concert hall to add to the small but quality number of Mozart pieces which have always been the most cherished of clarinet repertoire.

Ludwig van BEETHOVEN (1770-1827)

Horn Sonata in F major, Op. 17, arranged for Horn and String Quartet

- I *Allegro moderato*
- II *Poco adagio, quasi andante*
- III *Rondo: Allegro moderato*

It is rumoured that Beethoven was no good at working to deadlines, and this piece in its original form was said to be an example of this work ethic. Written for his friend, the virtuoso horn player Giovanni Punto, with himself at the keyboard, it was designed to showcase both musicians' abilities. It is said that he started working on it the day before it was due to be performed in Vienna, and finished it just before the concert. How much you believe this is up to you, for though Beethoven was an exceptional musician, Punto would have had to be an incredible sight-reader. The parts are by no means straightforward, though the compositional style is attractive in its simplicity.

Originally written for horn and piano, this piece has found itself in many incarnations, including a string quartet and a cello sonata. Naturally, today we have brought together the best of all worlds in this arrangement by Beethoven contemporary Carl Khyrn and our own Sebastian Comberti.

The Allegro moderato is a sunny and joyful opening to this youthful piece. The brief second movement is pensive without being morbid, and the finale is a highlight, full of sparkle and vivacity making full use of the ensemble.

Sir Lennox BERKELEY (1903-1989)

Sextet for Clarinet, Horn and String Quartet, Op. 47

- I *Allegro moderato*
- II *Lento*
- III *Allegro*

Lennox Berkeley studied French, Old French and Philology at Merton College, Oxford, but he attained much of his musical education and inspiration at the hands of Nadia Boulanger in France. Connected through Maurice Ravel in 1926, Berkeley travelled to and stayed in Paris until 1932. There he met many of the great figures of twentieth-century music, including Stravinsky, Fauré, Françaix and Poulenc, which explains his distinctly French sound.

Berkeley wrote his three-movement Sextet for Clarinet, Horn and String Quartet, Op. 47, in 1954 for the Melos Ensemble. The opening movement, *Allegro moderato*, has a typically busy accompaniment, with the clarinet and horn often taking the melodic lines. The first theme is presented by the clarinet, a jaunty line which is then transformed into a grand fanfare call by the horn. The second theme, by contrast, is a smooth and singing melody, introduced by the clarinet and echoed in the sympathetic accompaniment in the strings.

The Lento is a brooding and mysterious movement, opening with a fugato in the strings (where the same tune is played but in different keys and starting at different times, like a canon), leading to an almost thoughtful dialogue between the clarinet and horn. The Rondo is a sort of rowdy demented jig with a scurrying clarinet line, and the Coda emulates a hurried race to the finishing line.

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.

For a limited period, *ending today*, anybody joining part-way through the season may pay a pro-rata membership subscription, which is now £36. Furthermore, the cost of your single-concert ticket today will be credited to your membership subscription.

Please note that there will be no further reduction for anybody joining later in the season, and the minimum membership subscription will remain at £36 for the rest of the 2018-19 season.

Charles GOUNOD (1818-1893)

Quintet for Horn and Strings (unfinished)

Probably most famous for his beautiful arrangement of Ave Maria, Gounod's strengths lay mostly in vocal and sacred music and opera. Though his instrumental compositions experienced limited success, they are nevertheless tuneful and warm. This charming little fragment from an unfinished horn quintet opens with the strings playing in unison, with the horn entering on a pedal note held for a few bars, with the violin taking the lead on the melody line throughout.

Wolfgang Amadeus MOZART (1756-1791)

Clarinet Quintet in A, K.581

- I *Allegro*
- II *Larghetto*
- III *Menuetto: Trio*
- IV *Allegretto con Variazione*

A lynchpin in chamber music, and a shining example of classical clarinet repertoire, it is hard to believe that this extraordinarily delightful piece was composed at a time of great stress and strife for the composer. With his popularity waning with the fickle Viennese population, and his financial issues escalating, Mozart's productivity decreased during 1789 and 1790. It was during this time that he wrote *Così fan tutte*, and the quintet which he would have been working on around the same time certainly shares the warmth and sunshine of that opera buffa.

Mozart uses the clarinet both as a solo instrument in contrast with the string quartet, and also as an integrated member of the ensemble. The work's opening theme is shared between the strings and the clarinet, with the strings beginning it and the clarinet adding a beautifully arpeggiated tail-piece. The slow movement, reminiscent of the Clarinet Concerto middle movement, sees the clarinet take on the role of an operatic soloist, singing the most glorious aria with the first violin adding its own obbligato commentary.

The Minuet is in a more robust dance style, and has, unusually for Mozart, two trio sections, the first of which is for strings alone. The theme of the finale is cheerful and seemingly straightforward. The variations feature the clarinet in differing roles, sometimes as a virtuoso soloist (especially in the fourth variation), at others accompanying the strings, and one variation highlights the viola in duet with the first violin. An adagio variation provides a moment of reflection, before the return of the main theme brings this chamber music masterpiece to an exuberant close.

Programme notes by Jenny Brady, Stefan de Haan and Ian Lush

Forthcoming concerts:

Sunday 24th March 2019, 3.00 pm, at St Leonard's Church, Seaford

Trio Goya playing Classical chamber music for violin, cello and fortepiano on period instruments. Formed out of a collective fascination with the new colours and narratives that these period instruments suggest, the group concentrates its repertoire on the trios of Haydn, Mozart and Beethoven.

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.

If you are not a member of Seaford Music Society you can purchase your tickets for both of these concerts in advance, from Newberry Tully Estate Agents or from our Treasurer, Paul Moore. Tickets will also be available at the door (subject to availability).

Gala Concert, Saturday 29th June 2019, 7.30 pm, at St Leonard's Church, Seaford

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 as long as stocks remain.