

Seaford Music Society

Sunday 9th February 2020 at 3.00 pm

London Mozart Players Chamber Ensemble

Ruth Rogers	<i>Violin</i>
Antonia Kesel	<i>Violin</i>
Judith Busbridge	<i>Viola</i>
Meghan Cassidy	<i>Viola</i>
Sebastian Comberti	<i>Cello</i>
Julia Desbruslais	<i>Cello</i>
Benjamin Scott-Russell	<i>Double bass</i>

Founded in 1949 by Harry Blech to delight audiences with the works of Mozart and Haydn, over the last 71 years the London Mozart Players has developed an outstanding reputation for adventurous, ambitious programming, from Baroque through to genre-crossing contemporary music. It continues to build on its 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 throughout Europe and the Far East – most recently Dubai and Hong Kong – and records for Naxos, Chandos, Signum, Hyperion, Convivium Records and the German label CPO.

The LMP has been the resident orchestra at Croydon's Fairfield Halls for thirty years, and in September 2019 enjoyed a gala concert to celebrate the Halls' reopening. During the closure of Fairfield Halls for refurbishment, the orchestra took classical music to new and unusual venues across Croydon in its award-winning three-year series #LMPOnTheMove. This saw the ensemble pushing the perceived boundaries of classical music performance in the borough, welcoming new audiences and partnerships. Events included a live film score played on top of a shopping mall car park, a house music set at Boxpark with young DJ/producer Shift K3Y, free concerts in libraries for children, and a series of musical initiatives in Centrale.

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 recently in Dubai and Hong Kong), working with teachers and heads of music to inspire the next generation of musicians and music lovers. As well as working with schools, LMP continues its long-established tradition of promoting young up-and-coming musicians. Nicola Benedetti, Jacqueline du Pré and Jan Pascal Tortelier were just three of many young musical virtuosos championed early in their careers by the orchestra.

The LMP enjoys a special relationship with its audience and has thriving Friends and Sponsors programmes. The orchestra always tries to break down the 'fourth' wall between musicians and audience, and this is achieved in part as the orchestra is self-directed. 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



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

Seaford Music Society, registered charity no. 295569

Wolfgang Amadeus MOZART (1756-1791)

Adagio and Fugue in C minor, K.546

Baron van Swieten, an enthusiastic amateur musician and a patron of Mozart and other prominent late eighteenth-century composers, encouraged Mozart to study J S Bach's music. In 1782 he gave Mozart several of Bach's works, including some preludes and fugues from *The Well-Tempered Clavier*. By the 1780s Bach's music was considered obsolescent, but to Mozart, Bach's compositions were a revelation.

In 1783 Mozart composed a *Fugue* for two pianos (K.426). Five years later, in 1788, he revisited the work, re-writing it for strings and adding an introductory *Adagio*. This revised two-movement work for strings (K.546) is now much more popular than the original two-piano *Fugue*

The *Prelude (Adagio)*, written expressly for the characteristic sonorities of stringed instruments, projects a serious, even solemn, atmosphere. It contains great depth and beauty and occasionally shows remarkable effects of suspense and climax. It is so uncharacteristic of Mozart that Benjamin Britten wrote, in a programme note for a performance at Aldeburgh in 1952, that "it has in its 52 solemn bars a series of the most extraordinary bars Mozart ever conceived". Deliberately heavy, the dotted rhythms are reminiscent of the archaic style of the baroque French Overture. Beethoven thought so highly of the work that he scored it for orchestra.

The overall effect of the *Fugue* does not depend upon whether it is performed in the original piano version or in its string transformation. Structurally, it is as bold as it is strict, and Mozart fully exploits all the possibilities offered in the contrasting themes of the subject – heroic pathos and weary resignation. The first half of the theme has a leap of a seventh, a device used also by Bach and Handel. However, the work is no mere imitation of the techniques used by Bach, Handel and other baroque-period composers. Although it contains both *stretto* episodes and intense counterpoint, it is clearly a classical work. Its carefully balanced proportions, homophonic cadences and neo-baroque touches all point to its late eighteenth-century origins.

Programme note courtesy of Making Music

Wolfgang Amadeus MOZART (1756-1791)

Sinfonia Concertante for Violin and Viola, K.364 (arranged for string sextet)

- I *Allegro maestoso*
- II *Andante*
- III *Presto: Tempo di contradanza*

In 1779 Mozart composed two concerted works, each calling for two solo instruments and orchestra. One of these works was the *Sinfonia Concertante* for violin, viola, and orchestra, K.364.

Some seventeen years after Mozart's death, and nearly thirty years after its composition, the *Sinfonia Concertante* was arranged as a chamber work, the *Grande Sestetto Concertante* for strings. This is the arrangement we shall hear today.

Regrettably, the identity of the musician who made the arrangement in 1808 remains unknown, although there is circumstantial evidence to indicate that it was probably the great clarinetist (and later publisher) Anton Stadler, for whom Mozart had written his *Clarinet Quintet* and *Concerto*.

"Most notable," Gunther Schuller rightly indicates, "is the way in which he constantly distributes Mozart's original violin and viola solo parts among all six sextet parts with the exception of the second cello, which of necessity had to be more or less relegated to preserving Mozart's original bass lines. Equally striking is the

creativity and inventiveness with which the arranger orchestrated and amplified Mozart's two solo cadenzas." This idea, along with the redistribution of the original parts, emphasizes the point that this is, after all, a chamber work calling for full integration of all the voices, and no longer a vehicle for soloists.

The grandeur of the opening movement is reflected in its tempo designation, *Allegro maestoso*; the middle movement *Andante* is quite simply one of the most beautiful slow movements by Mozart; and the fleeting *Presto* finale is a blithe and exhilarating race for soloists and orchestra alike.

Programme note courtesy of London Mozart Players

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.

There is one toilet in the vestry at the back of the church, and public toilets (including disabled facilities) are in Place Lane, on the north side of the churchyard. There are also public toilets (no disabled facilities) in South Street (at the bottom of Church Street).

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, anybody joining part-way through the season may pay a pro-rata membership subscription, currently £36. Furthermore, the cost of your ticket today will be refunded and credited towards your membership subscription.**

Richard STRAUSS (1864-1949)

Metamorphosen

Adagio – Agitato – Adagio

Richard Strauss wrote *Metamorphosen* within four weeks, a month after the air-raid on Dresden, completing the work on 12 April 1945. The theme from the Funeral March in Beethoven's *Eroica* Symphony appears in fragments throughout, and in its entirety (in the bass) at the end of the work, with the words 'in memoriam' written under the musical quotation.

Metamorphosen is not merely a meditation on this theme. There are many original ideas as well, and they are all elaborated, without, however, being sufficiently transformed to justify the title *Metamorphosen* – a title which Strauss himself never cared to justify. Metamorphosis means 'change of form', and in particular the change from immature to adult form. This interpretation could not apply to the music of *Metamorphosen*, because there is no such transformation of the themes, but Strauss may well have related the title to himself: to the transformation of his musical thinking, from the impetuous youthful tone poems to the subtle expressiveness of such late works as *Metamorphosen* and the Oboe concerto. This transformation did not just happen. Strauss worked at it with care and deliberation, and it could perhaps be one metamorphosis he had in mind when choosing this title. But *Metamorphosen* is the plural form of the word, and its full meaning will probably never be revealed.

Whatever the true meaning of *Metamorphosen*, the work is deeply felt, serious, and profound. The 80-year-old master had lost none of his touch. The composition is laid out in three continuous sections, which are built from four melodic ideas. The opening chromatic phrase is followed by the second idea, a

descending theme, whilst the third subject is identified by an octave leap and leisurely triplets reminiscent of a fragment from King Marke's monologue in Wagner's *Tristan und Isolde*. These three themes intertwine and build to a climax in the opening *Adagio*. In the central *Agitato – piu allegro*, the fourth theme, a stepped idea, is presented. As this section progresses, it becomes increasingly contrapuntally complex, with mounting tension, until the climax, the focal point of the whole work, is reached. The tension subsides, and the closing *Adagio* returns. In the last few bars, the opening of the *Funeral March* from Beethoven's *Eroica* Symphony is heard in the bass, countered by Strauss's 'metamorphosis' above.

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Our forthcoming concerts

Membership of Seaford Music Society entitles you to attend all our regular concerts without additional charge. Children and young adults (under 26) may also attend without charge (children under 14 must be accompanied by an adult). If you are not a member, you can purchase your concert ticket (costing £15) in advance from Newberry Tully Estate Agents in Church Street, or from our Treasurer, Paul Moore. Or, of course, you can become a member! To join, see Paul, at the table at the back of the church.

Sunday 8th March 2020, 3.00 pm, at St Leonard's Church, Seaford

Our Patron, internationally renowned pianist **Melvyn Tan**, will be joined by **Maggie Cole** for a concert of piano and fortepiano music by Mozart, Schubert and Debussy.

Sunday 5th April 2020, 3.00 pm, at St Leonard's Church, Seaford

Our Family Concerts have proven to be a great success, enjoyed equally by children and their families and by unaccompanied adults. This year's concert, "**Haydn Seek**", will last for about an hour, and the whole family will be very welcome. Free entry for members, children and young adults (under 26); other adults £10. Children under 14 must be accompanied by an adult.

Sunday 10th May 2020, 3.00 pm, at Seaford Baptist Church, Belgrave Road, Seaford

We are delighted and privileged to welcome the **Endellion Quartet** to Seaford in this, their farewell season. They will be playing works by Haydn, Janacek and, of course, Beethoven, in his 250th anniversary year.

Important: This concert will be held at Seaford Baptist Church, not St Leonard's Church

Additional benefits for members of Seaford Music Society

We are delighted to announce that **Lewes Festival of Song** joins **Uckfield Music Club** and the **Nicholas Yonge Society** (Lewes) as the third organisation with which we have come to a reciprocal arrangement. As a member of Seaford Music Society, on production of your SMS membership card you will receive a discount on their standard entrance charges. Details of the concerts can be found on each organisation's website (Lewes Festival of Song is currently pending), and the discounts for SMS members are:

Lewes Festival of Song (www.lewesfestivalofsong.co.uk)	£2 discount for lunchtime concerts £3 discount for evening concerts
Nicholas Yonge Society (www.nyslewes.org.uk)	£3 discount (£13 instead of £16)
Uckfield Music Club (www.uckfieldmusicclub.uk)	£3 discount (£12 instead of £15)

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