

Seaford Music Society

Sunday 11th May 2025, at 3.00 pm

Felicity Lott	<i>Narrator</i>
Andrew Wicks	<i>Narrator</i>
Philippa Davies	<i>Flute</i>
Timothy Lines	<i>Clarinet</i>
Simon Haram	<i>Saxophone</i>
Eliza Talman	<i>Trumpet</i>
Richard Horne	<i>Percussion</i>
Sebastian Comberti	<i>Cello</i>
Alexander Mackinder	<i>Conductor</i>

Since her celebrated performance of Mozart's *Concerto in D major* at the BBC Proms in 1988, **Philippa Davies** has gained an international reputation as one of the finest flautists currently performing. Described as a 'first-rate virtuoso', with 'exceptional eloquence', she has performed and recorded concertos with the New Stockholm Chamber Orchestra, all the BBC Orchestras, the English Chamber Orchestra, City of London Sinfonia and the London Mozart Players. She plays with the Nash Ensemble and London Winds, has duo partnerships with Jan Willem Nelleke (piano) and Maggie Cole (harpsichord), and regularly plays guest principal flute with the main London orchestras. Her numerous recordings include Mozart's entire original concertos and quartets, Bach's flute sonatas, William Alwyn's flute music, and the recent release on Signum of Paul Reade's *Flute Concerto* and the *Victorian Kitchen Garden Suite*. Philippa is a Professor at the Guildhall School of Music and every summer runs her own international flute course in France.

Timothy Lines enjoys a varied career as a clarinettist. From 1999 to 2003 he was principal clarinet of the London Symphony Orchestra, and from 2004 to 2005 was section leader clarinet of the City of Birmingham Symphony Orchestra. He was regular principal clarinet of the English Baroque Soloists and the Orchestre Révolutionnaire et Romantique from 2003 until 2023, performing on period instruments. He is currently principal clarinet of the London Mozart Players, and performs regularly as guest principal with many orchestras and ensembles such as London Sinfonietta and the newly formed Knussen Chamber Ensemble. He conducts termly concerts with the New Perspectives Ensemble at the Royal College of Music, specialising in performing music by living composers. He is clarinet coach for the National Youth Orchestra of Great Britain, and has been a clarinet professor at the Royal College of Music since 1998; he was appointed a Fellow there in 2016.

Simon Haram was appointed principal saxophone of the London Sinfonietta in 1997. He is a member of the Graham Fitkin Band and plays regularly with the Philharmonia and London Symphony Orchestras. His interest in electronics has led him to play EWI and Moog with the Will Gregory Moog Ensemble. He has released CDs with Black Box Music, Naxos, Virgin Classics, NMC, Cala Records and Sospiro.



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Eliza Talman graduated with First Class Honours from the Royal Academy of Music in 2024. She won the Musicians' Company Brass Ensemble Prize in 2021 with her ensemble, Solis Trio, and has performed at the Buxton Music Festival, Ferrandou Music Scheme, Dinard Opening Festival and similar events. During the 2020 lockdown, Eliza and her brother Stan formed the Talman Duet, performing at the 2022 Budleigh Music Festival, the 2022/23 Frome Music Festival, and Smith Square Hall in 2025. Eliza was also an actor-musician in the Lyric Hammersmith's *Father Christmas* (2021–2024), playing trumpet, violin, ukulele, and more. Playing the natural trumpet, she has performed the *B Minor Mass* with Salisbury Baroque, taken solo parts with the same ensemble, and performed *Missa Solemnis* with the Hanover Band. A trustee of the Jackdaws Music Education Trust in Somerset, she leads workshops, and is an assistant brass tutor with NYO. She is currently a member of Sinfonia Smith Square.

Richard Horne lives in Sussex. He trained at the East Sussex Preparatory Course in Music, in Lewes, and then the Royal Academy of Music, where he was awarded the James Blades Prize for Percussion. Since then, he has performed with many of this country's leading orchestras, playing a wide variety of music from Mozart to the Ministry of Sound. Richard passes on his musical knowledge and experience to the next generation as a visiting music tutor at Brighton College.

Sebastian Comberti was born in London and studied at the Royal Academy of Music. He was a founder member of the Bochmann Quartet until 1983, when he became principal cello with the London Mozart Players, a position he will relinquish at the end of the current season. A keen interest in historically informed performance has resulted in participation with a great many of London's period instrument groups, appearing as principal cello and soloist with the Orchestra of the Age of Enlightenment and the Hanover Band. As a member of several chamber groups, including Trio Goya and Divertimenti Ensemble, he has recorded for numerous record labels. Solo recordings include concertos by Geoffrey Hanson and Peter Fribbins, Haydn and Zumsteeg with the OAE, solo works by Kenneth V Jones, sonatas by Boccherini, Stephen Paxton, and early 19th Century works with fortepiano.

Dame Felicity Lott studied French at Royal Holloway, University of London, and singing at the Royal Academy of Music. She has played leading rôles in all the major opera houses of the world and with the greatest conductors and directors. She is particularly associated with the operas of Mozart and Strauss but also with the operettas of Jacques Offenbach and Franz Léhar. She has given recitals all over the world and is a founder member of Graham Johnson's Songmakers' Almanac. Her recordings include recitals of French and English Song as well as German Lieder, and the rôles of Ellen in *Peter Grimes* and the Governess in *Turn of the Screw* by Benjamin Britten. She is a Dame Commander of the British Empire and a Bayerische Kammersängerin, and has been awarded the titles Chevalier de la Légion d'Honneur and Officier dans l'Ordre des Arts et des Lettres by the French Government. She has also received the Wigmore Medal, marking her significant contribution to that Hall.

Andrew Wicks was educated at Durham University and the Royal Northern College of music. He has sung and understudied over fifty operatic rôles for the major UK opera companies, and career highlights include *Così fan Tutte* for Glyndebourne Festival, *Barber of Seville* for WNO, *Alcina* for ENO, *Rake's Progress* for ETO, *Night at the Chinese Opera* for Scottish Opera, *Boris Godunov* in Russia, and *Violet* and *The Golden Dragon* for Music Theatre Wales and Israel Contemporary Players. His international concert career includes tours with the Monteverdi Choir, Gabrieli Ensemble and Kings Consort, and solo performances in Singapore, China, Russia and Mexico. He was also a member of the BBC Singers. In recent years he has enjoyed singing on cruise ships and in the extra chorus at the Royal Opera House.

Born and raised in London, **Alex Mackinder** studied at the Royal College of Music, where he graduated with an MMus (Distinction) in Orchestral Conducting. He has worked with the Ulster Orchestra, Orion Orchestra, Dédalo Ensemble and Kidbrooke Park Festival Orchestra, and has assisted Ryan Bancroft and the BBC National Orchestra of Wales. In his very first conducting competition appearance – the 2025 Giancarlo Facchinetti Competition – Alex was awarded Joint First Prize. He will make conducting debuts next season with orchestras in Poland, Czechia and Italy, and will be fast-tracked into the 2026 Guido Cantelli Conducting Competition. He is the Founder and Artistic Director of The Sirius Orchestra, which brings together students from all of London's major music conservatoires and provides extra-curricular music-making and networking opportunities to assist their transition into the professional sphere.

Jan Willem NELLEKE (b. 1963)

Steps and Stops (World Première)

Pianist and composer Jan Willem Nelleke was born in Dordrecht, Netherlands. The son of a music teacher, he could read notes even before words. He graduated from the Royal Conservatory in The Hague with diplomas in solo piano, chamber music and song accompaniment. While studying, he was encouraged by composer Peter-Jan Wagemans and theorist Hein Kien to start writing his own music, which led to a series of arrangements and original compositions. His composing focuses on chamber music and songs, fuelled by an interest in small forms, the dialogue between musicians, and the interaction and correlation between language and music. Compositions have been commissioned from around the world by choirs, ensembles and many individual musicians. His orchestral composition *Arid* was successfully premièred in 2022.

Jan Willem writes: For today's concert we wanted to include a piece with the same instrumentation as *Façade*. It turned out we couldn't find one, so I offered to write one. I aimed for a playful piece involving all players equally and making full use of the colours offered by this unusual combination of instruments. Similar to *Façade*, I wanted the music to make references to lighter styles, but in a more modern way – 'funky' rather than 'vaudeville'. But more serious components are also needed for contrast, so it ended up being a through-composed piece with four clearly distinct sections and characters: *Funky and lively* – *Atmospheric hymns with capricious solos* – *Solemnly fugal* – *Playful and rhythmic*. The interval of a second (i.e. a 'step' between two neighbouring notes) plays an important rôle in the musical material, as well as sudden pauses and changes ('stops') – hence the title.

INTERVAL 15 MINUTES

There are toilets in the lobby at the back of the church.

Sir William WALTON (1902-1983)

Façade : An Entertainment

Fanfare

1. *Hornpipe*
2. *En Famille*
3. *Mariner Man*
4. *Long Steel Grass*
5. *Through Gilded Trellises*
6. *Tango Pasodoble*
7. *Lullaby for Jumbo*
8. *Black Mrs. Behemoth*
9. *Tarantella*
10. *A Man from a Far Countree*
11. *By the Lake*
12. *Country Dance*
13. *Polka*
14. *Four in the Morning*
15. *Something Lies Beyond the Scene*
16. *Valse*
17. *Jodelling Song*
18. *Scotch Rhapsody*
19. *Popular Song*
20. *Old Sir Faulk*
21. *Sir Beelzebub*

Please note that some of the language used in these verses uses words and images current at the time of writing in the 1920s, but which could cause offence to some listeners.

Whilst a student at Oxford, Walton became friendly with Sacheverell Sitwell and was invited to come to London and stay with the Sitwell family. Here, he met Edith, and in 1923 they collaborated on an entertainment in the form of a number of poems set to music. The first performance was greeted with little enthusiasm, as the audience were unable to see anything: Edith, accompanied by six musicians, recited her poetry through a megaphone and all the performers were sitting behind a large painted curtain. Today, however, the work is one of the most popular for small ensembles.

The original entertainment consisted of the twenty-one numbers listed above. Walton later re-scored *Façade* for full orchestra and made two orchestral suites, for which he wrote additional material. *Suite No.1* (1926) consisted of five numbers: *Polka*, *Valse*, *Swiss Yodelling Song*, *Tango-Pasodoble* and *Tarantella Sevillana*. *Suite No.2* (1938) consisted of six numbers: *Fanfare*, *Scotch Rhapsody*, *Country Dance*, *Noche Española*, *Popular Song* and *Foxtrot 'Old Sir Faulk'*. In 1931 Frederick Ashton created a ballet using the music of *Façade*, which received its first performance at Sadlers Wells, London, on 26th April of that year.

Edith Sitwell's poems were charming nonsense, often surreal in imagery and concerned more with the sounds and rhythms of words rather than their meaning. However, the music that Walton wrote to accompany them, though equally charming, is far more substantial. Each number displays its own character with good humour, relying on parody, burlesque, tongue-in-cheek seriousness and sentimentality, and a brilliant mastery of orchestration.

We warmly invite you to join us downstairs after the concert for a cup of tea or coffee
Step-free access is available via the car park

Dates for your Diary

The **Annual General Meeting of Seaford Music Society** will be held on **Saturday 12th July 2025**, at **11.00 am**. The venue has still to be confirmed, but tea, coffee and cake are promised! The formal notice will be sent to all Members at the appropriate time, but put the date in your diary now. **Only current Members are entitled to attend the AGM, so make sure you retain your membership card, to ensure your admission.**

This is the final concert of our current season. The first concert in the 2025-26 season will be on **Sunday 26th October 2025**, so put that date in your diary as well! Details of all the concerts next season will be given to Members attending the Annual General Meeting, and will be circulated to all other Members immediately afterwards.

If you are not already a member, and would like to receive details of next season's concerts when they are published, please leave your details with Paul Moore, at the desk in the foyer at the back of the church.

Additional benefits for members of Seaford Music Society

As a Member, you can receive a £3 discount on your ticket (£15 instead of £18) when attending **Uckfield Music Club** concerts. Simply produce your Seaford Music Society membership card when you pay at the door. Details of the concerts can be found on the Club's website, www.uckfieldmusicclub.uk.

It is expected that this arrangement will also continue to apply to Haywards Heath Music Society and Nicholas Yonge Society concerts when they resume in the autumn.