

Seaford Music Society

Sunday 6th November 2022 at 3.00 pm

Philippa Davies and Friends

Philippa Davies	<i>Flute</i>
Sebastian Comberti	<i>Cello</i>
Jan Willem Nelleke	<i>Piano</i>

Originally Principal Flute of the National Youth Orchestra of Great Britain, **Philippa Davies** went on to train at the Royal College of Music with Douglas Whittaker and, later, William Bennett. She won many awards, including the Tagore Gold Medal Prize, the National Federation of Music Societies award and the Mozart Memorial Prize, and she was a Park Lane Group Young Artist. After her studies, she joined Sir Peter Maxwell Davies's ensemble the Fires of London, and Albion Ensemble. She now plays with the Nash Ensemble and London Winds. She has a duo with Jan Willem Nelleke (piano) and Maggie Cole (harpsichord) and plays and broadcasts all round the world.

Since her celebrated performance of Mozart's Concerto in D major at the BBC Proms in 1988, Philippa has gained an international reputation as one of the finest flautists currently performing, described by critics as a 'first-rate virtuoso', with 'exceptional eloquence'. Her many concerto performances with the New Stockholm Chamber Orchestra, all the BBC orchestras, the English Chamber Orchestra, City of London Sinfonia and the London Mozart Players have earned her an avid following. She regularly plays guest principal flute with all the main London orchestras, and has made numerous recordings, including Mozart's entire original concertos and quartets, Bach's *Sonatas, Romance of the Flute and Harp*, Poulenc's *Flute Sonata* and William Alwyn's flute music. 2023 will see the release on Signum of Paul Reade's flute concerto and a new arrangement of his Victorian Kitchen Garden suite.

Philippa is a Professor at the Guildhall School of Music, woodwind tutor for the EU Youth Orchestra, and each summer runs her own highly regarded International flute course in Cubertou, France.

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, with whom he has since appeared frequently 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.



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As a soloist for the CPO label he has recorded 4 CDs of the Sinfonia Concertantes of JC Bach, while as a member of several chamber groups he has recorded for CRD, EMI, Harmonia Mundi, Hyperion, Meridian, Phoenix and RCA. In April 2001 Sebastian founded Cello Classics, a label devoted to recordings of rare repertoire and artists, for which he has himself released CDs of hitherto unknown sonatas by Boccherini, quartets for 4 cellos, early 19th Century sonatas with fortepiano, and discs of Sonatas by Stephen Paxton and concertos by Haydn and Zumsteeg with the OAE.

Since 1978 he has been a founder member of the 2-cello quintet Divertimenti, recording for Hyperion, Dutton Sound and Cello Classics. With Maggie Cole and Kati Debretzeni he forms part of Trio Goya. Their 2018 CD of Beethoven Op. 1 Trios was received with great acclaim.

Dutch pianist **Jan Willem Nelleke** studied with Else Krijgsman at the Royal Conservatoire in The Hague and with Thom Bollen at the Conservatoire Utrecht. His exceptional qualities as a duo partner have been widely recognised; he has established duo partnerships with, amongst others, Philippa Davies, Pauline Terlouw and Bettina Smith, and performs frequently with them throughout Europe. His playing has been described as '*sparkling raindrops, rich chords and beautiful interludes*' and an '*ever alert co-operation with the soloist*'.

Himself a noted composer of songs and chamber music, he has also produced a large number of arrangements that have regularly found their way into the repertoire. In 2022 his orchestral composition 'Arid' received a successful premiere.

Recordings include chamber music by Poulenc, works for cello and piano by Schumann, song cycles by Schubert and Fauré, as well as the Gershwin Piano Concerto following a critically lauded performance at the Concertgebouw, Amsterdam. Recently a new recording of songs by female composers with mezzo-soprano Bettina Smith was released by LAWO Classics.

In addition to his performance schedule Jan Willem Nelleke is in great demand as a coach. He teaches at the Royal Conservatoire in The Hague and at the Franz-Schubert-Institute in Baden bei Wien, Austria of which he is a board member.

Franz Joseph HAYDN (1732-1809)

Piano Trio no. 28 in D, Hob XV:16

- I *Allegro*
- II *Andantino*
- III *Vivace assai*

In 1790 Prince Nicholas Esterházy died, and Haydn was at last released from his post as Kapellmeister to the Esterházy court. In spite of numerous offers that came pouring in to him from all sides, he decided to go to London under the aegis of the entrepreneur Johann Peter Salomon. While in London he composed, among other works, three trios for piano, violin (or flute), and cello. This is one of them. It is a delightfully happy little work, reflecting the pleasure the composer must have felt in being among such warmly welcoming friends.

The first movement, opened by the piano (as are all three movements), is sunny and sparkling; the second, in the minor key, is wistful but not too sad; and the final movement romps along, cheerful in mood and full of fun.

Programme note courtesy of Making Music

Heitor VILLA-LOBOS (1887-1959)

Assobio a Játo ('Jet Whistle') for Flute and Cello

- I *Allegro non troppo*
- II *Adagio*
- III *Vivo*

Brazilian composer Heitor Villa-Lobos used his Latin-American roots to find a specifically national musical voice. As a child, he learned the cello and the clarinet from his father, then taught himself guitar and started playing in a street band in Rio de Janeiro. The following decade he travelled extensively into the Amazon, encountering the rich folk music traditions of his country. In 1923 he went to Paris, where he met Stravinsky, Ravel, Prokofiev and Varèse, and achieved a level of acclaim won by no other Latin-American composer in Europe before or since.

When he returned for good to Brazil in 1930, he was Brazilian music's leading figure, and a celebrity in international music circles. He never forgot the "musical education" he grew up with: the Rio street bands, the trips to the Amazon, and the music of the movie halls and theatres of his teenage years. He fused these diverse influences into a powerfully nationalist musical voice.

He composed Assobio a Játo (The Jet Whistle) in New York in 1950, naming it after the effect the flautist uses at the very end of the last movement: the player blows directly and forcefully into the flute, which, combined with a glissando, sounds like a jet taking off. The piece opens with an Allegro non troppo, a simple melody alternating between both instruments. This is followed by a lyrical Adagio slow movement, and the piece finishes with a vigorous, virtuosic finale.

Carl Maria von WEBER (1786-1826)

Trio for Flute, Cello and Piano in G minor, Op.63, J 259

- I *Allegro moderato*
- II *Scherzo: Allegro vivace*
- III *Schäfers Klage: Andante espressivo*
- IV *Finale: Allegro*

Chamber music did not constitute a very substantial part of Weber's output, comprising only nine entries in Jähns's catalogue of the composer's works. Essentially an operatic composer, Weber nevertheless composed chamber works that include some important and original additions to the repertoire. The *Trio for Flute, Cello and Piano*, his most imposing piece of chamber music, was completed on 25 July 1819. Publication followed in 1820 and it is dedicated to Weber's friend and doctor, Philipp Jungh of Prague.

The *Trio* is in four substantial movements and is unusual in two respects. The first is the combination of instruments, the second is Weber's conspicuous success here in "trying to contain extremes of Romantic emotion within a fairly strict classical framework".

The first movement is a closely argued sonata structure beginning and ending in the sombre hues of G minor, the home key, with a contrasting second group in B-flat major, recapitulated in G major. The ensuing scherzo alternates between a jagged theme in G minor and a waltz-like melody in G major. By juxtaposing such contrasting ideas, Weber feels able to dispense with a central trio section altogether.

The third movement has the title *Schäfers Klage (Shepherd's Lament)*. The rueful simplicity of the opening theme is suddenly interrupted by an extraordinarily vehement and highly chromatic episode which is barely

subdued by the end of the movement. The finale begins with a group of tersely expressed ideas, which are soon contrasted with more lyrical material. Despite the fairly loose construction of the movement, the interplay between the three instruments makes for a virtuosic end to the work.

Programme note courtesy of Making Music

INTERVAL 15 MINUTES

There are toilets in the lobby at the back of the church, and downstairs via the stairs beside the stage. We shall not be serving refreshments during the interval, but we warmly invite you to join us downstairs **after** the concert for tea or coffee.

Paul READE (1943-1997)

Hobson's Choice

Paul Geoffrey Reade was born in Lancashire. He studied at the Royal Academy of Music and worked at English National Opera as a répétiteur. You might not have heard of him, but it is very likely you have heard his music on television, for example in The Victorian Kitchen Garden, Playschool, Ludwig, The Antiques Road Show and many more programmes. He also wrote 'serious' music – concertos, and also ballets, of which Hobson's Choice is the best known. It was created in 1989 after the eponymous play by Harold Brighouse, with choreography by David Bintley, and it has remained in the repertoire of the Royal Ballet ever since.

I have transformed the two-hour long symphonic ballet to a 25-minute chamber music piece with the addition of some text since there are no dancers to tell the story. The music has been arranged in such a way that we, the performers, can speak the text ourselves. This afternoon we present the premiere of this version.

Programme note by Jan Willem Nelleke

Do come and join us downstairs after the concert for tea or coffee.

Our next concert

Sunday 12th February 2023, 3.00 pm, at Seaford Baptist Church

Our friends and regular visitors **the London Mozart Players Chamber Ensemble** perform a Mozart Quintet, a Brahms Sextet and an Octet by the great Romanian composer, Georges Enescu.

Membership of Seaford Music Society, which grants you free entry to this season's concert series, can be purchased from our Treasurer, Paul Moore, in the foyer at the back of the church. The cost of your ticket for today's concert will be credited towards your membership subscription if you join now.

Additional benefits for members of Seaford Music Society

Receive a £3 discount on your ticket when attending Uckfield Music Club, Haywards Heath Music Society and Nicholas Yonge Society concerts. Simply produce your Seaford Music Society membership card when you pay at the door. Details of the concerts can be found on each organisation's website.

Uckfield Music Club (www.uckfieldmusicclub.uk): tickets £12 instead of £15 *subject to review*

Haywards Heath Music Society (www.haywardsheathmusicociety.org.uk): tickets £12 instead of £15

Nicholas Yonge Society (www.nyslewes.org.uk): tickets £17 instead of £20