

Seaford Music Society

Sunday 24th October 2021 at 3.00 pm

London Mozart Players Chamber Ensemble

Simon Blendis	<i>Violin</i>
Maeve Jenkinson	<i>Violin</i>
Sascha Bota	<i>Viola</i>
Sebastian Comberti	<i>Cello</i>
Ben Russell	<i>Double bass</i>
Tim Lines	<i>Clarinet</i>
Sarah Burnett	<i>Bassoon</i>
Andrew Budden	<i>French horn</i>

Founded in 1949 by Harry Blech to delight audiences with the works of Mozart and Haydn, over the last 72 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

François DEVIENNE (1759-1803)

Bassoon Quartet in G minor, Op.73, No.3

- I *Allegro con espressione*
- II *Adagio non troppo*
- III *Rondo: Allegretto poco moderato*

Born in Joinville (Haute Marne) on 30th January 1759, in his youth François Devienne studied flute, bassoon and composition. At the age of nineteen he joined the Royal Cravate Regiment as a flautist, and two years later entered the service of Cardinal de Rohan. Around 1785 he became a member of the orchestra of the Olympic Masonic Lodge, and, about the same time, he left Cardinal de Rohan to join the Swiss Guard. Later he went to the Théâtre de Monsieur, where he played principal bassoon from 1790 until the closure of the theatre in 1801. During this time he was appointed Professor of Flute at the new Paris Conservatoire, and his flute tutor was published in a number of editions.

Devienne was well-known as a teacher, virtuoso on flute and bassoon, and composer. In the latter capacity he was known chiefly for his concertos, sinfonie concertanti, operas and chamber music. His works were often performed at the Concert Spirituel, usually with himself as soloist. His music is full of elegant and charming melodies, and a measure of its quality may be gained from the fact that one of his bassoon concertos was for many years attributed to Mozart.

This Quartet is the third of three published by Erard of Paris. The title-page reads “Trois Quatuor [*sic*] pour Basson, Violon, Alto et Basse dédiés à son ami Garnier de Lyon composés par F.Devienne. Oeuvre 73.”

Programme note © John P Newhill

Paul LEWIS (b.1943)

Seaford Snapshots, for Horn and String Quartet (*World Première*)

- I *Splash Point*
- II *The Seven Sisters*
- III *Corsica Hall*
- IV *The Esplanade*
- V *The Beach Huts*
- VI *The Buckle*

Paul Lewis was born in Brighton, into a family of professional musicians. He is self-taught, having worked for music publishers in his teens and embarking at the age of twenty upon a forty-seven year career as a leading composer of music for British television. His work for the medium encompasses everything from high drama with Orson Welles, Christopher Lee and Peter O’Toole, to smash-hit children’s comedy (*Woof!*), by way of The Benny Hill Show and Monty Python! In 1997 he was declared one of Britain’s “Legends of Light Music” in the BBC Radio series of that name. Latterly, however, he has concentrated on composing orchestral works and chamber music, always tonal and melodic, romantic and happy, and mostly inspired by friends, places and historical personages dear to him. Highlights of 2021 have been the recording of a harp concerto in Israel and the première of a violin concerto in the Shipley Arts Festival, Sussex.

About *Seaford Snapshots* he writes: *Seaside culture is deep in my veins. I was brought up in Brighton, and my mother and several of her siblings were busy musicians, playing light music all along the Sussex coast for over forty years. Add to that my love of history, and the enthusiasm with which I responded to Brian Spiby's request for a six-movement work celebrating aspects of Seaford's illustrious past will need no explanation!*

1. SPLASH POINT

Horn calls echoing from shore to ship and back again are followed by a rousing, shanty-style melody symbolising the spirit of old Seaford.

2. THE SEVEN SISTERS

Gently undulating muted strings beneath a slowly unrolling horn melody portray the whale-backed hills and cliffs, lapped by the sea.

3. CORSICA HALL

Taking its cue from Weber's *Invitation to the Dance*, a solo cello depicts the opening of an envelope bearing an elegantly written invitation to a ball at Corsica House. A spirited waltz follows and the movement ends with a wistful recollection of a dazzling and romantic evening.

4. THE ESPLANADE

Seaford in its 1920s/30s heyday: fashionable hotels and promenading along the Esplanade.

5. THE BEACH HUTS

Gaily coloured beach huts recall the candy-floss, "kiss-me-quick" atmosphere of the Donald McGill saucy postcard days of the '50s and '60s.

6. THE BUCKLE

1545 – the last seaborne attack on Seaford. The ancient French song *L'Homme Armé* is heard menacingly on muted horn, and the pace increases as Nicholas Pelham, represented by the "Spirit of Seaford" theme from the first movement, arrives to engage the French marauders. The outcome was satisfactory, for, to quote the inscription on Pelham's tomb: "What time ye French sought to have sackt Sea-Foorde, This Pelham did repell them back aboard."

An exhibition of historical photographs of Seaford, kindly curated by Phil Armstrong of the Seaford Museum (www.seafordmuseum.co.uk), will be on display after the concert, in the downstairs hall.

INTERVAL 10 MINUTES

There is a toilet in the lobby at the back of the church

We shall not be serving refreshments during the interval, but we warmly invite you to join us downstairs **after** the concert for tea, coffee or fruit juice, whilst viewing the exhibition of photographs of Seaford.

At the end of the concert, the downstairs toilets will be open.

Ludwig van BEETHOVEN (1770-1827)

Septet in E-flat, Op.20

- I *Adagio – Allegro con brio*
- II *Adagio cantabile*
- III *Tempo di Menuetto*
- IV *Theme and variations: andante*
- V *Scherzo: allegro molto e vivace*
- VI *Andante con moto alla marcia – Presto*

Beethoven wrote this septet (for violin, viola, clarinet, French horn, bassoon, cello and double bass) in 1799. It was first performed at a prince's private home and introduced to the public at the Vienna *Burgtheater* on 2 April 1800. It was to become, in his own lifetime at least, the most popular of all his compositions. Beethoven had been very pleased with the work, and his later Op.38 is an arrangement of it for trio, but he became increasingly irritated that it was preferred to the deeper works of his later years.

On one occasion he expressed the wish that it could be burned, and on another, in response to an admirer, he denied being the composer, saying the work was by Mozart!

There is nothing mysterious about the work's popularity, and Beethoven's admirer could be excused for accepting the mischievous attribution to Mozart. The septet is squarely in the tradition of *divertimento* writing that had so pleased Beethoven's predecessors and their audiences. Like others of its kind, it consists of a series of contrasting movements, none too long, and full of good tunes. The *divertimento*, however, was soon to decline, and Beethoven – unfortunately for us – wrote little more chamber music for wind instruments.

The first movement gives prominence to the violin, and it has been suggested that the piece was written with the virtuoso Schuppanzigh in mind. In the *Adagio cantabile* the clarinet is to the fore, though the tune is shared with the horn and bassoon. The *Minuet* has a *Trio* in which the horn and clarinet are prominent.

The fourth movement consists of variations on a folk-like melody that Beethoven may have heard somewhere, or simply made up. The *Scherzo* is suggestive of a hunt, and the horn is naturally prominent. Those familiar with Beethoven's piano sonatas may notice a similarity between this movement and the second movement of the *Piano Sonata in G, Op.49, No.2*.

A slow march introduces the *Finale* but soon the pace quickens with the rippling clarinet to the fore. There is a gentler middle section but a brilliant solo on the clarinet brings back the music of the *Presto*.

Programme note courtesy of Making Music

After the concert, do come and join us downstairs, to view the exhibition of old photographs of Seaford, and to enjoy a refreshing cup of tea or coffee, or a glass of juice.

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 our Treasurer, Paul Moore. (To enable us to control the numbers attending each concert, we are not currently selling tickets through Newberry Tully.) Or, of course, you can become a member! To join, see Paul, in the entrance foyer. The cost of your ticket for today's concert will be credited towards your annual membership subscription if you join now.

Sunday 5th December 2021, 3.00 pm, at Seaford Baptist Church, Belgrave Road, Seaford

We welcome **The Bach Players**, offering a lively musical banquet of Baroque music from across Europe, on authentic period instruments.

Sunday 9th January 2022, 3.00 pm, at Seaford Baptist Church, Belgrave Road, Seaford

The prize-winning **Marmen Quartet**, formed at the Royal College of Music in 2013, take time out from their international engagements to visit us in Seaford, to play string quartets by Haydn, Ligeti and Brahms.

Additional benefits for members of Seaford Music Society

Under our reciprocal arrangements with **Uckfield Music Club** and **Haywards Heath Music Society**, as a member of Seaford Music Society, and on production of your SMS membership card, you will receive a discount on their standard entrance charges when you pay at the door. Details of the concerts can be found on each organisation's website, and the discounts for SMS members are:

Uckfield Music Club (www.uckfieldmusicclub.uk)

£3 discount (£12 instead of £15)

Haywards Heath Music Society (www.haywardsheathmusicsociety.org.uk)

£3 discount (£12 instead of £15)