

# Seaford Music Society

Sunday 10<sup>th</sup> May 2026, at 3.00 pm

## La Follia Band with Alma Nunez Debretzeni and Joseph Sainsbury

Julia Kuhn	<i>Violin</i>
Gaby Jones	<i>Violin</i>
Kate Comberti	<i>Violin</i>
Thomas Kettle	<i>Viola</i>
Sebastian Comberti	<i>Cello</i>
Carina Cosgrave	<i>Double Bass</i>
Rachel Brown	<i>Flute</i>
David Wright	<i>Harpsichord</i>
Alma Nunez Debretzeni	<i>Recorder</i>
Joseph Sainsbury	<i>Recorder</i>

La Follia Trio was founded in 2023 by Julia Kuhn, Sebastian Comberti and David Wright, and specializes in the rich and diverse chamber music of the Baroque period. When required, the Trio expands in numbers to become La Follia Band, exploring orchestral masterworks of the Baroque whilst also providing solo opportunities for emerging talent.

Born in 2009, **Alma Nunez Debretzeni** began playing the recorder with Catherine Gray in St Albans. Since 2019 she has been a student of Barbara Law at the Junior Royal Academy of Music. Between 2022 and 2024 Alma won the Junior, Intermediate and Senior Wind Prizes at the Junior Academy. In 2025 she won the title Gregynog Young Recorder Player of the Year at the Gregynog Young Musician Competition, as well as first prizes in the '15-19' and 'Works by Women Composers' categories at the Tel Aviv International Recorder Festival. As a chamber musician she played with Trio Pictor at LIFEM '25, and she was invited to her first professional engagement at the Islington Festival of Music and Art. She has taken part in masterclasses with Lucie Horsch, Chris Orton, Gudula Rosa, Dan Laurin, Carsten Eckert and Drora Bruck.

**Joseph Sainsbury** is 16 years old and a passionate recorder player. He recently formed a trio with fellow recorder players and friends at JRAM, Alma Nunez Debretzeni and Hassan Marzban. As Trio Pictor, they have so far enjoyed the opportunity to perform at the Banbury and London Early Music Festivals, and plan to continue this year. In January, Joseph won the Senior Woodwind Prize at the Junior Royal Academy and last year he won the Giuliana Bianco Prize at the New Talent Festival in London. In 2023 he came second at ORDA, the bi-annual International Recorder Competition in Amsterdam. He is a keen pianist and oboe player and plays league table tennis in his free time.



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

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## Johann Sebastian BACH (1685-1750)

### Suite No.2 in B minor, BWV 1067

- I *Ouverture*
- II *Rondeau*
- III *Sarabande*
- IV *Bourrée 1 & 2*
- V *Polonaise*
- VI *Menuet*
- VII *Badinerie*

It has not been possible to date exactly any of Bach's four suites, but we do know that they were performed before the Prince of Cöthen and at the Telemann Musical Society in Leipzig, which Bach conducted for several years from 1729. They were more usually called overtures – a series (suite) of dances preceded by an extended introduction which forms the first half of the whole composition. The introduction is constructed on the plan of the French *ouverture*, whose major feature was dotted rhythms for the opening stately section, followed by a faster, often fugal or imitative section. Usually the concluding section was a reprise of the solemn opening.

In this second suite, written for flute, strings and continuo, the characteristically vital opening section of the overture is followed by fugal episodes full of idiomatic flute passages. A dramatic change of pace is caused by the return to the opening, solemn mood. The *Rondeau* has the character of a gavotte, though one in *rondo* form – one of its earliest uses in Bach's works. The *Sarabande* provides a contrast in speed and mood, being sober and steady. In this instance, a rare canon at the twelfth is used between the flute and bass line.

The *Bourrée*, a dance of French origin beginning on the upbeat, was often followed by a second, similar dance, then the first *bourrée* was played again. Thus the form becomes ternary. Here, the flute has an independent part only in the second *bourrée*. Throughout the time it is doubling the violin part, Bach relies on the difference in tone colour between the instruments for the flute to make its presence felt. The *Polonaise* is similar in construction to the *bourrée*: the flute gives out the stately polonaise melody, then follows a variation. In this, the cello has the theme, accompanied only by the flute figuring above in scintillating arabesques and supported by chords from the harpsichord.

The short minuet is followed by the most well-known and well-loved showpieces for the flute. The *Badinerie* (roughly translated as 'banter') does not represent any defined dance form but provides the flautist with supreme opportunities for displaying his or her virtuosity.

### Brandenburg Concerto No.4 in G, BWV 1049

- I *Allegro*
- II *Andante*
- III *Presto*

The six *Brandenburg Concertos* stand as a supreme example of Bach's instrumental genius, and mark the place in musical history where chamber and orchestral music parted. They were written at various times between 1717 and 1721 during Bach's employment at Cöthen, where the emphasis was on secular, instrumental music, and where the enlightened Prince Leopold often took part in performances.

Bach gathered together these previously written concertos in order to satisfy what he thought to be a commission from Christian Ludwig, Margrave of Brandenburg, extended during a visit to Cöthen in 1719. In 1721, with a suitably flattering dedication, the concertos were despatched. If Bach had expected an offer of employment, or even an honorarium, he was to be disappointed, for the gift was not even acknowledged, and it is possible that the concertos were not even performed.

In the Brandenburg concertos, Bach usually adopted a concerto grosso technique, with a small, solo instrumental group (*concertante*) set against the larger orchestral group (*ripieno*). But in these works, instead of keeping rigidly to the concerto grosso formula, he sometimes allowed the *concertante* instruments to break away and take the role of individual soloists, the music then taking on the complexion of a solo concerto.

Bach's choice of instruments in this 4<sup>th</sup> Brandenburg Concerto was two recorders, violin, harpsichord and strings. It could be argued that it is a solo violin concerto, with the recorders forming part of the *ripieno*, but there is an equally valid argument that the recorders and violin form a *concertante*, since there are many passages where the three instruments act as a *concertante* unit, while there are other instances where the violin is treated as a concerto solo instrument, complete with double stopping and virtuoso passage work.

The concerto is a work of wonderful delicacy and lightness. The opening movement is a lilting triple time dance. The violin takes a dominant role and is given the opportunity to play extended passages of fine figuration. In the *andante* the recorders carry the beautiful melody and the violin is less prominent. The *presto* finale is fugal and is a dazzling roller-coaster of a movement in which the concertante instruments chase one another blithely and make a thrilling contrast with the full orchestra, to thrilling effect.

## Antonio VIVALDI (1678-1741)

### Concerto no.2 in G minor ("Summer") from "The Four Seasons", Op.8, RV 315

- I *Allegro non molto*
- II *Adagio e piano – Presto e forte*
- III *Presto*

The Venetian composer Antonio Vivaldi became a dazzling violin virtuoso under the tutelage of his father. Although he was ordained as a priest, his health was allegedly too delicate to allow him to discharge his priestly duties, and from 1703 to 1718 he devoted his life to composing and to teaching at an orphanage for girls in Venice. Here he fostered the talents of the young girls who lived there, writing many of his instrumental works for them.

*The Four Seasons* is Vivaldi's most widely known work and hardly seems to need any introduction. It forms the opening to a set of pieces with the grand collective title of *Il cimento dell'armonia e dell'inventione*. *The Four Seasons* is in effect a set of four violin concertos. Each concerto is complete in itself, following the three-movement formula of two fast movements linked by a slower one. The first performance of the whole work, in 1728, was accompanied by lines describing what each concerto depicted, making it one of the first examples of what is known as "programme" music. "Summer" was described thus:

"Languor of men and beasts under a hot sun. The cuckoo is heard, then the turtle dove and the goldfinch make themselves heard. A calm breeze blows but soon the rude North wind takes up a quarrel with it. The little shepherd cries; he is afraid of the rude and gusty wind and all that it brings with it; the fear of lightning and hail stop him from sleeping. This fear is justified as the North wind returns, the sky is filled with thunder and the lightning cuts through the higher blades of corn."

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### INTERVAL 15 MINUTES

There are toilets in the lobby at the back of the church and also downstairs, via the stairs beside the stage or, **on request**, via the lift next to the entrance foyer.

**Refreshments will not be served during the interval, but we invite you to join us downstairs for tea, coffee and biscuits after the concert ends.**

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## Georg Philipp TELEMANN (1681-1767)

### Sonata à 4 in A, TWV 40:200

- I *Affettuoso*
- II *Allegro*
- III *Vivace*

Telemann's *Sonata à 4 in A major* is unusual for its time, written for four obligatory solo instruments without harpsichord continuo. Scored for two violins, viola and 'violono', it is in effect an early string quartet. Its A major tonality lends a bright, buoyant character, making the sonata both engaging and expressive – a testament to Telemann's enduring appeal as one of the Baroque era's most inventive and prolific composers.

## Johann Sebastian BACH (1685-1750)

### Brandenburg Concerto No.5 in D, BWV 1050

- I *Allegro*
- II *Affettuoso*
- III *Allegro*

The *concertante* parts in the 5<sup>th</sup> Brandenburg Concerto are for flute, violin and harpsichord, whilst the *tutti* or *ripieno* body of players consists of violins, viola, cello and bass. The exquisite instrumental writing in the first movement is climaxed by a brilliant *cadenza* for solo harpsichord, probably the first such *cadenza* ever written out like this. In the second movement we hear only the solo instruments in a marvellously constructed piece of chamber music in the related key of B minor. The final movement is an outstanding example of Bach's genius for balancing several solo instruments against a main body of strings, with a skill unparalleled by any of his contemporaries of the Baroque era.

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**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  
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### Dates for your Diary

#### **Sunday 11<sup>th</sup> October 2026, 3.00 pm, at Seaford Baptist Church, Belgrave Road, Seaford**

The first concert in our 2026-27 season is just five months away! Details of the programme, together with the dates of the other five concerts in the season, will be supplied to members who attend the Society's AGM (date to be advised), and will be sent out to all other members very shortly afterwards.

If you are not a member, are not already on our mailing list, and would like to receive details of our 2026-27 season of concerts, please give your contact details to Paul Moore, at the desk in the entrance foyer. The 2026-27 programme will be sent to non-members by the end of August.

### **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](http://www.uckfieldmusicclub.uk).

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