

ADAM WALKER flute

Born in Retford, Nottinghamshire in 1987, Adam Walker taught himself to play the flute at the age of 9. A year later he entered Chetham's School of Music. In 2007 he was selected for representation by Young Concert Artists Trust (YCAT).

In 2002, at the age of 14, Adam became the youngest ever winner of the British Flute Society Competition and in 2003 won the Royal Over-Seas League prize for the woodwind player with *the most promise*. The following year he was a Concerto Finalist in the 2004 BBC Young Musicians Competition performing Nielsen's *Flute Concerto* with the BBC Scottish Symphony Orchestra conducted by Ilan Volkov at the Usher Hall in Edinburgh. He has given numerous radio broadcasts, including appearances on BBC Radio 3. As a soloist Adam has appeared with the Hallé Orchestra at Bridgewater Hall and with the City of Birmingham Symphony Orchestra. His recital work has included appearances with Iain Burnside at Cadogan Hall, with London Conchord at Conway Hall and with harpist Sally Pryce throughout the UK including concerts at Wigmore Hall, Bridgewater Hall and in Paris and Madrid.

Recent engagements included a return visit to Wigmore Hall with Sally Pryce, a performance of Mozart's *Flute & Harp Concerto* with the Royal Philharmonic Orchestra at Cadogan Hall, and recitals at the Newbury Spring, North Norfolk Music Festival, Rye and King's Lynn Festivals and at the Mecklenburgh Festival in Germany. In July 2008 he made his debut at the BBC Proms as one of 7 soloists in Messiaen's *La Transfiguration de Notre Seigneur Jesus-Christ* with the BBC National Orchestra of Wales.

LUCY WAKEFORD harp

Appointed principal of the Philharmonia Orchestra in 2002, Lucy Wakeford is one of the most outstanding harpists of her generation. Much in demand as a soloist, recitalist and ensemble player she has performed at major venues and festivals throughout Europe, appearing as guest artist with musicians including Roger Vignoles, John Mark Ainsley, Michael Chance, James Galway and the Belcea Quartet. She is principal harp of the Britten Sinfonia and harpist of the Nash Ensemble.

Lucy's engagements have included visits to the Queen Elizabeth Hall, Purcell Room and Wigmore Hall, both as soloist and in performances of works by Britten with Roger Vignoles and John Mark Ainsley. She has appeared at the City of London and Cheltenham International Festivals and gave several performances of Mozart's Flute & Harp Concerto with the London Chamber Orchestra conducted by Christopher Warren-Green. As a concerto soloist Lucy has appeared with the London Symphony Orchestra, Royal Philharmonic Orchestra, Academy of St. Martin-in-the-Fields, Bournemouth Symphony Orchestra, Israel Philharmonic Orchestra, Guildhall String Ensemble, Ulster Orchestra, City of London Sinfonia, London Festival Orchestra and BBC Concert Orchestra, among many others. She has recorded the Mozart Concerto for Flute & Harp with the Britten Sinfonia and Dohnányi's Concertino with the English Sinfonia on the BMG and ASV labels respectively

Lucy studied with Daphne Boden and Marisa Robles at the Royal College of Music and with Gerard Devos in Paris and Skaila Kanga in London and was selected for representation by Young Concert Artists Trust in 1998. During her studies she won top prizes at numerous national and international competitions including 1st Prize at the 1996 Charpentier Competition held in Paris and 1st Prize at the 1991 World Harp Festival Competition held in Cardiff.

Stour Valley Arts & Music

Fifty-eighth
season
2008-9

4.00 pm
Sunday
16 November 2008

St. Mary's Church
East Bergholt



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Adam Walker *Flute* Lucy Wakeford *Harp*

Johann Sebastian Bach (1685 -1750)
Sonata in E minor BWV 1034
Adagio ma non tanto – Allegro
Andante – Allegro

Wolfgang Amadeus Mozart (1756 -1791)
Andante in C K315

Désiré-Émile Ingelbrecht (1880- 1965)
Sonatine
Préambule (Calme et modéré)
Sicilienne (Andantino) – Rondes (Vivace)

Gabriel Fauré (1845 – 1924)
Fantaisie Op 79
Andantino - Allegro

INTERVAL

Jean-François-Joseph Naderman (1781-1835) & **Jean-Louis Tulou** (1786-1865)
Nocturne, Tyrolienne et Rondoletto

Claude Debussy (1862 -1918)
Arabesque No 1

Bruno Hilse (?? - ??)
Suite for flute and harp Op 6
Andante – Baccanale – Adagio – Scherzo

Jean-Michel Damase (b. 1928)
Variations 'Early Morning'

Programme Notes

The *sonata da chiesa* ('church sonata') was developed in the early 18th century by Corelli and other Italians: it was so called because its four movements were first used in place of organ music as interludes in parts of the mass. The design became a popular basis for instrumental sonatas all over Europe - **Bach** wrote six for the combination of flute and harpsichord, though their history is not entirely clear. They may have been written at Anhalt-Cöthen, where the court chapel was Calvinist, so that Bach was not required, as in all his earlier and later employments, to write church music. Instead, Prince Leopold sought instrumental music: a young man who loved music and who gradually expanded his court orchestra to eighteen members, he was himself an accomplished musician. He engaged Bach as Kapellmeister at a salary twice that of his predecessor. The court orchestra enjoyed harmonious working conditions, with a friendly relationship and mutual understanding between the musicians and their patron. In contrast to this was the frustration felt, sixty years later, by the twenty-one-year-old **Mozart** at the limited musical opportunities in his native Salzburg. He travelled to Germany to seek a post offering greater scope for his talents. There was nothing available in Munich or Augsburg, and in late October 1777 he reached Mannheim. Here, also, nothing was forthcoming, though there were manifold musical attractions. A much-travelled Netherlands doctor and wealthy amateur flautist, Ferdinand Dejean, commissioned from him three short, easy, flute concertos and some flute quartets, for which he promised the sum of 200 florins. By February, Mozart had written one flute concerto (he created a second by transcribing his oboe concerto) and three quartets. Dejean, feeling the commission to be only part-fulfilled, paid him ninety-six florins. It is possible, though not certain, that the *Andante in C*, originally for flute with an orchestra of two oboes, two horns and strings was also written as part of Dejean's commission. The single movement has graceful charm, its brief plucked string introduction a recurrent element. Like Fauré's *Fantaisie*, it is a work well known to many aspiring young flute players who have subjected themselves to graded music exams.

Désiré-Émile **Ingelbrecht** was the son of a viola player at the Paris opera, and played the violin from an early age. In his twenties he achieved recognition as a composer, and later as a conductor acclaimed for performances of Debussy, Ravel and other contemporaries. With Ravel, Stravinsky, Florent Schmitt and others, he was a member of *Les Apaches* - a group whose name came from their once having accidentally bumped into a newspaper seller, who exclaimed "Attention les Apaches" ('Watch out - hooligans!'). Ravel, at the time the best known member of the group, wittily suggested that they adopt the 'primitive' opening motto of Borodin's Second Symphony as their 'theme' - all readily agreed. The group met each Saturday: they had rallied around Claude Debussy's opera *Peléas et Melisande* after its controversial reception in 1902. Ingelbrecht, in particular, championed Debussy's music and corresponded with him regularly through the composer's last seven years. His *Sonatine* was written the year after Debussy's death, in 1919. Gabriel **Fauré**, born a generation earlier than Debussy, enjoyed a long and distinguished career, which had reached some kind of peak by 1898 when he wrote the *Fantaisie* (originally for flute and piano). He had recently been appointed organist at the massive neoclassical Church of the Madeleine, and also as a Professor of Composition at the Paris Conservatoire. On Fauré's treatment of musical texture, Jean-Michel Nectoux observes in Grove Music Online that 'he was not interested in piano

writing as such and cannot be recognised from particular formulae. Characteristic is the way in which arpeggios break the music into pieces like a mosaic, the accompaniment, in syncopation, working itself into the interstices of the melody' - a good description of an approach which can be equally well realised in transcription for the harp.

The *Nocturne, Tyrolienne and Rondoletto*, a collaboration between two Parisian musicians, dates probably from the early 1830s. **Naderman**, whose father was a harp maker, became a virtuoso on the instrument, and later the first professor of harp at the Paris Conservatoire. He wrote many harp pieces as well as a teaching method for the instrument, though was often criticised by his contemporaries for an old-fashioned approach to both playing and teaching. **Tulou** was a less controversial figure whose flute playing was generally highly regarded. He, too, composed many works and a method for his instrument, and became professor of flute at the Paris Conservatoire in 1829. The *Tyrolienne* uses a tune from the ballet music in Rossini's opera *William Tell* (a tune well known in Scotland as *The Green Hills of Tyrol*). The *Rondoletto* is a variation on this material, using the same harmonic structure - the *Nocturne* has independent material.

Debussy's Arabesques were originally for solo piano. His friend Émile Vuillermoz described him as 'a miraculously gifted pianist' - he was thinking not of dazzling virtuosity, but of Debussy's ability to draw delicate sounds from the instrument. Another contemporary, Maurice Dumesnil, wrote that 'the tone he extracted from the Blüthner was the loveliest, the most ethereal I have ever heard.' He noticed that Debussy's playing adopted unconventional hand positions: 'he seemed to caress the keys by rubbing them gently downward in an oblique motion, instead of pushing them downwards in a straight line.' Debussy's unique conception of piano sound as soft-edged, kaleidoscopic and evanescent produced music which lends itself admirably to realisation by flute and harp. If Debussy's ideas and practices are well-documented, little concrete seems to be known of Bruno **Hilse**. Harpist Christian Topp writes that 'the Suite Op. 6 was published in 1911 in Leipzig. The work is dedicated to Justus Gelfius, flautist in the Stuttgart and later in the Detroit Symphony Orchestras. It is one of the few chamber music works of a German composer for this instrumentation and it reveals a good knowledge of both instruments'. Jean-Michel **Damase's** mother was a harpist. He showed precocious musical talent, beginning courses in piano and solfège when he was five years old. He started to compose at the age of nine when, after meeting Colette, he set some of her poems. At twelve he became a piano pupil of Cortot at the École Normale de Musique in Paris. Through a long conducting and composing career, he has produced a stream of elegant, polished, and well-received works, which invariably show an instinctive understanding of the possibilities of the instruments for which he writes.

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Forthcoming events

Friday 12 December 2008 at 8 pm – Constable Hall, East Bergholt

Katie Stillman violin and Victoria Simonsen cello.

Saturday 10 January 2009 at 7.30 pm – Constable Hall, East Bergholt

Supper Concert with the Canteloube Trio – Tickets £15 to include supper.

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