

WEALDEN



A RECITAL FOR CELLO AND PIANO
with Sebastian Comberti and Nancy Cooley

27 October 2024
St. Margaret the Queen, Buxted

SEBASTIAN COMBERTI cello

Sebastian was born in London and studied with Amedeo Baldovino and later with Derek Simpson 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 continues to hold.

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 CRD, EMI, Harmonia Mundi, Hyperion, Meridian, Phoenix, RCA and CPO.

Solo recordings include concertos by Geoffrey Hanson and Peter Fribbins, Haydn and Zumsteeg with the Orchestra of the Age of Enlightenment, solo works by Kenneth V Jones, sonatas by Boccherini and Stephen Paxton, and early 19th century works with fortepiano.

NANCY COOLEY piano

I started playing when I was four, and benefited from a very thorough music education.

While at university I came to London for piano lessons with Joseph Weingarten, as did Will Hancox, the pianist behind Music Box Wealden. My professional work really took off when I began to play for master-classes at the Britten-Pears School, given by luminaries such as Elizabeth Schwarzkopf, Peter Pears and Suzanne Danco. I joined the music staff at Glyndebourne and worked at both establishments for many years.

In 1987 I won the accompanist's prize at the Walther Grüner Lieder competition and continued to work a great deal with singers. I began a song festival when I came to Lewes, and became a vocal coach at the Royal College of Music.

Playing chamber music has been a life-long love, in duo with violinists and cellists, such as Sebastian, and in bigger ensembles: I performed the Elgar piano quintet with the Fitzwilliam Quartet in Lewes.

I've enjoyed creative music making with children immensely, and I currently work with Raise Your Voice, an East Sussex music group for those suffering with dementia and their carers.

PROGRAMME

DEBUSSY

Sonate pour violoncello et piano

I. Prologue: *Lent: sostenuto e molto risoluto*

II. Sérénade: *Modérément animé*

III. Finale: *Animé, léger et nerveux*

BRIDGE

Sonata for cello and piano

I. *Allegro ben moderato*

II. *Adagio ma non troppo - molto allegro e agitato*

JANÁČEK

Pohádka

Con moto

Con moto

Allegro

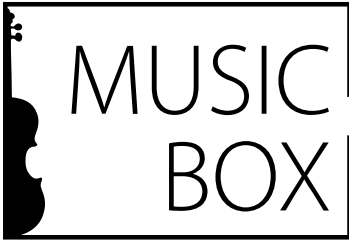
NOTES

The three works being played today were all conceived within a very short space of time, between 1910 and 1917, demonstrating clearly different approaches to composition in a post-romantic musical world.

Debussy's 1915 sonata, the first of a projected, though never completed group of six chamber works, was planned as an 'homage' to the great French baroque composers, a significant statement during a time of war; in Debussy's own words to his publisher, "*in almost classical form in the best sense of the word*". The work makes extensive use of pentatonic and whole-tone scales while remaining emphatically in the key of D, and expands considerably the technical scope of the cello, with its use of glissando, playing on the bridge, and false harmonic effects.

Meanwhile Frank Bridge was writing his cello sonata, completed in 1917, and bridging the Edwardian world of English pastoral music with the unfolding grim realities of WW1. Echoes of both pervade the work, written in 3 movements, the latter two merged into a single movement of two very contrasting characters, finishing with a recollection of the opening movement at the end.

Janacek, composing his *Pohádka* (A Fairy Tale) in 1912 inhabits yet another entirely different musical world, invoking fantastical folk scenes, based on Russian author Zhukovsk's *The Tale of Tsar Berendyey*. At times turbulent and highly emotional, the piece ends, as with all the best fairy stories, sending the listener home with the notion that the characters portrayed will live happily ever after.



WEALDEN

Music Box Wealden is the brainchild of local pianist William Hancox. After many years performing, recording and teaching throughout the UK and around the world, he became convinced of the importance of developing a model which makes it easier to bring together musicians and concertgoers in their own communities.

Localism and sustainability are central to the Music Box vision. We provide a varied programme of classical music to all kinds of venues across the area, with many performers drawn from the wide pool of talented professional musicians who live locally.

We're looking to make a contribution to the musical health of our community and help to make sure that this vital part of our culture is still alive and well for future generations to enjoy.

musicboxwealden.co.uk
keeping it local, keeping it live



NEXT CONCERTS

10 November 2024, 3pm

Impressions of Childhood

A Recital for Violin and Piano
at Wickstreet BN26 6TN

1 December 2024, 3pm

A Concert for Advent

at St Andrew's, Alfriston BN26 5TL

14 December 2024

Christmas at the Castle

at Pevensey Castle