

PHILIPPA DAVIES She was a pupil of Douglas Whittaker and William Bennett with whom she appeared as a guest in *Comparing Notes* with Richard Baker on BBC Radio 4. As a young player she won many prizes including the National Federation of Music Societies, the Mozart Memorial Prize, and took part in the Park Lane Group Young Artists series, as well as being a finalist in the Leeds National Musicians' Platform.

Recent concerto engagements include performances at the Barbican, Royal Festival Hall, Fairfield Hall and at several major British Music Festivals with orchestras such as the New Stockholm Chamber Orchestra, the BBC Symphony Orchestra, BBC National Orchestra of Wales, the English Philharmonia, City of London Sinfonia and the London Mozart Players.

As a recitalist Philippa Davies regularly performs and broadcasts here and abroad as well as giving solo master classes. Sir Peter Maxwell Davies, Jonathan Harvey and Robert Saxton have all written solo pieces especially for her, and she recently appeared at the Aldeburgh Festival playing Takemitsu's *Toward the Sea* with Julian Bream.

Excelling in Mozart, she has recorded all his original flute works; the Concerto for Flute and Harp with Rachel Masters and the City of London Sinfonia conducted by Richard Hickox (Pickwick), the G major Concerto with the London Mozart Players conducted by Jane Glover (ASV), and the Flute Quartets with the Nash Ensemble (Virgin). Her recent Debussy recording with the Nash Ensemble (Virgin) was highly praised by Gramophone. In the lighter field she has recorded the popular *Romance of the Flute and Harp* (Pickwick) and a virtuoso flute and piano disc with Collins Classics, and as a member of London Winds has just recorded the complete Strauss wind works for Hyperion, a chamber disc with Pascal Rogé for Decca, and works by Ligeti for Sony.

Philippa Davies regularly gives master classes and recitals, as far afield as China, India, Sweden and Spain. She lives in London and is a Professor at the Guildhall School of Music.

ANN MACKAY has established herself as one of the foremost sopranos of her generation. She studied at the Guildhall School of Music and Drama, where she won many prizes, following these successes with the Society of West End Theatres award, and the Ameen Award in the Concert Artists Guild of America. Since then she has appeared with most of the leading orchestras and choral societies and has sung in many of the country's principal Arts Festivals, most recently the Three Choirs, City of London, Peterborough and Exeter. She appears regularly at the South Bank.

Ann Mackay recently performed the title role in Handel's opera 'Partenope' to critical acclaim with the Cambridge Handel Opera Group.

Ann has recorded for RPO, Decca, ASV and Meridian and plans are under way for further recordings this year. She is well known for her versatility, with a repertoire which spans from Bach to Broadway.

JULIUS DRAKE is established as one of the outstanding accompanists and chamber music pianists of his generation. A regular visitor to the major concert halls and leading music festivals in Britain, he also works extensively overseas. Recent concerts have taken him, in association with many outstanding artists, to Madrid, Barcelona, Zurich, Cologne, Amsterdam as well as on wide-ranging tours of the USA, Sweden and Japan.

PROGRAMME

PHILIPPA DAVIES

POULENC: Flute Sonata

1. Allegro Malinconico
2. Cantilena
3. Presto Giocoso

Poulenc was a great admirer of Debussy and they both wrote much chamber music, although Poulenc favoured the 'outdoor' incisive qualities of wind instruments and piano. His last significant works (like Debussy) were instruments sonatas; the first was the flute piece (1956), the clarinet and oboe sonatas were written in 1962 and the bassoon piece was never written.

DEBUSSY: SYRINX for solo flute.

Debussy's friend, Gabriel Mourey asked him to write incidental music for a Three act play of his called *Psyche* based on a Greek Legend, and so a stroke of beauty was born in the shape of this gem 'Syrinx'. Originally called 'Flute de Pan', played by the God in his dying moments, this flute solo has become one of the most famous flute pieces, not least because of its deceptively simple structure and vast range of emotional expression.

FRANCOIS BORNE: Fantaisie Brillante on themes for Bizet's Carmen.

The Poulenc is one of the finest Flute sonatas, Syrinx is a wonderful monody, and the Fantaisie is sheet virtuosic fun, with melodies that everyone will recognise. Originally composed before the turn of the century, Horne introduces us to Bizet's famous melodies, varies them, and creates a brilliant Fantaisie.

INTERVAL

ANN MACKAY

Richard Strauss

Schlagende Herzen
Einerlie
Muttertandelei
Allerseelen
Hat Gesagt - bleibt's nicht dabei
Morgen
Cecilie

Roger Quilter

Now sleeps the crimson petal
The Last Year's Rose
Loves Philosophy

"Musical ideas have prepared themselves in me - God knows why - and when, as it were, the barrel is full, a song appears in a twinkling of an eye, as soon as I come across a poem more or less corresponding to the subject of the imaginary song..." so said Richard Strauss about his compositions. The songs we hear this evening were composed mainly in the mid-1980s, though the earliest, *Allerseelen* (All Souls) was written in 1882 and the latest, *Einerlei* (One and the Same) in 1918.

Schlagende Herzen (Beating Hearts) which opens the part of the evening's programme, tells a young lad, scampering over the meadows, collecting flowers, as he goes to meet a young maid. *Muttertandelei* is the description by a proud young mother whose child is incomparable. The fifth song, *Hat Gesagt - bleibt's nicht dabei* (At what's said it never stops) comes from *Des Knaben Wunderhorn*; it tells of a young girl whose parents try to tempt her into carrying out tasks for them, and then share her reward and so it goes on! To end we have *Morgen* (Tomorrow) and *Cecilie*.

The songs in the second group are all by well-known English composers of the century; Parry and Quilter from the early years, Britten and most recently, Geoffrey Bush.

THE ORIGINAL CHILINGIRIAN QUARTET (1966-1970)

Levon Chilingirian's long-standing partnership with Clifford Benson was launched by winning the first prize in the 1969 BBC Beethoven Competition, followed by the Munich Duo first prize in 1971. Recital appearances have taken the duo to most European countries and their recordings include works by Schubert and Frank Bridge.

The present Chilingirian Quartet was formed in 1971 and has held residencies at Liverpool and Sussex Universities and is currently attached to the Royal College of Music. They make regular appearances at London's Wigmore and Queen Elizabeth Halls and have recently given Beethoven Cycles in Sydney and Melbourne, a Schubert Cycle in Paris, and premieres of works by John Tavener and Hugh Wood. A wide-ranging recorded repertoire includes works by Mozart, Haydn, Schumann, Dvorak, Tavener, Part and Panufnik.

Levon Chilingirian was invited to give the String Masters Class for the BBC T.V.'s Young Musician of the Year and has appeared as soloist with the BBC Symphony, London Philharmonic, Bournemouth, Liverpool Philharmonic and Scottish Chamber Orchestra.

BENEDICT CRUFT won the top prize at the Royal College of Music at the age of nineteen. During the 1970's he worked in the London Symphony Orchestra and Philharmonia, before going as co-leader to the Hong Kong Tononi String Quartet. Since returning to London in 1984 he has made a special study of the six Bach works for solo violin and has performed the complete set more than forty times, in Spain, China, Macau, Vietnam and Hong Kong as well as in Britain. He plays in the London String Quartet, teaches at the Royal College of Music, records for film and television and has composed for television commercials and the theatre.

CATHERINE FINNIS (Cello). Catherine returned to Australia for 15 years and concentrated on earlier music. She is married with two children. Since her return to London, she has performed in the New London Consort and the London Classical Players, playing the viola da gamba as well as the cello.

DONALD McVAY was born in London and studied with Bernard Shore at the Royal College of Music. In the same year as leaving the R.C.M. he was joint First Prize Winner of the BBC Viola Competition. He was Principal Viola of the London Mozart Players for three years and Principal of the London Sinfonietta for nine years. At the moment he freelances, dividing his time between solo and Chamber Music and recording sessions.

EDWARD ELGAR: Quartet in E minor, Op 83

1. Allegro moderato
2. Piacevole (poco andante)
3. Allegro molto

Elgar's three major chamber works - the violin Sonata in E minor, Op.82, the string Quartet in E minor, Op.83 and the piano Quintet, Op.84 - were written in quick succession during the summer of 1918, shortly after he and his wife had settled at 'Brinkwells', near Fittleworth in Sussex. The violinist W. H. Reed, a close friend of Elgar's (and subsequently one of his biographers) was often at 'Brinkwells' during these months, assisting Elgar both in woodcutting and in giving practical advice with the writing of the sonata, the quartet and the quintet.

The quartet is, by Elgarian standards, notable for its restraint and economy. The first of its three movements is in sonata form, with an unexpectedly impassioned development section in which the two main themes - the first subject, with its prominent descending fourths, and the more lyrical second subject, with its reminiscences of the 'Dream Interlude' in *Falstaff* (1913) - are both used, together with the short, rhythmic ascending motif that introduces them both and is to recur, motto-like, throughout the movement. The central movement, in C, a kind of slow rondo, has a gently pastoral refrain, which may possibly reflect the circumstances of its composition, but a more melancholy and agitated note is struck in the intervening episodes. The quartet ends with a vigorous sonata-form finale, based on two well contrasted themes, the second of which is recapitulated before the first, which only reappears shortly before the coda.