



Patron: Gina McCormack

**75th Season
2021-22**

FORD ESSENTIAL SERVICE ONLY £169 RRP

WE'RE HERE TO KEEP YOU MOVING

Book online at www.harrisonsford.co.uk



Harrisons Ford Centre

EDINBURGH ROAD, PEEBLES, EH45 8ED 01721 721350 www.harrisonsford.co.uk

Ford Essential servicing, tyres and repairs are available for Ford passenger cars and commercial vehicles with up to and including 2.5L engines and are applicable to retail customers only. All prices are recommended retail prices and include parts, labour and VAT. RS models and LPG derivatives are excluded. Repair services available for all Passenger vehicles, Transit and Transit Connect only



THE HOTEL IN THE HEART OF PEEBLES



LUNCH
noon - 2:30pm

DINNER
6pm - 8pm

TRADITIONAL
**SUNDAY
LUNCH**
from 12:30pm

the
TONTINE

HIGH STREET PEEBLES T: 01721 720 892 WWW.TONTINEHOTEL.COM

BISTRO & RESTAURANT COCKTAIL BAR & LOUNGE 36 EN-SUITE ROOMS
MEETING FACILITIES FREE WIFI WEDDINGS & CELEBRATIONS



Villeneuve Wines

is delighted to support Music in Peebles

The bottles of wine
awarded
as prizes in our raffles
are generously donated
by

Villeneuve Wines



Music in Peebles

is very grateful for this
valuable support

HIGH STREET OPTICIANS

Free NHS funded eye-test with OCT Scanning and Retinal Photography as standard!

01721 721 400
highstreetopticians.com



CH
HC

Persol

adidas
cybernet

Chloé

NIKE

BOSS
HUGO BOSS

Ray-Ban

WILLIAM MORRIS
LONDON

MUSIC *in* Peebles

presents

THE KWON-LIM DUO



Wayne Kwon (cello) & Victor Lim (piano)

**Tunnell Trust
Award Winners 2020**



2021/22 SEASON
Eastgate Theatre, Peebles
Monday 13th December 2021 at 7.30 pm

Supported by
Chamber
Music
Scotland

ROGERSON

— SHOES —



High St, Peebles & shops throughout Scotland. www.rogersonshoes.com

PROGRAMME

Approx.
duration
(minutes)

Igor Stravinsky (1882 - 1971)

Suite Italienne, for Cello & Piano (1933)

17

- i. Introduzione
- ii. Serenata
- iii. Tarantella
- iv. Gavotta con due Varizioni
- v. Scherzino
- vi. Minuetto - Finale

Dmitri Kabalevsky (1904 - 1987)

Sonata for Cello & Piano in B flat major, Op.71 (1962)

30

- i. Andante molto
- ii. Allegretto con moto
- iii. Allegro molto

INTERVAL (20 minutes)

Sergei Rachmaninov (1873 - 1943)

Sonata for Cello & Piano in G minor, Op. 19 (1901)

35

- i. Lento - Allegro moderato
- ii. Allegro scherzando
- iii. Andante
- iv. Allegro mosso

Igor Stravinsky (1882 - 1971)

Suite Italienne, for Cello & Piano (1933)

- i. Introduzione
- ii. Serenata
- iii. Tarantella
- iv. Gavotta con due Varizioni
- v. Scherzino
- vi. Minuetto - Finale



*Portrait of Stravinsky by
Vasili Ivanovich Shukhaev
(1933)*

In 1920, Stravinsky was ensconced in Paris, basking in the gossipry friendship of Picasso, Cocteau, Poulenc et al, a beacon of sophistication and high artistic fashion. The fashion of the moment across the arts was *Rapelle à l'ordre*, the call to order after the disruptive modernism of pre-1914. In painting, cubism, futurism and expressionism, and in music Stravinsky's own clanging dissonances in the *Rite of Spring*, were now seen or heard as destructive, colluding with and unapologetic for war and revolution.

Revulsion from all that suggested a new lightness, and a nostalgia for the elegancies of the eighteenth century was the rage. Watteau was back. In music, Debussy extolled Rameau, Proust's lover Reynaldo Hahn wrote neo-Handelian arias. Elsewhere, there was Fritz Kreisler passing off his own delightful neo-classics as newly discovered violin pieces by Pugnani, and T S Eliot, nobody's prankster, typing Tradition and the Individual Talent.

Stravinsky's "neo-classic" statement was the ballet *Pulcinella*, a ballet suite based on an anonymous Neapolitan play of 1700 in which Watteau characters with names like Pimpinella, Poulenza, Florindo, Farbo, Cloviello and the eponymous Pulcinella enact a drama of flirtation, jealousy, knife crime (deadly but unserious) and forgiveness (ditto) bundled up into the marriages of the three couples.

The impresario Diaghilev had asked Stravinsky to arrange music by Pergolesi (1710 - 1736) for this ballet. Stravinsky did more than arrange; by elongating and truncating notes here and there, by introducing discontinuities, irregularities, angularities and anomalies, he created an ultramodern confection.

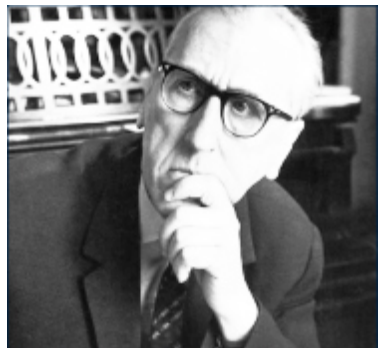
Always ready to cash in on success, he further streamlined and souped up his eighteenth century template and called it *Suite Italienne*.

Dmitri Kabalevsky (1904 - 1987)

Sonata for Cello & Piano in B flat major, Op.71 (1962)

- i. Andante molto
- ii. Allegretto con moto
- iii. Allegro molto

Kabalevski lived his life geographically, socially and politically at the heart of the Soviet Union, steering successfully (and unshot) through the Stalin era, and through political difficulties that compromised Shostakovich and Prokofiev. Like them, he was a product of the westernised conservatoire regime (a pupil of Myaskovsky) and like them he added



film music to the full range of classical genres, from *A Petersburg Night* (1934) to *The Sisters* (1957), some of which is played as concert music.

His reputation in the West has survived the shadow of Soviet compliance, and its prizes and honours, but not so in contemporary Russia where, according to the musicologist Marina Raku, the conservatories that nourished him have been abandoned by the state, and Kabalevsky has been dropped from the canon of worthy Soviet-era composers. His work for the musical education of children, composing children's music of the highest quality, of which nothing comparable exists in the west, was praised by Ronald Stevenson.

Some of his later music set out to be popular, bland and successful, but the Cello Sonata is a work of gritty integrity. Piano and cello retain distinct respective characters throughout, rather than the interplay and mutuality of the classical Viennese Haydn-to-Schubert school; the cello's lyrical and rhetorical voice, the piano weighty, chordal, sometimes scurrying, sometimes percussive.

This duality is marked from the growling solemnity that launches the sonata, producing outbreaks of stormy weather on the way. The second movement has ferocious pizzicato passages which dance and slash across all four strings; challenges that engaged the virtuosity of Rostropovich for whom this sonata was a favourite vehicle. The finale builds on the continuous feeling of urgency, a legacy of Beethoven's "Kreutzer" violin sonata, but a Rachmaninov element emerges in those turbulent extended melodies, long declamations that seem to go on for page after page. Perhaps this anticipation can be relished in the Rachmaninov sonata which follows.

Music is, of course, unspecific in its reference, but we may feel an inclination to hear in the cello's almost-human nearness to speech a personal and private endurance, a will to transcend anything collective or regimented.

INTERVAL (20 minutes)

Sergei Rachmaninov (1873 - 1943)

Sonata for Cello & Piano in G minor, Op. 19 (1901)

- i. Lento - Allegro moderato
- ii. Allegro scherzando
- iii. Andante
- iv. Allegro mosso

A metaphor, maybe a mixed metaphor, of awakening seems to apply to this and other Rachmaninov works. The first tentative stirrings, the

looking around, the tentative feeling our way, then the rush into action to which the Rach fans inhale deeply “Ahhh, here we go!”



*Rachmaninov
photographed in 1901*

With an outstanding natural talent as a pianist, he graduated from the Moscow Conservatoire in 1892. His emergence as a composer was delayed by bad luck, bad advice (composition was a waste of a promising pianist's time) the discouragement following the poor performance and reception of his first symphony, and his own tendency to depression. Hypersensitive, he was devastated in 1897 by the unexpected death of his hero, Tchaikovsky. With psychiatric help and the strong support of the cellist Anatoly Brandukov, two

works were premiered in 1901, the second piano concerto, which became his signature work, and this cello sonata which the composer and Brandukov performed a month later. Thereafter, Rachmaninov was on his way.

The sonata is symphonic in its scope and ambition, perhaps as an outlet for the frustrations in the circumstances of his first orchestral symphony. The energy of the main theme is balanced by a complementary melody of touching simplicity. There is a whirling scherzo, demanding a cellist's maximum agility in bowing, and a slow andante which is a moonlit song of great warmth and nostalgia. The finale is a fully developed sonata form movement, again with that Tchaikovskian contrast of big-hearted main theme and tender second subject, arguably the masculine-feminine antithesis-synthesis that runs through the whole work, from the awakening to the robust, invigorating coda.

Programme note by Philip Hutton

KWON-LIM DUO

Wayne Kwon (cello) & Victor Lim (piano)

Born in South Korea in 1995, cellist Wayne Kwon and pianist Victor Lim met at the Royal Northern College of Music in Manchester while studying for Postgraduate Diplomas in Advanced Studies. They formed the Kwon-Lim Duo and became the worthy recipients of a Tunnell Trust Award to perform as part of a Scotland tour in 2021-22.

Writing of their duo partnership, Wayne and Victor say:



“After many years of playing together, we are confident that our partnership will be a long term one. What we want to show by forming and playing as a serious duo, is what a committed duo playing can sound like.

“Like any other forms of chamber music ensemble, a duo also needs the time and the effort to understand each other's musical style and sound. The ability to go with or against one another, to match or to differentiate the sound, is part of the art of duo playing that is not often heard nowadays. There is so much of 'accompanist' playing or entire 'soloistic' playing and as a duo we want to show the audience what a duo of equal musical partners can achieve in a performance.”

Kwon-Lim Duo Tunnell Trust Tour Dates

Saturday 11th December 2021	Perth Chamber Music
Sunday 12th December 2021	Haddington Concert Society
Monday 13th December 2021	Music in Peebles
Tuesday 14th December 2021	Dundee Chamber Music
Friday 11th November 2022	Music in West Kilbride
Saturday 12th November 2022	Music Arran

Described as a cellist with “an absolute mastery of technique” with “a sensitive and expressive musicianship” (Blue Mountains Gazette), **Wayne Kwon** has established himself as one of the outstanding cellists of his generation.



Having won numerous prestigious awards and competitions, Wayne has gone on to perform concertos with leading orchestras in prestigious venues around the world such as the Sydney Opera House, Angel Place City Recital Hall, Seoul Arts Centre, Wigmore Hall, Bridgewater Hall, Verbruggen Hall and St. John Smith’s Square.

Wayne has been invited to numerous festivals and Masterclass courses such as the Piatigorsky International Cello Festival in LA, IMS Prussia Cove, European Chamber Music Association Masterclasses, Qingdao Cello Festival and the Kronberg Cello Festival.

Along with his solo career, Wayne is a keen chamber musician where he performs regularly with duo partner pianist Victor Lim. As winners of the Tunnell Trust Music Awards Scheme, they will both have a tour of Scotland in December 2021 and 2022. He was also a founding member of the Louko Piano Trio who went on to win all the chamber music prizes at the RNCM, along with the Manchester Mid-day Concert Series and Beethoven Piano Society of Europe Chamber Music Competition.

Wayne has also performed as an orchestral musician under the baton of Juanjo Mena, John Wilson and Simone Young and was on the Professional Engagements Scheme with the BBC Philharmonic. He is also currently a member of Sinfonia Cymru.

Wayne is currently studying with Hannah Roberts at the RNCM on the PGDipAS (Performance) course. He also received his Bachelor of Music (Honours) First Class and Master of Music (distinction) at the RNCM with Hannah. During his time at the RNCM, Wayne was awarded the Sir John Barbirolli Cello Prize, RNCM Concerto Competition, Leonard Rose Award for the best final recital and the RNCM Gold Medal – the college’s most prestigious award. He is extremely thankful for the support of the Haworth Trust, the John Hosier & Biddy Baxter Scholarship, Countess of Munster Musical Trust, Help Musicians UK, Australian Elizabethan Theatre Trust, Australian Music Foundation and the Tait Memorial Trust.

Described as a pianist with ‘with great possibilities of nuance and perfect flexibility’ (Revista Arta),

Victor Lim is establishing himself as one of the most versatile and creative musicians of his generation. Following his first public appearance in the BBC Young Musician of the Year in 2012, Victor has performed around the world in UK, France, Germany, Austria, Norway, Denmark, Romania, China, Singapore and South Korea. In 2020, Victor performed Beethoven’s ‘Emperor’



Concerto with NMH Symphony Orchestra under the baton of Eivind Aadland and will release his first professional solo recording in 2022.

As a musician with tireless curiosity for all genres of music, Victor’s repertoire ranges from Rameau to Kapustin and his interest in new music has led to recent collaborations with Graham Fitkin and Stephen Hough. Victor’s affinity with the music of Beethoven has been recognised by two awards from the Beethoven Piano Society of Europe, whilst he is known to have a great personal passion for the works of Robert Schumann.

Victor combines his solo career with his great enthusiasm for chamber music. He currently enjoys close duo partnerships with cellists Sandra Lied Haga, Wayne Kwon and soprano Teng Xiang Ting. Victor was the founding member of the Louko Piano Trio who went on to win all of the chamber music prizes during their time at the Royal Northern College of Music.

An ardent advocate of community music Victor is the Senior Creative Coordinator for Fingertips ASBL and has played a key role in the running of several projects including ‘Tune-in Nepal’ and ‘Goldberg by 32 pianists’. An experienced educator, Victor is an Associate Artist of International Young Musicians Academy, Leverhulme Fellow of Pro Corda, and a former coordinator of the Classical Music Academy at Millfield Summer School.

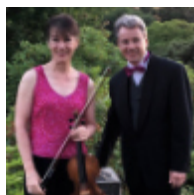
Victor trained at Wells Cathedral School with John Byrne and Richard Ormrod, then at the RNCM with Graham Scott, Jeremy Young and Murray McLachlan as an ABRSM scholar. Awards from Help Musicians UK and the Countess of Munster Musical Trust enabled Victor to continue his studies at the Royal Academy of Music with Michael Dussek, where he graduated with a Dip.RAM and was awarded the Christian Carpenter Prize for the best final recital. After pursuing the Artist Diploma programme at the Norwegian Academy of Music, Victor now continues his studies with Kathryn Stott at the RNCM where he is kindly supported by the Leverhulme Scholarship.

MAKE IT A MUSICAL NEW YEAR!

The second half of our 75th Anniversary Season brings another five outstanding concerts to Peebles, featuring great masterpieces, world-renowned musicians and stars of the new generation.

You can enjoy this musical feast for only £10 a concert by buying a **Half Season ticket** for just **£50**, saving £25 on the full ticket price. The perfect way to start 2022, and an **ideal present** for a friend (or to yourself)!

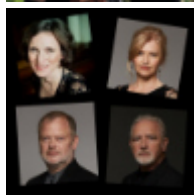
On sale NOW from the Eastgate Theatre Box Office (01721 725777)



Sunday 9 January at 2.30pm

PATRON'S CONCERT

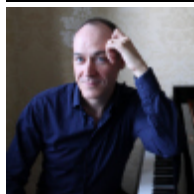
Join our Patron, Gina McCormack as, along with pianist Nigel Clayton, she introduces her annual Young Musicians' Showcase - a firm favourite with audiences.



Sunday 6 February at 2.30pm

BRODSKY QUARTET

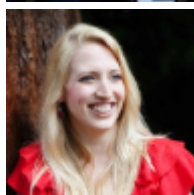
One of the world's finest string quartets plays music by Borodin, Schubert (the ever-popular 'Rosamunde'), James MacMillan and Shostakovich (his enigmatic 9th Quartet).



Tuesday 1 March at 7.30pm

LEON MCCAWLEY

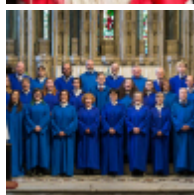
Leon McCawley has few peers in the Classical repertoire and on his very welcome return to Peebles he will play music by Haydn, Mozart and Schubert - the great Sonata in A, D.959.



Tuesday 29 March at 7.30pm

AILIE ROBERTSON with the TURADH STRING QUARTET

Harpist-composer Ailie will play a varied selection of harp pieces before a performance of her new work 'The Living Mountain' inspired by Nan Shepherd's classic book.



Tuesday 12 April at 7.30pm

STRATHCLYDE UNIVERSITY CHAMBER CHOIR

We move to the splendour of Peebles Old Parish Church for our closing concert in which this superb choir will perform Stainer's 'Crucifixion' for soloists, chorus and organ.



The John Tunnell Trust was formed in 1988 by family members, colleagues and friends of the late John Tunnell, OBE, the founder leader of the Scottish Chamber Orchestra.

The Trust has assisted young professional chamber music ensembles and Scottish Music Clubs by running its Music Club Awards Scheme whereby the Trust pays the fees of outstanding young groups to play at Music Clubs all over Scotland with an emphasis on helping Clubs in small and remote places as well as in the major centres. By the end of the next season the Tunnell Trust will have assisted 107 groups and sponsored 668 concerts in 82 different music club venues. Young groups are selected annually at auditions held in London.

In 1993 Wendy, John's widow, set up the Young Musicians' Trust wishing to do even more to promote young musicians. She ran the Trust almost single handed until her untimely death in 1998. In 1999 the two trusts merged to become the Tunnell Trust.

The Young Musicians' Trust founded its own series of concerts in country houses, schools and other venues and staged an annual study and performance week at Strathgarry in Perthshire, Scotland whilst winning extraordinary support from many high profile sponsors. More recently the course moved to Blair Atholl and in 2013 it found a new home on the stunning Isle of Coll in the Inner Hebrides. Music Coll 2019, our 7th visit to Coll, took place from 29th June to 7th July.

We have been able to provide much needed performing opportunities for Young Musicians at the outset of their careers and vital support for local arts and educational organisations, often situated within isolated communities. By combining the resources of the two former Trusts it has been possible to extend the work of the Tunnell Trust to become an even more important force in the musical life of this country.

The Trust is under the Artistic Directorship of John and Wendy's eldest son, Jonathan, a professional cellist.

WILLIAM PURVES

EST. 1888
FUNERAL DIRECTORS

FAMILY RUN FOR FIVE GENERATIONS

45 High Street, Peebles, EH45 8AN

Tel. 01721 721888

peebles@williampurves.co.uk

www.williampurves.co.uk



ST. JAMES'S PLACE WEALTH MANAGEMENT

Investment Planning | Inheritance Tax Planning

Retirement Planning | Protection Planning

*"We specialise in providing highly personalised,
face-to-face wealth management advice
and are focused on building
long-term client relationships founded on trust"*

Port Brae House, Port Brae, Peebles, EH45 8AW

Telephone: 01721 729517

Email: enquiries.portbrae@sipp.co.uk

Website: www.portbrae.co.uk



Music in Peebles is supported by
Chamber Music Scotland
through funding provided by
Creative Scotland

Chamber
Music
Scotland



Music in Peebles is a registered Scottish
Charitable Incorporated Organisation
(SCIO)



SOUTHPARK GARAGE

FOR ALL MECHANICAL REPAIRS

SOUTHPARK INDUSTRIAL ESTATE

PEEBLES EH45 9ED

01721 729777

PROP: ALLY SIM

southparkgarage@btconnect.com



THE ARTS URGENTLY NEED YOUR HELP!

After a traumatic 2020, the cultural sector faces serious challenges in 2021/22. Here are a couple of ways in which we all, as lovers of Music and the Arts, can show our support and help to ensure that they thrive in the wake of Covid.



Donate to Music in Peebles

In its 75th season, Music in Peebles faces unprecedented uncertainty.



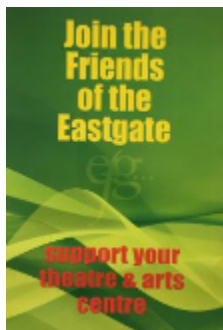
We remain committed to presenting high-quality live concerts. However, until audiences return to pre-pandemic levels, there is no doubt that our ability to maintain the number and quality of concerts will be under pressure.

Your donation, large or small, will help us to go on bringing outstanding musicians and the finest music to Peebles through the uncertain times ahead.

You can donate easily by visiting the Music in Peebles Givey page using the URL below, or by scanning the QR code.

<https://www.givey.com/musicinpeebles>

If you prefer, you can download a donation form from our website, which details other ways you can donate, or email contact@musicinpeebles.org.uk.



Join the Friends of the Eastgate

If you aren't already a Friend of the Eastgate, do consider joining as a practical way of showing your support for our theatre.

Your membership will mean so much to the Eastgate, which relies on the support of its Friends to fund various activities and items for the theatre, cafe and studio. You will also receive a range of valuable benefits, including discounts, newsletters and special events.

You can pick up a form at the theatre, download one from the Eastgate website or email the Friends' Membership Secretary: eastgate.friends@gmail.com.

For details, visit <https://eastgatearts.com> or scan the QR code on the left.



Create your Perfect Home with



C A S T L E
W · A · R · E · H · O · U · S · E

from Furniture to Flooring
Beds, Bedrooms and Dining
We have everything you need
for your perfect home

Visit our showrooms

29 Northgate, Peebles, Tel. 01721 720814 • High Street, Penicuik, Tel. 01968 673915
northgate@castlewarehouse.com



MUSIC *in* Peebles

Patron: Gina McCormack

2021-2022 Season

Sunday 5 September 2021 at 7.30pm

CLARE HAMMOND

Tuesday 5 October 2021 at 7.30pm

CARMENCO

Tuesday 2 November 2021 at 7.30pm

JAMES WILLSHIRE

Tuesday 16 November 2021 at 7.30pm

GAIA

Monday 13 December 2021 at 7.30pm

KWON-LIM DUO

Sunday 9 January 2022 at 2.30pm

PATRON'S CONCERT

Sunday 6 February 2022 at 2.30pm

BRODSKY QUARTET

Tuesday 1 March 2022 at 7.30pm

LEON McCRAWLEY

Tuesday 29 March 2022 at 7.30pm

AILIE ROBERTSON

Tuesday 12 April 2022 at 7.30pm

STRATHCLYDE UNIVERSITY CHOIR