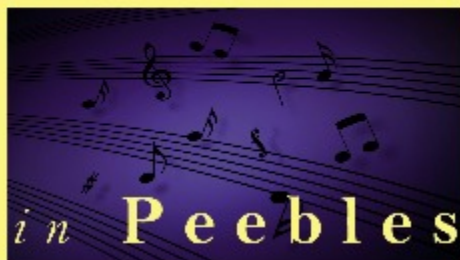


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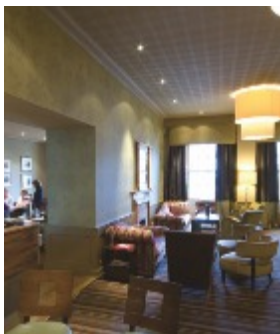
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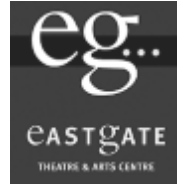
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PATRON'S CONCERT 2020



Gina McCormack (violin)
Nigel Clayton (piano)



The Turadh Quartet



Lewis Banks (saxophone)

Eastgate Theatre & Arts Centre, Peebles
Sunday 9 February 2020 at 2.30 pm

PROGRAMME

Approx.
duration
(minutes)

Turadh String Quartet

Joseph Haydn (1732-1809)

String Quartet in B flat, Hob.III:78, Op.76, No.4 ('Sunrise') (1797)

1st Movement: Allegro con spirito 9

Edvard Grieg (1843-1907)

String Quartet No.1 in G-, Op.27 (1878)

1st Movement: Un poco andante - Allegro molto ed agitato 12

Anton Webern (1883-1945)

Langsamer Satz for string quartet (1905) 10

Lewis Banks (saxophone) & Nigel Clayton (piano)

Graham Fitkin (b.1963)

Bob (for Soprano Sax and Piano) (1996) 2

Ryo Noda (b.1948)

Mai (unaccompanied saxophone) (1975) 5

Chick Corea (b.1941)

Children's Songs (1971-1980) 10

INTERVAL (20 minutes)

Gina McCormack (violin) & Nigel Clayton (piano)

Fritz Kreisler (1875-1962)

Syncopation (1924) 2

Midnight Bells (from Heuberger's 'The Opera Ball') (1923) 3

César Franck (1822-1890)

Violin Sonata in A, M.8 (1886) 27

- | | |
|----------------------------|----------------------------|
| i. Allegretto ben moderato | iii. Recitativo - Fantasia |
| ii. Allegro | iv. Allegretto poco mosso |

Joseph Haydn (1732-1809)

String Quartet in B flat, Hob.III:78, Op.76, No.4 ('Sunrise') (1797)



Haydn wrote string quartets throughout his career; no fewer than 68 of them (or up to 83, depending on who you believe) spanning 41 years - an even longer timescale than the 36 years covered by his 104 symphonies.

The set of six quartets that form his Op.76, was written to a commission from Count Joseph Erdödy, the Hungarian Court Chancellor. Having inherited his title in 1789, the Count

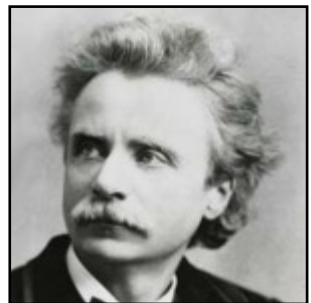
engaged in some belt-tightening by replacing the orchestra employed by his father with a string quartet. That quartet was fortunate indeed, not only having their employer's three palaces in which to play, but also being presented with six of the finest quartets in Haydn's entire output.

The fourth of the 'Erdödy' quartets derives its nickname, 'Sunrise', from its opening, in which the first violin plays a rising motif above a B flat chord from the other three instruments. This theme recurs throughout the magnificent first movement and is juxtaposed with an inverted version played by the cello. The movement progresses through more vigorous passages and a temporary darkening of mood before a final outburst, ending with a series of B flat chords from all four instruments.

Edvard Grieg (1843-1907)

String Quartet No.1 in G-, Op.27 (1878)

Grieg's great-grandfather was a Scot who settled in Bergen (the family name was originally spelled Greig). Edvard himself played a key role in gaining international recognition for the music of Norway through the promotion of Norwegian folk music in his own compositions, as well as helping to develop a national identity, much as Sibelius and Dvorák achieved in Finland and Bohemia. Although not prolific, works such as his Piano Concerto, and the Peer Gynt and Holberg Suites have remained popular ever since they were written.



The String Quartet No.1 is the only one extant that Grieg completed. An earlier quartet, written while he was a student, is now lost and a third was never

completed. Grieg certainly had lofty ambitions for the work, writing, "It is not intended to deal in trivialities for petty minds. It aims at breadth, vigour, flight of imagination and above all, sonority for all the instruments for which it is written." Did he meet his aims? Certainly no less an authority than Liszt declared himself "intrigued" by what he called "this distinctive and admirable work". Its musical language is in some respects quite radical and forms a bridge between Beethoven and Debussy (whose quartet came 15 years later). The critics, however, were less kind about what they saw as 'orchestral' textures not suited to the string quartet. Grieg had the last laugh, however, noting later that "time has proven that the critics were wrong".

The slow, icy opening theme is a setting of words from an Ibsen song, 'Fiddlers', and forms the basis for much of the musical material in not only the stormy first movement but the other three as well. With extensive use of unison passages using double, triple and even quadruple stopping, Grieg creates wonderfully rich textures but also weaves in exchanges between the instruments and novel sounds, perhaps borrowed from Norwegian fiddle music. Far from being music 'unsuited' to the quartet, rather this is the string quartet re-imagined.



Anton Webern (1883-1945)

Langsamer Satz for string quartet (1905)

As a result of his place at the heart of the Second Viennese School (along with his mentor Arnold Schoenberg and his colleague Alban Berg), Anton Webern is most closely associated with abstract, atonal music. Certainly, much of his modest output is notable for its concision, its sparse textures and its rigorous application of twelve-tone technique. It would appear that this is how

Webern wished to be remembered, as only one tonal work, the Passacaglia, for orchestra, was published with an opus number (Op.1).

However, after his death, many early unpublished works were discovered, giving fresh insights into Webern's development as a composer. Among these was the 'Langsamer Satz' (Slow Movement) for string quartet, written in 1905 but only receiving its first public performance in 1962 in Seattle. It is a musical love-letter to his cousin, Wilhelmine Mörtl, whom he married in 1911 and with whom he had a son and three daughters. The hauntingly beautiful music reflects the 21 year old composer's state of mind during a hiking trip in Lower Austria that he took with Wilhelmine.

His diary gives voice to the feelings that inspired him to write this, the longest piece of music he produced:

“To walk forever like this among the flowers, with my dearest one beside me, to feel oneself so entirely at one with the Universe, without care, free as the lark in the sky above... Oh what splendour when night fell, the sky shed bitter tears but I wandered with her along a road. A coat protected the two of us. Our love rose to infinite heights and filled the Universe. Two souls were enraptured.”

Graham Fitkin (b.1963)

Bob (for Soprano Sax and Piano) (1996)

Graham Fitkin composes for concerts, dance, film and digital media and runs his own ensemble of 9 soloists. He has had commissions from the BBC Proms, Royal Opera House, New York City Ballet, Yo-Yo Ma, Royal Scottish National Orchestra, Tokyo Symphony Orchestra, Sacconi Quartet and many others.



Writing of ‘Bob’, he says, “Bob is simple. It lies firmly in C major with no mucking about. It consists essentially of melody and accompaniment and is my first piece to use Scottish snap grace notes.”



Ryo Noda (b.1948)

Maï (for unaccompanied saxophone) (1975)

Ryo Noda is a Japanese saxophonist and composer whose compositions are known for their effective melding of Japanese and Western art forms. He studied at the Osaka College of Music and was later mentored by prominent saxophonists such as Frederick Hemke (at Northwestern University, Illinois) and Jean-Marie Londeix (at Bordeaux Conservatoire).

Maï is a unique piece for solo saxophone, displaying the flexibility of the instrument as the composer emulates the sound of the Japanese kabuki and shakuhachi flutes. It is a technically demanding work, using many extended techniques such as pitch bending, multiphonics, and alternate fingerings to produce quarter tones.

Noda gained inspiration for this piece after reading a poem 'Mai, the Battle of the Sea', from the 13th century Japanese epic, 'Tale of the Heike'. It depicts the struggle within the mind of a Samurai warrior as he must decide whether to live, by surrendering himself and his army into the hands of the enemy, or take his own life and die with honour. He ultimately chooses to end his life. When his ghost appears to his wife and he tries to justify his choices, she asks the ultimate question "And me? Did you think about me?" The screaming altissimo at the end is the climax of his internal struggle which is then followed by a 10 second silence that represents his death.

Mai, the Battle of the Sea

At dusk of an Autumn evening,
As the moon reflects its silver light on the surface of the waves,
General Kiyotsun Taira plays his flute.

Standing at the prow of his ship,
He seizes his dagger and slices a braid from his head,
Places it by his feet,
And then disappears into the sea.

At the threshold of his house,
The ghost of the Samurai appears.
Confronting him, his wife asks:
"Why did you leave?"
"To save my army", he answered...
"Because I knew that the battle was already lost,
And thus, I saved the lives of my men and their families".
"And me", she said, "Did you think of me"?

Chick Corea (b.1941)

Children's Songs (1971-1980)

With a career now well into its sixth decade, Chick Corea is one of the greatest jazz pianists and composers of all time. His astonishingly wide-ranging output testifies to the variety of influences on which he draws, among which he himself cites Béla Bartók. The 20 'Children's Songs', written originally for solo piano, have been likened to Bartók's Mikrokosmos series.



In a preface to the set, Chick Corea writes:

“The ‘Children’s Songs’ are the first collection of music I’ve written specifically for solo keyboard. I wrote the first song in 1971 to convey simplicity as beauty as represented in the spirit of a child.

“Song 1 through 15 were composed for the Fender Rhodes and 16 through 20 for the acoustic piano, although any of the songs can be played on either instrument. Songs 17 through 20 were composed during a one month period in 1980, completing the series. The songs lend themselves nicely to various forms of expansion with orchestration.



Fritz Kreisler (1875-1962)

Few names conjure up the sophistication and opulence of early 20th century Vienna like that of Friedrich (‘Fritz’) Kreisler. One of the greatest violinists of his day (indeed, of all time), his characteristic sweet tone and intense vibrato made him instantly recognisable. The rejection of his application to join the Vienna Philharmonic at the age of 14 fortunately did not deter him from developing his prodigious talent! As a composer, his output included operettas, a string quartet and even film music, but it is for his compositions for violin that he is most

remembered. These include many popular ‘salon’ pieces and short pieces that have become popular as encores, such as *Liebesleid* and *Liebesfreud*.

Syncopation (1924)

In the 1920s, American rags and cakewalks were very much in vogue across Europe and ‘Syncopation’ is Kreisler’s contribution to their popularity. He published two versions, one for violin and piano and another for piano trio, which he recorded with his brother Hugo playing the cello.

Midnight Bells (from Heuberger's 'The Opera Ball') (1923)

Also very much part of Viennese culture in the late 19th / early 20th century was the operetta. Although not himself Viennese, Richard Heuberger moved to the capital from his home town of Graz and there wrote his first operetta, ‘Der Opernball’, which received its premiere in Vienna in 1898. The story is set in the Paris Opéra and the plot, based on a French farce, is a typically saucy tale of wives testing their husbands’ fidelity, secret assignations at a masked ball and general confusion, all leading to a happy ending.

Kreisler selected the beautiful, romantic ‘Midnight Bells’ as the subject of this arrangement as it perfectly suited his warm, delicate, sweet sound.



César Franck (1822-1890)

Violin Sonata in A, M.8 (1886)

French music in the mid nineteenth century was bestrewn with virtuosic performers and composers aping the razzle-dazzle of Berlioz, and this the earnest mystically-inclined organist from provincial Belgium set out to correct. From his perch in the organ loft at St. Clothilde, or from the professorial chair at the Conservatoire, he inculcated a historical awareness and receptivity to influences from Bach to Wagner, more particularly a method of transformation of themes known as the cyclic principle, and elaborate systems of key modulation that exasperated at least one student, Debussy. Yet Franck's own major compositions are few and came late in his life. Debussy later wrote of him as "one of the greatest of the great musicians".

The Violin Sonata has been outstanding in the genre since its remarkable debut in 1885. One should try to imagine the first hearing of a great work. It was a wedding present to his friend and compatriot the violinist Eugène Ysaÿe, who premiered it at a concert at the Musée Moderne de Peinture. This was the climactic last item, but as daylight faded it was found that health and safety (of course) prevented the use of artificial light. Even lighting a match would have been an offence. Ysaÿe said "We continue" and by memory they got to the end, in the dark, to huge effect.

The first movement presents a three-note cell, and its potential, generating solemnity, tenderness and passion, begins to unfold in a main current which is contrasted with a theme for piano alone. The second movement comes in a rush of power and urgency, inspired by the example of Beethoven's "Kreutzer" finale. The theme flips over to its obverse, a passage of deep solemnity, then melts back, to allegro molto, building climax upon climax.

Percy Scholes (Oxford Companion to Music) usefully defines Recitativo as "a style... in which fixed rhythm and metre are largely disregarded in favour of some imitation of the natural inflexions of speech, adapting to rapid changes of thought or emotion". This improvisatory sounding rumination suggests a thoughtful retrospect over the territory covered so far.

Franck the organist knew inside out the formal devices buried in Bachian counterpoint, and in the last movement of the violin sonata he brought canon,

where parts imitate each other exactly, out into the sunshine to play the part of a recurring refrain in a varied rondo. Innocence and freshness characterise this learned composition.

Programme Notes by Philip Hutton (Franck Sonata) and John Fox (others)



Turadh String Quartet

**Michelle Dierx (Netherlands) & Abigail Young (Scotland), violins;
Theodore Chung Lei (Singapore), viola; Balazs Renczes (Hungary), cello**

The Turadh String Quartet is an exciting new Glasgow-based string quartet formed of four close friends who met whilst studying at the Royal Conservatoire of Scotland. Between them, the members of the quartet have worked extensively throughout Scotland and the UK with leading orchestras and ensembles, including the London Symphony Orchestra, Scottish Chamber Orchestra, BBC Concert Orchestra, BBC Scottish Symphony Orchestra, Royal Scottish National Orchestra, Welsh National Opera and Scottish Opera, and are all members of The Broen Ensemble, a young string ensemble committed to exploring chamber music.

The quartet officially formed in February 2019 when they successfully auditioned at Wigmore Hall to become young artists of The Musician's Company and are greatly looking forward to upcoming performances at venues around Scotland, and in the Purcell Room on 10 February 2020, the day following this Peebles appearance.



Lewis Banks is a Scottish saxophonist praised by The Herald for his 'virtuosity and blinding characterisation'.

His 2019 engagements saw him premiering his new artistic project 'Afterlife', combining newly commissioned works by Scottish composer Jay Capperauld and film director Paul Wright. 2019 also saw him give recitals at The Purcell Room in London's Southbank Centre, St Martin in

the Fields and performing as soloist in the U.K premiere of Santiago Baez's 'L'Arlesienne Fantasy Concerto' with the RCS Chamber Orchestra. Lewis also reached the final of the Royal Overseas League Music Competition in early 2019.

Lewis is frequently in demand with ensembles such as the BBC SSO, Scottish Opera and the Royal Scottish National Orchestra and is a member of the Scottish Saxophone Ensemble. An active educator, Lewis teaches saxophone at Hamilton College and Wellington School and recently visited Chetham's School of Music in Manchester to conduct visiting saxophone classes and presentations.

Previously, Lewis studied at the Royal Conservatoire of Scotland where he graduated in 2018 with a Master of Music degree after achieving 100% in his final recital and being awarded the Principal's Prize for Excellence.

NEXT BIGGAR MUSIC CONCERT

Jamal Aliyev (cello) & Jâms Coleman (piano)

Music by:

Beethoven, Rachmaninov, Popper, Tchaikovsky, Lutoslawski & Franck

Municipal Hall, Biggar, **8.00pm on Friday 28th February**

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Gina McCormack is well established as one of Britain's leading artists, with regular solo appearances at London's Wigmore Hall, the South Bank Centre and at venues across the country. She has performed at many British Festivals, including the City of London, Henley, Edinburgh, Buxton, Aldeburgh and Salisbury Festivals, and has appeared as soloist in the UK with the Hallé and Royal Philharmonic Orchestras and the former Bournemouth Sinfonietta. Tours abroad have taken her to France, Norway, Denmark, the Czech Republic, South Africa and South America, and most recently to Austria and Switzerland.



Gina studied with György Pauk at the Guildhall School of Music and Drama, London, and attended masterclasses with Sandor Vegh (at the Salzburg Mozarteum and at Prussia Cove in Cornwall), Dorothy DeLay, Andras Mihaly and Siegmund Nissel (from the Amadeus Quartet). While still a student, she was a prizewinner at the Royal Overseas League Music Competition in London and at the International Young Concert Artists' Competition in Tunbridge Wells, where she has since returned to serve on the jury.

For thirteen years Gina was the leader of the Sorrel Quartet, with whom she was frequently heard on BBC Radio Three. The quartet made twelve CDs for Chandos Records, of works by Britten, Mendelssohn, Schubert and the complete cycle of Shostakovich quartets. Their Elgar CD was chosen as one of Classic FM's records of the year and was Editor's Choice in Gramophone Magazine. The group also recorded John Pickard's Quartets on the Dutton label.

She then led the Maggini Quartet for two years, and decided to leave the group in March 2010 to focus on her solo work, continuing a long association with her duo partner, pianist Nigel Clayton. Since then the duo has had engagements in Holland, Switzerland, Denmark, and all around the UK. In 2019, she was appointed as new first violinist of the Brodsky Quartet.

Gina McCormack is also well-known as a teacher, having spent 11 years as professor of Violin at Trinity Laban Conservatoire of Music and Dance (formerly Trinity College of Music) in London. She is currently teaching at the Royal Northern College of Music, Manchester and the Royal Conservatoire of Scotland, Glasgow. She also gives regular masterclasses both in the UK and at summer festivals abroad.

In 2018, we were honoured and delighted when Gina accepted our invitation to become the first Patron of Music in Peebles.

Nigel Clayton studied with Stephen Savage and Angus Morrison at the Royal College of Music, London, where he won prizes in every category of piano performance and was awarded the College's yearly prize for his Bachelor of Music Degree. Whilst there, a particular interest in chamber music and accompanying developed and was further encouraged by international prizes from competitions in London, New York (Concert Artists Guild) and from the English Speaking Union.



Since then his worldwide travel has included four major tours of India, Sri Lanka and Pakistan with the Indian cellist Anup Kumar Biswas, tours of the Middle East and America with Wissam Boustany, of Scandinavia with Gerard LeFeuvre and throughout every European country. He performs more than eighty concerts every season and has also played at most of the music clubs and festivals in his native Great Britain, appearing regularly on the BBC's radio network, at the Wigmore Hall and at the South Bank Centre, where he has already performed over fifty recitals. His most recent concerts have been in Taiwan and Japan, his first time to tour in the Far East.

Nigel also continues to perform as a soloist and has given more than one hundred solo recitals on board the British cruise liners SS Canberra, Oriana, Victoria and Arcadia. He has performed concertos by Beethoven, Shostakovich, Ravel, Rachmaninov, Mozart and Liszt and was a soloist in Poulenc's two piano concerto in the Royal Albert Hall whilst still a junior student at the Royal College of Music.

Apart from several long standing partnerships, Nigel has appeared alongside such artists as Michael Collins, Sylvia Marcovici, Ofra Harnoy, Tasmin Little and Bryan Rayner Cook, the Chilingirian, Sorrel and Bingham Quartets and with instrumentalists from Japan, Korea, Canada, Spain, America, Poland and Iceland. He is engaged as Official Accompanist each year for the Tibor Varga International Violin Competition in Switzerland, and has recorded six commercial compact discs. He teaches at a specialist school for young pianists in Surrey, is visiting professor of piano at the North East of Scotland Music School and was recently appointed Professor of Piano at the Royal College of Music, London.

MUSIC IN PEEBLES - 2019/20 SEASON

NEXT CONCERT

Tuesday 3rd March at 7.30pm in the Eastgate Theatre

FLORIAN MITREA (piano)



Double Prize Winner



Programme:

Beethoven	Piano Sonata No.8 in C minor, Op.13 ('Pathetique')
Beethoven	Piano Sonata No.21 in C, Op.53 ('Waldstein')
Liszt	Ballade No.2 in B minor
Liszt	Piano Sonata in B minor

Since his success in the Scottish International Piano Competition in 2017, British/Romanian pianist Florian Mitrea has won many more awards and has developed an exciting international career. As well as performances all over Europe, he has appeared in the USA, Japan, South Korea and China.

His programme for us celebrates the Beethoven anniversary with two of the composer's best-known and best-loved sonatas. These are followed by two of Liszt's finest works, the Gothic horror inspired second Ballade and the mighty B minor Sonata, one of the most technically challenging works in the repertoire.

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7.15pm	Tuesday	25 February	Ballet	Two new ballets
7.15pm	Wednesday	1 April	Ballet	Swan Lake
7.00pm	Tuesday	21 April	Opera	Cavalleria Rusticana/Pagliacci
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Patron: Gina McCormack

2019-20 SEASON

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Sunday 8 September 2019 at 7.30pm

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Schubert

Sunday 9 February 2020 at 2.30pm

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