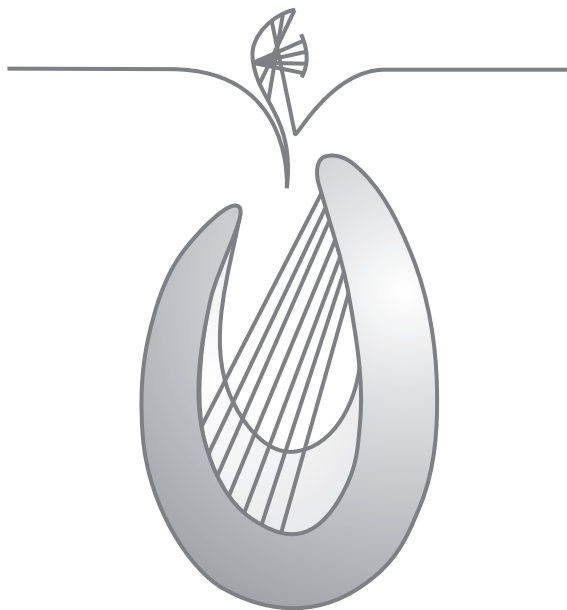


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# Tonight's Programme

**Overture: Portsmouth Point**

**Walton**

**Violin Concerto No. 1**

**Bruch**

Interval (20 minutes)

**Symphony No. 1**

**Mahler**

**Conductor - Jonathan Butcher**

**Soloist - Alexander Sitkovetsky**

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and is a Non-Smoking Venue**

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## Chairman's Welcome

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Welcome to the start of another exciting season of orchestral music. Whether you are a season ticket holder or this is your first concert I hope you enjoy it. If you leave tonight wishing you had taken out a season ticket, then it is not too late. Either phone, or contact me via the orchestra's website and we will see what we can sort out.

Finally please give generously this season as we use the concerts to support the incredible work of Hampshire and Isle of Wight Air Ambulance.

Tim Isard

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**Medina Theatre: Christmas Concert**

**Saturday 16<sup>th</sup> April 2016, 7:30pm**

**Medina Theatre: Brahms Requiem**

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## Tonight's Music

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### Overture: Portsmouth Point

William Walton (1902 - 1983)

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When William Walton left Oxford University without a degree in 1920 he lodged in London with his fellow student and friend Sacheverell Sitwell. The poet, together with his two eccentric poet siblings, introduced Walton to the high life of London and for them he composed *Façade* which was performed privately. Apart from some dance pieces for the Savoy Hotel Walton's next venture was inspired by a picture hanging in the Sitwell house in Chelsea, called 'Portsmouth Point'

which was an etching by the artist Thomas Rowlandson in 1811. Rowlandson, 1756-1827, was a satirist and social commentator and produced a series of pictures depicting naval scenes in Portsmouth. 'Portsmouth Point' is a caricature of a sailor's life: between the money lenders and the Star and Garter pub (still there today in Copnor) sailors cavort with a bevy of buxom women, some dance to the fiddle of a one legged sailor, and many are drinking and carousing.

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Although the music is clearly influenced by this scene Walton is alleged to have thought up the opening theme while on the top of a double decker bus in London. It was written while he and the Sitwells were on holiday in Spain and was first performed in 1926 in Tonhalle, Zurich by the Tonhalle Orchestra, conducted by Volkmar

Andreae, as part of the International Society for Contemporary Music.

The lively bustle of the quayside is achieved by Walton's frequent changes of meter and rhythm, asymmetrical spiky tunes which are often fragmented and syncopation. Although there is a passing nod to the sailor's hornpipe the whole owes most to Stravinsky and jazz.

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## **Violin Concerto No. 1 in G minor** **Max Bruch (1838 - 1920)**

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Although Max Bruch composed three operas, three symphonies and four violin concertos it is only the first of these concertos that is widely known today and together with the Scottish Fantasy is still performed. Bruch hated the piece and to make matters worse he had sold the rights and never made any money from it.

Bruch was born in Cologne to a mother who was a singer and for most of his life was a conductor, including that of the Philharmonic

Society of Liverpool from 1880-1883, and a teacher, culminating as Professor of Music in Berlin from 1891-1911.

Amongst his pupils were Respighi and Vaughan Williams. When he could afford to Bruch turned to composing.

The first violin concerto (which followed some choral works and a failed opera) was first performed in 1866 but was immediately withdrawn. Bruch sent the concerto to the violin virtuoso Joseph Joachim for advice as how he could improve it and some of Joachim's suggestions were taken up. He then sent

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---

it to Hermann Levi, a conductor and friend, and the violinist Ferdinand David who had played the first performance of Mendelssohn's violin concerto. The fully-revised work was eventually performed by Joachim in 1868 at Bremen, conducted by Karl Reinthaler. It was dedicated to Joachim 'in friendship'.

Although Bruch was a contemporary of Liszt and Wagner he composed in the conservative Germanic style. His violin concerto is a showcase for the violin and its soulful tunes woven

together still hit the right spot as it can be found near the top of Classic FM's popularity list.

1. *Vorspiel* (Prelude) This was originally called *Introduzione-Fantasia* and is structured ABA. The movement consists of orchestral chords, contrasting solo flourishes and two expansive melodies.
2. *Adagio* – very lyrical
3. *Finale* – in the style of a gypsy rondo

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## INTERVAL

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### **Symphony No. 1 in D Gustav Mahler (1860 - 1911)**

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It took Mahler many years to perfect his first symphony. Unusually it is an eclectic mix of materials which Mahler juxtaposed to make into a work which included his own song-cycle telling of unrequited love, a children's round, village bands, a 19th century wood cut of a Huntsman's funeral, sounds from nature and yodelling. Mahler described this process as reusing building blocks to make something new but the audience was left confused: either there were too many programme notes or not enough; was this a tone poem or something else entirely? It took four

rewrites before it was eventually published as Symphony No 1 in D.

The work was written when Mahler was an assistant conductor in Leipzig and was performed in Budapest in 1889 as 'Symphonic Poem in Two Parts' which was made up of five movements. It was narrative in form but because only the funeral march was labelled the audience could not follow the story and it was withdrawn.

In Hamburg and Weimar it reappeared as 'Titan – tone poem in Symphonic form'. In this version Mahler linked it to the story of Titan, written by the German Romantic writer Jean Paul (Richter), which plotted Titan's progress

---

from his youth to becoming a great ruler. This time it had programme notes but again it received a mixed reception. In 1896 Mahler removed the serenade-like second movement *Blumine* (a poetic word roughly meaning 'floral'), dropped all programme notes and renamed it 'Symphony in D for large orchestra'. Finally he published it in 1898 as Symphony No 1 in D.

1. *Slow, held back and restrained* - distant sounds are heard above the same note played ethereally across seven octaves in the orchestra, similar to the opening of Beethoven's ninth symphony. The main theme is the second song from Mahler's *Songs of a Wayfarer*, 'Ging heut' Morgen über's Feld' (I went across the field this morning) where the birds wish the wayfarer a good morning.

2. *Strong but not too fast* - this Scherzo is very rustic in feel and contains sounds from Mahler's youth including the strong accents and yodelling of a ländler (dance). The Trio is reminiscent of café music.
3. *Solemn and measured* - in this movement Mahler juxtaposes a minor key version of Frères Jacques (Bruder Martin in German) with a klezmer-like parody version of a dance band and the fourth song from his *Songs of a Wayfarer* 'Die zwei blauen Augen' (The two blue eyes of my beloved).
4. *Stormily agitated* - this opens with a 'cry of a wounded heart' and incorporates music from previous movements. The gentler music is from the discarded *Blumine*.

**Programme notes by Jane Pelham**



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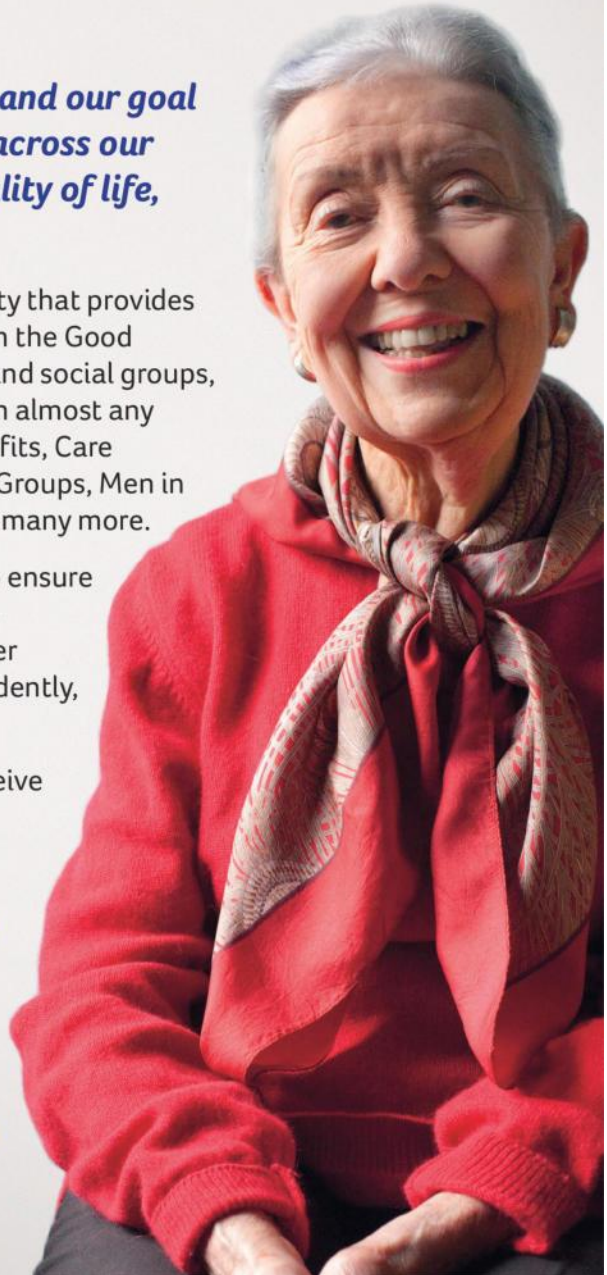
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## Alexander Sitkovetsky - Soloist

Alexander Sitkovetsky born in Moscow into a family with an established musical tradition, made his concerto debut at the age of eight and the same year came to study at the Menuhin School. Lord Menuhin was his inspiration throughout his school years and they performed together on several occasions including the Bach Double Concerto, Bartok Duos at St James' Palace, and when Alexander played the Mendelssohn concerto under Menuhin's baton.

He has gone on to perform with the Netherlands Philharmonic, the Philharmonia, Royal Philharmonic, English Chamber Orchestra, Academy of St. Martin's in the Fields, and the BBC Concert Orchestra among many others.

He has shared the stage with Julia Fischer, Janine Jansen, Misha Maisky, Polina Leschenko, Julian Rachlin and many others. Alexander has recorded for Angel/EMI, Decca and Orfeo including the Bach Double Concerto with Julia Fischer. Plans last season included orchestral invitations in England, Holland, Spain, Russia and Germany as well as recital and festival appearances in Norway, Japan, Romania, England, France, Holland and the USA.

This Season, Alexander has debuted with the Lithuanian Chamber Orchestra at the Melbourne Arts Festival and has upcoming dates with the Brussels Philharmonic, Konzerthaus Orchester Berlin, "I Virtuosi Italiani" the Basel Kammerorchester and the Aargauer Symphony Orchestra. From the 2012/13 season, Alexander will join the prestigious "Chamber Music Society Two" at the Lincoln Center in New York. Together with Wu Qian and the cellist Leonard Elschenbroich, Alexander performs in the Sitkovetsky Piano Trio, regularly giving performances in England at the Wigmore Hall and all around the country and across Europe in Halls such as the Amsterdam's Concertgebouw and the Frankfurt Alte Oper.



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## Jonathan Butcher - Conductor

Jonathan Butcher is an experienced yet versatile conductor whose repertoire not only encompasses all the major Orchestral, Choral and Operatic works, but also includes a large selection of 20th and 21st century compositions. He has a particular passion for chamber orchestra repertoire and is much admired for his work with young people and students.

Jonathan conducted orchestras at the Royal College of Music for twelve years.

Whilst studying at the Royal College of Music, where he was awarded a Foundation Scholarship, he won all the major conducting prizes, including The Sir Adrian Boult Conducting Scholarship (on three consecutive occasions), The Arthur Bliss Prize and Leverhulme Studentship for further study at Tanglewood, U.S.A.

His teachers have included Leonard Bernstein, Jan Stulen, André Previn and Seiji Ozawa, but his major influence and inspiration was the great Strauss scholar and recognized authority on the orchestra - Norman del Mar.

He has worked with many orchestras and ensembles, including the London Mozart Players, Royal Philharmonic Concert Orchestra, English Symphony Orchestra, New London Orchestra, Guildford Philharmonic Orchestra, National Centre for Orchestral Studies, Divertimenti, London Bach Orchestra, Promenade Orchestra of Radio Hilversum, Holland, Surrey Sinfonietta, National Orchestra of Malta and the Staatsphilharmonie Rheinland-Pfalz.

On the lighter side he has conducted two Hoffnung Concerts in Munich and in 2004 Jonathan conducted several New Year concerts in and around Ludvigshaven, Germany.

At present he holds musical directorships with three orchestras and is artistic director of Surrey Opera with whom he has conducted many acclaimed productions.



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Other opera companies Jonathan has worked with include Opera 80 (now E.T.O.), New Sussex Opera, Chelsea Opera Group and Court Opera.

In music theatre Jonathan has a wide and varied experience, including Sweeney Todd and Follies, West Side Story and Phantom of the Opera at Her Majesty's Theatre, Haymarket.

Jonathan was, for a number of years, musical advisor to the Robert Bouffler Music Trust who, under his initiative and directorship, promoted a number of Opera projects for young people.

Jonathan has a natural gift and flair for communicating with audiences and is much in demand for conducting and presenting children's and family concerts which he devises himself. In 1999 he established the Family Lunchtime concerts at Polesden Open Air Theatre, working with such celebrities as Hannah Gordon, Angela Rippon, Johnny Morris, Bill Oddie, Ian Lavender, Sir Trevor McDonald and Peter Purves.

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Anya Birchell  
Roberta Boreham  
Neil Courtney  
Emma Dixey  
Helen Mansfield  
Josie Snow  
Dagmar Turner  
Chris Burns

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## **Second Violins**

Cathy Matthews  
Rebecca Loader  
Elisabeth Boreham  
Mary Dalladay  
Helen Foster  
Amy Grimes  
Sian Kulmeyer  
Helen Parry  
Alison Perkins  
Jenny Robinson  
Judith Stoneley

---

## **Violas**

Tim Isard  
Sarah Mitchell  
Andy Grubb  
Sandra Carlile  
Maggie Courtney  
Andy Hicks  
Angela Martin

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## **Celli**

Jonny Hennessey-Brown  
Zoe Meads  
Martin Ellis  
Phil Grainger  
Denise Marsh  
Diana Nall  
Gillian Oswell

Holly Redrup  
Rosemary Woodhouse

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## **Double Basses**

Mark Frampton  
Alison Mosedale  
Harriet Scott  
John Wilson

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## **Harp**

Kate Ham

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## **Flutes**

Siobhan Cosgrove  
Debbie Grubb  
Sarah O'Connell

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## **Piccolo**

Jacky Haysted

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## **Oboes**

David Hutchinson  
Kritsada Yubanyong  
Olivia Quilter

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## **Cor Anglais**

Suzie Shrubb

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## **Clarinets**

Mark Gregory  
Ginny Kelly

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## **E Flat Clarinet**

Alana Spence

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## **Bass Clarinet**

Susan Moss

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## **Bassoons**

Rebecca Eldridge  
Richard Bennett

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Richard Moore

## **Horns**

Elliott Seidman  
Chris Manning  
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Gareth Jones  
Sarah Masterton  
Jonty Parkes  
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## **Trumpets**

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Bob Nicholas  
Matthew Hart-Dyke  
Tom Seal  
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Will Doyle  
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Cello Concerto in E minor Elgar  
Soloist: Richard Harwood  
Symphony No. 6 in D Dvorak

**Saturday 12th March 2016, 7.15pm**

Scherzo Fantastico Suk  
Four Last Songs Strauss  
Soprano: Jane Streeton  
Symphony No. 3 in A minor Rachmaninov

**Saturday 21st May 2016, 7.15pm**

Beni Mora - Oriental Suite Holst  
Piano Concerto in E flat Ireland  
Soloist: Viv McClean  
Job - A Masque for Dancing Vaughan Williams

**Saturday 2nd July 2016, 7.15pm**

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Capriccio Espagnole Rimsky Korsakov  
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