

RECENT REVIEWS

“One of the best amateur orchestras I’ve ever heard.”
Liz Rossi - violin soloist, November 2007

~

“A suite from Tchaikowsky's *Sleeping Beauty* ended the concert and found the orchestra in fine form. There was plenty of frantic energy and passion, lots of both bright and shadowy colours.”

“...well played, fresh, flowing and showing Shaun Matthew at his best .”

“The last dance was a great swirl of sound...that brought the audience to its feet ”

“A powerful interpretation of personality and a real rite-of-spring feel.

Good to have the orchestra back in the groove. .”

David Smart

SPONSORSHIP

The Scarborough Symphony Orchestra depends on the generous donations of its Friends and Sponsors for the continuation of its existence. As with many amateur orchestras, we are barely scraping through financially and we would wholeheartedly welcome additional sponsorship. Donations can be any size!

For information or a sponsorship pack, contact:

The Chairman,
29 Sea Cliff Road, Scarborough YO11 2XU
Tel: 01723 372382

Registered Charity No: 1125060

GENERAL INFORMATION

Please contact:
The Secretary
61 West End, Kirkbymoorside YO62 6AD
Tel: 01751 431879
Email: rachvb60@aol.com

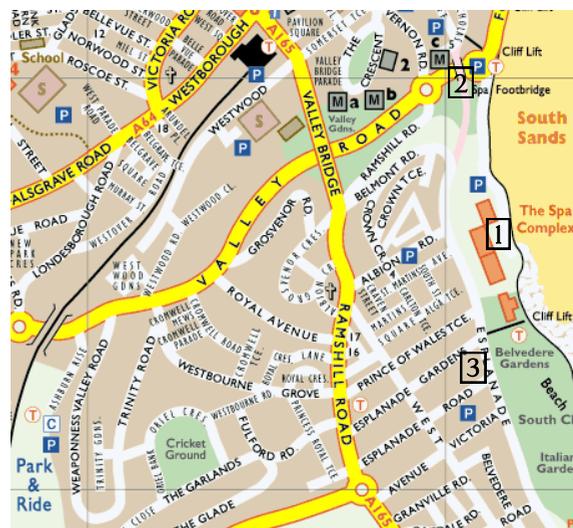
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SCARBOROUGH SPA COMPLEX

The Scarborough Symphony Orchestra is privileged to be able to continue its association with the Spa Complex. The recently refurbished venue provides excellent professional facilities for the orchestra and its patrons and plenty of additional space for our ever-increasing audiences.

Scarborough's Spa Complex is located in the picturesque South Bay and is the most prestigious venue for conferences, exhibitions, entertainment and events on the Yorkshire Coast. It is easy to find and is signposted from all directions. The address is: Scarborough Spa Complex, South Bay, Scarborough YO11 2HD.



PARKING

There is limited parking outside the venue **1** and along the approach road, but there is also an underground car park a short walk away **2** - this is sometimes closed in winter. Free parking is available above the Spa along the Esplanade **3** and the adjoining streets. You can then either walk to the Spa down a steep path or, if you are feeling less energetic, use the cliff lift, which should be running on every concert day.

Visitors with mobility difficulties should telephone the Spa in advance to arrange on-site parking and reserved seating in the concert hall: 01723 376774.

TICKETS:

Individual ticket prices:

Full price: £8.50

Concessions: £7.50

Students/children: free

One Free Concert & No Queuing:

Get into 5 concerts for the price of 4 with a **GOLDEN TICKET***

Tickets are available from the Spa Box Office (01723 357869) and Scarborough's Tourist Information Centre (01723 383636).

***GOLDEN TICKETS** are available by post only (see overleaf for details & booking form).

TIMES:

Concerts (except December) begin at 7.30pm and end by approximately 9.30pm. Doors and box office are open from 6.45pm.

Please arrive as early as possible to ensure a good seat.

PRE-CONCERT TALKS:

Frank James will be continuing his entertaining and informative talks which introduce each of the concerts this season.

These will begin at 6.45pm in the Vitadome Lounge and should finish by about 7.10pm.

Entrance with concert ticket only.

JOINING:

New members are very welcome, especially string players. Woodwind, brass and percussion players should enquire first to see if there are any **vacancies**. For more details, contact: 01751 431879.

MAILING LIST:

If you would like your details to be added to our mailing list, please send your name and address to: **SSO Mailing List, 61 West End, Kirkbymoorside, York YO62 6AD.**

INFORMATION:

Details of all the information contained within this brochure can also to be found on our website:

www.scarborough-orchestra.co.uk

SCARBOROUGH SYMPHONY ORCHESTRA



Patron Lady Ayckbourn
Conductor Shaun Matthew
Leader Anthony Mason

60th Birthday Season
2009 - 2010



A FEW WORDS FROM THE CONDUCTOR...

A warm welcome to the Scarborough Symphony Orchestra's 59th concert season.

In keeping with the adventurous programming spirit of the orchestra, I have tried to mix the familiar with the unfamiliar in every concert. This makes for exciting music making, which I know the orchestra loves and many within the audience appreciate. I am looking forward to all of our concerts, but particularly 'Eternal Life' on 14th March 2009, the music of which is especially close to my heart.

Our soloists for the season are truly exceptional. We welcome the internationally renowned 'cellist, Leonid Gorokhov, to play Elgar's glorious concerto, the highly respected pianist and pedagogue, Josephine Peach, to perform Rimsky-Korsakov's virtuosic concerto and our old friend Gary Matthewman, who returns with Mozart's sublime A major piano concerto. Our co-principal flute, Catherine Sign, will be performing Mozart's G major concerto and we close the season with Adi Brett, sub-principal violin of the Hallé, in Lalo's *Symphonie Espagnole*.
Shaun Matthew

ROMANTIC FAVOURITES

*Sponsored by
Broadland Properties Ltd*

Saturday 3rd November, 2008 - 7.30pm

Spa Grand Hall, South Bay, Scarborough

Wendy Goodson soprano

Peer Gynt Suite	GRIEG
Chants d'Auvergne	CANTELOUBE
Symphony No.8 in G	DVOŘÁK

Holst's *A Moorside Suite* was originally written in 1927 as a brass band competition piece, but it wasn't considered sufficiently technically difficult. A brass band concert standard its original scoring, it was later orchestrated by Gordon Jacob.

We are proud to welcome Leonid Gorokhov to perform Elgar's deeply spiritual 'cello concerto. His last major work, it was written just after the First World War, and conveys his despair and disillusionment with a sadness which pervades the whole work.

Butterworth's tragic death in the trenches at the age of 31 meant that we were left with precious little of his music, of which this moving piece is a fine example.

Regarded as the symphonic masterpiece of Walton's later years, the theme of these *Variations* is from the slow movement of Hindemith's 'Cello Concerto, one of his finest melodies.

FAMILY FUN CONCERT

*Sponsored by our Patron
Lady Ayckbourn*

SUNDAY 13th December, 2008 - 4.30pm

Spa Grand Hall, South Bay, Scarborough

*Heather Ayckbourn narrator
Shaun Matthew tuba*

Pinocchio, a Merry Overture	TOCH
Tubby the Tuba	KLEINSINGER
The Snowman	BLAKE

Tonight we visit the theatre. Rossini's orchestral tour-de-force, the overture *The Thieving Magpie* opens our concert.

Rimsky-Korsakov's piano concerto is very rarely heard, which is a pity, since it displays all his usual melodic and harmonic gifts. We are pleased to welcome Josephine Peach to perform it for us.

The opera *The Snow Maiden* was written when the composer was in his late thirties, and despite containing much good music (including, notably *The Flight of the Bumble Bee*) it has never gained a regular place in the repertory.

Tchaikovsky, though a Russian composer, was not a member of the Nationalist school. His ballets *Swan Lake*, *The Nutcracker* and *The*

TITLE TBC

Saturday 13th March, 2009 - 7.30pm

The Ocean Room, South Bay, Scarborough

Jesse Beaumont piano

Piano Concerto No.2 in g Minor	LISZT
Symphony No.1 in F Major	STENHAMMAR

Panufnik's *Sinfonia Elegiaca* is a work full of passion. It is, in his own words, an "anti-war protest against violence and the aggressive element in mankind, and is an expression of my deep anguish for all war victims of all nationalities, all religions and all races throughout the world."

Mozart's piano concertos are a delight, full of variety and invention. The elegant 23rd is no exception, the more interesting in that its slow movement is the only thing that Mozart ever wrote in the key of F sharp minor. Our good friend Gary Matthewman will prove to be an ideal exponent.

To complete our journey from the darkness of humanity to the reaffirmation of life, we close with Brahms's joyous 2nd symphony. Sometimes known as his *Pastoral*, it has serious depths, but in the main it is an unusually genial and sunny work, which ends with one of music's most truly exhilarating and uplifting passages.

TITLE TBC

Saturday 22nd May, 2009 - 7.30pm

Spa Grand Hall, South Bay, Scarborough

Daniel Roberts violin

Tragic Overture	BRAHMS
Violin Concerto No.2 in G Minor	PROKOFIEV
Symphony No.5 in E minor	TCHAIKOVSKY

The sunshine begins with Beethoven's *Symphony No.1*, which caused a certain amount of outrage at its first performance. It begins with a discord, which was too much for many of his contemporaries' ears. It's a jolly romp, and marks the start of a phenomenal development in symphonic writing.

Mozart detested the flute, as is well-known, but he surely would have changed his mind could he hear tonight's soloist. This beautiful concerto was written in 1778 for a Dutch player who later argued about paying up, which couldn't have improved Mozart's love of the instrument very much.

We close with the original version of Schumann's *Symphony No.4*. Schumann's four symphonies are wonderfully varied and representative of his emotional range, though for many years their orchestration was criticised, and Mahler, no less, wrote new versions. Now we appreciate them for what they are, and how they sound.

MUSICAL FIREWORKS

Saturday 17th July, 2009 - 7.30pm

Spa Grand Hall, South Bay, Scarborough

Andre Ivanovitch piano

The Hebrides overture	MENDELSSOHN
Piano Concerto No.1 in Bb Minor	TCHAIKOVSKY
Working Breakfast, an Orchestral Fantasy	SIMPSON
<i>world première</i>	
Music for the Royal Fireworks	HANDEL

Lalo did not achieve (relative) fame until he was in his forties. His opera *Le Roi d'Ys* was not performed until he was 65, but the powerful overture makes one wonder why. His violin concerto, the *Symphonie Espagnole*, was written in 1874 for the Spanish composer and violinist Pablo de Sarasate, and has achieved lasting popularity. Ravel and Fauré's beguiling pavaues need no introduction, but Saint-Saëns's opera *Samson et Dalila* is rarely heard, which is a pity, as it contains some powerful music, not least the *Bacchanale*. In 1872 Bizet wrote incidental music to Daudet's play *L'Arlésienne*, which deals with love, loss and madness in Provence. The first suite extracted by the composer proved such a success that after his death a colleague put together a second suite, which ends with the exciting *Farandole*.

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