

## **PROKOFIEV Classical Symphony in D. Op.25**

1. *Allegro*
2. *Larghetto*
3. *Gavotte: Non troppo allegro*
4. *Finale: Molto vivace*

Sergei Prokofiev (1891-1953) was, like Mozart and Clementi, a virtuoso pianist. Initially taught by his mother, he graduated from the St. Petersburg Conservatory winning the concerto composition and performing his own First Piano Concerto. He then toured extensively, largely avoiding the turmoil of the Russian revolution and, despite performances in the USSR, did not return to live in his homeland until 1936.

Prokofiev has contributed more pieces to the standard symphonic repertoire than any other composer after World War One and yet this symphony, his first significant work without piano, remains his most popular. Its composition began in 1915 but was largely completed in 1917, on holiday away from a piano. In the composer's own words, the Classical Symphony is "as Haydn might have written it, had he lived in our day." It is among the earliest works to subscribe to the aesthetic of neo-classicism. Prokofiev had become deeply immersed in the late 18<sup>th</sup> century style during Nicolai Tcherepnin's conducting classes and he used classical forms as the framework for his first symphony. He conducted the premiere of his Classical Symphony in Petrograd in 1918. Often mischievous and ironic, Prokofiev would have been delighted that it has become a 'classic'.

Classicism was attractive to the unsentimental composer reacting against the overwrought emotionalism of the gigantic romantic pieces of the turn of the century. As a young composer, he conducted an 'experiment' in using old forms to contain new musical ideas. His harmonic and rhythmic inventiveness is cleverly juxtaposed with the formality of sonata form. The sudden alternating of loud and quiet, high and low, gravity and levity, bluntness and grace, charm and vehemence, symmetry and jumpiness, is both Haydn-esque and startlingly modern.

The opening allegro is apparently a straight-forward sonata form movement. Even the melodic line is a simple diatonic melody, but it leaps from distant chord to distant chord before returning to the tonic. The second subject is a delicate high balletic melody but accompanied by a cheeky bassoon. The slow movement is built on a very high, thin and almost ethereal

melody accompanied by a gentle dance. The third movement is not a classical minuet nor a tight scherzo but a baroque gavotte. This dance in duple time placed the emphasis on the second beat and Prokofiev plays with accents and trills in his own style. The finale is another miniature sonata form movement that remains defiantly major as it scampers along. Prokofiev finds his own way to be fair to the past while preserving his own unique voice and the result is breath-taking.

### **MOZART Clarinet Concerto in A major K.622**

1. *Allegro*
2. *Adagio*
3. *Rondo: Allegro*

During his relatively brief life, Mozart (1756-1791) composed at an astonishing rate and in almost all musical genres. He wrote 21 piano concertos, five violin concertos, four horn concertos, two flute concertos, a clarinet concerto and a bassoon concerto - which collectively defined the form of the instrumental concerto. The clarinet concerto was written in the final year of his life and is his last completed work. It was probably premiered in October 1791 in Prague with Anton Stadler playing his basset-clarinet.

The clarinet was a relatively new instrument, and Mozart only came to know and love it when he moved to Vienna in 1781 and met Anton Stadler (1753-1812). Stadler was not a virtuoso, but Mozart appreciated his singing tone, musicianship, and enthusiasm. Stadler gained a place in the Vienna Court Orchestra in 1787 and worked tirelessly to have the instrument accepted as part of the woodwind section. He was also a fellow Mason, a gambler, often impecunious, and a joker – he and Mozart were kindred spirits and became firm friends.

In the late 18<sup>th</sup> century, clarinet design had not settled and, along with clarinets in A and Bb, there were basset horns and other variations. Stadler played all of these, but he preferred a custom-made basset-clarinet that was basically an A clarinet with an extended lower register. Mozart loved the richness and range of the instrument and wrote the clarinet concerto for it.

Mozart's original manuscript has been lost – Stadler may have pawned it! The earliest versions were revised by the publishers to be played on the standard A clarinet, shifting some of the lower notes up an octave and consequently changing the character of the music. Modern clarinetists, using

replica basset-clarinets, have decided which notes to reinstate and have re-assembled the work. The first recording of the concerto with a basset-clarinet, played by Hans-Rudolf Stalder and the Cologne Chamber Orchestra, was produced in 1968. If Mozart's original manuscript had survived, basset-clarinets would have been more numerous and may have been popular with later composers.

Mozart gave his concerto a ravishing sonority, a depth of feeling, and such unflinching good humour that would have delighted and amazed his friend. The opening charming and graceful Allegro displays the versatility and range of the clarinet while remaining incredibly lyrical. The movement is in sonata form with the first subject in A major and the second in the relative minor. The dialogues between the soloist and orchestra are marked by sweeping changes of register and rapidly changing tonal qualities. The Adagio is achingly beautiful, sonorous and at times reflective and poignant – it was used in the film *Out of Africa*. In ABA form, the B section explores the chalumeau (lowest) register. The infectious good cheer of the Rondo is delightful with rapid exchanges between the soloist and orchestra that are almost like the banter between friends.

**Anna Hashimoto will be playing a basset-clarinet.**

## INTERVAL

### **CLEMENTI Overture in D major**

*Andante sostenuto – Allegro con brio*

Born in Rome, Muzio Clementi (1752-1832) spent most of his life in England. As a virtuoso pianist and composer: his compositions for the pianoforte developed a fluent and technical legato style, influencing Beethoven, Chopin, John Field, Hummel and Czerny. He also produced and promoted his own brand of pianos (in Cheapside) and was a notable music publisher. Clementi has been called 'the Father of the Piano' and he composed and published 110 piano sonatas. Beethoven often played the sonatas and enthusiastically recommended them to his friends, his nephew and other piano students. Clementi was also beloved as a teacher and was instrumental in founding the Philharmonic Society of London. He died in Evesham and is interred in the cloisters of Westminster Abbey. Despite being highly regarded in his day, his popularity has languished and he is mostly remembered for having competed with Mozart at the Viennese court.

Clementi is thought to have written twenty symphonies, but the manuscripts have largely been lost. Although they were performed widely in Europe, only two were published and four more have been reassembled by scholars. These have been published (Edizione Suivini Zerboni – Milano) as has this overture - another example of scholarly reassembling. Pietro Spada (1935-2022), an Italian virtuoso pianist and musicologist, was teaching and performing in the USA (1966-70) when he produced the score of this overture from fragments in the British Museum and the Library of the Congress in Washington. The piece existed in three fragments: one just for two violins, viola and double bass, one with 36 complete bars, and one with suggested harmonizations. The overture can therefore be considered the collaboration of two wonderful pianists.

The overture begins with a majestic slow introduction with the melody introduced by the violas and cellos. This is followed by a sonata form movement remarkable for its energetic brilliance, dynamic contrasts, and formal balance.

#### **MOZART Symphony no.41 in C major “Jupiter” K.551**

1. *Allegro vivace*
2. *Andante cantabile*
3. *Menuetto – Allegretto*
4. *Finale – Molto allegro*

The production of Don Giovanni in Vienna had not been an unqualified success and Wolfgang Amadeus Mozart (1756-1791) was in debt. With a wife and young son to support, he hoped to improve his financial footing with a series of concerts at one of Vienna’s casinos. For this project, he wrote three symphonies in rapid succession during the summer of 1788: his 39<sup>th</sup> symphony was finished on 26<sup>th</sup> June, the 40<sup>th</sup> on 25<sup>th</sup> July, and the 41<sup>st</sup> on 10<sup>th</sup> August. Sadly, a war between the Austrian and Ottoman empires began and the concert series was probably cancelled. It is doubtful that Mozart ever heard a performance of his last three symphonies. Although his outer life was fraught with difficulty, the composer’s inner creative life was soaring to new heights, and the last symphonies are considered the pinnacle of his instrumental work.

Seeing himself primarily as a composer of operas, Mozart spent the last three years of his life focused on *Così fan tutte*, *Die Zauberflöte*, and *La Clemenza di Tito*. He was not overly concerned about the symphonies and may

have intended to take these instrumental masterpieces to London. Untimely death intervened, but it was in London that the impresario Salomon bestowed the name 'Jupiter' on the final symphony in recognition of its Olympian greatness. A concert by the Royal Philharmonic Society of London in 1813 advertised the Grand Sinfonia Jupiter by Mozart. This symphony is full of majesty and splendour – from the shining pathos of the first movement to the colourful, joyful, fugal last movement, the audience can hear Mozart's utter conviction and confidence in his art and recognize a masterpiece.

The symphony opens in a martial and dramatic manner, calling the audiences attention to the beginning of a new work. After a pause, the main theme is a singing melody that passes from one instrument to another rather like an operatic duet. The development immediately slips into a distant key and tumultuous contrapuntal exploration. There is a false return of the martial theme, and the music seems to disintegrate before the triumphant recapitulation and jubilant conclusion.

The Andante is Mozart at his most lyrical and expressive. It demands the same clarity, awareness, and emotional intensity as the most demanding chamber music. The third movement, a minuet, is Mozart at his most playful – shifting the stress from phrase to phrase to make a square dance irregular and unpredictable. The restraint of these central movements prepares the audience for the finales dazzling complexity. In the last movement Mozart demonstrates his complete mastery of counterpoint. Taking just four notes, the maestro produces jaunty melodies that weave together – an overwhelming cascade of melody, countermelody, cannons, fugues, inversions and strettii. Mozart successfully combines sonata form and fugue and yet he wears his genius lightly and the overall impression is of joy.

Programme notes by Sharon Bradon

## **Dominic Grier** *conductor*

Dominic Grier is widely acknowledged as a young conductor of distinction, equally at home in opera, ballet and symphonic work as well as contemporary music and orchestral training. He was a permanent staff conductor at the Royal Opera House from 2008-10, affiliated with the Jette Parker Young Artists Programme, and has since served as a regular



guest conductor with many of the foremost ballet companies in the UK and Europe including The Royal Ballet, Dutch National Ballet, Ballet Vlaanderen, Birmingham Royal Ballet, Northern Ballet and Scottish Ballet. He has been Music Director of the Worthing Philharmonic Orchestra since 2014 and was recently a major prizewinner at both the 2024 Bucharest International Conducting Competition and the 2024 Ionel Perlea International Conducting Competition.

He has served as Music Director of the Ashover Festival Orchestra (2007-9) and of the King's College London Symphony Orchestra (2009-12), Principal Conductor of the London International Orchestra of Academia (2006-8) and Assistant Conductor for British Youth Opera (2007). He was appointed as Music Director of the Angmering Chorale in January 2025. He is increasingly active as a teacher of conducting, and is on the academic staff at the Royal Academy of Music as Tutor in Undergraduate Conducting and Postgraduate Second Study Conducting. He is also a Founder and Director of the Girton Conducting Course, and Joint Principal Conductor of the Symphony and Classical orchestras at the Junior Royal Academy of Music, and Director of The George Hurst Foundation.

In the field of opera, he made a critically acclaimed guest conducting début at the Opéra National de Lyon in March 2010, with the French premiere of Copland's *The Tender Land*, and had formerly worked as an Assistant Conductor there, where his repertoire included *Siegfried*

(2007), *Porgy and Bess* (2008 and 2010) and *Death in Venice* (2009). He has also assisted on *Peter Grimes* at the Aldeburgh Festival, and has served as rehearsal conductor to the Britten-Pears Orchestra. More recently, he conducted a rare performance of Malcolm Arnold's opera *The Open Window* with the Berkeley Ensemble. He is a regular coach and pianist for the Royal Opera House, working with many of the current and former singers of the Jette Parker Young Artists Programme.

On the concert platform and in the theatre, he has worked recently with the Bucharest Symphony Orchestra, Covent Garden Chamber Orchestra, BBC Concert Orchestra, the Royal Ballet Sinfonia, the Orchestre Symphonique et Lyrique de Nancy, the Orchestre de Limoges et du Limousin, the Orchestra of Welsh National Opera, the Tokyo City Philharmonic, the Orquestra do Teatro Municipal do Rio de Janeiro, the Royal Tunbridge Wells Symphony Orchestra, Salomon Orchestra, Purcell School Symphony Orchestra, and the Chandos Symphony Orchestra, among others. His performances have been broadcast on BBC Radio 3, France Musique, and throughout the UK as part of the Royal Opera House's live screenings, as well as having been released on DVD for the Opus Arte label.

Other recent projects include *The Nutcracker* for The Royal Ballet, *Faust* and *Giselle* for Ballet Vlaanderen with the Antwerp Symphony Orchestra, a new version of *Eugene Onegin* for Maribor Opera and Ballet in Slovenia, and David Bintley's acclaimed production of *Cinderella* for Birmingham Royal Ballet.

Future engagements include a touring production of *The Sleeping Beauty* for English National Ballet; concerts in Romania with the Sibiu Philharmonic Orchestra, Bacau Philharmonic Orchestra, Dinu Lipatti Philharmonic Orchestra and Oradea State Philharmonic Orchestra; and performances with the East Anglia Chamber Orchestra, Havant Symphony Orchestra, and the Wimbledon Symphony Orchestra.

Dominic read music at the University of Cambridge and initially studied conducting with the late George Hurst, then subsequently at the Royal Academy of Music under the tuition of Colin Metters, Sir Colin Davis and Mark Shanahan. He graduated with distinction and was awarded the prestigious DipRAM for outstanding final performances and the Fred Southall Memorial Prize. In 2006, Dominic was a major prizewinner in the Alliance Cornhill Conducting Competition.

## **Anna Hashimoto** *soloist*

Anna's career encompasses appearances as a soloist and orchestral musician alongside a commitment to education and new music. As a soloist Anna has worked with conductors such as Vladimir Ashkenazy, Myung-Whun Chung and Martin Brabins, performed with chamber musicians such as Michael Collins, Leon McCawley, and Tsuyoshi Tsutsumi, and string quartets such as the Endellion, Kodaly, Maxwell and Prazak String Quartets. After winning



the Young Clarinetists Competition in Tokyo in 2003, she made her London concerto debut at the age of fifteen with the English Chamber Orchestra at the Barbican Centre, and went on to win international clarinet competitions in Carlino, Italy, in 2009, and the 1st International Clarinet Competition Ghent, in 2010. Following this, her solo career took her to major venues across Europe and Japan. Her four solo CD albums all received high praise, and have been heard on NHK TV and FM, Tokyo FM, ABC Radio and BBC Radio 3. She is a founding member of the Atéa Quintet, the Associate Ensemble in Residence at the Royal Birmingham Conservatoire and former Quintet in Residence at The Purcell School.

She has appeared as guest principal clarinet with numerous UK orchestras including the BBC Symphony Orchestra, London Philharmonic Orchestra, Royal Philharmonic Orchestra, London Mozart Players, and the Orchestra of the Royal Opera House, as well as orchestras further afield

such as the Japan Chamber Orchestra, Amman Chamber Orchestra, and the Flanders Symphony Orchestra.

Anna teaches at the Royal Birmingham Conservatoire and the Royal College of Music Junior Department, and is a Tonebase Artist. She has taught on many summer schools and is a regular tutor for the National Youth Orchestra of Great Britain. She has given masterclasses and workshops across the country and judged numerous competitions for organisations such as the Japan Clarinet Society, Cardiff Clarinet Convention, and the International Clarinet Association.

Anna is keen to promote new music, having commissioned numerous works for her recitals, including 'Hikinuki' by Richard Bullen. She recorded an album of music for clarinet and piano by Edward Cowie, and regularly works with contemporary ensembles such as Manchester Collective and Trans Atlantic Ensemble.

Anna is a graduate of the Royal College of Music Junior Department, The Purcell School, and the Royal Academy of Music where she studied with the world-renowned soloist Michael Collins. She is now an Associate of the Royal Academy of Music, a Vandoren-UK artist, and is represented by Nippon Artist Management Inc. in Japan. She plays on Peter Eaton International model clarinets and basset clarinet. In her free time Anna enjoys spinning wool and knitting.



**The East Anglia Chamber Orchestra (EACHO)** was founded in 2010 and has been acclaimed as the best chamber orchestra in the region. The orchestra draws players from around East Anglia, and whilst based in Cambridge, the orchestra performs regularly in other

parts of East Anglia: past seasons have seen visits to The Apex in Bury St Edmunds, Ely Cathedral, the new Saffron Hall in Saffron Walden, as well as West Road Concert Hall, St John's College Chapel, Trinity College Chapel and King's College Chapel in Cambridge.

EACHO focuses primarily on chamber orchestra repertoire, and most programmes contain a mixture of the familiar and the less well known. The orchestra enjoys the benefit of inviting professional guest conductors and soloists for each of its concerts, who challenge the players to ever increasing heights of achievement.

Recent guest conductors have included Jacques Cohen, Toby Purser, John Paul Jennings, Ben Sheen, Mark Austin, Dominic Grier and David Young. Guest soloists have included Dame Evelyn Glennie, Andrew Watkinson, David Cohen, Gülsin Onay, Julien Van Mellearts, Kristine Balanas, Nicholas Daniels, Michael Foyle, Philippa Boyle, Sasha Grynyuk, Leonid Gorokhov and Thomas Kelly. Our regular leader is Jamie Foreman.



## **EACHO player list**

### *1<sup>st</sup> Violins*

Jamie Foreman  
Krassimira J-Jones  
Katherine Collison  
Adele Fryers  
Victoria Anderson  
Kate Waterworth  
Paul Minion  
Alice Ruffle

### *2<sup>nd</sup> Violins*

Sarah Williams  
Hannah Mulholland  
Gabrielle Sutcliffe  
Anna Bailey  
Margaret Scourse  
Debbie Saunders  
Joyce Yu  
Eleanor Winpenny

### *Violas*

Andrew Ware  
Andy Simpson  
Ruth Donnelly  
Sharon Brandon  
Cath Davis  
Trish Davies

### *Cellos*

Helen Godfrey  
Donald Bett  
David Brandon  
Angela Bennett

### *Double basses*

Julian Brandon  
Elaine Taylor  
Kate Merrington

### *Flute*

Zara Makinson  
Sally Landymore

### *Oboe*

Rose Hilder  
Rachael Dunlop

### *Clarinet*

Heather Thorne  
Beverley Filby

### *Bassoon*

Graham Dolby  
Laura Macleod

### *Horn*

Paul Ryder  
Caroline Grisdale

### *Trumpet*

Colin Bloch  
Alex Mclean

### *Timps*

Mike Cole

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