



# **EDINBURGH SYMPHONY ORCHESTRA**

**Conductor: Kentaro Machida**

**Leader: Sheena Jardine**

## **Summer Concert**

**Saturday 7th June 2025  
7.30pm Greyfriars Kirk**

## **Programme Notes**

**[www.edinburghsymphonyorchestra.co.uk](http://www.edinburghsymphonyorchestra.co.uk)**

## **Charley Dodds – In Memoriam**

Tonight's concert is dedicated to Charley Dodds who died in April 2025.

Charley was one of the original members of our orchestra. His fine musical talents led to him becoming our principal oboist, right up until he retired from the ESO in 2018. In addition to his much appreciated musicality, Charley also contributed to the smooth running of the ESO in his role as Treasurer - a position which he held for many years. We held Charley in high regard as a member of our orchestra and valued his friendship. He will be much missed by those who knew him.

### **Cuban Overture - George Gershwin (1898-1937)**

In 1932 Gershwin visited Havana for a short break. The irregular rhythms and exotic percussion instruments, such as the maracas, bongos and gourd associated with Cuban music inspired Gershwin to write this overture. It is a tri-partite work A-B-A consisting of a lively opening section which makes use of the exotic percussion instruments and Cuban rhythms. The second section introduced by the oboe is a typical Gershwin blues melody, which evokes sultry Latin American nights. The first section is repeated with variations, ending the overture on a lively note. The overture was premiered in August 1932 at an all-Gershwin concert in New York and became an instant success.

### **Violin Concerto No 2 in G minor - Sergei Prokofiev (1891 – 1953)**

#### **I Allegro moderato, II Andante Assai, III Allegro ben marcato.**

In 1935 Prokofiev was preparing to resettle in Russia, but he realised that in order to appease Stalin, he would have to abandon his earlier Avant-Garde style. This led to a change which he termed "back to simplicity". Alongside other pieces such as *Peter and the Wolf* and the *Lieutenant Kijé* suite, he composed his second violin concerto.

The first movement begins with a lamenting statement in G minor by the solo violin based on a five-beat pattern. The listener is thrown off balance by the entrance of the orchestra in a different tonality and the movement continues filled with edgy biting sarcasm. A more lyrical second theme is introduced hinting at the

possibility of reaching some sort of tonal stability, but the restless mood continues. The movement ends shrouded in mystery, with muted horns and pizzicato strings. In contrast to the first movement, the second movement is a lyrical one where the violin is accompanied by pizzicato strings. It is a virtual ballet scene without dancers. At the end the soloist plays pizzicato whilst the orchestra plays the main melody, the sunny innocence evaporating into darkness. The final movement is a wild exhilarating dance filled with biting sarcasm and demonic shrieks, reminiscent of Mahler. As the movement progresses it becomes rhythmically unstable. Towards the end, the violin's furious music is accompanied by the thud of the bass drum.

Prokofiev composed the piece for his friend the French violinist Robert Soetens. It was premiered on 1 December 1935 in Madrid by the Madrid Symphony Orchestra. It was the last major piece that Prokofiev composed before he returned to Russia.

## INTERVAL

### **Four Scottish Dances - Malcolm Arnold (1921 – 2006)**

#### **I Pesante II Vivace III Allegretto IV Con Brio**

This piece was composed in 1957 for the BBC Light Music Festival. It was inspired by but not based on Scottish country folk tunes and dances. The first dance is in the style of a *Strathspey*, a dance in 4/4 time, featuring dotted rhythms and Scotch snaps. The second is a lively *reel*. The third dance evokes a calm summers day in the Hebrides, and the suite ends with a lively *fling*. The dances as a whole invoke Scotland (or at least Arnold's idea of what Scottish music should sound like). It makes use of Arnold's skill in devising complex rhythms.

#### **“An Orkney Wedding with Sunrise” - Peter Maxwell Davies (1934-2016).**

Peter Maxwell Davies established a reputation as an Avant-Garde composer in the 1960's. However, in 1970 he settled in the Orkneys, where he decided to help the locals with their music making and published a number of works which complement his more complex works. Maxwell Davies attended a wedding in 1978, and this inspired the current piece, which has the dramatic entrance

of a bagpipe player in full Scottish regalia at the end. He describes the work as follows:-

*"It is a picture postcard. We hear the guests arriving, out of extremely bad weather. This is followed by a processional and a first glass of whisky. The band tunes up and we get on with the dancing, which becomes ever wilder, until the lead fiddle can hardly hold the band together. We leave the hall into the cold night. As we walk home across the island, the sun rises to a glorious dawn. The sun is represented by the highland bagpipes, in full traditional splendour."*

The work was commissioned by the Boston Pops Orchestra and was premiered on May 10th, 1985. It has become one of his most popular pieces and is performed on a regular basis.

### **Danzon No 2 - Arturo Marquez (b 1950)**

Arturo Marquez is one of Mexico's finest living composers. As with many of the other composers in this concert he established his reputation as an Avant-Garde composer. However, after composing his first Danzon in 1990, he was drawn to the original style and fell in love with Latin ballroom dancing music. The Danzon is the official dance of Cuba, that evolved from the habanera. It is a slow formal dance, requiring set foot work around syncopated beats. The dance incorporates elegant pauses whilst the couples listen to virtuoso instrumental passages, played by a charango or tipica ensemble.

The dance begins with a slow introduction by the clarinet accompanied by the claves that Gershwin called 'Cuban Sticks'. A duet between the oboe and clarinet ensues. The orchestra changes the mood and becomes more forceful. A piccolo solo leads into a lyrical section led by solo violin. This draws to a close and the dance becomes more boisterous than before. With the music on the brink of pandemonium, the orchestra unites in repeating a single note continuously, ending with an exciting conclusion.

Needless to say, the piece has become one of Arturo Marquez's most popular and it has been dubbed the second Mexican National Anthem.

Chris Finlay May 2025.

## VIKTOR SEIFERT



Viktor Seifert, 18, is a German-Scottish violinist and composer.

As a soloist, Viktor has performed to audiences in many of Britain's most prestigious concert venues, including Birmingham Town Hall, Menuhin Hall, Queen's Hall Edinburgh, Perth Concert Hall, Steinway Hall, Cedars Hall and the Millennium Center Cardiff. From 2019-2021, Viktor was concertmaster in the National Children's Orchestras of Great Britain. In 2025, Viktor made his Wigmore Hall debut as first violin of the Waverley Quartet in the finals of the CAVATINA Chamber Music Competition, where the group received a special mention. In 2025, he was also a finalist of the ECF concerto competition, performing Paganini Violin Concerto No. 1 with orchestra. Viktor's work as a performer and composer has been broadcast on UK and German radio, on channels such as BBC Radio Scotland, SWR2 and HR2 Klassik. He has taken part in masterclasses with Nicola Benedetti, Michael Foyle and Jack Liebeck, as well as with composers David Horne and Simon Stockhausen.

As a composer, Viktor's work has been performed and recorded by musicians of the RSNO, Red Note Ensemble and winners of the Deutscher Musikwettbewerb, in venues such as the Tauberphilharmonie Weikersheim, Royal Glasgow Concert Hall, and Menuhin Hall. Viktor is a laureate of numerous national and

international competitions, including Jugend Komponiert, Germany's most important accolade for young composers, which he won four times. He also gained second prize at the Young Composers International Composition Competition of the Franz Schubert Conservatoire in Vienna in 2021.

Viktor currently studies violin with Andrea Gajic at the Royal Conservatoire of Scotland.

## **KENTARO MACHIDA**



Kentaro Machida is a Japanese conductor and is the most recent winner of the 7th International Athens Conducting Competition. He is currently studying in his second year on the Masters in Orchestral Conducting programme at the Royal Conservatoire of Scotland, under Martyn Brabbins and Michael Bawtree.

As part of his studies, and in competitions and masterclasses across Europe, Kentaro has conducted the BBC Scottish Symphony Orchestra, Royal Scottish National Orchestra, Orchestra of Scottish Opera and RedNote Ensemble. He has also conducted the Scottish Chamber Orchestra Winds, Cyprus Symphony Orchestra, Athens Philharmonia Orchestra, and Hebrides Ensemble in concert. Having previously studied with Roland Melia, he has received tuition from prominent conductors including Antony Hermus, Stuart Stratford, Michalis Economou, Ryan Bancroft, Sian Edwards, James Lowe, Thomas Søndergård and John Wilson. He is also mentored by Michael Seal and Alexander Polishchuk. In 2025, he also assisted

Patrick Gallois with the Cyprus Symphony Orchestra, Riley Court-Wood on a production of Haydn's *L'Infedelta Delusa*, and will assist Michalis Economou with the Athens ERT Radio Orchestra.

Kentaro is a first-class music graduate of the University of Oxford, and was the Senior Organ Scholar at Merton College, accompanying the college's renowned mixed-voice choir in their chapel services, BBC broadcasts and award-winning CD recordings as well as on UK, European, and USA tours. He gained the highest mark of his cohort in solo performance for his final exams and is an Associate of the Royal College of Organists. He is regularly invited to play recitals both in the UK and internationally. He is grateful to be supported by the Doggett Family Foundation, and the Leverhulme Trust Scholarship.

### **THE EDINBURGH SYMPHONY ORCHESTRA**

The Edinburgh Symphony Orchestra was the brainchild of its first conductor, Donald James – then the Head of Music at Edinburgh Academy – and gave its first concert in aid of Oxfam at the Reid Concert Hall in June 1963. Since then, for over 60 years, it has given amateur players the opportunity to perform a symphonic repertoire to a high standard under the batons of Donald James (1963-67), Henry McGlone (1967-72), Neil Butterworth (1972-73), Leon Coates (1973-85), Alasdair Mitchell (1985-2004) and Gerard Doherty, the present conductor.

Many young soloists in the early stages of their professional careers have been given the opportunity to play with the ESO, and the work of local composers has been commissioned. The repertoire includes not only the best-known pieces, but also music which is not so regularly performed. The Orchestra has, on occasion, combined with choral societies and in May 2005 was invited to accompany a huge choir of volunteers from all of Scotland in a charity performance of Verdi's Requiem in the Usher Hall. There are usually 3 or 4 performances each year: normally in Greyfriars Kirk. ESO is a subscription orchestra managed by an elected committee. The orchestra is always pleased to hear from amateur musicians who would like to play. Anyone interested in joining the orchestra should contact [esoenquiries@gmail.com](mailto:esoenquiries@gmail.com)

**Violin 1**

Sheena Jardine  
Helen Adamson  
Sheila Beattie  
Karen Campbell  
Una Fairley  
Adam Hamer  
Claire McLean  
Caroline Mortimer  
Arthur Moss  
Jo Sadler  
Verena Schwarze  
Claire Shortt  
Graeme Wilson

**Violin 2**

Nigel Hambly  
Morven Baker  
Barbara Bell  
Kaye Brewster  
Helen Downes  
Miriam Duncomb  
Christina Homer  
Jessie Jungels  
Song-Su Oh  
David Scott  
Emma Waite de Kalaf

**Harp**

Sophie Askew

**Percussion**

Ian Munro  
Derek Connolly  
Lizzie Hughes  
Jake Perry

**Viola**

John Halliday  
Pascal Bak  
Gillian Cloke  
Alberto Ibanez  
Alison Lucas  
Jennifer Meakin  
Anne Parker  
**Cello**  
Gerard Delaney  
Dianne Beattie  
Liz Burgess  
Murdo Homewood  
Alice Ibbott  
Alison McMillan

Jennifer Orr  
Alice Paine  
John Tanner  
Emma Veitch  
Millie Ward

**Double Bass**

John Wilkinson  
Margaret Christie  
Angela Dimmock  
Ray Leonard  
Patrick Sturt

**Flute and Piccolo**

Stella Henzell  
Catriona Crosby  
Jean Murray

**Piano**

Eirene Xu

**Timpani**

Russell Wilson

**Oboe**

Jo Watts  
Emma Brown

**Cor Anglais**

Sheila Hyde

**Clarinet**

Andrew Sweeney  
Nadine Thompson

**Bass Clarinet**

Douglas Fairley

**Basoon**

Rainer Thönnies  
Andrew Hazard

**Contrabassoon**

Kathy Humphry

**French Horn**

Marian Kirton  
Hamish McRitchie  
Gary Nichol  
Stephen Watt

**Trumpet**

Elliot Longworth  
Abby Bailey  
Rhona Carse

**Trombone**

Ruth Andrew  
Murray Campbell  
Ronald Sellar

**Tuba**

Andrew Colville

**Bagpipes**

John Forbes