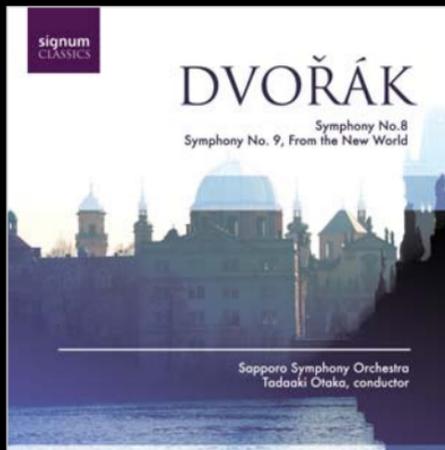


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ELGAR

Elaborated by Anthony Payne

Symphony No. 3
Pomp and Circumstance March No. 6



Sapporo Symphony Orchestra
Tadaaki Otaka, conductor

ELGAR
SYMPHONY NO. 3
POMP & CIRCUMSTANCE MARCH NO.6

Edward Elgar (1857-1934)

The sketches for Symphony No.3, elaborated by Anthony Payne

- | | | |
|----|---|---------|
| 1. | <i>Allegro molto maestoso</i> | [16.11] |
| 2. | <i>Scherzo Allegretto</i> | [9.48] |
| 3. | <i>Adagio solenne</i> | [15.05] |
| 4. | <i>Allegro</i> | [16.34] |
| | | |
| 5. | Pomp & Circumstance March No 6 | [8.41] |
| | The sketches of Edward Elgar completed and
orchestrated by Anthony Payne | |
| | Total Timings | [66.21] |

SAPPORO SYMPHONY ORCHESTRA
TADAAKI OTAKA CONDUCTOR

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'Don't let them tinker with it, Billy - burn it!'

I am hoping to begin 'scoring' the work very shortly: I am satisfied with the progress made with the 'sketch' & I hope that the 'fabric' of the music is as good as anything I have done, - but naturally there are moments when one feels uncertain: however I am doing the best I can & up to the present the symphony is the strongest thing I have put on paper.

Elgar's letter to John (later Lord) Reith, titan of the BBC and ultimate commissioner of the aging composer's *Third Symphony*, suggests that the piece was well on its way to completion by February 1933. Indeed, just two months later, he was confident enough to begin correspondence with the BBC concerning the date of the first performance and, intriguingly, mentions that he should be able to 'feed' his publishers with manuscript material in the near future. The very same day he suffered the first of a series of 'bad turns' that forced him into a nursing home for examination and to take a step back from promoting and continuing work on the symphony. He was soon asking Reith, in a confidential letter, not to 'refer publicly to the Symphony in any way at present; we will wait to see what happens to me'. What happened was the diagnosis of an

inoperable, malignant tumour in October 1933, and Elgar's death four months later.

After the end of the Great War and most especially the death of his greatest supporter, his wife Alice, in 1920, Elgar wandered into a creative no man's land. Over the next ten years he was to produce little music of substance, falling back on transcriptions, arrangements, some incidental music and a few songs. Monetary concerns surfaced: the cost of maintaining his home in the grand Edwardian fashion was at odds not only with the times but with the income Elgar was receiving. Just as our world of digital downloads is fraught with debacles over payments to composers and performers, so the nascent BBC radio broadcasts, record companies, publishing houses and collecting societies were often initially mistrusted by musicians. The BBC, The Gramophone Company and the Performing Rights Society were just getting into their stride in the 1920s and, although Elgar was treated well, financially and recording-wise, by the renowned Fred Gaisberg of The Gramophone Company, relations with his publishers were on the wane, reflecting the decline in production of new works, procuring of new commissions and of their once attendant audience. As the decade dragged on for Elgar, the Cello Concerto in E minor of

1919 looked increasingly likely to be his final major composition.

But Elgar wasn't quite ready to put down his pen and the year 1930 saw the 72 year-old experiencing something of an Indian summer, completing the *Severn Suite*, *Pomp & Circumstance March No.5* and the *Nursery Suite* in a matter of months. The fifth *Pomp & Circumstance March*, which was added to the earlier four marches forming Op.39, is an admixture of freshly composed material and sketches from a generation before. Although not in any manner a symphonic composition, this was his first work for large orchestra since the Cello Concerto and Elgar pulled-out all of the stops in a brilliant orchestration, dedicating it to his good friend, the organist Percy Hull. It is clear that Elgar intended to write a set of six marches, but it wasn't until 2006 that Anthony Payne completed the *Pomp & Circumstance March No.6* in fine style. Percy Hull was later to hear, in his own words, 'quite a lot of' the *Third Symphony*, with the composer at the piano. And he was far from the only personal friend to have been treated to extensive portions of the work. William Reed, a long time companion of the composer, and the much-esteemed leader of the London Symphony Orchestra, worked on the sketches on numerous occasions with Elgar accompanying Reed's violin.

It was to Reed that the terminally ill Elgar uttered the famous words, 'Don't let them tinker with it, Billy - burn it!' That Billy Reed didn't consign the sketches to the bonfire reflects not only his perception of Elgar's state of mind at the time, but also the fact that Reed seems to have been under the impression that he had played through what he thought to be the complete work - complete at least in Elgar's mind, and when he was at the piano with Billy, if not actually annotated on manuscript paper.

The initial and prime force behind the symphony was the dramatist and former music critic, George Bernard Shaw, then in his pomp as the grand old man of English letters. A year older than Elgar and a recent recipient of the Nobel Prize for literature, Shaw was one of the few surviving acquaintances who had the intellectual and artistic heft to hold the grand old man of English music in his thrall. In May 1930, thanking Elgar for the dedication of the *Severn Suite*, Shaw, a bit tongue-in-cheek and a little peeved, continues, 'I am really not worth a symphony; but a Serenade, say ... that would be about my size'. Within two years, it was a forgiving, generous and persuasive Shaw who had sparked the BBC into life, Reith into a commission.

Thereafter, newspaper speculation over the progress of the symphony only mirrored Elgar's own contradictory comments. The work was, in Elgar's letters to friends, confidantes and curious journalists variously 'mythical', 'practically complete' and then uncertain - 'whether you will ever hear more of Sym. III ... remains to be seen'. With a mass of sketch material, a handful of pages in full score and no clear, continuous draft, what remained to be seen was whether a version of the work could ever see the light of a concert hall.

With Billy Reed saving the symphony's sketches from the flames after Elgar's demise, the composer's daughter, Carice, together with the BBC, prevented access for anybody seeking to complete the work in any form or manner. Before his death in 1942, Reed published a significant number of the most important manuscript pages in magazine and book form with remarks suggesting where each sketch might fit into an overall symphonic scheme. Whatever Reed's intentions, such publications could only serve to whet the appetite of budding completists everywhere. In the decades following Reed's death, the BBC had already dabbled in radio programmes detailing other reconstructions, such as the partial performing version of Mahler's *Tenth Symphony* by Deryck Cooke in 1960. Such items

were an open invitation for Carice to sanction a similar reconstruction for her father's unfinished work, albeit a mightier task than dealing with Mahler's almost entirely continuous draft. Efforts made by the BBC, with Carice's endorsement, to realise Elgar's material came to nothing. But, copyright was fast running out and the manuscripts would be free for all and sundry to tinker with come January 2005. Thus, Elgar's heirs took the laudable and sensible decision of commissioning Anthony Payne to complete an 'elaboration' of the entire symphony in 1995. Payne had been aware of the sketches since 1972 and had since made radio programmes on the available material and his commitment to the piece was such that he had even completed the opening movement prior to any thought of a commission. Payne's elaboration is most likely as close to a true Elgar Symphony No.3 as we could ever hope to experience. It is immediately recognisable as Elgarian in style, length, breadth of utterance and purposeful progress. Working with 130 pages of, at times, quite disparate sketches, Payne has delved deep, through his own compositional style to seek out a possible outcome of the material and in doing so has produced a remarkable work. A great success at the premiere at the Royal Festival Hall, London, in 1998, with the BBC Symphony Orchestra under Andrew

Davis's baton, the work has gone on to immense international acclaim and is gradually assuming a well-deserved place in the symphonic repertoire of orchestras the world over.

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BIOGRAPHIES

SAPPORO SYMPHONY ORCHESTRA

Tadaaki Otaka, Music Director
Ken Takaseki, Permanent Conductor

The Sapporo Symphony Orchestra, one of the finest orchestras in Japan, was originally founded on July 1, 1961 on the island of Hokkaido, northern island of Japan. The orchestra has since been affectionately known as 'Sakkyo' and has attracted by its outstanding clear sound.

Masao Araya (1914 - 1996) served as the orchestra's first Principal Conductor from 1961 to 1968, during which time he laid the foundation of the orchestra's success. The orchestra made its debut at the first Subscription Concert held under Araya's conductorship on September 6, 1961. To honor Araya for his outstanding contribution, Sakkyo conferred the title of "Honorary Founding Conductor" on him in 1997. Serving as the second Principal Conductor between 1969 and 1975 and polishing Sakkyo's performances was the Austrian conductor Peter Schwarz (1925 - 1998). Schwarz made the orchestra's first recording of Beethoven's

Symphony No. 3 (*Eroica*) among other works, and the first overseas concerts in the U.S. and Germany that he led during his tenure were also highly commended. Hiroyuki Iwaki (1932 - 2006) served as Permanent Conductor from 1975, Music Director and Permanent Conductor from 1978 and Conductor Laureate from 1988 until he passed away in 2006. During his tenure, Iwaki dedicated himself to popularizing the works of Toru Takemitsu and other Japanese composers. With Iwaki, the orchestra created a sensation with its recording of Toru Takemitsu's soundtrack for Akira Kurosawa's film *Ran*, which established Sakkyo as one of Japan's leading orchestras. Kazuyoshi Akiyama assumed the post of Music Advisor/Principal Conductor from 1988 to 1998 and built an impressively extensive repertoire. Starting in 1989, he inaugurated the regular concert "Hokuren Classic Special" in Tokyo, which has been highly acclaimed every year since. The concert "Toyota Classics," held in six Southeast Asian cities under the conductorship of Shunsaku Tsutsumi in 1992 and Kazuyoshi Akiyama in 1994, also gained great popularity.

The current Music Director, Tadaaki Otaka, served as Permanent Conductor from 1981 to 1986 and was appointed Music Advisor/Principal Conductor in 1998. He has been in the position of the second Music Director since 2004. Permanent Conductor Ken Takaseki was designated Associate Conductor from 1988 to 1992 and was inaugurated as Permanent Conductor in 2003.

Based on the Sapporo Concert Hall “Kitara,” which boasts some of the best acoustics in the world, the

orchestra, distinguished by its clear sound and dynamic powers of expression, has been increasingly praised as it engenders a charm that befits the vast land of Hokkaido. In 2001, to celebrate the 40th anniversary of its establishment, the orchestra was invited to perform at seven major cities in the U.K., as a part of ‘Japan 2001’, cultural exchange program between the U.K. and Japan. Those concerts in U.K. and South Korea in 2005 under Otaka’s conductorship were showered with glowing accolades. In 2004, the orchestra



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and Otaka succeeded in Japan Premier of Elgar's Symphony No.3, which was broadcasted and the orchestra gained great attention. In 2007, with Otaka at the helm, the orchestra recorded Dvořák's Symphony No.8 and No.9 (*From the New World*) and Elgar's Symphony No.3 and March No.6 (*Pomp and Circumstance*) for two CDs released worldwide. Currently, the orchestra performs more than 120 concerts in a year including 20 subscription concerts and educational programs for students in and outside of Hokkaido. The orchestra will celebrate 50 anniversary of its establishment in 2011.

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TADAAKI OTAKA

In recognition of his outstanding services to music in the UK, Tadaaki Otaka received an honorary CBE and is also holder of the Suntory Medal, the highest musical award in his native Japan. He studied conducting at the Toho Gakuen School of Music as well as in Vienna and was for twenty years Permanent Conductor of the Tokyo Philharmonic Orchestra. In 1987 he was made Music Director of BBC National Orchestra of Wales before becoming their Conductor Laureate in 1996, and has toured extensively in Europe, Japan and the USA. Musical Director of the Sapporo Symphony, he also founded Kioi Sinfonietta Tokyo in 1995 and has toured with both ensembles in Europe. His extensive guest conducting has included many visits to Australia, the Far East, Europe and North America, with the orchestras of such cities as Melbourne, Sydney, Hong Kong, Vancouver, Oregon, Lille, Strasbourg, Bamberg, Helsinki, Oslo, The Hague and Rotterdam. He has also conducted many UK orchestras including London Philharmonic, London Symphony, Bournemouth Symphony, City of Birmingham Symphony, Ulster Orchestra and the Orchestra of Opera North. In recent seasons he has made returns to London Philharmonic, London Symphony (with whom he performed Brahms' *Requiem* in the City of London Festival), Bournemouth



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Symphony, Bergen Philharmonic, Singapore Symphony, Rotterdam Philharmonic, and BBC NOW. Plans for the current season and beyond include returns to City of Birmingham Symphony, Melbourne Symphony, West Australian Symphony and Bournemouth Symphony as well as his regular BBC NOW and Japanese commitments. His discography includes the complete Rachmaninov Symphonies and piano concertos, a Glazunov symphony cycle, Britten's *Peter Grimes* and works by Takemitsu, Gubaidulina, Firsova and Denisov.

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