



Glasgow  
Orchestral  
Society

£7



# TCHAIKOVSKY

SYMPHONY NO. 6

'PATHETIQUE'

**BRAHMS**

ACADEMIC FESTIVAL  
OVERTURE

**KODALY**

DANCES OF  
GALANTA

CONDUCTOR ROBERT BAXTER

SUN 19 MAY 2019 3<sup>PM</sup>  
THE QUEEN'S HALL, DUNOON

# WELCOME TO OUR FINAL CONCERT OF SEASON 18/19

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It has been a challenging but successful year and we hope now to end with a concert of popular pieces. We are very pleased to welcome back Robert Baxter as our conductor. He has conducted many times in the past and we look forward to continuing our relationship with Robert in the future.

The year 2020/2021 is the orchestra's 150th Anniversary year and we have many events planned. In order to keep in touch, we have set up an email list and I hope you noticed the stand advertising this on your way in. In the hope you may be encouraged to join this we have already had a prize draw at our March concert, and another planned for October concert. As well as free tickets we have a prize donated by our friends and advertisers at Loud&Clear.

Academic Festival Overture shows Brahms at his most lighthearted. Dances of Galanta are based on Gypsy music of the area of the same name, which is now largely a part of Slovakia. Tchaikovsky's 6th Symphony (Pathétique) is well named. Largely sombre the composer died nine days after he directed the first performance.

Tonight also represents the end of an era – Lorna McTier, our flute section leader is retiring from the orchestra. She is currently the longest serving member, having played in the orchestra for 46 years. In this time, she has held many positions of power and she will be sorely missed.

I hope you all enjoy this concert and have a safe journey home.

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***Angus Macintyre, President***



## CONDUCTOR

# ROBERT BAXTER

Robert Baxter is a graduate of the Royal Conservatoire of Scotland where he studied trumpet. Since graduating he has, and continues to work extensively with every professional orchestra in Scotland. He has also performed with the Mahler Chamber Orchestra, Singapore Symphony, Tenerife Symphony, New London Consort, Manchester Camerata, Bruckner Orchestra Linz and Flanders Symphony.

He studied conducting with Ilan Volkov and Kristian Kluttwig and has conducted the Lithuanian State Symphony. This season he has conducted at Scottish Ballet for Prokofiev's Cinderella and for their world premiere production of Dextera. He has been MD for the film composer Craig Armstrong in

an evening of the composers music. He has also been MD for the Scottish Concert Orchestra conducting for both Belle and Sebastian and Colours Classical 2018 in the SSE Hydro and for Celtic Connections in a televised concert from the Glasgow Royal Concert Hall with Chieftains and Kris Kristofferson.

He is MD for the Dunbartonshire Concert Band and the Helensburgh Orchestral Society where apart from regular concerts he has commissioned and premiered new works, toured and recorded. He conducts regularly for many regional youth orchestras and has been course director for the National Youth Orchestra of Scotland Spring Academy and conducted NYOS Juniors.



Robert has been guest conductor for the Dunblane Chamber Orchestra, RSNO Community Orchestra, Amicus, Glasgow Chamber Orchestra, Glasgow Orchestral Society and he also enjoys teaching trumpet and taking performance classes at the Royal Conservatoire of Scotland junior department and for the Music School of Douglas Academy. Many of his students have gone on to study at leading music conservatoires throughout the UK.

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## MARCH COMPETITION

# WINNERS

Congratulations to the winners of our prize draw at our last concert

They are:

**Winners of the set of headphones:**

Kit Stories

**Winners of two tickets to our October Concert:**

Ian McKenzie, Rebecca Minan and John Wilson





# PROGRAMME

## JOHANNES BRAHMS (1833 – 1897) ACADEMIC FESTIVAL OVERTURE OP. 80

In 1880, the University of Breslau offered Brahms an honorary degree, which he accepted in a short courteous letter. A friend tactfully indicated that his presence would be required at a ceremony and that a new composition would be in order – perhaps a symphony. Having previously allowed a potential Cambridge honorary degree to fall through, Brahms obliged on this occasion, delivering what for him was a novelty: a concert overture. Perhaps as heavy-handed humour, the Academic Festival Overture incorporates traditional student songs, mostly drinking songs, culminating with *Gaudeamus igitur*, skilfully woven into a carefully crafted musical structure. Though intended as an occasional work it retains its place in the repertoire, as does the companion *Tragic Overture* Brahms wrote as a deliberate contrast shortly afterwards.

## ZOLTAN KODÁLY (1882 – 1967) DANCES FROM GALÁNTA

Zoltan Kodály was one of a trio of major figures in Hungarian music in the early to mid twentieth century. Of his composer colleagues, Ernő Dohnányi (also a fine pianist and conductor) was perhaps less progressive stylistically while Bela Bartók went furthest in terms of modernism. Close friends, Bartók and Kodály became deeply interested in folk music and recorded traditional musicians “in the field”, using a phonograph. They were the first to understand that what then was loosely regarded as “gipsy music” included at least two traditions, Romany and Magyar, the latter often using a pentatonic scale. The folk music influence permeates their

compositions. In Hungary, Kodály is revered for his rôle in music education, as much as a composer. From the mid 1930s he developed a deep interest in music teaching and with others, formulated the “Kodály method”. He wrote quantities of music for schools but his purely orchestral output in contrast was quite small.

Following a pattern Kodály developed with *Dances from Marosszék* a few years earlier, *Dances from Galánta* integrates traditional dance tunes into a single movement with distinct sections, rather than as a suite of separate pieces. In a note to the published score, he remarks (paraphrased) “Galánta is a small Hungarian market town known to travellers from Vienna to Budapest. The composer spent seven childhood years there. At that time there was a gipsy band whose music was the first ‘orchestral sonority’ heard by the young child. Their forbears were already known a century earlier. Around 1800 some books of Hungarian dances were published in Vienna, and one contained music ‘after several gipsies from Galantha’. They preserved the old Hungarian tradition. In order to continue it, the composer took his principal subjects from these old editions.” Galánta (now in Slovakia) was then part of the Esterhazy estates and it’s interesting that Haydn acquired a copy of this 1803 publication. *Dances from Galánta* (*Galántai táncok* in Hungarian) was commissioned for the 80th anniversary of the Budapest Philharmonic Society in 1933. Bartók and Dohnányi also contributed new works for the concert, which Dohnányi conducted.

## INTERVAL



## PIOTR ILYICH TCHAIKOVSKY (1840–1893) SYMPHONY NO. 6 IN B MINOR “PATHÉTIQUE” OP. 74

- 1 **Adagio alternating with Allegro non troppo and Allegro vivo.**
- 2 **Allegro con grazia**
- 3 **Allegro molto vivace**
- 4 **Adagio lamentoso**

Tchaikovsky's first love was music but initially he was destined for a civil service career. Escape came in the form of classes run by the new Russian Music Society and St Petersburg Conservatory, which gave him the rigorous music theory grounding he needed to embark on a career as composer and music academic. Tchaikovsky experienced a number of struggles. As a composer, he matured at a time when there was encouragement from intellectuals and even members of the Imperial household for Russian music to lessen its dependence on imported western talent and style. Compared with the “mighty handful” of overtly nationalist composers, Balakirev, Cui, Borodin, Mussorgsky and Rimsky-Korsakov, he was sometimes seen as a westernised outlier. On the other hand for traditionalists his symphonic writing wasn't rigorous enough. Also, he was a homosexual in a repressive society and fell prey to blackmailers. No wonder his self confidence was easily undermined until he became established. What gradually changed was increasing popularity with audiences, helped by the quantity of piano music and songs (little known outside Russia to this day) that he wrote for the domestic market, and the sheer genius in his orchestral writing. He also was helped financially for some years by the wealthy widow Nedezhda von Meck. Having overcome stage fright, in later years he was in demand as a conductor and appeared internationally, including at the 1892 inauguration of Carnegie Hall in New York. Much of his greatest music was written for the theatre, in his three ballets and eleven operas (of which only *Eugene Onegin* and *The Queen of Spades* are well known in the west).

In Tchaikovsky's symphonic writing, analysts usually identify as problematic his tendency to start from fully formed melodies rather than developing from shorter material in the manner of great precursors such as Haydn or Beethoven. He was well aware of his difficulties, complaining privately that “threads in the seams” were still detectable in the 4th symphony, for instance. In the 6th symphony however there is almost a sense of throwing out the rule book and starting again, both in the order of movements and their internal character. The opening movement has what seems like a slow introduction followed by a development using the same material – conventional enough – but the alternation between slow and fast continues, a second fast section being a particularly tempestuous outburst. The second movement is lighter, like the waltz in the 5th symphony. But if you think something isn't quite right here for a waltz, you are correct: it is in quintuple time, giving a curious limping effect. A variously fleeting, assertive, even triumphal, movement comes next and combines attributes of both a scherzo and march. In devastating contrast, a searing and intense slow movement forms the extraordinary finale. Throughout the symphony Tchaikovsky explores orchestral sonority, particularly in the string writing, and uses extremes of dynamic range. Though adamant that there was no programme behind the music, he did give it an informal title. However, the Russian *Pateticheskaya* apparently means *passionate* or *emotional*, perhaps subtly different from the French *Pathétique* which we're used to?

The new symphony was premièred by Tchaikovsky himself on 28th October 1893 in St Petersburg, to acclaim. Nine days later he died, officially of cholera. Controversy over whether this was indeed the cause or whether it was suicide will probably never be resolved. A repeat performance of the symphony under Eduard Napravnik became a memorial event and sealed the work's status as a masterpiece.

—  
Alastair Whitelaw

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GLASGOW ORCHESTRAL SOCIETY

## **VIOLIN I**

Aaron Jamison **LEADER**  
Katie Duffy  
Siobhan Fraser  
Claire Gilson  
Alan Laing  
Susannah Mack  
Meg Munck  
Katharine Muir  
Christine Paterson  
Maureen Quinn  
Mary Sinclair  
Laura Stewart  
Lynsey Stewart  
Maria Taheny  
John Thompson  
Margaret Thompson

## **VIOLIN II**

Lindsay Pell\*  
Joanne Butler  
Robin Clark  
Gabriel Doucet  
Barbara De La Rue  
Donald Gibson  
Morag Greig  
Claire Hollingworth  
Fiona Kettlewell  
Nicky MacEwan  
Karen Ratcliffe  
John Riches  
Elizabeth Sime  
Jennifer Turnbull  
Pat Woodcock

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Martin Buchan  
Russell Ecob  
Robert Fee  
Frances Goldman  
Christine Johnston  
Chris Lennox  
Sue Mathers  
Sheila Nicol

## **CELLO**

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David McLean  
Diana McNeice  
Nena Riches  
Alayne Swanson  
Bart Taub  
Alastair Whitelaw  
Lesley Wilkinson

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Julie McCullagh  
Ann Westwood  
Cameron Maxwell#  
Ian McTier#

## **OBOE**

Anne Chalmers\*  
Alison Simpson

## **FLUTE/PICCOLO**

Lorna McTier\*  
Simon Dennis  
Georgiana Hughes#  
(piccolo)



## **CLARINET**

Judith Mitchell\*  
Robert Neil (bass)

## **BASSOON**

Stephanie Dancer\*  
Nicola Moyes

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Gail Graham\*  
Jethro Browell  
Neil Dely#  
Tom Ferguson

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Fergus Duncanson  
David McPhee

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Angus MacIntyre\*  
Naomi Browell

## **BASS TROMBONE**

Keith Anderson

## **TUBA**

Stuart Mortimore

## **TIMPANI**

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**Sunday 20 October 2019, 7.30pm**

**Programme to include:**

Dvorak: Symphonic Variations

**Conductor:** Leon Reiner

Sherbrooke Mossspark Parish Church

**Sunday 15 December 2019, 6.30pm**

**Programme to include:**

Khachaturian and others

**Conductor:** Ross Gunning

Sherbrooke Mossspark Parish Church

**Saturday 14 March 2020, 7.30pm**

Walton: Crown Imperial

Schumann: Konzertstucke fur 4 Horns

Elgar: Symphony No. 1

**Conductor:** Chris Swaffer

New Auditorium, Royal Concert Halls

**Sunday 17 May 2020, 7.30pm**

**Programme to be confirmed.**

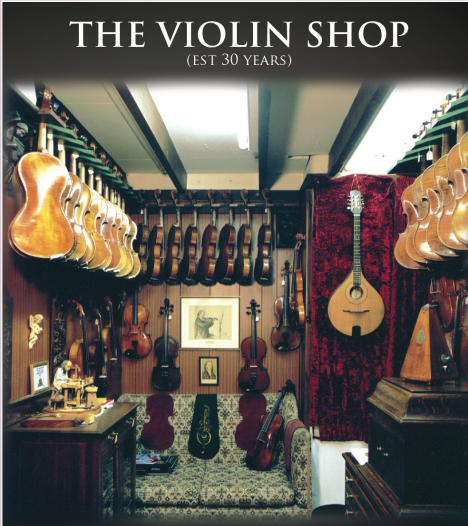
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