



Glasgow
Orchestral
Society

£1

DVOŘÁK

CELLO CONCERTO

BRAHMS

TRAGIC
OVERTURE

DVOŘÁK

SYMPHONIC
VARIATIONS

CONDUCTOR LEON REIMER
CELLO MARTIN STOREY

SUN 20 OCT 2019 7.30^{PM}
SHERBROOKE MOSSPARK CHURCH

WELCOME TO OUR FIRST CONCERT OF SEASON 19/20

If this is your first GOS concert, welcome! And welcome back to our wonderful regular supporters and friends. There would be no concert without you all!

Tonight, we dedicate our performance of the Dvorak Cello Concerto to Mary Cree (1946 – 2019), a cellist in our orchestra from 2004.

Mary loved music and always gave 100% commitment in rehearsals and performances. She was modest about her playing but she greatly enjoyed GOS and her positivity and enthusiasm were infectious and much appreciated, especially in the cello and bass sections.

Her love for music and for GOS was shared widely, for Mary was a prodigious seller of tickets for our concerts – she would regularly bring along twenty guests to our performances. She didn't have

to do much arm-twisting though, as she always had everyone home afterwards for her post-concert party!

Mary also joined the committee and was Membership Secretary for a number of years, another way of showing her commitment to the orchestra.

In so many ways, Mary was an example for us of how to get the best from life and we are delighted to welcome David Cree and family and friends to the concert.

I hope you all enjoy the evening!

—
Ann Westwood, President

GLASGOW ORCHESTRAL SOCIETY



CONDUCTOR

LEON REIMER

Leon Reimer has a degree in Music (Glasgow) and studied orchestral conducting at the Royal Conservatoire of Scotland with Garry Walker, Sian Edwards, Martyn Brabbins, Christopher Seaman, Jean Claude Picard, Baldur Brönnimann and Alasdair Mitchell. Since graduating in 2015, he has had professional engagements with the Royal Scottish National Orchestra, the Highland Regional Youth Orchestra, the National Youth Choir of Scotland, Cumbria Youth Orchestra and Scottish Opera Youth Company (Assistant Conductor).

Leon has also been heavily involved in the community music and education scene across Scotland and the UK. As well as GOS, Leon has worked with the City of Carlisle Orchestra, Paisley Sinfonia, Lomond and Clyde Community Orchestra, Amicus Orchestra (Assistant Conductor) and University of Glasgow (Musicianship tutor and Singing Workshop leader).

As a singer, Leon also enjoys choral conducting, most notably as the Associate Conductor of the University of Glasgow Chapel Choir and Glasgow Chamber Choir, and



as Conductor of the University of Glasgow Choral Society. Leon has lead ensembles at several major festivals, including the Edinburgh International Festival (2016, 2018), the Celtic Connections Festival (2015, 2017), St Magnus Festival (2015) as well as Glasgow's West End Festival (2017, 2018).

GOS.ORG.UK



CELLO

MARTIN STOREY

Martin Storey performs around the world as a soloist and chamber musician and has served as principal cellist with many major British orchestras such as the London Symphony Orchestra and the BBC Symphony Orchestra.

Martin was a founding member of the highly successful Gould Piano Trio and has regularly broadcast on the BBC as well as across Europe. He has recorded several CDs of chamber music with EMI, ASV and Naxos and his recording of the Brahms cello sonatas was released on the Oxford Classics label. He has given many masterclasses, in London, in the USA, South Korea,

Taiwan, Brazil, the Czech Republic and at the RCS in Glasgow.

From 2001 Martin lived in Kansas City, Missouri in the U.S. where he pursued his solo and chamber music career, and he was cello professor at Park University in Parkville, Missouri. He moved to Glasgow to take up the position of Principal Cellist with the BBC Scottish Symphony Orchestra in 2010. After eight years he began a more varied freelancing career, as guest principal cello with many different orchestras, teaching at the RCS, and performing chamber music and solo repertoire.

PROGRAMME

JOHANNES BRAHMS (1833–1897)
TRAGIC OVERTURE OP. 81

Brahms once remarked that he composed only two overtures, “one laughing, the other crying”. The stimulus was unexpected. When in 1880 the University of Breslau offered him an honorary degree, he realised (under pressure from a friend) that courtesy demanded a new composition for the occasion. In the event Breslau actually got two. The unofficial “graduation piece” was of course the *Academic Festival Overture*, incorporating traditional student songs in a generally festive spirit. But having embraced the idea of the concert overture, Brahms couldn't resist writing another totally contrasting one. The *Tragic Overture* briefly had the working title *Dramatic Overture* which gives a clue to its turbulent mood. Ever the master of combining romantic mood within a carefully crafted structure, Brahms here delivers neither a programmatic nor a typical sonata form movement. But the *Tragic Overture* has a clear symmetrical structure in which essentially three thematic figures are introduced in succession. A central section, at half the original tempo, adapts some of these, after which the material reprises in altered order. The *Tragic Overture* was premièred in Vienna in late 1880 and in early January 1881 both overtures were performed at the Breslau academic ceremony.

ANTONÍN DVORÁK (1841–1904)
SYMPHONIC VARIATIONS OP. 78

Dvorák's childhood was surrounded with the folk music of his native Bohemia. Musical talent developed early and enabled him to undergo professional training, and also take German classes (important for an aspiring musician in the Austro-Hungarian empire). As a young adult he earned a precarious living as an organist and orchestral violist, and started composing quite prolifically. Slow to gain public recognition, Dvorák submitted a substantial portfolio (including his 3rd and 4th symphonies) in 1874 for the Austrian State Prize in music, winning a bursary. After further awards in 1876 and 1877 the influential critic Hanslick personally wrote to

Dvorák identifying himself and Brahms as jury members and offering to meet him. This proved crucial. Hanslick and Brahms helped him get more performances in Vienna and beyond, while Brahms recommended him to his own publisher, Simrock. His days as a church organist were over.

The *Symphonic Variations* were written in 1877 at this time of rapid development in Dvorák's career. Brahms's *Variations on the Theme of Haydn* date from the same year so it's unlikely they were an influence. Indeed, while Brahms wrote eight variations and a finale, Dvorák gives us no fewer than twenty-seven. (Elgar's *Enigma* enjoys fourteen). A friend had remarked that one of Dvorák's part songs was particularly ill suited as material for variations and this of course was too good a challenge to ignore. Dvorák magnificently proved the opposite in this delightful but intricately written set of variations lasting about 21 minutes, one of the earliest written as a freestanding piece for orchestra. After the statement of the theme in 2/4 time *Lento e molto tranquillo*, the variations follow seamlessly. Variations 1 – 4 are roughly in the same tempo while 5 – 10 increase it slightly, relaxing again in Var. 11. Var. 12, with solo violin, starts a sequence with more marked contrasts in tempo, Var. 17 being labelled *Scherzo*. Var. 19, *Tempo di Valse*, introduces eight variations in triple or compound time. The original 2/4 time reappears with Var. 27 which ushers in an elaborate finale, incorporating fugal passages.

The *Symphonic Variations* were well received at a first performance in Prague in 1877 but fell into neglect after Simrock declined publication. A decade later, with growing demand for new works from the composer, they were revived and hastily published, though Simrock misleadingly called them opus 78 (they were originally Dvorák's op. 28). In recent decades the *Symphonic Variations* have fallen slightly out of fashion again so we are delighted to include this vintage Dvorák in tonight's programme.

INTERVAL

Refreshments available in the Church Hall.

ANTONÍN DVORÁK (1841–1904)

CONCERTO IN B MINOR

OP. 104 FOR VIOLONCELLO AND ORCHESTRA

- 1 **Allegro**
- 2 **Adagio ma non troppo**
- 3 **Allegro moderato**

In the 1880s Dvorák's popularity rapidly grew in the English-speaking world (a curious parallel with Sibelius twenty years later). There were nine visits to Britain to conduct his music, and he started learning English. Then, in 1892 a wealthy patroness of the arts Mrs Jeanette Thurber invited Dvorák to head her new National Conservatory of Music in New York, offering an attractive salary and terms. As a "nationalist" composer he seemed a good choice to encourage development of an American style. Dvorák accepted and in September 1892 the family moved to the USA for three hectic years. Unusually for the day, the conservatory took women and Black American students. His contract specifically allowed time for composition and his prolific output continued apace, the stand-out orchestral works being a new (in the event his last) symphony, no. 9 "From the New World" and the Concerto in B minor for Violoncello and Orchestra (actually his second: the first, in A major, of 1865 was neither orchestrated nor performed in his lifetime). Written in 1894-95 the B minor concerto proved to be his last large scale symphonic work. Opera, symphonic poems and chamber music dominated his output after his return to Prague in 1895.

Dvorák had previously rebuffed requests for a 'cello concerto but relented in 1894 after hearing the American 'cellist Victor Herbert, a faculty member of Mrs. Thurber's conservatory, perform his own second 'cello concerto in New York. Dvorák apparently was captivated and in particular convinced by Herbert's use of the upper register. Over the winter he produced a concerto of his own, intended for Czech 'cellist Hanuš Wihan. (A distinguished present day quartet is named after Wihan). Dvorák refused to make numerous alterations and insertion

of cadenzas proposed by Wihan, leading to friction between them. Indeed he was insistent with early soloists and above all his publisher that no changes be made to his own final version. In the event, due to Wihan's existing commitments the work was premièred in London with the English 'cellist Leo Stern who also introduced it in Prague, Leipzig, Berlin, Chicago and New York; but Wihan also took it up successfully.

The opening orchestral exposition makes it clear that this piece will be symphonic in stature. However, once the soloist had made an entry it is clear that Dvorák has managed unerringly the balance between solo 'cello and orchestra. As in his symphonies, much as one is made aware of his experience as an orchestral string player, the many beautiful passages for woodwind and horn (the latter introducing the second subject) stand out. The lovely slow movement in G major creates some repose though there is a more intense middle section in the minor key. The finale is announced with a slightly martial air and continues with the level of virtuosity used in the first movement. As the concerto comes to a close, an elegiac passage marks the one substantive late-stage alteration made by Dvorák: as he was completing the concerto he heard of the serious illness, and then death, of his sister-in-law. They had been close and a song of his which she particularly loved is quoted briefly. We also hear references to the earlier movements. The moments of private grief however are followed by a positive and resolute close in B major.

The concerto soon became one of the most performed and appreciated in the 'cello concertante repertory, transforming the status of the 'cello as a solo instrument and heralding the steady stream of concerti for it in the twentieth century. There has been an huge number of distinguished recordings, starting with Feuermann (1929) and Casals (1937) and continuing to the present day.

Alastair Whitelaw, August 2019

GLASGOW ORCHESTRAL SOCIETY

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Laura Stewart
Meg Munck
Maureen Quinn
Mary Sinclair
Christine Paterson
Lynsey Stewart
Diana McCrone
Claire Gilson
Will Fuller[#]
Verena Tiede[#]
Anne Thomson
Alan Laing

VIOLIN II

Morag Greig*
Rachel Home[#]
Fiona Kettlewell
Nicky MacEwan
Lizzy Sime
Claire Hollingworth
Karen Ratcliffe
Donald Gibson
Barbara De La Rue
Julie Murray
Robin Clark
John Riches
Jennifer Turnbull
Pat Woodcock

VIOLA

Lynne Anderson*
Sheila Nicol
Christine Johnston
Frances Goldman
Chris Lennox
Robert Fee
Sue Mathers
Russell Ecob

CELLO

Sarah Moyes*
Alayne Swanson
Diana McNeice
David McLean
Ingrid Bols
Amy Maclean
Alastair Whitelaw
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Bart Taub
Nena Riches
Ben Denton-Cardew

DOUBLEBASS

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Simon Dennis*
Gaynor Barradell
Paul McNairney

CLARINET

Judith Mitchell*
Robert Neil

BASSOON

Stephanie Dancer*
Nicole Moyes

FRENCH HORN

Gail Graham*
Tom Ferguson
Jethro Browell
Raymond Thomson[#]

TRUMPET

Allan McPhee*
Fergus Duncanson

TROMBONE

Gus McIntyre*
Naomi Browell

BASS TROMBONE

Keith Anderson

TUBA

Stuart Mortimore

TIMPANI

Philip Woodrow

PERCUSSION

James Edmund

* Section Principal

[#] Guest Player



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HELP US IN OUR ANNIVERSARY YEAR

Next season GOS will celebrate its 150th anniversary and members have been fundraising to support our exciting plans, with a table tennis tournament (Diane and Pat: £95), quiz sheets (Liz: c£60) and bow rehiring (David McLean: £100).

If you would like to help us with fundraising ideas and activities, please contact us at:
admin@gos.org.uk



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Thank you for your support and we look forward to seeing you at our next concert:

Sunday 15 December 2019, 6.30pm

Hess: Christmas Overture
Khachaturian: Spartacus Suite No. 2
Khachaturian: Masquerade Suite
Ravel: Rapsodie Espagnole
Strauss: Blue Danube

Conductor: Ross Gunning
Sherbrooke Mossspark Church

Saturday 14 March 2020, 7.30pm

Walton: Crown Imperial Overture
Schumann: Konzrtstucke fur 4 horns
Elgar: Symphony No. 1

Conductor: Chris Swaffer
Soloists: Gail Graham, Margaret Douglass,
Fergus Kerr and Jethro Browell
New Auditorium,
Glasgow Royal Concert Halls

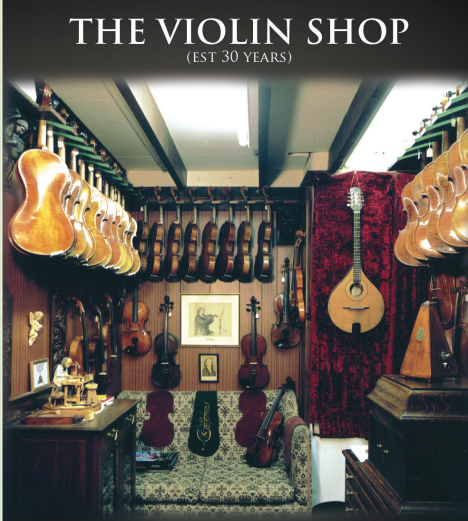
Sunday 17 May 2020, 7.30pm

Programme to be confirmed.

Conductor: Robert Baxter
Sherbrooke Mossspark Church

Keep in touch with future GOS news by filling in your email address on the slip on your seat and to be entered in the Loud and Clear prize draw.

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