



**EDINBURGH SYMPHONY ORCHESTRA**  
**60th Anniversary Concert**  
**Conductor: Gerard Doherty**  
**Leader: Sheena Jardine**

# **Summer Concert**

**Saturday 3rd June 2023**  
**7.30pm Greyfriars Kirk**

## **Programme Notes**

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

Welcome to the Edinburgh Symphony Orchestra's 60th Anniversary Concert. We hope you enjoy our performance as much as we have enjoyed rehearsing this wonderful programme of music! Over the course of 60 years it is inevitable that the ESO has comprised many different members, benefited from the skills of various conductors and has been appreciated by numerous audiences. Underlying these changes though, the ethos of the orchestra has been consistent - to give amateur instrumentalists the opportunity to perform challenging repertoire to a high standard.

Every member of our orchestra, past and present will have their own story of what being part of the ESO means to them. Music is a powerful means of expression that brings people together. The importance of music in all of our lives is something we should not take for granted - whether practising, performing or listening, we all benefit from music's ability to take us out of ourselves and feel part of something that is more than the sum of its parts. Coming together again as an orchestra (after we were unable to do so during lockdown) was a very special moment, I think we all really appreciated being able to make music together again. There is a renewed vibrancy about our orchestra which I hope shines through in our performance tonight. This concert is to celebrate 60 years since the ESO started - we are also looking forward to continuing for many more years in accordance with the sentiments of our founding members.

I would like to extend grateful thanks to everyone who has made this concert possible. To Libby Crabtree, Jubilo and friends who have kindly joined us to sing this evening. To all the members of the ESO and our committee for their commitment. To our conductor Gerry Doherty for his guidance. To all previous members and conductors of the ESO for being part of our story. To Greyfriars for being such a fantastic venue. Last, but definitely not least, you and all the other members of our audience for your support.

Emma Veitch - ESO Manager

## ESOteric Concert Fanfare – Euan Fairbairn

When the opportunity to write an orchestral fanfare appeared, it posed a conundrum: fanfares are usually written for brass and percussion, so how to include woodwind and strings? My eventual solution was to devise a *motif* and use it in various ways to give all the players a shot at it. The result was a three-note *motif* derived from the letters ESO, and the piece opens with a fanfare for three trumpets, starting with these three notes. This leads to a gentle section for the strings, followed by a *chorale*, mainly using brass instruments. An *interlude* culminates in a restatement of the *motif* on a solo trumpet, answered somewhat sardonically by a trombone. This leads to the jolliest section of the fanfare, a slightly cheeky *polka*, after which solos for less common instruments lead to a *cadenza*. This section is in memory of the late Ruth Logie, cellist in ESO for many years, and is a quote from one of the most famous cello concertos ever written. An *elegy* on orchestral bells then leads to a reprise of the opening fanfare and an energetic *coda* to end the piece, using the three-note *motif* to the end.

My heartfelt thanks to ESO, an orchestra that I have enjoyed playing in and writing music for during the last thirty-odd years, and to all the players for their support and encouragement over that period.

Euan Fairbairn

## Festive Overture – Dmitri Shostakovich (1906-1975)

In the Autumn of 1954 Shostakovich received a visit from the Conductor of the Bolshoi Theatre Orchestra. They had been requested to produce a new piece to celebrate the November Revolution, but it had to be produced in three days. Shostakovich who could write quickly when needs required rose to the occasion and was able to fulfil the request, helped by his friend Lev Lebedinsky. The pages were sent to the copyists at the theatre, whilst the ink was drying.

The overture is written in the Key of A major and is in sonata form. A dramatic fanfare begins the work, before the introduction of the first main theme which is a bustling theme at a frenetic pace. A contrasting lyrical theme is introduced by a solo horn before being taken up by the rest of the orchestra. In the development section the strings play pizzicato before the first theme is heard again. The two themes are combined followed by a recap of the fanfare and a rapid coda ends the work.

Perhaps because things were starting to lighten up a bit in Soviet Russia after the death of Stalin, Shostakovich was able to let his hair down and the work is a joyous festive piece. It quickly became part of the standard repertoire and is regularly played at celebratory concerts such as this one.

### **Cantique de Jean Racine – Gabriel Fauré (1845-1924) (orchestrated Graeme Wilson)**

Fauré's *Cantique de Jean Racine* was first performed on 4 August 1866 in a version with strings and organ. In this premier performance the organ was played by the composer himself, and the piece was conducted by César Franck, to whom the piece was dedicated. It is a setting of words by the 17th century poet Jean Racine and is a paraphrase of a Latin Hymn sung at matins.

It was Faure's first significant composition written while he was in his final year at college. He submitted it for a composition competition and won first prize. Its lyrical melodic subtleties, along with the richly expressive and complex harmonies, have made it a particular favourite of choirs and audiences alike.

Libby Crabtree

**INTERVAL**

## **Symphony No. 9 in D Minor – Ludwig van Beethoven** **(1770-1827)**

- I Allegro ma non troppo, un poco maestoso
- II Molto vivace
- III Adagio molto e cantabile
- IV Finale

In 1812 Beethoven, whilst he was in the middle of composing his 7<sup>th</sup> and 8<sup>th</sup> symphonies, conceived the idea of composing a third symphony in D minor to accompany the other two. However this idea was dropped as he found other things to occupy him. In 1817 The Royal Philharmonic Orchestra based in London commissioned Beethoven to write another symphony, but despite writing a few sketches which would eventually materialise in the symphony nothing much was done. During this time Beethoven was struggling with the idea of extending counterpoint to encompass the Romantic style which he had initiated. The fruits of this work would appear in the last three piano sonatas and the Missa Solemnis, which was finally performed in 1822. Beethoven had the idea of making the final movement a choral one, a setting of Schiller's Ode to Joy, which he had wanted to set in some form or other ever since the start of his composing career. After another commission from the Royal Philharmonic Society of £100 Beethoven set about composing his final symphony in 1822 and it was finished in 1824. The first performance took place at the Theatre am Karntnertor in Vienna. Although it was nominally conducted by Beethoven himself, because of his deafness, Michael Umlauf the theatre's Kappelmeister did the actual conducting, whilst Beethoven struggled to keep a consistent rhythm. At the end after rapturous applause Beethoven was still conducting and had to be turned around to see the audience applauding.

The symphony was written for probably the largest orchestra in Vienna at the time which made use of the Karntnertor house orchestra, the Vienna Music society and many other of Vienna's

elite performers. The instrumentation also utilises many exotic (for the time) percussion instruments, such as cymbals, bass drum and a triangle. This gives the part of the music a 'Turkish' flavour in the finale. It rapidly became one of Beethoven's famous symphonies and is a standard part of the concert repertoire.

The first movement is in sonata form with an extended coda. It begins with a hushed opening consisting of a bare fifth based on the note A played by tremolo strings. This creates a sense of tonal ambiguity for about 15 bars until the note D is heard in the bass. The first main theme of the movement is ushered in and is stated forcefully by the whole orchestra and establishes the key of D minor. The hushed opening is repeated, now based on the note D, followed by a restatement of the first theme in B flat. A transition introduces a second more lyrical theme, which is developed, leading to a third theme with a distinctive rhythm of the form *taa tata taa*. A dialogue between the second and third themes ensues with the drums beating out the rhythm of the third theme. The two themes are played in a set of ascending sequences by the woodwind until a final outburst hammers out the chord of D minor in the rhythm of the third theme ending the exposition section of the movement.

The development section opens with a restatement of the introductory bars and a restatement of the first theme. This is followed by a quiet wind chorale, based on the third theme. This leads into a dramatic triple fugue which becomes more and more agitated. Another wind chorale calms the music, and the first theme is now played *cantabile* in a remarkable plaintive mood, the mood continuing, until a big crescendo is heard in a descending passage, as the music grows more ominous preparing for the recapitulation.

The recapitulation section begins with the introductory section now played *fortissimo* in the key of D major. The first theme is thundered out by the brass and the material is developed. The

second theme is played in a relatively calm manner, subject to many variations. The closing section of the exposition returns, ending the recapitulation in D minor. An extended coda then follows, utilising variations on the first and second themes. It begins quietly, then introduces a funeral march in D minor which ends with a series of fortissimo chords. A final definitive fortissimo statement of the first theme ends the movement.

The second movement is a scherzo and starts with the timpani beating out the notes of the chord of D minor descending over eight bars. Then a fugue on a lively subject in D minor ensues. This explores many keys reaching a climax where the subject is thundered out by the whole orchestra. A second theme in C major is introduced after which the opening section is repeated. The two themes are developed until the first section is repeated with the second theme appearing in C minor. A short coda leads into the trio section and the wild dance pauses. The trio itself is in the key of D major and woodwind are prominent. The woodwind gives the music a pastoral mood and makes use of double counterpoint between the various instruments. The trio ends abruptly and leads into a repeat of the first section which is effectively a repeat of the first part subject to variations. The movement ends abruptly without a repeat of the trio. In this movement Beethoven has extended the scope of the scherzo from a mere pleasant interlude, into an intense almost manic form, anticipating the extended scherzos of Mahler.

The third movement is a sublime double variation adagio, making use of two themes subject to variations. The first theme in B flat major is a chorale like hymn tune inducing a contemplative mood with phrases introduced by the strings being echoed by the woodwind. It is a three-phrase melody interspersed with echoes lasting for 22 bars and ending in a foreign chord which facilitates a change to the key of D major and statement of the second theme, This is 8 bars in length and anticipates the main theme of the last movement (not that anyone hearing it for the first time

would know). After a repeat of the second theme, an interlude is heard and the first theme reappears subject to rhythmic changes by the strings but the echoes by the woodwind keep to the original rhythm. After an interlude of 8 bars modulating to B flat major the first theme is varied for a second time in 12/8 time and is heard by the strings, but echoed again by the woodwinds in the original time. The mood darkens and ominous fanfares by the horns emphasised by the timpani are heard setting the stage for the final movement.

The final movement opens with a dissonant fanfare, dubbed a fanfare of terror by Wagner. There then begins a threefold recapitulation of the first three movements interrupted by the fanfare of terror. Finally, the ode to joy theme in D minor is heard first in the cellos and then eventually the whole orchestra joins in. After a few variations the fanfare of terror interrupts the music again. This time the tenor implores the orchestra to drop this noise with the words 'O friends not these sounds; but let us attune our voices more acceptably and more joyfully.' The chorus then sings the first two verses of Schiller's ode to the music heard before. The third verse to florid accompaniment is sung by the quartet of soloists before the chorus joins in. The last phrase 'And the seraph dwells with God' being accompanied by massive choral chords. A march like interlude follows making use of the exotic percussion instruments, giving a 'Turkish' flavour to the music. A solo tenor sings the start of the fourth verse which is completed by the male voices in the choir.

There follows an extended orchestral interlude consisting of a double fugue, combining the main theme in quaver form accompanied by the march theme in syncopated rhythm. At the end the chorus repeats the first verse. This is cut short by a slow majestic theme in G major to the words 'O ye millions I embrace you'. The chorus then embarks on a double fugue combining the words of the first section with the words of the last section. Then a mystical section follows with the chorus imploring us to look to the



heavens for there God surely dwells. A final coda affirms the brotherhood of man, combining themes from the earlier part of the movement in counterpoint with each other. The movement ends with a rush of joy by the orchestra.

Beethoven's Ninth symphony had a tremendous influence on composers such as Bruckner and Mahler. It showed how the symphony could be extended and for a while no one felt they could write a symphony that would match it. Due to the extended forces, it took some time before it was regularly played but by the middle of the nineteenth century it became a standard part of the concert repertoire.

Since its production the symphony, with its message of hope for humanity and the brotherhood of mankind, has become associated with liberty from tyranny. Indeed, the German for joy (Freude) is very similar in sound to the German for Freedom (Freiheit). In 1989 just after the fall of the Berlin wall, Leonard Bernstein in 1989 organised a concert with this substitution. The Joy (Freedom) theme has also been adopted as the anthem of the European Community. It is thus a fitting work with which to celebrate the 60<sup>th</sup> Anniversary of the ESO.

Chris Finlay May 2023

## **CAROLINE TAYLOR (Soprano)**

British soprano Caroline Taylor graduated from the Royal Northern College of Music with Distinction, where she won the Joyce and Michael Kennedy Strauss Award and was a finalist in the prestigious Gold Medal. A keen performer of Czech repertoire, she won the 2021 Emmy Destinn Award for Czech Opera and Song and shares the 2023 Off West End Opera Performance Award with Hampstead Garden Opera for Janáček's *The Cunning Little Vixen*, in which she played the title role.

Praised for her "glittering soprano" (*The Times*), Caroline's recent and upcoming engagements include solo performances with Oxford Lieder, the Northern Chamber Orchestra and Wigmore Hall and solo work with choral and musical societies across the UK, which she greatly enjoys. Her opera credits include *Asteria/Tamerlano* with Cambridge Handel Opera and *Kate/The Yeoman of the Guard* at the Grange Festival, where Caroline also jumped in to sing *Asteria* to considerable acclaim.

## **REBECCA ANDERSON (Mezzo-soprano)**

Rebecca Anderson is a Scottish mezzo-soprano studying for a Postgraduate Diploma in Advanced Studies in Performing at the Royal Northern College of Music. In 2021 she completed an MMus with distinction at the RNCM and then worked as the President of the Students' Union 21-22.

Recent opera credits have included *Lady Bertram* 'Mansfield Park' (RNCM Opera); *Minskwoman* 'Flight' (RNCM Opera); *Lapak* 'The Cunning Little Vixen' (RNCM Opera); *Sœur Anne de la Croix* 'Dialogues des Carmélites' (RNCM Opera); *Phyllis* 'Iolanthe' (Cat-like Tread at the Edinburgh Festival Fringe); *Noémie* 'Cendrillon' (Fife Opera); and *Mrs Grose* 'The Turn of the Screw' (Byre Opera). Rebecca was part of the Young Artists' Programme at Waterperry Opera Festival in 2021, and is currently part of Buxton International Festival's Young Artist Programme.

For the 2022-23 season Rebecca was selected for the Opera North Chorus Mentor Scheme and has also worked with Opera North as a Leverhulme Arts Scholar. During her time as a student at the RNCM Rebecca has been the recipient of the Emmanuel Prize, a finalist for the Concerto Competition, a finalist for the Frederic Cox Award, and was Highly Commended in the English Song Prize. Previously, Rebecca was a member of the Scottish Chamber Orchestra Chorus' Young Singers' Programme for 2 seasons working with internationally renowned conductors such as Richard Egarr, Maxim Emelyanychev, and James Macmillan. Additionally, in 2018 Rebecca was part of the Dunedin Consort's flagship scheme 'Bridging the Gap' touring across Scotland in a concert series conducted by Ben Parry.

Rebecca is also an avid conductor and has worked with Siân Edwards at the Royal Academy of Music as part of the Sorrell Conducting Programme and was also part of the Royal Philharmonic Society's Young Women Conductor's Initiative in 2017.

Rebecca is grateful to the José and Rafton Smallwood Award for making her continuing studies possible.

### **Laurie Slavin (Tenor)**

Scottish tenor Laurie Slavin studied Modern History and International Relations at the University of St. Andrews before studying voice at the Guildhall School of Music & Drama with Adrian Thompson and John Evans. His operatic credits include Tchaikovsky's 'Eugene Onegin', *Lensky*; Handel's 'Acis and Galatea', *Acis*; Britten's 'Albert Herring', *Albert*; Gilbert & Sullivan's 'Princess Ida', *Hilarion*; and Debussy's 'Pelléas et Mélisande', *Pelléas*. Laurie has performed with The National Gilbert and Sullivan Opera Company; Longborough Festival Opera and Byre Opera. He was an Alvarez Young Artist with Garsington Opera and an inaugural member of British Youth Opera's Serena Fenwick Programme.

## **JAMES ATKINSON (Baritone)**

James Atkinson is a graduate of the Royal College of Music Opera Studio, where he studied with Alison Wells. James is the winner of the Royal Over-Seas League Singers Prize 2022, the Maureen Lehane Vocal Awards 2018 and the Somerset Song Prize 2019.

Opera roles include Masetto *Don Giovanni* (Welsh National Opera), Orest *Elektra* (Tokyo Symphony Orchestra), Papegen *Die Zauberflöte* and Aeneas *Dido and Aeneas* (Hurn Court Opera).

Concert performances include Walton's *Belshazzar's Feast* (Tokyo Symphony Orchestra), Haydn *The Creation* (Montreal Symphony Orchestra) and Vaughan Williams' *Serenade to Music* (London Philharmonic Orchestra). James has given recitals at Oxford Lieder, Wigmore Hall, Beethovenfest Bonn, the Lammermuir Festival, the Gower Festival, the Aldeburgh Festival, the North Norfolk Music Festival and the Ludlow English Song Weekend.

Upcoming performances include Belcore *L'elisir d'amore* (Wild Arts), Guglielmo *Così fan tutte* (Welsh National Opera) and Fauré's *Requiem* (Orchestre de la Suisse Romande).

## **GERARD DOHERTY**

Gerard Doherty studied violin and conducting at the Royal Scottish Academy. He studied conducting at post graduate level with Martin Brabbins at the Royal Scottish Conservatoire and also won a scholarship to study for two seasons at the American Academy of Conducting, Aspen, with Murry Sidlin, David Zinman, Jorma Panula and James Levine.

Gerard's natural gift as a conductor first came to prominence when he conducted the Royal Scottish National Orchestra (RSNO) in Debussy's *La Mer* in the presence of Walter Weller. With Weller's highest recommendation, Gerard made his debut as a conductor, which led him to conduct the RSNO on numerous occasions,

including when he had to step in during a recording session, as the conductor was indisposed, to complete a recording of opera arias, which were highly acclaimed.

His conducting has taken him to the United States, Europe and the Middle East. Gerard is currently Principal Conductor of the Glasgow Sinfonia and the Edinburgh Symphony Orchestra and also guest conducts a number of other Scottish ensembles.

He has conducted a wide range of choral and symphonic works and is much admired for his natural musicianship, clear understanding, integrity and breadth of repertoire, which spans baroque to contemporary. His reviews have described his music making as "thrilling", "exhilarating", "triumphant" and "vibrant". He is also a well established conductor of choral music having spent 20 years as conductor of the Ayr Choral, conducting many major symphonic and sacred choral works as well as 'A Capella' repertoire.

His wide experience and in-depth knowledge of orchestral technique and repertoire are also in demand with the next generation of musicians. He was for 10 years Principal Conductor of the Strathclyde University Symphony Orchestra. He has been course director and conductor of the NYOS repertoire course on three occasions and has also conducted the Symphony Orchestra of the Royal Scottish Academy of Music, the Orchestra of the University of Castel Branco, Edinburgh University Chamber Orchestra, Renfrewshire Schools Symphony Orchestra, West of Scotland Independent Schools Orchestra and Glasgow Schools Symphony Orchestra, the National Youth String Orchestra of Scotland. He is at present conductor of the East Renfrewshire Schools Symphony and Senior String Orchestras, winning numerous awards.

He played violin for all of the major orchestras in the country, including 23 years as first violin in the RSNCO. He is also a renowned violin teacher.

## **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 50 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: November, February and May – 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)

## ORCHESTRAL PLAYERS

### **Violin 1**

Sheena Jardine  
Helen Adamson  
Sheila Beattie  
Cath Cormie  
Anne Giles  
Richard Gratwick  
Adam Hamer  
Claire McLean  
Caroline Mortimer  
Verena Schwarze  
Iain Scott  
Graeme Wilson

### **Cello**

Gerard Delaney  
David Beattie  
Dianne Beattie  
Mike Evans  
Peter Fielding  
Emily Hanover  
Murdo Homewood  
Alison McMillan

Robin Nelson  
Jennifer Orr  
John Tanner  
Emma Veitch

### **Double Bass**

John Wilkinson  
Margaret Christie  
Angela Dimmock  
Ray Leonard  
Ian Towson  
David Wilson

### **Violin 2**

Emma Waite  
Barbara Bell  
Kaye Brewster  
Henry Buckley  
Melissa English  
Helen Downes  
Michael Forward  
Malcolm McKitterick  
Ute Skiba  
David Scott  
Song Su Williams

### **Flute**

Catriona Crosby  
Alan Ross

### **Flute and Piccolo**

Stella Henzell  
Elizabeth Wells

### **Oboe**

Jo Watt  
Sheila Hyde

### **Oboe and Cor anglais Trumpet**

Anne Wilson

### **Clarinet**

Vaughan Townhill  
Hilary Saunders

### **Clarinet and Bass**

### **Clarinet**

Nadine Thompson

### **Percussion**

Russell Wilson  
Derek Connolly  
Ian Munro

### **Viola**

Kay Smith  
Rachel Ademokun  
Brianna Banting  
Charlotte Berry  
Marena Collins  
John Halliday  
Cheuk Ting Hon  
Jennifer Meakin  
Anne Parker

### **Bassoon**

Rainer Thönnies  
Andrew Hazard

### **Contrabassoon**

Kathy Humphry

### **French Horn**

Marian Kirton  
Stephen Bradley  
Hamish McRitchie  
Gary Nichol  
Victoria North

### **Trumpet**

Elliot Longworth  
Pam Brown  
Cameron Sutherland  
Ruari Wilson

### **Tenor Trombone**

Adrian Sulston  
Murray Campbell

### **Bass Trombone**

Ruth Andrew

### **Tuba**

Arnold Myers

## JUBILO CHOIR AND FRIENDS

Musical Director – Libby Crabtree

### Soprano

Mhairi Anderson  
Bryony Barling  
Rachel Cadell  
Ming Oi Chan  
Jane Dudman  
Lucy Fulton-Edkins  
Carolyn Hutchinson  
Friederike Kemme  
Maxyn Kingston  
Anne Kilgour  
Charlotte Knigge  
Lesley MacKay  
Janet Mackenzie  
Janette Myles  
Alice Paine  
Ye Pheer  
Louise Pickering  
Maureene Robertson  
Kirsten Scott  
Lesley Skeates  
Fiona Spencer  
Marion Tennant  
Karen Traill  
Jennifer Wakeford

### Alto

Honey Ballantine  
Alice Bennett  
Fiona Beveridge  
Judy Cairns  
Claire Castell  
Karen Craigie  
Jess Gioia  
Molly Erskine  
Alison Hewatt  
Winifred Hodge  
Isabel Innes  
Moira Little  
Fiona McDonald  
Sally McMath  
Tatiana Malikova  
Inga Mantle  
Kitty Mason  
Ann Morrison  
Joan Pennie  
Ann Robertson  
Maureen Rooney  
Ruth Sinclair Jones  
Muriel Stenhouse  
Christine Thompson  
Elspeth Williams  
Morag Williamson  
Mickey York  
Barbara Ziesenitz

### Tenor

Tony Bacon  
John Burnside  
Nick Clelland  
Stuart Clelland  
Mike Dick  
Graham Drew  
David Edie  
Chris Johnston  
Alex Matthews  
Hashem Mohamed  
Steve Rooney  
Derek Williams

### Bass

Gene Adams  
Mark Adams  
Richard Arnott  
Charlie Blyth  
Duncan Brown  
Paul Butler  
Ian Compton  
Doug Crockford  
Keith Donaldson  
Gavin Easton  
Robin Guille  
Jim Laing  
Jim Mcghie  
Robert McMath  
Andrew Rear  
George Ross  
Alistair Russell  
David Traill