



EDINBURGH SYMPHONY ORCHESTRA

Conductor: Gerard Doherty

Leader: Sheena Jardine

Summer Concert

Saturday 1st June 2024

7.30pm Greyfriars Kirk

Programme Notes

www.edinburghsymphonyorchestra.co.uk

Images - Claude Debussy (1862-1918)

I Givres,

II Iberia

- i) *Pars les rues et par les chemins (In the streets and byways).*
- ii) *Les Perfums de la nuit (The perfumes of the night).*
- iii) *Les Matins d'un jour de fete (Morning preparations for a festival).*

Debussy was born in 1862 at St Germain en Laye. His early childhood was unsettled as his father was imprisoned after the Paris commune of 1871, and he received no formal education until he entered the Paris Conservatoire in 1872. There he showed early promise as a virtuoso but he became more interested in composition, winning the Prix de Rome in 1884 with his cantata *L'Enfant prodigue*. A few years later he composed his first great piece *Prélude à l'après-midi d'un faune*.

Debussy was attempting to move away from classical harmony which had dominated music for almost 200 years. He did this by experimenting with various scales most notably the pentatonic scale and the whole tone scale. In this scale, each note is separated by a tone and there are no semi-tones. This means unlike music based on traditional tonality, there is no sense of a discordant chord having to resolve onto a consonant one. However, the scale is based on the interval of an augmented fourth or tritone, which in traditional music was called the devil in music (*Diabolous in Musica*) and every student of classical harmony is told to avoid this interval like the plague. The use of whole tone scales gives Debussy's music a dreamlike static quality, each chord standing alone by itself with no contrast between the tonic chord and the dominant chord.

Debussy went on to compose a number of other orchestral works including *Nocturnes* (1900) and *La Mer* (1905). He wrote for a large

orchestra, which included many exotic percussion instruments such as the gamelin, celeste and castanets. His works making use of orchestral colour and juxtaposing many different motifs rather than concentrating on the development of two or three big themes.

Debussy's *Images* L22 was composed during the years 1905 to 1912. It is a set of three works, of which the first two are heard during this concert. They present musical picture post cards of England, Spain and France. They are often performed separately and had separate first performances.

The first piece in the series, *Gigues*, was actually the last to be composed during the years 1909-1912. Its original title was *Tristes Gigues* (Sad Gigues) an apparent contradiction in terms. However, one of the inspirations for the work was a poem by *Verlaine*, which are the bitter reflections of a jilted lover that include the refrain "Dansons Les Gigues" ("Let's dance the jig"). The other main influence on the piece is the Tyneside folk song *The Keel Row*. The piece begins quietly with a solo flute playing a motif derived from the Keel Row over muted strings and glissando harps, the use of the pentatonic scale being suggestive of a Monet misty landscape. After the introduction, the oboe d'amore introduces a melody marked *doux et melancholique* (soft and melancholic). The rhythm becomes dance-like with the woodwind presenting a distorted version of *The Keel Row*, as if the dancers are mocking the jilted lover. About halfway through the piece, the oboe d'amore introduces another theme providing a contrast to the obsessive rhythmic pattern in the strings. This becomes important in the development section. The piece reaches a climax achieved by a high *sforzando* single high note played by two piccolos and a solo violin combining with a cymbal roll. The music then ends with a *diminuendo*, returning to the atmosphere of the introduction and the oboe d'amore. *Gigues* is a haunting piece providing a contrast to the stereotype of 'Merrie England'.

The second piece in the group, *Iberia*, was composed during the years 1906-1908. Debussy, along with many other composers such as Ravel, developed an interest in Spanish culture and had composed an earlier piece inspired by Spain, *Soiree dans Grandee* in 1903. This impressed the composer *Falla* who remarked that it was nothing less than miraculous, that a piece so evocative of Spain could be written by someone who was not a Spanish native. *Iberia* goes further and influenced *Falla* and other Spanish composers in their own compositions.

Iberia is a triptych within a triptych, the first part of which *Pars les rues et par les chemins* (In the streets and byways) depicts the hustle and bustle of a Spanish street. It begins with a rhythmic motif involving the tambourine and castanets, over which the clarinets play a *sevillina*-like theme suggesting village folk music. The rhythm exploits the ambiguity between 6/8 and 3/4 time. Fragments of the theme are alternated with plucked strings. A languorous Moorish tune is introduced by the oboe and viola, which will recur in the second part. Finally, the horns and trumpets introduce a march like theme that has a jazz like swing to it. After the main theme is reintroduced, the music just dissolves into thin air.

The second part of *Iberia*, *Les Perfums de la nuit* (The perfumes of the night) invokes a sultry Spanish night against a shimmering background, the oboe presents whole tonally an expressive habanera theme. The languorous mood is maintained by a series of glissandos and makes use of the xylophone and celeste. The habanera theme is taken up by divided violas and cellos, whilst the oboe plays the Moorish theme from the first part. The music becomes agitated reaching an expressive climax before subsiding. At the end, over a whole tone texture in the strings and horns distant bells and muted trumpets hint at the festive music that is to come in the last movement.

The final part, *Les Matins d'un jour de fete* (Morning preparations for a festival), begins without a pause. At first the sun begins to rise

then the music becomes more and more animated, with interjections by the tambourine, side drum and bells. At the height of the day, the strings strum vibrant chords like some giant guitar. Themes from the first and second movements are recalled and the movement ends with an exuberant finale.

Debussy went on to write a few other large-scale orchestral pieces including *Jeux* (1913). He died of cancer at his home in Paris in 1918.

Trumpet Concerto in E major - Johann Hummel (1778-1837)

Solo Trumpet – Ana Romero

I Allegro con spirito

II Andante

III Rondo

Johann Nepomuk Hummel was born in 1778 in Pressburg, Hungary. His father was the director of the Imperial School of Military Music and conductor of the theatre orchestra. Johann showed aptitude for the piano and impressed Mozart who took him into his home for two years receiving tuition. He soon became well known and studied composition under Haydn and Albrechtsberger. In 1803, Hummel succeeded Haydn in his court post at Esterhazy. He immediately set about composing a trumpet concerto for Anton Wiedinger, the principal trumpet player of the orchestra and for whom Haydn had previously written a trumpet concerto. Wiedinger had invented a keyed trumpet, a pre-cursor to the current valve trumpet, which enabled the player to use the chromatic scale. The piece was originally written in E major but is often transposed to E flat major. It was premiered at Esterhazy on January 1st, 1804, the day of Hummel's arrival.

The first movement follows the pattern set by Mozart, namely a concert Allegro. This begins with an exposition of the two principal themes of the movement played by the orchestra and usually remains in the tonic key of the movement. The first exposition is then repeated by the soloist, but this time the key of the second theme is now in the dominant of the movement's key, also variations on the themes are introduced. After the double exposition is completed, the themes are developed for a while, culminating in a repeat of the opening material with the second theme in the tonic key. A climax usually ensues ending on a pause before the soloist embarks on a cadenza based on the themes of the movement and allowing the soloist to display their virtuosity. Then

the orchestra embarks on a cadential sequence ending the movement.

The first movement of the Hummel concerto begins with a statement of the first theme in E major by the orchestra. This theme consists of two motifs, the first is a repetition of the note E in unisons and octaves. The second consists of a three-note descending quaver scale passage, followed by two sequential leaps of a sixth in crotchets. After a modulatory section to the dominant key of B major and back to E, a half cadence leads to the second subject played by strings and winds introduce. This is rhythmically distinctive consisting of three short notes in rapid succession, repeated three times. A cadence on E introduces the closing section. This introduces a new theme based on a rising scale a codetta leads to the second exposition by the soloist. This is similar in structure to the first exposition but introduces new thematic material and the soloist has plenty of opportunities to display their virtuosity. After a short development section, the recapitulation begins with a direct statement of the second exposition, ending with a cadence. This is normally where one would expect a cadenza to occur However there is no formal cadenza, but a short passage containing cadenza like material. A short codetta ends the movement.

The second movement andante is a song like form ABAB followed by a coda. The melody is played by the trumpet with the orchestra accompanying the soloist. The movement begins in A flat minor and is marked in 4/4 time. The orchestra plays repeated triplets underneath the duple time melody of the trumpet. A series of secondary seventh dominants creates tonal ambiguity until the second section in C major is reached that is harmonically stable. The third section is in A flat minor using material from the first section transposed to this key. The fourth section is in another different key namely A major and uses material from the second section, the movement creating a sense of unity within diversity. The movement

ends with a coda in A major with the orchestra predominating over the soloist.

The third movement is a lively rondo in 2/4 time. It follows the pattern A B A C A with the A section in the key of E major, the B section in B major and the C section in C minor. Each A section ends with a small codetta. The last section acts as a coda and gives the trumpeter a chance to display their dexterity with plenty of trills, turns and arpeggios. A short tutti by the orchestra and soloist ends this joyous piece.

Although Hummel was quite prolific in his output, the musical climate was changing with the arrival of Beethoven and his trumpet concerto is the only piece of Hummel regularly played these days, thus making Hummel essentially a one-work composer. He died peacefully in Weimar in 1837.

INTERVAL

Symphony No 5 D major - Ralph Vaughan Williams (1872-1958)

I Preludio

II Scherzo

III Romanze

IV Passacaglia

Ralph Vaughan Williams was born in Gloucestershire in 1872 and quickly developed a talent for music. He studied at the Royal College of Music under Sir Hubert Parry, where he met and became friends with Gustav Holst. On leaving the RCM from 1904 – 1906, he was asked to edit a new hymn book, the English Hymnal and he also developed an interest in English folk song.

This experience helped Vaughan Williams extend his musical style from the well-developed 'Germanic' tradition, based on the use of minor and major scales, to include the modal scales, essentially those picked out by just playing the white notes of the piano from a given note. He also spent some time studying with Ravel. It was whilst he was compiling his hymns, that he came across a setting of a number of psalms by Thomas Tallis and this led to his Fantasia on a theme by Thomas Tallis (1910), which made use of modal techniques and would define Vaughan Williams' style for the rest of his life. He went on to compose a number of symphonies. His second symphony, A London Symphony (1914), depicts various scenes of London life whilst his Third Symphony (The Pastoral (1922)) is a lament for the people, including many of his friends, who died in the First World War. In contrast, probably as a reflection of the turbulent times, his Fourth Symphony (1936) is a stormy one which took many people by surprise. Vaughan Williams began composing his Fifth Symphony in 1938. It is similar in mood to his Third Symphony and provides a contrast to the Fourth Symphony. At the time Vaughan Williams was working on his opera *The Pilgrims Progress* and the work quotes many of the themes from the opera. It was dedicated unofficially to Jean Sibelius and received its

premiere on the 24th June 1943 at a Prom concert by the London Philharmonic Orchestra conducted by Sir Henry Wood.

The first movement begins with a pedal C in the bass, answered by a horn call outlining a D major chord. But the tonality is quite ambiguous, the strings making use of the pentatonic scale. A number of different modes are heard until a sudden descent of a semitone marks a key change to three flats ushering in the development section. Here the tempo changes to Allegro, punctuated by the brass and woodwind, which introduce a canon. Finally, the development section ends in the key of D minor where the strings play tremolo. In the recapitulation the C pedal is reintroduced then after a repeat of the horn call the movement ends on a tonally ambiguous note.

The second movement is a Scherzo centring on rhythmic changes, rather than tonality. It begins with three dotted minims followed by four minims giving the impression that the music is accelerating; the pulse not really settling. The melody that follows is divided into five bar phrases and a temporary sense of stability is established when the theme is repeated by the viola and double bass in stable two bar phrases. But rhythmic instability is resumed when the violins enter with a different phrasing. Finally, the confusion ends with the woodwind and the strings performing alternating downward runs in antiphon against each other.

The third movement is a Romanza and is a meditation on the Passion of Christ. In the original manuscript the movement was headed with words taken from John Bunyan:

Upon that place there stood a cross
And a little below a sepulchre
Then he said "He hath given me rest by his sorrow and
Life by his death."

The last two lines were later sung in the opera by the Pilgrim. The movement can be considered the heart of the symphony and is

extremely meditative in nature. Vaughan Williams often used the term *Romanza* as a signal that the music was one of special significance to him. The movement begins with a solo Cor Anglais theme that remains almost unchanged throughout the movement.

The last movement begins with a repetitive bass line characteristic of the *passacaglia* form. This is abandoned and a fanfare motif represents the arming of the Pilgrim for his fight against evil. Themes from the first movement of the symphony return, which are resolved by a quiet valediction played first by the woodwind and then by the upper strings.

The opera *Pilgrims Progress* was eventually premiered in 1951. He composed three more Symphonies, the most famous of which being *Sinfonia Antarctica* (1953). This was a by-product of the composer's score for the film *Scott of the Antarctic*. Vaughan Williams died suddenly at his home, aged 85 on the 26th August 1958, his reputation as one of the finest British composers firmly established.

Christopher Finlay May 2024

ANA ROMERO



Ana Romero del Hombrebueno Miralles

Born in Daimiel (La Mancha, Spain), Ana Romero is a freelance trumpet player based in Glasgow, where she teaches as a private tutor. She studied a Bachelor Degree in Music (Hons) at the Royal Conservatoire of Madrid RCSMM, and did her Masters in Trumpet Performance followed by a Postgraduate in Teaching and Learning in Arts also at the RCS, with MBE Nigel Boddice as one of her main tutors.

As an orchestral player, during her Masters Ana won the apprenticeship schemes auditions and played with the BBC SSO, the RSNO and the Scottish Opera, performed with the Red Note Ensemble and did a couple of Tours with the Pro Youth Philharmonia (London). She was Conductor of the King's Park Brass Band in Glasgow for two years. She has also worked with the RTVE Orchestra (Madrid), the Manchester Camerata, and the Philharmonic Orchestra of Canary Islands. She was offered the Second Trumpet job with the Beijing Orchestra in China before the pandemic started.

As a soloist, she has performed in Scotland with the Royal Regiment of Scotland, the Glasgow Sinfonia, the Cantilena Festival and the Highland Orchestra; and abroad, at the International Brass Sauerland festival in Germany, at the Victoria international brass

festival in Malta with the RCS Brass Ensemble, at the International Festival Vientos de la Montana in Mexico, in Norway with the Nord-Odal Concert Band, and has done recitals in Marseille (France), Assisi (Italy) and the Maldives.

As a chamber musician, Ana is Vice chairman and a member of the British National Trumpet Ensemble (BNTE) and the Spanish Roses Duo. She looks forward to performing in Chile this summer, where she will also be coaching trumpet students of the Santiago University.

<https://www.anaromeroTrumpet.com/>

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 he 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 RSNNO. 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 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

Date for your diary

Saturday 30th November 2024 – 7:30 Greyfriars Kirk
Wagner, Mozart and Bruckner

Violin 1

Sheena Jardine
Helen Adamson
Sheila Beattie
Adam Hamer
Alison Lucas
Claire McLean
Caroline Mortimer
Jo Sadler
Verena Schwarze
Iain Scott
Claire Shortt
Aimee Truesdale
Graeme Wilson

Violin 2

Nigel Hambly
Kaye Brewster
Thea Harte
Christina Homer
Jessie Jungels
Malcolm McKitterick
Song-Su Oh
David Scott
Emma Waite de Kalaf

Timpani

Russell Wilson

Percussion

Ian Munro
Theodore Fuller
Rachel Sunter

Harp

Sophie Askew

Celeste

Emma Veitch

Viola

Kay Smith
Rachel Ademokun
Brianna Banting
Gillian Cloke
Vanessa Fisher
John Halliday
Jennifer Meakin
Anne Parker

Cello

Gerard Delaney
Tim Andrews
Ingrid Bols
Mike Evans
Murdo Homewood

Alison McMillan

Alice Paine

John Tanner

Emma Veitch

Double Bass

John Wilkinson
Margaret Christie
Angela Dimmock
Ray Leonard
Patrick Sturt

Flute

Catriona Crosby
Stella Henzell
Jean Murray
Simon McCann

Piccolo

Catriona Crosby
Stella Henzell
Jean Murray

Oboe

Jo Watts
Sheila Hyde

Oboe D'Amore

Gillian Price

Cor anglais

Anne Wilson

Clarinet

Hilary Saunders
Joseph Dax
Nadine Thompson

Bass Clarinet

Andrew Sweenie

Bassoon

Rainer Thönnies
Andrew Hazard
Shari Cohn-Simmen

Contrabassoon

Kathy Humphry

French Horn

Marian Kirton
Stephen Bradley
Hamish McRitchie
Victoria North

Trumpet

Elliot Longworth
Pamela Brown
Rhona Carse
Cameron Sutherland

Trombone

Daniel Richards
Murray Campbell
Ruth Andrew

Tuba

Arnold Myers