



EDINBURGH SYMPHONY ORCHESTRA

Conductor: Gerard Doherty

Leader: Sheena Jardine

Spring Concert

**Saturday 8th March 2025
7.30pm Greyfriars Kirk**

Programme Notes

www.edinburghsymphonyorchestra.co.uk

Dr Malcolm McKitterick – In Memoriam

The members of the orchestra were very saddened to learn of Malcolm McKitterick's death on Christmas Eve. Malcolm was a founder member of the orchestra. For many years he played in the first violins interspersed with periods of work in Canada. Latterly he moved to the second violins where, despite the health challenges he experienced, he continued to enjoy rehearsing and playing in the concerts up to last year. Malcolm was held in high regard both for his playing ability and his enthusiastic commitment to the ESO.

In addition to playing in the ESO, Malcolm played with various orchestras, ensembles and quartets both locally and in Canada. Malcolm also inspired and encouraged a number of young players who subsequently established successful careers in music.

A true gentleman, he is missed by many in musical and wider circles.

Romeo and Juliet Overture TH 42/CW 39.

Pyotr Ilyich Tchaikovsky (1840 – 1893)

Tchaikovsky's Romeo and Juliet Overture was written in 1870, and with the help of Balakirev underwent a series of revisions, following its lukewarm reception, reaching its final form in 1880. The overture has three main themes. The first being a chorale like movement in F# minor, representing Father Lawrence and a sense of foreboding doom. The second theme in B minor is an agitated one, representing the strife between the Capulets and Montagues. The mood suddenly changes, introducing the love theme between Romeo and Juliet, a lyrical theme in D flat major. The overture continues with the three main themes in conflict with each other, ending tragically with the triumph of the strife theme. The overture introduces many of the stylistic features of Tchaikovsky's later works, thus providing a good introduction to his music.

Orchestral Songs. Richard Strauss (1864 – 1949)

1 Ständchen Op17/2 (1886). 2 Wiegenlied Op 41/1 (1899). 3 Morgen Op 27/4 (1894). 4 Ruhe Meine Seele Op 27/1 (1894). 5 Zueignung Op 10/1 (1882).

Richard Strauss composed a number of Lieder throughout his career and a number of them were orchestrated. *Zueignung* is his first published song and is a dedication to a beloved. *Ständchen* is a serenade in which the protagonist calls to his lover to come quietly at night so that they can make love. *Ruhe Meine Seele* comforts a troubled spirit, promising that all their troubles will be soon over. *Morgen* is part of the same Opus 27 group, celebrating the coming of the sun, uniting a couple in their love for each other. The Op27 group were composed as a wedding gift for his wife, Pauline de Ahna, a famous soprano singer of the time. *Wiegenlied* is a cradle song that also recalls the mother's rapture at the birth of her child. The orchestral settings make use of the full orchestra, with lush sounds and the use of romantic instruments such as the French horn.

INTERVAL

First Symphony in D minor Op 13.

Sergei Rachmaninoff (1873-1943)

1 *Grave Allegro non troppo*. 2 *Allegro animato*. 3 *Larghetto*. 4 *Allegro con fuoco*.

Rachmaninoff's first symphony was written in 1895. The first movement in D minor introduces two motifs which play a prominent part throughout the symphony. The first motif is a note cell preceded by a *grupetto* (turn). The second motif is derived from the Dies Irae plainchant. This latter motif dominates the first movement which is developed in a style influenced by Tchaikovsky. A second theme (*moderato*) makes use of a tonally

ambiguous gypsy scale. The movement leads to a powerful fortissimo, climaxing with a brass chorale, interspersed with insistent repetitions of the cell grupetto. The second movement in F major is a diabolical scherzo, the central part being dominated by the cell-grupetto. This is followed by a lyrical movement in Bb major, in which the clarinet plays a relaxed melody. In the middle section muted horns introduce some unease, but this is dispersed by a restatement of the introductory theme, developed with ornamentation and counterpoint. The final movement in D major is a fast and furious march based on the Dies Irae theme, in the coda the grupetto cell makes a final reappearance.

The first performance in St Petersburg in 1897 was a disaster and caused Rachmaninoff a psychological collapse, which took him three years to recover from. By this time his style had changed quite considerably. Abandoning Russia in 1917, the manuscript was lost, but it was reconstructed from the individual parts in 1945 and is now performed quite frequently.

Chris Finlay February 2025.

IRENE DRUMMOND



Soprano Irene Drummond, "one of Scotland's most attractive exponents of the contemporary repertoire" (Scotsman), has received considerable critical acclaim throughout her career for her interpretation of new music. Many leading British composers have written works specially for her.

Highlight premiers include James McMillan's 'Busqueda' with the composer and the Scottish Chamber Orchestra at the Edinburgh International Festival; Paul Patterson's 'Millennium Mass' with the Orchestra of St. John's Smith Square & John Lubbock at Southwell Minster and at the Sheldonian, Oxford; Edward McGuire's 'Loonscapes' with the BBC SSO & Odaline de la Martinez for Radio 3; Paul Meallor's 'Between Eternity & Time' with pianist Alasdair Beatson for Sounds festival; with Paragon Ensemble UK, Judith Weir's 'Consolation of Scholarship' in Reykjavik; the British premier of Philip Glass's '100 Airplanes on the Roof and David Horne's Cantata Opera 'The Lie' for the Northlands Festival (commissioned and premiered by Radio 3); with the Hebrides Ensemble, 'Seven poems

of Alexander Blok' for BBC Northern Ireland from the Waterfront Hall, Walton's 'Facade' and 'The Millennium Songbook' featuring composers Helen Grime, Lyell Cresswell, David Horne, Sally Beamish and Craig Armstrong; John Mcleod's 'Songs of Irina Ratushinskaya' with pianist Iain Burnside for Radio 3 and at the Anhaltisches Theater, Dessau, with pianist Andrew Dunscombe.

Her Delphian recording with Iain Burnside, 'The Shadow Side' - contemporary song from Scotland, traces the development of the art over the last thirty years.

In mainstream repertoire Irene has performed at major festivals and venues throughout the UK, Europe and North America and since representing Scotland in the BBC Cardiff Singer of the World competition, highlights have included: performances at Los Angeles Music Center; 'Bach's St. Matthew Passion' at La Scala, Milan; Schonberg's 'Die Gluckliche Hand', Mendelssohn's 'Elijah' with the BBC Philharmonic, Belfast for Radio 3; and in Brussels with the National Orchestra of Belgium. For Israeli Television she has recorded Handel's 'Israel in Egypt' and with the BBC SSO Dvorak's 'Te Deum' with Sir Alexander Gibson. From 'Music at Speedside' festival in Toronto she has recorded Clara Schumann's Lieder with American pianist Phillip Bush. In the UK she has performed at the festivals of Aldeburgh, Edinburgh, Perth, Ludlow and Ryedale and given many recitals for BBC Radio Scotland and Radio 3.

Irene studied in Munich with the great German bass Hans Hotter, at the Britten-Pears School in Aldeburgh with Peter Pears and privately with English soprano Rae Woodland. She is also a highly respected singing teacher and voice coach with a busy teaching practice in Edinburgh.

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 RSNO. 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 7th June 2025 – 7:30 Greyfriars Kirk

Guest Conductor – Kentaro Machida

Gershwin – Cuban Overture

Marquez – Danzon No 2

Prokofiev – Violin Concerto No 2

Malcolm Arnold – Scottish Dances

Maxwell Davies – Orkney Wedding with Sunrise

Violin 1

Sheena Jardine
Helen Adamson
Sheila Beattie
Karen Campbell
Una Fairley
Adam Hamer
Ian McLennan
Caroline Mortimer
Arthur Moss
Verena Schwarze
Iain Scott
Claire Shortt
Aimee Truesdale
Graeme Wilson

Violin 2

Nigel Hambly
Barbara Bell
Kaye Brewster
Miriam Duncomb
Thea Harte
Christina Homer
Jessie Jungels
Song-Su Oh
David Scott

Harp

Esther Swift

Timpani

Russell Wilson

Percussion

Ian Munro
William Ewins
Lizzie Hughes

Viola

Kay Smith
Gillian Cloke
Raymond Hon
Alison Lucas
Eleanor Merton
Anne Parker
Vanessa Saunders
Fisher

Cello

Gerard Delaney
David Beattie
Dianne Beattie
Mike Evans
Murdo Homewood
Alice Ibbott
Robin Nelson
Alice Paine
John Tanner
Emma Veitch

Double Bass

John Wilkinson
Angela Dimmock
Ray Leonard
Patrick Sturt
David Wilson

Flute

Stella Henzell
Catriona Crosby
Jean Murray

Piccolo

Stella Henzell
Jean Murray

Oboe

Jo Watts
Sheila Hyde

Cor Anglais

Anne Wilson

Clarinet

Vaughan Townhill
Nadine Thompson

Bass Clarinet

Hilary Saunders

Bassoon

Rainer Thönnies
Andrew Hazard

French Horn

Marian Kirton
Stephen Bradley
Hamish McRitchie
Gary Nichol
Victoria North

Trumpet

Elliot Longworth
Abby Bailey
Rhona Carse

Trombone

Ruth Andrew
Murray Campbell
Hannah Goldie

Tuba

Arnold Myers

Richard Strauss Five Orchestral Songs - Words and Translation

1 Ständchen (Serenade) Op17 No 2 (1886)

Mach auf, mach auf! Doch leise, mein Kind,
Um Keinen vom Schlimmer zu wecken!
Kaum murmelt der Bach, kaum zittert im Wind
Ein Blatt an den Büschen und Hecken;
Drum leise, mein Mädchen, daß nichts sich regt,
Nur leise die Hand auf die Klinke gelegt!

Mit Tritten, wie Tritte der Elfen so sacht,
Um über die Blumen zu hüpfen
Flieg leicht hinaus hinaus in die Mondenscheinnacht,
Zu mir in den Garen zu schlüpfen! Rings schlummern die Blüten am
rieselnden Bach
Und duften im Schlaf, nur die Liebe ist wach.

Sitz nieder! Hier dämmerts geheimnisvoll
Unter den Lindenbäun. Die Nachtigall uns zu Häupten soll
Von unsrer Küssen träumen
Und die Rose, wenn sie am Morgen erwacht
Hoch glühn von den Wonneschauern der Nacht
Adolf Friedrich Von Schack (1815-1894).

Translation:

Open up, open but softly, my child,
So that no one's roused from slumber!
The brook hardly murmurs, the breeze hardly moves
A leaf on the bushes and hedges;
Gently, my love, so nothing shall stir, Gently with your hand as you
lift the latch!

With steps as light as the steps of elves
As they hop their way over flowers,
Flit out into the moonlit night, Slip out to me in the garden!
The flowers are fragrant in sleep
By the rippling brook, only love is awake.

Sit down! Dusk falls mysteriously here Beneath the linden trees
The nightingale above us
Shall dream of our kisses
And the rose, when it wakes at dawn,
Shall glow from our night's rapture.

2 Wiegenlied (Cradle Song) Op 41 No 1 (1899).

Träume, träume, du ,mein süßes Leben,
von dem Himmel, der die Blumen bringt.
Blüten schwimmern da, die beben
von dem Lied, das deine Mutter singt.

Traume, träume, Knospe meiner Sorgen,
Von dem Tage, da die Blume sproß;
Von dem hellen Blütenmorgen, da dein Seelchen sich der Welt
erschloß.

Traume, träume, Blüte meiner Liebe,
von der stillen, von der heiligen Nacht
Da die Blume seiner Liebe
diese Welt zum Himmel mir gemacht

Richard Fedor Leopold Dehmel (1863-1920).

Translation :

Dream, dream, my sweet, my life,
of heaven that brings the flowers;
blossoms shimmer there the live
from the song your mother sings.

Dream, dream, bud born of my anxiety,
Of the day the flower unfolded;
Of that morning bright with blossom,
When your soul opened to the world.

Dream, dream blossom of my love,
of the silent, of the sacred night,
when the flower of his love
made this world my heaven.

3 Morgen (Tomorrow) Op 27 No 4 (1894)

Und Morgen wird die Sonne wieder scheinen
Und auf dem Wege, den ich gehen werde
Wird uns die Glucklichen, sie wieder einen
Inmitten dieser sonnenatmende Ende.

Und zu dem Strand, dem weiten, wogenblauen,
Werden wir still und langsam niedersteigen
Stumm weden wir uns in die Augen schauen
Und auf uns sinkt des Glukkes stummes Schwiegen.

John Henry Mackay (1864 – 1933)

Translation:

And tomorrow the sun will shine again.
And on the path that I shall take
It will unite us, happy ones again
Amid this same sun breathing earth.

And to the beach, broad, blue waved,
We shall climb down, quiet and slow;
Wordlessly shall we look into each other's eyes,
And the perfect silence of joy will fall upon us.

4 Ruhe meine Seele (Rest my Soul) Op 27 No 1 (1894).

Nicht ein Lüftchen regt sich leise,
Sanft entschlummert ruht der Hain;
Durch der Blätter dunkle Hülle
Stiehlt sich lichter Sonnenschein.
Ruhe, ruhe, meine Seele,
Deine Stürme gingen wild,
Hast getobt und hast gezittert,
Wie die Brandung, wenn sie schwillt!
Diese Zeiten sind gewaltig,
Bringen Herz und Hirn in Not.
Ruhe, ruhe, meine Seele,
Und vergiß, was dich bedroht.

Karl Friedrich Henckell (1864-1929).

Translation:

Not a breeze stirs, even softly,
The woods rest in quiet slumber;
Through the dark cover of leaves
Light sunshine steals.
Rest, rest, my soul,
Your storms were wild,
You raged and you trembled
Like the swelling surf!
These times are momentous,
Endangering heart and mind.
Rest, rest, my soul,
And forget what threatens you!

5 Zueignung (Dedication) Op 10 No 1 (1882).

Ja, du weißt es, teure Seele
Daß ich fern von dir mich quale
Liebe macht die Herzen krank,
Habe Dank.

Einst hielt ich, der Freiheit Zecher,
Hoch dem Amethysten-Becher
Und du segnest den Trank
Habe Dank

Und beschworst darin die Bösen,
Bis ich, was ich nie gewesen
Heilig, Heilig an's Herz dir sank
Habe Dank!

Hermann Von Glim Zu Rosenegg (1812-1816)

Translation:

Yes, dear soul, you know
That I'm in torment far from you,
Love makes hearts sick—
Be thanked.

Once, revelling in freedom, I held
The amethyst cup aloft
And you blessed that draught
Be thanked.

And you banished the evil spirits,
Till I, as never before,
Holy, sank holy upon your heart
Be thanked.