



Dundee Symphony Orchestra is the performing name of Dundee Orchestral Society. The Society was founded in 1893 by a group of enthusiastic amateur performers, and has gone from strength to strength ever since. The only period in the Orchestra's history when it did not perform or rehearse was during the Second World War.

The Orchestra is funded through private and charitable donations, subscriptions from members, and by grants from Making Music and the Scottish Arts Council. We would like to thank all those who provide financial assistance for the orchestra for their continuing support over the years.

If you enjoy our concerts, we hope you will consider becoming a Friend of the Orchestra. This may be done by completing the form in the programme and returning it to the Friends Co-ordinator.

To keep up to date with events visit the Orchestra website on

**[www.dundee.ac.uk/music/dso.htm](http://www.dundee.ac.uk/music/dso.htm)**

*The Society is affiliated to  
The National Federation of Music Societies  
7-15 Rosebery Avenue, London EC1R 4SP  
Tel: 0870 872 3300  
Fax: 0870 872 3400  
Web site: [www.makingmusic.org.uk](http://www.makingmusic.org.uk)*

### **Ralph Jamieson (Principal Conductor)**

Ralph Jamieson was born in Montrose and studied music in Aberdeen where his passion for conducting took hold. He is currently the principal teacher of music at Brechin High School. Formerly he has been the conductor of the Stonehaven Chorus, the Angus Choral Society and the Camerata Angus Chamber Orchestra.

This is his fifth concert with the DSO. In his previous appearances he has led the orchestra to highly successful performances of challenging works, including Cesar Frank's D Minor Symphony, William Walton's First Symphony, Shostakovich's Fifth Symphony and "The Sorcerer's Apprentice" by Dukas.

### **Arthur Balfour (Associate Conductor)**

Arthur Balfour is principal teacher of music at Montrose Academy and former Conductor of Montrose Choral Society, and was appointed our Associate Conductor on a permanent basis in 2000. We are delighted to accept his generous offer of commitment to the Orchestra as it offers continuity in rehearsal schedules at times when the Principal Conductor is unavailable.

## **Alan Torrance (Leader 2003)**

Alan Torrance studied violin with Winifred Gavine in Edinburgh until the age of eighteen, when he completed his performer's ARCM. Over the following four years he studied with David Martin of the Royal Academy of Music in London, before receiving further lessons from Max Rostal in a Master Course at the Klagenfurt Conservatoire in Austria aided by a Scottish Arts Council Award.

In 1975, while playing with the Scottish Ballet Orchestra (and also for Bing Crosby!) he became a member of the Scottish Baroque Ensemble (now the Scottish Ensemble) with which he toured widely and made recordings.

On moving to New Zealand in 1987, he combined teaching theology in the University of Otago with being leader of the Dunedin Sinfonia - a part-time professional orchestra which attracted international soloists and conductors and broadcast regularly on New Zealand's Concert FM.

After a further five years' academic teaching and playing in London, Alan has returned to his homeland where he is professor of systematic theology in the University of St Andrews. This allows him time to lead both the NSPO and the DSO as well as enjoying chamber music, playing on an Italian violin made by Camillus Camilli in 1737. He also performs with his four sons, who constitute their own string quartet, when he is not kayaking and making the most of the Scottish mountains!

## **Christina Mairi Lawrie**



Our soloist this evening, Christina Mairi Lawrie, was born in Dundee and is in great demand as recitalist, concerto soloist, chamber musician and accompanist. She studied piano with Jean Hutchison and Ryszard Bakst before reading Music at Trinity College, Cambridge. The Royal College of Music awarded her a Leverhulme Postgraduate Studentship to study with Yonty Solomon.

Christina appeared as soloist with the RCM Chamber Orchestra and has also studied with Vanessa Latache at the Royal Academy of Music, winning major prizes including the Postgraduate Piano Recital Prize and Mortimer Career Development Award.

Further accolades include prizes at the Marsala International Piano Competition in Sicily and the Bromsgrove International Young Musicians Platform, as well as numerous awards from organisations such as the Scottish Arts Council, Arts Trust of Scotland, Caird Trust, Musicians' Benevolent Fund and the English-Speaking Union. She was also a finalist at the Royal Overseas League Piano Competition in London and the Madrid International Piano Competition "Compositores de Espana".

As a winner of the London Electricity Young Artists Series, Christina gave three recitals at Blackheath Concert Halls, London, and has appeared as soloist in venues including Glamis Castle, St. James's, Piccadilly, Rachmaninov Hall, Moscow, Auditorium Joaquin Rodrigo, Madrid and Musikhalle, Hamburg. A committed teacher, Christina is a member of the keyboard staff at St. Mary's Music School, Edinburgh. She has a busy diary of concert engagements through to 2005, and in January 2004, makes her solo recital debut at the Purcell Room, London.

# Programme Notes

## Igor Fyodorovich Stravinsky (1882 - 1971)

### Symphony in Three Movements

*I Overture; Allegro*

*II Andante; Interlude: L'istesso tempo*

*III Con moto*

The Symphony in Three Movements was commissioned by the New York Philharmonic Orchestra, and first performed by them with Stravinsky conducting on 24th January 1946. It is therefore quite a late work (he began work on it when he was 60) and echoes of several earlier masterpieces such as *Petrushka*, *The Rite of Spring* and *Symphony of Psalms* can be heard in it. It is not surprising that there are many influences here: Russian by birth, Stravinsky had moved to Paris in 1910 and lived in France and Switzerland for the major part of his creative career. He became a French citizen in 1936, before moving to the USA in 1939. In 1945 he acquired US citizenship.

Stravinsky's own comments about the symphony are not particularly helpful. He describes at some length a programme inspired by sequences from war news-films, and also says that the slow movement is based on music he had written for a film "The Song of Bernadette" (based on St. Bernadette's visions of the Virgin Mary at Lourdes) - and then contradicts himself by adding "in spite of what I have said, the symphony is not programmatic."

What is undoubtedly true is that the work took an unusually long time for him to complete (from 1942 to 1945), that to an unusual extent it incorporates music from earlier works, and that its energy and violence are a reflection (whether intentional or not) of the War years during which he wrote it.

The first movement opens brutally, with slashing scales and harsh octaves. The piano has a major part of almost concerto-like prominence, and Stravinsky uses it like a tuned percussion instrument. Several different themes and rhythmic ideas are presented, mostly in separate sections like a ballet rather than in a continuous symphonic development. The central part of the movement is more relaxed, with duets for various combinations of wind instruments, piano and strings in a generally lighter texture. A shortened reprise of the opening leads to the end of the movement, which is an uneasy calm.

The central movement is quieter and seems more relaxed, but there remains a tension in the music, whose main theme cannot quite decide if it is in the major or minor key. The piano is replaced by a harp in this movement, though with a similarly important part.

The last movement is back in the violent world of the first, with both piano and harp featured, and still with the major/minor ambivalence from the second movement. There is a jazz influence at times, and later in the movement a most bizarre fugue which begins on trombone, piano and harp. The build-up to the ending is probably the most violent music Stravinsky had written since the Rite of Spring, while the last chord, with its jazzy added 6th, is not at all what the ear has been led to expect.

Peter Brian

## **Wolfgang Amadeus Mozart (1756 - 1791)**

### **Piano Concerto No. 23 in A major, K 488**

*Allegro*

*Andante*

*Presto*

This A major concerto was written in 1786 and has become one of Mozart's most popular compositions. The work's appeal lies not in sensational effects but in pure musical content, which is of the highest quality. There is nothing spectacular or catchy in this concerto. It is scored for small orchestra - flutes, clarinets, bassoons, horns and strings - and, with the exception of the last movement, it gives less opportunity for the soloist to display their virtuosity than other concerti. Mozart's admirable ability of transforming a conventional form by the inspiration of his genius into something out of the ordinary is strikingly evident in this concerto where he achieves so much with so little means.

There are the usual three movements. The first is in sonata form, where solo piano and orchestra share the thematic material equally. The themes are melodious and the general mood of the movement is that of serene happiness. The exquisite andante - one of Mozart's most poetic slow movements - is in F sharp minor. There is an atmosphere of quiet melancholy only temporarily brightened by a short melody in A major. After a calm peroration by the piano with pizzicato accompaniment of the strings, the movement closes in peaceful resignation. The solo piano opens the following presto with a vigorous theme which is taken up and developed by the orchestra. More new melodies appear in both piano and orchestra but the cheerfulness dominates, and a short coda brings the concerto to a brilliant ending.

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# *Interval*

## **Modest Moussorgsky (1839 - 1881)**

### **Orchestration by Maurice Ravel**

### **Pictures at an Exhibition**

In 1873 Moussorgsky's friend the artist Victor Hartmann died. In June 1874, having become deflected from the composition of his opera *Khovanshchina* (which he never finished) and prompted by a memorial exhibition of Hartmann's architectural drawings, stage-set designs and watercolours, Moussorgsky wrote this suite, which has become popular both in its original version and in orchestrations by Ravel, Stokovsky, Henry Wood and others. With its sometimes spare and always vivid imagery it pictures for us the composer as well as the artist.

The opening "*Promenade*" is the walk through the gallery. It provides the chief unifying element in this cycle of pieces, since it is referred to later between some of the pictures, which are as follows:

1. *Gnomus* (Gnome) - a grotesque study of a dwarf. (*Promenade*)
2. *Il vecchio castello* (The Old Castle) - a sad troubadour song on a drone bass. (*Promenade*)
3. *Tuilleries* - children quarrelling after games in the famous Paris gardens bearing that name.
4. *Bydlo* - a lumbering Polish farm wagon with plodding oxen. (*Promenade*)
5. *Ballet de poussins dans leurs coques* (Ballet of the unhatched chickens) - a skittish fantasy dance.

6. *Samuel Goldenburg und Schmuyle* - a dialogue between two Jews, one pompous and rich, the other whining and poor. (*Promenade*)
7. "*Limoges*" *le Marché* (The Market-place at Limoges) - a market scene in treble throughout, leading straight to the next picture .....
8. *Catacombae* (Catacombs) - a movement in two parts: (1) *Sepulchrum Romanum* (The Roman Tomb), with long ringing chords, now loud, now soft and echoing, evoking the underground tombs described by Hugo in "*Les Miserables*", and (2) *Cum mortuis in lingua mortua* (with the dead in a dead language) in which the *Promenade* (or is it a funeral procession?) is heard beneath a shimmering right hand.
9. *La cabane sur des pattes de poule* (The Hut on Fowl's Legs) - a witches ride of a movement, recalling the old Russian tale of the witch Babi-yaga, who lived in the forest in a house on chicken's legs, where she lured young children to their deaths and devoured them. This picture leads us straight to the next one.
10. *La porte des Bohatyr de Kiev* (The Great Gate of Kiev) - an apotheosis of a procession with victory bells. It makes a dazzling conclusion to a fine and varied cycle of movements.

Ivor Keys  
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## Acknowledgements

*The Dundee Symphony Orchestra gratefully acknowledges the support of the following:*

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- annual newsletter giving details of the Orchestra's activities, and advance information about concerts
- open invitation to meet the Orchestra at social functions when held.

If you would like to become a Friend, please complete the slip and return it to the Friends Co-ordinator, Persephone Beer, 25 Orchard Brae, Kirriemuir, DD8 4JY.

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Persephone Beer  
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Hannah Osbourne  
Kathleen Ross  
Susan Smart  
Jane Webster  
Anna Woodward

*Double Bass*

Richard  
Brooksbank  
Philip Smith  
James Knox

*Flute*

Claire Forgan  
Beth Hyman

*Piccolo /Flute*

Anne-Lise Wuarin

*Oboe*

Anne Webster  
Roger Booth

*Cor Anglais*

Alastair Thompson

*Clarinet*

John Brush  
Gillian Smith

*Bass Clarinet /*

*Saxophone*  
Robert Thomson

*Bassoon*

Neil Anderson  
Catharine Nagle

*Contra-bassoon*

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Gwen Teppett

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William Boyle  
Fiona Francis  
Rebecca Trengove

*Trombone*

Frank Culross  
Neil Kettles  
Gary Reynolds

*Euphonium*

Gary Reynolds

*Tuba*

Philip McGregor

*Timpani*

Andrew Lindsay

*Percussion*

Steven Gilbertson  
Paul Jamieson  
Peter Jamieson  
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Dundee Symphony Orchestra  
Saturday 13<sup>th</sup> March 2004, Caird Hall.

Including:

Beethoven - Leonora Overture No. 3

Beethoven Violin Concerto

Dvorak Symphony No. 6

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