



GLASGOW
CHAMBER
ORCHESTRA

Robert Baxter - Conductor
Hazel McDonald - Leader



LARSSON
PASTORAL SUITE

HAYDN
SYMPHONY 104

BRAHMS
SERENADE NO 1

SUNDAY 8 MARCH 2026 at 7.30pm

**ST JOHN'S RENFIELD CHURCH, 22 BEACONSFIELD ROAD,
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Support can be anonymous, or we will gladly acknowledge your contribution in our concert programme.

If you would like to donate, or to discuss any of these options further, please email sponsorship@gco.org.uk for information.

Welcome to this evening's concert!

The Glasgow Chamber Orchestra can trace its origins back to 1956, when the Glasgow String Orchestra was founded. Around ten years later, this strings-only group decided to extend its musical repertoire, and the Glasgow Chamber Orchestra was born.

Since its first performance in 1967, the GCO has built an enviable reputation as one of the leading amateur orchestras in Scotland and continues to attract some of the best amateur musicians in the region.

CONTACTING THE ORCHESTRA

We welcome enquiries from potential new members. To find out more about the orchestra, visit www.gco.org.uk.

If you are interested in becoming a member please contact our Orchestra Manager, Arthur Doyle: join@gco.org.uk

For general enquiries please contact our Orchestra Chair, Wendy Dougan: chairperson@gco.org.uk

WHY NOT COME AND JOIN US!

We rehearse weekly on Tuesday evenings
September to June

The Glasgow Chamber Orchestra is registered in Scotland
Charity No. SC022256

LE LARSSON (1908-1986): PASTORAL SUITE OP 19

The Pastoral Suite, 'Pastoralsvit' in Swedish, is one of three pieces written by Lars-Erik Larsson considered one the most popular works in Swedish art music.

Larsson studied music under, amongst others, Alban Berg, at the Stockholm Conservatory, where he later taught. His music is considered to be fairly eclectic in style and it sits at the end of the romantic period. It is, in the main, neo-classical in style.

Larsson wrote the Pastoral Suite when he was employed by the Swedish Broadcasting Corporation as composer in residence. It formed part of a six movement suite called 'The Hours of the Day', which Larsson put together along with works from other composers as well as poets.

He later removed the three movements which now make up the Pastoral Suite. The other three movements disappeared into obscurity. The work, which is written for a standard sized chamber orchestra, was premiered on 11th October 1938 and played by the Radio Entertainment Orchestra. It lasts around 12 minutes.

1. Overture: Adagio-Allegro

After a peaceful, slow beginning, the movement bursts into life with a sparkling melody which is passed around various combinations of instruments, before coming to rest with a final quiet chord.

2. Romance: Adagio

This movement, sometimes played as a stand alone concert piece, begins with a peaceful, wistful feeling before building to a romantic crescendo, then falling away and ending, the way it began. The movement is played by strings only.

3. Scherzo: Vivace

The final movement, involving the whole orchestra, opens with a bright, sparkling melody. The middle section of the movement is more sedate in style, before it returns to the bright sparkle of the opening which takes the work hurtling to a close.



J HAYDN (1732-1809): SYMPHONY NO 104 IN D MAJOR

This, Haydn's last symphony, is also the last of twelve symphonies known collectively as the "London" symphonies although this, for some reason, is the only one known as The London Symphony.

Born in Austria, Haydn grew up and worked there with very mixed fortunes until 1790 when he moved to London.

Haydn's music was already popular there, especially after the death of J C Bach (known as the London Bach), in 1782.

It was during this time in London that his London symphonies were composed. Symphony 104 was written in 1795.

The piece is scored for a traditional orchestra of the time with double woodwind, trumpets and horns plus strings and timpani, and lasts around 30 minutes.

1. Adagio-Allegro

The first movement begins with a loud unison chord which heralds a stately slow section in D minor, before leading us into the bright lively D major theme of the allegro. This theme is developed over the middle section before returning to its original form. The movement ends with a coda, also in D Major.

2. Andante

This movement differs from the usual symphonic 'slow' movement as it is more of 'walking' tempo. The very simple melody which opens the movement, is developed in a series of ways throughout the movement. The movement ends with a few soft chords

3. Menuetto and Trio: Allegro

This is a standard 3/4 minuet of the time with each section played twice. The trio features a running motif played primarily on first violins, principal oboe and bassoon. It ends with a passage of long notes which leads us back into a recap of the minuet.

4. Finale: Spirituoso

The fiery finale of the symphony begins with a theme in the style of a folk song which romps its way through the orchestra with occasional softer breaks before flying off again. The movement ends with a few triumphant chords.

J BRAHMS (1833-1897): SERENADE NO 1, IN D MAJOR, OPUS 11

As you will see from the opus number, this serenade was a very early work of Brahms written in 1858.

This was a difficult and complicated time for Brahms as it was not long after the death of Robert Schumann, a real champion of Brahms as well as his close friend. Brahms was also in love with Schumann's wife, Clara and they remained close after Schumann's death but there was no romance between the pair.

Brahms at this time was living in Detmold, Germany, where he was able to access an orchestra to allow him to hear his music being played. The first serenade was originally written for wind plus a string nonet but was adapted for large force in 1859 due, in part, to its popularity, despite some misgivings on Brahms' part. His second serenade, opus 16, was written for woodwind, horns and strings, but no violins!

It has been suggested that the first movement of the serenade was based on the last movement of Haydn Symphony 104, as they are both written with a "tune" written over a bagpipe drone. As you are hearing both works tonight, you can decide whether or not you agree! Brahms was certainly a fan of Haydn's music, so this is not outwith the bounds of possibility!

The first serenade is scored for double woodwind, four horns, two trumpets, strings and timpani. It contains six movements and lasts around 45 minutes.



1. Allegro molto: The opening movement begins with a jaunty rustic type of theme played by the horns over a bagpipe drone. This theme is changed and developed over the movement, including changes of key, before the coda draws the movement to a quiet, peaceful end.

2. Scherzo - Allegro non troppo.

Trio - Poco più moto: The scherzo, in D minor, is a typical 3/4 scherzo of the time. The trio, in Bb major is more stately in nature than the scherzo but has a kind of off-beat sound. It finishes very quietly before recapping the scherzo to end the movement

3. Adagio - non troppo: This is full of heart-searching and yearning, so typical of Brahms. There is a brief, bright section in the middle in B major before the movement returns to the beautiful lyricism of the opening.

4. Minuet 1 and 2: This pair of minuets begins with the two clarinets and bassoons with a bouncy melody. In the next section these instruments are joined by flute and pizzicato cello. This leads into what Brahms calls Minuet II. This is much more tender in theme and is played by the strings and clarinets.

5. Scherzo - Allegro: Trio.

The second Scherzo and trio are much more energetic in style than the first one, but they both follow the same musical pattern.

6. Rondo - Allegro: The final movement is very bright and cheerful and brings the work to an energetic close!

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ROBERT BAXTER

CONDUCTOR OF GCO



Robert has collaborated as Guest Conductor with Scottish Ballet in productions of *Cinderella*, *The Nutcracker*, *Swan Lake*, *Coppelia*, *The Scandal at Mayerling*, *Dextera*, *A Streetcar Named Desire*, *Snow Queen*, *The Crucible*, and *Mary Queen of Scots*.

Graduating as a trumpet player, Robert has performed, recorded and toured with every orchestra in Scotland, and further afield has performed with the Mahler Chamber, Singapore Symphony and Birmingham Royal Ballet to mention a few. While working, he studied conducting with Ilan Volkov and Christian Kluttig.

He has conducted the Royal Scottish National Orchestra in many performances including the British premiere of Gavin Bryars viola concerto, John Williams - *Night at the Oscars*, and has conducted numerous

film sessions including the Netflix series, *'Life on Our Planet'*.

He recently conducted the RSNO in a recording of Dimitri Tiomkin's film score, *'Strangers On A Train'*. Robert has conducted the Lithuanian State Symphony and the Auckland Philharmonia, the latter on Scottish Ballet's tour to New Zealand. He has been Musical Director for diverse groups including Colours Classical, Belle and Sebastian, and Celtic Connections for BBC TV.

Robert is director and founder of Kessington Hall, a rehearsal and performance space in Glasgow, and is chair of Scottish Schools Orchestra Trust. In 2024 he was appointed Artistic Director of St Mary's Music School, Edinburgh.

Robert has been conductor of Glasgow Chamber Orchestra since June 2019.

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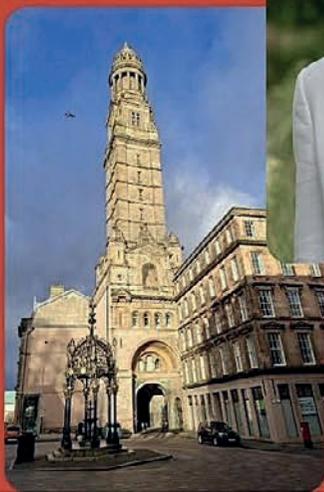
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We are hugely thankful to our Sponsors at **Morton Fraser MacRoberts LLP**.

We are grateful for the support we receive from **Making Music** and from the many individuals who help with the organisation of our concerts.

The orchestra is indebted to Susan Hewitson for designing our GCO logo and all our publicity materials.

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