

MILNGAVIE MUSIC

The newsletter of Milngavie Music Club

SCHUBERT'S EARLY CHAMBER MUSIC

THE MUSIC HUB WITH THE RESOL STRING QUARTET

On Saturday October 11th the Music Hub has invited the Resol String Quartet to come and inspire our players at our all day workshop. What better way to get inspired than to get up close to a group as it plays? You are welcome to come and join us for part of the day.

At 2.00pm in Cairns Church foyer the Resol String Quartet will perform Schubert's early string quartet in G minor D173, written in 1815 when Schubert was 18 years old. At this stage Schubert is drawing on influences from all around him as he moves towards his fully-mature output. He doesn't have to travel for ideas; the newly-formed Austrian Empire, ambitious and wealthy, attracts the best composers to Schubert's doorstep in Vienna.

Come and hear Schubert weaving Mozart and Beethoven together in a piece of alternating charm and drama. We will hear this performance informally, Viennese style, with coffee in hand. There may be cake too! Afterwards there will be an opportunity for questions and you can meet our players hard at work in rehearsal. Bring this newsletter along for free entry.

**Saturday 11th October
2.00pm – 3.20pm in Cairns Church**

**Schubert String Quartet in G minor D173
performed by the Resol String Quartet**

**Followed by a chance to meet the Music Hub
players and watch coaching in action**



HAVE YOU VOTED YET?

Usually as an audience when we go to a concert we get the programme of music the artists have chosen to present for us. This January Milngavie Music welcomes Elena Urioste and Tom Poster, and they have something different for you. They like to give their audience a say in what they hear!



Elena and Tom created #UriPosteJukeBox during the first Covid lockdown. They recorded a music video every day of lockdown and, like a jukebox, invited the audience to make requests for favourite pieces and songs. This innovative project resulted in 96 videos. You can still watch them: search for their YouTube channel using #uripostejukebox. They won a Royal Philharmonic Society Inspiration Award in 2020 for this project and have recorded a Jukebox album.

When they play for Milngavie Music Club in January there will be audience participation on the night, but in advance of the concert you have the chance to choose one of three violin sonatas for Elena and Tom to play. Will Mel Bonis win the vote? Or Leoš Janáček? Or Felix Mendelssohn? Just go to the Milngavie Music Web pages, select the January concert and you'll see the link to cast your vote. You have till January 1st 2026.



AUDIENCE spotlight



Gillian Brown has been a member of Milngavie Music Club since the days when concerts were held in Milngavie Town Hall. She kindly answered a few questions for the newsletter about her love of music.

"I first came along because of my husband's passion for chamber music and also because we were very friendly with two prominent committee members, John Edwards and Ahilya Noone. Sadly, I don't play an instrument, since I was brought up in the country during and after the war, when Kirkcudbright Academy didn't offer instrumental lessons. I have always loved singing. My father was a good amateur pianist, choral conductor and church organist, and he influenced my passion for opera and especially choral music. I was a member of Dundee Choral Union and also The Bearsden Choir for many years and have had the enormous privilege of singing in many great choral works.

Having been a teacher of German, I am also extremely interested in Lieder, especially by Schubert, Schumann and Brahms. Perhaps my favourite song cycle is Winterreise, preferably sung by Dietrich Fischer-Dieskau.

Several years ago, we went three times to "Mendelssohn on Mull", a festival led by Levon Chilingirian. There we had the privilege of hearing him play in the Mendelssohn octet for strings. What a splendid piece!

I now really enjoy all the varied concerts held at Cairns Church, which has a wonderful acoustic. It also offers the intimacy of being able to watch the musicians closely and hear their special individual sounds. Long live chamber music and Milngavie Music Club!"

LOOKING BACK ...

Anniversaries just keep coming round! We celebrated our 80th birthday in 2022, though maybe relief that we had got through the pandemic was as important as pride in our longevity. Back in October 1966, the club was happily celebrating its 25th with a rather interesting weekend-long festival of five concerts. The ensemble booked was the Warsaw Piano Quintet, making their second visit to Milngavie. The quintet's leader was Bronislaw Gimpel, the distinguished Polish-American violinist who was born in 1911 in what was then Lemberg, now Lviv in Ukraine, and emigrated to the U.S. in 1937. He had been a child prodigy who played a concerto with the Vienna Symphony at age 14, and had a pianist brother Jakob who played concertos on several Hollywood movie soundtracks.

But perhaps most interesting of all was the quintet's pianist, Władysław Szpilman, whose extraordinary life story as a holocaust survivor from the Warsaw Ghetto was so movingly told in Roman Polanski's Oscar-winning film *The Pianist*. One of the two Warsaw Quintet programmes started with a work by Grazyna Bacewicz (1909-69), a Polish composer who was then completely unknown in the UK, but has come to prominence in recent years.



Grazyna Bacewicz



Władysław Szpilman

Chamber Music Scotland

Long-running tensions between Scotland's volunteer-led chamber music societies and their principal source of public funding, Chamber Music Scotland, have abated a bit in a sort of interim settlement. Attentive readers of this newsletter may remember that there was a real fear that CMS intended to discontinue its grant system altogether. After all, it had already abandoned its responsibilities as a support body, having announced that it would act solely as the distributor of government grants from Creative Scotland.

However, in the Spring CMS announced (only!) a 50% cut in the funds available, resulting in only 38 of the existing 60 or so societies being funded this season, at a lower level than before. We fear for the future of many of the smaller, rural societies and accordingly have not applied for funds this year in solidarity with those groups that are more dependent on CMS funds than ourselves. The good news is that a new organisation, the Scottish Consortium of Music Societies, has been formed to act as a support and coordination group in place of CMS and so far about 30 groups (including us) have joined.



WE'VE BEEN LISTENING TO ...

Reports from Summer Festivals



Subscribers have written in to tell us about the terrific music they've heard this summer across Scotland and beyond:

We travelled to Fife for the East Neuk Festival for the first time and were not disappointed. My standout concert was Schubert's Schwanengesang with Mark Padmore and James Newby accompanied by Joseph Middleton. It was chilling on a warm summer day but recovery followed swiftly after a walk on the beach to find fossil trees followed by an excellent meal in a restaurant nearby.

Pat Field



East Neuk Festival

From a feast of wonderful chamber music and musicians at this summer's Paxton Festival, Katherine Spencer's lyrical playing of the clarinet in Brahms's Clarinet Quintet with the Consone Quartet and Pavel Kolesnikov's superb and sensitive playing of piano solos by Mozart, were outstanding.

Kathleen and Neville Cartwright

My 2025 New Year resolution was to have more opera in my life, Scottish Opera's seasons being so meagre these days. So this summer: Glyndebourne first, to see The Barber of Seville, then a few days in Munich for the International Opera Festival. Rossini sizzled in East Sussex in a delightful production. The Bavarian State Opera did us proud with a new Das Rheingold, Richard Strauss's wonderful, neglected late opera Die Liebe der Danae, and Fauré's unaccountably little-known Penelope. Enough to keep any opera buff happy, I'd say, but can we top it next year?

Hugh Macdonald



ZRI (the classical-Klezmer fusion group) at Lammermuir were by turns joyful, tender, raucous, and mournful; but always having the best time, and ensuring the audience was too.

Carron Shankland

We went to three concerts by the Van Baerle Trio who played all three Brahms piano trios, as well as other pieces. They did not disappoint: the audience were mesmerised by the playing. You meet interesting people while queuing to get good seats. One couple had come from Oban for the Festival. Another couple were locals but took their summer holiday to coincide with the Festival each year. The scrumptious German cake was a welcome treat at the Coffee Concerts!

Marie and Robin Milne

The Lammermuir Festival brings an eclectic range of performance to East Lothian, including intimate chamber music, recitals, large-scale orchestral works and opera – all taking place in beautiful and often historic locations. To our considerable surprise, the standout highlight for us was Purcell's Dido and Aeneas with I Fagiolini and a superb cast of singers in the magnificent St Mary's Parish Church, Haddington. It combined humour and tragedy in equal measure with great artistry. Lammermuir has everything – from the familiar to the less well-known. Where else could you experience Russian song and gypsy music with cimbalom – but not in the same concert!

Lyndsay and Graham Ross

What a roundup of delights! Why not put these festivals in your diaries for next year?



MEET THE COMMITTEE

*Cameron Shepherd
Programme Writer*



Ten years ago, when I was asked to join the committee of MMC, I was highly gratified. When I learned my role would be to write the programme notes my gratification turned to panic – particularly as the second concert in the programme that year was Schubert's Winterreise! As an erstwhile paediatrician, this was well beyond my comfort zone. I had been reading programme notes of others for many years but my seven years of piano lessons as a boy, my only musical qualification, had shown up my lack of musical talent. It had, however, taught me to read music and included three years of 'Theory of Music', which I make go a long way.

In the event I have found the task highly enjoyable. I see the role as providing the audience with enough information to appreciate the work more fully; the history of its composition, where it sits in the composer's oeuvre, and a musical analysis of each movement.

Writing the programme notes allows me (forces me) to study the pieces closely before each concert. In this the internet is, as usual, very helpful: there is available on YouTube a performance of most works, however obscure. Even better, these recordings often simultaneously display the score which I follow closely. The programme notes of others are, of course, available to me and I use them for background information and to check I am not too far off the rails in my analysis. I hold the view that I have to write my piece from scratch to ensure that I have a complete understanding of the music myself before others can be expected to understand my little essays.

WHAT'S ON AT DOUGLAS?

Two dates for your autumn diary at our local specialist music school:

- **Variety Concert** - Wednesday 12th November at 7.30 pm in Douglas Academy; Tickets at the door £8.
- **Christmas Concert** - Monday 15th December at 7.30 pm in St Paul's Church, Milngavie.

Look out for details on Facebook.

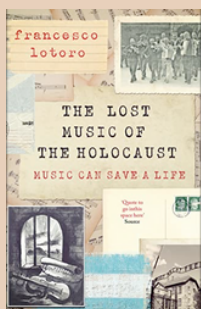


What to Read

Published last year: *The Lost Music of the Holocaust* by Francesco Lotoro.

Preserving 8,000 musical manuscripts has been Lotoro's life's work, to tell the story of imprisoned musicians, and how the beauty of music sustained them in the darkest of times.

Have you read a good book about music recently? Tell us about it!



Coffee Time Quiz

1. Which composer's 3rd Symphony was inspired by a train journey to a cathedral?
2. Which composer's 5th Piano Concerto was inspired by a sea journey?
3. Which composer's 10th Piano Sonata was inspired by insects?

Committee News

At the AGM in April we welcomed Donald Montgomery to the committee. Donald is a keen amateur violinist who plays with the Music Hub most weeks. Recently retired as a Consultant Ophthalmologist he was very involved with his profession's Colleges and committees, and he brings this experience and expertise to us.

We have also co-opted Gregor Bates to the committee. Gregor is our new youth liaison and a student at the Music School of Douglas Academy playing piano and cello. We hope he will help us attract more young people to our concerts. Tickets are free for school pupils.



MUSIC HUB REPORT

That's our Music Hub!

The Music Hub held six sessions in the summer term and we tried out Schubert's early quartets in preparation for our Schubert workshop on October 11th, along with a fair sprinkling of Haydn, Mozart and Beethoven. An adventurous outlier was the slow movement of Richard Strauss' Op. 2 quartet. We play many earlier works by composers because they are often a bit easier and we are always amazed at the quality of music produced. It makes me wonder if we should do more to encourage young composers.

We held a summer social again: we combine music, food, drink, and good company along with fund-raising to support our activities.

We finally catalogued our chamber music collection. At 457 (so far) pieces of music we may have one of the biggest and best collections in Scotland. Special thanks to Betty Knott-Sharp who kindly donated her chamber music for our use.

Would you be interested to hear the Hub at work on a Tuesday? Speak to Pat, Katie or Carron at a Friday concert for information.

Pat Field

GOLD AWARD FOR MILNGAVIE PRIMARY SCHOOL

It's official: Milngavie Primary School is the tops for music. The school received a "We Make Music" gold award in June celebrating that music is embedded across the school. Our president Hugh Macdonald was there to represent the club at the presentation: our sponsorship of McOpera's Billy Goats Gruff project was part of the school's application for the gold award. Milngavie is only the 3rd Scottish school to have got it. <https://wemakemusicscotland.org/>



Autumn 2025 Schedule

26 September	Roderick Williams and the Carducci Quartet
24 October	Nikita Lukinov
14 November	Colin Currie
5 December	Hugh Mackay and Julian Chan

New issues each January, April and September. Send your contributions at any time.



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