

FREE



Glasgow
Orchestral
Society



RACHMANINOV

SYMPHONIC DANCES

ARNOLD

SCOTTISH DANCES

WALTON

VIOLA CONCERTO

CONDUCTOR CATHERINE LARSEN-MAGUIRE
SOLOIST NICOLA BOAG

SUN 15 MAY 2016 7.30^{PM}

ROYAL CONSERVATOIRE OF SCOTLAND

WELCOME TO OUR SUMMER CONCERT

Welcome to this final concert of the 2015-16 season, in which we've been celebrating 130 years since ladies were first invited to join the orchestra as playing members.

We round off the year in style with two talented female musicians to the fore: Catherine Larsen-Maguire, who joins us from Berlin where she both conducts and teaches; and Nicola Boag, who is a native Glaswegian but who has spent several years studying in the USA.

Tonight's programme begins with one of our favourite pieces, the Malcolm Arnold Scottish Dances and ends with another set of dances, this time by Rachmaninov. We've played his Symphony No. 2, the Second Piano Concerto and the Rhapsody on a Theme of Paganini in previous years, but the Symphonic Dances is not often played by non-professional orchestras, and you know we love a challenge! We've certainly come to love the piece during our rehearsals in the last few weeks, and we hope that our passion for the music will come across in tonight's performance under Catherine Larsen-Maguire's expert direction. In between, we have Nicola Boag playing the Walton Viola Concerto, not familiar to most of us before this term but we're sure everyone will enjoy this work for the Cinderella instrument of the modern orchestra, and not just the viola players in the audience!

We'd like to thank everyone who has attended any of our concerts this season. We hope you've enjoyed them as much as we have and we look forward to seeing you back again next season at our concert on 30 October.

In the meantime, the RCS Café-Bar will remain open until 10.30pm this evening so please stay behind with your friends for some refreshments and meet some other members of the orchestra!

Ann Westwood, President

MEET THE CONDUCTOR

CATHERINE LARSEN-MAGUIRE

Catherine Larsen-Maguire was born in Manchester, read music at Cambridge University and spent a year at the Royal Academy of Music, studying bassoon and conducting, followed by further study in Hanover with Klaus Thunemann, and at the Berlin Philharmonic's Karajan Academy in Berlin. She is now based in Berlin. She spent ten years as principal bassoonist at the Komische Oper Berlin, where she also directed concerts and operatic performances. In 2012 she began to concentrate on conducting and has held a guest professorship at the University of the Arts, Berlin, from 2014 – 16.

Catherine has had a distinguished playing career as guest Principal Bassoon

in the London Philharmonic, Royal Philharmonic and BBC Symphony Orchestras and working with conductors such as Claudio Abbado, Bernhard Haitink, Sir Simon Rattle and Kirill Petrenko.

Her repertoire ranges from the baroque to the 21st century with a special interest in contemporary music, and has directed the first performances of several works. She made her operatic debut at the Komische Oper in 2009, conducting the German premiere of Elisabeth Naské's "Die Rote Zora".

In 2015/16 she debuts with Ensemble Resonanz, Ensemble Ascolta, the Bochum Symphony Orchestra and the Belgrade Philharmonic as well as leading a series of projects with youth orchestras in Brazil. She



also has return engagements with Ensemble united berlin, the Brandon Hill Chamber Orchestra, and Sinfonietta 92 at the Berlin Philharmonie.

In 2017 she will debut with the Slovenian Radio Orchestra, and at the Herrenchiemsee and Buzzard's Bay festivals, as well as returning to the Sunflower Festival in Kansas.

larsen-maguire.com/english/

GOS.ORG.UK

MEET THE SOLOIST

NICOLA BOAG

Nicola Boag studied viola at Royal Conservatoire of Scotland (formerly RSAMD). Graduating with honours she won the Watson Forbes Prize for Viola and the Governors Recital Prize for Strings when a student.



Following this she was awarded scholarships from the Sir James Caird Travelling Scholarship Fund and the Scottish International Education Trust to continue her studies in the United States. She undertook postgraduate viola studies at The Ohio State University and DePaul University, returning to Scotland in 2010.

Her principal teachers include Jane Atkins and Edward Adelson. She has participated in masterclasses with Donald

McInnes, Philip Dukes, Helen Callus, Charles Pikler and Felix Andrievsky. Nicola is now a freelance violist enjoying the freedom and range of work this allows her to undertake. She plays regularly with the Scottish Chamber Orchestra, the Royal Scottish National Orchestra and the Raidió Teilifís Éireann Orchestra. As a chamber musician she is involved with several award-winning groups and has featured in masterclasses with the Vellinger, Alborni and Edinburgh String Quartet.

PROGRAMME

MALCOLM ARNOLD (1921 – 2006) **FOUR SCOTTISH DANCES**

- 1 Pesante**
- 2 Vivace**
- 3 Allegretto**
- 4 Con Brio**

After an early start as an orchestral trumpeter with the London Philharmonic Orchestra (invaluable experience), Malcolm Arnold pursued composition studies at the Royal College of Music and in Italy. Helped by his prolific output, he rapidly established himself as one of the most exciting and accessible of the postwar generation of British composers. His output includes numerous concert works including nine symphonies and many concertos and smaller orchestral works. An ability to work quickly ensured he was also much in demand for film music, ranging from documentaries to the St Trinians comedies and the Oscar-winning score for *The Bridge over the River Kwai*. *Four Scottish Dances*, written for the BBC Light Music Festival of 1957, is one of Arnold's five sets of regional and national dances from the British Isles. Rather than rigidly following particular dance types such as reel or jig, Arnold portrays aspects their character – with affection and humour, if sometimes with tongue in cheek (the sentimental third movement does have a touch of Brigadoon tartan kitsch), plus a dash of typical Arnold brashness.

WILLIAM WALTON (1902 - 1983) **VIOLA CONCERTO**

- 1 Andante comodo**
- 2 Vivo, con moto preciso**
- 3 Allegro moderato**

William Walton was born in Oldham, Lancashire, into a musical family (his father had been trained in Manchester by Charles Hallé, no less). As a child he studied piano and violin, not reaching proficiency in either, but his singing led to a choral scholarship at Christ Church College school in Oxford, followed by the music degree

course at the University. He did not graduate, having failed the non-musical exams, but he was befriended by Sacheverell Sitwell, youngest of the Sitwell siblings who became essentially his private patrons for some years. The Viola concerto of 1929, one of the few for that instrument, was formative in establishing his reputation. Previously, only the "entertainment" *Façade*, to poems by Edith Sitwell, and *Portsmouth Point* overture had attracted attention (indeed notoriety in the case of the former). But the Concerto was unquestionably a major symphonic work and, Lancashire accent left behind, he now moved in influential circles. It was dedicated to "Christabel" (Lady Aberconway), first of a succession of society women with whom he enjoyed relationships. As soloist, Walton had in mind Lionel Tertis, then the leading exponent of the viola, but he declined, finding it "too modern". The première was given by the German violist and composer Paul Hindemith, who became a lifelong friend of Walton. Tertis relented after hearing it and became a great advocate, as subsequently did two other distinguished British violists, Frederick Riddle and our own William Primrose.

Walton cast the concerto in the traditional three movements but, following the example of Prokofiev's first violin concerto and repeated in his own for violin (1939) and 'cello (1956), chose a moderate tempo for the opening movement and made the central movement, with aspects of a scherzo, the fastest of the three.

The soloist is introduced at the start of the Andante first movement, establishing the viola's capability as a solo instrument. After the lyricism of the first, the middle movement requires considerable agility and technical skill. These two movements are short, concentrated and allow the soloist little respite. The third, as long as them put together, is where the most extensive musical development is found, including use of fugal technique. The concerto's longest orchestral tutti marks a turning point in the structure, after which the music relaxes into a reprise of the work's opening material.

INTERVAL

SERGEI RACHMANINOV

(1873 – 1943)

SYMPHONIC DANCES OP. 45

- 1 **Non Allegro**
- 2 **Andante con moto (Tempo di valse)**
- 3 **Lento assai – Allegro vivace**

Rachmaninov was a leading composer of the generation of Russians following Tchaikovsky, composing his first piano concerto when only 18. A disastrously under-rehearsed première of his First Symphony in 1897 led to a deep depression and he only regained self confidence a few years later. The first major work of his recovery, his second Piano Concerto was and remains highly popular. For the remainder of his Russian years, he was active equally as composer, conductor and pianist and in demand internationally. After the Revolution the Rachmaninovs emigrated to the USA where, for financial reasons, he concentrated on his career as a pianist. This was hugely successful and left an extensive recorded legacy. His relationship with the Philadelphia Orchestra was particularly important and it features in his recordings of his four concertos and the Paganini Rhapsody, and his few recordings as a conductor. But there was little time for composition and only five major works date from the last twenty-five years of his life.

Like the mature Strauss, Rachmaninov followed an individual style of romanticism, virtually untouched by the more radical musical developments of the day. Indeed by the 1930s it was only the likes of Korngold or Tiomkin, who had turned to Hollywood for a living, who were (at least superficially) comparable. But there was often a hint of something tougher, and an astringency, which gives Rachmaninov's later music its staying power. This is developed most in the last two works, the Third Symphony (1937) and Symphonic Dances (1940). The Dances were composed simultaneously in piano duet and full orchestral versions, the latter dedicated to Eugene Ormandy and the Philadelphia Orchestra. Rachmaninov

and Horowitz performed the piano duet version privately in 1940 (and would have recorded it, but for organisational difficulties). The orchestral première, by Ormandy and his "fabulous Philadelphians", followed in January 1941.

The Dances explore extremes of emotion from aching nostalgia to an assertiveness verging on the manic, even brutal or grotesque. It is telling that the original title was to be Fantastic Dances, with the three movements called Noon, Evening and Midnight but the change to "Symphonic" is thoroughly justified by the detailed working-out, rhythmic and thematic, in each movement. It is more complex than a dance suite and comparable with the numbered symphonies. Tempo contrasts exist in all three movements as much as between them.

The first movement has a diffident start which after a couple of bars almost seems like an ending. However the dancers, so to speak, stamp their feet and the music moves on with an ostinato quaver rhythm: the reason for the Non Allegro tempo indication is now clear. A relaxed central section brings woven texture from woodwind supporting a beautiful saxophone solo, then taken up by the strings and piano. After reprise of opening material, toward the end of this movement the strings introduce another lyrical tune. Bringing his composing career full circle, this is actually from Rachmaninov's First Symphony, which he had long been desperate to revive. The Waltz, introduced by a ghostly fanfare, experiences fluctuating tempi and for players there is the rhythmic peculiarity of notation changing between 6/8, 9/8 and even 3/8, though the listener perceives "straight" waltz time. This highly emotional movement often has a rather fugitive quality. If originally titled Midnight, the finale at times seems to be about night terrors. Again there are slower sections but repose is at best fitful. It is not long before the Rachmaninov trademark quotation from the Dies Irae is heard, at first distorted on high woodwind. A more resigned version is later heard on 'cellos. For the final pages of the score, the tempo picks up but the nightmare is barely banished by the last echo of the tam-tam.

Alastair Whitelaw, May 2016

GLASGOW ORCHESTRAL SOCIETY



GLASGOW ORCHESTRAL SOCIETY

VIOLIN I

Aaron Jamison ^{LEADER}
Katherine Berlouis
Ann Bovey
Barbara Dunlop
Morag Greig
Jenny Jamison
Rhii Leake
Diana McCrone
Katharine Muir
Meg Munck
Laura Stewart
Maria Taheny
Anne Thomson

VIOLIN II

Lindsay Pell*
Barbara De La Rue
Donald Gibson
Claire Hollingworth
Fiona Kettlewell
Nicky MacEwan
Marj Partridge
Christine Paterson
John Riches
Liz Sime
Pat Woodcock

VIOLA

Lynne Anderson*
Martin Buchan
Cindy Cook
Robert Fee
Christine Johnston
Chris Lennox
Sue Mathers
Sheila Nicol

CELLO

Sarah Moyes*
Mary Cree
Diane Mackie
Amy MacLean

Diana McNeice
Nena Riches
Alayne Swanson
Alastair Whitelaw

DOUBLE BASS

Ann Westwood*
Paco G Anaya
Ari Loughlin
Zoe Roberts

HARP

Fiona Duncanson ^

FLUTE

Simon Dennis*
Maja Persson ^
Pauline Vallance ^

PICCOLO

Simon Dennis*

OBOE

Anne Chalmers*
David Thomson ^
Alison Simpson

COR ANGLAIS

Alison Simpson*

CLARINET

Judith Mitchell*
Stephen Webster ^

BASS CLARINET/ SAXOPHONE

Robert Neil

BASSOON

Stephanie Dancer*
Nicky Moyes

CONTRA BASSOON

Donagh Mamane

HORN

Gail Graham*
Jethro Dowell
Tom Ferguson
Niamh McElhill
Fiona Sim

TRUMPET

Allan McPhee*
Fergus Duncanson
Alistair Caldwell ^

TROMBONE

Angus McIntyre*
Naomi Brown

BASS TROMBONE

Keith Anderson*

TUBA

Stuart Mortimore*

TIMPANI

Philip Woodrow*

PERCUSSION

Ian Munro ^*
Shannon Kilday ^
Sasha Reeve ^
Ethan Skuoda ^
Adam Stanley ^

PIANO

Celia Duffy ^*

PRESIDENT

Ann Westwood

SECRETARY

Claire Hollingworth

LIBRARIAN

Sue Mathers

FRONT OF HOUSE

Neil Chalmers
Rona Gibson
Sandy Nicol
Elliott Simpson

HONORARY FELLOWS

Neil Butterworth
Ruth Maguire
Jim Meldrum
Sally Wilson

* Section Principal

^ Guest player

SPONSORSHIP



GOS ON TOUR

You will have seen our collection buckets as you arrived tonight – in July this year we are going on Tour to the Czech Republic, based in Prague. The orchestra is almost complete and over sixty musicians and around thirty friends will take part. We are offering financial support to some of our musicians, including students. Some of you have given very generously at our last two concerts and we appreciate it very much! We hope you will all give generously tonight – all donations, of whatever size, will be gratefully received!



GOS.ORG.UK

Easyfundraising.org.uk is the easiest way to raise money for Glasgow Orchestral Society.

Shop with any of over 2,700 retailers and a percentage of what you spend is donated to Glasgow Orchestral Society at no additional cost to you. Retailers include Amazon, John Lewis, eBay, Tesco and many more.

PLEASE REGISTER TO SUPPORT US TODAY

www.easyfundraising.org.uk/causes/glasgowos

TO ADVERTISE IN THIS SPACE IN FUTURE PROGRAMMES
PLEASE CONTACT: gostreasurer@gmail.com

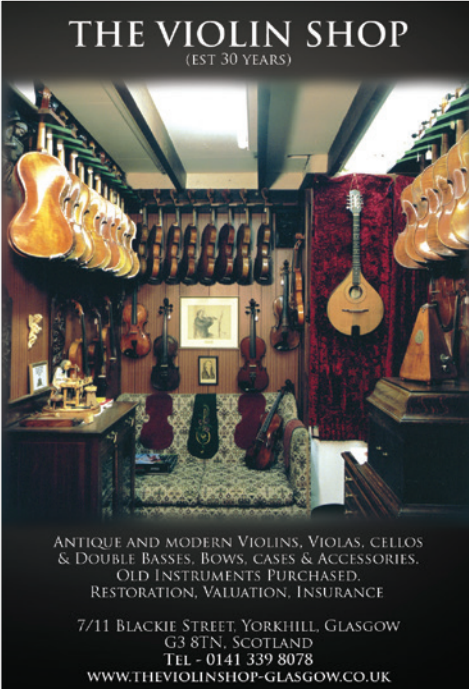
WE HOPE YOU ENJOYED TONIGHT'S CONCERT AND LOOK FORWARD TO SEEING YOU NEXT SEASON!

.....
We'd like to thank everyone who has attended any of our concerts this season. We hope you've enjoyed them as much as we have and we look forward to seeing you back again next season at our concert on 30 October.

Chris Swaffer will return to conduct us in a specially 'spooky' programme for Hallowe'en to include:

Mussorgsky – Night on a Bare Mountain
Dukas – Sorcerer's Apprentice
Rachmaninov – Isle of the Dead

To receive information about this and all our other concerts in 2016-17, please fill in the slip with your name and email address and leave it in one of our collecting buckets! Or email: info@gos.org.uk with your details.



THE VIOLIN SHOP
(EST 30 YEARS)

ANTIQUE AND MODERN VIOLINS, VIOLAS, CELLOS
& DOUBLE BASSES, BOWS, CASES & ACCESSORIES.
OLD INSTRUMENTS PURCHASED,
RESTORATION, VALUATION, INSURANCE

7/11 BLACKIE STREET, YORKHILL, GLASGOW
G3 8TN, SCOTLAND
TEL - 0141 339 8078
WWW.THEVIOLINSHOP-GLASGOW.CO.UK