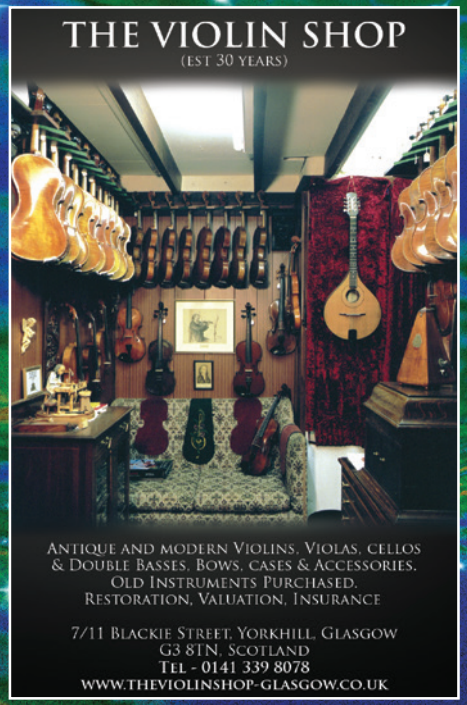
Glasgow Orchestral Society
150 YEARS 1870 2020

SEASON 26-27
NEXT CONCERT





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Glasgow Orchestral Society
150 YEARS 1870 2020

DONATION PROGRAMME

CANTELOUBE CHANTS D'AUVERGNE

BERLIOZ
ROMAN CARNIVAL OVERTURE

COLERIDGE-TAYLOR
SYMPHONY IN A MINOR

CONDUCTOR **ALISTAIR GIBSON**

SOPRANO **SHUNA SCOTT SENDALL**

SAT 24 OCT 2026 · 7.30PM
SHERBROOKE MOSSPARK CHURCH, GLASGOW

INTRO

WELCOME TO THE FIRST CONCERT OF OUR 26/27 SEASON

Whether you are a regular attendee or a first timer, welcome to our first concert of this season. The programme has something for everyone, a fairly well known overture, beautiful songs from our soprano soloist, Shuna Scott Sendall, and a relatively unknown symphony to many of us.

The orchestra is delighted to be working with conductor Alistair Gibson again. Congratulations to him and his wife on the birth of their first child very recently – we believe granting paternity leave is a first in the 156 year history of the orchestra!

Please take a moment to study the front cover of this concert programme, it's beautiful. Our designer, Kath at Studio Okko, has used one of the songs, *Baïléro*, from the *Chants D'Auvergne* as inspiration. You should be transported to the green pasture of the Auvergne where a shepherd is singing while the sunlight reflects in the moving ripples of the stream.

There have been changes to the committee over the summer and I would like to record my thanks to outgoing President, Judith Mitchell, Secretary, Diana McNeice, and Treasurer, Ari Loughlin, for all their hard work over many years. As the new President my role is to carry on the good work with the new committee. If you have any ideas on how we can make GOS even better, or want us to play your favourite piece of music, please email me at admin@gos.org.uk

I have the pleasure of bestowing Honorary Fellowship on Meg Munck, a former stalwart of GOS who has retired from playing this year. Meg has been a member of the orchestra for 43 years, has held many positions on the committee, including President, has tuned pianos, created the orchestra logo and much more. We miss you at rehearsals Meg, but we hope you will enjoy sitting in the audience for a change.

Please sit back, relax and enjoy the music. There will be refreshments available in the hall downstairs at the interval and the raffle prizes will be available to collect at the end of the concert if you have a winning ticket. We will not announce the winning numbers so please check the list of winners before you leave.

Diane Mackie,
President



CONDUCTOR ALISTAIR GIBSON

Alistair is an accomplished conductor, educator and trombonist, trained at the Royal Northern College of Music in Manchester and the Folkwang University of the Arts in Essen. He has conducted a wide range of ensembles, including Broxburn and Livingston Band, Glasgow Orchestral Society, Kingdom Brass and Edinburgh Symphony Orchestra.

He is Associate Conductor of Dunbartonshire Concert Band and Conductor of Glasgow Symphony Orchestra, alongside guest conducting engagements across Scotland. He also founded the Come and Play series in central Scotland, bringing musicians together from across the UK to explore challenging repertoire in a supportive, collaborative environment.

In 2025, Alistair became the first graduate of the Royal Northern College of Music's Master's in Education in Conducting for Community and Youth Ensembles, graduating with distinction. His studies were guided by Mark Heron, Dr Robert Gardiner and Dr Melvin Tay, and further enriched by masterclasses with internationally renowned conductors.

Alongside conducting, Alistair works as a brass educator with Sistema Scotland and teaches brass for West Lothian Council.

For more information,
visit: www.alistairgibson.co.uk



SOPRANO SHUNA SCOTT SENDALL

Award-winning Scottish soprano Shuna Scott Sendall won BBC Radio 2's 'Kiri Prize', recognising an opera star of the future. She has performed at Proms in the Park, the Royal Albert Hall and on *Friday Night is Music Night*.

Scottish Opera's 2011/12 John Mather Trust Emerging Artist, she performed roles including Lady Macbeth, Gertrude/the Witch (*Hansel & Gretel*), Medea (*The Minotaur*) and Dido/Sorceress. She created the role of Missus Pearson in *Rubble* with Scottish Opera Young Company.

A member of the Glyndebourne chorus for several years, she performed as the Aunt in *Madama Butterfly* and the Jay in *The Cunning Little Vixen*, and created Soprano 1 in the solo semi-chorus of Brett Dean's *Hamlet*.

Other roles include Santuzza (*Cavalleria Rusticana*), Aida, Marcellina (*The Marriage of Figaro*), Mother (*Amahl and the Night Visitors*) and La Ciesca (*Gianni Schicchi*).

She trained at the RSAMD (now RCS) and is an alumna of the Georg Solti Accademia, Samling Institute and Crear. She regularly works with the Edinburgh International Festival's Discovery and Participation programme on 'The Art of Listening'.



TONIGHT'S PROGRAMME

HECTOR BERLIOZ
(1803 – 1869)
OVERTURE *LE CARNAVAL ROMAIN* OP. 9

Berlioz was a key figure in the early romantic period and, like Mendelssohn and Farrenc, an exponent of the freestanding concert overture, a precursor to the symphonic poem movement started by Liszt.

Though it recycles some material from his early opera *Benvenuto Cellini*, *Carnaval Romain* was always intended as a concert piece. An initial gust of carnival music leads into a substantial slower section including a famous cor anglais solo, and a beautiful counterbalance to the ensuing main *Allegro vivace* section.

At its première in February 1844 under the composer's baton, the audience immediately demanded an encore and it has never left the repertory since.

JOSEPH CANTELOUBE
(1879 – 1957)
SELECTION FROM CHANTS D'AUVERGNE (SONGS OF THE AUVERGNE)
Sung in Occitan

From Series 1:
La Pastoura al Camps
(The shepherdess in the fields – she gives an over-attentive admirer the slip)
Baïléro
(shepherd's song; *baïléro* being a vocal technique akin to yodelling, here for singing to someone across a stream)
Bourrée 3 *L'aio de Rotso*
(Spring Water – sometimes wine is preferable...)

From Series 2:
La Pastroulleta e lou Chibalie
(The country girl and her suitor ["cavalier" or perhaps "gallant"])
Bourrées 1 & 2 *N'ai pas ièu dé mîo*
(I've no girl to love me);
Clarinet cadenza; *Lo Calhé*
(The quail)

Canteloube is an atypical figure in 20th century French music, familiar to audiences exclusively for his collection of twenty-seven folk song arrangements *Chants d'Auvergne*, in Occitan, published in five series 1923–1930. A further fifteen *Nouveaux Chants* followed in French in 1955. His chamber works, *mélodies* for solo voice and piano, orchestral pieces and a couple of operas are seldom revived. Resolutely loyal to his native Auvergne region in *La France profonde*, and bilingual in French and the ancient romance language Occitan, he mostly avoided the traditional routes into national musical life.

The crucial exception was several years spent in Paris from 1907, including study at Vincent d'Indy's Schola Cantorum, noted for its rigour and conservatism but which nurtured diverse talents. He became a master of orchestration and this made the Auvergne songs attractive for modern concert audiences at a time when regional languages, dialects and folk music were far less respected than they are now. His sound world, for instance drone effects and the woodwind articulation, is particularly effective in evoking the timbre of traditional instruments, notably musettes (French bagpipes) and that quintessentially French instrument the hurdy-gurdy. French composers of the baroque had written for these instruments and there are musette and hurdy-gurdy imitations in Bach; but this was a novelty for listeners in the 1920s.

INTERVAL

SAMUEL COLERIDGE-TAYLOR
(1875 – 1912)
SYMPHONY IN A, OP. 8

1. *Allegro appassionato*
2. Lament *Largo affettuoso*
3. *Scherzo Allegro ma non troppo*
4. *Allegro maestoso ed energico*

Son of an English woman and a Sierra Leonian doctor who returned home to take up an official appointment without learning of his partner's pregnancy, Coleridge-Taylor had a secure childhood and youth in the household of his maternal grandfather, who was an amateur violinist. His musicality was encouraged, and he became an outstanding student at the Royal College of Music.
Being of mixed race doesn't seem to have disadvantaged him, given his sheer talent. His three hugely popular *Hiawatha* cantatas, based on Longfellow's poem, brought fame though not fortune (he sold the first outright to Novello for fifteen guineas). They overshadowed his other music, which was forgotten when *Hiawatha* fell from fashion. But he had become a highly respected figure and after his early death (from pneumonia), King George V personally granted his widow a pension. Institution of performing rights for composers came two years later.

Intensely interested in his African heritage, Coleridge-Taylor attended the first Pan-African Congress in London in 1900. This led to three visits to the USA, 1904–1910, where he also met enormous success, and not just among the community of black American musicians, intellectuals and political activists. President Roosevelt received him at the White House and white New York musicians called him "the African Mahler".

At last, his instrumental music is undergoing a reappraisal. An example is his remarkable Symphony, composed when a 21-year-old student of Stanford at the Royal College. This striking work demonstrates a secure grasp of overall symphonic structure. Throughout, Coleridge-Taylor displays a gift for producing beautiful themes and an effortless ability for rhythmical variety. There is also a sense of natural flow to the music. The first movement ingeniously interweaves duple and 6/8 rhythm. The wistful *Lament* makes a sensitive contrast with restrained melancholy rather than being over-histrionic. Instead of speed, the scherzo relies on the subdivision of the basic triple time to make its impact in its outer sections. We get a surprise in the short central section: most unusually for the period it is in quintuple rhythm, though it flows so naturally the listener barely notices. (A possible precedent is the second movement of Tchaikovsky's *Pathétique*, which had its London première early in 1894). It would have been easy for a young composer to finish with something brash and rousing but the last movement is more ambiguous. It sometimes has a march-like quality but Coleridge-Taylor was confident enough in his sense of overall form to write a well worked-out movement with some material from the first movement reappearing before the symphony resolves gently in A major.

Programme notes: ©Alastair Whitelaw, Oct 2026

OCT 26

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Richeldis France
Brian Murray
Will Fuller
Mary Sinclair
Anne Thomson
Jane Dely
Diana McCrone
Claire Gilson
Sioban Fraser
Alan Laing

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Christine Paterson
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