

Thank you for your support and we look forward to seeing you at our next concert:

Saturday 14 March 2020, 7.30pm

Walton: Crown Imperial Overture
Schumann: Konzrtstucke fur 4 horns
Elgar: Symphony No. 1

Conductor: Chris Swaffer

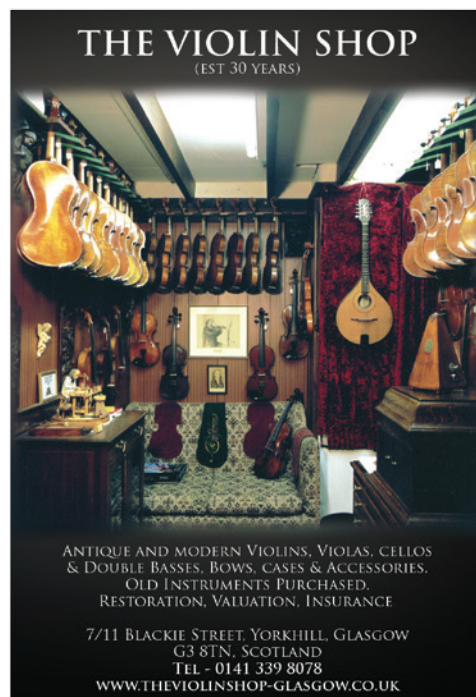
Soloists: Gail Graham, Margaret Douglass,
Fergus Kerr and Jethro Browell

New Auditorium,
Glasgow Royal Concert Halls

Sunday 17 May 2020, 7.30pm

Programme to include Copland:
Appalachian Spring

Conductor: Robert Baxter
Sherbrooke Moss Park Church



kathleen oakley
design + illustration
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This data will only be used to tell you about our activities and not shared with any other organisation.

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DESIGN KATHLEEN OAKLEY

KHACHATURIAN

SPARTACUS SUITE NO. 2
THEME FROM 'THE ONEDIN LINE'

STRAUSS

THE BLUE
DANUBE

HESS

CHRISTMAS
OVERTURE

RAVEL

RAPSODIE
ESPAGNOLE

CONDUCTOR ROSS GUNNING

SUN 15 DEC 2019 6.30 PM
SHERBROOKE MOSSPARK CHURCH

WELCOME

to this second concert of our season,
and to some great music to help you sit
back and relax, at this busy time of year.

We are pleased to have Ross Gunning return to conduct us in pieces with a flavour of Christmas, the theatre and ballet, some of which you will know well and all of which we're sure you will enjoy.

We've chosen an early start time and are playing the programme straight through with no interval so that you can get home early to get on with your festive chores. But before you go, we hope you will join us downstairs in the church hall after the concert for tea and coffee and mince pies, and a chance to meet the orchestra. The raffle prizes will be announced then and as ever, we are very grateful for your generosity in supporting our fundraising in this way.

As you know, Glasgow Orchestral Society will be celebrating its 150th anniversary next year, as will the British Red Cross, which does superb work both abroad and within the UK in times of crisis and need. We have decided to direct our fundraising efforts towards British Red Cross, as another way of celebrating our anniversary, and tonight we have invited Rebecca McNair along with Kaysha to share information about the charity's work in the UK and about the opportunities there are to support their work.



We are grateful to all our supporters: all our volunteers from within the orchestra and outside, all our sponsors and advertisers, and the staff in Sherbrooke Mossspark Church. But we are especially grateful to you who have come along to hear us play tonight, parting with hard cash for the pleasure! Without you there would be no concert, so thanks to you all!

And a very Merry Christmas from all of us!

—
Ann Westwood, President

CONDUCTOR

ROSS GUNNING

Ross Gunning is the Founder and Creative Director of the Glasgow Philharmonia, after creating the orchestra in 2012. As a graduate of the Royal Conservatoire of Scotland with a BMus degree in Timpani and Percussion, Ross has gone on to give over 400 young talented performers many diverse opportunities in the Arts industry and created Showcase Events Performing Arts Challenge. He also received the Young Scot Arts Award 2015 for his work in the Arts industry.

As well as the Glasgow Philharmonia, Ross has taken a number of orchestras under his baton including Glasgow School Symphony Orchestra, Glasgow Orchestral Society, Kelvin Ensemble, Strathclyde University Symphony Orchestra, St James Orchestra, among others.

He has also collaborated with a number of organisations such as the Academy of Sacred Music conducting a premiere of Michael O'Sullivan's Stabat Mater, Opera Breve where he conducted 10 performances of the Opera 'One Day This Will Be Long Ago' at the Tete a Tete Festival in London. In 2017 Ross also led the Rock Choir for 3 weeks as part of their summer sessions.

Ross has had the pleasure of working with many soloists including American Violinist Andrew Sords, West End and Broadway stars John Owen Jones, Sarah Earnshaw, Sabrina Carter, Keith Jack, Oliver Tompsett as well as TV stars Jai McDowall, Karl Loxley, Tom Urie, Gary Lamont among others. Ross has produced his 'Movies to Musicals' events since 2015 which have been sell out performances, with their 2019 event taking place at the Glasgow Royal Concert Hall on Friday 22nd February.

Ross was the conductor for the Commonwealth Games Medal Unveiling 2014, Remembrance Day Event at Glasgow Royal Concert Hall in 2013, premieres of 'The Wolfman'



and 'Arabian Nights' musicals and recording of albums with singer/songwriters Karl Loxley and Jonathan Carr as well as a charity single for the Lord Provost Queens Street Fund with actor Tom Urie singing 'Mother Glasgow'.

Ross has conducted repertoire by Stravinsky, Rachmaninov, Tchaikovsky, Shostakovich, Vaughan-Williams, Bruch, Schumann, Beethoven as well as many Musicals and Movies soundtracks. He has also assisted John Wilson with the John Wilson Orchestra for their BBC Prom in 2013 as well as being rehearsal conductor for Catherine Larsen-Maguire in 2016 with the Glasgow Orchestral Society.

COMPETITION WINNERS

Thank you to Loud and Clear for donating the RHA MA750 wireless headphones for our draw at the last concert.

The lucky winner was Julie Cree. And two pairs of tickets were won by Ian Reid and David Cree.

PROGRAMME

NIGEL HESS (B. 1953) CHRISTMAS OVERTURE

Nigel Hess is an English composer whose music you have probably heard without realising it. Already as a Cambridge University student he was music director of the Footlights revue company. His extensive television credits include *Maigret*, *Last of the Summer Wine* and *Ballykissangel*; and in film, *Ladies in Lavender*. He has written incidental music for many Royal Shakespeare Company productions and also for Shakespeare's Globe. He was Music Director for the celebration of Prince Charles's 70th birthday. His *Christmas Overture* was commissioned by John Rutter for his 2007 Christmas Festival and is in the company of those Christmas concert works which incorporate various traditional melodies. Nigel Hess is grand-nephew of the distinguished pianist Dame Myra Hess and named his official website Myra Music in her honour.

ARAM KHACHATURIAN (1903–1978)

Though of Armenian heritage, Aram Khachaturian was actually born and spent his boyhood in Tbilisi, Georgia; then part of the Russian empire and a cosmopolitan city. As an enthusiastic teenage supporter of the revolution he joined the "propaganda train" which travelled from Tbilisi to Yerevan (capital of Armenia). A piano was loaded into a goods van and with the side doors opened at stops on the way, Khachaturian played music to attract crowds while his mates distributed Communist propaganda leaflets. At 18 he joined his older brother Suren (a theatre director) in Moscow and studied 'cello, piano and composition at the famous Gnessin Academy, moving on to the even more prestigious Moscow Conservatory.

By the late 1930s his compositions enjoyed public success. His genuine and consistent belief in the Soviet system, and his view of the importance of folk music as a foundation of his own art, were fundamental. It is typical of the man that on receiving a Soviet State Prize in 1942 for the ballet *Gayane*, he returned the money, requesting that it go towards a tank for the Red Army. Though denounced for "formalism" in 1948 with Shostakovich, Prokofiev and others, the accusation was so ludicrous that he soon returned to favour. As well as receiving state honours, Khachaturian was for twenty years Secretary of the Union of Soviet Composers.

Khachaturian spent most of his career in Moscow but paid numerous visits to Armenia and the Caucasus generally to study folk music. He cultivated a direct melodic style, attracting popularity internationally. From around 1950 he was active as a conductor of his own works and was permitted to travel abroad to conduct and make records. For instance he and David Oistrakh recorded his violin concerto in London with the Philharmonia Orchestra. Soviet musicians trusted by the Ministry of Culture were relatively favoured and of course brought in good fees in foreign currency. The BBC's use of the Adagio from *Spartacus* as theme tune for its historical drama *The Onedin Line* in the 1970s doubtless also helped! His concerti continue to enjoy outings in the concert hall but the theatre music we play tonight samples his best known and loved scores.

FROM SUITE NO 2 FROM SPARTACUS

Adagio of *Spartacus* and *Phrygia and Dance of the Pirates*

The ballet *Spartacus* (1954; revised 1968) showcased Soviet era choreography, notably in the athleticism of the title rôle, and became

a crowd-pleaser. It tells the true story, set in the Roman Empire, of an heroic revolt by slaves ultimately undermined by betrayal.

SUITE FROM MASQUERADE

In Soviet Russia, classics such as Mikhail Lermontov's play *Masquerade* of 1835 were given well-resourced staging, including in this case new music by a leading composer for a 1941 production. (In the event, the performance run was cut short due to the German invasion). We perform the *Waltz*, *Mazurka*, *Romance* and *Galop* from the concert suite.

MAURICE RAVEL (1875–1937) RAPSDIE ESPAGNOLE

Prélude à la nuit *Malagueña* *Habanera* *Feria*

Ravel was both a master orchestrator and a miniaturist. He was a meticulous worker, composing a relatively small quantity of very highly regarded music in several genres. His solo piano music in particular is recognised as an outstanding part of the late 19th and early 20th century repertory. Even his longest works such as the ballet *Daphnis and Chloe* and one-act opera *L'Heure espagnole* last under an hour. The influence of Spain (which of course also fascinated Debussy) is an important strand in his music. Indeed part of Ravel's own family background was Basque and Spanish. The short suite *Rapsodie espagnole* is an example of this. Like some of his other brilliantly scored orchestral works it started, paradoxically, as piano music. The *Habanera* dates from 1897, the companion movements following a decade later when he orchestrated the set. The successful orchestral première came in

March 1908 under Édouard Colonne and the ever-adventurous Henry Wood introduced it to London audiences in 1909. The *Prélude* seems to conjure up a rather sultry night. The *Malagueña* is a dance in brisk triple time though there is a brief reminiscence of the *Prélude*. The *Habanera* has a gently rocking rhythm. *Feria* simply indicates a fair, ending the *Rapsodie* in suitably festive spirit, but after a slow middle section and, again, an echo of the *Prélude*. The *Rapsodie* makes extreme technical demands on players, though the huge orchestra is often deployed for subtle tonal effect rather than sheer volume.

JOHANN STRAUSS II (1825–1899) AN DER SCHÖNEN, BLAUEN DONAU (THE BLUE DANUBE) OP. 314

Johann Strauss the younger came from a famous musical family. His father Johann senior was in the early vanguard of the then modern Viennese dance craze - but didn't want his sons to make careers in music. This plan failed. Johann II and brothers Eduard and Josef all made distinguished contributions to the Viennese dance repertory with their profusion of polkas, galops, quadrilles and of course waltzes. Johann II's ever-popular Blue Danube of 1866 embodies perfectly the spirit of its time.

—
Alastair Whitelaw, October 2019

Please come and join us in the hall downstairs after the concert for mince pies.

GLASGOW ORCHESTRAL SOCIETY

GLASGOW ORCHESTRAL SOCIETY

VIOLIN I

Aaron Jamison ^{LEADER}
Laura Stewart
Meg Munck
Maureen Quinn
Sioban Fraser
Mary Sinclair
Margaret Thompson
Christine Paterson
Katie Duffy
Katharine Muir
Lynsey Stewart
Anne Thomson
Claire Gilson
Diana McCrone
Alan Laing
William Fuller

VIOLIN II

John Thompson*
Morag Greig
Pat Woodcock
Nicky MacEwan
Lizzy Sime
Claire Hollingworth
Fiona Kettlewell
Karen Ratcliffe
Barbara de la Rue
Donald Gibson
Robin Clarke
Jennifer Turnbull
Gabriel Doucet#

VIOLA

Lynne Anderson*
Sheila Nicol
Christine Johnston
Steve Barnett
Frances Goldman
Chris Lennox
Robert Fee
Sue Mathers
Russell Ecob

CELLO

Sarah Moyes*
Alayne Swanson
Diana McNeice
David McLean
Ingrid Bols
Alastair Whitelaw
Ben Denton-Cardew
Katharine Kelsey*
Priscilla Routley*

DOUBLEBASS

Ari Loughlin*
Jack Lamb
Ann Westwood
Julie McCullagh

OBOE

Anne Chalmers*
Alison Simpson

COR ANGLAIS

Alison Simpson*

FLUTE/PICCOLO

Simon Dennis*
Caroline Bannatyne#
Gaynor Barradell#

CLARINET

Judith Mitchell*
Lorna Holl#

BASS CLARINET

Robert Neil*

BASSOON

Stephanie Dancer*
Nicola Moyes

CONTRA BASSOON

Elise Whitley#



FRENCH HORN

Gail Graham*
Tom Ferguson
Jethro Browell
Neil Dely#

TRUMPET

Allan McPhee*
Fergus Duncanson

TROMBONE

Gus McIntyre*
Naomi Browell

BASS TROMBONE

Keith Anderson*

TUBA

Stuart Mortimore*

TIMPANI

Philip Woodrow*

PERCUSSION

Douglas Gibson*
Guest player#

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HARP

Gwen Yorke*

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Lorna McTier
Jim Meldrum
Sally Wilson

HELP US IN OUR ANNIVERSARY YEAR

Next season GOS will celebrate its 150th anniversary and members have been fundraising to support our exciting plans, with a table tennis tournament (Diane and Pat: £95), quiz sheets (Liz: c£60) and bow rehairing (David McLean: £100).

If you would like to help us with fundraising ideas and activities, please contact us at:
admin@gos.org.uk

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