



Glasgow
Orchestral
Society

17

SCHUMANN

KONZERTSTÜCK
FOR 4 HORNS

WALTON

CROWN IMPERIAL
OVERTURE

ELGAR

SYMPHONY
NO. 1

CONDUCTOR CHRIS SWAFFER
SOLOISTS FERGUS KERR, GAIL GRAHAM,
JETHRO BROWELL & MARGARET DOUGLASS

SAT 14 MAR 2020 7.30^{PM}

NEW AUDITORIUM
GLASGOW ROYAL CONCERT HALL



WELCOME TO OUR SPRING CONCERT

GLASGOW ORCHESTRAL SOCIETY

Welcome to the New Auditorium, where we are delighted to perform for you again with tonight's conductor Chris Swaffer. The programme includes the superb Symphony No 1 by Edward Elgar, and we know you will especially enjoy hearing our two orchestra members, Gail Graham and Jethro Browell playing the Schumann Konzertstück for Four Horns, along with our guests Fergus Kerr and Margaret Douglass.

We are really proud that Glasgow Orchestral Society has been giving concerts for a very long time now and greatly appreciate that all of you have come to hear us, when there are so many other musical events to choose from tonight in Glasgow! We hope that you will continue to support us during our big birthday celebrations next

season. Our new 150th logo will be appearing on all our publicity from now on to remind you to keep coming to our concerts, and so long as we have an audience, we'll be around for another 150 years!

British Red Cross also celebrates its 150th anniversary during 2020 and we would encourage you to visit their website www.redcross.org.uk to find out about their work in the UK which we will be supporting with various activities during our anniversary year. Rebecca McNair is here tonight with her helpers – please talk to her, and if you can, please make a donation, no matter how small.

Now sit back, relax and enjoy some wonderful music!

—
Ann Westwood, President



CONDUCTOR

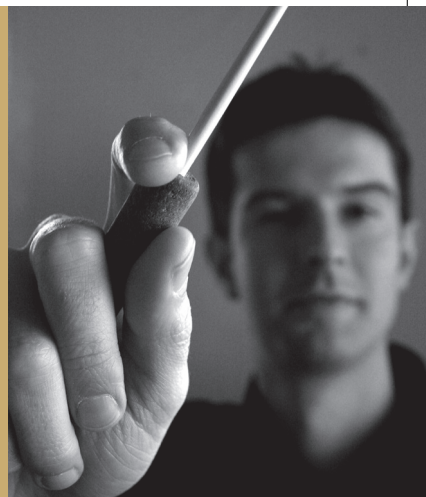
CHRIS SWAFFER

Chris is Artistic Director of the Auricle Ensemble and has guest conducted many groups, including the St. Petersburg Academic and Ukrainian State Symphony Orchestras, the Orchestra of Opera North, Slaithwaite Philharmonic, Ensemble 11 and the Metropolitan Ensemble of London. Chris' passion for new music has led to countless premieres, most recently for 'Navigate the Blood' by Gareth Williams and the band 'Admiral Fallow' for NOISE Opera, which was nominated for Outstanding Musical Performance' in the 2019 Herald Culture Awards.

With Auricle Ensemble, Chris directed several critically acclaimed projects including Schoenberg's Pierrot Lunaire, 'Mini-Mahler', his own reconstruction of Copland's 'The City' for Glasgow Film Festival, and 'Re-Write' which saw a commission from Sarah Hayes performed

alongside Steve Reich, Jonny Greenwood, and Frank Zappa.

Chris has held many principal conductor posts with youth and amateur orchestras, including at the universities of St Andrews, Glasgow and Manchester. Educated at Chetham's School of



Music, Chris holds a master's degree in Composition from the University of Manchester where he studied with John Casken and Geoff Poole. He has participated in conducting courses and masterclasses worldwide including in Vienna, London, St. Petersburg and New York.

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SOLOISTS

KONZERTSTUCK HORN PLAYERS

FERGUS KERR

Fergus is a very versatile horn player: he loves playing chamber music with The Wallace Collection and other groups, however he also plays jazz and folk music (on his horn). He is a founder member of the GRIT Orchestra is also a member of the Glasgow Improvisers' Orchestra. Any spare time that is not spent with his young family is spent plotting how to add to his collection of horns and bicycles.

GAIL GRAHAM

Having started to learn the horn at school in Fife, Gail went on to complete a BMus (performance) at the University of Glasgow and has a wealth of experience of solo, chamber and orchestral performance. She plays

in ensembles across Scotland and has been a member of GOS since 2005.

JETHRO BROWELL

Jethro enjoys running and eating vegan food with his trombone-playing wife, and his work as an academic at the University of Strathclyde. He realised that the horn was the instrument for him after being taught trumpet for a year by a horn player.

MARGARET DOUGLASS

Margaret Douglass is a founding member of the Fife Horn Union. She was a rocket scientist in California and played sousaphone with the Leland Stanford Junior University Marching Band. In her spare time she studies astrophysics.



PROGRAMME

WILLIAM WALTON (1902– 1983)

ARR. DAVID STONE

CROWN IMPERIAL

William Walton began his 60 year musical career as a chorister. By the time he wrote Crown Imperial, he had already achieved some notoriety with 'Façade' in 1923 and 'Belshazzar's Feast' in 1931. He revered Edward Elgar, whom he met at a performance of his viola concerto in 1932. Unfortunately, Elgar did not approve of Walton nor his viola concerto. After Elgar died in 1934, Walton was asked to compose an Elgarian-style anthem for the coronation of King Edward VIII in 1937; this was held on the appointed day but Edward's brother was crowned instead. While the work received huge public acclaim, the critics deemed it disappointing compared with his usual avant-garde style.

Walton derived the title from the line, "*In beawtie berying the crone imperiall*", from the 16th century poem, "In Honour of the City of London", by William Dunbar. 'Crown Imperial' was also performed at the coronation of Queen Elizabeth II in 1953, and more recently at the wedding of Prince William and Catherine Middleton on 29th April 2011.

The march opens in robust form in C major, with characteristic pedal points driving along a quick tempo. There is a suitably Elgarian middle section in A-flat major, which emulates the home key of Elgar's 1st symphony, also in today's programme. Both original march and trio themes reappear in C major and reach a suitably joyous conclusion in a shortened but flourishing coda.

ROBERT SCHUMANN (1810-1856)


KONZERTSTÜCK FOR FOUR HORNS AND ORCHESTRA IN F MAJOR, OP. 86

- 1. Lebhaft**
- 2. Romanze**
- 3. Sehr lebhaft**

Robert Schumann originally studied Law at the University of Leipzig but a change of career was inevitable since he spent most of his time composing songs. Just after he published his first work in 1831 (*Abegg Variations*), he damaged his right hand, which ruined his hopes of becoming a virtuoso pianist. This was perhaps not an unmitigated misfortune, because it forced him to concentrate on composition. His subsequent marriage to Clara Wieck offered some recompense as she was herself, a gifted pianist.

The concerto for four horns is in three movements with noted expressive and harmonic innovation. It was written in 1849 and premiered on February 25, 1850 in Leipzig, Saxony (now in Germany). It is a rare showpiece for the horn, requiring not just one, but four skilled players, which may be the reason it has been neglected on the concert circuit. The word *Konzertstück* typically indicates a single extended movement, but it is likely that Schumann deliberately chose it because the three movements are shorter than usual for a concerto.

Two loud orchestral chords announce the horn quartet in the sonata-form first movement, entitled "Lebhaft" (Lively). The slow second movement, "*Romanze*", begins with cellos and oboes playing a theme later taken up by the horns and followed by a lyrical chorale-like middle section. The theme returns to close the second movement, which is linked without pause to the third,



“Sehr lebhaft” (“Very lively”). This movement is characterized by repeated passages containing rhythmic motifs and arpeggios, which provide a jubilant return to the vivacious mood of the first movement before a rousing finale.

INTERVAL

EDWARD ELGAR (1857–1934) SYMPHONY NO. 1 IN A FLAT MAJOR, OP. 55

1. **Andante. Nobilmente e semplice – Allegro**
2. **Allegro molto**
3. **Adagio**
4. **Lento – Allegro**

Edward Elgar might have been an English composer but he was heavily influenced by music from continental Europe. In stark contrast to his opinion of Walton, he called Schumann, “my ideal”, during a 1882 trip to Leipzig, while later proclaiming his regard for Richard Strauss. He began work on his first symphony aged 50, a project that had been brewing for ten years. The 1908 premier was a triumph, with *The Daily Mail* writing, ‘It is quite plain that here we have perhaps the finest masterpiece of its type that ever came from the pen of an English composer.’ One wonders what Parry thought of that. The conductor Arthur Nikisch said, ‘When Brahms produced his first symphony it was called “Beethoven’s Tenth”, because it followed on the lines of the nine great masterpieces of Beethoven. I will therefore call Elgar’s symphony “the Fifth of Brahms”.

Elgar originally intended to make his symphony a tribute to ‘Gordon of Khartoum’, after the popular Major-General killed in the siege of Khartoum in 1885. After publication, however, he discounted the inspirational Gordon and insisted that his First Symphony had, ‘No programme beyond a wide experience of human life with a great charity (love) and a massive hope in the future’.

The symphony begins with an unusual and protracted opening theme, rather like a stately procession, which becomes a motif for the whole work. After 50 bars, the first movement ignites into a lively change of key (D minor). Elgar allows some interspersed rhapsody with flute and violins as the time signature switches between two and three beats in the bar. The processional motif returns at the end of the movement, played so softly that it can only just be heard. As Elgar said, ‘You don’t see that something is not there.’

The second movement shifts to F sharp minor in a brisk 1-in-the-bar march. There is a relaxed playfulness throughout this scherzo, which Elgar told the orchestra to play, ‘like something we hear down by the river’. The march returns towards the end but softer and slower, in order to lead into the gentle adagio by use of a long held F sharp. At first hearing, Elgar’s Adagio could have been the sort of slow movement that Beethoven might have written. But there are harmonic layers within this movement that are worlds away from Beethoven, with a pathos that pre-empt the cello concerto. The new theme is actually a slowed-down transformation of the self-important march from the scherzo.

The final movement begins quietly, with a languid comment from clarinet emulating the original opening theme. Shades of the march to come can be heard, along with snatches from the first movement played by cellos and violas. The main allegro accelerates in an abrupt Brahms-like progression. When the main theme arrives, it does so as a pointy little march which ultimately drives the fourth movement throughout. Occasional brief interludes allow several contemplative moments to come through, always returning to the original jaunty march theme. This increases momentum before the processional motto returns, whereupon the whole orchestra finds resolution in a stunning climax.

—
S.J.Dancer

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GLASGOW ORCHESTRAL SOCIETY

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Laura Stewart
Meg Munck
Maureen Quinn
Katie Duffy
William Fuller[#]
Sioban Fraser
Mary Sinclair
Anne Thomson
Christine Paterson
Katharine Muir
Katie Taheny
Diana McCrone
Claire Gilson
Verena Tiede[#]
Alan Laing

VIOLIN II

Lindsay Pell*
Morag Greig
Pat Woodcock
Nicky MacEwan
Claire Hollingworth
Karen Ratcliffe
Barbara de la Rue
Donald Gibson
Robin Clark
John Riches
Lynsey Stewart
Julie Murray

VIOLA

Lynne Anderson*
Sheila Nicol
Christine Johnston
Steve Barnett
Frances Goldman
Chris Lennox

Robert Fee
Sue Mathers
Russell Ecob

CELLO

Sarah Moyes*
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Diana McNeice
David McLean
Ingrid Bols
Ben Denton-Cardew
Nena Riches
Alison Downie[#]

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Alison Simpson*

FLUTE/PICCOLO

Simon Dennis*
Gaynor Barradell
Caroline Bannatyne

CLARINET

Judith Mitchell*
Robert Neil
Lorna Holl[#]

BASS CLARINET

Robert Neil*

BASSOON

Stephanie Dancer*
Nicola Moyes

CONTRA BASSOON

Elise Whitley[#]

FRENCH HORN

Tom Ferguson
Jethro Browell
Neil Dely[#]
Susan McCallum[#]

TRUMPET

Allan McPhee*
Fergus Duncanson
Chris Liddell[#]

TROMBONE

Gus McIntyre*
Naomi Browell

BASS TROMBONE

Keith Anderson*

TUBA

Stuart Mortimore*

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

Sunday 17 May 2020, 7.30pm

Kabalevsky: Colas Breugnon Overture
Copland: Appalachian Spring
Vaughan Williams: Symphony No 2 (London)
Conductor: Robert Baxter
Sherbrooke Mosspark Church

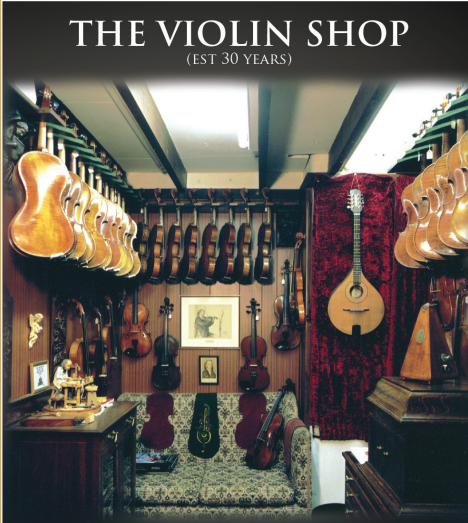
150th anniversary season

Next season, we will be celebrating 150 years of Glasgow Orchestral Society with a fantastic programme of concerts and events.

Our first concert will be on Sunday 15 November 2020 in the City Halls, Glasgow. The orchestra will be joined by the City of Glasgow Chorus to perform Beethoven Symphony No 9 (Choral) conducted by Stephen Broad.

To keep up to date with further information about this and news of all our plans please visit our website: www.gos.org.uk and join our mailing list.

You can also follow us on Facebook, Twitter and Instagram.



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