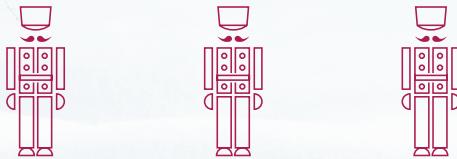




# Glasgow Orchestral Society

**FREE**



# THE NUTCRACKER SUITE

# TCHAIKOVSKY

**FINLANDIA PIANO CONCERTO MARCHE SLAVE**  
**SIBELIUS NO. 2 TCHAIKOVSKY**  
**SHOSTAKOVICH**

**CONDUCTOR BERNARD DOCHERTY  
PIANO EDWARD COHEN**

SUN 18 DEC 2016 7.30 PM

# RENFIELD ST. STEPHEN'S CHURCH

# WELCOME TO THIS SECOND CONCERT OF OUR 2016-17 SEASON

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We are in a new venue and hope you will enjoy hearing us play in this beautiful space – we think it is the perfect setting for the music we are performing tonight.

We are delighted to have Bernard Docherty as our guest conductor for this programme – the strings of the orchestra know Bernie very well as he has been coaching us in sectional rehearsals for previous concerts and has also worked with us in two special string workshops. However this is the first time he has conducted the whole orchestra and we have all been benefitting greatly from his enormous knowledge and experience as a professional violinist and teacher over the last seven weeks.

Edward Cohen has played for us several times as an orchestral pianist, so we are delighted that he agreed to come and perform the Shostakovich 2nd Piano Concerto.

This is a great programme – we hope you enjoy it as much as we will enjoy playing it for you. And we hope you will come back to hear us again on Sunday 19 March 2017 in the Royal Conservatoire of Scotland.

Merry Christmas!

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Ann Westwood, President

# BERNARD DOCHERTY

Bernard Docherty is a prizewinning violin graduate of the Royal Scottish Academy of Music and Drama, and for many years was co-leader of the BBC Scottish Symphony Orchestra. He is in constant demand as a guest orchestral leader at home and abroad. A former member of the Scottish Chamber Orchestra, he was a pioneer of the SCO's schools' development programme. He also led the string quartet 'Quartz', well known for their innovative arrangements and upbeat presentations.

Bernard has gained a reputation as a leading string coach, his main successes

being the strings of the Edinburgh Youth Orchestra, the strings of the RCS Junior and Senior Orchestras and various Chamber ensembles. He is also in demand as a specialist assessor and adjudicator for many instrumental competitions and prominent music festivals. He has travelled to many parts of the UK as a soloist with various ensembles.

This is the first time Bernard has conducted a concert with Glasgow Orchestral Society, but he has recently worked closely with the strings as a coach in sectional rehearsals and on a number of string development days.



Bernard says, "Over the last two years it has been a privilege and a pleasure to have been involved with the orchestra as both their coach and conductor. For me, the enthusiasm, energy, musicianship and sheer joy they show when performing is a quite uplifting and inspirational experience".

# EDWARD COHEN

Edward Cohen is a first class graduate of the Royal Academy of Music where he was a prize-winning student. Additionally, he has studied at Indiana University, and is an alumnus of the Lucerne Festival Academy. Edward holds two MMus degrees with Distinction from the RCS,

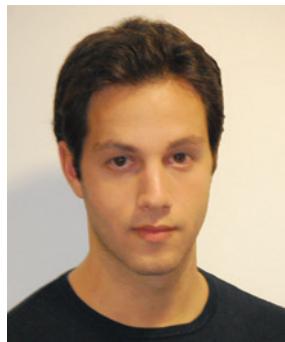
where he is a lecturer in piano and staff accompanist. He has won the conservatoire's most prestigious prizes in both solo and chamber music performance. Edward has studied with some of the world's finest pianists, including Kathryn Stott, Yevgeny Sudbin, and André Watts.

Beyond his native Europe, Edward's recital activity has taken him to India, Russia, the Far East, and across the USA. He has twice been featured on BBC Radio 3 as a soloist at the BBC Proms.

His recent concerto engagements have included Alkan's Concerto No. 3, Beethoven's 'Choral Fantasy', de Falla's Harpsichord Concerto, Rachmaninov's Concerto No. 2, and Richard Strauss' 'Burleske'.

In his current home country Edward has appeared on stage as a soloist in all the major performance venues, including the Usher Hall in Edinburgh, and the City Halls and Royal Concert Hall in Glasgow.

[www.edwardcohen.co.uk](http://www.edwardcohen.co.uk)



# PROGRAMME

## JEAN SIBELIUS (1865–1957)

### TONE POEM

### *FINLANDIA OP. 26*

Almost no other composer in modern times has inspired such affection, or is feted in his own country as a figure of national and international importance, as Sibelius. The backbone of Sibelius's output is the series of tone poems and symphonies which started with "En Saga" (1892) and the first symphony (1899). The short tone poem *Finlandia* (1899–1900) however represents another strand of his music: that overtly associated with Finnish nationalism. At the time, Finland was a province of imperial Russia, and desperate for independence. Popular historical pageants (often political demonstrations in disguise) were an expression of this and Sibelius contributed music to these, for instance his *Historical Scenes and Karelia Suite*. *Finlandia* material forms part of the music for the Press Celebrations of 1899 (again political protest) and were soon reworked into the piece we now know. The atmosphere of turbulence, defiance and heroism in much of this piece represents the independence struggle. The final section's famous hymn-like tune is in fact original Sibelius though subsequently adapted for freestanding use.

## DMITRI DMITRIYEVICH

## SHOSTAKOVITCH (1906–1975)

### *PIANO CONCERTO NO. 2 IN F OP. 102*

#### **1 Allegro**

#### **2 Andante**

#### **3 Allegro**

Dmitri Shostakovich had one of the finest musical minds of the twentieth century. He was perhaps the one truly great composer to have spent his entire career in the Soviet

Union, having been a student at the Petrograd (later Leningrad) Conservatory in the heady days of the 1920s when in the decade or so after the Revolution there was still a degree of artistic freedom of expression and experimentation in the arts and culture generally. With his remarkable 1st symphony, composed when he was just 19, he emerged apparently fully formed as a composer. Though he had also contemplated a career as a concert pianist, he rapidly became a prolific composer. In spite of his early successes, Shostakovich experienced the dark repressive side of the Soviet regime and was publicly denounced on stylistic grounds in 1936 and again in 1948. After Stalin's death in 1953 things slowly eased up and, already admired in the West, Shostakovich was to some extent co-opted by Soviet officialdom as a cultural figurehead. His second Piano Concerto (1957) was written as a 19th birthday present for his son Maxim to play at his Conservatory graduation. Ironically the father made the first commercial recording, in France, a year later (demonstrating still formidable keyboard skill) while Maxim's career has been more notably as a conductor though his son, also Dmitri, is a pianist too. The work's outer movements are effortlessly cheerful. The piano writing is deceptive, surprisingly often in unison lines but also with passages requiring considerable agility. Indeed in some places they are almost a skit on technical exercises – as befits a conservatory piece. The orchestra is also put through its paces technically. In the second movement wind and percussion have a welcome rest while muted strings completely change the atmosphere to one of tender romanticism, providing support for the lyrical solo piano line, a totally different style for the soloist to negotiate. The finale returns the music to a brisk tempo. Most of this movement is in duple rhythm, but hilarious contrast is provided by periodic excursions into septuple rhythm, emphasising the virtuosic brilliance of the writing. Now firmly in the repertoire, this



concerto has sometimes been dismissed as lightweight. Though it contrasts with the angst of some of the symphonic and chamber music works it is not totally out of character. After all, Shostakovich wrote satirical and lighter works, ranging from the Jazz Suites to the Ninth Symphony. And perhaps as relaxation he just wanted to write a fun piece for his son's birthday.

#### INTERVAL

## PIOTR (PETER) ILYICH TCHAIKOVSKY (1840–1893)

### SUITE FROM THE NUTCRACKER BALLET OP. 71A

**Miniature Overture**

**March**

**Dance of the Sugar-Plum Fairy**

**Trepak**

**Arab Dance**

**Chinese Dance**

**Dance of the Mirlitons (reedpipes)**

**Waltz of the Flowers**

### MARCHE SLAVE OP. 31

Tchaikovsky was a professional to his fingertips and tonight's concert includes two pieces showing his ability to write apt music for very specific requirements.

*The Nutcracker* was the last of Tchaikovsky's three ballets. Though hugely popular nowadays, particularly around Christmas, incredibly it was a commission Tchaikovsky tried to avoid. The Maryinsky Director had requested in 1891 a double bill of a new one-act opera and a totally unrelated ballet for the next season. The opera, *Iolanthe* (based on a French story and no relation to WS Gilbert's) was no problem. But the chosen ballet subject was *The Nutcracker and the Mouse King* by ETA Hoffmann (he of *The Tales of*

*Hoffmann*). The choreographers, Petipa and Ivanov, transformed a rather dark and even grotesque fantasy into something more bland and unthreatening, and devoid of narrative in Act 2, set in the Land of Sweets. Tchaikovsky had serious doubts about the absence of real dramatic interest in this scenario. Further, he was expected to follow rigidly a prescribed plan, writing a precise number of bars at specified rhythm and tempo for each section of the ballet, such was the power of the choreographers. But it wasn't a good idea to refuse such a commission so he buckled down and after numerous interruptions (he had major conducting commitments abroad that year) duly delivered what was required. *Iolanthe* was initially the more successful but then went the way of most one-act operas. But after a lukewarm start, *The Nutcracker* eventually became a favourite. The sumptuously scored music perfectly matches the stage spectacle, using the full resources of the orchestra (including passages for the recently invented celeste). The concert suite of eight of its numbers must be one of the most popular pieces of classical music in the world. The Overture and March are from Act 1 and the other, "character", numbers are from the purely decorative Act 2.

**Marche Slave** (it is usually known by the French title) in 1876 for a fundraising concert in aid of injured Serbian and Russian soldiers, as a gesture of pan-slavic solidarity. Serbia at the time was at war with the Ottoman Empire. Tchaikovsky includes two Serbian tunes and also weaves in the Russian national anthem to make the political point. Rather than a ceremonial march it is almost a symphonic poem, the opening part almost a funeral march, while later sections introduce a more defiant and even triumphant atmosphere. In spite of its origin as occasional music, it remains firmly in the concert repertory.

# GLASGOW ORCHESTRAL SOCIETY



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 Sioban Fraser  
 Morag Greig  
 Jenny Jamison  
 Rhii Leake  
 Diana McCrone  
 Katharine Muir  
 Meg Munck  
 Maureen Quinn  
 Mary Sinclair  
 Laura Stewart  
 Lynsey Stewart  
 Maria Taheny  
 Anne Thomson

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 Barbara De La Rue  
 Michelle Diamond  
 Donald Gibson  
 Claire Hollingworth  
 Fiona Kettlewell  
 Alan Laing^  
 Nicky MacEwan  
 Christine Paterson  
 Karen Ratcliffe  
 Liz Sime  
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 Robert Fee  
 Frances Goldman  
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 Amy MacLean  
 Diane Mackie  
 Lesley Mason  
 Diana McNeice  
 Nena Riches  
 Alastair Whitelaw

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 Julie McCullagh  
 Ian McTier^

## FLUTE

Lorna McTier\*  
 Simon Dennis  
 Debbie Mossion^

## PICCOLO

Simon Dennis\*

## OBOE

Anne Chalmers\*  
 Alison Simpson

## COR ANGLAIS

Alison Simpson\*

## CLARINET

Judith Mitchell\*  
 Robert Neil

## BASS CLARINET

Robert Neil\*

## BASSOON

Stephanie Dancer\*  
 Nicky Moyes

## HORN

Gail Graham\*  
 Jethro Browell  
 Tom Ferguson  
 Fiona Sim

## TRUMPET

Allan McPhee\*  
 Fergus Duncanson  
 David McPhee^  
 Chris Liddell^

## TROMBONE

Angus McIntyre\*  
 Naomi Browell

## BASS TROMBONE

Keith Anderson\*

## TUBA

Stuart Mortimore\*

## TIMPANI

Philip Woodrow\*

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 Douglas Gibson^  
 Graeme Law^

## CELESTE

Celia Duffy^

## HARP

Fiona Barnes^

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\* Section Principal

^ Guest player

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

### Future concerts:

SUNDAY 19 MARCH 2017, 7.30pm

Stevenson Hall, RCS

Smetana, *Vltava* (Má Vlast)

Elgar – Cello Concerto

Dvorak – Symphony No. 8

*Conductor: Stephen Broad*

*Soloist: Alice Allen*

SUNDAY 21 MAY 2017, 7.30pm

Stevenson Hall, RCS

*Programme to be confirmed*

*Conductor: Robert Baxter*

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