DISCOVER:
A World of Music at Glasgow City Halls

THE
GLASGOW
SEASON
2014/2015

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‘It has been my intention to bring some of the finest singers, soloists and conductors to Scotland and to showcase the brilliance, flexibility and commitment of this remarkable group of musicians.’

In September 2014 it will be five years since I took up the post of Chief Conductor with this wonderful orchestra. Our relationship continues to blossom, and I am immensely proud of our achievements so far. It has been my intention to bring some of the finest singers, soloists and conductors to Scotland and to showcase the brilliance, flexibility and commitment of this remarkable group of musicians. The 2014/15 season is no exception.

We open with Dmitri Shostakovich’s Tenth Symphony and will later perform his enigmatic Fifteenth, as well as the First Piano Concerto with Garrick Ohlsson; we’ll be exploring connections between the music of Sibelius and Beethoven; and there will be a very special concert performance of Berg’s riveting music drama Wozzeck, one of the 20th century’s greatest operas. This is a gripping tale told through passionate, visceral music and an unforgettable experience for performers and audiences alike.

I’m also delighted that this year I’ll be celebrating an important birthday in Scotland with arguably the finest present a conductor could ask for – Beethoven’s Ninth Symphony. The orchestra and I will be joined by a world-class line-up of soloists, and our friends the Edinburgh Festival Chorus, for what promises to be a very memorable occasion. I hope you can be there.

Our theme this season in Glasgow is ‘discovery’ so whether you’re a regular subscriber to the Thursday Night Series or an occasional visitor to our wonderful home at City Halls, I’m certain you will find something new in the evenings ahead to intrigue, delight and surprise you. And if you’ve never heard the BBC Scottish Symphony Orchestra before you’re in for a treat.

Donald Runnicles, Chief Conductor
On 12 May 1926, a gawky, bespectacled 19 year-old took the applause in the Great Hall of the Leningrad Philharmonia for his first symphony. Nearly 46 years later, on 8 January 1972, in the Great Hall of Moscow Conservatoire, the same composer, now bloated and almost immobilised by illness, was wildly fêted at the first performance of his fifteenth and last symphony.

In between was a career marked by extraordinary changes of fortune, in a country and a world of bewildering extremes: advanced culture and noble aims, cheek-by-jowl with philistinism and mass murder. Shostakovich’s own multi-faceted temperament – precariously balancing scepticism with compassion, evasiveness with overwhelming directness, fierce independence with equally fierce social conscience – proved to be his strongest coping strategy.

But not all those characteristics were inborn. They were nurtured by influences as diverse as Beethoven, Wagner, Mahler, Stravinsky and Berg, and forged in the flames of harsh circumstance, most conspicuously at the time of the epic central group of symphonies, Nos. 4 to 10, from the era of ‘high-Stalinism’.

The pressures on Shostakovich first came to a head in January 1936. While he was at work on the finale of his colossal Fourth Symphony, Pravda published anonymous articles denouncing his opera Lady Macbeth of Mtsensk, his ballet Bright Stream, and his opera Lady Macbeth of Mtsensk, District. Those broadsides were a sign that permissiveness in the arts was no longer to be tolerated, and that the doctrine of Socialist Realism was in fact an instrument of control – enforcing optimism and conformity, not merely recommending them.

Shostakovich was forced to reinvent himself, which he did with a vengeance the following year with his Fifth Symphony, sealing his rehabilitation and scoring a global as well as national triumph. From horns, trumpets brutalising the first movement’s lyrical themes, to the full orchestra blaring out a final Mahlerian apotheosis, via a scherzo poised between fragility and brutality, and a...
hymn-like, strings-led slow movement, Shostakovich used his experience with film music to evoke moods of resistance, suffering and survival. As deep as it was direct, his work struck chords with an intelligentsia beset by mass denunciations, deportations and state-sponsored paranoia. In a masterstroke of spin he dubbed the Fifth a 'Soviet artist’s practical creative reply to just criticism', claiming to have found that phrase in a review of the piece (but since no amount of research has uncovered any such source, the words were more likely his own, but used with calculated irony).

The position Shostakovich had by now carved out for himself as the spiritual chronicler of his times was reinforced after the Nazi invasion of June 1941, with his Leningrad Symphony, No. 7. Soon after the War, however, came a second encounter with institutionalized philistinism, in the ‘anti-formalism’ campaign of 1948, which saw him dismissed from his teaching posts and forced to turn his hand to craven adulations of Stalin in film scores and cantatas. His symphonic impulses were temporarily on hold. Then, following the death of Stalin in March 1953, those impulses were released - again with a vengeance - in the magnificent Tenth Symphony (25 September), a tour-de-force of Beethovenian ambition and craftsmanship. From the moment the cellos and double basses awaken the symphony from the depths, until the piccolo sings its sad farewell, the first movement is a masterpiece of patient symphonic unfolding. A scherzo of pure venom is followed by another one haunted by ghosts and ciphers (including, for the first time, Shostakovich’s DSCH musical signature – the notes D, E flat, C, B natural). And the way the finale pushes celebration into hyper-ventilation stakes Shostakovich’s claim to the title of undisputed master of musical double-speak.

The Tenth was a peak Shostakovich would not seek to scale again. The apparently conformist, programmatic Nos. 11 and 12, and the resolutely non-conformist cantata-symphonies Nos. 13 and 14, seem poles apart in their messages. Some saw – and continue to see - covert dissidence here. For others in the Soviet intelligentsia it was precisely the irreconcilable ‘doubleness’ that reflected their inner lives through Khrushchev’s so-called ‘Thaw’ and Brezhnev’s ‘Stagnation’.

Finally, Shostakovich’s symphonic awansong, the profound, enigmatic Fifteenth of 1971 (7 May), looked back over a damaged life. In an unguarded moment, the composer likened his percussion-dominated first movement to a toyshop at night. In fact, words failed him, and they still fail us if we try to rationalise the symphony’s mixture of sardonic humour, depression, outrage and resignation. Holding all that in such delicate artistic balance was a massive achievement: not only of craftsmanship, but also of insight into the modern psyche.

David Fanning is Professor of Music at the University of Manchester and has written extensively on Shostakovich.
Frederick Delius took things a stage further: understandably, given that his A Village Romeo And Juliet (1901) was an opera. Because if musical history proves anything, it’s that you have to be supremely foolhardy (or Italian) to try and turn Shakespeare into opera. Ballet is another matter: with the words stripped out altogether, Prokofiev’s Romeo and Juliet (1935) has become one of the most enduringly successful musical translations of Shakespeare; audiences seem barely concerned by the fact that Prokofiev originally rewrote the plot to provide a happy ending. A Village Romeo and Juliet, meanwhile, began as a German play set in Switzerland, taking from Shakespeare only the idea of doomed young love. But that – and the title – was enough.

It was enough for Shostakovich, too, in his own opera Lady Macbeth of Mtsensk - but then, in the USSR, words were dangerous things, and even an allusion to Shakespeare could be sufficient. “Music oft hath such a charm / To make bad good, and good provoke to harm”. It’s as relevant to the Brezhnev-era USSR as Olivier’s Henry V (dedicated ‘to the Commandos and Airborne Troops of Great Britain’) was to the wartime United Kingdom. Whatever the time, whatever the place, it’s as if Shakespeare has been there before us. And the universal language of music turns out to be a natural stage-assistant for the universal dramatist from Stratford. No music can supplant Shakespeare’s words. But for three centuries, it’s done a surprisingly good job of translating them.

Richard Bratby is a freelance writer and critic.
DVOŘÁK’S
‘NEW WORLD’ SYMPHONY

THURSDAY 9 OCTOBER, 7.30PM

NIELSEN OVERTURE: HELIOS (c.12 MINS)
MAGNUS LINDBERG VIOLIN CONCERTO (c.27 MINS)
DVOŘÁK SYMPHONY No.9 ‘FROM THE NEW WORLD’ (c.40 MINS)
PEKKA KUUSISTO VIOLIN
THOMAS DAUSGAARD CONDUCTOR

There’s a magical connection between music and light. Nielsen felt it, and inspired by sunrises over the Aegean, his Helios Overture is a warm, glowing paean to the Greek god. Magnus Lindberg feels it too, and since its premiere in 2006 his luminous, lyrical Violin Concerto has become an instant modern classic, hailed by listeners and critics alike as the natural successor to Sibelius.

Pekka Kuusisto is the soloist, and his insight and inventiveness make him the ideal partner for popular BBC SSO guest conductor Thomas Dausgaard. BBC SSO regulars will know to expect freshness, fire and a few surprises in Dausgaard’s reading of Dvořák’s much-loved symphony ‘From the New World’.

Prelude: 6.45pm in the Recital Room
Thomas Dausgaard in conversation.

Post-Concert Coda (approximately 10 minutes after the main concert)
Pekka Kuusisto in recital.

MAGNUS LINDBERG’S VIOLIN CONCERTO

“I don’t have a political or social point to make” says the Finnish composer Magnus Lindberg. “Music is something which is about emotion. It is an experience.” Over five decades, Lindberg has steered his own creative course – from the Krautrock-loving ultra-modernist of the 1970s to a composer who’s taken his classical inheritance in both hands and written some of the most distinctive and communicative orchestral music of our time.

It’s certainly hard to think of another living composer who could have accepted a commission from New York’s Mostly Mozart festival and created something that succeeds as dazzlingly as Lindberg’s Violin Concerto of 2006. There’s no agenda here, and no need for one – Lindberg has simply written a concerto the way Mozart or Sibelius would have sat down and written one.

And it speaks on its own terms; atmospheric, lyrical and luminous; unmistakably Lindberg, unmistakably itself. Listening, it seems barely possible that its epic climaxes and vast, glistening sheets of sound are actually being created by an orchestra smaller than that of Mozart’s Haffner symphony. In more senses than one, Lindberg’s Violin Concerto is that rarest of things: a true contemporary classic.
THURSDAY 23 OCTOBER, 7.30PM

BERG WOZZECK
SEMISTAGED PERFORMANCE
SUNG IN GERMAN WITH ENGLISH SUPERTITLES

CAST INCLUDES:
WOZZECK ROMAN TREKEL
MARIE ELENA ZHIDKOV
DRUM-MAJOR THOMAS BLONDELL
CAPTAIN TOM RANDLE
DOCTOR NATHAN BERG
BBC SINGERS
THE CHORISTERS OF ST MARY'S CATHEDRAL, EDINBURGH
DONALD RUNNICLES CONDUCTOR
KENNETH RICHARDSON DIRECTOR

“Wretches like us – we'll always be cursed, in this world and the next”. Wozzeck is at the bottom of the heap – an underdog made for kicking, a soft target for the powerful, the cynical and the cruel. And as his spirit reaches snapping point, Alban Berg's devastating opera tells the story in some of the most searching – and searing - music of the 20th century. Wozzeck is one of those dramas that everyone needs to experience for themselves, and this semi-staged performance, with Donald Runnicles conducting some of the finest living interpreters of these roles, will leave you reeling.

There will be no interval in this performance.

Prelude: 6.45pm in the Recital Room

There will be no coda after this concert.

WOZZECK
IN CONCERT
ABSOLUTE JEST by JOHN ADAMS

Scherzo means “a joke” - or, if you prefer, a jest. But when John Adams’s new concerto for string quartet and orchestra was premiered in the USA in 2012, some critics failed to see the funny side. “Graffiti spray-painted on some of Beethoven’s most profound invention” spluttered one. “Too clever for its own good” sniped another.

Absolute Jest takes fragments of Beethoven’s late string quartets - particularly their scherzos - and uses them for what Adams describes as the closest he’s ever got to writing variations. From one perspective, it’s the perfect tribute to the string quartet medium. From another, it’s an act of flagrant sacrilege against one of the most revered of classical music’s sacred cows.

But Adams sees Beethoven as a fellow-subversive: he recalls how, as a student in the 1960s, Beethoven’s “exuberant aggressiveness shocked and delighted me”. More recently, while writing his opera Doctor Atomic, Adams discovered that Robert Oppenheimer listened to the late quartets at Los Alamos. Absolute Jest liberates a brilliant new energy from Beethoven’s musical atoms: seriously playful and unfailingly entertaining. Be in no doubt: Adams is laughing with Beethoven, not at him. As for those critics, the joke’s on them.
THURSDAY 13 NOVEMBER, 7.30PM

MOZART SINFONIA CONCERTANTE, K.364 (c.32 MINS)
BEETHOVEN SYMPHONY No.9 ‘CHORAL’ (c.68 MINS)

LAURA SAMUEL VIOLIN
SCOTT DICKINSON VIOLA
ANGELA MEADE SOPRANO
ELIZABETH BISHOP MEZZO-SOPRANO
STUART SKELTON TENOR
MARKO MINICA BASS-BARITONE
EDINBURGH FESTIVAL CHORUS
CHRISTOPHER BELL CHORUS MASTER
DONALD RUNNICLES CONDUCTOR

A special occasion calls for a very special concert – and from the epic tragedy of its opening to its transcendent final Hymn to Joy, Beethoven’s Ninth Symphony has long been classical music’s supreme act of celebration. So what better way for the BBC SSO to toast Donald Runnicles’ 60th birthday than with the work at the very centre of his beloved German Romantic tradition? First, though, two of the orchestra’s principal players begin the festivities with one of the few pieces that can truly look Beethoven in the eye: Mozart’s Sinfonia Concertante, music of sublime grandeur and heart-rending beauty.

Prelude: 6.45pm in the Recital Room
Donald Runnicles in conversation.

There will be no coda after this concert.

THE RUNNICLES BIRTHDAY CONCERT:
BEETHOVEN’S NINTH

THURSDAY 13 NOVEMBER, 7.30PM

MOZART SINFONIA CONCERTANTE, K.364 (c.32 MINS)
BEETHOVEN SYMPHONY No.9 ‘CHORAL’ (c.68 MINS)

LAURA SAMUEL VIOLIN
SCOTT DICKINSON VIOLA
ANGELA MEADE SOPRANO
ELIZABETH BISHOP MEZZO-SOPRANO
STUART SKELTON TENOR
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Clockwise from top left:
Marko Mimica (photo: Nikola Serventic), Elizabeth Bishop (photo: Sasha Vasiljev), Stuart Skelton (photo: John Wright), Angela Meade (photo: Dario Acosta)

Photo opposite:
Donald Runnicles (photo: John Wood)
A composer’s mind is an extraordinary place at the best of times; still, nothing in music quite matches the fabulous, opium-fuelled phantasmagoria that is Hector Berlioz’s *Symphonie fantastique*. Fired by unrequited desire, and sweeping from pastoral love-scenes to the foot of the guillotine itself, it continues to startle and amaze. Matthias Pintscher brings a composer’s insight, and teams up with one of the piano’s great explorers – Javier Perianes – to give a new shine to the sparkling exotica of Saint-Saëns’ delightful, unfairly neglected ‘Egyptian’ concerto. Fauré’s *Pelléas et Mélisande* will seem all the more serene by comparison - but dangerous passions smoulder beneath its exquisite melodies and shot-silk colours.

Prelude: 6.45pm in the Recital Room

Writer and broadcaster Stephen Johnson introduces Berlioz’s *Symphonie fantastique*.

There will be no coda after this concert.

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When words fall silent, music speaks. Even today, it’s hard to tell whether Shostakovich’s mighty Fifth Symphony tells a story of triumph, of despair, or something far more complex. But one way or another, every performance hits home; and under the direction of Martyn Brabbins it will speak more eloquently – and passionately – than ever. James MacMillan’s deep personal faith inspired his Third Piano Concerto, but with notes taking the place of words, everyone’s free to find their own meaning in this fiercely beautiful spiritual testament. Peter Donohoe begins our cycle of MacMillan’s piano concertos – a wonderfully serene contrast to the stormy Nordic drama of Sibelius’s *En Saga*.

Prelude: 6.45pm in the Recital Room

James MacMillan discusses his three piano concertos.

Post-Concert Coda (approximately 10 minutes after the main concert)

Peter Donohoe in the first of three recitals to complement each of the MacMillan piano concertos.
Imagine a composer who fuses the musical language of Holst with the ecstatic vision of Scriabin or Messiaen. Imagine a pioneer of world music, whose choral works used to fill the Royal Albert Hall, yet whose experiments with microtones still unsettle audiences today. Now imagine that such a composer had been wiped from our concert halls as comprehensively as if he’d never lived.

That, incredibly, is the story of John Foulds (1880-1939). His career took him from suburban Manchester to Calcutta, where his early death from cholera consigned him to oblivion in the West (trunks full of his manuscript scores were simply eaten by termites). Between its premiere in 1931 (by Edinburgh’s Reid Orchestra) and 2005, performances of *Dynamic Triptych* (1929) can be counted on one hand.

Today, that neglect seems incredible. *Dynamic Triptych* is a product of Foulds’ study of Indian thought and culture: a headlong, blindingly difficult piano concerto, composed at a white-heat of inspiration. With a Foulds revival now gathering momentum, it’s becoming increasingly clear that this former cult composer is actually one of the most original voices in 20th century British music; no work makes that case more powerfully than this.

**THURSDAY 22 JANUARY 2015, 7.30PM**

**DELIUS THE WALK TO THE PARADISE GARDEN**
*(From ‘A VILLAGE ROMEO AND JULIET’)*

**FOULDS DYNAMIC TRIPTYCH** *(PIANO CONCERTO)*

**WALTON HENRY V:**
*A SHAKESPEARE SCENARIO*

**ASHLEY WASS PIANO**

**RICHARD FARNES CONDUCTOR**

**O for a Muse of Fire…**

Shakespeare’s *Henry V* crammed the Battle of Agincourt into a tiny wooden theatre. Four centuries later, William Walton matched that vision with a score that redefined British cinema. Because when a British composer’s imagination ignites, there’s no limit to the places they can travel – whether they’re Frederick Delius, relocating Shakespeare’s romance to an Alpine idyll, or John Foulds, fusing Indian philosophy and Jazz Age verve in his breathtaking *Dynamic Triptych*. Huge in scale and volcanic in its energy, it’s arguably Britain’s greatest 20th century piano concerto, and it has no more committed champions than Richard Farnes and Ashley Wass.

**WALTON’S HENRY V**

*Film historian and BBC Radio 3 presenter Matthew Sweet discusses Shakespearian film music.*

There will be no coda after this concert.

*Image above: Laurence Olivier in his film adaptation of Henry V / Photofest / Lebrecht Music & Arts (copyright Warner Bros)*
THURSDAY 5 FEBRUARY, 7.30PM

SHOSTAKOVICH KING LEAR
(MUSIC FROM THE FILM) (c.26 MINS)

MUSSORGSKY SONGS AND DANCES OF DEATH
(c.23 MINS)

GLAZUNOV THE SEASONS
(c.36 MINS)

YURI VOROBIEV BASS
ILAN VOLKOV CONDUCTOR

Shostakovich revered him, Rimsky-Korsakov was awed by his genius, and Prokofiev owed him more than he would ever admit. But Alexander Glazunov was more than just a great teacher – and The Seasons is more than just the missing link between Tchaikovsky’s and Stravinsky’s ballets. It’s one of Imperial Russia’s forgotten treasures, glittering with colour and brimming over with hummable tunes. Ilan Volkov will charge it with all his trademark electricity, while Mariinsky Theatre veteran Yuri Vorobiev brings true St. Petersburg style to the pitch-black humour of Mussorgsky’s pungent songs. And Shostakovich’s King Lear offers a bracingly Russian angle on our season-long tribute to Shakespeare.

Prelude: 6.45pm in the Recital Room

Musicologists David Fanning and Michelle Assy explore Shostakovich and Shakespeare.

There will be no coda after this concert.

THURSDAY 19 FEBRUARY, 7.30PM

SIBELIUS FINLANDIA (c.8 MINS)

BEETHOVEN VIOLIN CONCERTO
(c.44 MINS)

SIBELIUS SYMPHONY No.7
(c.24 MINS)

BEETHOVEN LEONORE-OVERTURE No.3
(c.14 MINS)

ALINA POGOSTKINA VIOLIN
DONALD RUNNICLES CONDUCTOR

“I believe in civilisation” said Jean Sibelius, and amidst the turmoil and uncertainty of the early 20th century, he created a final symphony of monumental grandeur and elemental strength. Sibelius’ Seventh Symphony might just be the greatest since Beethoven: what’s certain is that few composers share such a profound kinship. Alina Pogostkina finds the strength and calm at the heart of Beethoven’s lyrical Violin Concerto, and Donald Runnicles frames symphony and concerto alike in two stirring hymns to freedom: two supreme masters, separated by a century but both set alight by the unbreakable power of the human spirit.

Prelude: 6.45pm in the Recital Room
Tim Howell, renowned Sibelius expert from the University of York, introduces tonight’s programme.

There will be no coda after this concert.
This season the BBC SSO presents a complete cycle of the piano concertos by James MacMillan, performed by leading British pianist Peter Donohoe. Here, the composer introduces each of the works and the inspiration behind them.

As someone who has somewhat limited keyboard skills I’m a bit astonished that I have written three piano concertos already. Perhaps it is the case that, due to my physical limitations, I can allow my imagination to run riot, unfettered by my own technical restrictions. Admittedly, I approached my First Concerto (5 March) with some trepidation back in 1989, when Musica Nova and the Scottish National Orchestra invited me to write a big piece for them and Peter Donohoe.

This work is entitled The Berserking for reasons I try to explain in my programme note, and was composed for the 1990 Musica Nova in Glasgow’s big year as European Capital of Culture. The premiere was in September, and all through that year my wife was pregnant with our first child. I remember us saying “well as long as she doesn’t arrive on the 22nd we’ll be alright.” Our nickname for the baby in utero was “The Berserker” who turned out to be Catherine who duly arrived on the 22nd September! I missed the rehearsals that day...

The Second Concerto (2 April) was written in 2003 for New York City Ballet and choreographed by Christopher Wheeldon. Its birth was quite unusual then, in that the music took place out of sight, in a pit, to accompany dancers. It was only later that it resumed life in more conventional circumstances. Its scoring is just for strings, but it was influenced by the dance requirements of its initial commission. It is full of allusions to Scottish song and dance, and much else.

The Third Concerto (20 November) was composed specially for, and premiered by, Jean-Yves Thibaudet and the Minnesota Orchestra conducted by Osmo Vänskä. I got to know Osmo well during his time as Chief Conductor of the BBC SOC, when he performed and recorded a lot of my music. This concerto also has a subtitle - The Mysteries of Light - which is again explained in the programme note. I suppose I have always been interested in the potential of bringing about a fusion of the idea of the concertante scenario with the idea of the tone poem. The first and third concertos especially, along with many of my other concertos, seem to paint pictures, tell stories and even flesh out some ideas, which are extra-musical in origin.

When all is said and done, of course, the music is just music, pure and simple. However, the music would be a very different kind of music if it had not been for the very specific nature of its inspiration, in all three of these cases, and in three very different ways.
In Sweden, they’ve named a type of biscuit after Wilhelm Stenhammar (1871-1927). In Britain, his name is more likely to be met with a shrug. This inventive and gloriously warm-hearted composer is still hardly known outside Scandinavia – even though anyone who’s heard his two piano concertos, his exuberant Serenade for Orchestra or his two-and-a-half loveable symphonies tends to ask why we don’t hear them more often.

Andrew Manze is out to change all that. He’s got family ties to Sweden, and he’s championed Stenhammar throughout his conducting career. This season he introduces Stenhammar’s First Symphony. It’s a relatively early work, written when Stenhammar was 34 – and subsequently disowned by the modest and intensely self-critical composer as “idyllic Bruckner”. Well, there are far worse models for a big Romantic symphony!

And actually, Stenhammar was being unduly harsh on himself. The First is much more than the sum of its influences: from opening horn-calls to majestic finish, it’s full of soaring tunes, quiet poetry, and that indefinable freshness and inner glow that Stenhammar shares with Sibelius (his hero) and Grieg. Andrew Manze believes in it passionately. The best Scandinavian symphonist you’ve never heard? Don’t rule it out.
RACHMANINOV’S SECOND SYMPHONY

THURSDAY 2 APRIL, 7.30PM

MARK SIMPSON NEW WORK (c.10 MINS)
BBC COMMISSION, WORLD PREMIERE

JAMES MACMILLAN PIANO CONCERTO No.2 (c.30 MINS)

RACHMANINOV SYMPHONY No.2 (c.55 MINS)

PETER DONOHOE PIANO
ANDREW LITTON CONDUCTOR

It’s hard to imagine a creative spirit more Russian than Rachmaninov – or more Scottish than James MacMillan. But like any truly great artists, both composers take the local and make it universal: Rachmaninov in the most grandly romantic of all late Romantic symphonies, MacMillan in a piano concerto that began life as a ballet score, and pulls three centuries of Scottish musical history into a whirling, dazzling reel. Peter Donohoe leads the dance tonight, while Andrew Litton will make the music soar – and smash a bottle of champagne on the bows of a brand-new orchestral work by the young Liverpool composer Mark Simpson.

Prelude: 6.45pm in the Recital Room
Mark Simpson introduces his new work.

Post-Concert Coda (approximately 10 minutes after the main concert)
The last of Peter Donohoe’s recitals complementing the MacMillan piano concertos.

BRUCKNER 4

THURSDAY 16 APRIL, 7.30PM

MAHLER SONGS FROM DES KNaben WUNDERHORN (c.36 MINS)

BRUCKNER SYMPHONY No.4 (ROMANTIC) (c.67 MINS)

ALICE COOTE MEZZO-SOPRANO
PETER COLEMAN-WRIGHT BARITONE
MARK WIGGLESWORTH CONDUCTOR

A horn calls in the distance; a clarinet sings a peasant song; and a solitary wanderer trudges through the forest. For the great Austrian song-symphonists, the words and images of German folklore opened up vast new worlds of poetry and feeling. Anton Bruckner shaped them into the most colourful (and lovable) of his nine vast symphonies whilst the young Gustav Mahler got straight back to the source, finding the strangeness and wonder that lie beneath the most outwardly innocent folksongs in his endlessly imaginative Des Knaben Wunderhorn. Mark Wigglesworth lets them play off each other in a concert that unites epic grandeur with the most intimate of emotions, and features two outstanding soloists.

Prelude: 6.45pm in the Recital Room
Mark Wigglesworth in conversation.

There will be no coda after this concert.
THURSDAY 14 MAY, 7.30PM

**SHOSTAKOVICH 15**

**JANÁČEK SINFONIETTA** (c.24 MINS)

**SHOSTAKOVICH CONCERTO FOR PIANO, TRUMPET AND STRING ORCHESTRA** (c.24 MINS)

**SHOSTAKOVICH SYMPHONY No.15** (c.47 MINS)

MARK O’KEEFFE TRUMPET
GARRICK OHLSSON PIANO
DONALD RUNNICLES CONDUCTOR

Some composers fade peacefully into old age; others do things rather differently. The 71-year-old Janáček took a massive orchestra, lined up eleven more trumpets and let fly with his extraordinary Sinfonietta: a huge, brassy shout of joy that has to be heard live to be truly believed. Shostakovich, meanwhile, wrote a final symphony that seems to ask as many questions as it answers – and simply refuses to sit still and be taken seriously. Perhaps the brilliantly witty First Piano Concerto that Shostakovich wrote at the other end of his career will shed some light; but with BBC SSO guest Garrick Ohlsson joining Donald Runnicles as soloist, entertainment, at any rate, is guaranteed.

**Prelude: 6.45pm in the Recital Room**

Writer and broadcaster **Stephen Johnson** introduces the concert.

**Post-Concert Coda** (approximately 10 minutes after the main concert)

Garrick Ohlsson performs a selection from Shostakovich’s Preludes and Fugues.

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THURSDAY 7 MAY, 7.30PM

**JANÁČEK SINFONIETTA** (c.24 MINS)

**SHOSTAKOVICH CONCERTO FOR PIANO, TRUMPET AND STRING ORCHESTRA** (c.24 MINS)

**SHOSTAKOVICH SYMPHONY No.15** (c.47 MINS)

MARK O’KEEFFE TRUMPET
GARRICK OHLSSON PIANO
DONALD RUNNICLES CONDUCTOR

Some composers fade peacefully into old age; others do things rather differently. The 71-year-old Janáček took a massive orchestra, lined up eleven more trumpets and let fly with his extraordinary Sinfonietta: a huge, brassy shout of joy that has to be heard live to be truly believed. Shostakovich, meanwhile, wrote a final symphony that seems to ask as many questions as it answers – and simply refuses to sit still and be taken seriously. Perhaps the brilliantly witty First Piano Concerto that Shostakovich wrote at the other end of his career will shed some light; but with BBC SSO guest Garrick Ohlsson joining Donald Runnicles as soloist, entertainment, at any rate, is guaranteed.

**Prelude: 6.45pm in the Recital Room**

Writer and broadcaster **Stephen Johnson** introduces the concert.

**Post-Concert Coda** (approximately 10 minutes after the main concert)

Garrick Ohlsson performs a selection from Shostakovich’s Preludes and Fugues.
Thursday 25 September, 7.30pm
OPENING NIGHT: SHOSTAKOVICH 10
Mussorgsky A Night on the Bare Mountain
Scarlatti Piano Concerto No.3
Shostakovich Symphony No.10
Barry Douglas piano
Donald Runnicles conductor

Saturday 4 October, 8.00pm
REGENDE SYMPHONIE FANTASTIQUE
Faure Pelléas et Mélisande
Satie Sarcas Piano Concerto No.5 ‘The Elephant’
Berlioz Symphonie Fantastique
Janer Perlman piano
Matthew Pincher conductor

Monday 6 October, 7.30pm
SYMPHONY NO.5
Dvorak Symphony No.9 ‘Choral’
BEETHOVEN'S NINTH
RUNNICLES BIRTHDAY CONCERT:
Thursday 13 November, 7.30pm
Markus Stenz
Symphony No.2
John Adams
Suite No.1 from Les Indes Galantes
JOHN ADAMS: ABSOLUTE JEST
Thursday 6 November, 7.30pm
Programme and ticket details to be announced

Thursday 12 March, 2.00pm
APRIL. SUN. 15
Louis Andriessen: Shattered
Rachmaninov Piano Concerto No.3
Brahms Symphony No.4
Steven Osborne piano
Andrew Massie conductor

Thursday 19 February, 7.30pm
WOLFGANG F aged 9
Deklo The Walk to the Paradise Garden
Foulkes Dynamic Triptych (Piano Concerto)
Wolken Henry V: A Shakespeare Scenario
Ashley Wass piano
Glasgow Chamber Choir
The Choirmasters of St Mary’s Cathedral, Edinburgh
Richard Farnes conductor

Thursday 6 November, 7.30pm
WAGNER IN CONCERT
Berg Wozzeck
Wiesszg Roman Teitel
Marc Amselz
Drum-Major Thomas Blondelle
Captain Tom Randle
Doctor Nathan Berg
BBC Singers
The Choirmasters of St Mary’s Cathedral, Edinburgh
Donald Runnicles conductor

Thursday 14 December, 7.30pm
BERLIOZ’S SYMPHONIE FANTASTIQUE
Faure Pelléas et Mélisande
Saint-Saëns Piano Concerto No.5 ‘The Elephant’
Berlioz Symphonie Fantastique
Janer Perlman piano
Matthew Pincher conductor

Monday 8 December, 7.30pm
MONDAY NIGHT LIVE
BRUCH VIOLIN CONCERTO NO.2
Juti Liebeck violin
Mariyn Brabyns conductor

Saturday 17 January 2015, 8.00pm
Hear and Now: HANS HABBAGHSEN
André d’Ridder conductor
Tickets available from December 2014

Thursday 22 January, 7.30pm
WALTZER’S FABULOUS V
Deha The Walk to the Paradise Garden
Foulkes Dynamic Triptych (Piano Concerto)
Wolken Henry V: A Shakespeare Scenario
Ashley Wass piano
Glasgow Chamber Choir
The Choirmasters of St Mary’s Cathedral, Edinburgh
Richard Farnes conductor

Monday 26 January 2.00pm
DECOYING MUSIC
Hans Gal Symphony No.2
Ticket details to be announced

Thursday 29 January, 2.00pm
APRIL. SUN. 15
Louis Andriessen: Shattered
Rachmaninov Piano Concerto No.3
Brahms Symphony No.4
Steven Osborne piano
Andrew Massie conductor

Thursday 5 February, 7.30pm
HOUK’S CONDUCTS THE SEASONS
Shostakovich King Lear (music from the film)
Mussorgsky Songs and Dances of Death
Glazunov The Seasons
Tim Vosberne bass
Iain Volkens conductor

Monday 9 February 2.00pm
DECOYING MUSIC
Hans Gal Cello Concerto
Ralph Wallfisch cellos
Ticket details to be announced

Thursday 19 February, 7.30pm
RUNNICLES CONDUCTS SIBELIUS
Sibelius Tristindy
Beethoven Violin Concerto
Sibelius Symphony No.7
Beethoven Leonore Overture No.3
Alva Pogostina violin
Donald Runnicles conductor

Saturday 28 February, 8.00pm
Hear and Now: BOULEZ AT 90
Matthew Pincher conductor
Tickets available from January 2015

Thursday 5 March, 7.10pm
PRONK’S POPPIE AND JULIET
Liszt Harlequin Symphonies
James MacMillan Piano Concerto No.1
Prokofiev Romeo and Juliet (excerpts)
Peter Donohoe piano
Carles Miguel Prieto conductor

Thursday 16 March, 7.30pm
MONDAY NIGHT LIVE
NIELSEN AND STENHAMMAR
Andrew Massie conductor

Thursday 19 March, 7.30pm
OSBORNE PLAYS BEETHOVEN
Piano Concerto No.2
Sibelius Kantele Overture
Beethoven Piano Concerto No.2
Stenhammar Symphony No.1
Steven Osborne piano
Andrew Massie conductor

Thursday 2 April, 7.30pm
RACHMANINOV’S SECOND SYMPHONY
Mark Simpson New Work
BBC Commission, World Premiere
James MacMillan Piano Concerto No.2
Rachmaninov Symphony No.2
Peter Donohoe piano
Andrew Liston conductor

Thursday 14 April, 7.30pm
BRUCKNER 6
Mahler Songs from Des Krieken Wunderhorn
Bruckner Symphony No.6 (Romantic)
Alice Coote mezzo-soprano
Peter Coleman-Wright baritone
Mark Wigglesworth conductor

Thursday 23 April, 2.00pm
APRIL. SUN. 15
Louis Andriessen: Shattered
Rachmaninov Piano Concerto No.3
Brahms Symphony No.4
Steven Osborne piano
Andrew Massie conductor

11.3. 2015
TECTONICS GLASGOW 2015
Details to be announced February 2015

Thursday 7 May, 7.30pm
SHOSTAKOVICH 10
Janáček Sinfonietta
Shostakovich Concerto for piano, trumpet and string orchestra
Stenhammar Symphony No.15
Mark O’Keefe trumpet
Garrett Chilson piano
Donald Runnicles conductor

Thursday 14 May, 7.30pm
CLOSING NIGHT: A MIDNIGHTERER’S DREAM
Bene Nörtzla Naamata ni Madrid di Luigi Boccherini
Mozart Piano Concerto No.21
Martin Vlassik A Midsummer Night’s Dream
Garrick Chilson piano
Katharina Broderich soprano
Clara Mørk mezzo-soprano
Les Grantes
Markus Stone conductor

Q: Where can I park?
A: You can park near City Halls at a discounted rate on the night of the performance at the multi-storey facilities at Q-Park on Candleriggs and Albion Street. NB You will need to have your ticket validated at the City Halls Box Office on concert nights when you arrive at the venue. It includes parking for disabled patrons. Other car parking facilities close to City Halls include the NCP Glasshouse on Glassford Street and car parks on the east side of High Street, in addition to metered on-street parking throughout the area.

Q: What public transport runs near City Halls?
A: City Halls is within easy walking distance of Argyle Street, Queen Street, High Street and Central railway stations as well as St. Enoch and Buchanan Street subway stations. Buchanan Bus Station is a 15 minute walk away. Nearby bus routes include numbers 2, 6, 7/7A, 18, 21, 43, 60/60A, 61, 64, 75, 240, 255, 263 and 267.

Q: What access facilities are available?
A: All entrances at City Halls are fully accessible with lifts to every level of the auditorium. Wheelchairs are available on request and can be pre-booked via the box office. Guide dogs are welcome at City Halls.

Q: Is there an induction loop?
A: No, there is no induction loop in the City Halls auditorium. However, Glasgow’s Concert Halls has an assisted infrared hearing system which can be used as both a stand alone hearing aid or as an enhancement to an existing hearing aid. Headsets are available from the cloakroom for a £5 refundable deposit and can be pre-booked via the box office.

Q: Is food available at City Halls before the concert?
A: No, but the Merchant City and the centre of Glasgow is full of restaurants and bars where you can enjoy food before or after the concert. There are also two bars in City Halls: the Candleriggs Bar at the opposite end of the promenade from the Rectal Room and the Bazaar Bar on the ground floor. Beat the queues by pre-ordering your interval drinks.

A large print, text-only version of this brochure is available. For a copy please telephone: 0141-552 0909.

The information in this brochure was correct at the time of publishing. The BBC Scottish Symphony Orchestra reserves the right to amend artists and programmes for any of the listed concerts if necessary.
BOOK A SEASON TICKET

Please fill in form and return to:

BBC SSO Subscriptions
Glasgow Royal Concert Hall Box Office
2 Sauchiehall Street
Glasgow G2 3NY

Please complete

Please mark your preferred seating area with a cross on the plan and the number of tickets required against your chosen dates/seating area on the form. Remember that if you are booking 8, 11 or 15 concerts you are entitled to an extra concert at no additional cost. Please mark your FREE concert in the column provided.

Thursday 25 Sep Opening Night: Shostakovich 10
Thursday 9 Oct DiVittori’s ‘New World’ Symphony
Thursday 23 Oct Wozzeck in Concert
Thursday 6 Nov John Adams: Absolute Jest
Thursday 13 Nov Ravel: Birthday Concert: Beethoven’s Ninth
Thursday 20 Nov Shostakovich 5
Thursday 4 Dec Berlioz’s ‘Symphonie fantastique’
Thursday 22 Jan Walton’s ‘Henry V’
Thursday 5 Feb Violin Concerts: ‘The Seasons’
Thursday 19 Feb Ravel: Conductor’s ‘The Seasons’
Thursday 5 Mar Prokofiev’s ‘Romeo and Juliet’
Thursday 19 Mar Osage 10 Beethoven: Piano Concerto No.2
Thursday 2 Apr Rachmaninov’s Second Symphony
Thursday 16 Apr Bruch: Violin 4
Thursday 7 May Shostakovich 15
Thursday 14 May Closing Night: Mendelssohn’s ‘A Midsummer Night’s Dream’

No. of Concerts No. of people at Standard price No. of people at Concession price Price Band Seating Area Total Price of Concerts

[ ] I am a returning Season Ticket Holder and I would like to retain the following seats from the previous season if possible

(+ £2.00 venue transaction fee + postage)

Grand Total

Payment: PLEASE COMPLETE IN BLOCK CAPITALS

Title

Address

Postcode

E-mail

[ ] I enclose a cheque made payable to Glasgow Life

[ ] I authorize you to debit my credit/debit card (please delete as appropriate)

VISA / MASTERCARD / MAESTRO

SIGNATURE

HOW TO BOOK

Box Office: 0141-353 8000
bbc.co.uk/bbcsso

Season Tickets: Book a Season Ticket and SAVE up to 35%

How to book a season ticket?

Why book a season ticket?

There are lots of good reasons to book in advance for the BBC SSO’s Glasgow Thursday Night Season. Not only are you guaranteed a terrific year of music but you can also:

• Save money by booking just 4 or more concerts – and the more you book the more you save. This year you can save up to 35% across the Glasgow Thursday Night Season.

• Get a FREE Concert when you book for 8, 11, or 15 concerts, which means you can DISCOVER even more music. For example, it’s the same price to book for 12 concerts as it is for 11, so use your free extra concert to explore a composer or a piece you don’t know.

• Secure the seats you want in advance, guaranteeing you the best seats at the best price. Exclusive Season Ticket booking opens on Thursday 20 March.

• Exchange your tickets for another concert if you find you can’t attend one you’ve booked in advance. We’ll happily swap them for a concert not on your subscription list. Please note that the Box Office requires 24 hours notice and a £1 charge applies.

• Plan your year of concerts in one simple booking.

• Expand your musical horizons. There’s such a wide range and mix of music in our Thursday Night Series that you’re bound to DISCOVER something new.

How to book a season ticket

1. Decide how many concerts you want to attend (if you are entitled to any for free) and where you would like to sit.

2. Calculate your discount from the grid and then fill in the form opposite.

3. Cut off and return to the Glasgow Royal Concert Hall Box Office using the address provided. Please note that there is a Box Office charge of £1.75 per subscription transaction.

4. That’s it!

Subscription booking is by post only.

Season tickets prices

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HOW TO BOOK

Box Office: 0141-353 8000
bbc.co.uk/bbcsso

Season Tickets: Book a Season Ticket and SAVE up to 35%

Single ticket prices

Booking for single tickets opens: Monday 14 April 2014

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<th>Single ticket price for Thursday Night Series</th>
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Discounts

• £5 tickets for Students, Under 16s and Unemployed. Students (those in full time education), Under 16s and the Unemployed are entitled to £5 tickets (subject to availability). Proof of status may be required.

• Single Ticket Concessions. Over 60s and SSO Club members receive £2 off full price single tickets (proof of status required).

• 50% Discount for Registered Disabled. Disabled patrons and a companion will receive a 50% discount on any single full price ticket.

• Groups. Bring a group of 10 and get one extra ticket free (that’s two free tickets for a group of 20, etc.). For details of group booking please call the box office on 0141-353 8000.

• School Groups. We welcome school parties to City Halls for BBC SSO concerts. If you are a teacher interested in bringing a group, please email ssooutreach@bbc.co.uk

• Box Office Charges. Please note that the Glasgow Concerts Halls Box Office charges a fee of £1.50 on all telephone bookings and £1 on all online bookings. There will be a £1 charge if you wish your tickets to be posted to you.

City Halls Box Office

• Opening Hours Mon – Sat, 12 noon – 6pm (later on concert evenings)

Tickets are also available from the Glasgow Royal Concert Hall Box Office.

STAGE

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FREE
Customers’ personal details are held in accordance with the terms and conditions of the Data Protection Act 1998. If consent is given at the time of ticket purchase, this information will be passed to the BBC SSO and may be used to contact you with information about forthcoming concerts or BBC events. These details will not be passed on to any third party. If you wish to have your name removed from the orchestra’s mailing-list please E-mail bbcsso@bbc.co.uk or telephone: 0141-422 6728.

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