



**GLASGOW  
SEASON  
2011/12**

YOUR CITY

October 2011 December 2011

# THE YEAR 1911

In December 1911, Roald Amundsen reached the South Pole; early that same year came the first experiments in dropping bombs from an aircraft - man's fatal urge to destroy alongside the noble peak of human endeavour. In China, millennia of imperial rule were cast aside by revolution, while in Montmartre Picasso and Braque were developing Cubism. Immense change was afoot, accelerating towards the cataclysmic events of 1914. At the same time a torrent of artistic creativity was flooding across Europe and music was in the vanguard.

The writer Romain Rolland complained that much of it was heedlessly escapist - "Neroism is in the air!" he wrote. Strauss's *Die Frau ohne Schatten* (17 Nov) is a case in point.

It takes the *ancien régime* society of Vienna as an enduring status quo, and with a whipped-cream score of fabulous, waltz-rich lyricism and colour, looks back rather than forward.

The young *st. I* Bobl Amhoeberg

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## 1911 SERIES:

20 October  
Violin Concerto  
Two English Idylls  
Six Songs from  
'A Shropshire Lad' (post-concert coda)

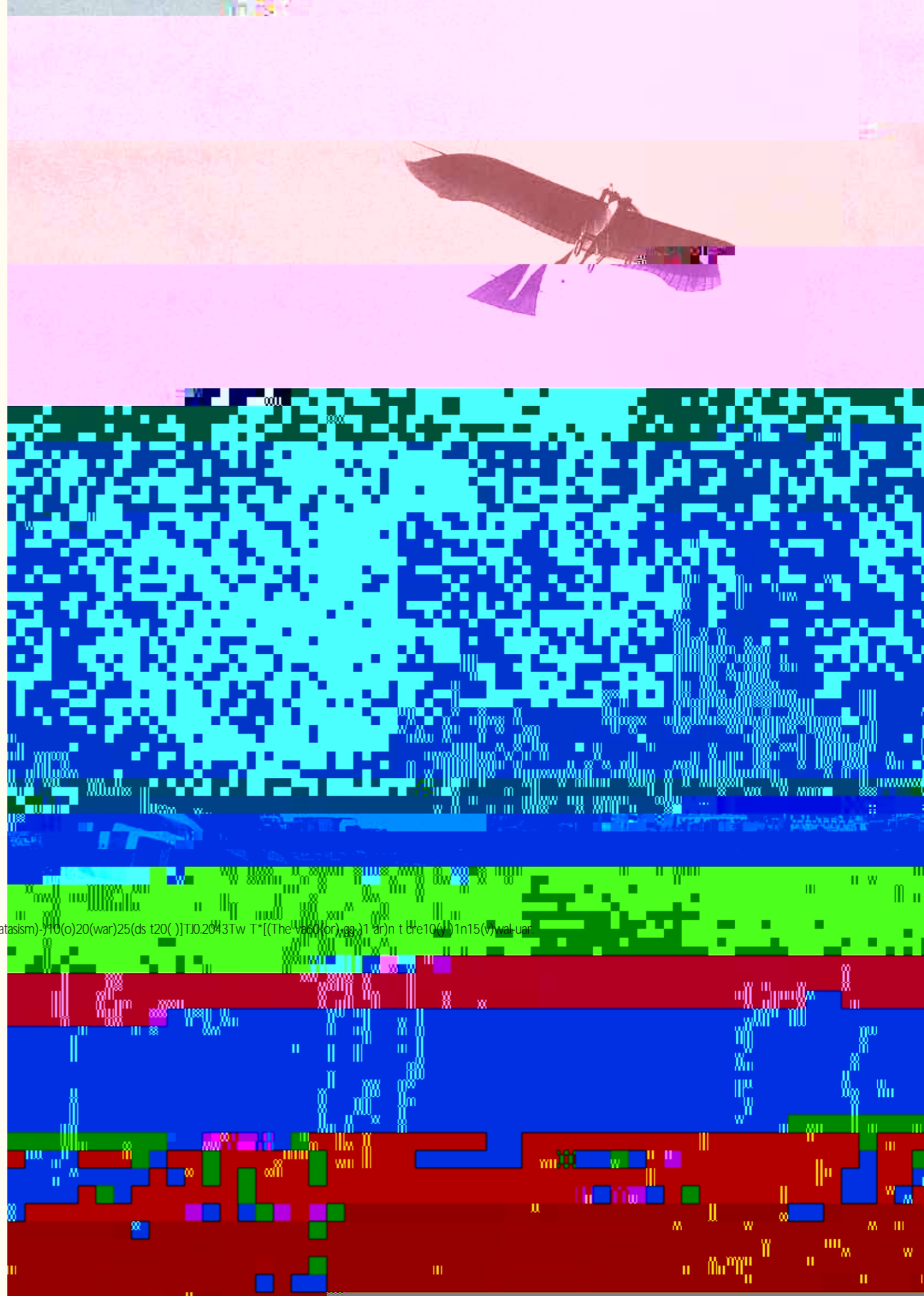
3 November  
Martyrdom of Saint  
Sebastian – Symphonic Fragments

17 November  
The Rose Tree (Highlights)

24 November  
Petrushka  
Piano Concerto No.1  
Six Little Piano Pieces  
(post-concert coda)

1 December  
Rakastava  
Symphony No.4  
Phantasy Piano Quintet  
(post-concert coda)

8 December  
Duke Bluebeard's Castle





Oct 2011 A 2012

# THE PROKOFIEV PIANO CONCERTOS

06  
—  
07

"It left the listeners frozen with fright, hair standing on end." It's hard to imagine any audience being quite so shocked by a piece of new music nowadays, but the 1912 premiere

## THE COMPLETE CYCLE PERFORMED BY DENIS KOZHUKHIN

6 Oct *b*  
Piano Concerto No.3

24 Nov *b*  
Piano Concerto No.1

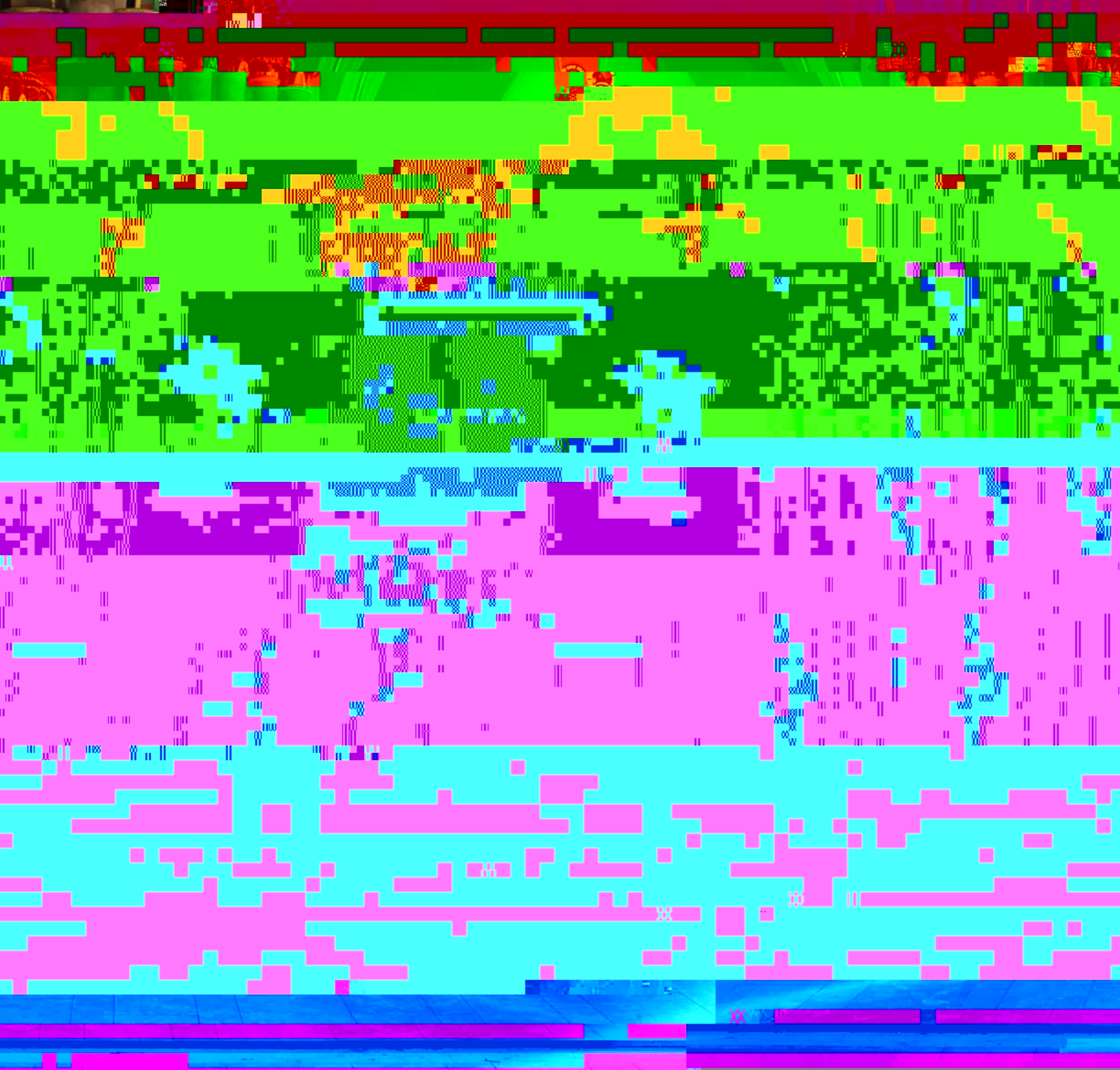
5 Dec *b*  
Piano Concerto No.2 as part  
of **Discovering Music**  
Composed in 1912, this is the young firebrand Prokofiev at his most uncompromising, shocking its first audience with its barbaric energy. We examine this remarkable score in detail before soloist and orchestra, under Martyn Brabbins, give a complete performance.

16 Feb *a*  
Piano Concerto No.4

5 Apr  
Piano Concerto No.5

Discovering Music 34?  
28





A E A A ;  
 A  
 A

St. John Passion (c.87 mins)  
 SCOTTISH PREMIERE

baritone  
 conductor

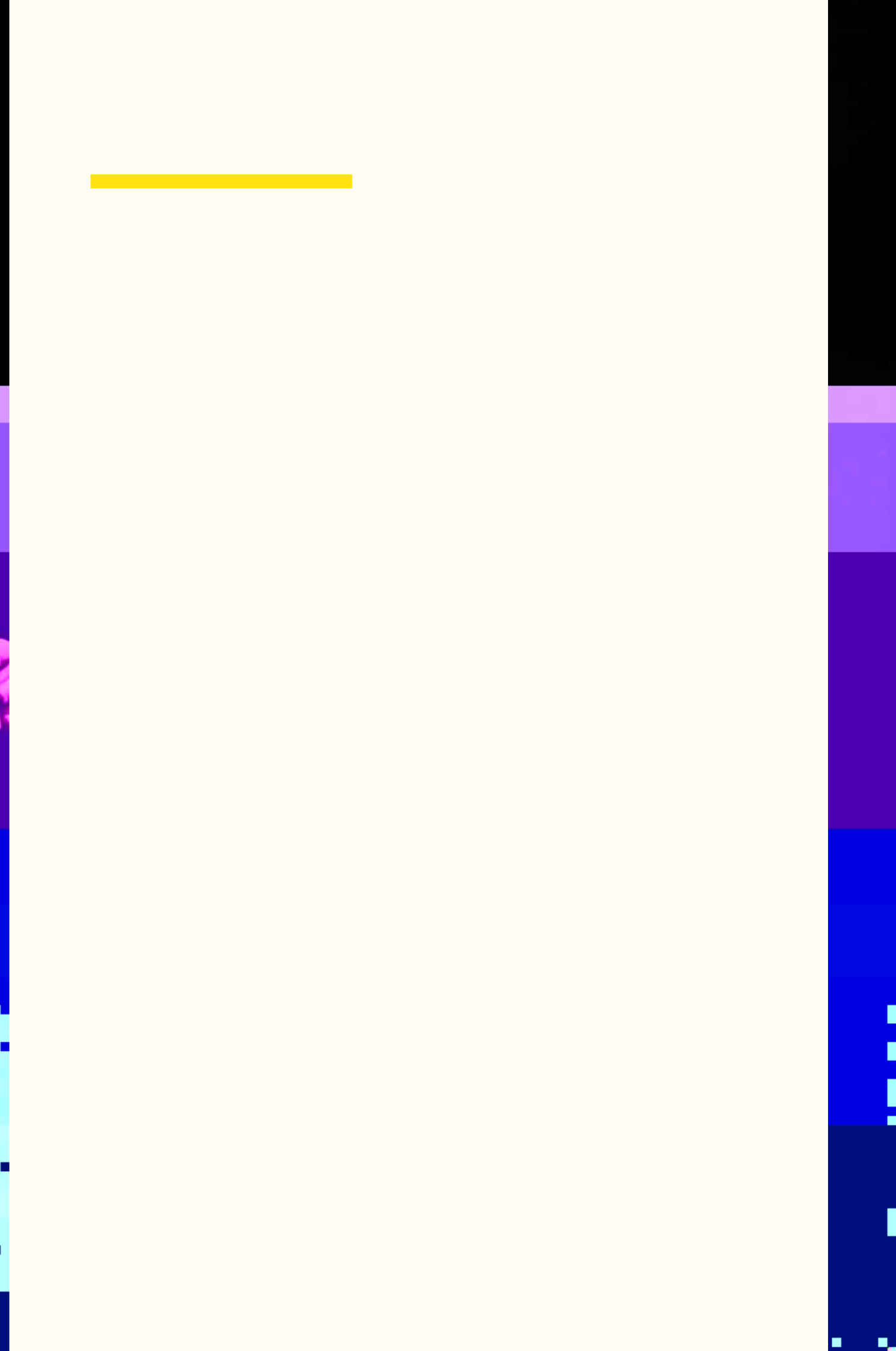
A b a b c b a c  
 c ca a a a  
 MacM a a b  
 a e Times

A c d d a  
 Classic FM Magazine

Three years after its first acclaimed performances in London, James MacMillan's choral work receives its Scottish Premiere. Finnish baritone and 2003 Cardiff Singer of the World, [Name], sings the powerfully dramatic role of Christ, and two of Britain's finest choirs, the [Name] and the BBC [Name] join the all-star line-up. MacMillan's version of the 'greatest story ever told' is intensely operatic with deeply moving moments of contemplation alongside the overwhelming tumult of stunning orchestral and choral writing. Chief Conductor [Name] brings all his experience and vision to this major event.

6.45.  
 James Naughtie, presenter of BBC Radio 4's Today programme, talks with James MacMillan about the St. John Passion and asks him about the background to its composition.

C







da 3 N b , 7.30

C D C  
BE

- Le Martyre de Saint Sébastien –  
fragments symphoniques (c.23 mins)
- La Mort de Cléopâtre\* (c.22 mins)





da 8 D c b , 7.30

# BEBEA D' CA E

Suites 1 and 2 from  
*Three Cornered Hat* (c.23 mins)  
Duke Bluebeard's Castle –  
concert performance (c.70 mins)

Judith  
Bluebeard  
conductor

Judith : A , I  
d a . S d a ba d a d  
b d. W a a b d?

Bluebeard : N  
b d . a

Judith : O , !  
A a c , b a d. W d  
a c , a !

In his first appearance with the BBC SSO, distinguished Spanish conductor Josep Pons offers a dazzling visiting card in the shape of his great countryman Manuel de Falla's flamenco-inspired ballet *The Three Cornered Hat*. After the sultry heat of an Andalusian village, Bartók's vivid retelling of the ancient tale of Bluebeard and his unfortunate wives takes us into an altogether darker, more ambiguous world. This gripping music-drama - yet another masterpiece from 1911 - moves from dark to light and back again, the dread secrets behind the castle's seven doors unforgettably revealed in Bartók's music.

6.45.  
Writer and BBC Radio 3 broadcaster Stephen Johnson talks about *Duke Bluebeard's Castle*, Bartók's uniquely revealing one act opera, completed in 1911.

C

da 19 Ja a 2012, 7.30

C A CE  
C CE &  
C E E E E

Overture: The Fair Melusine (c.11 mins)  
Cello Concerto (c.23 mins)  
New Work (c.8 mins)  
BBC Commission, World Premiere



da 2 F b a , 7.30

E & C E  
 A A E & DEB  
 La Mer (c.23 mins)  
 Suite for  
 cello and orchestra (c.20 mins)  
 Deux mélodies hébraïques (arr. Isserlis) (c.6 mins)  
 U

da 16 F b a , 7.30

E C A &  
 C CE 4  
 Till Eulenspiegels  
 lustige Streiche (c.15 mins)  
 Piano Concerto No. 4 (c.25 mins)  
 Prelude to Act 1 of Guntram (c.12 mins)  
 Symphony No.3 (Rhenish) (c.34 mins)  
 piano  
 conductor

The least known of Prokofiev's piano concertos is a mercurial gem for left hand alone - a real challenge for any pianist, but one Denis Kozhukhin will undoubtedly relish. Strauss's virtuoso depiction of the Rumpelstiltskin-like German folk-hero Till Eulenspiegel is one of his most brilliant orchestral showpieces. Composed around the same time, the Act 1 Prelude to his first opera *Guntram* has a Wagnerian breadth that makes it a fitting introduction to Schumann's 'Rhenish' Symphony with its grand sonic vistas of the Rhineland and Cologne Cathedral.

6.45.  
 Principal players of the BBC SSO discuss the thrills of playing in a broadcasting symphony orchestra.

(approximately 10 minutes after the main concert): Simon Johnson, the BBC SSO's principal trombone, accompanied by pianist Scott Mitchell, plays an arrangement of Nino Rota's *Concerto for trombone and orchestra*.



# VAUGHAN WILLIAMS

## THE COMPLETE SYMPHONIES

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**Over the coming years the BBC SSO will perform a complete cycle of Vaughan Williams' symphonies. Andrew Manze, the conductor of the cycle explains why there's more to this composer than *The Lark Ascending*.**

22  
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"I c a d a  
c c , ' d  
c d "

Andrew Manze (above)

This is a very exciting project for me. Vaughan Williams is one of those composers some people have fixed ideas about - who he is and what he does. Think of that unkind comment that was made about his music sounding like "a cow looking over a gate". If you come and hear our cycle, you'll find every symphony is completely different. Maybe a cow does look over the gate in number Three, the 'Pastoral Symphony', but the Fourth was written after the First World War. He was clearly traumatised by what he saw - it took him years to write it and it's a work that expresses great suffering. Then you get number Five, which is a vision of Heaven - quite unexpected considering it was finished during the Second World War - while number Six sounds post-apocalyptic! Each symphony is so different, and I'm very hard pushed to say which is my favourite because I get drawn into every one.

Ralph Vaughan Williams was one of those 'slow developing' composers. Though he studied a lot as a young man and was very taken with the French school of Ravel and what was going on in Europe, he found himself at home in Britain, particularly England, looking at folk music, hymns and Christmas carols. He became very good at what we now think of as "institutional" British music. But that wasn't who he was. It's just that he

was very good at it and the idea of being of musical service to the nation appealed to him. But I believe that you can take his music anywhere - and I often do. If I can persuade a German orchestra to do Vaughan Williams I will and they're amazed at how good this music is.

*The Lark Ascending* is a curious phenomenon. I've played it myself - behind closed doors in my practice room - and I have to say that while it sounds so effortless and glorious, it's extremely hard and a very difficult piece to bring off. Having played a lot of Baroque music based on birdsong - to tell the truth, those cuckoos and nightingale drove me mad! - I find *The Lark* captures the essence of birdness perfectly. But I can tell you, the violinist is working very hard to sustain that illusion of endless flight. I'm really looking forward to having Jennifer Pike join us to play this lovely piece.

Finally I would say that Vaughan Williams is often seen as somehow second to Elgar. But, if you think about it, Elgar only managed two and a half symphonies and here we have Vaughan Williams writing nine. I'm on a bit of a mission to rehabilitate him in people's minds as an important figure in the music making of this country. He got things going by his innate energy, humility and modesty, and he had access to an incredible strength of feeling.

da 19 A , 7.30

E A A CE D  
& A A A E

- Sonata for unaccompanied violin, BWV1001 (c.8 mins)
- Symphony No.4 (c.34 mins)
- e Lark Ascending (c.14mins)
- Symphony No.5 (c.42 mins)

e violin  
e conductor

"S c a .  
e Independent on Jennifer Pike

Continuing his exploration of Vaughan Williams' symphonies, Andrew Manze brings the BBC SSO's Thursday Night Series to an inspiring close with this extraordinary programme that places arguably the two greatest symphonies together. A starker contrast could hardly be imagined between the warmly sunlit, mystical lyricism of the Fifth and its predecessor, the angular, turbulent, disturbing Fourth. Between them, all is pastoral balm, with the lark's exquisite song rising higher and higher over a peaceful English landscape. Outstanding young violinist Jennifer Pike is the voice of the songbird, and she begins the conc. Olinisest symphonies t





# AFTERNOON PERFORMANCE, HEAR AND NOW & DISCOVERING MUSIC

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**In addition to the Thursday Night Series, the BBC SSO presents an array of other concerts, events and broadcasts in City Halls throughout the season.**

## Afternoon Performance

Often broadcast live on BBC Radio 3, *Afternoon Performance* is our popular daytime concert series. Showcasing core classical favourites and lesser-known gems from the symphonic repertoire, the new season features a succession of leading conductors and guest soloists from BBC Radio 3's New Generation Artists Scheme.

## Hear and Now

The BBC SSO has a reputation as one of the world's leading contemporary music ensembles, and in *Hear and Now*, BBC Radio 3's platform for the very latest new music, we present the best modern music by some of the world's most exciting composers. Performances take place on Saturday nights in City Halls and the Old Fruitmarket. All tickets for *Hear and Now* are FREE.

## Discovering Music

*Discovering Music* features the orchestra, a guest presenter and conductor who dissect a core work using specially selected historical anecdotes and musical extracts. Each event also features a complete performance of the work, providing a unique insight into a compendium of musical history.

Recent *Discovering Musics* with the BBC SSO have included programmes on Brahms's Piano Concertos, Messiaens *L'ascension* and Elgar's *Falsta*.

## Listen Here!

For three days in June 2011, we throw open the doors of City Halls to bring you a bumper crop of back to back concerts and participation events, showcasing the full output of the BBC SSO, and it's all FREE! Details to be announced.



Saturday 17 September, 7.30

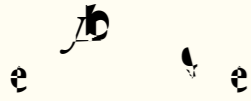
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## Conducted by

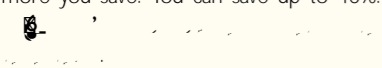
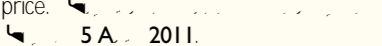
The piercing shriek of violins as Marion Crane (Janet Leigh) is murdered in a shower at the Bates Motel is possibly the most famous piece of film music ever written. Experience it live as the BBC SSO plays Bernard Herrmann's score, accompanying a full screening of Alfred Hitchcock's classic.

A powerhouse of driving rhythms and creeping, eerie menace written for strings only, this is a 'black and white' score for a black and white film. Why not bring Mother?

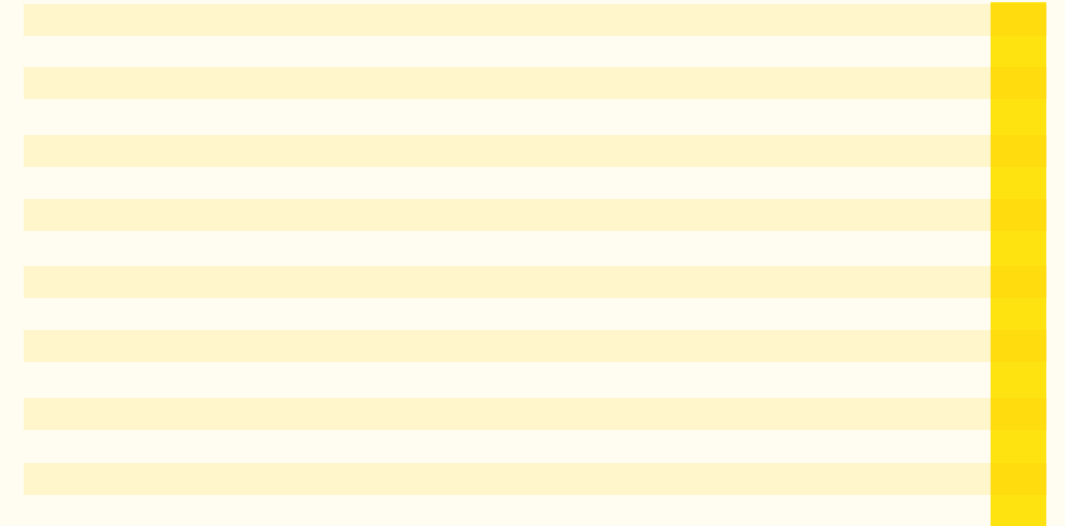
Please note this film has a 15 certificate. Only persons of 15 years and over will be admitted. Proof of age may be required.



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. You can save up to 40%.  

- **Get a FREE Concert when you book 8, 11, or 15\*** - 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 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.  

- **Exchange your tickets** for another concert if you find you can't attend one you've booked in advance. We'll happily swap them

# SEASON TICKETS







## & <sup>to</sup> <sub>er</sub>

Thousands of people currently follow us on Facebook and Twitter and get access to the latest news as it breaks, exclusive photos, films and sound clips, behind the scenes gossip and special online deals. You can write reviews and

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# GLASGOW SEASON DIARY

COMPLETE LISTINGS

Sat 17 Mar, 7.30pm

EA A D

Programme and ticket details  
to be announced

Su 22 Mar, 7.30pm

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