

**BBC** SCOTTISH SYMPHONY  
ORCHESTRA

presents

# THE MERCHANT SINFONIA

**CITY HALLS, GLASGOW**

Sunday, 7 December 2008 at 7.30pm

**COPLAND**

Fanfare for the Common Man

**OFFENBACH**

Overture: Orpheus in the Underworld

**RICHARD STRAUSS**

Horn Concerto No.1 (1st movement)

**DVOŘÁK**

Symphony No.8 (4th movement)

**BEETHOVEN**

Romance in F for violin and orchestra

**SIBELIUS**

Finlandia

Jeremy Bushell, horn

Elizabeth Layton, violin

Louise Martin, conductor

Ilan Volkov, conductor

## Welcome to the very first concert by the Merchant Sinfonia!

When the BBC Scottish Symphony Orchestra moved to City Halls at the beginning of 2006, we became part of a group of resident organisations all geared up to provide educational opportunities across age range, musical genre and experience. One of the first, and undoubtedly most successful of these initiatives, was the formation of The Merchant Voices, City Halls' own community choir. Their first concert was on the main stage of the Royal Albert Hall in London as part of the BBC Proms alongside the BBC Scottish Symphony Orchestra and the BBC Symphony Chorus. Not bad going!!

One of their subsequent performances was of a new commission when they were accompanied by 12 members of the BBC SSO, and it was at this event that the seeds of The Merchant Sinfonia were sown. Two BBC SSO players who were involved asked why, when there was a City Halls community choir, there was no community orchestra? It wasn't a question for which I had a ready answer but my brain started working overtime. We were just about to begin a series of events called *Play it Again* which allowed players and singers from across Scotland to spend a morning with the full BBC SSO. It seemed a natural progression to keep in touch with the enthusiastic amateurs who came along to these events.

An all-comers Come and Play day was then devised for last November and The Merchant Sinfonia was up and running by January 2008. With Glasgow Concert Halls coming on board as a partner in the project, providing all of the accommodation for our rehearsals, weekly sessions could then begin in earnest. Demand was so high for places that we now have two groups of players who alternate each term, rehearsing under the watchful eyes and ears of conductor Louise Martin.

Each week, two members of the BBC SSO join rehearsals and run intensive practice sessions with their section. Over 30 players from the BBC SSO have been involved so far, and now, even our Chief Conductor is getting in on the act! Along with our leader, Elizabeth Layton, horn player, Jeremy Bushell, and members of the BBC SSO, The Merchant Sinfonia is making its debut tonight in a celebration of what orchestral education and learning can truly achieve.

**Jennifer Martin**

Learning Manager, BBC Scottish Symphony Orchestra

**WANTED....**

**New Members for the Merchant Sinfonia!**

The Merchant Sinfonia is now recruiting new members in most sections of the orchestra. If you would like to join and are free on Tuesday evenings, please contact Jennifer Martin at [ssolearning@bbc.co.uk](mailto:ssolearning@bbc.co.uk) or telephone 0141- 422 6735



## FANFARE FOR THE COMMON MAN

Aaron Copland (1900-1990)

This was one of a series of 18 patriotic fanfares (by different American composers) commissioned by the English conductor Eugene Goossens for the Cincinnati Symphony Orchestra's concerts during the 1942-1943 season. Copland used the Fanfare again in the course of the fourth movement of his Third Symphony (1944-1946). Since then the piece has become widely known, not only in its original form but also in many other arrangements, most notably in 1977 with an arrangement by British rock band Emerson, Lake & Palmer on the album *Works Volume 1*. It became one of the band's biggest hits when an edited version was released as a single that year.

## ORPHEUS IN THE UNDERWORLD: OVERTURE

Jacques Offenbach (1819-1880)/Carl Binder (1816-1860)

*Orpheus in the Underworld* of 1858 was the operetta which first made Offenbach's name, and it became his most successful work, one to which he returned several times in the course of his career at moments of financial difficulty.

The well-known Overture, made up of tunes from the Operetta and ending with the famous 'galop', or can-can, was not actually written by Offenbach himself, but was composed by Carl Binder when *Orpheus in the Underworld* was produced in Vienna in 1860. Offenbach's original version did not contain the galop.

## HORN CONCERTO NO.1 IN E FLAT MAJOR, OP.11 – FIRST MOVEMENT

Richard Strauss (1864-1949)

Allegro

Jeremy Bushell, horn

Richard Strauss wrote two horn concertos. He was familiar with the instrument from his earliest years, since his father was the leading horn player in the Munich Opera Orchestra. The First Concerto was written in 1885, when Strauss was 21, and performed at Meiningen the same year. It is in three movements. The Concerto abounds in melodic ideas, and in many ways anticipates the tone poems that were to follow, particularly in terms of imaginative scoring. Tonight we hear the first movement.

INTERVAL (20 minutes)



## SYMPHONY NO.8 IN G, OP.88 – FOURTH MOVEMENT

Antonín Dvořák (1831-1904)

**Allegro ma non troppo**

This Symphony was known as the "Fourth" for many years, since it was the fourth to be published. Dvořák wrote it in 1889. This was a time of contentment for him, and the Symphony reflects this in its easy-flowing tunefulness - it is not worried, unlike the previous Seventh Symphony, about trying to prove itself a symphony in the Germanic tradition, and consequently it is the composer's most experimental, most original in form, and most national in spirit.

The Finale (which we hear this evening) is an experiment in combining rondo and variation forms. The noble theme on which the variations which appear earlier in the Symphony are based on the flute theme of the first movement and reminds us of Dvořák's great admiration for Brahms the symphonist, but it also rings entirely true for Dvořák himself.

The Symphony was first performed on 2 February 1890 in Prague, by the National Theatre Orchestra conducted by the composer himself. The first UK performance took place in London on 24 April the same year, in a Philharmonic Society concert; that also was conducted by the composer.

## ROMANCE IN F IN G MAJOR, OP.40

Ludwig van Beethoven (1770-1827)

Elizabeth Layton, violin

Beethoven composed two Romances for violin and orchestra; both were finished in 1802, the year of the Heiligenstadt Testament, and both were based on earlier material. They were Beethoven's first completed works, before the *Violin Concerto*, to feature the violin as solo instrument. The First Romance, which we hear tonight, is notable for starting with an entry for unaccompanied soloist, a device Beethoven used in the later 'Kreutzer' Sonata (for violin and piano).

## FINLANDIA

Jean Sibelius (1865-1957)

Finland, formerly part of Sweden, was ceded to Russia in 1809 following the Russo-Swedish War. As part of the Russian Empire, however, it enjoyed a fair degree of independence until 1899, when Tsar Nikolai withdrew its political autonomy. Freedom of speech and assembly were severely restricted. Some public celebrations in aid of a Press Pension Fund were meant to give the press moral support and served as a token of national resistance. These celebrations culminated in a theatrical gala, and the main item of the evening was a specially-written set of historical tableau, outlining the history of the Finnish nation. Sibelius wrote a prelude to each scene. Three of these he revised and published as the first set of pieces called *Scènes historiques*, but he issued the music for the final scene separately, under the name of *Finlandia*. It became enormously popular. He noted in his diary in 1911, "Why does it catch on so with the public? I suppose because of its *plein air* style. The themes came to me directly - pure inspiration".



## BIOGRAPHIES

### ELIZABETH LAYTON

Elizabeth Layton was born in London and studied at the Yehudi Menuhin School and the Juilliard School, New York. Returning to London she was a winner of the Young Concert Artists' Trust competition which then led to numerous recitals and concerto appearances with orchestras, including the Philharmonia and English Chamber Orchestra. In 1997 she became Associate Leader of the Academy of St. Martin in the Fields and also appeared as soloist with the orchestra. As a member of the Nash Ensemble she toured worldwide, performing and broadcasting chamber music throughout Europe and the USA. She has made numerous CDs, both with the Nash Ensemble and with other groups, performing works from Beethoven to Amy Beach.

In 1999 Elizabeth was appointed Leader of the BBC SSO, with whom she also broadcasts regularly as director and soloist. Her concerto appearances have included those by Bach, Dvořák, Mozart, Stravinsky Walton, as well as performances of a number of contemporary works, most recently Oliver Knussen's *Violin Concerto* in June this year.

### JEREMY BUSHELL

Jeremy Bushell started playing the horn at the age of 14 at the Northamptonshire music school. He then gained a place at the Royal Northern College of Music in Manchester and for five years studied there with Mike Purton and Derek Taylor. During that time he freelanced with all the major orchestras in the North West and had trials with many orchestras in the UK, finally gaining a position with BBC SSO in 1997. Since then he has been actively involved in several of the BBC SSO's Learning projects, while participating in concerts and workshops with the quintet, Merchant Winds. When Jeremy is not playing the horn he enjoys playing squash and working on his allotment.

### LOUISE MARTIN

After reading Music and English Literature at Sheffield University and following a year of volunteering on adult literacy and community projects, Louise spent eight years teaching in the very active music department of a large Sheffield comprehensive school. Returning to Edinburgh, she was awarded a postgraduate MMus from the University of Edinburgh, specialising in Ethnomusicology. Subsidiary studies in Music in the Community led to placements in prisons, with adults with special learning needs and people with disabilities, and for the Muzički Centar Pavarotti (Mostar) in Bosnia-Herzegovina and Croatia.

Louise now works as a freelance musician/animateur in a variety of contexts, including creative music residencies for the Highlands Council and East Lothian Council, sessions with Artlink, music workshops for corporate team-building events and with primary school children, and as musical director of Edinburgh's Stockbridge and New Town Community Orchestra. In November 2007 she led an open taster session run by the BBC Scottish Symphony Orchestra for over one hundred adult amateur musicians; she was subsequently engaged as conductor/animateur for the orchestra's community orchestra, The Merchant Sinfonia. She also teaches part-time at the



University of Edinburgh and Napier University, and works part-time managing music education projects for the Scottish Chamber Orchestra.

As a pianist and cellist Louise works with a piano trio and other small ensembles. On keyboards, electric cello, musical saw and theremin she has performed as a musician (and stilt-walker) with Swamp Circus Theatre, with whom she toured the UK, France, Holland and Spain. Recent work has included playing for the Distil project with traditional musicians, performing with the 35-strong pan-European orchestra La Banda Europa, and collaborations with composer Kimho Ip and the intercultural iMap project.

## ILAN VOLKOV

Ilan Volkov became Chief Conductor of the BBC Scottish Symphony Orchestra in January 2003, having first conducted the orchestra in 1998. His interpretations of the Classical and Romantic repertory have been praised for their lucidity of texture and structure, rhythmic vitality and depth of insight. He is also a passionate advocate of contemporary composers, and he plays an important role in the orchestra's continuing commitment to new music.

In addition to conducting more than 25 concerts each season with the BBC SSO, and taking the orchestra to important UK festivals and touring abroad, Ilan Volkov makes frequent guest appearances with other orchestras throughout the world. His engagements in the current and future seasons include debuts with the Cleveland and Minnesota orchestras, Munich Philharmonic Orchestra and Orchestre Philharmonique de Radio France, and re-invitations to the City of Birmingham Symphony Orchestra, Czech Philharmonic Orchestra, Orchestre de Paris and the National Symphony Orchestra, Washington.

In opera he has conducted Tchaikovsky's *Eugene Onegin* for San Francisco Opera (2004), and in 2006 conducted Britten's *A Midsummer Night's Dream* at Glyndebourne Festival Opera with the London Philharmonic Orchestra, having already appeared with Glyndebourne Touring Opera.

Ilan Volkov is also one of the guiding forces behind Levontin 7, a performance venue in Tel Aviv that brings together differing musical genres including classical, jazz, electronic and rock. Opened in 2006, it is described by Volkov as means of influencing cultural life in Israel 'in a way that is more subtly apparent than conducting, and more practical than merely giving a concert once every few years.'

## BBC SCOTTISH SYMPHONY ORCHESTRA

Chief Conductor: Ilan Volkov

Chief Conductor Designate: Donald Runnicles

Associate Guest Conductor: Stefan Solyom

Conductor Laureate: Jerzy Maksymiuk

Leader: Elizabeth Layton

Formed in December 1935, the BBC Scottish Symphony Orchestra is recognised as one of the UK's leading orchestras. The winner of several awards, including a *Royal Philharmonic Society Award* (the only Scottish orchestra to do so) and three *Gramophone Awards*, its wide repertoire and flexible approach to format means it can perform a complex contemporary piece as a specialist ensemble alongside a major symphonic work. It has a busy broadcasting schedule on BBC Radio 3, BBC Radio Scotland and BBC Television and also records commercially.

Based at City Halls, the orchestra takes live music to towns and cities across Scotland every season, is in demand at major UK festivals and plays every summer at the BBC Proms. It has appeared in many of the great musical centres of Europe and has toured the USA, South America and been twice to China, most recently in May this year. In Scotland, as well as being the leading supporter of living composers and new music, the orchestra is extremely active in the community with an innovative learning programme dedicated to bringing the inspiration of great music to people of all ages and backgrounds.

Next year Ilan Volkov will step down after seven years as the orchestra's Chief Conductor. His numerous projects with the BBC SSO, including the first UK residency by IRCAM Paris - in Glasgow earlier this year - have helped define the partnership between conductor and orchestra as one of the most exciting in British music today. He will be succeeded by the Scottish-born conductor Donald Runnicles, Music Director and Principal Conductor of the San Francisco Opera.

### members of the BBC SSO performing in tonight's concert

Jane Mawson, violin

Wilson Hainey, violin

Fiona Robertson, viola

Harold Harris, cello

Iain Crawford, double bass

Barry Deacon, clarinet

Etienne Cutajar, horn

Mark O'Keeffe, trumpet

Simon Johnson, trombone

Heather Corbett, percussion

BBC Scottish Symphony Orchestra

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[bbc.co.uk/bbcsso](http://bbc.co.uk/bbcsso)



# THE MERCHANT SINFONIA

## First Violins

David Rycroft (co-leader)  
Gillian Lever (co-leader)  
Colin Hay  
Fiona Kindness  
John McKenzie  
Karen Miller  
Joanne Porter  
Elspeth Singleton  
Jan Spy  
Kirsty Spy

## Second Violins

Ray Bucke  
Joan Cameron  
Julianne Henderson  
Angela Kelly  
Jennifer Mackay  
Anne McGachey  
Maureen Smith  
Sylvia Tillmann

## Violas

Carole Allen  
Claire Griffiths  
Anne Marie McColl  
Karen McLeod  
Janette Morrison

## Cellos

Pamela Adamson  
Janet Brown  
Allison Grant  
Jane MacDiarmid  
Ernest Spencer

## Double Bass

Robert Coates

## Flutes

Victoria Batters  
Virginia Budd  
Karen Clayton  
Adrienne Girvan  
Jennifer Kenny  
Simon Li  
Douglas McGregor  
Paul McNairney  
Sue Reeve  
Michael Stringer

## Oboes

Alison McCree  
Jean Sharrock  
Mary Scott  
Eileen Williamson

## Clarinets

Liz Cronin  
Karen Hunter  
Rebecca Kay  
Norman Mills  
Simon Munro  
François Sreeves  
Ian Stuart

## Bassoons

Gib FitzGibbon  
Crawford Gordon  
Richard Phelps

## Horns

Anna Baker  
Neil Dely  
Katy McNeil

## Saxophones

Andrew Beglin  
Elaine Berrie  
John Paul Berrie  
Alan Reid  
George White

## Trumpets

Joe Broussard  
Roger Davis  
Laura Gilroy  
James McAleenan  
Mary Ann McAlinden  
Gregg Muir

## Trombones

Lesley Arneil  
Declan Burns  
Alessio Giovannacci  
Nicole McNeilly  
Kenneth Smith

## Bass Trombone

Robert Adamson

## Tuba

Matthew Citron

## Percussion

Michael Collins  
Ruth Durant  
Ania Pieczara  
Anne Richards