



The Merchant Sinfonia
Glasgow's Community Orchestra

**10th Anniversary
Summer Concert**

City Hall, Candleriggs, Glasgow
Sunday, 17 June 2018
3.00 pm (Doors open at 2.30 pm)



Merchant Sinfonia was formed in 2008, under the education programme of the BBC Scottish Symphony Orchestra. In 2013 Merchant Sinfonia became independent and is now run by its members.

Conductor Louise Martin MMus, PGCE, BA (Hons) is a freelance musician with a background in education who organises various musical and educational projects. She has been the inspirational music director of Merchant Sinfonia since it was founded.

www.merchantsinfonia.org.uk
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## **Making Music Adopted Composer**

Anna Appleby (born in Newcastle upon Tyne, 1993) is a composer based in Manchester. Her music often wrestles with socio-political and philosophical themes. She has written numerous orchestral, operatic, chamber, choral, vocal, electronic and dance works for a wide variety of professional and community ensembles, and for both sacred and secular contexts. She has a particular interest in writing for the stage and has drawn inspiration from choreographers in the way she works, building her pieces on the strengths and personalities of each ensemble she writes for.

Collaboration is at the heart of her creative practice, and she is always keen to meet artists and ensembles who enjoy open conversation and practical research.

Anna has been the Music Fellow with Rambert Dance Company (2016/17), composer-in-residence with Merchant Sinfonia as part of 'Adopt A Composer' (2017/18), and a member of the 'Composers' Hub' with the Royal Scottish National Orchestra (2017/18).

## ***ADOPTING THE COMPOSER***

Working with Anna has been a journey of exploration and challenge for the orchestra. When we were selected to take part in the project, our excitement was coloured with a certain apprehension and uncertainty. The Merchant Sinfonia is a mixed ability group, with a non-standard instrumental balance. Our repertoire has generally featured standard orchestral pieces and some pops and arrangements, with very little contemporary music. How would it pan out with a young, innovative composer writing for us? Would we be up to it, and would we enjoy it? Well, now that our year with Anna is nearly over, you're about to hear the answer. We have had a total ball the past few months. Anna's piece has challenged us, excited us, and inspired us.

Anna's first visit was before Christmas. She came and played with our oboe section during the rehearsal, which was a really brilliant way to introduce herself to us all. At this stage there was no music and no clue as to what was to come. We went to the pub afterwards and started to bond with our newly adopted composer. A few weeks later, Anna came again, without the oboe but with David, her mentor, and they sat at the side and listened to us as we scraped, tooted and hooted. It was early in the term and we were largely sight reading: I was not sure she would come back after such an experience. However, return she did, each time bearing a little more music and, finally, with a completed score.

Anna is enthusiastic and exuberant and has captured the heart of our orchestra, which has thrown itself wholeheartedly into the challenge of playing contemporary, unheard music. We have always welcomed beginners and rusty returners - it's very much our *raison d'être*, integral to our constitution - so our players have a really wide range of experience and ability. I think it's fair to say that, for most of us, the comfort zone is the familiar and traditional. Anna's given us something that every section can get its teeth into, with amazing rhythms and fantastic tunes. We have embraced our new piece with excitement and a sense of adventure. Anna's been wonderful in encouraging participation and feedback, which have been central to the sense of ownership the orchestra's developed for the music - it's our music, we helped shape it. We're doing things we've never done before and just loving it.

The orchestra extends its heartfelt thanks to Anna, David, BBC Radio 3, Making Music, Sound and Music and the PRS Foundation for giving us this experience. The version of Turbines that you will hear tonight will be a one-off, as we never play it exactly the same way twice; we hope you enjoy it.

Allison Grant, Chair

# *TURBINES*

*Turbines* was written for the 10th Anniversary of the Merchant Sinfonia as part of the 'Adopt a Composer' scheme run by Making Music in partnership with Sound and Music and with sponsorship from the PRS Foundation.

David Horne provided mentorship for the creation of this piece.

It receives its world premiere today and will be recorded by BBC Radio 3.

*Turbines* was inspired by wind turbines seen from a train window on the journey between Glasgow and Manchester. It explores the meeting of nature and technology, as well as the spirit and identity of Merchant Sinfonia as a unique orchestra. The piece was written in collaboration with Merchant Sinfonia and is dedicated to them on the occasion of their 10th Anniversary. We have explored new structures, new sounds, and even new instruments!

I would like to thank the orchestra and conductor Louise for welcoming me so generously and wholeheartedly, and for their hard work, creativity, humour and enthusiasm in working with me this year.

I have been a very happily-adopted composer.

Anna Appleby 2018

# **PROGRAMME**

**Conductor: Louise Martin**

**Presenter: Alex Gascoine**

**Leonard BERNSTEIN**

*Mambo (from West Side Story)*

**(Arrangers: Gareth Glyn and Andrew J Smith)**

**George GERSHWIN**

*Gershwin by George*

**(Arranger: Jerry Brubaker)**

**Tielman SUSATO**

*Seven Dances from 'Danserye'*

**(Arranger: Philip Lane)**

**Ludwig van BEETHOVEN**

*Symphony No. 5 (4th Movement)*

**INTERVAL**

**John H BECK**

*Fanfare for the Common Percussionist*

**Anna APPLEBY**

*Turbines*

**Jean SIBELIUS**

*Finlandia*

THE

ORCHESTRA

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| <p><b>VIOLIN</b><br/> Gillian Lever (Leader)<br/> Ann Attridge<br/> Maria Clarke<br/> Anya Clifford<br/> &gt; Sean Damer<br/> Ian Davidson<br/> Karen Dickson<br/> David Formstone<br/> Jane Fraser<br/> Lesley Hay<br/> Fiona Kindness<br/> Alan Laing<br/> * Michael Larkin<br/> Ann MacDonald<br/> Catriona MacNeil<br/> Alison McIntosh<br/> Marilyn Matheson<br/> Moirra Millar<br/> Angela Nasr<br/> Aileen O'Hagan<br/> Helen Smart<br/> Michael Smith<br/> Emma Stockman<br/> Claire Tarbert<br/> Mhairi Taylor<br/> Moirra Walker<br/> Catriona Weir<br/> Karen Withey<br/> Guest professional player</p> <p><b>VIOLA</b><br/> * Nicola Boag<br/> &gt; Iain Ferguson<br/> &gt; Susie Jackson<br/> David Rycroft<br/> Stewart Stevenson</p> <p><b>CELLO</b><br/> * Anne Brincourt<br/> Allison Grant<br/> Ariane Jackson Marini<br/> Katie Lake<br/> Anne Sanderson<br/> Jesmae Smith<br/> Morag Smith<br/> Ernie Spencer<br/> Katie Turner</p> <p><b>DOUBLE BASS</b><br/> * Chris Freeman<br/> David Sinclair</p> | <p><b>HARP</b><br/> * Sharron Griffiths<br/> Sarah Strachan</p> <p><b>OBOE</b><br/> Alan Cooper<br/> Ailsa-Mary Gold<br/> Tony Strachan</p> <p><b>BASSOON</b><br/> Harriet Fishley<br/> Gib FitzGibbon<br/> Alan Hutchison</p> <p><b>CLARINET</b><br/> Gillian Batters<br/> Andrew Bradley<br/> Bill Gray<br/> Karen Hunter<br/> Brian Lees<br/> Norman Mills<br/> Eileen Wilson</p> <p><b>FLUTE</b><br/> Jennifer Buntin<br/> Liza Dimpleby<br/> &gt; Adrienne Girvan (+ Picc)<br/> * Elizabeth Lawton (+ Picc)<br/> Sue Reeve<br/> Alison Scott<br/> Dominique Somers</p> | <p><b>FRENCH HORN</b><br/> Roger Davis<br/> Steven Millar<br/> Katy Pearson<br/> * David Pryce</p> <p><b>CORNET</b><br/> Alison Beattie</p> <p><b>TRUMPET</b><br/> Joe Broussard<br/> Claire Hendry<br/> Jane MacDiarmid<br/> John McKendry<br/> Adam Mills<br/> Stuart Montgomery</p> <p><b>TROMBONE</b><br/> Fiona Cowie<br/> * Richard Leonard</p> <p><b>TUBA</b><br/> * Francisco Martinez Merino</p> <p><b>PERCUSSION</b><br/> Thomas Bain<br/> ^ Eildon Byrne<br/> * Ruari Donaldson<br/> Anne Evans<br/> &gt; Moira Grant<br/> Jennifer Kenny<br/> Anne Richards</p> <p>* Professional Guest Player</p> <p>&gt; Not playing in the concert</p> <p>^ Stage Manager</p> |
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