

A woman with short blonde hair, wearing a black strapless dress and a black choker, stands in a garden. She is holding a small gold chain. Behind her is a large, multi-story stone building with a central tower and several windows. The garden features a complex maze of green hedges. The sky is overcast.

B | B | C

SCOTTISH SYMPHONY
ORCHESTRA

GLASGOW SEASON 2011/12

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CITY HALLS

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WELCOME

TO THE BBC SCOTTISH SYMPHONY ORCHESTRA'S
2011 – 2012 GLASGOW SEASON

The BBC Scottish Symphony Orchestra has been part of my life for a very long time. When growing up in Edinburgh, I was very much aware of the orchestra because of its presence on the radio.

Now, as I embark on my third season as Chief Conductor, I'm thrilled to experience what a profound role this wonderful orchestra plays in the lives of its audiences, both in the concert hall and on-air.

I'm always aware of the many microphones on stage, and it is wonderful to know to know that our music is being shared far beyond the hall with the world-wide audience via BBC Radio 3. So whether you're new to our music or have years of concert-going behind you, I ask you to bring your ears and curiosity to City Halls and join us on a stimulating, inspirational journey in your city with your orchestra.

Donald Runnicles Chief Conductor, BBC SSO



Donald Runnicles
Chief Conductor

Ilan Volkov
Principal Guest Conductor

Andrew Manze
Associate Guest Conductor

Matthias Pintscher
Artist-in-Association

YOUR CITY YOUR ORCHESTRA

ENJOY MORE NIGHTS OUT IN YOUR CITY
WITH YOUR ORCHESTRA

Unmissable Evenings

Join us for some of the greatest cultural highlights of the year: the Scottish premiere of James MacMillan's *St. John Passion*, a wonderful opportunity to hear a landmark, searingly emotional work conducted by our chief conductor Donald Runnicles; a complete cycle of Prokofiev's *Piano Concertos* played by the young Russian virtuoso Denis Kozhukhin; forays into the world of opera with the glittering and rich *Der Rosenkavalier* and the chilling *Duke Bluebeard's Castle*; and discover more about Vaughan Williams as Andrew Manze leads you through the symphonies.

World Class Soloists

We are joined this year by the cream of new young talent and some outstanding international soloists including Steven Isserlis, Jennifer Larmore, Cardiff Singer of the World winner Tommi Hakala, Jennifer Pike, Alban Gerhardt and Andreas Brantelid.

Music You Know, Music You Don't

The BBC SSO is renowned for its fresh interpretations of familiar and classic works and this season we're delighted to perform such favourites as Beethoven's *'Pastoral' Symphony*, Debussy's *La Mer*, Dvořák's *Cello Concerto* and Vaughan Williams's *The Lark Ascending*. But the BBC SSO has always been a champion of new and less familiar works too. Take the plunge into the unfamiliar with us...

In The Heart Of The Merchant City

City Halls is located in Candleriggs at the heart of Glasgow's vibrant Merchant City. There's excellent parking facilities nearby (with discounts for concert attenders) and the venue is well served by public transport. You can also enjoy pre- and post-concert food and drink in both the City Halls itself and in the number of nearby bars and restaurants.

Extra Events

The majority of concerts feature **PRELUDES**, a pre-concert talk with conductors, soloists or experts who introduce the music you are about to hear. Preludes start 45 minutes before the performance and run for approximately 25 minutes.

And most evenings close with a **CODA**, an extra intimate performance for those who just can't bear to let the evening end, which takes place 10 minutes after the main performance. This year features short recitals from Donald Runnicles, Steven Isserlis, Denis Kozhukhin and Alban Gerhardt.

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Book a Season Ticket and get those dates in your diary now. By buying a season ticket you'll have peace of mind that you've guaranteed the best seats, on the nights you want and at the best prices (see page 28).

BBC
RADIO



90 – 93FM

All concerts are
scheduled to be recorded
for future transmission
or broadcast live on
BBC Radio 3.

1911

Oct 2011 – Dec 2011

THE YEAR 1911

1911 was a year of varied and astonishing musical creativity. A century on, the BBC SSO presents a snapshot of that fascinating year.

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 *Der Rosenkavalier* (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 Arnold Schoenberg, on the other hand, was moving rapidly beyond Mahler's late flowering of Viennese romanticism towards the forging of an entirely new language. His 1911 set of *Six Little Piano Pieces* (24 Nov) moved decisively away from a firm sense of key with an extremely compressed, hyper-emotional atmosphere squeezed into a tiny space - the musical equivalent of Expressionist painting. With the end of the Empire, the umbilical cultural link between Vienna and Budapest was soon to end, but we shouldn't be surprised that in 1911, Hungarian composer Béla Bartók's masterly one-act opera *Duke Bluebeard's Castle* (8 Dec) also had a powerfully expressionist intensity, even if the influence of French music also plays a part in its shadowy ambiguities.

In Russia, the revolution was still six years away, but Diaghilev's Ballets Russes was already taking Paris by storm with the extraordinary performances of its star dancer, Nijinsky, and the radical vision of young Igor Stravinsky, whose *Petrushka* (24 Nov) astonished the French capital with its grotesque brilliance. Listen out for its radical new jump-cutting musical style that predated sophisticated movie editing techniques by years.

Stravinsky wasn't the only young Russian firebrand storming those pre-war bastions of conservatism: back in St. Petersburg, Serge Prokofiev was only 20 years old in 1911 when he launched his blazing rocket of a *First Piano Concerto* (24 Nov). But it was a time of endings as well as beginnings: the death of Mahler brought down the curtain on the great Austro-German symphonic tradition. In Paris, Gabriele d'Annunzio's 'mystery play' *The Martyrdom of Saint Sebastian* was a high water mark of exactly the sort of pre-war artistic hedonism that so offended Rolland, enhanced by the exquisitely perfumed decadence of Claude Debussy's incidental music (3 Nov).

Finally, on the Nordic fringe there were two great composers who had consciously decided to stay apart from the European mainstream. Sibelius had studied in Vienna and Berlin, but his lonely search for a distinctively Finnish reinterpretation of symphonic tradition brought him in 1911 to the *Fourth Symphony* (1 Dec) his bleakest and most enigmatic. Living his whole life in Denmark, Carl Nielsen had never studied abroad, though he had travelled enough to know that the soundworlds of Wagner, Strauss and Mahler were not for him. By 1911 he had already forged a highly

personal style, warm and life-affirming, strong and lyrical. His *Violin Concerto* (20 Oct) has little in common with the angst-ridden music of middle Europe. Composed at a time of great foreboding, Nielsen's music stands out as a beacon of shining optimism.

1911 SERIES:

20 October

Nielsen *Violin Concerto*
Butterworth *Two English Idylls*
Butterworth *Six Songs from 'A Shropshire Lad'* (post-concert coda)

3 November

Debussy *The Martyrdom of Saint Sebastian* - *Symphonic Fragments*

17 November

R Strauss *Der Rosenkavalier* (highlights)

24 November

Stravinsky *Petrushka*
Prokofiev *Piano Concerto No.1*
Schoenberg *Six Little Piano Pieces* (post-concert coda)

1 December

Sibelius *Rakastava*
Sibelius *Symphony No.4*
Bridge *Phantasy Piano Quintet* (post-concert coda)

8 December

Bartók *Duke Bluebeard's Castle*



P

Oct 2011 – Apr 2012

THE PROKOFIEV PIANO CONCERTOS

Acclaimed young pianist Denis Kozhukhin joins the BBC SSO to perform a complete cycle of the piano concertos by Serge Prokofiev.

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 of Serge Prokofiev's **Second Piano Concerto** (11 Dec) certainly made a powerful impression. And even if that description by one of the composer's friends was a mite exaggerated, the audience reaction was certainly a mixture of excitement and horror. For one critic, it was no more than "a cacophony of sounds that has nothing in common with civilised music".

But at 22, young Prokofiev had no intention of writing "civilised" music. Having entered the St. Petersburg Conservatoire as a prodigy of only 13, he was burning with ambition and iconoclastic zeal. Equally brilliant as pianist and composer, it was entirely natural that his first big compositional successes would be for the piano. In fact, the piece that launched his reputation as the new young turk of Russian music was his **First Piano Concerto** (24 Nov) the previous year - if anything an even more controversial piece than the Second. But to a present day listener what was then thought of as 'footballism' and 'musical mud' by conservative critics is thrillingly brilliant piano and orchestral writing dispatched with almost manic energy. And there's a muscular, often percussive approach to the piano that leaves the listener, never mind the performer, gasping for breath.

Prokofiev's five piano concertos are together one of the 20th century's greatest cycles of pieces for solo performer and orchestra. He had played his own First Concerto rather than Beethoven or Tchaikovsky in his conservatoire final exams - an audacious move that annoyed

the authorities but still brought him success. Then, like his countryman Rachmaninov, he went into exile after the Bolshevik revolution and became an itinerant pianist in order to earn an honest crust. He wrote all but one of his concertos for himself to play and premiered the **Third** (6 Oct) with the Chicago Symphony Orchestra in 1921. Composed as a 'calling card' for his American tour, its sparkling virtuosity and bittersweet, lyrical melodies - Prokofiev at his most accessible - soon established it as one of the most popular of 20th century concertos.

The **Fourth Piano Concerto** (16 Feb) was composed in 1931 for the world's fussiest new music commissioner, Paul Wittgenstein the left-handed pianist. He had lost his right arm in the First World War and asked an impressive list of composers to provide him with new pieces for left hand alone, returning most of them as being not to his taste. Among the most celebrated rejects were Ravel, Richard Strauss - and Prokofiev, to whom with typical rudeness Wittgenstein wrote "I do not understand a single note and I shall not play it." And it was never played in Prokofiev's lifetime, which is a great pity since it's a beautiful and imaginative piece, with a mercurial lightness of touch that belies Prokofiev's image as a demon of the keyboard.

The **Fifth Piano Concerto** (5 Apr) followed hard on the heels of the Fourth and once again Prokofiev himself was the soloist at its Berlin Philharmonic premiere in 1932. He was particularly pleased with it ("I had enough melodies to make three concertos") but it wasn't until the 1940s when the great Sviatoslav Richter began to champion it, that it was recognised as the masterpiece it is.

THE COMPLETE CYCLE PERFORMED BY DENIS KOZHUKHIN

6 October

Piano Concerto No.3

24 November

Piano Concerto No.1

Sun 11 December

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 February

Piano Concerto No.4

5 April

Piano Concerto No.5

Did you know you can experience all the concerts in the cycle from as little as £34? Please see page 28 for details.



Serge Prokofiev



Dec 2011 – May 2012

THE HEART OF THE CELLO

This season brings a focus on music written for the cello. Anthony Sayer introduces this much loved instrument and some of pieces you can hear.

Dark valedictory tones hover inside the cello. Consider the **Dvořák Concerto** (1 Dec). An early attempt at a cello concerto stemmed from the composer's love for Josefina Kounicová, only to be abandoned when she rejected him. Thirty years later, married to her younger sister, in New York and homesick, writing his second concerto while knowing Josefina was ill, he included his song *Let me wander alone* as the ravishing second tune in the slow movement – a favourite between them. Returning to Prague, but only just in time for her death, he recast the last pages, repeating some of the song, creating an iridescent sunset conclusion with a defiantly "stormy" final phrase. Would he have wanted us to know such personal details? I doubt it. And the Britten **Cello Symphony** (8 Mar). Amid the resounding political and musical success of his *War Requiem*, I remember the excited anticipation before its premiere. It's a masterpiece. But, for all its passion, the cello seems to balk at the heroic role. Was Britten shying away from fame? Is he beckoning us to a place of his own – a mysterious place pervaded by an eerie resonance? Would we find Dvořák already waiting there? Incidentally, around that very time, 1963, I was becoming aware that the cello had taken root in my life. Is it that the cello shaped me, moulding me to its moods and colours? Eloquent, sonorous, elegiac, conciliatory, melancholic – what's at the heart of this instrument – and what song did it sing to persuade me to share my life with it?

Sibelius's **Fouth Symphony** (1 Dec), more than any other, fuelled my love for

orchestral music. It arrives with a thunderous growl. A lone cellist emerges from this chaos, striving for conciliation, only to be forced back into uncertainty. The darkness barely lifts, until at the very end we come to rest, but in a place of clinging fog – ambiguous and inconclusive. His revisions to the Fifth Symphony reveal him still struggling away from that darkness, finally arriving at the radiance and resolve of the version we now know.

I was in a daze after hearing the great cellist Pierre Fournier play a transcription of the first of Ravel's **Deux Mélodies Hébraïques** (2 Feb). In these songs the voice of the cello strikes deeper than words. Mere brief utterances – but open your inner self to them. You'll hear an ancient plangent voice echoing from far away in the desert, achingly sad, questioning death and ultimate meaning. Golijov draws inspiration from similar wells, dug centuries before European musical orthodoxies evolved, and in **Mariel** (7 May) he meditates on a single poignant moment: the dawning awareness of a friend's imminent death.

But dark clouds will pass. Sunlight shines through the romantic intensity of **Schumann's Concerto** (19 Jan), as he sings, dreams, and dances – incidentally becoming the first composer to present the cello as a heroic solo instrument, emancipated and ennobled. Light shines from Sally Beamish's masterly reconstruction of the young Debussy's lost **Suite for Cello** (2 Feb): brilliant, youthful music, smiling and winsome. Villa-Lobos, toting his cello around Brazil, blended JS Bach's European orthodoxy with jungle moods, and came up with his **Bachianas Brasileiras** (19

Jan). The fifth of these, for eight cellos and soprano, is a song of the evening, moonlight, and love – close to the heart of all cellists – making it the ultimate unmissable cello party.

Anthony Sayer is a cellist and longest serving member of the BBC SSO.

CELLO MUSIC THIS SEASON:

1 December

Dvořák Cello Concerto
Sibelius Symphony No.4

19 January

Schumann Cello Concerto
Villa-Lobos Bachianas Brasileiras No.5 (post-concert coda)

2 February

Debussy arr. Beamish Suite for Cello and Orchestra
Ravel arr. Isserlis Deux Mélodies Hébraïques

8 March

Britten Cello Symphony
Britten Suite No.1 for Cello (post-concert coda)

7 May

Golijov Mariel (part of Donald Runnicles Weekend - see page 25)



Martin Storey, principal cello at the Glasgow School of Art



10
11

James MacMillan, composer, at St. Andrew's Cathedral, Glasgow

Thursday 29 September 2011, 7.30pm

OPENING NIGHT: JAMES MACMILLAN'S ST. JOHN PASSION

James MacMillan *St. John Passion* (c. 87 mins)
SCOTTISH PREMIERE

Tommi Hakala *baritone*
London Symphony Chorus
BBC Singers
Donald Runnicles *conductor*

"A blazing blockbuster, as fiercely communicative as anything that MacMillan has written before... masterly." *The Times*

"A composition destined to last."
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, **Tommi Hakala**, sings the powerfully dramatic role of Christus, and two of Britain's finest choirs, the **London Symphony Chorus** and the **BBC Singers** 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 **Donald Runnicles** brings all his experience and vision to this major event.

Prelude: 6.45pm in the Recital Room
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.

There will be no Coda after this concert.

P

Thursday 6 October, 7.30pm

SCHUBERT'S 'UNFINISHED' & PROKOFIEV PIANO CONCERTO 3

Schubert *Symphony No.8 'Unfinished'* (c.23 mins)
Prokofiev *Piano Concerto No.3* (c.27 mins)
Tchaikovsky *Symphony No.4* (c.43 mins)

Denis Kozhukhin piano
Xian Zhang conductor

**"At the age of only 23, he is already in
the company of the greats."**
Le Soir on Denis Kozhukhin

**"She dug right in with all of
her force and power and precision,
keeping the orchestra tightly wound,
bristling with ideas."**
The Washington Post on Xian Zhang

The brilliant young Russian pianist Denis Kozhukhin, winner of last year's Queen Elisabeth Competition, begins his traversal of the five piano concertos by Prokofiev. The Third Concerto is the most popular - sparkling with irrepressible wit and laced with beautiful melodies. Young Chinese-born conductor Xian Zhang begins the concert with one of the best-loved of all symphonies, and ends the evening with Tchaikovsky's gloriously affirmative Fourth.

Prelude: 6.45pm in the Recital Room

At the start of the orchestra's Prokofiev Piano Concerto Cycle, BBC Radio Scotland presenter, Stephen Duffy, introduces the pianist who will play all five concertos, Denis Kozhukhin.

Post-Concert Coda

(approximately 10 minutes after the main concert):
Denis Kozhukhin and five members of the BBC SSO play Prokofiev's *Overture on Hebrew Themes, Op.34*.

1911

Thursday 20 October, 7.30pm

BEETHOVEN'S 'PASTORAL' SYMPHONY

George Butterworth *Two English Idylls* (c.12 mins)
Nielsen *Violin Concerto* (c.34 mins)
Beethoven *Symphony No.6 'Pastoral'* (c.46 mins)

Vilde Frang violin
Andrew Manze conductor

**"There is not a second-hand
thought in the head of this young
Norwegian. Bring her back.
Turn her loose on anything."**
The Herald on Vilde Frang

Associate Guest Conductor Andrew Manze has put together some fascinating programmes for this Thursday Night Series, and here he starts with two contrasting works from the year 1911. Described recently by *The Guardian* as "clearly a new star in the violin firmament", Norwegian violinist Vilde Frang's interpretation of Nielsen's wonderfully lyrical, warm-hearted Violin Concerto will be one of the season's highlights. George Butterworth's tragic death in the Great War cut short a hugely promising career, and his beautiful Idylls show what a loss he was to English music. Beethoven's 'Pastoral' Symphony needs no introduction but in Andrew Manze's hands, expect it to come up fresh as new paint.

Prelude: 6.45pm in the Recital Room

An introduction to birds, bees and Beethoven: Andrew Manze asks "What is 'pastoral' music?"

Post-Concert Coda

(approximately 10 minutes after the main concert):
A baritone from the RSAMD and Scott Mitchell, piano, give a performance of *Six Songs from 'A Shropshire Lad'*, Butterworth's masterful 1911 setting of part of AE Houseman's poem.

**"There is a joy in his
playing which drives
him right to the
very essence of the
possibilities contained
within a score."**

Le Soir

About Denis Kozhukhin

Born in Nizhni Novgorod, Russia, in 1986 into a family of musicians, Denis Kozhukhin began his piano studies at the age of four with his mother. He was launched onto the international scene after winning First Prize in the 2010 Queen Elisabeth Competition in Brussels. Previous awards include First Prize at the Vendome Prize in Lisbon in 2009, and Third Prize at the Leeds International Piano Competition in 2006.

1911

Thursday 3 November, 7.30pm

VOLKOV CONDUCTS SIBELIUS

Debussy *Le Martyre de Saint Sébastien* –
fragments symphoniques (c.23 mins)
Berlioz *La Mort de Cléopâtre** (c.22 mins)
Julian Anderson *Eden* (c.7 mins)
Sibelius *Symphony No.2* (c.40 mins)

Ruxandra Donose *mezzo-soprano**
Ilan Volkov *conductor*

“Volkov... seems to have established
extraordinary control with this
orchestra, and the results are
fascinating.” *The Guardian*

A typically thought-provoking programme of contrasts from Principal Guest Conductor Ilan Volkov. The lush eroticism of Debussy's late Saint Sebastian score is perfectly balanced by the austere, but deeply felt drama of Berlioz's *Death of Cleopatra*. Julian Anderson's short piece *Eden* looks back hauntingly to an earlier time, with its evocative memories of 16th century viol music. Sibelius's music, on the other hand, is rich with the resonance of Finnish mythology, landscape and folk melody, and his stirring Second Symphony brims with national fervour.

Prelude: 6.45pm in the Recital Room

David Nice, writer, lecturer and broadcaster, sets the scene for our 1911 series starting with *Le Martyre de Saint Sébastien*.

There will be no Coda after this concert.

1911

Thursday 17 November, 7.30pm

RUNNICLES'S ROSENKAVALIER

Mozart *Violin Concerto No.5* (c.28 mins)
R Strauss *Der Rosenkavalier* –
highlights (c.60mins)

Vilde Frang *violin*
Twyla Robinson *Marschalin*
Lucy Crowe *Sophie*
Daniela Sindram *Octavian*
Donald Runnicles *conductor*

“That Runnicles can be a
great Strauss conductor is
beyond dispute.”
The Guardian

Donald Runnicles' superb interpretation of Strauss's most popular opera has been heard in several of the greatest opera houses on both sides of the Atlantic, but never in Britain. So here's an unmissable opportunity to experience a choice selection of highlights from this wonderful score with three young star singers from the United States, the UK and Germany in the principal roles. Norwegian violinist Vilde Frang returns to play the perfect Viennese companion piece in Mozart's A major Violin Concerto.

Prelude: 6.45pm in the Recital Room

Writer and BBC Radio 3 broadcaster Stephen Johnson sets *Der Rosenkavalier* in the context of its time.

There will be no Coda after this concert.

P 1911

Thursday 24 November, 7.30pm

RUSSIAN CLASSICS: PETRUSHKA & PROKOFIEV PIANO CONCERTO I

Prokofiev *Symphony No.1 'Classical'* (c.16 mins)
Stravinsky *Petrushka (1911 version)* (c.34 mins)
Prokofiev *Piano Concerto No.1* (c.15 mins)
Tchaikovsky *Francesca da Rimini* (c.23 mins)

Denis Kozhukhin piano
Lan Shui conductor

“Shui wielded his symphonic forces with fine control, alternating between lush romanticism and cool transparency as the music required.” *The Financial Times*

Chinese-American conductor Lan Shui makes his debut with the BBC SSO in a Russian programme that features the rarely performed original version of Stravinsky's great ballet *Petrushka*. This 1911 score fields a huge orchestra that lends an even greater than usual range of colour to Stravinsky's music. Young Russian piano virtuoso Denis Kozhukhin embarks on the second stage of his Prokofiev journey with the youthful, barnstorming Piano Concerto No.1.

Prelude: 6.45pm in the Recital Room
Writer and BBC Radio 3 broadcaster Stephen Johnson talks about the impact that Stravinsky's *Petrushka* had on the musical world of 1911.

Post-Concert Coda
(approximately 10 minutes after the main concert): Denis Kozhukhin performs Schoenberg's *Six Little Piano Pieces*, Op.19 of 1911.

1911 C

Thursday 1 December, 7.30pm

DVOŘÁK'S CELLO CONCERTO

Sibelius *Rakastava Suite* (c.13 mins)
Sibelius *Symphony No.4* (c.32 mins)
Dvořák *Cello Concerto* (c.40 mins)

Andreas Brantelid cello
Andrew Manze conductor

“The Danish cellist Andreas Brantelid is only 23, but...he reveals astonishing maturity, bringing youthful freshness and vigour.”
The Sunday Times

The climax of this beautifully balanced programme is, of course, the great cello concerto that perhaps more than any other work by Dvořák evokes the proud national spirit of his Czech homeland. It's played by the outstanding young Danish cellist, former BBC Radio 3 New Generation Artist Andreas Brantelid. But the first half of the programme is just as powerful, with Sibelius's lilting *Rakastava* and his extraordinary Fourth Symphony. This is music which, as the great Sibelian Osmo Vänskä said, “has many questions and few answers”, and which the composer himself described as “a very important and great part of me.”

Prelude: 6.45pm in the Recital Room
1911 and all that: Andrew Manze discusses music and the world on the brink.

Post-Concert Coda
(approximately 10 minutes after the main concert): Pianist Graeme McNaught and members of the BBC SSO play Frank Bridge's *Phantasy Piano Quartet in F sharp minor*, originally premiered in 1911.

1911

Thursday 8 December, 7.30pm

BLUEBEARD'S CASTLE

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

Sara Fulgoni Judith
Robert Bork Bluebeard
Josep Pons conductor

Judith : Ah, I see seven great shut doorways. Seven doors all barred and bolted. Why are all the seven bolted?

Bluebeard : None must see what is behind them.

Judith : Open, open! Throw them open. All those locks must be unfasten'd. Wind shall scour them, light shall enter!

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.

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

There will be no Coda after this concert.



15 QUESTIONS

FOR MATTHIAS PINTSCHER

Matthias Pintscher is the BBC SSO's Artist-in-Association. He is also one of the most sought-after composers of his generation and his music is championed by many, including Pierre Boulez, Christoph Eschenbach, Franz Welser-Möst, and Sir Simon Rattle. His compositions are noted for the delicate sound-world they inhabit, their intricacy of construction and their precision of expression.

Q How would you describe your music?

A This is an awkward request. I am writing music because I am trying to get away from having to describe my own sonic intentions with words.

Q Who are your favourite composers?

A Schubert, Mozart, Debussy, Monteverdi (and many more).

Q Which historical figure do you most identify with?

A Anyone who is giving birth: giving birth to a child, to ideas, to works, to initiatives, to ideas that aim for improving ourselves, the today and the people that surround us.

Q If you could play in the BBC SSO, which instrument would you play?

A Hmmm...viola maybe?

Q What is your favourite journey?

A I was always dreaming about visiting Tibet or spending some weeks driving up the east coast of the United States to the Canadian border during autumn. And it always feels like a homecoming when I visit Israel – I love the fertility and beauty of the country, the collected energies and spirituality, and the directness of the people there.

Q What is your greatest extravagance?

A Tartufo bianco.

Q What do you consider the most overrated virtue?

A Austerity.

Q Which words or phrases do you most overuse?

A "One more time please from rehearsal figure 12...please." "Softer...!" And many more I guess (you should ask my colleagues in the orchestra).

Q When and where are you happiest?

A At home, studying scores while inventing menu plans for my love and my best friends. There isn't any more welcome distraction from work than cooking and the planning of it for me.

Q Which talent would you most like to have?

A I always dreamt of being able to paint or to draw; when I write music it is like drawing with sound-pencils or brushes on the canvas of the instruments.

Q What is your current state of mind?

A Inspired and happy.

Q What do you consider your greatest achievement?

A Learning how to walk three days before my first birthday! I love to walk and explore (in my mind and physically - my sign is Aquarius, so no wonder).

Q What are your most marked characteristics?

A A bad one: impatience.
A good one: commitment.

Q Who is your favourite hero of fiction?

A Prince Lev Nikolayevich Myshkin.

Q What is your motto?

A Love unconditionally. Giving and sharing is so much more rewarding than receiving.

Matthias Pintscher conducts Brahms' Symphony No. 3 and the World Premiere of his BBC Commission on 19 January. He and his works also appear regularly in the orchestra's *Hear and Now* series.



Matthias Pintscher, Artist-in-Association, at the University of Glasgow

C

Thursday 19 January 2012, 7.30pm

SCHUMANN CELLO CONCERTO & PINTSCHER PREMIERE

Mendelssohn *Overture: The Fair Melusine* (c.11 mins)

Schumann *Cello Concerto* (c.23 mins)

Matthias Pintscher *New Work* (c.8 mins)

BBC Commission, World Premiere

Brahms *Symphony No.3* (c.35 mins)

Andreas Brantelid *cello*

Matthias Pintscher *conductor*

Brahms's Third Symphony is one of his most life-affirming works. When she first saw the score, Clara Schumann could hardly contain her excitement: "From start to finish one is wrapped about with the mysterious charm of the woods and forests. I could not tell you which movement I loved the most". Her husband's cello concerto is just as serene, and with an almost dreamlike wistfulness that belies the terrible mental illness that afflicted Schumann even as he composed it. As a composer Matthias Pintscher is passionate about the creative possibilities an orchestra can offer, and his specially commissioned homage to Brahms offers a personal take on the Third Symphony.

Prelude: 6.45pm in the Recital Room

Matthias Pintscher gives an introduction to tonight's programme, and also explains his approach to composing one of the works commissioned by the BBC to complement the four symphonies of Brahms.

Post-Concert Coda

(approximately 10 minutes after the main concert): Members of the BBC SSO's cello section, together with cellist Andreas Brantelid and a star soprano from the RSAMD, perform *Bachianas Brasileiras No.5* by Villa-Lobos.



Commissioned by BBC Radio 3

C

Thursday 2 February, 7.30pm

ISSERLIS & RUNNICLES PLAY RAVEL & DEBUSSY

Debussy *La Mer* (c.23 mins)
 Debussy, arr. Beamish *Suite for
 cello and orchestra* (c.20 mins)
 Ravel *Deux mélodies hébraïques* (arr. Isserlis) (c.6 mins)
 Ravel *Une barque sur l'océan* (c.7 mins)
 Valse nobles et sentimentales (c.17 mins)
 La Valse: poème choréographique (c.14 mins)

Steven Isserlis cello
 Donald Runnicles conductor



A delightful programme of French music with a difference. Two great orchestral portraits by Debussy and Ravel - of the ocean and of *fin-de-siècle* Vienna - begin and end the concert. But between them, two rarities for cello and orchestra - fruits of Steven Isserlis's restless quest to expand the cello repertoire. Most exciting is the 'lost' early Cello Suite by Debussy. Sally Beamish has beautifully orchestrated the two surviving movements and arranged three other pieces to sit alongside them, making a substantial 'new' work.

Prelude: 6.45pm in the Recital Room

Composer Sally Beamish and cellist Steven Isserlis in conversation with Stephen Duffy.

Post-Concert Coda

(approximately 10 minutes after the main concert): Steven Isserlis plays the original version of Ravel's *Deux mélodies hébraïques* and Fauré's *Sicilienne* accompanied by Donald Runnicles, piano.

P

Thursday 16 February, 7.30pm

HEROIC STRAUSS & PROKOFIEV PIANO CONCERTO 4

R Strauss *Till Eulenspiegels
 lustige Streiche* (c.15 mins)
 Prokofiev *Piano Concerto No.4* (c.25 mins)
 R Strauss *Prelude to Act 1 of Guntram* (c.12 mins)
 Schumann *Symphony No.3 (Rhenish)* (c.34 mins)

Denis Kozhukhin piano
 Jun Märkl 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 I 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.

Prelude: 6.45pm in the Recital Room

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

Post-Concert Coda

(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*.



Jeremy Ward, double bass,
 at the Glasgow School of Art



VAUGHAN WILLIAMS

THE COMPLETE SYMPHONIES

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*.



"If you come and hear our cycle, you'll find every symphony is completely different."
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.



Thursday 8 March, 7.30pm

MANZE & THE BEST OF BRITISH

- Purcell *Fantasia upon one note* (orch. Manze) (c.4 mins)
- Pavan in B flat major* (orch. Manze) (c.4 mins)
- Chacony in G minor* (orch. Manze) (c.6 mins)
- Britten *Cello Symphony* (c.35 mins)
- Purcell *In nomine (in seven parts)* (c.5 mins)
- Vaughan Williams *Symphony No.6* (c.36 mins)

Alban Gerhardt cello
Andrew Manze conductor

"If this invigorating programme by Andrew Manze and the BBC SSO is a sign of things to come...refreshing times lie ahead. The programme was a work of art." *The Scotsman*

It's amazing that Henry Purcell's music isn't more often programmed with composers like Britten and Vaughan Williams, considering the huge influence he had on 20th century English music. In this programme, Andrew Manze has arranged and edited three of Purcell's wonderful string pieces to provide a fascinating context for Britten's *Cello Symphony* and Vaughan Williams' Sixth Symphony. The fine German cellist Alban Gerhardt returns to the BBC SSO to play Britten's dark, brooding symphony-concerto, written for the great Rostropovich. Vaughan Williams always rejected any suggestion that his E minor symphony composed at the end of the Second World War, had any specific 'meaning', but the remote desolation of its closing pages tells its own story.

Prelude: 6.45pm in the Recital Room
Andrew Manze in conversation about British, and Britten-ish, music.

Post-Concert Coda
(approximately 10 minutes after the main concert): Alban Gerhardt plays Britten's *Suite No.1 for solo cello, Op.72*.

Thursday 22 March, 7.30pm

RHAPSODIC BRAHMS

- Detlev Glanert *New Work* (c.10 mins)
BBC Commission, World Premiere
- Brahms *Alto Rhapsody** (c.15 mins)
- Schumann *Symphony No.4* (original version) (c.28 mins)
- Brahms *Symphony No.1* (c.45 mins)
- Jennifer Larmore *mezzo-soprano**
- Men of the Edinburgh Festival Chorus*
- Donald Runnicles conductor



Johannes Brahms always preferred the original, unrevised version of his friend Schumann's Fourth Symphony, and here's a chance to hear those first thoughts in all their freshness alongside Brahms's own towering First Symphony. Donald Runnicles is joined by leading American mezzo Jennifer Larmore (above) in one of Brahms's most moving vocal works, the marvellous *Alto Rhapsody*. The programme begins with the world premiere of another of the BBC SSO's commissioned homages to Brahms. Detlev Glanert is an old friend of the orchestra whose dramatic flair and acute ear for orchestral colour has made him one of Germany's most sought-after composers.

Prelude: 6.45pm in the Recital Room
Detlev Glanert explains his approach to composing one of the works commissioned by the BBC to complement the four symphonies of Brahms.

There will be no Coda after this concert.



Commissioned by BBC Radio 3

P

Thursday 5 April, 7.30pm

SHOSTAKOVICH'S FIFTH & PROKOFIEV PIANO CONCERTO 5

Martinů Memorial to Lidice (c.8 mins)
Prokofiev Piano Concerto No.5 (c.23 mins)
Shostakovich Symphony No.5 (c.46 mins)

Denis Kozhukhin piano
Ludovic Morlot conductor

36-year-old French conductor Ludovic Morlot has been making quite a name for himself in recent years, leading to his recent appointment as Music Director of the Seattle Symphony Orchestra. He begins a programme of high emotion with Martinů's musical 'memorial' to the dead of the Czech village of Lidice, massacred by the Nazis in 1942. Just as intense, in its own way, is Prokofiev's last piano concerto - perhaps the most demanding of them all for both soloist and orchestra. And finally, Shostakovich's best-known symphony, a spectacular piece that still divides opinion as to how much it shows its composer yielding to Stalinist pressure and how much it contains coded hints of defiance against oppression.

Prelude: 6.45pm in the Recital Room
Before the final concert in our complete Prokofiev piano concerto cycle, David Nice sums up the composer's achievement.

Post-Concert Coda
(approximately 10 minutes after the main concert): Denis Kozhukhin plays Prokofiev's *Sonata No.5 in C major, Op.38.*

VW

Thursday 19 April, 7.30pm

THE LARK ASCENDING & VAUGHAN WILLIAMS SYMPHONIES

JS Bach Sonata for unaccompanied violin, BWV1001 (c.8 mins)
Vaughan Williams Symphony No.4 (c.34 mins)
Vaughan Williams The Lark Ascending (c.14mins)
Vaughan Williams Symphony No.5 (c.42 mins)

Jennifer Pike violin
Andrew Manze conductor

"Simply spectacular."
The 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 concert alone, with some of the greatest violin music by Vaughan Williams's musical love, JS Bach.

Prelude: 6.45pm in the Recital Room
The hitch-hiker's guide to Vaughan Williams: Andrew Manze presents a fresh look at the composer.

There will be no Coda after this concert.

Friday 4 - Monday 7 May 2012

DONALD RUNNICLES WEEKEND

Donald Runnicles has created a weekend of events that highlights his passionate commitment to developing new talent in Scotland. Presented in partnership with Glasgow Music, full details are still to be announced but the weekend will include a live edition of BBC Radio 3's *In Tune* from the RSAMD and will close with the following concert:

Monday 7 May, 7.30pm

RUNNICLES WEEKEND CLOSING CONCERT*

Osvaldo Golijov *Mariel* (c.14 mins)
Bruckner *Symphony No.7* (c.65 mins)

Martin Storey cello
Donald Runnicles conductor

Osvaldo Golijov has become one of the most successful composers of the last ten years. His moving short cello piece *Mariel* was composed in memory of a close friend, and tries to capture "that short instant before grief, in which one learns of the death of a friend who was full of life". Bruckner's Seventh Symphony is perhaps his most popular and Donald Runnicles understands better than most how to shape Bruckner's magnificent musical architecture, golden melodies and overwhelming climaxes.

*Subscribe to all 15 Concerts in the Thursday Night Series and you will be entitled to complimentary tickets for this concert. See pages 28 - 29.



Donald Runnicles, Chief Conductor,
at Kelvingrove Art Gallery and Museum

AFTERNOON PERFORMANCE, HEAR AND NOW & DISCOVERING MUSIC

26
27

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, Messiaen's *L'ascension* and Elgar's *Falstaff*.

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.

Please see back page diary for *Afternoon Performance*, *Hear and Now* and *Discovering Music* dates.



F

Sep - Dec 2011

FILM MUSIC

The BBC SSO celebrates music written for the Silver Screen with a weekend honouring the genius of Bernard Herrmann and our ever popular Christmas concert.



F

Saturday 17 September, 7.30pm

HITCHCOCK'S PSYCHO: LIVE

Conducted by John Wilson

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.



F

Sunday 18 September, 3.00pm

MUSIC TO BE MURDERED BY

Conducted by John Wilson

Celebrating the centenary of Bernard Herrmann (above), one of Hollywood's greatest film composers - who wrote the music for Hitchcock's classics *Vertigo*, and *North by Northwest* - the BBC SSO presents a concert of music from his scores accompanied by a selection from composers connected to him.

Conducted by John Wilson, the country's foremost advocate of film music, this is brilliant, ingenious writing that still seduces and startles. It's an afternoon guaranteed to have you on the edge of your seat...

Tickets: £12 for each event or book both for £20



F

Sunday 18 December, 3.00pm

CHRISTMAS AT THE MOVIES

Booking now open!

The BBC SSO's seasonal cinematic treat for all the family returns. This Christmas the theme is animals, so prepare for a braying, barking, quacking musical menagerie of fun. Stephen Bell leads the BBC SSO through a selection of Disney favourites and fauna-related themes from the big screen. Presented by Jamie MacDougall (above), tickets sell fast for this annual event so book now for your family group.

Tickets: £10, £16, £19, £23
Under 16s: £5
Family groups of 4 or more: under 16s go half price!

GLASGOW THURSDAY NIGHT SERIES

BOX OFFICE: 0141-353 8000

bbc.co.uk/bbcso

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. You can save up to 40%. **PLUS we've kept prices the same as last 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 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. **Subscription booking opens on Tuesday 5 April 2011.**
- **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 per ticket. Subject to availability.
- **Plan your year** of classical music 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.

*Patrons who book for 15 concerts will be entitled to complimentary tickets for the BBC SSO's Donald Runnicles Weekend concert on Monday 7 May. This offer does not apply to those booking less than 15 concerts. The number of complimentary tickets will match the number of 15 concert subscriptions booked. If you want to take advantage of this offer, and to be sure of being allocated your usual seat(s), please advise the Box Office on the subscription booking form opposite.

How to book a season ticket

- 1 Decide how many concerts you want to attend (checking if you are entitled to a free one!) 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. This includes postage.
- 4 That's it!

Subscription booking is by post only.

Season ticket prices

		Seating Area / Price Bands				
		I	II	III	IV	
Subscriptions						DISCOUNT %
4	Standard	£78	£65	£54	£34	15
	Concession	£74	£61	£51	£32	20
5	Standard	£92	£76	£64	£40	20
	Concession	£86	£71	£60	£37	25
6	Standard	£110	£91	£77	£48	20
	Concession	£103	£85	£72	£45	25
7	Standard	£129	£106	£90	£56	20
	Concession	£121	£100	£84	£52	25
9/8	Standard	£138	£114	£96	£60	25
	Concession	£129	£106	£90	£56	30
10	Standard	£172	£142	£120	£75	25
	Concession	£161	£133	£112	£70	30
12/11	Standard	£177	£146	£123	£77	30
	Concession	£164	£136	£114	£71	35
13	Standard	£209	£173	£145	£91	30
	Concession	£194	£160	£135	£84	35
14	Standard	£225	£186	£157	£98	30
	Concession	£209	£173	£146	£91	35
15	Standard	£224	£185	£156	£97	35
	Concession	£207	£171	£144	£90	40

Season Ticket subscriptions are available to Senior Citizens and SSO Club members. Percentage savings are on full price.

Single ticket prices

Booking for single tickets opens: **Thursday 12 May 2011**

		Seating Area / Price Bands			
		I	II	III	IV
Stalls	£23	£19	£16	£10	
Terraces			£16		
Balcony	£23	£19			
North Balcony				£10	
South Balcony				£10	

Discounts

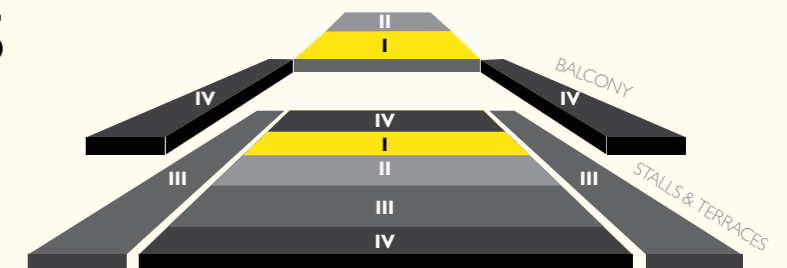
- **Single Ticket Concessions.** Over 60s and SSO Club members receive £2 off full price single tickets (proof of status required)
- **Registered Disabled.** Disabled patrons and a companion will receive a 50% discount on any single full price ticket.
- **Students, Under 16s and Unemployed.** Students in full time education, Under 16s & the Unemployed are entitled to £5 tickets (subject to availability). Proof of status may be required. Certain concerts in the Thursday Night Series may also be eligible for student **Fonic Card** Holders. For more details please go to: www.glasgowconcert halls.com/foniccard
- **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.
- **FREE Tickets for Schools.** We welcome school parties to City Halls for BBC SSO concerts. If you are a teacher interested in bringing a group, please telephone 0141-552 0909 and ask to speak to the BBC SSO's Outreach Producer.
- **Box Office Charges.** Please note that the Glasgow Concert Halls Box Office charges a fee of £1.50 on all telephone bookings for single tickets, £1 on all online bookings, and 75p for postage.

Box office hours: Mon - Sat, 12 noon - 6pm (later on concert evenings). Sundays: opening hours vary. Please contact the box office to confirm. Tickets also available from the Glasgow Royal Concert Hall Box Office.

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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 seating plan (above) and the number of tickets required against your chosen dates/seating area on the form. **Remember that if you are booking for 8, 11 or 15 concerts you can book for an extra one.** Please mark your free concert in the column provided.

		I	II	III	IV	FREE
Thursday 29 Sept	Opening Night: James MacMillan's St. John Passion					
Thursday 6 Oct	Schubert's 'Unfinished' and Prokofiev Piano Concerto 3					
Thursday 20 Oct	Beethoven's 'Pastoral' Symphony					
Thursday 3 Nov	Volkov conducts Sibelius					
Thursday 17 Nov	Runnicles's Rosenkavalier					
Thursday 24 Nov	Russian Classics: Petrushka and Prokofiev Piano Concerto 1					
Thursday 1 Dec	Dvořák Cello Concerto					
Thursday 8 Dec	Bluebeard's Castle					
Thursday 19 Jan	Schumann Cello Concerto and Pintscher Premiere					
Thursday 2 Feb	Isserlis and Runnicles play Ravel and Debussy					
Thursday 16 Feb	Heroic Strauss and Prokofiev Piano Concerto 4					
Thursday 8 March	Manze and the Best of British					
Thursday 22 March	Rhapsodic Brahms					
Thursday 5 April	Shostakovich's Fifth and Prokofiev Piano Concerto 5					
Thursday 19 April	The Lark Ascending and Vaughan Williams Symphonies					
Monday 7 May	Runnicles Weekend Closing Concert* 15 concert bookers only					

No. of Concerts	No. of people at Standard price	No. of people at Concession price	Price Band	Seating Area	Total Price of Concerts
					£
					(+ £1.75 transaction fee + postage)
					£
Grand Total					£

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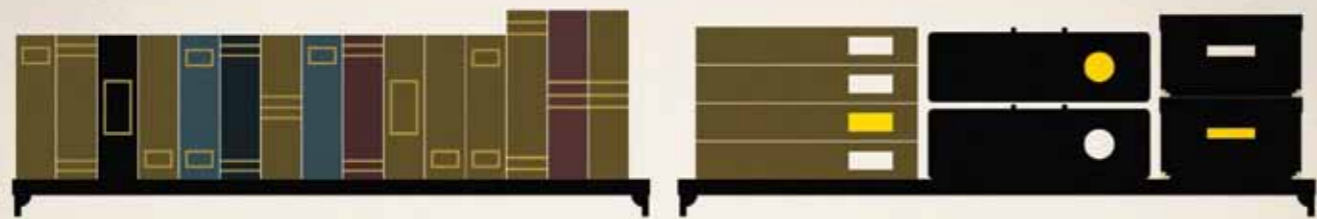
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BEYOND THE CONCERT HALL

Visit our Website

The BBC SSO's website not only gives you details of all our forthcoming events and lets you book online, but also offers introductory films from our world-class conductors and artists and from members of the orchestra themselves. There are also downloads and features about the history of the orchestra. Why not sign up for our e-newsletter? Just go to the homepage, follow the links to sign up and you'll get a monthly update on all things BBC SSO-related.

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Classics Unwrapped

Every Sunday afternoon on BBC Radio Scotland, Jamie MacDougall presents the best in classical music from Scotland and beyond, and talks to the people behind the music-making. Includes new releases, Classics Update, Gig of the Week and many recordings by the BBC SSO.

92-95 FM, 810 MW
bbc.co.uk/radioscotland



Listen Again

BBC Radio 3 is the broadcasting home of the BBC Scottish Symphony Orchestra and the BBC Performing Groups, featuring them alongside leading international ensembles and soloists. Radio 3 also shapes the country's cultural activity, being the most significant commissioner of new music in the world and regularly commissioning new drama.

Remember all the BBC SSO's Radio 3 broadcasts are also available on BBC iPlayer so if you miss a concert or want to relive the experience you can do so online – and even pause, go back and fast forward through a performance.

90-93 FM
bbc.co.uk/radio3
bbc.co.uk/iplayer



PLANNING YOUR VISIT

Public Transport

City Halls is situated at the heart of the Merchant City at the north end of Candleriggs between Trongate and Ingram Street. It 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 16, 18, 19, 31, 40, 61, 62, 240, 255, 262, 263.

Parking

Convenient car parking, including parking for disabled patrons is available at the multi-storey facilities at Q-Park on Candleriggs and Albion Street for just £1.20 on concert evenings. NB You will need to have your ticket validated in the City Halls foyer on concert nights when you arrive at the venue.

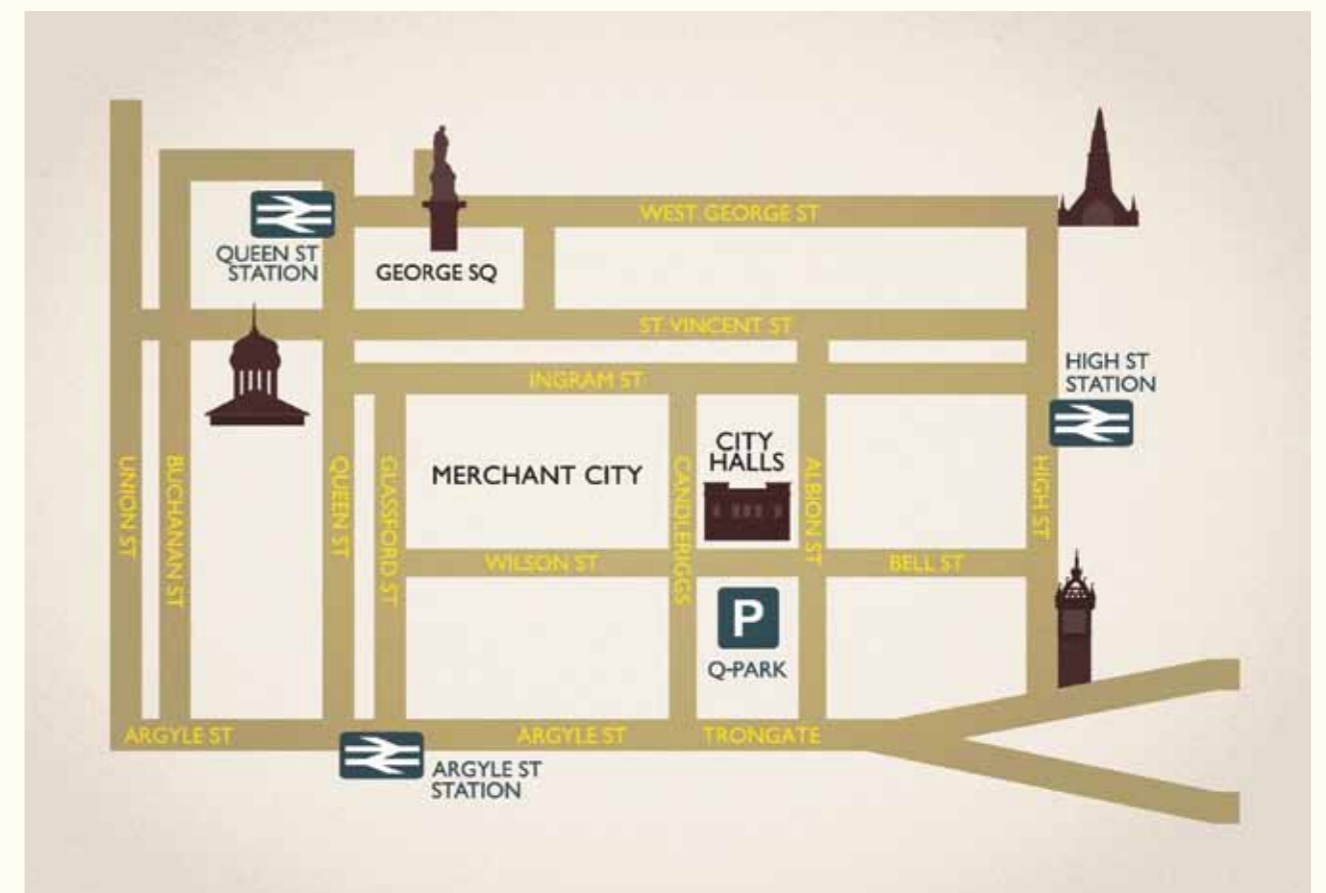
Other car parking facilities close to City Halls include the NCP Glasshouse on Glassford Street and car parks on the east side of High Street, in addition to metered on-street parking throughout the area.

Access Information

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.

Please note there is no induction loop in the City Halls auditorium. Glasgow's Concert Halls has an assisted 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. Headsets can be pre-booked via the box office.

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.

GLASGOW SEASON DIARY

COMPLETE LISTINGS

F Sat 17 Sept 2011, 7.30pm

HITCHCOCK'S PSYCHO: LIVE
Conducted by John Wilson

F Sun 18 Sept, 3.00pm

MUSIC TO BE MURDERED BY
Conducted by John Wilson

Thu 29 Sept, 7.30pm

**OPENING NIGHT: JAMES
MACMILLAN'S ST. JOHN PASSION**
James MacMillan *St. John Passion*
Tommi Hakala, baritone
London Symphony Chorus
BBC Singers
Donald Runnicles, conductor

P Thu 6 Oct, 7.30pm

**SCHUBERT'S 'UNFINISHED' &
PROKOFIEV PIANO CONCERTO 3**
Schubert Symphony No.8 'Unfinished'
Prokofiev Piano Concerto No.3
Tchaikovsky Symphony No.4
Denis Kozhukhin, piano
Xian Zhang, conductor

1911 Thu 20 Oct, 7.30pm

**BEETHOVEN'S 'PASTORAL'
SYMPHONY**
Butterworth *Two English Idylls*
Nielsen Violin Concerto
Beethoven Symphony No.6 'Pastoral'
Vilde Frang, violin
Andrew Manze, conductor

Sat 29 Oct, 7.30pm

HEAR AND NOW
Programme and ticket details to be announced in September 2011

1911 Thu 3 Nov, 7.30pm

VOLKOV CONDUCTS SIBELIUS
Debussy *Le Martyre de Saint Sébastien – fragments symphoniques*
Berlioz *La Mort de Cléopâtre**
Julian Anderson Eden
Sibelius Symphony No.2
Ruxandra Donose, mezzo-soprano*
Ilan Volkov, conductor

1911 Thu 17 Nov, 7.30pm

RUNNICLES'S ROSENKAVALIER
Mozart Violin Concerto No.5
Richard Strauss Highlights from *Der Rosenkavalier*
Vilde Frang, violin
Twyla Robinson (Marschalin)
Lucy Crowe (Sophie)
Daniela Sindram (Octavian)
Donald Runnicles, conductor

P 1911 Thu 24 Nov, 7.30pm

**RUSSIAN CLASSICS: PETRUSHKA &
PROKOFIEV PIANO CONCERTO 1**
Prokofiev Symphony No.1 'Classical'
Stravinsky *Petrushka*
Prokofiev Piano Concerto No.1
Tchaikovsky *Francesca da Rimini: fantasy*
Denis Kozhukhin, piano
Lan Shui, conductor

1911 C Thu 1 Dec, 7.30pm

DVOŘÁK'S CELLO CONCERTO
Sibelius *Rakastava*
Sibelius Symphony No.4
Dvořák Cello Concerto
Andreas Brantelid, cello
Andrew Manze, conductor

1911 Thu 8 Dec, 7.30pm

BLUEBEARD'S CASTLE
De Falla Suites 1 and 2 from
The Three Corners Hat
Bartók *Duke Bluebeard's Castle*
Sara Fulgoni (Judith)
Robert Bork (Bluebeard)
Josep Pons, conductor

P Sun 11 Dec, 2.00pm

**DISCOVERING MUSIC:
PROKOFIEV PIANO CONCERTO 2**
Prokofiev Piano Concerto No.2
Denis Kozhukhin, piano
Martyn Brabbins, conductor
Tickets available from October 2011

Thu 15 Dec, 2.00pm

AFTERNOON PERFORMANCE
Programme and ticket details to be announced

F Sun 18 Dec, 3.00pm

CHRISTMAS AT THE MOVIES
Stephen Bell, conductor

Thu 12 Jan 2012, 2.00pm

AFTERNOON PERFORMANCE
Programme and ticket details to be announced

Mon 16 Jan, 2.00pm

DISCOVERING MUSIC
Programme and ticket details to be announced

C Thu 19 Jan, 7.30pm

**SCHUMANN CELLO CONCERTO
& PINTSCHER PREMIERE**
Mendelssohn Overture: *The Fair Melusine*
Schumann Cello Concerto
Matthias Pintscher New Work
Brahms Symphony No.3
Andreas Brantelid, cello
Matthias Pintscher, conductor

C Thu 2 Feb, 7.30pm

**ISSERLIS AND RUNNICLES PLAY
RAVEL AND DEBUSSY**
Debussy *La Mer*
Debussy, arr. Beamish Suite for cello and orchestra
Ravel Deux mélodies hébraïques
Ravel Une Barque sur l'océan
Valse nobles et sentimentales
La Valse: poème chorégraphique
Steven Isserlis, cello
Donald Runnicles, conductor

Thu 9 Feb, 2.00pm

AFTERNOON PERFORMANCE
Programme and ticket details to be announced

P Thu 16 Feb, 7.30pm

**HEROIC STRAUSS & PROKOFIEV
PIANO CONCERTO 4**
Richard Strauss Till Eulenspiegels
Lustige Streiche
Prokofiev Piano Concerto No.4
Richard Strauss Prelude to Act 1 of *Guntram*
Schumann Symphony No.3 'Rhenish'
Denis Kozhukhin, piano
Jun Märkl, conductor

Thu 23 Feb, 2.00pm

AFTERNOON PERFORMANCE
Programme and ticket details to be announced

C VV Thu 8 Mar, 7.30pm

MANZE & THE BEST OF BRITISH
Purcell (orch. Manze) Fantasia upon one note
Purcell (orch. Manze) Pavan in B flat major
Purcell (orch. Manze) Chacony in G minor
Britten Cello Symphony
Purcell (orch. Manze) In nomine (in seven parts)
Vaughan Williams Symphony No.6
Alban Gerhardt, cello
Andrew Manze, conductor

Sat 17 Mar, 7.30pm

HEAR AND NOW
Programme and ticket details to be announced

Thu 22 Mar, 7.30pm

RHAPSODIC BRAHMS
THURSDAY NIGHT SERIES 13
Delyer Glanert New Work
Brahms *Alto Rhapsody*
Schumann Symphony No.4
Brahms Symphony No.1
Jennifer Larmore, mezzo-soprano
Edinburgh Festival Chorus
Donald Runnicles, conductor

Thu 29 Mar, 2.00pm

AFTERNOON PERFORMANCE
Programme and ticket details to be announced

P Thursday 5 April, 7.30pm

**SHOSTAKOVICH'S FIFTH &
PROKOFIEV PIANO CONCERTO 5**
Martiniú *Memorial to Lidice*
Prokofiev Piano Concerto No.5
Shostakovich Symphony No.5
Denis Kozhukhin, piano
Ludovic Morlot, conductor

VV Thursday 19 April, 7.30pm

THE LARK ASCENDING
JS Bach Sonata for unaccompanied violin, BWV1001
Vaughan Williams Symphony No.4
Vaughan Williams *The Lark Ascending*
Vaughan Williams Symphony No.5
Jennifer Pike, violin
Andrew Manze, conductor

Sat 28 April, 7.30pm

HEAR AND NOW
Programme and ticket details to be announced

C Mon 7 May, 7.30pm

DONALD RUNNICLES WEEKEND
Oswaldo Golijov *Marie!*
Buckner Symphony No.7
Martin Storey, cello
Donald Runnicles, conductor

Thu 17 May, 2.00pm

AFTERNOON PERFORMANCE
Programme and ticket details to be announced

Fri 8 Jun, 2.00pm

DISCOVERING MUSIC
Programme and ticket details to be announced

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Cover image: Rosemary Eliot, principal flute, at Pollok House. All BBC SSO player photography by Mark Hamilton. Brochure design: www.wearied8.com

