

Hail Caledonia

Scotland in Music

ARIADNE 5014

City of Glasgow Philharmonic Orchestra, Iain Sutherland *conductor*
 City of Glasgow Pipe Band^a, City of Glasgow Chorus^b,
 David Wotherspoon^c, Iain McDonald^d *pipes*

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|----|---|---------|----|--|--------------|
| 1 | <i>The Black Bear Salute</i> arr. Iain Sutherland ^a | 3:43 | 11 | <i>Edinburgh Castle, Princes Street</i> | 4:18 |
| | Robert Docker (1918-92) | | 12 | Alexander McKenzie (1847-1935) | 7:10 |
| 2 | <i>Abbey Craig (Scots Wha Hae)</i> | 2:47 | | <i>Benedictus</i> | |
| 3 | Ernest Tomlinson (1924-2015) <i>Cumberland Square</i>
<i>(My love she's but a lassie yet/Cock o' the North)</i> | 3:07 | 13 | Granville Bantock (1868-1946) | 4:22 |
| 4 | Eric Coates (1886-1957) <i>Elizabeth of Glamis</i>
<i>(Springtime in Angus)</i> | 7:44 | | Malcolm Arnold (1921-2006) | |
| 5 | Felix Mendelssohn (1809-47) | | | <i>Four Scottish Dances</i> | [9:22] |
| | Symphony No.3, 'Scottish' – Scherzo | 4:30 | 14 | <i>Strathspey</i> | 1:55 |
| 6 | Arthur Blake (1925-94) <i>Take the High Road</i> Theme | 2:51 | 15 | <i>Reel</i> | 2:19 |
| 7 | Hamish McCunn (1868-1916) | | 16 | <i>Hebrides</i> | 3:47 |
| | <i>Sutherland's Law</i> Theme | 3:40 | 17 | <i>Highland Fling</i> | 1:19 |
| | <i>(Land of the Mountain and the Flood</i> arr. Iain Sutherland) | | 18 | Roy Williamson (1936-90) | |
| 8 | Robert Docker <i>Faery Dance Reel</i> | 2:33 | | <i>Flower of Scotland</i> arr. Iain Sutherland ^{ab} | 5:22 |
| | Iain Sutherland (b.1936) <i>Three Scottish Castles</i> | [11:58] | 19 | <i>Amazing Grace</i> Trad. arr. Iain Sutherland ^c | 3:12 |
| 9 | <i>Stirling Castle: Gateway to the Highlands</i> | 3:52 | 20 | Ian Whyte (1901-60) <i>Devil's Finale/</i>
<i>Reel o' Tulloch</i> (from <i>Donald of the Burthens</i>) ^d | 6:23 |
| 10 | <i>Dunvegan Castle, Isle of Skye</i> | 3:47 | | | |
| | | | | Total duration: | 79:32 |

Recorded live at Glasgow Royal Concert Hall, 1995-96

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Hail Caledonia

Scotland in Music



City of Glasgow Philharmonic Orchestra
 IAIN SUTHERLAND *conductor*

ARIADNE

Live from the Glasgow Royal Concert Hall

Hail Caledonia Scotland in Music

City of Glasgow Philharmonic Orchestra, Iain Sutherland conductor,
City of Glasgow Pipe Band^a, City of Glasgow Chorus^b,
David Wotherspoon^c, Iain McDonald^d

- 1 **The Black Bear Salute** arr. Iain Sutherland 3:43
"Scotland's tunes of glory echo over the landscape, making the blood leap in the veins, the hand itch for the sword." H.V. Morton (1892-1979)

- 2 **Robert Docker (1918-92) Abbey Craig (Scots Wha Hae)** 2:47
"Scots wha hae wi' Wallace bled, Scots wham Bruce has often led, Welcome to your gory bed, Or to victory." Robert Burns (1759-96)

Ernest Tomlinson (1924-2015)

- 3 **Cumberland Square (My love she's but a lassie yet/Cock o' the North)** 3:07
"My love she's but a lassie yet, We'll let her stand a year or twa, She'll no' be half so saucy yet." Robert Burns

"The marching lilt, the swing o' the kilt, That's the Cock o' the North". Trad.

A fine blend, like a rare Scotch whisky, of two grand tunes.

- 4 **Eric Coates (1886-1957) Elizabeth of Glamis (Springtime in Angus)** 7:44
Her Majesty the Queen Mother; daughter of an ancient Highland earldom; wife and Queen Consort of a King; mother of a Queen and of a nation.

- 5 **Felix Mendelssohn (1809-47) Symphony No.3, 'Scottish' – Scherzo** 4:30
"When in some future time, I shall sit in a madly crowded assembly, and the wish arises to retire into the loneliest loneliness, I shall think of Iona." Felix Mendelssohn

- 6 **Arthur Blake (1925-94) Take the High Road (Theme)** 2:51
"Oh, you'll take the high road, and I'll take the low road, And I'll be in Scotland afore ye." Trad.

Lines from the traditional song *The Bonnie Banks o' Loch Lomond* provided the setting and title of Scottish Television's long-running popular daytime drama series, *Take the High Road* (1980-2003).

- 7 **Hamish McCunn (1868-1916) Sutherland's Law Theme** 3:40
Land of the Mountain and the Flood arr. Iain Sutherland.
"The Deil cam' fiddlin' thro' the town, And danced awa' wi' the exciseman, And ilka wife cries, Auld Mahoun, I wish ye luck o' the prize, man." Robert Burns
The BBC TV drama series, *Sutherland's Law* (1973-76), featured the fictional "crime-toughened" Scottish Procurator Fiscal John Sutherland. Robert Burns himself was an Exciseman at this time in his life.

- 8 **Robert Docker Faery Dance Reel** 2:33
"Up an airy mountain, down a rushy glen, We daren't go a-hunting for fear of little men, Wee folk, good folk, trooping all together, Green jackets, red caps and white owl's feather."
'The Fairies' by William Allingham (1824-89)

Iain Sutherland (b.1936) Three Scottish Castles [11:58]

- 9 Stirling Castle: Gateway to the Highlands 3:52

- 10 Dunvegan Castle, Isle of Skye 3:47

- 11 Edinburgh Castle, Princes Street 4:18

"Love of the land, of its proud capital city, of its country places and islands, remote and mysterious, is a strong vein in the Scots."
Sir William Hamilton (1730-1803)

- 12 **Alexander McKenzie (1847-1935) Benedictus** 7:10
*"O, Scotia! My dear, my native soil!
For whom my dearest wish to Heaven is sent,
long may thy hardy sons of rustic toil,
Be blest with health, and peace, and sweet content."*
'The Cotter's Saturday Night', Robert Burns

Edinburgh-born Sir Alexander Campbell McKenzie was for many years Principal of the Royal Academy of Music in London. Along with Hubert Parry and Charles Villiers Stanford he was responsible for the British musical renaissance of the 19th century.

- 13 Granville Bantock** (1868-1946) **Kishmul's Galley** 4:22
*"From the far shieling of the misty island,
 Mountains divide us and the waste of seas,
 Yet still the blood is strong, the heart is Highland,
 And in dreams we behold the Hebrides."*
 Marjory Kennedy-Fraser (1857-1930)

A traditional Boat Song from Marjory Kennedy-Fraser's *Songs of the Hebrides* by her great admirer, the London-born of Scottish descent composer, Sir Granville Bantock.

- Malcolm Arnold** (1921-2006) **Four Scottish Dances** [9:22]
14 Strathspey 1:55
15 Reel 2:19
16 Hebrides 3:47
17 Highland Fling 1:19

*"The perfervid feeling of the Scot, though it smoulder like
 the dull embers of a peat fire, needs but the breath of an
 old song to make it leap again into flame."*
 Marjory Kennedy-Fraser

Oscar-winning symphonist Sir Malcolm Arnold was, like many English artists, a lover of all things Scottish. He dedicated this original Suite to folk-song collector and arranger, J. Michael Diack.

- 18 Roy Williamson** (1936-90) **Flower of Scotland**^{ab} arr. Iain Sutherland 5:22
*"O Flower of Scotland, when will we see your like again,
 That fought and died for your wee bit hill and glen;
 And stood against him, proud Edward's army,
 And sent him homeward tae think again."*

Roy Williamson was a member of the Scottish folk group, The Corries. Iain Sutherland was commissioned to compose this arrangement for the opening of the Glasgow Royal Concert Hall 1991.

- 19 Amazing Grace**^c Trad. arr. Iain Sutherland 3:12
*"Deep peace of the running tide to you,
 Deep peace of the flowing air to you,
 Moon and stars pour down their healing light on you,
 Deep peace of Christ, the light of the world, to you."* attrib. St. Columba (521-97)

- 20 Ian Whyte** (1901-60) **Devil's Finale/Reel o' Tulloch** 6:23
 (from Donald of the Burthens)^d
*"Love and music, treacherous passion and story, gaiety
 and an ear for sorrow gather at night-time where the women
 still go on working and singing in this world of their own."* Neil M. Gunn (1891-1973)

In 1951, the UK celebrated the Festival of Britain. The Royal Ballet, Covent Garden, commissioned a new Scottish-themed ballet from Leonide Massine with music by the Scottish composer and conductor, Ian Whyte. Based on an old Gaelic folk-tale, Donald, a poor wood-cutter makes a pact with the Devil to cheat Death. In the rousing finale, the Devil appears playing the bagpipes and whips the villagers into an ever-faster, frenzied Highland reel.

Total duration: 79:32

Captions © Iain Sutherland, 2021

*"Oh! Caledonia, stern and wild,
Meet nurse for a poetic child!
Land of brown heath and shaggy wood,
Land of the mountain and the flood."*

Sir Walter Scott (1771-1832)

As one of the great northern countries of Europe, for over 300 years as part of the United Kingdom, the contribution of Scotland and its people to the patina of global civilisation has often been far out of proportion to its size and population.

Even today, in the first quarter of the 21st century, Scotland retains its own language in rural areas, its own legal system and currency, and the devolved Scottish parliament in Edinburgh proudly defends and promotes the country's independent character. For 2,000 years, since the Roman occupation of Britain, Scotland has kept its independence of thought and creativity, and its contribution to science, invention and art in all its forms has often been inspirational to other European artists – especially the poetry of Robert Burns, the novels of Sir Walter Scott, and through the work of many other writers, painters and musicians.

However, the indigenous music of Scotland, apart from the character and nature of the nation's traditional instrument – the bagpipes – is less known, yet it is that character that often identifies music from Scotland – art music, popular music, and especially folk music. In the last category,

certain songs have travelled the world, their inherent musical make-up identifying them as Scottish rather than British – in particular, the rhythmic ictus of the 'Scotch snap', a simple yet wholly characteristic musical device that immediately declares the geographical provenance from whence the music has come.

Not that that is the only characteristic of Scottish music, but it remains a telling one, subsumed by composers over the past two centuries in music for the concert hall – composers who themselves may not have been Scottish found themselves drawn by the attraction of familiar turns of phrase and rhythmic steps that direct the listener's attention to the results of their inspiration.

In this collection, Iain Sutherland directs the orchestra he founded, the City of Glasgow Philharmonic, in a wide range of music reflecting aspects of the country's unique nature and inspirational character.

The Black Bear Salute is reputedly the fastest regimental march in the British army, and, in this brilliant orchestral arrangement by Iain Sutherland, the old and immensely popular tune forms a thrilling opening to our tartan collection. One of the most recognizable of all pipe songs, the traditional words it sets immediately take us into the Heart of Scotland:

*"Now when the pipes are ringing and the kilts are swinging
And your heart is singing as you gaily march along.
You can hear the story that is brave and roary
In the tunes of glory of an old Scots song."*

Abbey Craig, site of a monument to William Wallace, is another patriotic 'tune of glory', the text of which combines the traditional Scots and English languages. For centuries, this inspirational music was popularly regarded as a national anthem of the country, alongside *Scotland the Brave* and *Flower of Scotland*. The lyrics are from 1793 by Robert Burns, part of a speech by Robert the Bruce before the Battle of Bannockburn; this traditional musical call to arms is heard here in Robert Docker's fine orchestration.

Cumberland Square is a lively dance, amalgamating traditional tunes from Cumberland – an historic county of north-west England – and the adjoining Scottish counties of Dumfriesshire and Roxburghshire – the music is common to all three regions. This orchestral setting, by the greatly gifted composer Ernest Tomlinson, has long been considered one of the gems of the light music repertoire.

Perhaps the best-known of all 20th-century British composers of light music, Eric Coates' musicianship was wide-ranging. In the 1930s and '40s, his deftly scored orchestral suites were often heard, and of Coates' many such works, *The Three Elizabeths* Suite of 1944 – portraits of three queens (Elizabeth I, **Elizabeth of Glamis** – the then Queen Consort – and the latter's elder daughter, later Elizabeth II) – contains an affectionate character-study of the long-lived mother of Queen Elizabeth II, subtly woven with allusions to Scottish music.

Over a century beforehand, in 1829, the German composer Felix Mendelssohn paid the first of many visits to Britain, ending with an

extended walking holiday in Scotland. The character of the people and the unique geography of the Scottish countryside made a deep impression on him: almost immediately, Mendelssohn began a new symphony, and followed with his *Hebrides* Overture, inspired by the Isle of Staffa. The lively second movement of the **Scottish Symphony** (No.3), completed some years later, retains folk-music style by way of an original tune with the rhythmic 'Scotch snap' so deftly orchestrated.

Arthur Blake was the music director of Scottish Television, in which capacity he wrote music for several popular long-running tv drama series, including *The Campbells* and **Take the High Road**. His music for the latter series, originally written in 1980, became very popular as an integral part of the programme – encapsulating in music the character and style of contemporaneous rural Scottish life.

Sutherland's Law was another well-known television series, made by BBC Scotland between 1973 and 1976. The title music came from a concert overture, *Land of the Mountain and the Flood*, written by Hamish McCunn in 1876, the main thematic material of which is given here in Iain Sutherland's highly effective orchestral arrangement.

This is followed by an original work by Robert Docker: **Faery Dance Reel**. Docker was a fine arranger and orchestrator, yet this particular track is an original composition, a hugely effective piece paying homage to the musical ethnicity of Scotland in affectionate and at times breathless style.

Apart from being a widely experienced conductor, Iain Sutherland is also a composer, his work in the lighter vein distinguished by mastery of orchestration. Among his works is the **Three Scottish Castle Suite**, musical impressions of Stirling Castle: the 'Gateway to the Highlands'; Dunvegan Castle, situated on the Isle of Skye; and Edinburgh Castle, standing for over 900 years on the capital's Castle Rock.

The long-lived Sir Alexander Mackenzie was arguably the most significant Scottish composer, conductor and teacher of his era: his long life saw him as a friend of Liszt and an admirer of William Walton. **Benedictus** is his orchestration of an earlier, nobly beautiful piece for violin and piano; introduced to Proms audiences in 1895 by Henry Wood, who said "it is the work of a master's hand".

Granville Bantock was broadly of the same generation as Mackenzie, and although Bantock's heritage was of distinguished Scottish stock, his London birth and upbringing meant he did not visit the land of his fathers until adulthood. Bantock was a conductor and teacher as well as a prolific composer; his work in our collection is the second of two *Heroic Ballads* for orchestra, composed in 1944. **Kishmul's Galley** is a traditional Scottish waulking song (sung by women whilst treating rough cloth) the original having been taken down from the singing of Mary Macdonald on the southern Hebridean island of Mingulay, and treated by Bantock to one of his finest orchestrations.

Another later, English-born composer who was inspired by Scotland and its literary heritage was Malcolm Arnold, whose reputation was established early in his career through his brilliant orchestral sets of *English Dances*. So successful were they that Arnold followed in 1957 with **Four Scottish Dances**. The final *Highland Fling* encapsulates the inherent qualities of traditional Scottish melodies recollected with affectionate respect and superbly orchestrated – as Arnold had earlier demonstrated in his dazzling concert overture *Tam O'Shanter*.

As well as possessing a distinctive rhythmic ictus, melodies of native Scottish music are often based upon the five-note pentatonic scale. This scale is sometimes found in music of several other ethnicities but it forms a unifying link within many Scottish tunes. In the early 1960s the nascent folk music revival throughout Britain saw various ethnic groups emerge dedicated to the preservation of this heritage.

Amongst those successful groups was The Corries, a member of whom – Roy Williamson – wrote an original song, **Flower of Scotland**, a tribute to the musical legacy in which the group specialised. So successful was Williamson's song that many believed it came from the folk heritage. It did not, of course, but the immediate and strong impact of *Flower of Scotland* caused it to enter the country's musical folklore. In this impressive arrangement by Iain Sutherland, this fine song is performed by way of a moving choral-orchestral treatment.

In the early 1970s, the traditional Scottish tune **Amazing Grace** created an extraordinary 'one-off' in international pop music, with vocal versions becoming anti-Vietnam War anthems and followed by an instrumental version by the senior Scottish regiment of the British Army, the Royal Scots Dragoon Guards, which featured a bagpipe soloist accompanied by a pipe band.

The succeeding world-wide impact embedded the music in the hearts and minds of listeners everywhere. Together with other melodies, such as are contained on this album, *Amazing Grace* conjures up the heart of Scotland and its people; in this sympathetic arrangement by Iain Sutherland, the solo bagpipes (played by David Wotherspoon), reinforce the emotional impact of the noble melody.

Ian Whyte was one of the finest of Scotland's classical musicians. For many years chief conductor of the BBC Scottish Symphony Orchestra, he was also a gifted composer. In December 1951, Sadler's Wells Ballet premiered his *Donald of the Burthenes* at London's Royal Opera House with choreography by the great Léonide Massine. The complete ballet is rarely given now, but our concluding music demonstrates that the music is more than worthy of revival, especially when the solo piper in the score's *Devil's Finale; Reel o' Tulloch*, is the fine player Iain McDonald.

Robert Matthew-Walker © 2021

Iain Sutherland



For 30 years from the 1970s to the Millennium, **Iain Sutherland's** name was heard on the radio on an almost a daily basis, firstly as conductor of the BBC Scottish Radio Orchestra and later the BBC Radio Orchestra in London, and as conductor of the award-winning *Friday Night is Music Night* with the BBC Concert Orchestra.

With repertoire ranging through the classics, light music, film and theatre, he brought a vast range of music to many

millions of listeners, a mission he shared with the great Leonard Bernstein, whose popular American TV shows in the 1950s did so much to make the average viewer aware of orchestral music from jazz to Mahler.

However, this was not Iain's first introduction to broadcasting. Aged eight, he joined the junior choir of the Royal Scottish Academy of Music in Glasgow. Entered in the junior solo singing class of the annual Glasgow Music Festival, he won, singing *Hark, Hark, the Lark* by Schubert. The prize included an invitation to perform on the BBC's *Children's Hour*. His parents were advised to send him for music training and he soon started violin lessons at the RSAM. Aged 12, he was again entered in the Glasgow Music Festival in the junior

violin solo class, which he again won, playing Schubert's Sonatina in D, which also brought an invitation to perform on *Children's Hour*.

At 16, he became Leader of the Glasgow Schools Symphony Orchestra with whom he made his solo debut playing Bach's A minor Violin Concerto under maestro Ian Whyte, conductor of the BBC Scottish Symphony Orchestra, who encouraged him to consider music as his future profession. On leaving school, he was awarded a scholarship to study at the RSAM under Professor Horace Fellowes. He graduated with the coveted Performer's Diploma (Violin), with his citation referring to, "his exceptional talent for solo-playing".

He continued to study in London with the eminent Russian Professor, Sascha Lasserson, and spent the next 10 years as a successful orchestral and studio-session player, during which he honed his skills as a conductor and arranger, forming his own orchestra and broadcasting regularly on programmes like *Music While You Work* and *Melodies for You*, which ultimately led to his appointment as conductor of the BBC Scottish Radio Orchestra.

During the last few decades he has built up an international career which, as well as Europe, has taken him as far afield as Brazil and South Africa, founding the City of Glasgow Philharmonic Orchestra and being appointed Principal Guest Conductor of the English Haydn Festival.

Radio remains an important part of his work and tracks from his many commercial CDs are broadcast regularly on Classic FM and Scala Radio.



Iain Sutherland, CGPO, Soloists, City of Glasgow Chorus, City of Glasgow Pipe Band, *A Salute to St. Andrew*, Glasgow Royal Concert Hall, November 30, 1995.