

A close-up portrait of conductor Søren Sørensgaard, a man with curly grey hair and a beard, wearing a light-colored suit jacket over a white shirt. He is holding a baton in his right hand, which is raised and slightly blurred, suggesting movement. The background is dark and out of focus.

# RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

## Søndergård Conducts **THE FIREBIRD**

Usher Hall, Edinburgh  
Fri 22 Oct 7.30pm

Glasgow Royal Concert Hall  
Sat 23 Oct 7.30pm

Dedicated to the  
**RSNO Conductors' Circle**

RECOMMENDED BY  
CLASSIC *f*M



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For more information on Individual Giving and joining the Conductors' Circle, please see page 21.

# Søndergård Conducts THE FIREBIRD

A flash of light, a cascade of sparks, and *The Firebird* explodes into dazzling life. Well, Stravinsky liked to create a sensation, and we couldn't think of a more fitting way to open our new Season with Music Director Thomas Søndergård. But first, Shostakovich raises the roof, cellist Bruno Delepelaire plays Tchaikovsky's delightful *Rococo Variations* and Matthew Rooke, one of Scotland's most original composers, gives a salute to the sheer joy of music.

**MATTHEW ROOKE** The Isle is Full of Noises! [2']  
WORLD PREMIERE

SCOTCH  
SNAPS



**SHOSTAKOVICH** Festive Overture Op96 [7']

**TCHAIKOVSKY** Variations on a Rococo Theme Op33 [18']

INTERVAL

**STRAVINSKY** The Firebird [44']

**Thomas Søndergård** Conductor

**Bruno Delepelaire** Cello

**Royal Scottish National Orchestra**

USHER HALL, EDINBURGH

Fri 22 Oct 2021 7.30pm

GLASGOW ROYAL CONCERT HALL

Sat 23 Oct 7.30pm

The Glasgow performance will be recorded for the RSNO Archive.  
Supported by the Iain and Pamela Sinclair Legacy.

If viewing these notes at the concert, please do so considerately and not during performances.

**Please ensure your mobile device is on silent mode throughout.**

Dedicated to the  
**RSNO Conductors' Circle**

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# RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA



# THE MUSIC OF BOND

**FRI 29 OCT**

USHER HALL, EDINBURGH

**SAT 30 OCT**

GLASGOW ROYAL CONCERT HALL

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# WELCOME

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It is wonderful to welcome you back for the start of the RSNO's 2021 Autumn Season. While digital concerts have enabled us to keep playing through the pandemic, there's nothing quite like hearing live the power and energy generated by a huge symphony orchestra.

We are also delighted to be reunited with our Music Director, Thomas Søndergård, and it is fitting that this concert is dedicated to the RSNO's Conductors' Circle, in recognition of their inspiring generosity. I know how much Thomas has enjoyed getting to know the members of the Conductors' Circle over the years and their extraordinary support means a great deal to all at the RSNO.

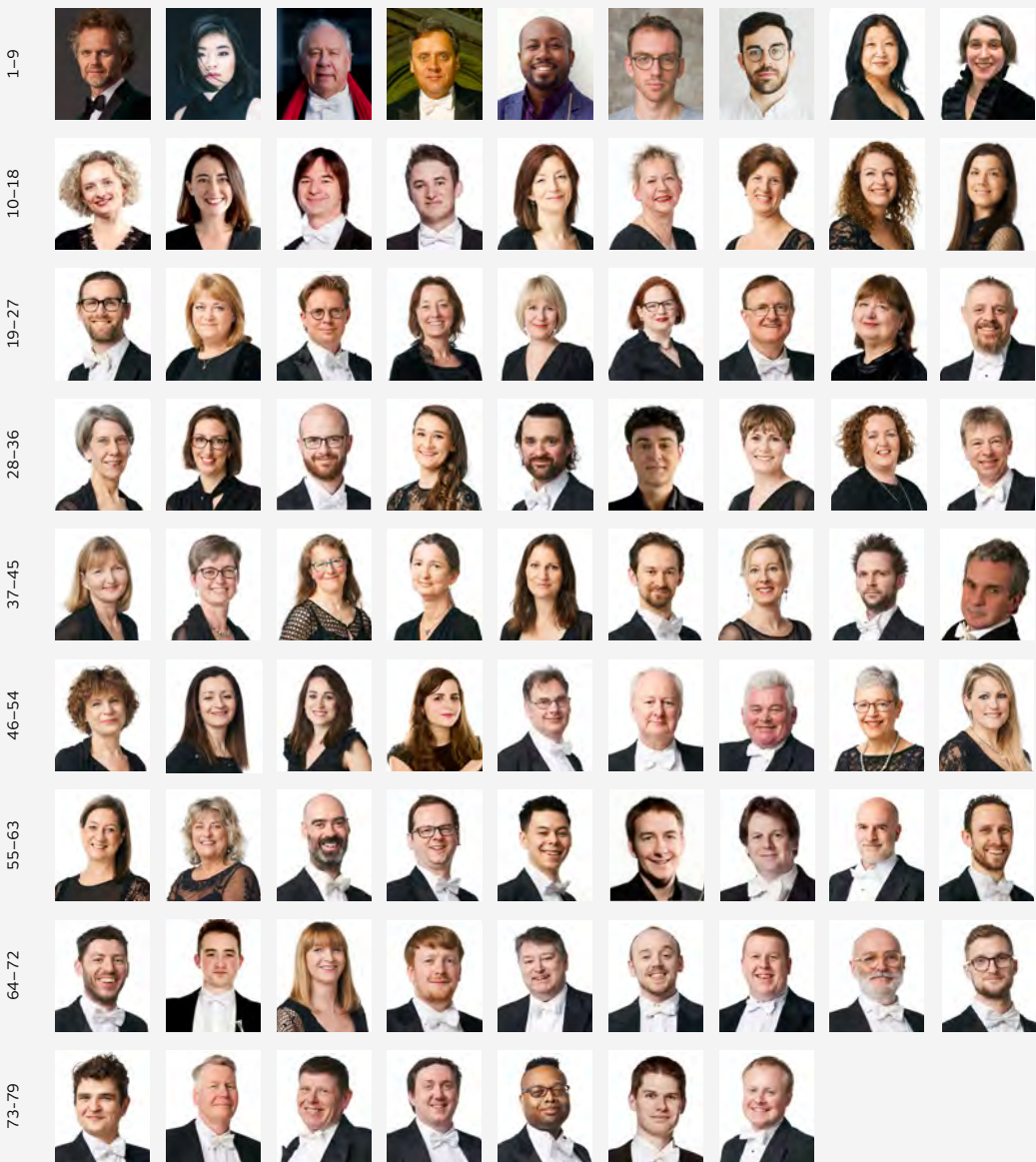
It has been such a long time since we've been able to play large symphonic repertoire to a live audience and I can't imagine a better way to start back than with Stravinsky's *Firebird* – one of the most dazzling, colourful and melodic ballet scores ever written. While the suites taken from the ballet are regularly played, the full score is a much less frequent visitor to the concert platform.

The RSNO has always had a bit of a reputation for playing Russian music, so alongside the Stravinsky we're delighted to be playing pieces by Tchaikovsky – his *Rococo Variations* with the Berlin Philharmonic's Principal Cello Bruno Delepelaire – and Shostakovich too. The Orchestra and Alexander Gibson gave what we believe was the UK premiere of the *Festive Overture* at the 1964 Edinburgh Festival. With its composer Shostakovich in the audience, it must have been an amazing evening. There's old newsreel footage of the Festival that features the concert, which is well worth watching: <https://movingimage.nls.uk/film/0459>

*The Isle is Full of Noises!*, a new piece by Matthew Rooke, launches this evening's programme. A fanfare felt like an appropriate way to herald a return to what we very much hope is a year filled with the glorious noise of the RSNO!

**Alistair Mackie**  
CHIEF EXECUTIVE

# ROYAL SCOTTISH NATIONAL ORCHESTRA



**ARTISTIC TEAM**

Thomas Søndergård	1
MUSIC DIRECTOR	
Elim Chan	2
PRINCIPAL GUEST CONDUCTOR	
Neeme Järvi	3
CONDUCTOR LAUREATE	
Alexander Lazarev	4
CONDUCTOR EMERITUS	
Kellen Gray	5
ASSISTANT CONDUCTOR	
Gregory Batsleer	6
CHORUS DIRECTOR, RSNO CHORUS	
Patrick Barrett	7
CHORUS DIRECTOR, RSNO JUNIOR CHORUS	

**FIRST VIOLIN**

Maya Iwabuchi	8
LEADER	
Sharon Roffman	9
LEADER	
Lena Zeliszewska	10
ASSOCIATE LEADER	
Emily Davis	11
ASSOCIATE LEADER	
Tamás Fejes	12
ASSISTANT LEADER	
Patrick Curlett	13
ASSISTANT PRINCIPAL	
Jane Reid	14
Caroline Parry	15
Ursula Heidecker Allen	16
Lorna Rough	17
Susannah Lowdon	18
Alan Manson	19
Elizabeth Bamping	20

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Jacqueline Speirs	22
ASSOCIATE PRINCIPAL	
Marion Wilson	23
ASSOCIATE PRINCIPAL	
Harriet Wilson	24
SUB PRINCIPAL	
Nigel Mason	25
Wanda Wojtasinska	26
Paul Medd	27
Anne Bünemann	28
Sophie Lang	29
Robin Wilson	30
Emily Nenniger	31

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ASSISTANT PRINCIPAL	
Susan Buchan	34
SUB PRINCIPAL	
Lisa Rourke	35
SUB PRINCIPAL	
David Martin	36
Nicola McWhirter	37
Claire Dunn	38
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Maria Trittinger	40
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PRINCIPAL	
Betsy Taylor	43
ASSOCIATE PRINCIPAL	
Kennedy Leitch	44
ASSISTANT PRINCIPAL	
William Paterson	45
Rachael Lee	46
Sarah Digger	47

**DOUBLE BASS**

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PRINCIPAL	
Margarida Castro	49
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Michael Rae	50
ASSISTANT PRINCIPAL	
Paul Sutherland	51
SUB PRINCIPAL	
John Clark	52
Sally Davis	53

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Helen Brew	55
ASSOCIATE PRINCIPAL	
Janet Richardson	56
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PRINCIPAL	
Peter Dykes	58
ASSOCIATE PRINCIPAL	
Henry Clay	59
PRINCIPAL COR ANGLAIS	

**CLARINET**

Timothy Orpen	60
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Duncan Swindells	61
PRINCIPAL BASS CLARINET	

**BASSOON**

David Hubbard	62
PRINCIPAL	
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ASSOCIATE PRINCIPAL	
Paolo Dutto	64
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Christopher Gough	65
PRINCIPAL	
Alison Murray	66
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ASSOCIATE PRINCIPAL	
David McClenaghan	68
Martin Murphy	69
ASSISTANT PRINCIPAL	

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Christopher Hart	70
PRINCIPAL	
Marcus Pope	71
SUB PRINCIPAL	
Jason Lewis	72
ASSOCIATE PRINCIPAL	

**TROMBONE**

Dávur Juul Magnussen	73
PRINCIPAL	
Lance Green	74
ASSOCIATE PRINCIPAL	
Alastair Sinclair	75
PRINCIPAL BASS TROMBONE	

**TUBA**

John Whitener	76
PRINCIPAL	

**TIMPANI**

Paul Philbert	77
PRINCIPAL	

**PERCUSSION**

Simon Lowdon	78
PRINCIPAL	
John Poulter	79
ASSOCIATE PRINCIPAL	

**Matthew Rooke** (Born 1963)

## THE ISLE IS FULL OF NOISES!



**WORLD PREMIERE**

**DURATION** 2 minutes

*The Isle is Full of Noises!* is a 'welcome home!' after these long months of silence and restrictions for the RSNO and you, the audience. It is a joyous celebration of the power of a symphony orchestra at play, and in particular the brass section, who welcome us back to the concert hall with a pulsating, swaggering, soaring, perhaps even joyously bombastic wee firecracker of a symphonic fanfare.

This brand-new piece sees me returning to my very first love – the symphony orchestra. I remember my first big public concert as a bassist in my county youth orchestra, where we performed Stravinsky's *Firebird* at the Royal Festival Hall. It was an amazing experience. I couldn't help it: the tears just flowed down my cheeks all through the closing section. It is therefore so exciting to be able to share my work on the same programme as *The Firebird*, being performed by our great national symphony orchestra all these years later.

© Matthew Rooke



## MATTHEW ROOKE Composer

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Born in 1963 to a Scottish mother and a Gabonese father, Matthew's approach to music-making echoes his diverse background, with a kaleidoscopic career including working with artists as varied as Sir John Tavener, Nitin Sawhney and Miriam Karlin, and as a composer in the theatre producing work for many leading theatre companies including the Royal National Theatre.

Matthew's career has spanned both creation and administration, including a period as Music Director of the Scottish Arts Council. Since his appointment as composer-in-residence at Horsecross Arts/Perth Concert Hall in 2010, culminating in his first opera, *Flying*, Matthew has focused on opera as a composer, as well as specialising in producing chamber re-orchestrations of a wide range of operas. His second opera, *An Cadal Trom*, commissioned by Lammermuir Festival, which embraced some 150 performers and participants, was warmly received at its premiere in 2018. He is currently completing a chamber re-orchestration of *Pelléas et Mélisande* in a new translation by Janice Galloway and is looking forward to its premiere in 2022, along with premieres of other works in London and America over the coming year.

Matthew Rooke is published by UMP.



The RSNO Scotch Snaps series  
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Foundation

**Dmitri Shostakovich** (1906-1975)

## **FESTIVE OVERTURE** Op96

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**FIRST PERFORMANCE**

Moscow, 6 November 1954

**DURATION** 7 minutes

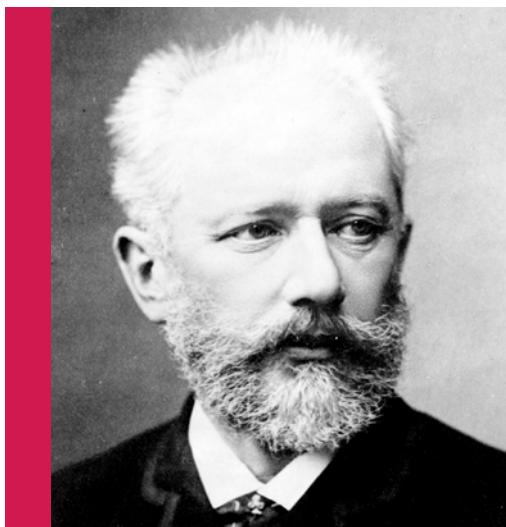
The overriding image of Shostakovich is of a man depressed and worn down by the erratic dictates of Soviet cultural policy. Yet he loved life and had a wonderfully dry sense of humour (after all, he needed it). In his own words, he enjoyed 'all kinds of spontaneous cheerful gatherings', and dancing, trips to the cinema and particularly football matches (he loved the sport) were some of his greatest pleasures.

The sunnier aspect of Shostakovich's personality found expression in his joyous *Festive Overture*, a work commissioned to celebrate the 37th anniversary of the October Revolution in 1954. Stalin's 'reign of terror' had just ended and in this piece Shostakovich's rejoicing was no longer forced and 'created under threat' (as he admitted it had been in the finale of his earlier Fifth Symphony). As a result, this is one of the composer's happiest works and, with its rousing fanfares and sheer exuberance, it's tempting to conclude that it celebrated Stalin's demise.

© Anthony Bateman

**Pyotr Ilyich Tchaikovsky** (1840-1893)

## VARIATIONS ON A ROCOCO THEME Op33



### FIRST PERFORMANCE

Moscow, 30 November 1877

**DURATION** 18 minutes

Among the myriad controversies of music history, a Pandora's box of ripped-up contracts and bitter rivalries, sits the creation of Tchaikovsky's *Variations on a Rococo Theme*, one of the best-loved works in the cello repertoire. Scored in the first instance for cello and piano from Tchaikovsky's initial sketches for a full orchestral work, the orchestral version was premiered to much acclaim by the German cellist Wilhelm Fitzenhagen in Moscow in 1877 under the conductor Nicolai Rubinstein.

Tchaikovsky had written the *Variations* over the Christmas of 1876, weighed down with commissions and stymied by a constant stream of visitors that, as he complained to his brother Anatoly, made it seem as though 'everyone in Petersburg is holding me back'. Suffering from depression and one of his intermittent bouts of lack of confidence, Tchaikovsky sent the cello and piano score

for checking to his friend Fitzenhagen (for whom the piece was written), a not uncommon practice when the solo instrument was not one which the composer played.

But when the score was returned, Tchaikovsky found substantial revisions full of grandstanding virtuosity in the solo cello part, written in Fitzenhagen's neat hand and pasted in. The piano score, and basis for Tchaikovsky's subsequent orchestration, remained unchanged.

The devil lay in the detail, for Tchaikovsky's original vision had been a set of variations developing subtly along Classical lines, partly in homage to his great inspiration, Mozart, whereas Fitzenhagen had a soloist's ear towards rather more wilfully Romantic pyrotechnic glories. Tchaikovsky nonetheless accepted the changes.

More was to come. When Tchaikovsky sent the work to his editor Jurgenson in 1878 to be made up for publication for piano and cello, Fitzenhagen, apparently without Tchaikovsky's knowledge although claiming his blessing, began to make wholesale changes, revising not just the cello part, but Tchaikovsky's overall score. He changed the order of the variations to maximise effect, jettisoning the eighth almost entirely and using only its final bars, which he then tacked on to Tchaikovsky's vibrant fourth variation (the *Allegro Vivo*), which was reworked as the finale. Musically, it subverted Tchaikovsky's subtle Classical progression, yet it undoubtedly made for exciting listening. Jurgenson was outraged. 'That loathsome Fitzenhagen!' he thundered, in a letter to Tchaikovsky. '... Heavens! Tchaikovsky *revu et corrigé par* [reviewed and corrected by] Fitzenhagen!!'

Tchaikovsky's reaction is unknown, although a single personal account of contested date (perhaps in response to the publication of the orchestral score some 10 years later) is frequently alluded to: he is said to have railed, then announced, 'The Devil take it!', and so Fitzenhagen's alterations, much loved by subsequent generations of cellists and audiences, stood.

And yet the distance of history undoubtedly hides a much more complex picture, for the fact remains that Tchaikovsky appeared delighted with the reception of his *Variations*, and remained friends with Fitzenhagen. The 'original' version was not heard until 1941, when Russian cellist Viktor Kubatsky painstakingly removed the pasted-on sections with the help of a forensic specialist, revealing the work in one of its earliest incarnations, but bearing in parts, nonetheless, the ever-present ghost of Fitzenhagen.

© Sarah Urwin Jones

## What was happening in 1877?

**1 Jan** Queen Victoria was proclaimed Empress of India

**15 Mar** In Australia, the first cricket Test match was held between England and the host country

**19 Jun** Charles Coburn, the American actor, was born

**20 Jun** Alexander Graham Bell installed the first commercial telephone service, in Hamilton, Ontario

**9 Jul** The All England Lawn Tennis and Croquet Club hosted its first lawn tennis tournament at Wimbledon

**5 Sep** The Oglala Sioux chief Crazy Horse was bayoneted by a US soldier after resisting confinement in Fort Robinson, Nebraska

**24 Sep** The Imperial Japanese Army defeated rebel samurai, ending the Satsuma Rebellion

**22 Oct** A mining disaster at Blantyre, Scotland, killed 207

**21 Nov** Thomas Edison announced his invention of the phonograph, a machine that could record sound

**30 Dec** Johannes Brahms' Second Symphony premiered in Vienna

**31 Dec** Gustave Courbet, the French painter, died

## BRUNO DELEPELAIRE Cello

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Bruno was born in France in 1989. He owes the fact that he became a cellist to his grandmother, an enthusiastic amateur cellist. As a 5-year-old, he also wanted to learn the instrument. The cello lessons with his first cello teacher, Erwan Fauré, were formative experiences for him. He later studied at the Paris Conservatoire under Philippe Muller. In 2012 he went to Berlin to continue his training under Jens Peter Maintz at the University of the Arts and under Ludwig Quandt at the Orchestra Academy of the Berlin Philharmonic.

Bruno gained orchestral experience with the Verbier Festival Orchestra and Gustav Mahler Youth Orchestra, and as a student of the Orchestra Academy of the Berlin Philharmonic. As a soloist, he has performed with the Munich Radio Orchestra and the Württemberg Philharmonic of Reutlingen. He has won several awards, including first prize at the 2012 Karl Davidoff International Cello Competition and the 2013 Markneukirchen International Instrumental Competition.

Bruno has been principal cellist with the Berlin Philharmonic since 2013. He plays a cello made by Matteo Goffriller, on loan from the Karolina Blaberg Foundation.



**Igor Stravinsky** (1882-1971)

# THE FIREBIRD



## **FIRST PERFORMANCE**

Paris, 25 June 1910

**DURATION** 44 minutes

### **I Introduction**

### **II The Enchanted Garden of Kashchei**

### **III Appearance of the Firebird, pursued by Prince Ivan**

### **IV Dance of the Firebird**

### **V Capture of the Firebird by Prince Ivan**

### **VI Supplication of the Firebird – Appearance of the 13 Enchanted Princesses**

### **VII The Princesses' Game with the Golden Apples**

### **VIII Sudden Appearance of Prince Ivan**

### **IX Khorovod (Round Dance) of the Princesses**

### **X Daybreak – Prince Ivan penetrates Kashchei's Palace**

### **XI Magic Carillon, Appearance of Kashchei's Monster Guardians, and Capture of Prince Ivan – Arrival of Kashchei the Immortal – Dialogue of Kashchei and Prince Ivan – Intercession of the Princesses – Appearance of the Firebird**

### **XII Dance of Kashchei's Retinue, enchanted by the Firebird**

### **XIII Infernal Dance of all Kashchei's Subjects – Berceuse (Lullaby) – Kashchei's Awakening – Kashchei's Death – Profound Darkness**

### **XIV Disappearance of Kashchei's Palace and Magical Creations, Return to Life of the Petrified Knights, General Rejoicing**

In the summer of 1910, Sergei Diaghilev's Paris-based Ballets Russes premiered a new work with music by a precocious yet barely known composer – Igor Stravinsky. *The Firebird*, a setting of a popular Russian fairy tale entitled *Kashchei the Immortal*, proved an immediate and enduring success. Glowingly orchestrated and full of Stravinsky's now familiar rhythmic drive and sense of colour, *The Firebird* established the composer as the major new voice in 20th-century music – not bad for someone who had been Diaghilev's third choice. 'This goes further than Rimsky-Korsakov,' wrote composer Maurice Ravel to a colleague after hearing *The Firebird*. 'Come quickly.' The rest, as they say, is history. Stravinsky went on to produce a string of ballet scores for Diaghilev, including *Petrushka* (1911) and the momentous *The Rite of Spring* (1913), and the musical, choreographic and design influences of the Ballets Russes swept across Europe.

*The Firebird's* source is the sort of exotic tale much favoured by Stravinsky's teacher Rimsky-Korsakov, whose influence can also be heard in the work, not least in its vivid and vibrant orchestration (in 1902 Rimsky-Korsakov himself had composed an opera based on the same fairy tale).

In the Introduction there are dark rumblings in the lower strings, ominous trombone lines and strange nocturnal sounds in the woodwinds. The mysterious noise of the wind in the trees is heard (the violins, violas and cellos slide up and down the strings with the lightest of pressure to create the effect) before the Firebird makes its luminous entrance, its dance and variation flickering intensely.

Prince Ivan chases the Firebird in breathless music that runs helter-skelter across the full

orchestra, finally catching it, and keeping tight hold despite its fading cries for help. The Firebird begs Ivan to spare its life in a melody for solo viola that develops into a lush, oriental-sounding tune in the strings. He relents and releases the magical creature, and it offers him an enchanted feather that he can use to summon it should he find himself in dire need – a gift sung in a folk-like horn solo.

Thirteen princesses enchanted into subservience by Kashchei appear to sweetly rising harmonies in the strings, and Ivan hides and watches as they play a game with golden apples from one of the palace's trees, in a quicksilver passage full of rushing strings and woodwind. There's a sudden silence as Ivan reveals himself, announcing his presence with a slow, noble horn melody, and the princesses dance a graceful Khorovod (Round Dance) for him, with long folksong-like solos for oboe and cello. Captivated by the spectacle, Ivan falls in love with one of them, the music at this point becoming noticeably more amorous. Overall, however, charm and innocence prevail. The music dies away as Ivan falls into a languorous sleep.

Cockerel-like crows in the trumpets herald the arrival of the new day, and Ivan surreptitiously finds an entrance into Kashchei's palace, where, with a clash of cymbals and a roar from the tam-tam, he finds himself face to face with the ogre's monstrous guardians, who capture him in music that grows ever more intense. Foghorn-like noises from trombones and tuba announce the coming of Kashchei himself, who arrives with a crude slide from the trombones and an unmistakable thump on timpani and bass drum.

Ivan and Kashchei face off, and the ogre sends his guardians to grab the Prince. With some

rising figures in solo violin and woodwind, the 13 princesses plead for Ivan, but Kashchei dismisses them.

The music brightens considerably, however, as Ivan waves the Firebird's feather and summons the magical creature, with rushing gestures in harp and woodwind. The Firebird first makes Kashchei's retinue dance in music led by a prominent xylophone, before taking things even further.

A sudden explosion of sound shatters the atmosphere. The Firebird casts a spell on Kashchei and all of his monstrous retinue who, with the Firebird as choreographer, dance the frenzied Infernal Dance. With its feverish energy and grotesque swells of sound, this is a foretaste of Stravinsky in *Rite of Spring* mode. The monsters eventually collapse from exhaustion, and the Firebird lulls them into a deep sleep with the beautifully soporific Berceuse, its mysterious melody introduced by a solo bassoon.

To the growling accompaniment of two contrabassoons, Kashchei briefly awakens. But the Firebird has shown Ivan a hidden egg that conceals the ogre's soul, and Ivan destroys it, killing Kashchei to a tumble of noise from drums and brass.

Out of the darkness and stillness that follows, a noble horn melody emerges, heralding a new era. Kashchei's palace and all his magical creations vanish, petrified knights return to life (a particularly nasty habit of Kashchei was to turn his foes to stone) and the princesses are released. The music gets ever louder and more majestic and, with evil banished and Ivan united with his princess, the work ends in a mood of triumph and brassy jubilation.

## What was happening in 1910?

**13 Jan** The first public radio broadcast took place, of *Cavalleria rusticana* and *Pagliacci*, from the Metropolitan Opera, New York

**8 Mar** In France, Raymonde de Laroche became the first woman authorised to fly an aeroplane

**18 Mar** The first filmed version of Mary Shelley's *Frankenstein* was premiered, with Charles Ogle as the monster

**6 May** George V became king on the death of his father, Edward VII

**18 May** Earth passed through the tail of Halley's Comet

**3 Jun** Without fanfare, Roald Amundsen set sail from Norway with the intention of reaching the South Pole

**15 Jun** The British Antarctic Expedition, led by Robert Falcon Scott, left Cardiff for the South Pole

**22 Jun** The Zeppelin *Deutschland* made the first commercial passenger flight, from Friedrichshafen to Düsseldorf

**22 Jul** A wireless telegraph sent from the *SS Montrose* resulted in the arrest of murderer Dr Hawley Crippen

**5 Oct** The First Portuguese Republic was proclaimed in Lisbon, and King Manuel II fled to England

**3 Oct** Modern neon lighting was first demonstrated, by Georges Claude at the Paris Motor Show

# THOMAS SØNDERGÅRD Conductor



Danish conductor Thomas Søndergård is Music Director of the RSNO, following six seasons as Principal Guest Conductor. Between 2012 and 2018 he served as Principal Conductor of the BBC National Orchestra of Wales (BBC NOW), after stepping down as Principal Conductor and Musical Advisor of the Norwegian Radio Orchestra.

He has appeared with many notable orchestras in leading European centres, such as Berlin (including the Berliner Philharmoniker, Rundfunk-Sinfonieorchester Berlin, Mahler Chamber Orchestra), Leipzig (Gewandhausorchester), Paris (Orchestre National de France), London (London Philharmonic, BBC Symphony, London Symphony and Philharmonia Orchestra), Amsterdam and Rotterdam (Royal Concertgebouw Orchestra, Netherlands Philharmonic, Rotterdam Philharmonic), and is a familiar figure in Scandinavia, with such orchestras as the Oslo Philharmonic, Gothenburg Symphony, Danish National Symphony, Royal Stockholm Philharmonic,

Swedish Radio Symphony, Finnish Radio Symphony and Helsinki Philharmonic. North American appearances to date include the symphony orchestras of Chicago, Toronto, Atlanta, Vancouver, Houston and Seattle.

This season he makes first visits to the Montreal Symphony Orchestra, Minnesota Orchestra and Bergen Philharmonic, and returns to many orchestras, among them the NDR Radiophilharmonie Hannover, Royal Danish Opera (*Die Walküre* and New Year concerts), London Philharmonic Orchestra and Danish National Symphony Orchestra.

Following his acclaimed debut for the Royal Danish Opera (*Kafka's Trial*), Thomas has returned regularly to conduct a broad repertoire, ranging from contemporary to *Le nozze di Figaro*, *Il barbiere di Siviglia*, *La bohème*, *The Cunning Little Vixen* and *Il viaggio a Reims*. He has also enjoyed successful collaborations with the Norwegian Opera and Royal Swedish Opera. His Stockholm productions of *Tosca* and *Turandot* (both with Nina Stemme) led to his Bayerische Staatsoper debut, conducting main season and Opera Festival performances of *Turandot* with Stemme. He made his Deutsche Oper Berlin debut with the world premiere of Andrea Lorenzo Scartazzini's *Edward II* and returned for Berlioz's *Romeo and Juliet*.

Thomas' discography includes violinist Vilde Frang's celebrated debut recording (WDR Köln for EMI); Poul Ruders (Aarhus Symphony, Norwegian Radio, Royal Danish Opera (*Kafka's Trial*) for Da Capo and Bridge Records); Lutosławski and Dutilleux concertos with cellist Johannes Moser and the Rundfunk-Sinfonieorchester Berlin for Pentatone; and for Linn Records, Sibelius symphonies and tone poems with the BBC NOW and Prokofiev symphonies and Richard Strauss (*Ein Heldenleben*) with the RSNO.

# ROYAL SCOTTISH NATIONAL ORCHESTRA



Formed in 1891 as the Scottish Orchestra, the company became the Scottish National Orchestra in 1950, and was awarded Royal Patronage in 1977. The Orchestra's artistic team is led by Danish conductor Thomas Søndergård, who was appointed RSNO Music Director in October 2018, having previously held the position of Principal Guest Conductor. Hong Kong-born conductor Elim Chan succeeds Søndergård as Principal Guest Conductor.

The RSNO performs across Scotland, including concerts in Glasgow, Edinburgh, Dundee, Aberdeen, Perth and Inverness. The Orchestra appears regularly at the Edinburgh International Festival and the BBC Proms, and has made recent tours to the USA, China and Europe.

The Orchestra is joined for choral performances by the RSNO Chorus, directed by Gregory Batsleer. The RSNO Chorus evolved from a choir formed in 1843 to sing the first full performance of Handel's *Messiah* in Scotland. Today, the RSNO Chorus is one of the most distinguished large symphonic choruses in Britain. The Chorus has performed nearly every work in the standard choral repertoire, along with contemporary works by composers including John Adams, Howard Shore and James MacMillan.

Formed in 1978 by Jean Kidd, the acclaimed RSNO Junior Chorus, under its director Patrick

Barrett, also performs regularly alongside the Orchestra. Boasting a membership of over 400 members aged from 7 to 18, it has built up a considerable reputation singing under some of the world's most distinguished conductors and appearing on radio and television.

The RSNO has a worldwide reputation for the quality of its recordings, receiving a 2020 Gramophone Classical Music Award for Chopin's Piano Concertos (soloist: Benjamin Grosvenor), conducted by Elim Chan; two Diapason d'Or awards for Symphonic Music (Denève/Roussel 2007; Denève/Debussy 2012) and eight GRAMMY Awards nominations. Over 200 releases are available, including the complete symphonies of Sibelius (Gibson), Prokofiev (Järvi), Glazunov (Serebrier), Nielsen and Martinů (Thomson) and Roussel (Denève) and the major orchestra works of Debussy (Denève). Thomas Søndergård's debut recording with the RSNO, of Strauss' *Ein Heldenleben*, was released in 2019.

The RSNO's pioneering learning and engagement programme, Music for Life, aims to engage the people of Scotland with music across key stages of life: Early Years, Nurseries and Schools, Teenagers and Students, Families, Accessing Lives, Working Lives and Retired and Later Life. The team is committed to placing the Orchestra at the centre of Scottish communities via workshops and annual residencies.



# ON STAGE

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## FIRST VIOLIN

Maya Iwabuchi  
LEADER  
Lena Zeliszewska  
ASSOCIATE LEADER  
Tamás Fejes  
ASSISTANT LEADER  
Patrick Curlett  
Jane Reid  
Caroline Parry  
Ursula Heidecker Allen  
Elizabeth Bamping  
Lorna Rough  
Susannah Lowdon  
Alan Manson  
Gillian Risi  
Wen Wang  
Liam Lynch

## SECOND VIOLIN

Jacqueline Speirs  
ASSOCIATE PRINCIPAL  
Marion Wilson  
Harriet Wilson  
Wanda Wojtasinska  
Paul Medd  
Anne Bünemann  
Robin Wilson  
Kirstin Drew  
Fiona Stephen  
Jane Lemoine  
Colin McKee  
Joe Hodson

## VIOLA

Tom Dunn  
PRINCIPAL  
Felix Tanner  
Lisa Rourke  
David Martin  
Nicola McWhirter  
Claire Dunn  
Maria Trittinger  
Francesca Hunt  
David McCreadie  
Elaine Koene

## CELLO

Betsy Taylor  
ASSOCIATE PRINCIPAL  
Kennedy Leitch  
Rachael Lee  
Sarah Digger  
Robert Anderson  
Barbara Misiewicz  
Miranda Phythian-Adams  
Laura Sergeant

## DOUBLE BASS

Roberto Carrillo-Garcia  
GUEST PRINCIPAL  
Paul Sutherland  
Sally Davis  
Ben Burnley  
Kirsty Matheson  
Chris Sergeant

## FLUTE

Katherine Bryan  
PRINCIPAL  
Lee Holland  
Janet Richardson  
PRINCIPAL PICCOLO

## OBOE

Adrian Wilson  
PRINCIPAL  
Peter Dykes  
Henry Clay  
PRINCIPAL COR ANGLAIS

## CLARINET

Timothy Orpen  
PRINCIPAL  
Emma Burgess  
Duncan Swindells  
PRINCIPAL BASS CLARINET

## BASSOON

David Hubbard  
PRINCIPAL  
Luis Eisen  
Paolo Dutto  
PRINCIPAL CONTRABASSOON

## HORN

Christopher Gough  
PRINCIPAL  
Alison Murray  
Andrew McLean  
Stephanie Jones  
Martin Murphy

## TRUMPET

Christopher Hart  
PRINCIPAL  
Marcus Pope  
Brian McGinley

## TROMBONE

Dávur Juul Magnussen  
PRINCIPAL  
Lance Green  
Alastair Sinclair  
PRINCIPAL BASS TROMBONE

## TUBA

John Whitener  
PRINCIPAL

## TIMPANI

Paul Philbert  
PRINCIPAL

## PERCUSSION

Simon Lowdon  
PRINCIPAL  
John Poulter  
Stuart Semple  
Colin Hyson

## HARP

Pippa Tunnell

## PIANO

Lynda Cochrane

## CELESTE

Judith Keaney

## OFF-STAGE TRUMPET

Andrew Connell-Smith  
Rebecca Smith  
Mark James

# RSNO

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ORCHESTRA

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# SUPPORTING THE RSNO

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I am honoured and extremely proud to be Music Director of the RSNO. It is through the continued generosity of you, our friends, donors and supporters, that we can continue to achieve and realise the most ambitious goals of the Orchestra.

The absence of live performance and the separation of musicians from the stage make these difficult times for all. It has reinforced for us all how vital music is in helping us overcome hardship, fear and loneliness. The creativity and dedication shown by RSNO musicians in recent months has been incredible. This is despite the pattern of our working lives being dramatically

interrupted and being separated, not just from one another, but also from our audiences and communities. I hope you will choose to support us now as we adapt and embark upon this next chapter in RSNO history.

**Thank you for your support**



**Thomas Søndergård**  
MUSIC DIRECTOR, RSNO

## RSNO CONDUCTORS' CIRCLE

---

The RSNO Conductors' Circle is an inspirational group of individual supporters at the heart of the RSNO's Individual Giving programme. Our members' annual philanthropic gifts enable us to realise the Orchestra's most ambitious goals. Conductors' Circle members support inspirational concert performances for our audiences alongside transformational education programmes in communities across Scotland, via our ground-breaking initiative Music for Life.

The relationship between the RSNO and Conductors' Circle members involves exceptional levels of access to all aspects of Orchestra life. We design bespoke private events tailored to individual interests and passions, providing insight into the artistic process and bringing our supporters further into the RSNO family. Members of the Conductors' Circle benefit from an intimate and long-lasting connection with the RSNO Artistic Team and particularly with RSNO Music Director Thomas Søndergård, Principal Guest Conductor Elim Chan and the many

renowned guest Conductors we are privileged to welcome to the RSNO each year.

The RSNO is very grateful for the continued support of its Conductors' Circle:

Ardgowan Charitable Trust  
Geoff and Mary Ball  
Sir Ewan and Lady Brown  
Stina Bruce Jones  
Ian and Evelyn Crombie  
Carol Grigor and the Trustees of Dunard Fund  
Gavin and Kate Gemmell  
Kenneth and Julia Greig  
Ms Chris Grace Hartness  
Kat Heathcote and Iain Macneil  
Bruce and Caroline Minto  
David and Alix Stevenson  
Eric and Karen Young

We would also like to thank those generous donors who wish to remain anonymous.

For more information on Individual Giving and becoming part of the Conductors' Circle please contact Jenny McNeely at [jenny.mcneely@rsno.org.uk](mailto:jenny.mcneely@rsno.org.uk)

# PATRON PROGRAMME

## CHAIR PATRON

From musical activities in schools with the musicians of the future to working in community venues across Scotland, as a Chair Patron you are enabling RSNO musicians to explore the many facets of their art and the positive impact it has on people's lives. Supporting an individual musician puts you at the heart of the RSNO family. You're connected directly to the musicians on stage and get to enjoy privileged behind-the-scenes access. RSNO musicians truly appreciate our Chair Patrons and enjoy developing personal relationships with our supporters.

### Assistant Conductor

Kellen Gray  
The Solti Foundation Chair

### First Violin

Maya Iwabuchi *LEADER*  
Sharon Roffman *LEADER*  
Dunard Fund Chair

Tamás Fejes Assistant *LEADER*  
The Bill and Rosalind Gregson Chair

Patrick Curlett  
ASSISTANT *PRINCIPAL*  
The RSNO Circle Chair

Jane Reid  
The James Wood Bequest Fund  
Chair

Alan Manson  
The Hugh and Linda Bruce-Watt  
Chair

Elizabeth Bamping  
The WL and Vera Heywood Chair

### Second Violin

Xander van Vliet *PRINCIPAL*  
The Hilda Munro Chair

Sophie Lang  
The Ian and Evelyn Crombie Chair

### Viola

Lisa Rourke *SUB PRINCIPAL*  
The Meta Ramsay Chair

David Martin  
The Miss Grace MM Mitchell  
Bequest Chair

Francesca Hunt  
The Rolf and Celia Thornqvist Chair

### Cello

Aleksei Kiseliiov *PRINCIPAL*  
The James Browning Chair

Kennedy Leitch  
ASSISTANT *PRINCIPAL*  
The David and Anne Smith Chair

Arthur Boutiller  
The Ardgowan Charitable  
Trust Chair

Rachael Lee  
The Christine and Arthur Hamilton  
Chair

### Double Bass

Ana Cordova *PRINCIPAL*  
The Kate and Gavin Gemmell Chair

John Clark  
The Gregor Forbes Chair

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Katherine Bryan *PRINCIPAL*  
The David and Anne Smith Chair

Helen Brew *ASSISTANT PRINCIPAL*  
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### Oboe

Adrian Wilson *PRINCIPAL*  
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Peter Dykes  
ASSOCIATE *PRINCIPAL*  
Witherby Publishing Group  
Charitable Trust Chair

### Cor Anglais

Henry Clay *PRINCIPAL*  
In memory of a dear friend, Fiona H

### Bassoon

David Hubbard *PRINCIPAL*  
The James and Morag Anderson  
Chair

### Horn

Christopher Gough *PRINCIPAL*  
The Springbank Distillers Chair

Alison Murray  
ASSISTANT *PRINCIPAL*  
Mr & Mrs Pierre and Alison Girard

David McClenaghan  
The J & A Mitchell Chair

### Trumpet

Christopher Hart *PRINCIPAL*  
Ms Chris Grace Hartness

Marcus Pope *SUB PRINCIPAL*  
The Nigel and Margot Russell Chair

### Trombone

Dávur Juul Magnussen  
*PRINCIPAL*  
The Mitchell's Glengyle Chair

Lance Green  
ASSOCIATE *PRINCIPAL*  
The William Cadenhead Chair

### Timpani

Paul Philbert  
Ms Chris Grace Hartness

### Percussion

John Poulter  
ASSOCIATE *PRINCIPAL*  
The Dot and Syd Taft Chair

### Director of Concerts and Engagement

Bill Chandler  
The James and Iris Miller Chair

We would like to acknowledge the generous contribution of Mr Hedley Wright in supporting the RSNO Chair Patron Programme.

## LEARNING AND ENGAGEMENT PATRON

Our Learning and Engagement activity is structured around our Music for Life programme. From apps for babies to concerts and workshops for school children, and lunchtime concerts for older adults, the range of projects is vast. As a Patron, you will have access to our projects to bring you closer to the communities we serve across Scotland.

### Learning and Engagement Patrons

Neil and Nicola Gordon  
 Professor Gillian Mead  
 Mr Maurice Taylor CBE  
 RSNO Principal Oboe, Adrian Wilson  
 Witherby Publishing Group Charitable Trust

## NEW WORKS PATRON

The RSNO is dedicated to bringing new works and outstanding new talent to audiences across Scotland. Our New Works Patrons contribute a significant legacy to orchestral music that extends beyond the RSNO, providing new music for orchestras and audiences around the world – for generations to come.

### New Works Patron

Susie Thomson

We are also grateful to those who give but wish to remain anonymous.

If you would like more information or would like to discuss how you can become part of the RSNO Family of Supporters, please contact Jenny McNeely, Head of Individual Giving and Partnerships, at [jenny.mcneely@rsno.org.uk](mailto:jenny.mcneely@rsno.org.uk)



We would like to thank all those who have donated to our new Play Your Part Appeal.  
 The generosity of our supporters at this time is deeply appreciated.





# Musical Memories

**Leave a gift to the RSNO and ensure future generations can create their own Musical Memories of the Royal Scottish National Orchestra.**

We all have special Musical Memories. It could be learning to play an instrument when you were a child, or a special piece of music that just left you breathless the first time you heard the Orchestra play it. Maybe it was seeing a soloist you had always wanted to hear, or just a great concert shared with friends. Memories such as these make music such an important part of our lives.

Leaving a gift to the RSNO in your will is the single most important way you can help us to make music and to create memories. Your legacy will support the work of the Orchestra for years to come, ensuring that we can continue to bring great music to a new generation of children, young people and adults right across Scotland.

It is easy to leave a gift. After you have made provisions for family and friends, please think of the Orchestra.

Your gift is important to us and to everyone in Scotland who enjoys music. Contact your solicitor to draft a will or add a codicil to your current will.

If your estate is subject to inheritance tax, a gift to a charity, such as the RSNO, is tax-free and will reduce the amount of tax payable to the Government. Please ask your solicitor for details.

For more information please visit [rsno.org.uk/memories](http://rsno.org.uk/memories)

If you would like to discuss this further, please contact Kirsten Reid, Individual Giving and Partnerships Officer, in the strictest confidence at [kirsten.reid@rsno.org.uk](mailto:kirsten.reid@rsno.org.uk)

To the many among you who have pledged to leave a gift already – thank you.



# CHARITABLE TRUSTS AND FOUNDATIONS

Charitable trusts and foundations have a long and illustrious history of supporting the RSNO, both on the concert platform and through our Learning and Engagement programmes in the community. Grants and awards of all sizes are greatly appreciated, and range from one-off donations for specific projects through to large-scale support over a number of years, including support of the acclaimed RSNO Junior Chorus and our flagship educational project, the National Schools Concert Programme. Our 2021:22 Season of concerts and Learning and Engagement programmes is generously supported by the following trusts and foundations:

Aberbrothock Skea Charitable Trust  
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 William Grant Foundation  
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 Witherby Publishing Group Charitable Trust  
 Zich Trust

We are also grateful to a number of trusts that wish to stay anonymous.

If you would like more information about our work and how you can make a difference, please contact Ajda Šubelj, Head of Trusts and Projects, at [ajda.subelj@rsno.org.uk](mailto:ajda.subelj@rsno.org.uk)





# RSNO CIRCLE

The Circle is a vital part of the RSNO family. Our community of music-lovers inspire and support us. Supporting us by joining the Circle will help us to bring music to so many people, from our Learning and Engagement programmes to our brand-new digital performances. As part of our community and family, we will keep in touch with our exclusive magazine *Inner Circle*, our Circle member webpage and invitations to special events throughout the year.

To find out more about joining the Circle please visit [rsno.org.uk/circle](https://rsno.org.uk/circle) or get in touch with our Individual Giving and Partnerships Officer, Kirsten Reid, RSNO, 19 Killermont Street, Glasgow G2 3NX Email: [kirsten.reid@rsno.org.uk](mailto:kirsten.reid@rsno.org.uk)

To all our existing Circle members, thank you. Thank you for your unwavering support that allows us to continue sharing the joy of music.

## Virtuoso

Ms Catherine Y Alexander  
Mrs A M Bennett  
Dame Susan and Mr John Bruce  
Mrs Stina Bruce-Jones  
Stephen and Morny Carter  
Francesca and Eoghan Contini Mackie  
Sir Sandy and Lady Crombie  
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Mr George Ritchie  
Mr P Rollinson  
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Mr Ian Taft  
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Raymond and Brenda Williamson  
Mr Hedley G Wright

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Mr Alan and Mrs Carolyn Bonnyman  
Mr John Brownlie  
Miss L Buist  
Mr and Mrs J K Burleigh  
Mr I Gow  
Mr J D Home  
Mrs J Kennedy  
Mrs A Lamont  
Mr I C MacNicol  
Professor J and Mrs S Mavor  
Mrs McQueen  
Mrs A McQueen  
Morag Millar  
Mr Miller  
Graham and Elizabeth Morton  
Mr and Mrs David Robinson  
Mr D Rogerson  
Mrs Ann M Stephen  
Mr Alistair M and Mrs Mandy Struthers  
Mr and Mrs M Whelan

## Concerto

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Mr A Alstead  
Mr N Barton  
Miss D Blackie  
Mr L Borwick  
Neil and Karin Bowman  
Dr C M Bronte-Stewart  
Dr F L Brown  
Mr and Mrs Burnside  
Ms H Calvert  
Mr A Campbell  
Sir Graeme and Lady Catto  
Mr R Cavanagh  
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## Sonata

Ms S Ace  
Mr K Allen  
Mrs P Anderson  
Ms D Baines  
Mr O Balfour  
Mr N Barton  
Dr A D Beattie  
Mrs H Benzie  
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 Mr D Woolgar  
 Mr R Young

Thank you to all our members  
 of the Circle, including  
 those who wish to remain  
 anonymous. Every one of you  
 makes a real difference.



# A BIG THANK YOU TO OUR SUPPORTERS

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If you would like more information about sponsorships, corporate partnerships or fundraising events with the RSNO, please contact Kirsten Reid, Individual Giving and Partnerships Officer, at [kirsten.reid@rsno.org.uk](mailto:kirsten.reid@rsno.org.uk)



# ROYAL SCOTTISH NATIONAL ORCHESTRA

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Linda Holden  
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Gurjit Singh Lalli  
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