



# RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

## Schönwandt Conducts **SCHEHERAZADE**

Usher Hall, Edinburgh  
Fri 12 Nov 2021 7.30pm

Glasgow Royal Concert Hall  
Sat 13 Nov 7.30pm

RECOMMENDED BY  
CLASSIC *f*M

# RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

## Søndergård Conducts **SIBELIUS TWO**

**EDN** Fri 19 Nov  
**GLA** Sat 20 Nov

**Bent Sørensen** Evening Land

**Berlioz** Les nuits d'été

**Sibelius** Symphony No2

**Thomas Søndergård** Conductor

**Catriona Morison** Mezzo-soprano

In memory of **Tom Bruce Jones**  
and in recognition of the generosity of  
**Stina Bruce Jones**

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# Schönwandt Conducts SCHEHERAZADE

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A ruthless sultan, his beautiful young wife and 1001 nights of stories from beyond the imagination. That was the inspiration behind Rimsky-Korsakov's *Scheherazade*: a glittering, widescreen orchestral epic, drenched in full symphonic colour, and the climax of a concert that starts with Richard Strauss' vision of the infinite, and features the ear-dazzling concerto that Ravel wrote for a pianist who'd lost an arm. Our soloist Kirill Gerstein can play it with one hand behind his back!

**RICHARD STRAUSS** Tod und Verklärung [Death and Transfiguration]  
Op24 [24']

**RAVEL** Piano Concerto in D Major for the Left Hand [19']

INTERVAL

**RIMSKY-KORSAKOV** Scheherazade Op35 [47']

**Michael Schönwandt** Conductor

**Kirill Gerstein** Piano

**Royal Scottish National Orchestra**

USHER HALL, EDINBURGH

Fri 12 Nov 2021 7.30pm

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GLASGOW ROYAL CONCERT HALL

Sat 13 Nov 7.30pm

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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.**

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# RSNO

SCOTLAND'S NATIONAL  
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**Kim Plays**

# BRAHMS PIANO CONCERTO No1

**EDN** Fri 26 Nov  
**GLA** Sat 27 Nov

RECOMMENDED BY  
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**Wagner** Prelude to Act I from *Lohengrin*  
**Anna Thorvaldsdottir** Metacosmos  
**Sibelius** Tapiola  
**Brahms** Piano Concerto No1

**Eva Ollikainen** Conductor  
**Sunwook Kim** Piano

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# WELCOME

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Music can be one of the most powerful ways to tell a story and tonight we have three pieces rich in history and powerful narratives for you to enjoy.







































































Richard Strauss was a master at telling musical stories, whether through his operas or his tone poems. *Tod und Verklärung* (Death and Transfiguration) was one of his earlier tone poems and through this powerful music he depicts the life, memories and death of an artist.

An uplifting tale of triumph emerging from tragedy, the catalogue of piano music for just the left hand owes its greatest debt to Paul Wittgenstein. The Austrian had already embarked on a career as a concert pianist when the First World War broke out, and was shot in his right elbow while serving in the military. He went on to commission music from the cream of early 20th-century composers, including Maurice Ravel's Concerto for the Left Hand. We're delighted to welcome Kirill Gerstein to perform this dazzling concerto for you tonight.

And finally, *Scheherazade*. Rimsky-Korsakov was the master of orchestration, with the unique talent to explore all the colours of the orchestra. Inspired by the tale of *The Thousand and One Nights*, I hope you enjoy this 'kaleidoscopic succession of images from fairy tales of oriental character' under the baton of our special guest conductor Michael Schönwandt.

**Alistair Mackie**  
CHIEF EXECUTIVE

# ROYAL SCOTTISH NATIONAL ORCHESTRA

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10-18									
19-27									
28-36									
37-45									
46-54									
55-63									
64-72									
73-79									

## 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

## SECOND VIOLIN

Xander van Vliet	21
PRINCIPAL	
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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Tom Dunn	32
PRINCIPAL	
Asher Zaccardelli	33
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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## CELLO

Aleksei Kiseliov	42
PRINCIPAL	
Betsy Taylor	43
ASSOCIATE PRINCIPAL	
Kennedy Leitch	44
ASSISTANT PRINCIPAL	
William Paterson	45
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## DOUBLE BASS

Ana Cordova	48
PRINCIPAL	
Margarida Castro	49
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Michael Rae	50
ASSISTANT PRINCIPAL	
Paul Sutherland	51
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Katherine Bryan	54
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Helen Brew	55
ASSOCIATE PRINCIPAL	
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PRINCIPAL PICCOLO	

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PRINCIPAL	
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ASSOCIATE PRINCIPAL	
Henry Clay	59
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Timothy Orpen	60
PRINCIPAL CLARINET	
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PRINCIPAL BASS CLARINET	

## BASSOON

David Hubbard	62
PRINCIPAL	
Luis Eisen	63
ASSOCIATE PRINCIPAL	
Paolo Dutto	64
PRINCIPAL CONTRABASSOON	

## HORN

Christopher Gough	65
PRINCIPAL	
Alison Murray	66
ASSISTANT PRINCIPAL	
Andrew McLean	67
ASSOCIATE PRINCIPAL	
David McClenaghan	68
Martin Murphy	69
ASSISTANT PRINCIPAL	

## TRUMPET

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

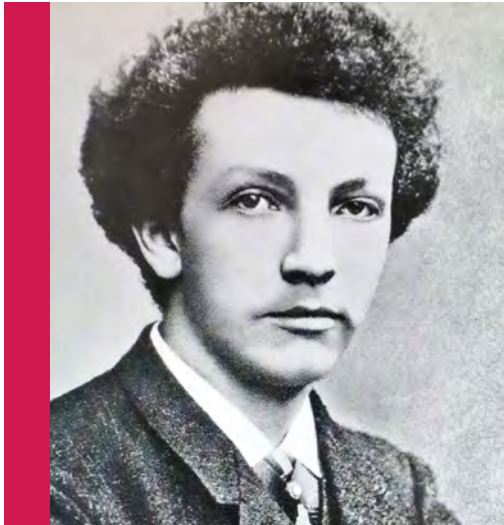
Paul Philbert	77
PRINCIPAL	

## PERCUSSION

Simon Lowdon	78
PRINCIPAL	
John Poulter	79
ASSOCIATE PRINCIPAL	

**Richard Strauss** (1864-1949)

# TOD UND VERKLÄRUNG Op24



**FIRST PERFORMANCE**

Eisenach Festival, 21 June 1890

**DURATION** 24 minutes

Like David Copperfield, Richard Strauss was dead set on being the 'hero of his own life' – and, even more emphatically, of his own music. Much of his orchestral work is brazenly autobiographical, and this subjective mania was there right from the start, in *Aus Italien* and *Don Juan*, both written in his early 20s: there's no doubt whose holiday snaps these are, whose love life.

But what about *Tod und Verklärung* (Death and Transfiguration)? The composer was only 24 when he started to write this 'tone poem' (his preferred description) picturing the struggles and dreams of a dying man; clearly there is nothing literally autobiographical in it. Nonetheless, the protagonist – an artist looking back over a life of strife and unfulfilled aims – certainly echoes the young composer's feelings of frustration, the musician of the future held back by the trammels of a deadening conservative musical world.

But we must really beware of literalism. Though the piece is accompanied by a detailed scenario (actually written after it, by the poet Alexander Ritter, but certainly at Strauss' behest), it is still the purest music, a continuation of *Don Juan*'s stunning explosion of orchestral sound, a genuine breakthrough in the history of sonority – and Strauss himself wrote later that 'a poetic programme is nothing but a pretext for purely musical expression ... Those who really know how to listen to music doubtless have no need of it.'

The musical atmosphere is heavily influenced by Wagner's *Tristan und Isolde*, which was obsessing the young Strauss at the time: and it's worth noting that the finale of that opera was originally called *Isolde's Love-Death*



and Transfiguration. From the misty, shifting harmonies and hesitant drumbeats of Strauss' beginning to its transcendent drawn-out final cadences, there is a musical logic which hardly needs words to convey its meaning. The mysterious atmospherics of the opening (the dying man, the fading heartbeat) are pierced by shafts of light by the high woodwinds before the oboe and solo violin begin to soar into melody – a happy reverie. A timpani *tremolo* heralds the sudden onslaught of tormenting death-pains, and Strauss brings the orchestra to a tumultuous, massive climax – the young composer filling his boots with the exhilarating possibilities of sound.

The pain recedes, and the orchestra subsides into the rippling background for Strauss' familiar vaulting strings to start their work, building into a theme of characteristically exuberant romanticism. The man dreams over his youth of love and struggle, the ideals he strove for begin to emerge in the 'Transfiguration' theme which gradually takes over, before the violins vanish upwards into the ether and a gong heralds the moment of death.

From the solemnity of death, the theme begins to emerge again, now sensual, untrammelled: the ideals of a lifetime finally realised in eternal space as 'the heavens open to show him what the world denied him'.

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## What was happening in 1890?

**15 Jan** Tchaikovsky's ballet *The Sleeping Beauty* premiered at the Mariinsky Theatre in St Petersburg

**25 Jan** American journalist Nellie Bly completed her round-the-world journey, in emulation of Jules Verne's Phileas Fogg, in just 72 days

**4 Mar** The Forth Bridge, designed by engineers John Fowler and Benjamin Baker, opened to rail traffic

**16 Jun** Stan Laurel, one half of comedy duo Laurel and Hardy, was born in Ulverston

**20 Jun** Oscar Wilde's *The Picture of Dorian Gray* was published in Philadelphia

**27 Jul** The Dutch painter Vincent van Gogh shot himself, and died two days later

**15 Sep** The world's bestselling writer of fiction, Agatha Christie, was born in Torquay

**8 Nov** Belgian composer and organist César Franck died

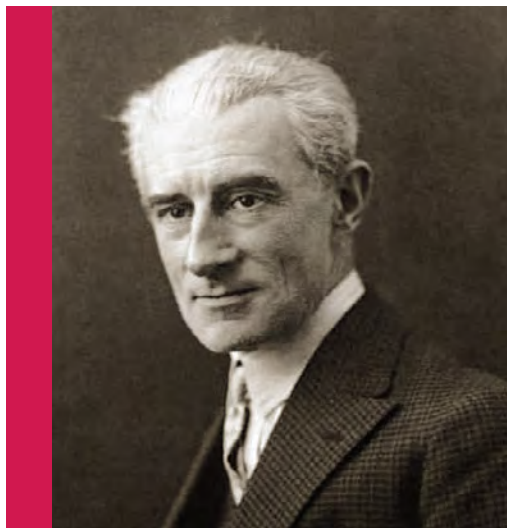
**22 Nov** Charles de Gaulle, President of France 1959-69, was born

**29 Dec** At Wounded Knee in South Dakota, the US 7th Cavalry killed more than 250 Lakota Sioux in a botched attempt to disarm their camp

**Maurice Ravel** (1875-1937)

## PIANO CONCERTO in D Major for the Left Hand

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### FIRST PERFORMANCE

Vienna, 5 January 1932

**DURATION** 19 minutes

### ***Lento – Allegro – Lento***

While working on his Piano Concerto in G Major (to be performed by the RSNO on 3/4 December), Ravel received a commission from the Austrian pianist Paul Wittgenstein for a piano concerto for the left hand. He readily accepted, and from the spring of 1930 through to the autumn of 1931 he worked on the two concertos simultaneously.

Born in Vienna in 1887, Paul Wittgenstein was the son of the industrialist Karl Wittgenstein, a leading figure in the iron and steel industry and one of the wealthiest men in Europe. It was a highly cultured family, and the young Paul came into contact with composers such as Brahms, Mahler and Richard Strauss – with whom he played piano duets. Paul's younger brother was Ludwig Wittgenstein, the famed

philosopher known for such quotes as 'I don't know why we are here, but I'm pretty sure that it is not in order to enjoy ourselves.'

Paul had just embarked on a career as a concert pianist when the First World War broke out, and he was called up for military service. Tragically, he was shot in the elbow during the German assault on Ukraine, captured by the Russians, and his right arm amputated. While recovering in a prisoner-of-war camp in Siberia, he resolved to continue his career in spite of his injury. His determination resulted in many of the most celebrated piano pieces composed for the left hand alone. Fortunately to have substantial funds at his disposal, he commissioned works from Britten, Hindemith, Korngold, Prokofiev, Richard Strauss and Ravel.

Fiercely opinionated and somewhat conservative, Wittgenstein was not initially enthusiastic about Ravel's concerto and suggested a number of changes. Regarding the long solo *cadenza* near the beginning of the work, he told the composer, 'If I wanted to play without the orchestra, I wouldn't have commissioned a concerto.' Ravel refused to change a note and Wittgenstein, somewhat reluctantly, performed it as written.

The Concerto is in one movement, although in three distinct sections, and alongside Ravel's innate French gentility, one can clearly detect the influence of jazz, especially in many of the bluesy piano figurations. As Ravel himself explained: 'After an introductory section, there comes an episode like an improvisation, which is succeeded by a jazz section. Only later is one aware that the jazz episode actually is built up from the themes of the first section.'

© Mark Fielding

# KIRILL GERSTEIN

## Piano

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Born in 1979 in Voronezh, Russia, Kirill attended one of the country's special music schools for gifted children and taught himself to play jazz at home by listening to his parents' record collection. Following a chance encounter with jazz legend Gary Burton in St Petersburg when he was 14, he was invited as the youngest student to attend the Berklee College of Music in Boston, where he studied jazz piano in tandem with his classical piano studies. At the age of 16, he decided to focus on classical music, completing his undergraduate and graduate degrees with Solomon Mikowsky at New York's Manhattan School of Music, followed by further studies with Dmitri Bashkirov in Madrid and Ferenc Rados in Budapest.

Highlights of the 2021/22 season include performances of Kurtág, Beethoven, Strauss and Rachmaninov with the Royal Concertgebouw and NDR Elbphilharmonie under Alan Gilbert; Mozart with the Camerata Salzburg/Andrew Manze; Schumann with the Chicago Symphony/Karina Canellakis; Ravel

and Schönberg with the Bayerischer Rundfunk Symphonieorchester/François-Xavier Roth; Tchaikovsky's First Piano Concerto in the urtext version with the Yomiuri Nippon Symphony Orchestra/Sebastian Weigle; both of Ravel's Piano Concertos with the City of Birmingham Symphony Orchestra; Brahms' First and Second Piano Concertos with the Helsinki Philharmonic; and all five Beethoven Piano Concertos over two nights with the Grand Rapids Symphony. In recital, he will be heard at London's Wigmore Hall; with his student Mao Fujita on tour in Japan; with Garrick Ohlsson on tour across America; and at Budapest's Liszt Ferenc Academy of Music and the Kölner Philharmonie with his close colleagues the Hagen Quartet.

Over the last year, Kirill's decade-long relationship with Thomas Adès came to fruition with the release of two recordings: the world premiere of Adès' Concerto for Piano and Orchestra, written for Kirill and released by Deutsche Grammophon; and a compendium of Adès' works for piano on myrios classics. Both discs garnered an impressive series of accolades, which included a 2021 International Classical Music Award, a 2020 Gramophone Award and three GRAMMY Award nominations.

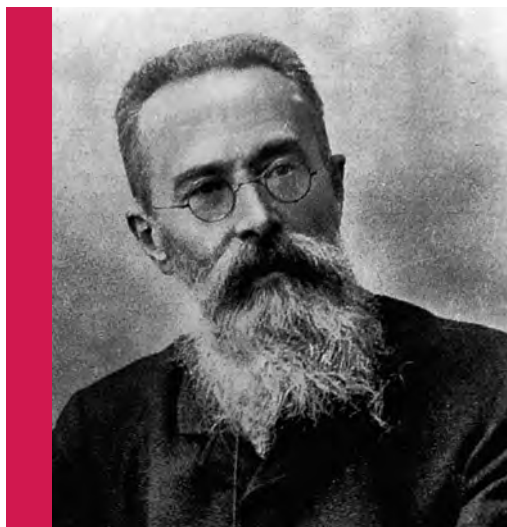
A co-commission from the Berlin, Czech and Netherlands Radio Philharmonic orchestras and the Vienna Konzerthaus, Kirill gave the world premiere of Thomas Larcher's Piano Concerto in May 2021 with the Netherlands Radio Philharmonic under Karina Canellakis.

A long-time believer in the role of teaching in the life of a musician, Kirill is currently on the faculty of Kronberg Academy and Professor of Piano at Berlin's Hanns Eisler Hochschule.

Kirill's latest release is a recording of Mozart Four-Hand Piano Sonatas with his mentor of 17-years, Ferenc Rados, on myrios classics.

**Nikolai Rimsky-Korsakov** (1844-1908)

## **SCHEHERAZADE** Op35



### **FIRST PERFORMANCE**

St Petersburg, 28 October 1888

**DURATION** 47 minutes

***The Sea and Sinbad's Ship***

***The Kalender Prince***

***The Young Prince and the Young Princess***

***Festival at Baghdad – The Sea – Shipwreck***

Nikolai Rimsky-Korsakov was born in 1844 into a wealthy landowning family with a distinguished military and naval history. Continuing the tradition, in 1856 he entered the St Petersburg Naval College. His interest in music continued to develop, however, and in 1861 he met Balakirev, Cui and Mussorgsky. Along with Borodin they formed a group of composers known as the Mighty Handful, committed to creating a distinctively Russian musical style.

After a three-year tour of duty as a naval petty officer, Rimsky-Korsakov returned to composition and in 1871 accepted the

position of professor of composition at the St Petersburg Conservatoire. As a teacher, he influenced not only Liadov, Arensky and Glazunov, but also a later generation of Russian composers including Prokofiev and Stravinsky. He composed 15 operas, though outside his native Russia he is better known for his vibrantly scored orchestral pieces, particularly *Capriccio espagnol*, the *Russian Easter Festival Overture* and *Scheherazade*, all three of which date from 1887 and 1888.

Significantly, no fewer than nine of Rimsky-Korsakov's operas were derived from the world of fairy tales. In adapting and setting such material he found opportunities for indulging his love of fantasy and for the creation of lavish, colourful orchestral effects. Not surprisingly, he was particularly drawn to one of the most colourful and exotic collections of stories ever written, *The Thousand and One Nights*. Framing this collection of more than 300 stories (which includes Sinbad the Sailor, Aladdin and the Magic Lamp and Ali Baba and the 40 Thieves) is the story of Sultan Shahryar of Samarkand and his wife Scheherazade. Having earlier discovered his first wife *in flagrante* with a slave, the Sultan becomes something of a misogynistic psychopath: he takes a new wife every night and, after consummating the marriage, has them executed the following morning to pre-empt what he believes will be their inevitable infidelity. But on her wedding night, the canny Scheherazade begins to narrate a series of enthralling stories. By leaving the Sultan in suspense every night, she is able to draw the sequence out for 1,001 nights. At the end of this protracted stay of execution, the Sultan is placated and grants Scheherazade, whom he now loves, her life.

The stories of *The Thousand and One Nights* certainly inspired Rimsky-Korsakov, but he was at pains to deny that Scheherazade is



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a straightforwardly descriptive work. In his autobiography, *My Musical Life*, he wrote the following:

I wanted to compose a four-movement orchestral suite based on the completely free treatment of musical material; a suite that, on the one hand, would have an inner consistency because of its common themes and motifs, but at the same time would present a kaleidoscopic succession of images from fairy tales of oriental character.

Although there are correspondences between the music and elements of the original storylines, Rimsky-Korsakov was anxious not to be too explicit:

In composing *Scheherazade* I meant these hints [the titles of the four movements] to direct but slightly the hearers' fancy on the path that my own fancy had travelled, and to leave more minute and particular conceptions to the will and mood of each.

But there are other details and clues of Rimsky-Korsakov's 'fancy' other than the titles. At the opening of the first movement, *The Sea and Sinbad's Ship*, an unyielding unison phrase marked *fortissimo* (very loud) sounds out menacingly. This was explicitly described by Rimsky-Korsakov as 'depicting Scheherazade's stern spouse', the Sultan. The first appearance of our narrator Scheherazade comes in the form of a voluptuous violin solo over a gentle harp accompaniment (this theme remains associated with Scheherazade throughout the work). As the first story proper begins, undulating patterns suggest the waves over which the ebb and flow of melody evokes Sinbad's ship in full sail (no composer understood seafaring better than Rimsky-Korsakov). At one point, the Scheherazade theme is skilfully woven into this orchestral

tapestry. As the wind gets up, the music builds to a great climax before dying peacefully away.

The title of the second movement, *The Kalender Prince*, refers to a soldier-prince who disguised himself as a member of a tribe of dervishes known as the *Kalenders*. First we hear Scheherazade's storytelling theme, after which a bassoon and then an oboe take centre stage, the music in this section often having the quality of Middle Eastern-style improvisation. Suddenly fanfares break the spell and the music gradually assumes a martial aspect, though the momentum is interrupted by exotic *cadenzas* for various wind instruments that whirl like dervishes.

Whoever the Young Prince and the Young Princess are, the third movement is simply a delightful portrayal of the innocence, playfulness and eventual ardour of young love. Once again, Scheherazade draws attention to her role as storyteller.

At the opening of the fourth movement, the Sultan and Scheherazade's themes are heard before giving way to all the exotic attractions of the festival in Baghdad. Suddenly the festival is gone and the imperilled ship is heading towards the rocks. With great surges of sound, it dashes against a mighty cliff. Eventually, with both storm and Sultan now becalmed, our tireless storyteller and mistress of ceremonies fittingly has the final say.

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# MICHAEL SCHØNWANDT Conductor

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Michael, born in Copenhagen, was Music Director of the Royal Orchestra and the Royal Opera in Copenhagen from 2000 to 2011. He was Chief Conductor of the Netherlands Radio Chamber Philharmonic Orchestra (2010-13), Chief Conductor of the Berliner Sinfonie-Orchester (1992-8), Principal Guest Conductor of La Monnaie in Brussels (1984-7), Principal Guest Conductor of the Danish National Radio Symphony Orchestra (1987-2000) and Principal Guest Conductor of the Royal Flanders Philharmonic Orchestra and Staatstheater Stuttgart. He became Principal Conductor of the Opéra Orchestre National de Montpellier in 2015, and will become Associate Conductor of the Belgian National Orchestra in 2022.

As well as his close association with the Royal Opera in Copenhagen (where projects have included a new Ring Cycle in the newly opened opera house in 2006), Michael has conducted at leading opera houses around the world.

Recent and future operatic engagements include *Lulu*, *Wozzeck*, *Così fan tutte* and *Ariadne auf Naxos* at the Opéra National de Paris, *Elektra*, *Simon Boccanegra* and *Tristan und Isolde* at the Opéra de Montpellier, *Wozzeck* and *Ariadne auf Naxos* in Stuttgart, *Falstaff* at the Royal Opera House, *La traviata* for the Wiener Staatsoper and Nielsen's *Saul and David* for the Royal Theatre in Copenhagen.

Michael has a special interest in Danish music. He is regarded as one of the leading exponents of Nielsen's music and has recorded all his symphonies and concertos. He has also recorded the complete symphonies of Gade, and his interest in contemporary music has led him to conduct many world premieres by Danish composers.

Michael has made many notable recordings with the Danish National Radio Symphony Orchestra for Chandos, including Strauss' *Salome*, released in 1999 and hailed by *Gramophone* magazine as the best recording ever of the work. His most recent recording is *Maskarade*, released in 2015 to mark the 150th anniversary of the birth of Nielsen.

# ROYAL SCOTTISH NATIONAL ORCHESTRA

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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 Zeliszevska  
ASSOCIATE LEADER  
Tamás Fejes  
ASSISTANT LEADER  
Patrick Curlett  
Alan Manson  
Elizabeth Bamping  
Jane Reid  
Ursula Heidecker Allen  
Caroline Parry  
Lorna Rough  
Susannah Lowdon  
Gillian Risi  
Liam Lynch  
Fiona Stephen

## SECOND VIOLIN

Justine Watts  
GUEST PRINCIPAL  
Marion Wilson  
Jacqueline Speirs  
Harriet Wilson  
Wanda Wojtasinska  
Paul Medd  
Robin Wilson  
Nigel Mason  
Kirstin Drew  
Colin McKee  
Eve Kennedy  
Joe Hodson

## VIOLA

Tom Hankey  
GUEST PRINCIPAL  
Susan Buchan  
Lisa Rourke  
David Martin  
Claire Dunn  
Katherine Wren  
Maria Trittinger  
Francesca Hunt  
David McCreadie  
Emma Connell-Smith

## CELLO

Caroline Dale  
GUEST PRINCIPAL  
Betsy Taylor  
Kennedy Leitch  
Rachael Lee  
Sarah Digger  
Robert Anderson  
Miranda Phythian-Adams  
Naomi Pavri

## DOUBLE BASS

Enno Senft  
GUEST PRINCIPAL  
Margarida Castro  
Paul Sutherland  
Aaron Barrera Reyes  
Sally Davis  
Lynette Eaton

## FLUTE

Katherine Bryan  
PRINCIPAL  
Helen Brew  
Janet Richardson  
PRINCIPAL PICCOLO

## OBOE

Reiner Gibbons  
GUEST PRINCIPAL  
Kirstie Logan  
Henry Clay  
PRINCIPAL COR ANGLAIS

## CLARINET

Timothy Orpen  
PRINCIPAL  
Richard Russell  
Elliot Gresty  
Duncan Swindells  
PRINCIPAL BASS CLARINET

## BASSOON

David Hubbard  
PRINCIPAL  
Luis Eisen  
Paolo Dutto  
PRINCIPAL CONTRABASSOON

## HORN

Andrew McLean  
PRINCIPAL  
Alison Murray  
Martin Murphy  
David McClenaghan  
Neil Mitchell

## TRUMPET

Christopher Hart  
PRINCIPAL  
Marcus Pope  
Jason Lewis

## TROMBONE

Dávur Juul Magnussen  
PRINCIPAL  
Lance Green  
Alastair Sinclair  
PRINCIPAL BASS TROMBONE

## TUBA

John Whitener  
PRINCIPAL

## TIMPANI

Paul Philbert  
PRINCIPAL

## PERCUSSION

John Poulter  
ASSOCIATE PRINCIPAL  
David Lyons  
Julian Wolstencroft  
Joanne McDowall  
Jonathan Chapman

## HARP

Pippa Tunnell  
Sharron Griffiths



# 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

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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*  
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*ASSISTANT PRINCIPAL*  
The RSNO Circle Chair

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The James Wood Bequest Fund  
Chair

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Chair

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Xander van Vliet *PRINCIPAL*  
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Sophie Lang  
The Ian and Evelyn Crombie Chair

### Viola

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David Martin  
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### Cello

Aleksei Kiseliyov *PRINCIPAL*  
The James Browning Chair

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Rachael Lee  
The Christine and Arthur Hamilton  
Chair

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John Clark  
The Gregor Forbes Chair

### Flute

Katherine Bryan *PRINCIPAL*  
The David and Anne Smith Chair

Helen Brew *ASSISTANT PRINCIPAL*  
The Gordon Fraser Charitable  
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### Oboe

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The Hedley Wright Chair

Peter Dykes  
*ASSOCIATE PRINCIPAL*  
Witherby Publishing Group  
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### 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*  
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### Trumpet

Christopher Hart *PRINCIPAL*  
Ms Chris Grace Hartness

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

### Trombone

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*PRINCIPAL*  
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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](https://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

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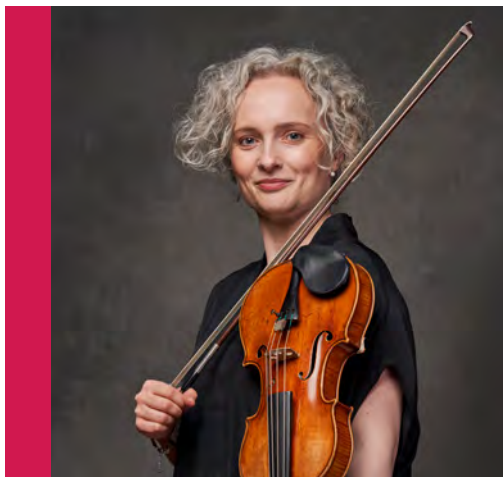
Charitable trusts and foundations have a long and illustrious history of supporting the RSNO, both on the concert platform and through our Learning and Engagement programmes in the community. Grants and awards of all sizes are greatly appreciated, and range from one-off donations for specific projects 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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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  
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Mr Hedley G Wright

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Mr Alan and Mrs Carolyn Bonnyman  
Mr John Brownlie  
Miss L Buist  
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Mr I Gow  
Mr J D Home  
Mrs J Kennedy  
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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  
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Mr K Allen  
Mrs P Anderson  
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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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Costa Pilavachi

David Robinson

Gurjit Singh Lalli

Jane Wood

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David Hubbard

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Sophie Lang

Paul Philbert

Lorna Rough

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