

A close-up portrait of a woman with dark hair pulled back, looking directly at the camera with a slight smile. She is holding a baton in her right hand, resting her chin on it. The background is dark and out of focus.

RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

# Tchaikovsky's **THE NUTCRACKER**

Usher Hall, Edinburgh  
Fri 3 Dec 2021 7.30pm

Glasgow Royal Concert Hall  
Sat 4 Dec 7.30pm

RECOMMENDED BY  
CLASSIC *f*M



# RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

## Choral Classics

# MESSIAH

Glasgow Royal  
Concert Hall  
Sat 11 Dec 7.30pm

**Handel** Messiah

**Christian Curnyn** Conductor

**Jeni Bern** Soprano

**Tim Mead** Countertenor

**Benjamin Hulett** Tenor

**Matthew Brook** Bass-baritone

**RSNO Chorus**

[rsno.org.uk](http://rsno.org.uk)



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[gov.scot](http://gov.scot)

# Tchaikovsky's THE NUTCRACKER

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You already know the story, and you definitely know the tunes! But there's much more to Tchaikovsky's *Nutcracker* than the Dance of the Sugar Plum Fairy, and tonight conductor Eva Ollikainen presents a whole musical selection box full of fantasy, wonder and mouth-watering sounds. It's a wonderful way to launch your festive season, but the magic begins even before the interval, as the phenomenal pianist Javier Perianes plays Ravel's witty, jazz-inspired Concerto in G Major.

**RAVEL** Une barque sur l'océan [7']

**RAVEL** Piano Concerto in G Major [21']

INTERVAL

**TCHAIKOVSKY** Selection from *The Nutcracker* Op71 [33']

**Eva Ollikainen** Conductor

**Javier Perianes** Piano

**RSNO Junior Chorus**

**Royal Scottish National Orchestra**

USHER HALL, EDINBURGH

Fri 3 Dec 2021 7.30pm

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GLASGOW ROYAL CONCERT HALL

Sat 4 Dec 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 silence all mobile telephones and alerts,  
and refrain from taking photographs, without  
flash, until the end of each piece.**

RECOMMENDED BY  
CLASSIC *fm*



# RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

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## RSNO Christmas Concert featuring **THE SNOWMAN**

ABD Thu 16 Dec: 7.30pm  
DND Fri 17 Dec: 7.30pm  
GLW Sat 18 Dec: 2.00pm  
EDN Sun 19 Dec: 3.00pm



Presented by  
**Hugh Dennis**



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[gov.scot](http://gov.scot)

# WELCOME

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Welcome to this final concert in the RSNO's Autumn Season.

I'm delighted that we have been able to perform all our Autumn Season concerts in the presence of live audiences. There is nothing quite like live music and it has given so much joy to be able to perform once again to audiences throughout Scotland. Thank you for your ongoing support of the Orchestra.

I was sorry to hear that our Principal Guest Conductor, Elim Chan, has had to cancel her trip to Scotland this week due to illness, but I'm delighted that the conductor booked for last week, Eva Ollikainen, is now able to travel and will step in to take Elim's place. We're very grateful to Eva for amending her schedule and taking on these concerts at such short notice.

The pandemic has obviously increased the number of last-minute changes we have to make, but I hope you agree with me that last week's concerts with Jonathan Stockhammer

and Sunwook Kim (now available to view at home as part of the RSNO's Digital Season) still delivered some wonderful music-making despite the late change of conductor.

I'm really looking forward to this week's concerts. It's always great fun when the RSNO Junior Chorus joins the Orchestra, and Tchaikovsky's score for *The Nutcracker* is packed full of joyous, uplifting music. In December 2019 we presented a unique version narrated by Alan Cumming entitled *The Nutcracker and the Mouse King*. A film of that concert will be broadcast across the USA on the PBS channel later this month, so please share the news with any friends and relatives you might have over there.





































































This evening's first half is dedicated to Ravel's piano music. We are delighted to welcome, at exceptionally short notice, Javier Perianes to play the jazz-inspired Concerto in G, and open the concert with a piece originally written for solo piano. Ravel was a master orchestrator, so I'm looking forward to hearing his rarely played orchestration of *Une barque sur l'océan* live for the first time.

I hope you are all able to enjoy a restful festive period and look forward to welcoming you back to the RSNO next year.

**Alistair Mackie**  
CHIEF EXECUTIVE



# ROYAL SCOTTISH NATIONAL ORCHESTRA

1-9									
10-18									
19-27									
28-36									
37-45									
46-54									
55-63									
64-72									
73-77									

## 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	
Caroline Parry	14
Ursula Heidecker Allen	15
Lorna Rough	16
Susannah Lowdon	17
Alan Manson	18
Elizabeth Bamping	19

## SECOND VIOLIN

Xander van Vliet	20
PRINCIPAL	
Jacqueline Speirs	21
ASSOCIATE PRINCIPAL	
Marion Wilson	22
ASSOCIATE PRINCIPAL	
Harriet Wilson	23
SUB PRINCIPAL	
Nigel Mason	24
Wanda Wojtasinska	25
Paul Medd	26
Anne Bünemann	27
Sophie Lang	28
Robin Wilson	29
Emily Nenniger	30

## VIOLA

Tom Dunn	31
PRINCIPAL	
Asher Zaccardelli	32
ASSISTANT PRINCIPAL	
Susan Buchan	33
SUB PRINCIPAL	
Lisa Rourke	34
SUB PRINCIPAL	
David Martin	35
Nicola McWhirter	36
Claire Dunn	37
Katherine Wren	38
Maria Trittinger	39
Francesca Hunt	40

## CELLO

Aleksei Kiseliov	41
PRINCIPAL	
Betsy Taylor	42
ASSOCIATE PRINCIPAL	
Kennedy Leitch	43
ASSISTANT PRINCIPAL	
Rachael Lee	44
Sarah Digger	45

## DOUBLE BASS

Ana Cordova	46
PRINCIPAL	
Margarida Castro	47
ASSOCIATE PRINCIPAL	
Michael Rae	48
ASSISTANT PRINCIPAL	
Paul Sutherland	49
SUB PRINCIPAL	
John Clark	50
Sally Davis	51

## FLUTE

Katherine Bryan	52
PRINCIPAL	
Helen Brew	53
ASSOCIATE PRINCIPAL	
Janet Richardson	54
PRINCIPAL PICCOLO	

## OBOE

Adrian Wilson	55
PRINCIPAL	
Peter Dykes	56
ASSOCIATE PRINCIPAL	
Henry Clay	57
PRINCIPAL COR ANGLAIS	

## CLARINET

Timothy Orpen	58
PRINCIPAL CLARINET	
Duncan Swindells	59
PRINCIPAL BASS CLARINET	

## BASSOON

David Hubbard	60
PRINCIPAL	
Luis Eisen	61
ASSOCIATE PRINCIPAL	
Paolo Dutto	62
PRINCIPAL CONTRABASSOON	

## HORN

Christopher Gough	63
PRINCIPAL	
Alison Murray	64
ASSISTANT PRINCIPAL	
Andrew McLean	65
ASSOCIATE PRINCIPAL	
David McClenaghan	66
Martin Murphy	67
ASSISTANT PRINCIPAL	

## TRUMPET

Christopher Hart	68
PRINCIPAL	
Marcus Pope	69
SUB PRINCIPAL	
Jason Lewis	70
ASSOCIATE PRINCIPAL	

## TROMBONE

Dávur Juul Magnussen	71
PRINCIPAL	
Lance Green	72
ASSOCIATE PRINCIPAL	
Alastair Sinclair	73
PRINCIPAL BASS TROMBONE	

## TUBA

John Whitener	74
PRINCIPAL	

## TIMPANI

Paul Philbert	75
PRINCIPAL	

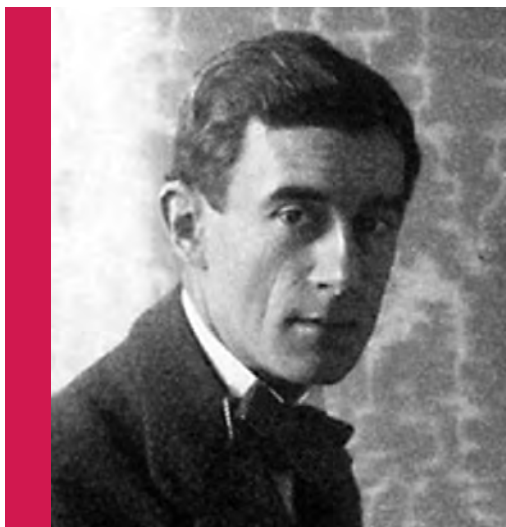
## PERCUSSION

Simon Lowdon	76
PRINCIPAL	
John Poulter	77
ASSOCIATE PRINCIPAL	

**Maurice Ravel** (1875-1937)

# UNE BARQUE SUR L'OcéAN

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## FIRST PERFORMANCE

*Miroirs*: Ricardo Viñes (piano), Paris, 6 January 1906; *Une barque sur l'océan* orchestrated 1906

**DURATION** 7 minutes

At the turn of the 20th century, the most prestigious award for budding French composers was the Prix de Rome, which rewarded the winner with a year's study in the 'Eternal City'. Between 1900 and 1905, Maurice Ravel entered the competition on five separate occasions and failed to win despite having a burgeoning catalogue of exquisite masterworks to his name, including the *Pavane pour une infante défunte* (1899), *Jeux d'eau* (1901), the String Quartet (1902-3) and the song collection *Shéhérazade* (1903). When in 1905, the year Ravel composed his trailblazing piano suite *Miroirs*, the Paris Conservatoire's director Théodore Dubois refused to allow him to progress beyond the preliminary round, the resulting public outcry made headline news as the 'Ravel Affair' and Dubois had little choice but to resign.

The title *Miroirs* suggests reflections of images in music, in this case a set of five startlingly individual pieces, each one dedicated to a member of Les Apaches (literally 'hooligans'), an *ad hoc* group of self-styled maverick artist-musicians that Ravel had helped initiate. The third of the set, *Une barque sur l'océan* (A Boat on the Ocean), dedicated to painter Paul Sordes, is a tone poem in miniature, whose tidal washes of sound brilliantly encapsulate the water's rolling power under the iridescent light of the midday sun. Ravel immediately saw the music's multi-instrumental potential and made an orchestration so radiantly alluring that it all but banished memories of the original.

© Julian Haylock



**Maurice Ravel** (1875-1937)

# PIANO CONCERTO in G Major

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## FIRST PERFORMANCE

Paris, 14 January 1932

**DURATION** 21 minutes

### ***Allegramente***

### ***Adagio assai***

### ***Presto***

Having written nothing for piano since *Le tombeau de Couperin* (completed in 1917), Ravel embarked on his projected Piano Concerto with great zest, while on holiday in the Basque country during the summer and autumn of 1929, interrupting it only when he received a commission from Paul Wittgenstein for a Concerto for the Left Hand. On completing this, Ravel returned to the G Major Concerto, but it took him another full year to finish. During its painful gestation, Ravel wrote to a friend: 'I can't manage to finish my Concerto, so I am resolved not to sleep for more than a second. When my work is finished I shall rest in this world ... or in the next.'

Ravel originally told his pupil Marguerite Long that he was writing the Concerto for her. However, he changed his mind and decided that he wanted to appear as soloist himself, practising furiously and working on the studies of Chopin and Liszt, until his friends gently persuaded him that his time of life (his mid-50s) was hardly a suitable one to be embarking on a virtuoso career. So it was indeed Long who gave the first performance in January 1932, with the *Orchestre Lamoureux* conducted by the composer.

In her book, Long recalled her misgivings about the premiere:

I was not very proud of the performance of that, alas!, for his conducting from a piano

score was very uncertain. Happily all went well, and the performance was judged a success. The third movement was encored, and I do not remember having played this work since – whether in France or abroad – without having to encore it.

To his friend, the critic Michel Calvocoressi, Ravel explained:

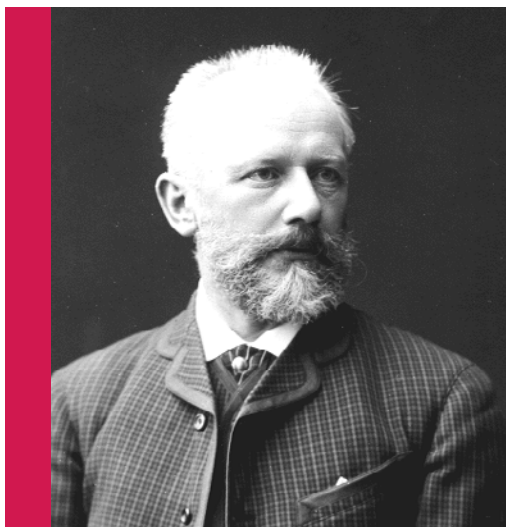
Planning the two piano concertos simultaneously was an interesting experience. The one in which I shall appear as the interpreter is a concerto in the truest sense of the word. I mean that it is written very much in the same spirit as those of Mozart and Saint-Saëns. The music of a concerto should, in my opinion, be light-hearted and brilliant, and not aim at profundity or at dramatic effects.

The Concerto is conceived in a clear-cut classical style, and it was probably the first major piano concerto since those of Mozart to make consistent soloistic use of wind instruments, with the strings largely reduced to an accompanying role. Some of the wind solos are notorious, such as those for horn and oboe in the middle of the first movement and the brilliant passagework for bassoons in the finale. The most famous solo is that for the cor anglais in the slow movement. Apart from Mozart and Saint-Saëns, Ravel also acknowledged the influence of Gershwin, whom he had met while visiting the United States several years before. In the Concerto there is a conspicuous use of jazz 'blue' notes and syncopated rhythms, as well as cheeky touches like the trombone slides in the finale. Not surprisingly, the work remains one of the most popular piano concertos of the 20th century.

© Mark Fielding

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

## Selection from **THE NUTCRACKER** Op71



### **FIRST PERFORMANCE**

Full ballet: St Petersburg, 18 December 1892

**DURATION** Selection: 33 minutes

- 1 Miniature Overture**
- 2 March**
- 3 Variation 2 (Dance of the Sugar Plum Fairy)**
- 4 Divertissement: Le Chocolat (Spanish Dance)**
- 5 Divertissement: Le Café (Arabian Dance)**
- 6 Divertissement: Le Thé (Chinese Dance)**
- 7 Divertissement: Dance of the Toy Flutes (Mirlitons)**
- 8 Divertissement: Trepak (Russian Dance)**
- 9 Pas de deux: The Prince and the Sugar Plum Fairy**
- 10 The Battle and Transformation Scene**
- 11 Scene in the Pine Forest – Journey through the Snow**
- 12 Waltz of the Snowflakes**  
(with RSNO Junior Chorus)

Tchaikovsky's second full-length ballet, *The Sleeping Beauty* (premiered in St Petersburg in 1890), proved such a triumphant success that he was swiftly invited to compose the music for a new double bill. This consisted of a one-act opera, *Iolanta*, and a ballet in two acts entitled *The Nutcracker*, based on one of Ernst Hoffmann's tales, *The Nutcracker and the Mouse King*, in the French adaptation by Alexandre Dumas the elder.

At the time, there was a race on between Tchaikovsky (who won) and Alexander Glazunov to compose a work featuring the newly invented celeste. While working on *The Nutcracker*, and having incorporated the celeste into the Dance of the Sugar Plum Fairy, Tchaikovsky took the unprecedented step of highlighting it as part of an orchestral suite from the forthcoming ballet, and had it performed publicly to great acclaim some nine months before the premiere of the complete work. It was through the suite that *The Nutcracker* enjoyed its initial success in the West, until Sadler's Wells mounted two celebrated productions during the 1930s starring Alicia Markova (1934) and Margot Fonteyn (1937), which finally established the full-length ballet as a repertoire favourite.

No other composer has succeeded in capturing the fairy-tale world of childhood innocence as inimitably as Tchaikovsky does here. Yet remarkably, this most popular of all his works received a bewilderingly mixed reaction following the premiere, ranging from one critic who dismissed the first act as 'heavy and wooden', to another who excitedly reported that 'there are so many brilliant passages in the score, it would take far too long to list them'. Remarkably, *The Nutcracker* had to wait until 1919 for its first performance in Moscow, some 26 years after the composer's death.

It is Christmas Eve at the Stahlbaum family's house. The light-as-air *Miniature Overture* [1] encapsulates the scene of excited anticipation to perfection, complemented by a sparkling March for the toy soldiers [2], played as the party swings into action. The mysterious Councillor Drosselmayer then arrives with three boxes, out of which emerge automaton dolls, all uncannily human in appearance. To his goddaughter, Clara, he gives the unusual present of a wooden nutcracker, shaped like a toy soldier. Her jealous brothers and sisters snatch it and ultimately break the new toy, leaving Clara to comfort it. The party ends, and after everyone goes to bed, Clara sneaks downstairs, whereupon all the toys come magically to life. A battle ensues between an army of mice and the gingerbread soldiers, led by the nutcracker, who then transforms into a handsome prince as the mice retreat [10] – Clara having won the battle when a well-aimed slipper hits the Mouse King. The first act moves to its magical conclusion as the prince/nutcracker leads Clara through a magnificent pine forest [11], where the snowflakes begin to dance around them [12].

For the opening of Act II, we are welcomed into the Kingdom of Sweets, where the Sugar Plum Fairy [3] has been ruling in the Prince's absence. Clara is subsequently treated to a magnificent feast, where she is entertained by a series of popular dances encapsulating the rare treats on offer, including chocolate from Spain [4], coffee from Arabia [5], tea from China [6], Danish shepherdesses playing their flutes [7] and sweets from Russia [8], climaxing in an enchanting dance for the Prince and the Sugar Plum Fairy [9]. As the festivities come to an end, the Prince and Clara sail away into the distance and share a warm embrace.

© Julian Haylock

## What was happening in 1892?

**3 Jan** J R R Tolkien, author of *The Lord of the Rings*, was born in Bloemfontein, Orange Free State

**27 Feb** Rudolf Diesel applied for a patent for his compression ignition engine

**11 Mar** The first public basketball match, between the students and faculty of Springfield YMCA, was played – the students won 5-1

**15 Mar** Liverpool Football Club was founded by John Houlding, the owner of Anfield

**31 Mar** The world's first fingerprinting bureau was formally opened in Buenos Aires

**20 May** The last broad gauge (7ft) train ran on Brunel's Great Western Railway

**18 Aug** The Liberal Party's William Ewart Gladstone became the British Prime Minister, for the fourth time and at the age of 82, with Irish Nationalist Party support

**6 Oct** Alfred, Lord Tennyson, appointed Poet Laureate in 1850, died

**31 Oct** Arthur Conan Doyle's first collection of Sherlock Holmes stories, *The Adventures of Sherlock Holmes*, was published in London

**8 Nov** Democrat Grover Cleveland became US President for a second – non-consecutive – term

**17 Dec** The fashion magazine *Vogue* was published for the first time in the USA



# JAVIER PERIANES Piano

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The international career of Javier Perianes has led him to perform in the most prestigious concert halls, with the world's foremost orchestras, collaborating with conductors such as Daniel Barenboim, Charles Dutoit, Zubin Mehta, Gustavo Dudamel, Sakari Oramo, Yuri Temirkanov, Gianandrea Noseda, Simone Young, Ivan Fischer, Vladimir Jurowski and Daniel Harding, and appearing at festivals such as the BBC Proms, Lucerne, La Roque-d'Anthéron, Grafenegg, Prague Spring, Ravello, Stresa, San Sebastián, Santander, Granada, Vail, Blossom and Ravinia. He was awarded the National Music Prize in 2012 by the Ministry of Culture of Spain and named Artist of the Year at the International Classical Music Awards (ICMA) in 2019.

During the 2021/22 season Javier appears with the Orchestre Philharmonique du Luxembourg, Aurora Orchestra, Sydney Symphony Orchestra (where he begins a multi-year complete Beethoven Piano

Concerto cycle) and Kristiansand Symphony Orchestra. He gives the world premiere of the new piano concerto by Jimmy López at London's Royal Festival Hall with the London Philharmonic Orchestra conducted by Klaus Mäkelä, and his first recital at the Pierre Boulez Saal in Berlin. He also returns to the San Francisco Symphony and Toronto Symphony Orchestra.

Perianes appears in recital across the globe and is also a natural and keen chamber musician, regularly collaborating with violist Tabea Zimmermann and the Quiroga Quartet. This season he takes on tour a programme titled *Love and Death*, featuring works by Chopin, Granados, Liszt and Beethoven.

Javier records exclusively for Harmonia Mundi. The 20/21 season saw the release of *Jeux de Miroirs* and *Cantilena*. *Jeux de Miroirs* centres around Ravel's Concerto in G, recorded with the Orchestre de Paris and Josep Pons, and includes the piano and orchestral versions of *Le Tombeau de Couperin* and *Alborada del gracioso*. Together with Tabea Zimmermann, he released *Cantilena* in April 2020, a celebration of music from Spanish and Latin America. His other recent albums pay tribute to Claude Debussy on the centenary of his death with a recording of the first book of his *Préludes* and *Estampes*, and *Les Trois Sonates: The Late Works*, which won a Gramophone Award in 2019. In July 2021 Javier released his latest album, featuring Chopin's Sonatas Nos 2 and 3 interspersed with the three Mazurkas from Op 63.

The RSNO is extremely grateful to Javier, who has stepped in at very short notice to replace Bertrand Chamayou.

# EVA OLLIKAINEN Conductor

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Eva Ollikainen is the Artistic Leader and Chief Conductor of the Iceland Symphony Orchestra.

Her recent guest appearances include concerts and performances with the Staatskapelle Dresden, Vienna Symphony Orchestra, BBC Symphony Orchestra, Tokyo Metropolitan Symphony Orchestra, Deutsches Symphonie-Orchester Berlin, Royal Danish Orchestra, Kennedy Center Opera House Orchestra in Washington, DC and Brussels Philharmonic. She was Chief Conductor of the Nordic Chamber Orchestra between 2018 and 2021.

Highlights this season include a semi-staged production of *Die Walküre* in a co-production between Iceland Opera and the Iceland Symphony Orchestra, and concert appearances with the BBC Symphony Orchestra, Helsinki Philharmonic Orchestra and Bern Symphony Orchestra.

Eva is a frequent guest teacher at the Sibelius Academy Conducting Class, and in her first season as Artistic Leader of the Iceland Symphony Orchestra she founded the Conducting Academy for young musicians in Iceland.

The RSNO is extremely grateful to Eva, who has stepped in at very short notice to replace Elim Chan.

# 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.

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

Sharon Roffman  
LEADER  
Emily Davis  
ASSOCIATE LEADER  
Tamás Fejes  
ASSISTANT LEADER  
Patrick Curlett  
Elizabeth Bamping  
Lorna Rough  
Ursula Heidecker Allen  
Liam Lynch  
Fiona Stephen  
Michelle Dierx  
Maria Oguren  
Tessel Hersbach  
Helena Quispe  
Eve Kennedy

## SECOND VIOLIN

Marion Wilson  
ASSOCIATE PRINCIPAL  
Jacqueline Speirs  
Harriet Wilson  
Sophie Lang  
Paul Medd  
Nigel Mason  
Anne Bünemann  
Wanda Wojtasinska  
Robin Wilson  
John Robinson  
Sharon Haslam  
Julie Reynolds

## VIOLA

Tom Dunn  
PRINCIPAL  
Felix Tanner  
Lisa Rourke  
David Martin  
Nicola McWhirter  
Claire Dunn  
Katherine Wren  
Francesca Hunt  
Aoife Magee  
Rachel Davis

## CELLO

Betsy Taylor  
ASSOCIATE PRINCIPAL  
Kennedy Leitch  
Rachael Lee  
Sarah Digger  
Alicja Kozak  
Sonia Cromarty  
Niamh Molloy  
Balazs Renczes

## DOUBLE BASS

Margarida Castro  
ASSOCIATE PRINCIPAL  
Michael Rae  
Paul Sutherland  
Kirsty Matheson  
Gabriel Rodrigues  
Sophie Butler

## FLUTE

Claire Wickes  
GUEST PRINCIPAL  
Helen Brew  
Janet Richardson  
PRINCIPAL PICCOLO

## OBOE

Adrian Wilson  
PRINCIPAL  
Peter Dykes  
Henry Clay  
PRINCIPAL COR ANGLAIS

## CLARINET

Timothy Orpen  
PRINCIPAL  
Rebecca Whitener  
Duncan Swindells  
PRINCIPAL BASS CLARINET

## BASSOON

David Hubbard  
PRINCIPAL  
Luis Eisen  
Paolo Dutto  
PRINCIPAL CONTRABASSOON

## HORN

Christopher Gough  
PRINCIPAL  
Peter McNeill  
Andrew McLean  
David McClenaghan  
Lauren Reeve-Rawlings

## 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

Scott Lumsdaire  
GUEST PRINCIPAL  
Colin Hyson  
Joanne McDowall

## HARP

Pippa Tunnell  
Sharron Griffiths

## CELESTE

Lynda Cochrane

# RSNO JUNIOR CHORUS

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The RSNO Junior Chorus is one of the leading children and youth choirs in the UK. Formed in 1978 by Jean Kidd, the Junior Chorus is currently led by director Patrick Barrett and boasts over 400 members aged 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.

RSNO Junior Chorus members sing regularly with Scotland's national orchestra in major

concert halls and festivals throughout the country and most recently performed at COP26. The Junior Chorus has also sung at BBC concerts and regularly appears at the Edinburgh International Festival.

The RSNO Junior Chorus is kindly supported by **The D'Oyly Carte Charitable Trust**, **The Meikle Foundation** and the **W. A. Cargill Fund**.

## JUNIOR CHORUS

Aarianna Akram  
Aicha Thiam  
Aimee Morton  
Alannah Clancy  
Alma Correal-Jarrett  
Amelia Mashwani  
Amelia Wilson  
Amelie Caldwell  
Amy Campbell  
Amy Sanderson  
Ana Ryburn-Thomson  
Andrew Irvine  
Anshi Sai Vanga  
Anna Phillips  
Anna Ross  
Aoife Canning  
Ashwin Dykes  
Bea Courtial  
Beth Hunt  
Brodie Webster  
Calum Perry  
Cara Ewing-Mackie  
Chloe Graham  
Charlotte Leathem  
Charlotte Lewsey  
Charlotte Savage  
Daniel Šolić-Ansari  
David Liu  
Diana Lizer  
Eilidh Houston  
Eilidh Hughes  
Ekavira Singh

Eleanor Carrie  
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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

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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  
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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.

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The Solti Foundation Chair

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Sophie Lang  
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In memory of a dear friend, Fiona H

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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  
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RSNO Principal Oboe, Adrian Wilson  
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## 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 Jenny McNeely, Head of Individual Giving and Partnerships, in the strictest confidence at [jenny.mcneely@rsno.org.uk](mailto:jenny.mcneely@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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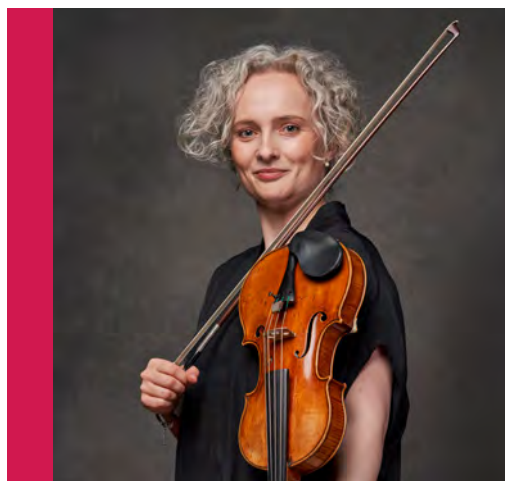
Charitable trusts and foundations have a long and illustrious history of supporting the RSNO, both on the concert platform and through our Learning and Engagement programmes in the community. Grants and awards of all sizes are greatly appreciated, and range from one-off donations for specific projects 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:

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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 Milne, Head of Trusts and Projects, at [ajda.milne@rsno.org.uk](mailto:ajda.milne@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 Jenny McNeely, Head of Individual Giving and Partnerships, at [jenny.mcneely@rsno.org.uk](mailto:jenny.mcneely@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.

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Thank you to all our members  
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 anonymous. Every one of you  
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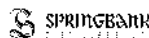
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# From Quiz Show *to Concerto*

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