

A close-up portrait of Steven Osborne, a man with short brown hair and a slight smile, looking directly at the camera. He is wearing a dark blue shirt. The background is a soft, out-of-focus green field with warm sunlight filtering through, creating a bokeh effect.

RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

# Steven Osborne plays **BEETHOVEN**

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Caird Hall, Dundee  
Thu 3 Feb 2022 7.30pm

Usher Hall, Edinburgh  
Fri 4 Feb 7.30pm

Glasgow Royal Concert Hall  
Sat 5 Feb 7.30pm

RECOMMENDED BY  
CLASSIC *f*M

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ORCHESTRA

## BBC SSO & RSNO

Wed 9 Feb 7.30pm  
Glasgow Royal  
Concert Hall

**Samy Moussa** Elysium UK premiere  
**Shostakovich** Violin Concerto No1  
**John Adams** Harmonielehre

**Kevin John Edusei** Conductor  
**María Dueñas** Violin  
Members of the **BBC Scottish Symphony**  
and **Royal Scottish National** orchestras

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This concert is presented in association with the  
**Association of British Orchestras**. It will be broadcast  
live on **BBC Radio 3** and **BBC Sounds**

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



The RSNO is supported by the  
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Scottish Government  
Riaghaltas na h-Alba  
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# Steven Osborne plays BEETHOVEN

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The lost dances of St Kilda echo and swirl on a sea breeze; a pianist places a chord into silence – and opens a new world of poetry and play; and Ludwig van Beethoven throws caution to the winds, in a symphony that feels like a huge, uninhibited burst of sunlight and laughter. Steven Osborne is the pianist and the RSNO's leader Sharon Roffman is the guiding spirit, in a concert that celebrates the sheer joy of making music with friends.

**DAVID FENNESSY** | **SCOTCH SNAPS** | 

**BEETHOVEN** Piano Concerto No4 in G Major Op58 [35']

INTERVAL

**BEETHOVEN** Symphony No4 in B flat Major Op60 [33']

**Sharon Roffman** Leader/Director

**Steven Osborne** Piano

**Royal Scottish National Orchestra**

CAIRD HALL, DUNDEE  
Thu 3 Feb 2022 7.30pm

USHER HALL, EDINBURGH  
Fri 4 Feb 7.30pm

GLASGOW ROYAL CONCERT HALL  
Sat 5 Feb 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 silence  
all mobile telephones and alerts, and refrain from taking  
photographs, without flash, until the end of each piece.**

**leisure &  
culture** DUNDEE

 **The  
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Charitable Trust**

The concert in Dundee is kindly  
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# 90



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**GLASGOW ROYAL CONCERT HALL** Sat 12 Feb

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# WELCOME

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Welcome to this opening concert in the RSNO's Spring/Summer 2022 Season.

Without a conductor the whole dynamic of music-making changes. From the first rehearsal a musical democracy emerges in which opinions are shared, and decisions are made collectively. It's an unusual undertaking for a symphony orchestra but after the success of the Beethoven Five concerts in our 2019:20 Season we were determined to take up the challenge once again.

On that occasion it was in response to a cancellation, and I will confess to being a little apprehensive as the players took on such a famously treacherous piece without the help of a conductor on the podium. Our Leader Sharon Roffman – as she also does for these performances – directed and shaped the conversation.

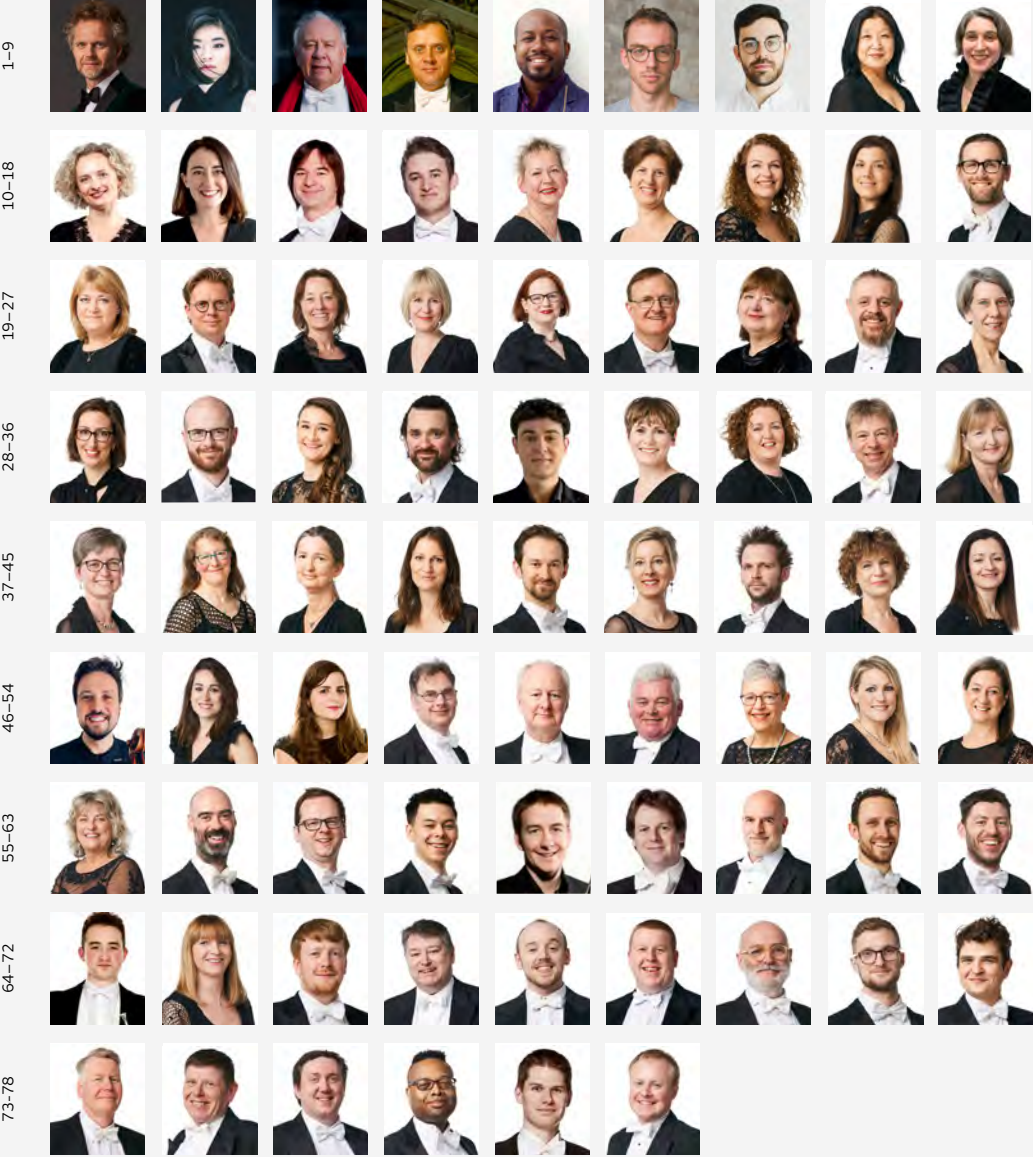
My fears were unfounded and the level of the performances was truly extraordinary. Cameras were hastily installed for the final concert and we were able to stream it as part of our lockdown Friday Night Club series. As a newly arrived Chief Executive, the realisation that our players were capable of pulling off such a remarkable feat gave me great encouragement.

I'm delighted that the first half sees our players partnering the superb Scottish pianist Steven Osborne in Beethoven's Fourth Piano Concerto. Steven is a regular visitor to the RSNO and never fails to engage both players and audiences with his extraordinary musicianship. And I'm also excited to hear David Fennessy's *Hirta Rounds*, an entrancing evocation of the music of St Kilda for strings only, and the latest performance in the RSNO's ongoing Scotch Snaps series.

Everyone associated with the RSNO was greatly saddened to hear of the death last week of Lady Veronica Gibson. As the wife of Sir Alexander Gibson she was a beloved part of Scottish musical life for over six decades. She played a crucial role in the establishment of Scottish Opera and was a constant support to the Scottish National Orchestra during her husband's tenure as the longest-serving music director in the Orchestra's history. It is perhaps appropriate that for this week's concerts there is no conductor. The focus instead is on the Orchestra that both Sir Alexander and Lady Veronica were so dedicated to sustaining and developing during their lives of service to Scottish music and musicians.

**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	
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
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Robert Anderson	46

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Ana Cordova	47
PRINCIPAL	
Margarida Castro	48
ASSOCIATE PRINCIPAL	
Michael Rae	49
ASSISTANT PRINCIPAL	
Paul Sutherland	50
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John Clark	51
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## FLUTE

Katherine Bryan	53
PRINCIPAL	
Helen Brew	54
ASSOCIATE PRINCIPAL	
Janet Richardson	55
PRINCIPAL PICCOLO	

## OBOE

Adrian Wilson	56
PRINCIPAL	
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Henry Clay	58
PRINCIPAL COR ANGLAIS	

## CLARINET

Timothy Orpen	59
PRINCIPAL CLARINET	
Duncan Swindells	60
PRINCIPAL BASS CLARINET	

## BASSOON

David Hubbard	61
PRINCIPAL	
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ASSOCIATE PRINCIPAL	
Paolo Dutto	63
PRINCIPAL CONTRABASSOON	

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Christopher Gough	64
PRINCIPAL	
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ASSISTANT PRINCIPAL	

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Christopher Hart	69
PRINCIPAL	
Marcus Pope	70
SUB PRINCIPAL	
Jason Lewis	71
ASSOCIATE PRINCIPAL	

## TROMBONE

Dávur Juul Magnussen	72
PRINCIPAL	
Lance Green	73
ASSOCIATE PRINCIPAL	
Alastair Sinclair	74
PRINCIPAL BASS TROMBONE	

## TUBA

John Whitener	75
PRINCIPAL	

## TIMPANI

Paul Philbert	76
PRINCIPAL	

## PERCUSSION

Simon Lowdon	77
PRINCIPAL	
John Poulter	78
ASSOCIATE PRINCIPAL	

**David Fennessy** (Born 1976)

# HIRTA ROUNDS



**FIRST PERFORMANCE** Munich, 2 July 2015

**DURATION** 12 minutes

In 2015 the Munich Chamber Orchestra invited me to compose a new concert piece for strings, with the stipulation that it be uncondacted.

This aspect was a crucial key in the conception of the entire piece and it led me to think about how I could write chamber music for 16 individual players. Splitting the strings into smaller groups opened up the possibility of many different fluctuations in tempo occurring simultaneously and what has resulted is at once some of the most simple yet complex music I have composed thus far.

The title refers to the remote island of Hirta in the St Kilda archipelago, off the Atlantic coast of Scotland. For centuries a small community thrived there. However, in 1930 they were finally forced to evacuate. Today, only the shells of their stone houses remain on this otherwise barren rock in the middle of the ocean, and one can almost sense the traces of a once-vibrant society.

© David Fennessy



The performances of David Fennessy's *Hirta Rounds*, part of the RSNO's Scotch Snaps series, are kindly supported by the

**John Ellerman  
Foundation**

and the **Fidelio Charitable Trust**



# DAVID FENNESSY Composer

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David Fennessy became interested in composing while studying for his undergraduate degree as a guitarist at the Dublin College of Music. In 1998 he moved to Glasgow to study for his Master's degree at the Royal Scottish Academy of Music and Drama (now the Royal Conservatoire of Scotland) with James MacMillan. He was later invited to join the composition faculty of the RCS and has held a teaching post there since 2005.

David's music is regularly performed nationally and internationally by leading orchestras and ensembles, including the RSNO, BBC Scottish Symphony Orchestra, Munich Chamber Orchestra, Irish Chamber Orchestra, RTÉ National Symphony Orchestra of Ireland, London Sinfonietta, Talea Ensemble, Hebrides Ensemble, Psappha and Ensemble Modern.

Significant recent works include his Piano Trio No2, premiered by the Fidelio Trio in 2020; *Rosewoods*, a concertante work for guitarist Sean Shibe; and *Conquest of the Useless*, which received its first performance at New Music Dublin in 2019.

On the stage, David's 'sort-of opera' *Pass the Spoon* – a collaboration with visual artist David Shrigley – premiered in Glasgow in November 2011 and enjoyed a sellout run at the Southbank Centre in London. In May 2016 his opera *Sweat of the Sun* premiered at the Munich Biennale.

A recording of his *Triptych* for 16 voices recently won a Scottish Award for New Music and his debut CD *Panopticon* was released on the NMC label in 2019.

David Fennessy's music is published by Universal Edition, Vienna.

**Ludwig van Beethoven** (1770-1827)

# PIANO CONCERTO No4 in G Major Op58

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## FIRST PERFORMANCE

Vienna, 22 December 1808

**DURATION** 35 minutes

***Allegro moderato***

***Andante con moto***

***Rondo: Vivace***

Beethoven composed the fourth of his five piano concertos in 1806 – alongside the Fifth Symphony. Although the two works are very different in character, the first movements of both share the unmistakable rhythmic figure of three short upbeat notes followed by a downbeat. In the Concerto, Beethoven at first overlays this with a lyrical melody – the piano's opening tune – but as the movement gets underway, the rhythm begins to take on a persistent life of its own. As he was sketching out the Concerto, Beethoven was also working on *Fidelio*, and his initial idea (later discarded) for the Concerto's finale was a graceful semiquaver theme which, a year later, reappeared as the principal figure of the opera's Prisoners' Chorus.

The Concerto was given its first public performance in Vienna in 1808, at the Theater an der Wien, as part of a remarkable concert that also included the first performances of the Fifth and Sixth symphonies, the *Choral Fantasia* and portions of the C Major Mass. As was the custom of the time, Beethoven not only played the solo part in the Concerto but also conducted it from the keyboard. Increasingly suffering from the deafness which was eventually to overcome him, it was the last occasion on which he appeared as a concerto soloist and he played, according to one observer, 'impulsively and at breakneck speed'.

To the audience of 1808, expecting the Concerto to begin with the usual vigorous *con brio* orchestral introduction, the quiet entry for the soloist alone – answered quietly by the orchestra – must have seemed just as improvisatory and strange as the keyboard fantasia they had heard earlier in the same programme. This is music that unfolds with an eloquence that only gradually reveals its power; and the slower pace of the music allows Beethoven's sophisticated harmonic language to be savoured to the full.

The slow movement is a haunting dialogue between piano and strings, a dialogue that Liszt likened to Orpheus taming the Furies; and certainly the piano's muted chords do succeed in finally calming the restless dotted rhythms of the orchestra. After this the music moves, without a break, into the brilliant rondo finale, in which trumpets and timpani make their first appearance in the work. In one of his famous *Essays in Musical Analysis*, Donald Francis Tovey aptly describes the closing bars of this great concerto thus: 'By now, the irrepressible woodwind and pianoforte have only a little more to say before ending this audacious masterpiece of gigantic and inexhaustibly varied proportions with that astronomical punctuality which gives solemnity to Beethoven's utmost exuberance of high spirits.'

© Mark Fielding

# STEVEN OSBORNE Piano

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Steven Osborne is one of Britain's most treasured musicians, whose insightful and idiomatic interpretations of diverse repertoire show an immense musical depth. His numerous awards include The Royal Philharmonic Society Instrumentalist of the Year and two Gramophone Awards. His residences at London's Wigmore Hall, Antwerp's deSingel and the Bath International Music Festival, and with the City of Birmingham Symphony Orchestra and the RSNO, are a testament to the respect he commands.

Steven's recitals are publicly and critically acclaimed, and he has performed at many of the world's most prestigious venues, including the Vienna Konzerthaus, Amsterdam Concertgebouw, Berlin Philharmonie, Hamburg Elbphilharmonie, Suntory Hall Tokyo and Kennedy Center Washington. He is a regular guest at both the Lincoln Center New York and the Wigmore Hall.

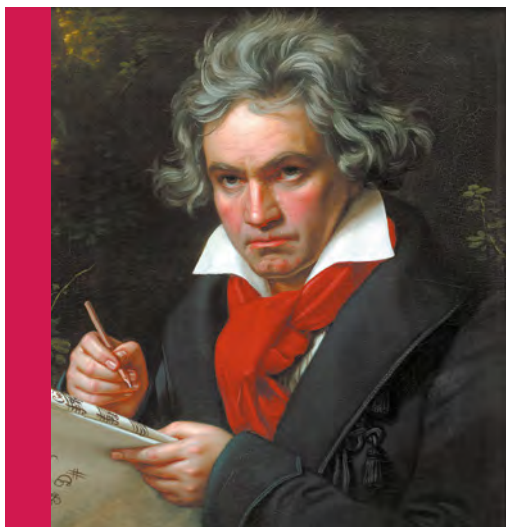
Concerto performances take Steven to major orchestras all over the world, including recent visits to the Deutsches Symphonie-Orchester Berlin, Radio-Symphonieorchester Wien, Oslo Philharmonic, Danish National Radio, London Symphony, Royal Stockholm Philharmonic, Yomiuri Nippon Symphony, Australian Chamber and St Louis Symphony, as well as the Aspen Music Festival and the Mostly Mozart Festival at the Lincoln Center, with repertoire ranging from Mozart, Beethoven, Brahms, Ravel, Rachmaninov, Shostakovich and Messiaen through to Tippett, Britten and Julian Anderson, who dedicated his 2017 Piano Concerto to Steven. He is the 2021/22 season Artist in Residence with the Antwerp Symphony Orchestra.

Recording plans continue with French repertoire, with 2022 seeing the release of solo works by Debussy, Steven's 32nd CD for Hyperion. A label artist since 1998, his previous recordings have accumulated numerous awards in the UK, France, Germany and the USA, including two Gramophone Awards, three Preis der Deutschen Schallplattenkritik awards and a Choc in *Classica* magazine.

Steven Osborne won first prize at the prestigious Clara Haskil Competition (1991) and the Naumburg International Competition (1997). Born in Scotland, he studied with Richard Beauchamp at St Mary's Music School in Edinburgh and Renna Kellaway at the Royal Northern College of Music in Manchester. He is Visiting Professor at the Royal Academy of Music and the Royal Conservatoire of Scotland, Patron of the Lammermuir Festival and in 2014 was elected a Fellow of the Royal Society of Edinburgh.

**Ludwig van Beethoven** (1770-1827)

## **SYMPHONY No4 in B flat Major Op60**



### **FIRST PERFORMANCE**

Private: Vienna, March 1807

Public: Vienna, 13 April 1808

**DURATION** 33 minutes

**Adagio – Allegro vivace**

**Adagio**

**Allegro vivace – Un poco meno Allegro –  
Tempo 1 – Un poco meno Allegro – Tempo 1**

**Allegro ma non troppo**

There's a kind of legend that Beethoven wrote his Fourth Symphony as a creative rest-cure. He had begun his protracted struggles with what was to become his Fifth Symphony soon after finishing the *Eroica* (No3) early in 1804. Evidently Beethoven realised that his musical seeds would need longer to germinate, so he put the sketches on one side, returning to them seriously in 1807-8, by which time another symphony, No4, had already been completed and sent for publication.

The only problem with the R&R story is that it gives the impression that the Fourth Symphony is a work of lesser significance – a step down after the volcanic originality of the *Eroica*. Granted, the Fourth is scored for the smallest orchestra Beethoven ever used in a symphony, and where the *Eroica* and Fifth symphonies seem at times almost to explode the conventions of Classical Era formality, the Fourth seems content to readopt them, up to a point. But the Fourth Symphony's seeming modesty is really a mask. Like the Fifth, the Fourth Symphony tells a darkness-to-light story; it's just that here the emergence into sunlight occurs much earlier, and the play of light and shade that follows is more subtly suggestive than dramatically insistent.

The first movement's slow introduction begins in the sombre minor key, with tentative violin figures groping in new directions. Eventually, however, a blazing repeated *fortissimo* sweeps us straight into the *Allegro vivace* and the bright major key. Something of the playful, intimately conversational spirit of classical chamber music enters the music; yet the shadowy hush at the heart of the movement, with mysterious timpani rolls, is pure romanticism.

The second movement begins with heartfelt melody – *almost*. In fact, much of the dramatic tension in this movement stems from the contrast between lyricism and martial rhythms (presented at the very start on second violins). As in the first movement, there is mystery at the heart of this *Adagio*: hushed violins drift aimlessly, the martial figure flickers on high bassoon, a clarinet laments softly – then comes more sunlight as horns, timpani and flute lead into the recapitulation.

Classical scherzos typically follow an A-B-A formal pattern, but here Beethoven takes us on a circular A-B-A-B-A journey, with the 'B' Trio section heard twice. At the end, horns suggest we might be about to hear the Trio yet again, but a *fortissimo* chord puts a stop to that. Much of the wit and earthy humour of the finale derives from the way Beethoven passes rapid running figures around the orchestra: the brief, tongue-twisting bassoon solo later on is a particularly delicious example. Near the end, the main theme seems to sober up momentarily on softly flowing violins, echoed by bassoons and lower strings – but it only lasts a moment. Laughter wins in the end.

© Stephen Johnson

## What was happening in 1808?

**1 Jan** Sierra Leone was made a British Crown colony

**6 Feb** The US ship *Topaz* rediscovered Pitcairn Island, home since 1789 to the last remaining HMS *Bounty* mutineer, John Adams

**21 Feb** Russian troops crossed into Finland, starting the 1808-9 Finnish War

**1 Mar** The Slave Trade Act of 1807 was implemented, with the UK abolishing the slave trade in all its colonies

**13 Mar** Frederick VI became king of Denmark, declaring war on Sweden the following day

**3 May** Hundreds of Madrid's citizens were shot by occupying French troops, an event depicted by Spanish painter Francisco Goya

**15 May** Michael William Balfe, Irish composer of the opera *The Bohemian Girl*, was born

**30 Jun** English chemist Humphry Davy informed the Royal Society of his discovery of the elements calcium and boracium (or boron)

**20 Sep** The original Covent Garden Theatre in London burned down



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# SHARON ROFFMAN Leader/Director

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Sharon has been Leader of the RSNO since 2018.

She has appeared as guest leader of orchestras including the London Symphony Orchestra, City of Birmingham Symphony Orchestra, BBC Philharmonic, Swedish Radio Symphony Orchestra and Orpheus Chamber Orchestra, as a chamber musician has collaborated with members of the Guarneri, Juilliard, Brentano, Shanghai, Avalon and Miami quartets, and was a member of the critically acclaimed contemporary music ensemble counter) induction.

Sharon is the founder and artistic director of ClassNotes, a chamber music ensemble dedicated to introducing students to classical music through interdisciplinary school residencies and performances.

She is a graduate of the Juilliard School and the Cleveland Institute of Music, where she was a student of Itzhak Perlman and Donald Weilerstein.

# 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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## For Concerto and Symphony

### FIRST VIOLIN

Sharon Roffman  
LEADER

Emily Davis  
ASSOCIATE LEADER  
Tamás Fejes  
ASSISTANT LEADER

Patrick Curlett  
Lorna Rough  
Ursula Heidecker Allen  
Susannah Lowdon  
Alan Manson

### SECOND VIOLIN

Jacqueline Speirs  
ASSOCIATE PRINCIPAL

Sophie Lang  
Anne Bünemann  
Harriet Wilson  
Robin Wilson  
Nigel Mason  
Elana Eisen  
John Robinson

### VIOLA

Tom Dunn  
PRINCIPAL  
Asher Zaccardelli  
Susan Buchan  
David Martin  
Claire Dunn  
Maria Trittinger

### CELLO

Betsy Taylor  
ASSOCIATE PRINCIPAL  
Kennedy Leitch  
Rachael Lee  
Sarah Digger  
Robert Anderson

### DOUBLE BASS

Roberto Carrillo-Garcia  
GUEST PRINCIPAL  
Michael Rae  
Paul Sutherland  
Piotr Hetman

### FLUTE

Katherine Bryan  
PRINCIPAL

### OBOE

Adrian Wilson  
PRINCIPAL  
Peter Dykes

### CLARINET

Lewis Graham  
GUEST PRINCIPAL  
Duncan Swindells  
PRINCIPAL BASS CLARINET

### BASSOON

David Hubbard  
PRINCIPAL  
Paolo Dutto  
PRINCIPAL CONTRABASSOON

### HORN

Martin Murphy  
ASSISTANT PRINCIPAL  
Alison Murray

### TRUMPET

Jason Lewis  
ASSOCIATE PRINCIPAL  
Rob Johnston

### TIMPANI

Paul Philbert  
PRINCIPAL

## For Hirta Rounds

### GROUP 1

Sharon Roffman  
LEADER  
Patrick Curlett  
Lorna Rough  
Betsy Taylor

### GROUP 2

Emily Davis  
Alan Manson  
Ursula Heidecker Allen  
Kennedy Leitch

### GROUP 3

Tamás Fejes  
Jacqueline Speirs  
Sophie Lang  
Robert Anderson

### GROUP 4

Tom Dunn  
Asher Zaccardelli  
Susan Buchan

### DOUBLE BASS

Roberto Carrillo-Garcia



# RSNO

SCOTLAND'S NATIONAL  
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## SAVE THE DATE

**Join us at Prestonfield House on Saturday 11 June  
2022 for some Midsummer magic with the RSNO.**

The Midsummer Gala Ball offers you and your guests a fabulous evening of music, dining and dancing with Scotland's National Orchestra.

For information or to reserve tickets please contact  
Jenny McNeely at [jenny.mcneely@rsno.org.uk](mailto:jenny.mcneely@rsno.org.uk)

# GALA BALL

*Saturday 11 June 2022*



## PRESTONFIELD

PRESTONFIELD HOUSE EDINBURGH



# 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  
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Ian and Evelyn Crombie  
Carol Grigor and the Trustees of Dunard Fund  
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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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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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## 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 Torran McEwan, Individual Giving and Partnerships Administrator, in the strictest confidence, at [torran.mcewan@rsno.or.uk](mailto:torran.mcewan@rsno.or.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

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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 Torran McEwan, Individual Giving and Partnerships Administrator, at [torran.mcewan@rsno.or.uk](mailto:torran.mcewan@rsno.or.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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