



RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Romantic

RACHMANINOV

Usher Hall, Edinburgh
Fri 18 Mar 2022 7.30pm

Glasgow Royal Concert Hall
Sat 19 Mar 7.30pm

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Tchaikovsky SYMPHONY No5

GLW Wed 23 Mar
DND Thu 24 Mar

Supported by the **Ambache Charitable Trust**. Performance in Dundee is supported by **Leisure & Culture Dundee Major Music Award**, **Northwood Charitable Trust**, **Leng Charitable Trust** and **Tay Charitable Trust**.

Purcell Rondeau from *Abdelazer**

Hensel Overture in C Major

Weber Andante e Rondo ungarese*

Elgar Romance*

Tchaikovsky Symphony No5

Anna-Maria Helsing Conductor

David Hubbard Bassoon*

Big Noise Douglas – Sistema Scotland*

*Dundee concert

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Romantic

RACHMANINOV

'Nobly and simply' was how Elgar described the majestic tune that opens his First Symphony. But appearances can be deceptive, and it's just the starting point for a musical odyssey filled with courage, passion and epic struggle. Walton's firecracker overture lights the touchpaper, and together with RSNO Music Director Thomas Søndergård, pianist Lise de la Salle dives deep into the dark, tender heart of the world's favourite piano concerto. This should be much more than just a brief encounter ...

WALTON Scapino: A Comedy Overture [8']

RACHMANINOV Piano Concerto No2 in C Minor Op18 [32']

INTERVAL

ELGAR Symphony No1 in A flat Major Op55 [52']

Thomas Søndergård Conductor

Lise de la Salle Piano

Royal Scottish National Orchestra

USHER HALL, EDINBURGH

Fri 18 Mar 2022 7.30pm

GLASGOW ROYAL CONCERT HALL

Sat 19 Mar 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.

BBC
RADIO



The performance on Sat 19 Mar will be recorded for future broadcast on BBC Radio 3

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Shostakovich SPECTACULAR

PTH Thu 21 Apr
EDN Fri 22 Apr
GLW Sat 23 Apr

Shostakovich Suite from *Lady Macbeth of Mtsensk*
Shostakovich Piano Concerto No2
Shostakovich Symphony No5

James Conlon Conductor
Simon Trpčeski Piano

The RSNO's performance of this concert in Perth
is kindly supported by the **Gannochy Trust**.

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WELCOME



Welcome to this evening's concert, with a programme featuring two of Britain's most celebrated composers, Edward Elgar and William Walton, alongside a Rachmaninov piano classic. We are delighted to have Music Director Thomas Søndergård back at the helm with us and to welcome back French pianist Lise de la Salle.

When we chose the repertoire for this concert nearly two years ago, never did we foresee the state of world affairs today. In light of the Russian invasion of Ukraine, questions are inevitably asked about the performance of Russian music and artists. We've put a statement on the news section of our website that I hope articulates clearly the RSNO's position regarding the repertoire we play and the artists we engage, which I would encourage you to read.









































Music and the arts play an important role in challenging politics and often reflect the true sentiment of a time or movement. In the midst of the changes and challenges that we are all experiencing, we have remained focused on a basic belief that great music can help connect people, expressing the enduring human emotions that language can often struggle to capture. All of the composers in tonight's concert lived and worked through conflicts that redefined the modern world and I believe their musical responses to lived experience remain as relevant today as when they were written.

I do hope that you enjoy the concert and that it offers you both time to reflect and optimism for the future.

Alistair Mackie

CHIEF EXECUTIVE

ROYAL SCOTTISH NATIONAL ORCHESTRA

1-9									
10-18									
19-27									
28-36									
37-45									
46-54									
55-63									
64-72									
73-78									

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
Robert Anderson	46

DOUBLE BASS

Ana Cordova	47
PRINCIPAL	
Margarida Castro	48
ASSOCIATE PRINCIPAL	
Michael Rae	49
ASSISTANT PRINCIPAL	
Paul Sutherland	50
SUB PRINCIPAL	
John Clark	51
Sally Davis	52

FLUTE

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

OBOE

Adrian Wilson	56
PRINCIPAL	
Peter Dykes	57
ASSOCIATE PRINCIPAL	
Henry Clay	58
PRINCIPAL COR ANGLAIS	

CLARINET

Timothy Orpen	59
PRINCIPAL CLARINET	
Duncan Swindells	60
PRINCIPAL BASS CLARINET	

BASSOON

David Hubbard	61
PRINCIPAL	
Luis Eisen	62
ASSOCIATE PRINCIPAL	
Paolo Dutto	63
PRINCIPAL CONTRABASSOON	

HORN

Christopher Gough	64
PRINCIPAL	
Alison Murray	65
ASSISTANT PRINCIPAL	
Andrew McLean	66
ASSOCIATE PRINCIPAL	
David McClenaghan	67
Martin Murphy	68
ASSISTANT PRINCIPAL	

TRUMPET

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	

William Walton (1902-1983)

SCAPINO: A Comedy Overture



FIRST PERFORMANCES

Original version: Chicago, 3 April 1941

Revised version: London, 13 November 1950

DURATION 8 minutes

As Edward Elgar entered creative semi-retirement, William Walton took up the British musical baton and began revitalising tonal genres – the symphony, overture, oratorio and concerto – that appeared to be fast approaching their sell-by date. Yet if Elgar's late music creates the impression of a glowing sunset, Walton's, while still retaining a poignant sense of nostalgic longing, possesses a bracing rhythmic pizzazz, harmonic pungency and melodic vitality.

At a time when it was becoming increasingly fashionable for composers to treat their listeners with cool indifference, Walton never lost touch with his audiences. His comment regarding his 1957 orchestral *Partita* could apply equally to any of his works: 'I have

written it in the hope that it may be enjoyed straight off, without any preliminary probings into the score.'

Walton was a lifelong enthusiast of the characters from the Italian *commedia dell'arte*. These include Pulcinella, made famous by Stravinsky's 1920 eponymous ballet, *Pierrot*, made infamous by Schoenberg's 1912 melodrama *Pierrot lunaire*, and Scapino, wily and scheming companion-servant to Harlequin. When in July 1938 Frederick Stock, then Principal Conductor of the Chicago Symphony Orchestra, invited Walton to compose something for the orchestra's 50th anniversary (1940/41) season, Walton at first envisaged a suite of *commedia dell'arte* characters. Yet he became so bewitched by Scapino's roguish appearance in a 1619 etching by Jacques Callot, entitled *Les trois Pantalons*, that he opted instead to encapsulate the character's slippery personality in a single overture.

In 1949, Walton returned to the work and subtly reduced the original scoring, omitting a contrabassoon and two cornets, and allowing woodwind doublings so as to make it playable by a standard ensemble. The revised version, played this evening, was premiered in 1950 by the Philharmonia Orchestra conducted by Wilhelm Furtwängler and headed by Walton with the telling observation: 'We owe him [Scapino] the word "escapade", which is descriptive of the character's stock-in-trade.'

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Sergei Rachmaninov (1873-1943)

PIANO CONCERTO No2 in C Minor Op18



FIRST PERFORMANCE

Moscow, 9 November 1901

DURATION 32 minutes

Moderato

Adagio sostenuto – Più animato – Tempo I

Allegro scherzando

Sergei Rachmaninov was a notoriously private man who gave little away regarding his musical inspiration. Every now and then, however, he would let his guard drop and provide a tantalising glimpse into his creative world. 'A composer's music should express the country of his birth,' he once revealed, 'his love affairs, his religion, the books that have influenced him, the pictures he loves. It should be the sum total of a composer's experience.' Nowhere is this more apparent than in the deeply autobiographical pages of his Second Piano Concerto.

The true sources of Rachmaninov's emerging style lie in his early childhood. He was brought

up during the 1870s on a large country estate, where the wide open spaces exerted a powerful fascination and found a natural expressive outlet in the expansive melodies of his own music. He was a sensitive child and became deeply affected by the sounds of bells which punctuated his everyday life, both domestically and in religious worship. One aural memory that haunted him in adult life was of the chiming of massive iron bells during a funeral service in the Russian city of Novgorod. Rachmaninov discovered the ultimate musical vehicle for their powerful resonances in his choral symphony *The Bells*, but they also haunt the pages of innumerable other scores, most notably the opening piano chords of the Second Piano Concerto, which emulate not only their relentless tolling but also their colossal swaying motion.

Problems at home meant that the young Rachmaninov spent a considerable amount of time with his maternal grandmother, who attended to his emotional needs, including regular visits to Orthodox Church services in St Petersburg. There he would sit mesmerised by the sound of ancient chants echoing around him. These timeless melodies inspired Rachmaninov throughout his career, most overtly in his unaccompanied choral masterpiece the *All-Night Vigil*. So profound is their impact on the Second Piano Concerto's melodies that at times you can almost smell the incense burning.

Perhaps the most astonishing feature of the Second Piano Concerto, however, is its lack of stylistic connection with much of Rachmaninov's music from the previous decade. It was during this period that his feelings for an attractive married woman of Gypsy extraction named Anna Lodizhenskaya

gathered in intensity, and his music showed a corresponding tendency towards Gypsy-style melodies and harmonies.

Rachmaninov intended his searingly dramatic First Symphony in part as a musical tribute to Anna. The Symphony's failure, at a fiasco of a premiere conducted by a disinterested and inebriated Alexander Glazunov, therefore dealt him not just a severe musical blow but also an incalculable emotional one.

His reaction to the critical derision of the Symphony was severe: for three years he suffered psychosomatic pains in his arms and legs, and he composed hardly a note. It seemed as though Rachmaninov's creative gift had deserted him until a course of experimental hypnotic treatment with pioneering Moscow physician Nikolai Dahl got him up and running again. 'You will begin to write your concerto,' Dahl intoned during their brief series of sessions together. 'You will work with great facility ... the concerto will be of excellent quality.'

As if to soothe the lacerating wounds inflicted by the First Symphony's catastrophic failure, in the Second Piano Concerto Rachmaninov abandoned the angular, short-breathed gestures of the Symphony for smooth, arch-like melodies of enraptured, soaring eloquence.

The Concerto's success was instantaneous. Its opening chords, suggestive of the slow tolling of bells, and the soulful yet dignified passage that follows, sounding like some ancient Russian chant, proved irresistible. Not since Tchaikovsky's heyday had audiences been treated to music of such emotional charisma and urgency. Each of the three movements contains at least one unforgettable melody,

which in the case of the finale is worked up into a climax of overwhelming intensity before releasing its pent-up energy in an exhilarating closing coda.

The string section is the orchestra's powerhouse in the Concerto, soaring aloft one minute, providing surging depth of tone the next, and in the magical central movement exuding a veiled quality, complementing the mood of aching nostalgia. Yet it is the piano that reigns supreme, its all-engulfing bravado often giving way to moments of exquisite simplicity and reflection. This is music in which every note truly appears to glow with a captivating incandescence.

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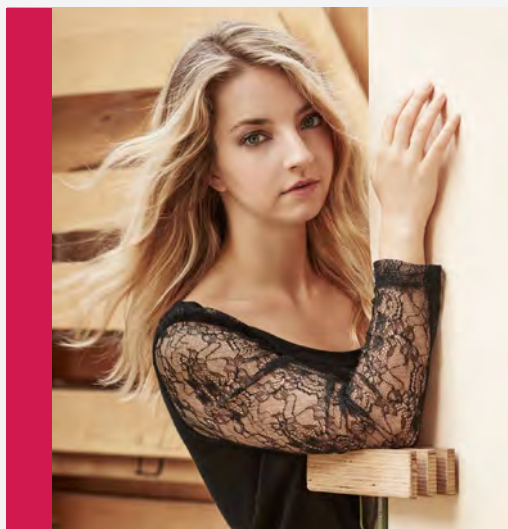
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**Rachmaninov
Piano Concerto No2
Plus Études-Tableaux Op33**

Soloist Boris Giltburg
Conductor Carlos Miguel Prieto

More information
rsno.org.uk/recordings

LISE DE LA SALLE Piano



With a career already of more than 15 years, award-winning recordings and international concert appearances, Lise de la Salle has established herself as one of today's most exciting young artists and as a musician of real sensibility and maturity.

Highlights of her 2021/22 season include her debut at the Philharmonie de Paris with the Orchestre de Chambre de Paris under Lars Vogt, and with the Deutsches Symphonie-Orchester Berlin and Lionel Bringuier (alongside whom she will also tour with the Tokyo Symphony Orchestra), performances with the Orchestre de la Suisse Romande and Belgian National Orchestra, and the RSNO's European tour next month.

Lise has played with many orchestras around the globe: from the USA (Chicago, Boston, Detroit, Atlanta, Los Angeles, Philadelphia) to the UK (London Symphony, Philharmonia, Royal Philharmonic), Germany (Rundfunk-Sinfonieorchester Berlin, Münchner

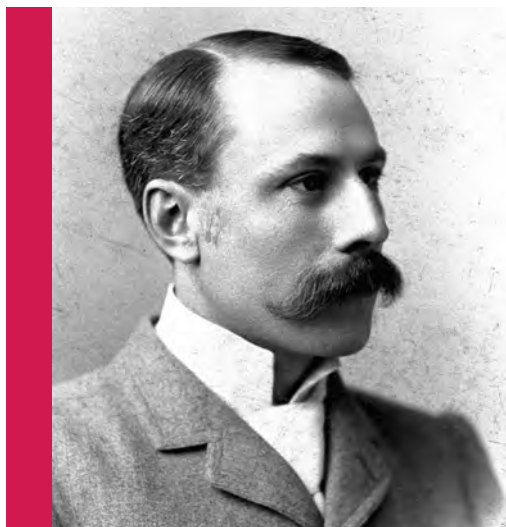
Philharmoniker, Dresden Staatskapelle, WDR Sinfonieorchester Köln, hr-Sinfonieorchester Frankfurt), her native France (Orchestre National de France, Orchestre National de Lyon), Italy (Accademia Nazionale di Santa Cecilia, Filarmonica della Scala, Orchestra Sinfonica Nazionale della RAI), the Netherlands (Rotterdam Philharmonic) and Russia (St Petersburg Philharmonic), and in Asia (NHK Symphony, Singapore Symphony, Tokyo Metropolitan), and collaborated with conductors such as Herbert Blomstedt, Fabio Luisi, James Conlon, Antonio Pappano, Robin Ticciati, Osmö Vanska and Semyon Bychkov.

She has performed in the Vienna Musikverein, Concertgebouw Amsterdam, Herkulessaal Munich, Berlin Philharmonie, Tonhalle Zürich, KKL Lucerne, Bozar Brussels, Wigmore and Royal Festival halls London, Théâtre des Champs-Élysées Paris and Hollywood Bowl, and at the Ruhr Piano, Bad Kissingen, Verbier, La Roque d'Anthéron, Bucharest Enescu, Aspen and Ravinia festivals.

Lise's critically acclaimed CDs on the Naïve label include an all-Chopin disc with a live recording of the Piano Concerto No2 with Fabio Luisi and the Staatskapelle Dresden, a disc in celebration of Liszt's bicentennial, which received a Diapason d'Or and *Gramophone's* Editor's Choice, and *Bach Unlimited*, including the Italian Concerto, Liszt's Fantasy and Fugue on the Theme B.A.C.H. and the Bach/Busoni Chaconne. She released Chausson's Concert with Daniel Hope and the Zürcher Kammerorchester on Deutsche Grammophon in 2020. Her latest album is *When do we Dance?*, a personal tribute to the art of dance.

Edward Elgar (1857-1934)

SYMPHONY No1 in A flat Major Op55



FIRST PERFORMANCE

Manchester, 3 December 1908

DURATION 52 minutes

Andante, Nobilmente e semplice – Allegro

Allegro molto –

Adagio

Lento – Allegro

'Here it was!' – followed by the first three bars of this Symphony's opening melody – was Edward Elgar's message sent on a postcard of the Appian Way to his publisher at Novello. Elgar had spent the winter of 1907 in Rome with his wife, Alice, and their 17-year-old daughter, Carice. Elgar was 50 and his goal that season was to complete his First Symphony. Ten years earlier, in 1898, Elgar had declared himself 'possessed' by the idea of a symphony on the life of General Gordon (killed in 1885 in defence of Khartoum). The Gordon Symphony never materialised, but a seed had been planted. Returning from Rome, Elgar worked feverishly on his new work. To his great friend August Jaeger, Elgar wrote, 'I can't answer your letter at this moment. I can't say I have anything more important to do but it must be done and done now. Oh! Such a tune.' To which Alice added, 'E. sends his love and wants to say to you the Sym. is A 1. It is gorgeous, steeped in beauty.'

The ten years of the Symphony's gestation had seen a huge change in Elgar's fortunes. In 1890 the Elgars had moved back to Malvern from London, to allow Edward to return to his life of a provincial musician and teacher. It was the *Enigma Variations*, completed in 1899, that first established his fame. This was a work that led George Bernard Shaw to remark: 'When I heard it I sat up and said, "Whew!" I knew we had got it at last.' *The Dream of Gerontius* followed in 1900, and Elgar's national and international fame was secured. Public recognition brought him many honours, and his position as England's foremost composer was sealed by his composition of music for the coronation of Edward VII.

The First Symphony was dedicated to the conductor Hans Richter, 'True artist and true friend'. And it was Richter who gave

the work its premiere in the Free Trade Hall in Manchester in December 1908. It was an instant success. A young Neville Cardus, present at the premiere and destined to become an eminent music critic, later wrote: 'Those of us who were students were excited to hear at last an English composer addressing us in a spacious way, speaking a language which was European and not provincial.' Richter conducted the first London performance, with the London Symphony Orchestra at the Queen's Hall, a few days later. 'Gentlemen,' he said to the players, 'let us now rehearse the greatest symphony of modern times, and not only in this country!'

The tune that Elgar penned from Rome to his publisher became the broad, noble theme which both begins the work and binds it together. It recurs at intervals throughout the four movements before eventually emerging as the triumphant march at the very end of the Symphony. 'There is no programme', Elgar wrote, 'beyond a wide experience of human life with a great charity and a massive hope in the future.' The second movement, marked *Allegro molto*, is a scherzo with an interrupted perpetuum mobile in running semiquavers; the trio has an airy flute duet and a violin solo worthy of Mahler. The solo violin reappears after the return of the scherzo to introduce the final section of the movement.

The *Adagio*, which follows without a break, transforms the first notes of the second movement into a long-drawn theme of singular beauty, its power to move increased by the reappearance of elements of the noble theme that opened the Symphony. It was this movement which brought the Manchester audience to its feet in enthusiastic applause at the first performance. Richter, who was one of the first of the modern conductors to

discourage applause between movements, brought the composer to the stage to acknowledge the storms of cheers. As Jaeger wrote: 'My dear friend, your *Adagio* is not only one of the very greatest slow movements since Beethoven, but I consider it worthy of that master. How original, how pure. It is the greatest thing you have done.'

The finale begins with a slow introduction before the main body of the movement begins *allegro*, with a new swaggering Falstaffian theme. The music builds gradually to a climax, (marked *Grandioso – poco largamente*) and the noble theme that has dominated the Symphony returns once more, bringing the work to a sumptuous conclusion.

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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

GALA BALL

Saturday 11 June 2022



PRESTONFIELD

PRESTONFIELD HOUSE EDINBURGH

THOMAS SØNDERGÅRD Conductor



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

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

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

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

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

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

ROYAL SCOTTISH NATIONAL ORCHESTRA



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

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

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

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

FIRST VIOLIN

Maya Iwabuchi
LEADER
Lena Zeliszewska
ASSOCIATE LEADER
Tamás Fejes
ASSISTANT LEADER
Patrick Cullett
Evgeny Mahktin
Elizabeth Bamping
Alan Manson
Katrina Lee
Caroline Parry
Lorna Rough
Angus Bain
Susannah Lowdon
Ursula Heidecker Allen
Gillian Risi

SECOND VIOLIN

Lisa Obert
GUEST PRINCIPAL
Marion Wilson
Jacqueline Speirs
Harriet Wilson
Emily Nenniger
Sophie Lang
Nigel Mason
Anne Bünemann
John Robinson
Sharon Haslam
Robin Wilson
Paul Medd

VIOLA

Tom Dunn
PRINCIPAL
Felix Tanner
Asher Zaccardelli
Susan Buchan
Lisa Rourke
Nicola McWhirter
Claire Dunn
Francesca Hunt
Beth Woodford
Sasha Buettner

CELLO

Alice Neary
GUEST PRINCIPAL
Betsy Taylor
Kennedy Leitch
Robert Anderson
Rachael Lee
Barbara Misiewicz
Gunda Baranauskaite
Feargus Egan

DOUBLE BASS

Ana Cordova
PRINCIPAL
Michael Rae
Paul Sutherland
Piotr Hetman
Ben Burnley
Olaya Garcia-Alvarez

FLUTE

Anthony Robb
GUEST PRINCIPAL
Luke Russell
Janet Richardson
PRINCIPAL PICCOLO

OBOE

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Peter Dykes
Henry Clay
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CLARINET

Timothy Orpen
PRINCIPAL
Robert Digney
Duncan Swindells
PRINCIPAL BASS CLARINET

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David Hubbard
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Luis Eisen
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David McClenaghan
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Christopher Hart
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Marcus Pope
Jason Lewis

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Dávur Juul Magnussen
PRINCIPAL
Lance Green
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John Whitener
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TIMPANI

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PRINCIPAL

PERCUSSION

Simon Lowdon
PRINCIPAL
John Poulter
Tom Hunter
Stuart Semple

HARP

Pippa Tunnell
Sharron Griffiths

DAVID MARTIN

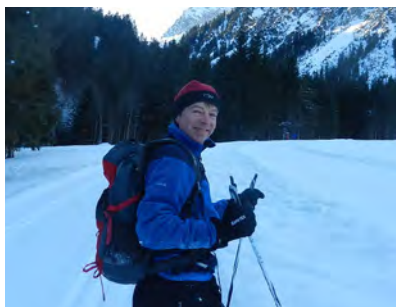


This week, violist David Martin will perform in his final season subscription concerts with the RSNO after 34 years of loyal and dedicated service.

A graduate of the Guildhall School of Music in London, David joined the Scottish National Orchestra in 1987 and since then he has worked with seven Music Directors, performed across three continents in thousands of concerts and appeared on over 100 recordings with the Orchestra.

Behind the scenes, David has made important contributions to the running of the Orchestra in various elected roles but perhaps most significantly in his superb management of the musicians' tea bar.

We congratulate David on a distinguished career, and wish him a long and very happy retirement enjoying the best of Scotland's beautiful landscape, through his favourite pastimes of cycling, skiing and hillwalking.



SUPPORTING THE RSNO

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

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

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

Thank you for your support



Thomas Søndergård

MUSIC DIRECTOR, RSNO

RSNO CONDUCTORS' CIRCLE

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

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

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

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

Ardgowan Charitable Trust
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Carol Grigor and the Trustees of Dunard Fund
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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

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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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

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Professor Gillian Mead
Mr Maurice Taylor CBE
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



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

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

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



CHARITABLE TRUSTS AND FOUNDATIONS

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

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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

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 or get in touch with Torran McEwan, Individual Giving and Partnerships Administrator, at 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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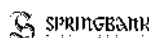
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SCOTLAND'S NATIONAL
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YOYO & THE LITTLE AUK

Introduce children aged 3-6 to the magic of classical music with *Yoyo & The Little Auk* – an inspiring new Scottish adventure from the Royal Scottish National Orchestra, supported by Year of Stories 2022.

Yoyo & The Little Auk, narrated by actor James Cosmo (*The Chronicles of Narnia*, *Game of Thrones*, *Braveheart*), is brought to life by a world-class creative team including Scottish BAFTA-winning animator Gavin C Robinson, author Stewart Ennis and composer Euan Stevenson.

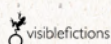
To learn more, including how to register, visit:

rsno.org.uk/project/yoyo-the-little-auk

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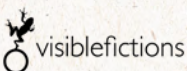
Join us for *Gaspard's Foxtrot* - the RSNO's 2022 National Schools Concert Programme - featuring a special concert film in eight languages, teaching resources and more!

Brought to life by Jonathan Dove's wonderful composition, *Gaspard the Fox's* latest adventure – which takes him through the sights, smells and sounds of London – is the perfect introduction to classical music for school children from Primary 1 up to S2 (age 5-16).

Teachers and primary schools across Scotland can register for free here:

rsno.org.uk/project/gaspard

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