

A portrait of a woman with dark hair, wearing a black shirt, holding a baton. She is looking directly at the camera with a slight smile. The background is a soft, out-of-focus grey.

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Tchaikovsky

SYMPHONY No5

Caird Hall, Dundee
Thu 24 Mar 2022 7.30pm

Supported by

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SCOTLAND'S NATIONAL
ORCHESTRA

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USHER HALL, EDINBURGH Fri 6 May
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CAIRD HALL, DUNDEE Sun 8 May

Stephen Bell Conductor
Tom Redmond Presenter

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Tchaikovsky

SYMPHONY

No5

When a composer asks for his music to be played 'with passion and desire', you know you're in for an adventure. Pulsing with emotion and packed with unforgettable tunes, Tchaikovsky's Fifth Symphony is just about as romantic as music gets, and Anna-Maria Helsing and the RSNO will live every note. This special concert opens with a side-by-side performance with the young musicians of Big Noise Douglas – Sistema Scotland, then our very own Principal Bassoon David Hubbard takes centre stage with Weber's *Andante e Rondo ungarese* and Elgar's expressive *Romance*.

PURCELL Rondeau from *Abdelazer* [2']

HENSEL Overture in C Major [10']

WEBER *Andante e Rondo ungarese* Op35 [8']

ELGAR *Romance* Op62 [5']

INTERVAL

TCHAIKOVSKY Symphony No5 in E Minor Op64 [47']

Anna-Maria Helsing Conductor

David Hubbard Bassoon

Big Noise Douglas – Sistema Scotland

Royal Scottish National Orchestra

CAIRD HALL, DUNDEE

Thu 24 Mar 2022 7.30pm

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.

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Trust and Tay Charitable Trust.

RSNO

SCOTLAND'S NATIONAL
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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. We are so grateful to Anna-Maria Helsing for stepping in at short notice when unforeseen circumstances meant Tianyi Lu was unable to travel. Anna-Maria led a wonderful performance of Dvořák's *New World Symphony* during our first Digital Season and it's a pleasure to see her back in Scotland sooner than expected.

It's brilliant for the RSNO to be able to share the stage tonight with the talented young people from Sistema Scotland's Big Noise Douglas. I will never forget the first time I sat in the middle of a full symphony orchestra trying to perform the near-impossible task of playing a trumpet while smiling at the same time! There is a tremendous energy and enthusiasm these young people bring to their music making

and I'm certain that the combined performance of Purcell in this evening's show will be something that puts a smile on all of our faces.

I always look forward to concerts which feature RSNO players in a solo role. Our fantastic Principal Bassoon David Hubbard takes centre stage tonight in music by Weber and Elgar. The bassoon isn't as well served in solo repertoire as some other wind instruments, but these two pieces are real gems and give Dave the chance to show what a lyrical and expressive instrument the bassoon can be.

































































Tchaikovsky's Fifth Symphony also features some famously beautiful, and technically taxing, bassoon solos. No audition for an orchestral principal bassoon position would be complete without at least one excerpt from Tchaikovsky Five. It's one of the most popular symphonies ever written, and with good reason: lush melodies, wonderful solo moments and a last movement to take the roof off a hall, ensure that it remains a regular part of orchestral seasons around the world.

I'd like to thank Ambache Charitable Trust, Leisure & Culture Dundee Major Music Award, Northwood Charitable Trust, Leng Charitable Trust and Tay Charitable Trust for their support of this evening's concert.

I hope you enjoy the performance.

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
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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

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Susan Buchan	33
SUB PRINCIPAL	
Lisa Rourke	34
SUB PRINCIPAL	
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Kennedy Leitch	43
ASSISTANT PRINCIPAL	
Rachael Lee	44
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John Clark	51
Sally Davis	52

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PRINCIPAL	

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Simon Lowdon	77
PRINCIPAL	
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ASSOCIATE PRINCIPAL	

Henry Purcell (1659-1695)

RONDEAU from *Abdelazer*



FIRST PERFORMANCE

London, summer 1695

DURATION 2 minutes

In his 1664 book, *Relation d'un voyage en Angleterre, or Account of a Trip to England*, the French philosopher and translator Samuel Sorbière recounted how music was so important to English theatre audiences that they would turn up not just for the play itself but also early enough to hear the music preceding it. This is the context in which Henry Purcell, with his high-profile career featuring royal commissions and writing sacred music for Westminster Abbey, also wrote incidental music for over 40 plays. What's more, much of this incidental music was penned during the last five years of his life, when at his compositional maturity.

That's certainly the case for the deftly crafted, emotionally and stylistically wide-ranging incidental music he wrote for the 1695 revival of Aphra Behn's 1676 tragedy, *Abdelazer, or The Moor's Revenge*, which consisted of an overture, various airs, the song 'Lucinda is Bewitching Fair' and a small handful of dances: a menuet, a jig, a hornpipe and the Rondeau heard tonight, which itself owes much of its present fame to Benjamin Britten having adopted its repeated main theme for *The Young Person's Guide to the Orchestra*. A miniature masterpiece melding stately grace and nimbleness, the Rondeau's structure runs AABACA and it would have been heard between acts.

© Charlotte Gardner

Fanny Hensel (1805-1847)

OVERTURE in C Major



FIRST PERFORMANCE

c1832

DURATION 10 minutes

Fanny Hensel, née Mendelssohn, was by all accounts no less talented than her precocious younger brother, Felix. Through their childhood in Berlin, where their parents hosted a glittering artistic salon, the two shared the finest of musical educations. Yet when Fanny was 14, their father instructed her that for a woman, music could be only an 'ornament' to domestic life.

Felix, too, discouraged Fanny from publishing her works, though he did permit some to be printed under *his* name. Fanny's husband, the artist Wilhelm Hensel, was more supportive. Each morning he would place a sheet of blank manuscript paper on her desk for her to fill with music. Some 400 opuses – songs, choral works, piano pieces, chamber music – poured from her pen. She had just found the courage to publish her music under her own name

when she died of a series of strokes, aged 41. The grief-stricken Felix suffered the same fate six months later.

The Overture in C Major is Hensel's only surviving work for orchestra alone (without singer(s)) and dates from 1830-2. It was probably written to be played in the family salon. Two years after its premiere, she conducted a second performance herself. It then lay unpublished until 1994.

'Had I not been so shy, and embarrassed with every stroke, I would have been able to conduct reasonably well,' Fanny told Felix. 'It was great fun to hear the piece for the first time in two years and find everything the way I remembered. People seemed to like it – they were very kind, praised me, criticised a few impractical passages, and will return next Saturday. Thus I took part in an unexpected pleasure.'

Enchantingly open-hearted, the Overture begins with a slow introduction in triple metre. Then a dramatic flourish on the violins propels the music into 4/4 for the *Allegro*. Its sonata structure presents an extrovert theme followed by a lyrical one, exploring both before the recapitulation.

© Jessica Duchen

Ambache
CHARITABLE TRUST

This performance of Fanny Hensel's Overture in C Major is kindly supported by the Ambache Charitable Trust, which raises the profile of music by women.

Carl Maria von Weber (1786-1826)

ANDANTE E RONDO UNGARESE Op35



FIRST PERFORMANCE

c1811

DURATION 8 minutes

In his *Andante e Rondo ungharese*, Carl Maria von Weber sought to explore the bassoon's songful capability, yet the work had nevertheless started life as a piece for viola for his brother, Fritz, in Ludwigsberg, completed on 18 October 1809. The new version, commissioned by the bassoonist of the Munich Orchestra, Georg Friedrich Brandt, followed hot on the heels of Weber's successful Bassoon Concerto of 1811.

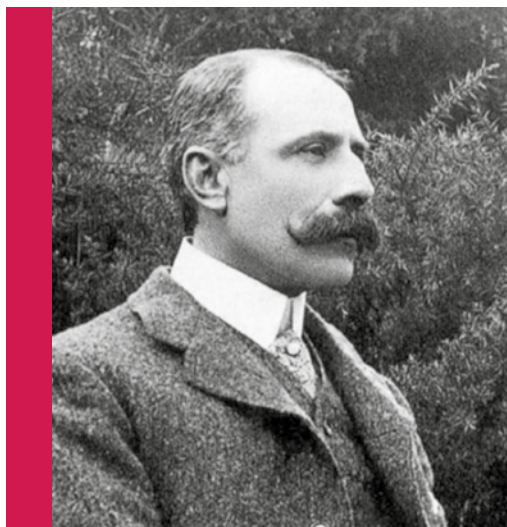
Weber came from a musical and theatrical family. His father quickly encouraged his precocious talent; thereafter, the twists and turns of his fortunes were often dramatic enough for a Dickens novel. When he composed the *Andante e Rondo ungharese* he was based in Württemberg as a private secretary to Duke Ludwig, the brother of King Frederick I. He landed in such debt that several years later he was banished. No wonder, then, that he was among the first musical proponents of the new Romanticism, putting the heart first, rather than the head.

The *Andante* is a theme with three variations in sombre yet technically showy mood; the *Rondo* is sprightly and folksy, with plenty of virtuosity for the soloist. A hint at Hungarian traditions can be found in the accented melody of the *Andante* and the earthy rhythms with which the *Rondo* bounds ahead towards its flashy coda.

© Jessica Duchon

Edward Elgar (1857-1934)

ROMANCE Op62



FIRST PERFORMANCE

Hereford, 16 February 1911

DURATION 5 minutes

While Edward Elgar is known to have been a decent violinist, it is less often acknowledged that he also played the bassoon. As a young jobbing musician in Worcestershire, he joined a local wind quintet, for which he composed a number of pieces, writing sympathetically for his instrument. The bassoon is often the sound of choice for comic effects but Elgar highlights instead its qualities as poet and singer.

Most of the *Romance* was written on 11 January 1910, at which point Elgar was also sketching out the Violin Concerto, and there's a distinct resemblance between certain elements of the works. Above all, both are melancholy, even elegiac, with wide-spanning melodies. It is not impossible that this reflected the composer's state of mind following the death of his publisher A J Jaeger (the 'Nimrod' of the *Enigma Variations*) as well as that of another friend, Basil G Nevison (who features as Variation No12).

For the Violin Concerto, Elgar was advised on technical matters by the leader of the London Symphony Orchestra, W H 'Billy' Reed, and the target performer of the *Romance* was Reed's colleague, the LSO's first bassoon Edwin F James, a good friend of Elgar's. He gave the premiere in a Herefordshire Orchestral Society concert on 16 February 1911. Elgar himself conducted.

© Jessica Duchon

DAVID HUBBARD Bassoon



David Hubbard has been the Principal Bassoon of the RSNO since 2004.

He grew up in Wiltshire, where he attended the local comprehensive school in Corsham. He went on to study music at the Royal College of Music in London, graduating in 1990. He then lived in Spain for 12 years, working initially with the Orquesta Filarmónica de Málaga and later the Real Orquesta Sinfónica de Sevilla.

David has performed as a soloist with the RSNO in Mozart's Bassoon Concerto, Vivaldi's E Minor and F Minor concertos and Michael Daugherty's *Dead Elvis*. In 2011 he premiered a new concerto, *That Blessed Wood*, written for him by Rory Boyle and commissioned by

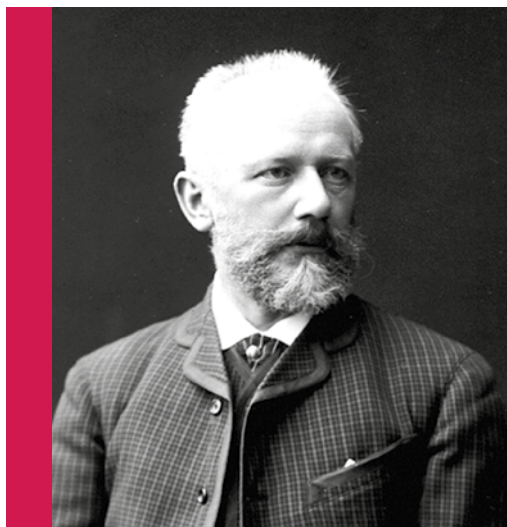
Camerata Scotland. In 2014 he recorded *Der alte Brummbär* (The Old Grumbler) with the RSNO on the album *A Festival of Fučík* conducted by Neemi Järvi for Chandos.

David has guested as principal bassoon with the London Symphony Orchestra, Philharmonia Orchestra, London Philharmonic Orchestra, Royal Philharmonic Orchestra, Orchestra of the Royal Opera House, Covent Garden, City of Birmingham Symphony Orchestra, Bournemouth Symphony Orchestra, The Hallé, BBC Philharmonic, BBC Scottish Symphony Orchestra and Scottish Chamber Orchestra. He is a regular participant in the RSNO chamber music series, and he also performs with other chamber ensembles such as Red Note and Nordic Viola.

David is tutor of bassoon at the Royal Conservatoire of Scotland, and at the specialist Music School of Douglas Academy. He regularly coaches the bassoon section of the National Youth Orchestra of Scotland, as well as giving masterclasses at Chetham's School of Music and Wells Cathedral School.

Pyotr Ilyich Tchaikovsky (1840-1893)

SYMPHONY No5 in E Minor Op64



FIRST PERFORMANCE

St Petersburg, 17 November 1888

DURATION 47 minutes

Andante – Allegro con anima

Andante cantabile, con alcuna licenza

Valse: Allegro moderato

Finale: Andante maestoso – Allegro vivace

The Fifth Symphony was composed at a time when Russian nationalism had reached fever pitch. There was constant bickering in the press over an apparent conflict between Tchaikovsky's own Muscovite school and the Kutchka (or 'Mighty Handful') – Balakirev, Borodin, Cui, Mussorgsky and Rimsky-Korsakov – of St Petersburg. The latter were perceived as true patriots, proudly upholding Russia's musical heritage, whereas Tchaikovsky was dismissed as a cosmopolitan. It was Igor Stravinsky who later rebalanced the situation: 'Tchaikovsky's music,' he reasoned, 'which does not appear specifically Russian to everybody, is often more profoundly Russian than music which has long since been awarded the facile

label of "Muscovite picturesqueness". While not specifically cultivating in his art the "soul of the Russian peasant", Tchaikovsky drew unconsciously from the true, popular sources of our race.'

For many years, Tchaikovsky's three great ballet scores – *Swan Lake*, *The Sleeping Beauty* and *The Nutcracker* – struggled to gain full acceptance due to their epic symphonic sweep, while ironically his symphonies were derided for their balletic leanings. In a 1948 essay entitled *The Art of Judging Music*, the American composer Virgil Thompson dismissed Tchaikovsky's symphonies (alongside those of Shostakovich and Sibelius) as music that 'does not fully or long occupy an adult mind'. It was left to the distinguished musicologist Hans Keller to pose the provocative question, 'Where would Mahler's and indeed Schoenberg's symphonic structures be without Tchaikovsky's many formal innovations?'

Invariably plagued by self-doubts following the completion of a new score, Tchaikovsky appears to have been exceptionally gloomy regarding the Fifth Symphony, panicking in a letter to his patron Nadezhda von Meck: 'Am I really played out as they say? Is the rehashing of old ideas and formulae all I am really capable of?' His despondency turned to paranoia following the 1888 premiere, after which he chose to interpret the rapturous standing ovation as 'motivated by my earlier work', and stupefyingly concluded that the Symphony 'didn't really please the audience'. It was only after the Symphony had been lavished with praise around the world that he grudgingly conceded to his nephew, Lev Davidov, that 'perhaps it is not so bad after all'.

The Fifth has proved the most enduringly popular of Tchaikovsky's seven symphonies (Nos 1-6 and *Manfred*). Its captivating fusion

of Germanic symphonic structure (via Schumann) and the French balletic tradition of Adam and Delibes, coupled with its indelible melodic charm, raw emotional power and overwhelming sense of a glorious triumph won in the face of extreme adversity, has guaranteed it an immortal place in the history of the genre.

Like its immediate predecessor, the Fifth Symphony's structural progress is articulated and inspired by an opening motto theme (first heard in the clarinet) symbolising Fate. In the manner of Berlioz's *Harold in Italy*, its many appearances are signalled in a way that suggests an underlying emotional narrative. This infinitely subtle technique allows Tchaikovsky to constantly reinvigorate his materials, providing the audience with a stream of apparently fresh ideas that yet possess an unerring sense of belonging together.

For example, during the slow movement the motto cries out with searing intensity towards the end, played by the brass, underpinned by thundering timpani. The clarinet steals in with the Fate motif at the close of the waltz-like third movement, and then, utterly transformed in the major key, it introduces the Finale and caps it in a blaze of overwhelming affirmation. For some commentators, this unrestrained outburst of triumphalism has an almost Shostakovich-like ring of a hollow victory about it, as though Tchaikovsky's pulverising of Fate into submission is laced with withering irony. Whatever the truth of the matter, judging by the brooding melancholy and inexorable despair of his Sixth (*Pathétique*) Symphony, the battle with his inner demons was certainly far from over.

© Julian Haylock

What was happening in 1888?

13 Jan The National Geographic Society was founded in Washington, DC

26 Jan The Lawn Tennis Association was formed, 11 years after the first Wimbledon championship

11 Apr The Concertgebouw orchestra was inaugurated in Amsterdam

8 May The International Exhibition of Science, Art and Industry opened in Glasgow's Kelvingrove Park

2 Jul About 200 women and teenaged girls at the Bryant & May match factory in Bow, London went on strike, the result of an article on their working conditions by campaigning journalist Annie Besant

1 Aug Carl Benz was issued with the first worldwide driving licence by the Grand Duchy of Baden

31 Aug The body of Mary Ann Nichols, a prostitute, was found in Whitechapel, and considered the first victim of Jack the Ripper

4 Sep George Eastman registered the trademark Kodak and received a patent for his roll-film camera

6 Nov Democratic Party incumbent Grover Cleveland lost the electoral college to Republican Benjamin Harrison, who became the 23rd US President

23 Dec During a bout of mental illness, Dutch painter Vincent van Gogh cut off part of his left ear

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SCHOOL & NURSERY PROGRAMMES



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.

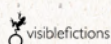
To learn more, including how to register, visit:

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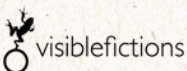
Join us for *Gaspard's Foxtrot* - the RSNO's 2022 National Schools Concert Programme - featuring a special concert film in eight languages, teaching resources and more!

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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Refuweggee
(ref-u-wee-gee)



BIG NOISE DOUGLAS – SISTEMA SCOTLAND



Sistema Scotland is the charity that delivers the Big Noise model, running Big Noise programmes across Scotland. Its work is underpinned by the belief that all children and young people in Scotland have great potential, skills and talents. The charity also recognises that poverty and inequality in Scotland have a significant impact on the support and opportunities some children have to build their self-esteem, confidence and social networks. Sistema Scotland believes that music and nurturing relationships have a critical role to play in inspiring individuals, families and communities.

Big Noise Douglas in Dundee began in 2017 and works with around 600 participants, from babies to P7s. The programme is delivered in partnership with Optimistic Sound and Dundee City Council, supported by Strategic Partner Gannochy Trust. Big Noise Douglas works in partnership with Claypotts Castle and St Pius primary schools in Douglas and delivers:

- in-school teaching and activities for children in nursery to Primary 4
- an after-school club for Primary 4 to 7 which has three string orchestras and two percussion bands

- weekly Baby Noise sessions for babies, young infants and their carers; and
- a community orchestra for adults.

Big Noise Douglas also works with a number of Deaf children and young people at Claypotts Castle Primary School, in partnership with the Accessibility and Inclusion Service. We are delighted that four of these young people will be performing with the percussion section in tonight's concert.

You can read more about Big Noise Douglas and see how the children have prepared for the concert here:

www.sistemascotland.org.uk/big-noise-douglas

In addition to Big Noise Douglas, Sistema Scotland also runs programmes in Raploch & Fallin (Stirling), Govanhill (Glasgow) and Torry (Aberdeen). A brand-new Big Noise programme is due to start in Wester Hailes (Edinburgh) in spring 2022.

ON STAGE



Ailidh Sinclair

VIOLA

Amy Douglas

CELLO

Aneesa Akhtar

PERCUSSION

Ava Tait-Lamont

VIOLA

Bonnie Elliot

VIOLA

Cara Stott

VIOLA

Conner Sorley

PERCUSSION

Daniell Davidson

VIOLA

Elidh Shearer

CELLO

Ellie Matthew

VIOLA

Emily Savery

VIOLIN

Iona Wallace

VIOLIN

Kamera Lukina

PERCUSSION

Karis Cuthbertson

PERCUSSION

Karis Nugent

VIOLIN

Keir Gordon

VIOLIN

Kesja Zglinicka

VIOLIN

Kyle Lemon

CELLO

Lahna Houston

DOUBLE BASS

Lauren Rodger

CELLO

Lena Bednarska

VIOLIN

Leon Bichard

VIOLIN

Lily Yule

DOUBLE BASS

Louisa Paterson-Drinnan

PERCUSSION

Magdalena Gronda

CELLO

Meridith Bruce

VIOLA

Michalina Slusarek

CELLO

Olly Muckersie

VIOLIN

Reece Dryden

CELLO

Stefan Cucer

VIOLA

Talija Reinholde

PERCUSSION

Tia Wasiak

VIOLIN

Xander Dallas

VIOLA

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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

ANNA-MARIA HELSING Conductor



Anna-Maria Helsing was Chief Conductor of the Oulu Symphony – the first-ever female conductor at the head of a Finnish symphony orchestra – from 2010 to 2013 and is presently the Principal Guest Conductor of the BBC Concert Orchestra.

She has conducted all the major Finnish and Swedish orchestras. She has also conducted the Philharmonia Orchestra, Iceland Symphony Orchestra, Royal Danish Opera Orchestra, Norwegian Radio Orchestra, Trondheim Symphony Orchestra, Odense Symphony Orchestra, Jena Philharmonic Orchestra and Estonian National Symphony Orchestra.

Anna-Maria made her debut at Finnish National Opera in *Adriana Mater* by Kaija Saariaho in 2008. She has led a number of world premieres, most recently *Momo* at the Royal Danish Opera and *Magnus-Maria* by Karólína Eiríksdóttir on tour in Scandinavia.

She has also conducted established operas by Mozart, Cimarosa, Puccini, Mascagni, Madetoja and Bernstein at the Tampere Opera and Savonlinna Opera Festival.

Recent and upcoming highlights are return visits to the Philharmonia Orchestra, BBC Philharmonic, Finnish Radio Symphony Orchestra, Tampere Philharmonic Orchestra, Oulu Sinfonia, Iceland Symphony Orchestra, Trondheim Symphony Orchestra, Piteå Chamber Opera and Ostrobothnian Chamber Orchestra, and her debuts with the Stavanger Symphony Orchestra and London Sinfonietta.

Anna-Maria began her career as a violinist (with diplomas from the Conservatory of Jakobstad and the Academy of Music in Bydgoszcz), leading chamber orchestras before serving as Artistic Director of the Pietarsaari Sinfonietta and conductor of the Wegelius Chamber Orchestra.

After finishing her studies in the class of Leif Segerstam at the Sibelius Academy, Anna-Maria took part in the International Conductors' Academy of the Allianz Cultural Foundation under the guidance of, among others, Esa-Pekka Salonen and Gustavo Dudamel. In 2011 she was the first conductor to be awarded the Louis Spohr Medal in Seesen, Germany.

The RSNO is extremely grateful to Anna-Maria, who has stepped in at very short notice to replace Tianyi Lu.

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

Lena Zeliszewska
ASSOCIATE LEADER
Patrick Curlett
Evgeny Makhtin
Lorna Rough
Daniel Joseph
Susannah Lowdon
Ursula Heidecker Allen
Caroline Parry
Elizabeth Bamping
Eddy Betancourt
Gillian Risi
Colin McKee

SECOND VIOLIN

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

VIOLA

Tom Dunn
PRINCIPAL
Susan Buchan
Lisa Rourke
David Martin
Katherine Wren
Maria Trittinger
Francesca Hunt
Claire Dunn

CELLO

Aleksei Kiseliou
PRINCIPAL
Betsy Taylor
Kennedy Leitch
Rachael Lee
Sarah Digger
Robert Anderson

DOUBLE BASS

Roberto Carrillo-Garcia
GUEST PRINCIPAL
Michael Rae
Piotr Hetman
Christopher Sergeant

FLUTE

Anthony Robb
GUEST PRINCIPAL
Robert Looman
Daniel Shao

OBOE

Adrian Wilson
PRINCIPAL
Peter Dykes

CLARINET

Adam Lee
GUEST PRINCIPAL
Duncan Swindells
PRINCIPAL BASS CLARINET

BASSOON

Charlotte Cox
GUEST PRINCIPAL
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Christopher Gough
PRINCIPAL
Alison Murray
Andrew McLean
David McClenaghan
Martin Murphy

TRUMPET

Christopher Hart
PRINCIPAL
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Dávur Juul Magnussen
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Alastair Sinclair
PRINCIPAL BASS TROMBONE

TUBA

John Whitener
PRINCIPAL

TIMPANI

Paul Philbert
PRINCIPAL

PERCUSSION

Simon Lowdon
PRINCIPAL



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

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

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

PATRON PROGRAMME

CHAIR PATRON

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

Assistant Conductor

Kellen Gray
The Solti Foundation Chair

First Violin

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Sharon Roffman *LEADER*
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The David and Anne Smith Chair

Helen Brew *ASSISTANT PRINCIPAL*
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In memory of a dear friend, Fiona H

Bassoon

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Percussion

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Bill Chandler
The James and Iris Miller Chair

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

LEARNING AND ENGAGEMENT PATRON

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

Learning and Engagement Patrons

Neil and Nicola Gordon
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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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Thank you to all our members
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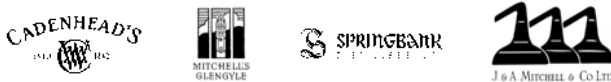
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19 Killermont Street

Glasgow G2 3NX

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RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

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