

A close-up portrait of conductor Søren Søndergård, a man with curly grey hair and a beard, wearing a light-colored suit jacket over a white shirt. He is holding a baton in his right hand, which is raised and slightly blurred, suggesting movement. The background is dark and out of focus.

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Søndergård Conducts

ALPINE SYMPHONY

Usher Hall, Edinburgh

Fri 29 Apr 2022 7.30pm

Glasgow Royal Concert Hall

Sat 30 Apr 7.30pm

Supported by
The RCS Iain & Pamela Sinclair Legacy,
the **John Mather Trust,**
PRS Foundation's Resonate Fund
and the **John Ellerman Foundation**

RSNO

SCOTLAND'S NATIONAL
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DVOŘÁK & BRAHMS

Wed 4 May 2pm
New Auditorium,
Glasgow Royal
Concert Hall

Dvořák Legends Nos 1, 3, 4 & 8
Thea Musgrave Loch Ness;
A Postcard from Scotland
Brahms Serenade No2
Erina Yashima Conductor

The performance of Thea Musgrave's Loch Ness, part of the RSNO's Scotch Snaps series, is kindly supported by the **John Ellerman Foundation** and the **Ambache Charitable Trust**, which raises the profile of music by women.

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Søndergård Conducts

ALPINE SYMPHONY

Richard Strauss once boasted that he could depict even a knife and fork in music, so when he sets out to paint the full majesty of the Bavarian Alps, it's fair to say that the results are spectacular! Musicians from the Royal Conservatoire of Scotland join forces with Thomas Søndergård and the RSNO on a musical adventure that takes in waterfalls, glaciers and breathtaking views, as well as the very Scottish scenery of *Fèin-Aithne* by RSNO Composers' Hub alumnus Jay Capperauld.

JAY CAPPERAULD

Fèin-Aithne [12']

SCOTCH
SNAPS



ALFVÉN Bergakungen Suite Op37a [16']

INTERVAL

R STRAUSS An Alpine Symphony Op64 [51']

Thomas Søndergård Conductor

Musicians from the **Royal Conservatoire of Scotland**

Royal Scottish National Orchestra

USHER HALL, EDINBURGH

Fri 29 Apr 2022 7.30pm

GLASGOW ROYAL CONCERT HALL

Sat 30 Apr 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.

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THE MUSIC OF STAR WARS

USHER HALL, EDINBURGH Fri 6 May
GLASGOW ROYAL CONCERT HALL Sat 7 May
CAIRD HALL, DUNDEE Sun 8 May

Stephen Bell Conductor
Tom Redmond Presenter

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WELCOME



Welcome to this evening's concert. This week we launched our 2022:23 Season, and as you look at the Season brochure you will find that creative partnerships are at the centre of our programming. As Scotland's National Orchestra it is our role to celebrate the music-making community in Scotland and support its growth. Tonight's concert gives us a chance to celebrate collaboration, looking at what we have achieved throughout the current Season and what we have to look forward to in the next.

Following our side-by-side performance with young students from Big Noise Douglas last month, which saw thirty 10-12 year-olds star on stage with the RSNO, tonight we're joined by talented musicians starting their careers from the Royal Conservatoire of Scotland. The RCS has its 175th anniversary this year and we are delighted to take this moment to celebrate its great history.

Richard Strauss' *An Alpine Symphony* is a technically demanding piece reaching out to the extremities of the orchestra's sound. With 130 musicians on stage (including the 54

students joining us from the RCS), it is the biggest orchestra we've seen perform since before the start of the pandemic. Expect a huge sound and a few surprises! Our thanks go to The RCS Iain & Pamela Sinclair Legacy for supporting this performance.

Fittingly, we're also performing RCS graduate Jay Capperault's *Fèin-Aithne* as part of our Scotch Snaps series, kindly supported by the PRS Foundation's Resonate Fund, the John Mather Trust's Rising Star grant and the John Ellerman Foundation. Jay took part in the RSNO's Composers' Hub scheme and has since been a mentor to young composers taking part in our Notes from Scotland programme. I am heartened to see the community of music makers that we have here in Scotland, sharing ideas and platforms. You can also hear Jay's new flute concerto, commissioned by the RSNO and performed by our very own Katherine Bryan, in our Season Finale in June.

I hope you enjoy the concert.

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

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

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

DOUBLE BASS

Ana Cordova	46
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Margarida Castro	47
ASSOCIATE PRINCIPAL	
Michael Rae	48
ASSISTANT PRINCIPAL	
Paul Sutherland	49
SUB PRINCIPAL	
John Clark	50
Sally Davis	51
Aaron Berrera Reyes	52

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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	

Jay Capperauld (Born 1989)

FÈIN-AITHNE



FIRST PERFORMANCE

BBC Scottish Symphony Orchestra, Glasgow,
10 December 2016

DURATION 12 minutes

What we want is the conscious man, who carries within him all the traditions that the earth has brought us. We want a human being who by his/her uniqueness can truly reunify the rest of humanity. The future of music cannot be seen without the essential contribution of other cultures. The human spirit can only be cosmic when implementing the whole of its cultural heritage.

Claude Vivier (1948-1983)

Fèin-Aithne is a Scottish Gaelic phrase that translates as 'Self-Identity' – Fèin meaning 'Self' and Aithne meaning 'Identity' – and takes its inspiration directly from Scottish Culture by attempting to personalise the various elements that form modern and traditional Scotland and its place in the wider context of the world. Essentially, it is my attempt to authentically explore, interpret and adapt my relationship to Scotland within my own musical language while also attempting to challenge the accepted constructs, notions and preconceived stereotypes associated with the defined 'identity' of Scottish Culture. For example, the work consists of various quasi-traditional Scottish 'folk' melodies that include Piobaireachds, Airs and Jigs, all of which I composed in an attempt to further personalise and internalise my own culture within a musical context.

With that in mind, I intend to continually update and rewrite the content of this piece in future years in order to accurately reflect and

review my current observations/awareness of Scotland and my connection to it. This new version (revised in 2022) expresses a representation of my own sense of identity as a Scot as it reflects my perceptions of the environment within Scotland at this moment in time – socially, politically, culturally, etc. – and my own interpretation of its connection to those same entities outside of itself.

In essence, Fèin-Aithne is as much about looking outwardly as it is about personal introspection, meaning that the work attempts to find and reconcile a common ground between local cultures and their connection to a so-called universal culture, i.e. a collective sense of unity with 'the rest of humanity' as Quebecois composer Claude Vivier suggests; or, in anthropological terms, to explore 'the web of connections between people in distinct places and circumstances'.

© Jay Capperauld



John Ellerman Foundation

The performances of Jay Capperauld's Fèin-Aithne, part of the RSNO's Scotch Snaps series, are kindly supported by the PRS Foundation's Resonate Fund, the John Mather Trust's Rising Star grant and the John Ellerman Foundation.

JAY CAPPERAULD Composer



Scottish composer Jay Capperault graduated with a Masters in Composition with Distinction from the Royal Conservatoire of Scotland in 2014 under the tutelage of Dr Gordon McPherson. He has since gone on to work with the likes of the BBC Proms, BBC Philharmonic, BBC Scottish Symphony Orchestra, Scottish Chamber Orchestra, Royal Scottish National Orchestra, Psappha Ensemble, Hebrides Ensemble, The Orchestra of Opera North, The Wallace Collection, Red Note Ensemble, Glasgow School of Art Choir, West of Scotland Schools Symphony Orchestra Trust and St Mary's Music School.

Jay has composed solo works for Katherine Bryan of the RSNO; Alison Teale of the BBC Symphony Orchestra; the BBC Young Musician of the Year 2012 Laura van der Heijden; and a piano concerto called *Endlings* for James Willshire which premiered with the National Youth Orchestra of Scotland Symphony Orchestra during their Spring Tour in 2018 and subsequently featured in BBC Scotland's 2021

film *Changing Landscapes* as part of the COP26 Climate Conference.

Jay's work has been conducted by prestigious conductors including Martyn Brabbins, Thomas Dausgaard, Ilan Volkov, Alpesh Chauhan, Sir James MacMillan, Jessica Cottis, Geoffrey Paterson, Garry Walker, Michael Reppe and Pierre-André Valade.

Highlights of Jay's career include being commissioned by the BBC to compose a new work for the BBC Proms 2020, *Circadian Refrains (172 Days Until Dawn)*, premiered by the BBC Scottish Symphony Orchestra conducted by Alpesh Chauhan. *Circadian Refrains* was then selected by BBC Radio 3 to represent the UK as part of the 67th International Rostrum of Composers in 2021. A further highlight is the world premiere of the chamber orchestra work *Death in a Nutshell*, commissioned and performed by the Scottish Chamber Orchestra and conducted by Sir James MacMillan in 2021.

Hugo Alfvén (1872-1960)

BERGAKUNGEN SUITE Op37a



FIRST PERFORMANCE

Ballet: Stockholm, 7 February 1923

DURATION Suite: 16 minutes

Bersvarjelse (*Invocation*)

Trollfickans dans (*Dance of the Troll Maiden*)

Sommarregn (*Summer Rain*)

Vallflickans dans (*Dance of the Shepherd Girl*)

It's fascinating to stop and consider just what a debt of thanks is owed by today's symphonic world to the ballet world of the early 20th century. Debussy's *Jeux* (1913); Stravinsky's *The Rite of Spring* (1913); Ravel's *La valse* (1920) and *Boléro* (1928); Milhaud's *Le Boeuf sur le toit* (1920); all of these masterpieces began life as ballet commissions before finding their final nesting places in the concert hall. While Hugo Alfvén's pantomime-ballet *Bergakungen* (*The Mountain King*) of 1923 isn't quite as famous as those aforementioned examples – many of which were Ballets Russes commissions from Serge Diaghilev – not only does it likewise display some of Alfvén's own very best writing, but it was written for Diaghilev's rival, Swedish National Ballet's Jean Börlin.

Written between 1917 and 1922, the ballet is based on the Swedish legend of Den Bergtagna, who abducts a shepherdess. She is rescued by her lover with the help of a troll, but the troll leaves the couple to die in a snowstorm, having become frustrated that he can't have the shepherdess for himself. So it's a gloomy tale, and Alfvén's music was underpinned by further dark inspiration. First, because the story was originally mooted as a possible ballet by the painter and illustrator John Bauer, whose own dark-toned, folkloric illustrations of monsters and sprites were uncannily similar to the work of Arthur Rackham in England. Secondly, because in November 1918 Bauer died in a shipwreck on Lake Vättern, temporarily suspending the project. Consequently, it wasn't until 1923 that the ballet was finally premiered at Stockholm Opera, and while it would be briefly revived in 1931 and 1932, Alfvén rightly guessed that as a stage work it wasn't going to have longevity. Hence he created the four-movement concert suite by which we know the work today.

We can all be grateful that he did, too. Beyond being a skilled composer who in his time was as established as his compatriot Wilhelm Stenhammar (1871-1927), Alfvén was also a gifted violinist, painter and writer, and all these elements shine out from his shimmering, lushly textured, colourful score replete with virtuosic strings writing. First comes Invocation, making clever programmatic use of dark woodwind, brass and percussion colour against shrill, rushing high violins; and of panic-stricken accents and ominously accelerating tempi. Dance of the Troll Maiden serves up magic-flecked romance, with sumptuous, long-lined Straussian writing coloured by harp building to a passionate climax, before subsiding to close. Summer Rain is a dazzlingly perfect orchestral evocation of exactly that, magical pointillistic writing cushioning long-lined woodwind song. Finally the Dance of the Shepherd Girl, a long-time favourite encore for Swedish orchestras that encases a dreamy central section within merry, featherlight outer sections which serve as a brilliant showcase for ensemble violins virtuosity.

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Listen again to the RSNO

Hugo Alfvén
The Mountain King Suite
Plus **Symphony No1,**
Festival Overture
and **Uppsala Rhapsody**

Conductor Niklas Willén

More information
rsno.org.uk/recordings

What was happening in 1923?

9 Mar Following a third stroke, Vladimir Lenin retired as Chairman of the Soviet government

28 Apr The original Wembley Stadium in London opened, hosting the FA Cup Final between Bolton Wanderers and West Ham United

23 May Following Bonar Law's resignation due to ill health, Stanley Baldwin became UK Prime Minister

24 May A ceasefire order to IRA volunteers from their Chief of Staff Frank Aiken brought the Irish Civil War to an end

26 May The first Le Mans 24-hour motor race was held

3 Aug Vice President Calvin Coolidge was sworn in as the 30th US President following the death the previous day of Warren G Harding

1 Sep The Great Kantō earthquake destroyed Tokyo and Yokohama, killing more than 100,000

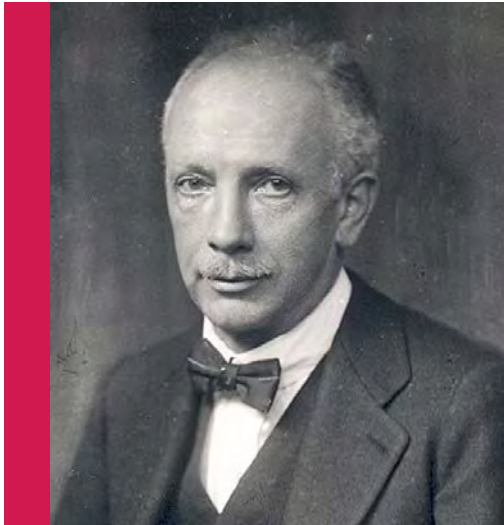
29 Sep The 1922 British Mandate for Palestine came into effect, creating the protectorates of Palestine and Transjordan

16 Oct Roy and Walt Disney founded The Walt Disney Company

8 Nov Adolf Hitler led Nazis in the unsuccessful Munich Beer Hall Putsch, aimed at overthrowing the Bavarian government; he was arrested on 11 Nov

Richard Strauss (1864-1949)

AN ALPINE SYMPHONY Op64



FIRST PERFORMANCE

Berlin, 28 October 1915

DURATION 51 minutes

Nacht (Night)

Sonnenaufgang (Sunrise)

Der Anstieg (The Ascent)

Eintritt in den Wald (Entry into the Forest)

**Wanderung neben dem Bache
(Wandering by the Brook)**

Am Wasserfall (At the Waterfall)

Erscheinung (Apparition)

Auf blumigen Wiesen (On Flowering Meadows)

Auf der Alm (On the Alpine Pasture)

**Durch Dickicht und Gestrüpp auf Irrwegen
(Through Thickets and Undergrowth on the
Wrong Path)**

Auf dem Gletscher (On the Glacier)

**Gefahrvolle Augenblicke
(Dangerous Moments)**

Auf dem Gipfel (On the Summit)

Vision (Vision)

Nebel steigen auf (Mists Rise)

**Die Sonne verdüstert sich allmählich
(The Sun Gradually Becomes Obscured)**

Elegie (Elegy)

Stille vor dem Sturm (Calm Before the Storm)

**Gewitter und Sturm, Abstieg
(Thunder and Tempest, Descent)**

Sonnenuntergang (Sunset)

Ausklang (Quiet Settles/Epilogue)

Nacht (Night)

There is no orchestra in the world, and very few conductors, who do not itch to play Richard Strauss' nine 'tone poems', those great monuments of late-Romantic orchestral writing, of which *Eine Alpensinfonie* (An Alpine Symphony), premiered in 1915, is the last and most massive: a stunning piece by any measure, and yet one that many people seem to have very mixed feelings about.

Certainly this vast, unrestrained outpouring of something absolutely rooted in the previous century is not to all tastes, but that's hardly the issue: even those who love it can feel it as an absurd indulgence, like sitting alone wolfing vast quantities of chocolate truffles and champagne.

To an extent, this is built into the fabric of the piece, Strauss' very conscious farewell to a form he had made his own over the previous three decades. As a precocious 22-year-old, he had written *Aus Italien*, inspired by his visit to Italy, and he followed this with seven more *Tondichtungen* (sound-poems) over the next 15 years, including *Death and Transfiguration*, *Till Eulenspiegel*, *Also sprach Zarathustra* and *Ein Heldenleben*: big, ambitious, quasi-symphonic pieces in which Strauss developed his technical mastery of the orchestra and his taste for pictorial, realistic storytelling. The last of this series was the *Symphonia Domestica* of 1903, in which Strauss (always happy to write a bit of autobiography) made an epic out of his home life with his wife Pauline, the second part of a story that had begun with *Ein Heldenleben* – even though he hadn't even got to 40.

Having mastered the art of orchestral narrative, Strauss turned to opera, and had enormous success over the next decade with *Salome* (1905), *Elektra* (1909) and *Der*

Rosenkavalier (1911). The success of *Salome* had allowed Strauss to set himself up in bourgeois splendour in his new villa in the town of Garmisch high in the Bavarian Alps. And here, amid the grandeur of the mountains, and impelled to one last great symphonic effort by the death in 1911 of his friend Gustav Mahler, he picked up the old model for a final monumental piece, inspired by the landscape and by the memory of an exciting day climbing with friends many years before.

But Strauss certainly had more in mind than the mere 'travelogue' the sceptics still decry – an extraordinary splurging of sound and effort on a wee dander up a hill. For many years under the influence of the work of Friedrich Nietzsche – *Also sprach Zarathustra* (1896) was inspired by the philosopher's eponymous novel – he intended *An Alpine Symphony* as a grand philosophical inquiry into man's moral relationship with the world, mediated through nature. His working title was 'The Anti-Christ' – by which we should understand the Nietzschean idea that Germany (or Europe, or humanity) could only attain its true potential by casting off the shackles of religion: a matter, as Strauss put it in a letter, of 'moral purification through one's own effort, liberation through work and the adoration of eternal, glorious nature'.

Strauss (thank goodness) thought better of the title, but philosophical intentions still hover (perhaps somewhat indefinitely) around *An Alpine Symphony*. And yet, even simply as travelogue, is it really so tawdry? Nobody calls Beethoven's *Pastoral* Symphony a waste of effort. In Strauss' depiction of nature at its most sublime – the gigantic mountains with their inherent violence, the cataclysmic storm, as well as the calmness and serenity

of meadows and springs – he went to some trouble to conjure into existence a sound-world that could do it justice, and there is no doubt whatever that the result is one of the absolute peaks of orchestration, a new and perhaps final frontier in the sonic possibilities of the Romantic orchestra.

The piece is built of 22 short sections describing the dawn, the climb (with some hairy moments), the summit, descent and storm – certainly with chocolate-box elements of bleating sheep, cowbells, offstage hunting horns, but also an intense engagement with more ethereal aspects of waterfall and brook, the overwhelming peak and mystically enigmatic episodes of ‘Vision’ and ‘Elegy’. From the extended, endlessly delayed climax at the summit we are plunged amid emotional and mental turmoil, a churning mass of themes and motifs, finally resolving in the clarity and serene ecstasy of the ‘Epilogue’ and ‘Night’. Something has been revealed and understood, and if it’s hard to put into words – well, isn’t that the whole point of music?

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Listen again to the RSNO

Richard Strauss
Eine Alpensinfonie
Plus **Tod und Verklärung,**
Eine Heldenleben and
Don Juan

Conductor Neeme Järvi

More information
rsno.org.uk/recordings

What was happening in 1915?

19 Jan German Zeppelins bombed English east coast towns for the first time, killing more than 20 civilians

24 Jan The British Grand Fleet defeated the German High Seas Fleet at the Battle of Dogger Bank

26 Jan The Rocky Mountain National Park was established by a US Congress Act

8 Feb *The Birth of a Nation*, directed by D W Griffith, premiered in Los Angeles

22 Apr The Second Battle of Ypres started, during which Germany made the first large-scale use of poison gas

25 Apr The ill-fated Gallipoli Campaign by land forces, notably those from Australia and New Zealand, commenced

6 May Baseball player Babe Ruth hit his first career home run for the Boston Red Sox

7 May RMS *Lusitania* was sunk by a German U-boat off the southwest coast of Ireland, killing 1,198 civilians

5 Jun Women’s suffrage in national elections was introduced in Denmark

12 Oct British nurse Edith Cavell was executed by German firing squad for helping Allied soldiers escape from Belgium

21 Nov *Endurance* sank in the Weddell Sea, leaving Ernest Shackleton’s Imperial Trans-Antarctic Expedition party stranded

1 Dec The millionth Ford car was built at the River Rouge Plant in Detroit, Michigan

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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



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SCHOOL & NURSERY PROGRAMMES



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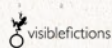
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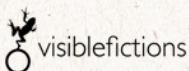
Join us for *Gaspard's Foxtrot* - the RSNO's 2022 National Schools Concert Programme - featuring a special concert film in eight languages, teaching resources and more!

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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Refugeegee
(ref-u-wee-gee)



THOMAS SØNDERGÅRD Conductor



Danish conductor Thomas Søndergård has been Music Director of the RSNO since the 2018:19 Season, following six seasons as Principal Guest Conductor. From 2012 to 2018 he was 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), Amsterdam and Rotterdam (Royal Concertgebouw, Netherlands Philharmonic, Rotterdam Philharmonic), and throughout Scandinavia. North American appearances have included the orchestras of Chicago, Toronto, Atlanta, Vancouver, Houston and Seattle. He has made highly successful

tours to China, Korea, Australia and New Zealand.

In November 2021 Thomas conducted the RSNO in the world premiere of Detlev Glanert's Violin Concerto No2 *To the Immortal Beloved* (with Midori) during the 2021 United Nations Climate Change Conference (COP26) held in Glasgow. Recent highlights with the RSNO have included tours to China and the US, the premiere of Wynton Marsalis' Violin Concerto with Nicola Benedetti and much-praised performances at the Edinburgh Festival.

Following his acclaimed debut for Royal Danish Opera with Poul Ruders' *Kafka's Trial*, Thomas has returned regularly to conduct repertoire ranging from contemporary to *Le nozze di Figaro*, *Il barbiere di Siviglia*, *La bohème*, *The Cunning Little Vixen* and *Il viaggio a Reims*, and has made short concert tours with the Royal Danish Orchestra. He has also enjoyed successful collaborations with 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 has since returned for Berlioz's *Romeo and Juliet*.

Thomas' discography includes 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 on Pentatone; and for Linn Records, Sibelius symphonies and tone poems with the BBC NOW and Prokofiev and Richard Strauss 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.

ROYAL CONSERVATOIRE OF SCOTLAND



The Royal Conservatoire of Scotland (RCS) is a place like nowhere else, powered by performance, its people and their passion. Established in 1847 and celebrating its 175th anniversary in 2022, RCS is consistently recognised as a global leader in performing arts education (currently ranked as one of the world's top three performing arts education institutions by the QS World University Rankings).

With students from more than 50 countries, specialist staff and active partnerships with all of Scotland's national arts companies, RCS is a centre of performance offering a learning environment which encourages students to create new work, collaborate with peers across disciplines and develop innovative ideas and grow into artists the world needs.

RCS graduates are resourceful, highly employable and members of a dynamic community of artists who make a significant impact across the globe.

At RCS, students develop not just their art but their power to use it.

ON STAGE – Fèin-Aithne and Bergakungen Suite

FIRST VIOLINS

Maya Iwabuchi
LEADER

Emily Davis
ASSOCIATE LEADER

Tamás Fejes
ASSISTANT LEADER

Patrick Curlett

Lorna Rough

Alan Manson

Tania Passendji

Ursula Heidecker Allen

Susannah Lowdon

Freya Hall*

Caroline Parry

Olivia Edmundson-Andrade*

Helena Rose

Sian Holding

SECOND VIOLIN

Marion Wilson
ASSOCIATE PRINCIPAL

Jacqueline Speirs

Sophie Lang

Paul Medd

Anne Bünemann

Harriet Wilson

Robin Wilson

Nigel Mason

Wanda Wojtasinska

John Robinson

Liz Reeves

Joe Hodson

VIOLA

Felix Tanner
ASSOCIATE PRINCIPAL

Susan Buchan

Francesca Hunt

Jasmine Ong*

Nicola McWhirter

Claire Dunn

Maria Trittinger

Lisa Rourke

Beth Woodford

Marsalaidh Groat

CELLO

Karen Stephenson
GUEST PRINCIPAL

Betsy Taylor

Kennedy Leitch

Rachael Lee

Sarah Digger

Ayla Mascarenhas*

Robert Anderson

Niamh Molloy

DOUBLE BASS

Slawomir Grenda
GUEST PRINCIPAL

Michael Rae

Paul Sutherland

Piotr Hetman

Aaron Barrera-Reyes

Sophie Butler

FLUTE

Katherine Bryan
PRINCIPAL

Helen Brew

Janet Richardson

PRINCIPAL PICCOLO

OBOE

Adrian Wilson
PRINCIPAL

Peter Dykes

Henry Clay

PRINCIPAL COR ANGLAIS

CLARINET

Timothy Orpen
PRINCIPAL

William White

Duncan Swindells

PRINCIPAL BASS CLARINET

SAXOPHONE

Gareth Brady

BASSOON

David Hubbard
PRINCIPAL

Luis Eisen

Paolo Dutto

PRINCIPAL CONTRABASSOON

HORN

Christopher Gough
PRINCIPAL

Alison Murray

Anya Flanagan*

David McClenaghan

Martin Murphy

TRUMPET

Christopher Hart
PRINCIPAL

Jason Lewis

Euan Scott*

Mark Elwis*

TROMBONE

Simon Johnson

GUEST PRINCIPAL

Lance Green

Alastair Sinclair

PRINCIPAL BASS TROMBONE

TUBA

John Whitener
PRINCIPAL

TIMPANI

Patrick Raab
GUEST PRINCIPAL

PERCUSSION

Simon Lowdon
PRINCIPAL

John Poulter

Philip Hague

David Almeida*

HARP

Pippa Tunnell
Aimee Clark*

* RCS Student

ON STAGE – An Alpine Symphony

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Maya Iwabuchi
LEADER
Emily Davis
ASSOCIATE LEADER
Tamás Fejes
ASSISTANT LEADER
Freya Hall*
Patrick Curlett
Olivia Edmundson-
Andrade*
Lorna Rough
Laetitia Pannetier*
Tania Passendji
Maria Turowska*
Susannah Lowdon
Inês Soares*
Caroline Parry
Scott Bryant*
Ursula Heidecker Allen
Annabel Stevens*

SECOND VIOLIN

Marion Wilson
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Jacqueline Speirs
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Daniel Joseph*
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Mark Elwis*

TROMBONE

Simon Johnson
GUEST PRINCIPAL
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Alastair Sinclair
PRINCIPAL BASS TROMBONE
Angus Butt

TUBA

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Ewan Millar*

PERCUSSION

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ORGAN

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Angeliki
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Andy Saunders
Mark Bennett
Matthew Sayers*
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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.

One of the wonders of the RSNO is how it brings high-quality music not only to concert halls, but to the wider community. From hospital settings to care homes, from our Astar app for families with newborns to our National Schools Concert Programme, our music touches so many lives in Scotland and beyond.

Your support is the cornerstone of all that we do, as it allows us to continually build and develop.

Thank you for being part of this wonderful Orchestra's journey, as we adapt and grow towards a bright future.



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.

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Kellen Gray
The Solti Foundation Chair

First Violin

Maya Iwabuchi *LEADER*
Sharon Roffman *LEADER*
Dunard Fund Chair

Tamás Fejes Assistant *LEADER*
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The Hilda Munro Chair

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The Ian and Evelyn Crombie Chair

Viola

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Henry Clay *PRINCIPAL*
In memory of a dear friend, Fiona H

Bassoon

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Percussion

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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, FRSE
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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 distinguished history of supporting the RSNO, both on and off stage. From one-off donations for specific projects to multi-year funding for our flagship outreach initiatives, including the National Schools Concert Programme and Young Creatives, every grant in support of our work is truly appreciated. We are grateful to the following trusts and foundations for their generosity:

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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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