

A portrait of a man with dark hair and a goatee, wearing a dark suit jacket over a white shirt. He has his arms crossed and is smiling slightly. The background is a mix of blue and white abstract brushstrokes.

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Shostakovich **SPECTACULAR**

Perth Concert Hall

Thu 21 Apr 2022 7.30pm

Usher Hall, Edinburgh

Fri 22 Apr 7.30pm

Glasgow Royal Concert Hall

Sat 23 Apr 7.30pm

Supported by


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Gannochy
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RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Søndergård Conducts

ALPINE SYMPHONY

EDN Fri 29 Apr
GLA Sat 30 Apr

Jay Capper Fèin-Aithne
Alfvén Bergakungen (The Mountain King) Suite
R Strauss An Alpine Symphony
Thomas Søndergård Conductor
Musicians from **Royal Conservatoire of Scotland**

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Shostakovich

SPECTACULAR

Shostakovich wrote his Fifth Symphony in terror for his life and gave it the title 'A Soviet artist's response to justified criticism'. But the music tells another story: of fear, resistance and unbreakable courage. Andrey Boreyko explores the many faces of a 20th-century genius, joining the phenomenal Simon Trpčeski in the delightful Concerto that Shostakovich wrote for his teenage son, and unleashing the raw satirical energy of *Lady Macbeth of Mtsensk* – music so outrageous that Stalin had it banned.

SHOSTAKOVICH Two movements from the Suite from *Lady Macbeth of Mtsensk* Op29 (arr. James Conlon) [12']

SHOSTAKOVICH Piano Concerto No2 in F Major Op102 [20']

INTERVAL

SHOSTAKOVICH Symphony No5 in D Minor Op47 [46']

Andrey Boreyko Conductor

Simon Trpčeski Piano

Royal Scottish National Orchestra

PERTH CONCERT HALL

Thu 21 Apr 2022 7.30pm

USHER HALL, EDINBURGH

Fri 22 Apr 7.30pm

GLASGOW ROYAL CONCERT HALL

Sat 23 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.

Supported by



The RSNO's performance of this concert in Perth is kindly supported by the Gannochy Trust. The Gannochy Trust has supported the Perth Concert Series annually since 1995. In recent years the Trust's major grant has enabled the four partners to develop opportunities for young people to engage with live orchestral music, encouraging a lifetime connection while at the same time developing a range of important transferable skills. Further information about the Trust is available at www.gannochytrust.org.uk.

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

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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WELCOME



Welcome to this evening's concert, the first in Scotland since our return from a successful European Tour. Although the landscape of international touring has changed significantly since our last overseas concerts in 2020, it was a great comfort to return to the stage and receive such a warm reception in Germany, the Netherlands and Poland.

Tonight's concert explores the work of Shostakovich. The question of whether or not to continue playing Russian repertoire is one that remains at the forefront of our minds as Russia's invasion of Ukraine continues to cause such devastation. Our position remains that we are proud to play music by composers who worked resolutely in the midst of oppression. To hear their music now represents the triumph of artistic freedom in the face of tyranny.

Shostakovich's ambitious opera *Lady Macbeth of Mtsensk* was initially a great success. However, it was later denounced by the Soviet media after Stalin attended a performance. His Second, Third and Fourth symphonies also generated significant backlash from the state, vanishing from public view for decades. When composing his Fifth, which we will hear tonight under the baton of Andrey Boreyko, Shostakovich took to satire to ensure his work was heard. It was a practical way for Shostakovich to showcase his talent using the 'accepted' styles of Soviet music, interpreted by those in charge as a work of patriotism but by audiences as the moving sound of conformity in terror. We are grateful to Andrey for stepping in to replace James Conlon at short notice for this evening's performance.

Simon Trpčeski joins us for Shostakovich's Second Piano Concerto. I have fond memories of performing this piece on tour following its use in the animated Disney film *Fantasia 2000*. The music was used to tell the tale of *The Steadfast Tin Soldier*, and when I hear it I'm reminded of how impactful music can be when paired with pictures. This week we released *Yoyo & The Little Auk*, our brand-new animated film for nursery children. I encourage you to take a look at our website and watch the film. I hope that this music and the message of Yoyo will stay with our youngest audiences for some years to come.

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

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Jacqueline Speirs	21
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Marion Wilson	22
ASSOCIATE PRINCIPAL	
Harriet Wilson	23
SUB PRINCIPAL	
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Paul Medd	26
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ASSOCIATE PRINCIPAL VIOLA	
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SUB PRINCIPAL	
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Dmitri Shostakovich (1906-1975)

Two movements from the Suite from **LADY MACBETH OF MTSENSK** Op29 (arr. Conlon)



FIRST PERFORMANCE

Full opera: Leningrad (now St Petersburg),
22 January 1934

DURATION Two movements: 12 minutes

Passacaglia

The Drunkard

Opera rarely shows much restraint, but there can be few more unrestrained and extreme operas than Dmitri Shostakovich's 1934 *Lady Macbeth of Mtsensk*. From its subject – described by the bumptious young composer as 'a quiet Russian family who beat and poison one another ... a modest picture drawn from nature' – to the character of Katerina Ismailova, the lady of the title, to music that veers between wild satire, violent passions, humour and savagery, tragedy and bleak despair, it creates a violent, terrible, blackly comic world with the greatest vividness. It is certainly the most important Russian opera of the 20th century, and provided a model in many ways for Benjamin Britten when he reinvented British opera in 1945 with *Peter Grimes*.

Lady Macbeth was a smash hit on its premiere in Leningrad in 1934 (and in Moscow two days later, and very soon all over Europe and America), instantly recognised as the first great Soviet opera, surpassing the composer's first operatic attempt, *The Nose*, written a few years earlier. After that riotous avant-garde satire, based on an absurdist story by Nikolai Gogol about a man's nose that detaches itself and assumes an independent life, Shostakovich wanted to write something 'with a Soviet theme'. The 19th-century story by Nikolai Leskov he settled on doesn't immediately appear to answer that description, but the composer explained in his veiled way that 'Leskov was unable to interpret correctly the events in his story ... my role as a Soviet composer is to interpret these events from our Soviet point of view ...'. Guessing Shostakovich's meaning has always been a matter of personal taste and politics, and you may make of this what you will, but it is certainly true that he wanted to create sympathy for his heroine – in the Leskov not a notably attractive character – and to portray this murderous and amoral woman as a victim of circumstances.

The opera is punctuated by a number of orchestral interludes (an idea Britten borrowed), which variously describe, comment or meditate upon the action. In 1991 the American conductor James Conlon arranged these into an orchestral suite, so that symphony orchestras and non-opera audiences might play and hear some of this great music. Tonight the RSNO presents excerpts from that suite.

The bleak and tragic Passacaglia comes after the first murder, of Katerina's brutish father-in-law, whom she feeds with poisonous mushrooms. This implacable music certainly describes the trap that Katerina is in: the passacaglia is a rigid baroque form in which the ostinato bassline repeats itself again and again, and here, after its thunderous opening, it imprisons the music in a baleful arc, the orchestra tethered to its inexorable pulse, trying hopelessly to escape the grip of the bass. As the sound grows and rises, more instruments join in the struggle, a massive counterpoint of strings, wind, brass, percussion; there is much shrieking and blaring, but no escape, nowhere to go, and finally everything subsides back, exhausted, to where it started.

After this, the interlude of the drunken peasant sounds almost jovial: immensely loud and relentless, but with something of the circus about its rollicking, syncopated showtime burlesque. Well, as usual with Shostakovich, there is more to it than meets the ear. Remember the peasant has just discovered Katerina's husband's decaying body, and is charging off to the police. As the composer drily remarked: 'The bastard ran to the police, overjoyed that he could inform on her. A hymn to informers – it's a hymn to all informers!'

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What was happening in 1934?

18 Jan Raymond Briggs, best known for his illustrated story *The Snowman*, was born

23 Feb Sir Edward Elgar, English composer, died

21 Apr *The Daily Mail* published London gynaecologist Robert Wilson's photograph of the Loch Ness Monster, admitted as a hoax in 1994

23 May US outlaws Bonnie and Clyde were killed by police in Bienville Parish, Louisiana

30 Jun-2 Jul In *The Night of the Long Knives* in Germany, Nazis purged the left wing of their own party as well as prominent conservative anti-Nazis

15 Jul The American film industry began to enforce the self-censorship Motion Picture Production Code, or Hays Code

2 Aug Adolf Hitler became Führer of Germany following the death of President Paul von Hindenburg

21 Sep Canadian poet, novelist, singer and songwriter Leonard Cohen was born

16 Oct To evade the army of the Chinese Nationalist Party, or Kuomintang, the People's Liberation Army of the Communist Party of China began the Long March

2 Dec Guitarist Django Reinhardt, violinist Stéphane Grappelli and their Quintette du Hot Club de France first performed in Paris

Dmitri Shostakovich (1906-1975)

PIANO CONCERTO No2 in F Major Op102



FIRST PERFORMANCE

Moscow, 10 May 1957

DURATION 20 minutes

Allegro

Andante

Allegro

It's tempting to see Dmitri Shostakovich's Second Piano Concerto as a work of breezy optimism, freedom, even joy, a world away from the despair and bitter humour the composer had expressed elsewhere in music paying witness to brutal Soviet oppression. And in many ways, the Concerto is indeed just that.

For a start, it's a piece in which the composer turned his gaze away from the terrors and traumas of the Soviet system and looked towards his family – in particular, his son Maxim, for whom he wrote the work as a joint birthday and graduation present. The young pianist was about to finish his studies at Moscow's Central Music School, with the hope and intention of continuing into the city's hallowed Conservatoire. Maxim premiered the Concerto on 10 May 1957, in the Conservatoire's Great Hall, on the day of his 19th birthday. And on the strength of his performance, he was indeed accepted into the more senior institution.

Ironically, however, Maxim had let it be known that he didn't plan to become a virtuoso soloist (and since then, he's gone on to be a respected conductor). Accordingly, Shostakovich senior consciously avoided the kind of showy, flashy piano writing he might otherwise have considered, often restricting himself to clean, clear lines with the same melody in both hands. Nonetheless, he also stuffed the piece full of family allusions and jokes that only Maxim would understand. The most obvious of them are the incessant, breathless runs in the Concerto's final movement, surely a reference to the finger strength-building exercises by Charles-Louis Hanon that plague any serious piano student's practice sessions, and which Shostakovich was more than accustomed to hearing in the family home.

It's with one of his clean, clear piano melodies that Shostakovich begins his bubbling first movement, though UK listeners might not help but hear his second theme as a version of 'What shall we do with the drunken sailor?' – and since Shostakovich had been studying British and American folk songs, there's a distinct possibility that the reference might be intentional. His soulful, heartfelt slow movement drops all pretence of humour or artifice in favour of genuine tenderness and no little sadness, looking back affectionately to Mozart and Beethoven. And aside from its obsessive, Hanon-style runs, Shostakovich's finale is a wild, whirling dance with an off-kilter seven beats to the bar (just try tapping your foot to it).

But despite its beaming exuberance, the Concerto is perhaps not quite as carefree as all that. For a start, it nestles in nicely among many other works in the well-recognised Soviet genre of 'youth concerto', designed to showcase the talents of exceptional young musicians produced by the USSR's centralised music education system. Shostakovich was careful, too, that the Concerto lived up to the regime's demands for positive, life-affirming music, and indeed played it in a two-piano version with his son for Ministry of Culture officials before a public premiere was permitted. He famously described the Concerto as possessing 'no redeeming artistic merits' in a letter to fellow composer Edison Denisov: just false modesty, perhaps, or maybe he'd grown used to preparing himself for the criticism he felt was surely coming.

© David Kettle

What was happening in 1957?

10 Jan Following Anthony Eden's resignation, Harold Macmillan became UK Prime Minister

25 Mar The Treaty of Rome (between six European countries) established the European Economic Community (EEC)

26 Mar Elvis Presley bought Graceland, in Memphis, Tennessee, for \$100,000

24 Apr The BBC series *The Sky at Night*, presented by Patrick Moore, was first broadcast

31 Aug The Federation of Malaya gained independence from the UK

4 Sep Arkansas' Governor called in the National Guard to prevent African American students from enrolling at Little Rock Central High School; President Eisenhower later sent troops to provide the nine students with safe passage

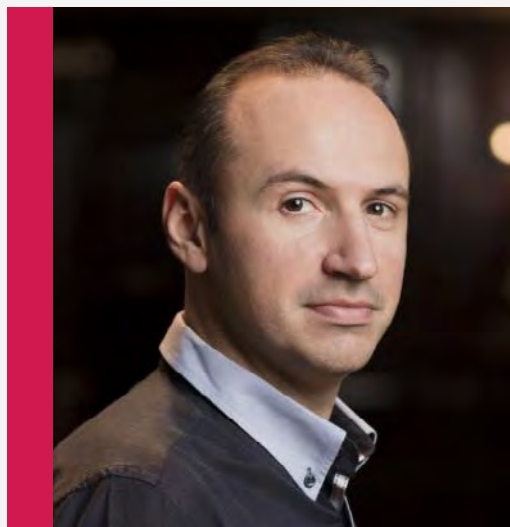
26 Sep Leonard Bernstein's *West Side Story* premiered on Broadway

1 Oct *Which?* magazine was first published by The Consumers' Association

4 Oct The USSR launched Sputnik 1, the first artificial satellite to orbit the earth

10 Oct A fire at the Windscale (now Sellafield) nuclear reactor in Cumbria released radioactive material into the atmosphere

SIMON TRPČESKI Piano



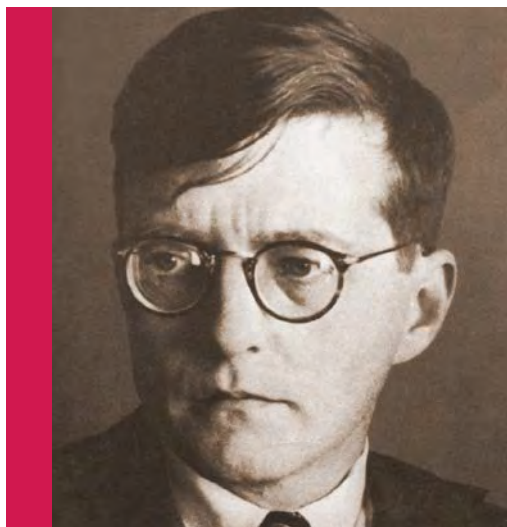
Simon Trpčeski has been praised not only for his powerful virtuosity and deeply expressive approach, but also for his charismatic stage presence. Launched onto the international scene 20 years ago as a BBC New Generation Artist, in an incredibly fast-paced career that encompasses no cultural or musical boundaries, he has collaborated with over a hundred orchestras on four continents and performed on the most prestigious stages.

The long list of prominent conductors Simon Trpčeski works with includes Lorin Maazel, Vladimir Ashkenazy, Marin Alsop, Gustavo Dudamel, Cristian Măcelaru, Gianandrea Noseda, Vasily Petrenko, Charles Dutoit, Jakub Hrůša, Vladimir Jurowski, Susanna Malkki, Andris Nelsons, Antonio Pappano, Robert Spano, Michael Tilson Thomas, Gabriel Bebeșelea and David Zinman.

Simon Trpčeski's fruitful collaborations with EMI Classics, Avie Records, Wigmore Hall Live, Onyx Classics and currently Linn Records have resulted in a broad and award-winning discography which includes repertoire such as Rachmaninov's complete works for piano and orchestra and Prokofiev piano concertos as well as composers including Poulenc, Debussy and Ravel. *Variations*, his latest solo album released in spring 2022, features works by Brahms, Beethoven and Mozart.

Dmitri Shostakovich (1906-1975)

SYMPHONY No5 in D Minor Op47



FIRST PERFORMANCE Leningrad
(now St Petersburg), 21 November 1937

DURATION 46 minutes

Moderato – Allegro non troppo

Allegretto

Largo

Allegro non troppo

After its 1934 Leningrad premiere, Shostakovich's opera *Lady Macbeth of Mtsensk* enjoyed great acclaim both in the Soviet Union and abroad. A Moscow production in late 1935 might have been expected to prove a routine success, yet within days Shostakovich's life lay in ruins. On 28 January 1936 a savage article appeared in the Communist Party newspaper *Pravda* entitled 'Muddle Instead of Music', in which the opera stood accused of being 'coarse', 'primitive' and 'vulgar', while its success abroad was attributed to 'the fact that it tickles the perverted bourgeois taste with its fidgety, screaming, neurotic music'.

The writing of the article had probably been prompted by no less a figure than Joseph Stalin himself, who had attended a performance in December and had seemingly been affronted by the opera's ideological incorrectness. Shostakovich cancelled the scheduled premiere of his modernistic Fourth Symphony (which wouldn't be performed until 1961) and every night waited for the secret police to knock on his door.

Shostakovich's next major work would clearly have to avoid modernist excess. Thus his Fifth Symphony is thematically economical and classical in form. The Symphony would also have to seem ideologically correct. Several months after its wildly successful premiere in Leningrad in November 1937, a statement was issued describing the Symphony as 'A Soviet artist's reply to just criticism'. The contrite Shostakovich, it would appear, had returned to the true path and could now be resuscitated as an 'artist of the people'.

Ever since, however, debate has raged over the true message of Shostakovich's Fifth Symphony, confused further by the composer's

own often contradictory and ambiguous pronouncements on the piece. Was Shostakovich really kowtowing to the regime in order to save his skin (as many dismissive Western critics initially thought)? Or does the Symphony encode subversive political messages, meanings supposedly unintelligible to the philistine authorities? The debate goes on, at times obscuring the fact that despite – and because of – the political context from which it arose, the work remains one of the greatest monuments of 20th-century symphonic writing.

The first movement opens with a jagged, ominous statement – in fact the same theme played out of sync by lower and upper strings – which mutates into a gently rocking accompaniment, over which the first violins sing a haunting melody, its unexpected ‘wrong’ notes giving it a decidedly bittersweet quality. The jagged first theme returns before the atmosphere is again transformed by a serene melody (heard first in the violins and then in the violas) suspended over a gently measured accompaniment. It is often overlooked that this melody is one of some 30 references in the Symphony to Bizet’s *Carmen*, in this case the ‘amore’ theme in the Act I Habanera. At the same time as his political vilification, Shostakovich suffered unrequited love for a woman who went on to marry a Spaniard named Roman Carmen.

The tension builds, the tempo gradually quickens and, after a grotesquely overblown march featuring a relentless snare drum rhythm, the movement reaches a powerful unison climax. The ‘amore’ theme again appears, this time in the guise of a tender duet for flute and horn, before the movement closes in an atmosphere of uneasy repose, a spectral celeste rising up into the ether.

The second movement is a scherzo reminiscent of Mahler in its bold horn gestures, shrill woodwind writing and overall dark humour. The central trio, an Austrian-style slow waltz or Ländler, begins with a flirtatious violin solo that develops into a rudely bucolic dance. After an initially delicate reprieve of the scherzo, an oboe briefly reintroduces the teasing Ländler theme, only to be drowned out by the movement’s swaggering conclusion.

Written in just three days, the third movement is said to have left the audience at its premiere in tears. After the richly sonorous opening (in which Shostakovich creates a lavish eight-part string section), the orchestral texture becomes lean, at times even spartan: there is a wistful flute duet accompanied by a hushed harp and a yearning oboe solo over an icy violin tremolo. The music builds to a harrowing climax. Towards the end, the harp and celeste play a ghostly echo of the oboe melody but, by the final string chord, calm prevails.

With a dramatic crescendo, the fourth movement bursts into life in the form of a menacing march. After various more introspective episodes, the movement builds towards a loud, seemingly triumphant conclusion. But have we really been on a conventional symphonic journey from the darkness of the first movement to the eventual enlightenment of the finale? Is this the music of a reformed renegade now proudly taking his place alongside his comrades?

Shostakovich’s initial pronouncements on the Symphony appear to suggest so: ‘In the finale, the tragically tense impulses of the earlier movements are resolved in optimism and joy of living,’ he said. Given the benefit of hindsight, however, perhaps we should treat this

interpretation with caution, particularly in the light of the composer's subsequent, post-Stalinist revelation: 'I think it's clear to everyone what happens in the Fifth. The rejoicing is forced, created under a threat ... It's as if someone were beating you with a stick and saying: "Your business is rejoicing, your business is rejoicing," and you rise, shakily, and go off muttering, "Our business is rejoicing, our business is rejoicing."' Ultimately, the listener must decide.

© Anthony Bateman

Listen again to the RSNO

Shostakovich Symphony No5 Plus Ballet Suite No5

Conductor Neeme Järvi

More information

rsno.org.uk/recordings

What was happening in 1937?

20 Jan Franklin D Roosevelt was sworn in for a second term as US President

6 Feb *Of Mice and Men*, John Steinbeck's novella of the Great Depression, was published

16 Feb Wallace H Carothers received a patent for the synthetic polymer nylon

26 Apr During the Spanish Civil War, Guernica was destroyed by the German Luftwaffe, acting in support of the Francoists, leaving hundreds dead

6 May On attempting to moor at Lakehurst, New Jersey, the German airship *Hindenburg* burst into flames, killing 35

12 May King George VI and Queen Elizabeth were crowned at Westminster Abbey

28 May On the retirement of Stanley Baldwin, Neville Chamberlain became UK Prime Minister

5 Aug The Soviet Union commenced one of the largest campaigns of the Great Purge, to 'eliminate anti-Soviet elements'

21 Sep George Allen & Unwin published J R R Tolkien's *The Hobbit*

21 Dec Walt Disney's *Snow White and the Seven Dwarfs*, the first feature-length animated film, premiered in Los Angeles

29 Dec With the Constitution of Ireland, the Irish Free State became Ireland and Eamon de Valera the first Taoiseach

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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

ANDREY BOREYKO Conductor



2021/22 marks Andrey Boreyko's third season as Music and Artistic Director of the Warsaw Philharmonic Orchestra. Now in his eighth and final season as Music Director of Artis–Naples, Boreyko's inspiring leadership has raised the artistic standard of the Naples Philharmonic. He concludes his tenure as Music Director by continuing to explore connections between art forms through interdisciplinary thematic programming. Significant projects he has led include pairing Ballets Russes-inspired contemporary visual artworks of the Belgian artist Isabelle de Borchgrave with performances of Stravinsky's *Pulcinella* and *The Firebird*, and commissioning a series of compact pieces by composers including Giya Kancheli to pair with an art exhibition featuring small yet personal works by artists such as Picasso and Calder that were created as special gifts for the renowned collector Olga Hirschhorn.

Highlights of previous seasons include major tours with The State Academic Symphony Orchestra of Russia and the Filarmonica

della Scala. Guest engagements include the Seoul Philharmonic, Orquesta Sinfónica de Galicia, Sinfonica Nazionale RAI, Sinfonia Varsovia, Salzburg Mozarteum Orchester, Rundfunk-Sinfonieorchester Berlin, Frankfurt Museumgesellschaft, and the Sydney, Toronto, Seattle, Minnesota, San Francisco, Chicago, Dallas, Detroit, Cleveland, New York Philharmonic and Los Angeles Philharmonic orchestras.

Notable among Boreyko's discography with the Radio-Sinfonieorchester Stuttgart des SWR (of whom he was Principal Guest Conductor) are Arvo Pärt's *Lamentate* and Valentin Silvestrov's Symphony No6 (both for ECM Records), and the premiere recording of his original version of Shostakovich's Suite from *Lady Macbeth of Mtsensk* and symphonies Nos1, 4, 5, 6, 8, 9 and 15, all on Hänssler Classics. He has also recorded Tchaikovsky's *Manfred* Symphony with the Düsseldorfer Symphoniker, and Lutosławski's *Chain 2* with the Los Angeles Philharmonic for Yarling Records. Nonesuch released a recording of Górecki's Symphony No4 with the London Philharmonic Orchestra shortly after Boreyko conducted the world premiere in concert with them, subsequently performing the US premiere with the Los Angeles Philharmonic.

Andrey Boreyko's previous appointments include Music Director with the Jenaer Philharmonie, Hamburger Symphoniker, Berner Sinfonieorchester, Düsseldorfer Symphoniker, Winnipeg Symphony and Orchestre National de Belgique.

The RSNO is extremely grateful to Andrey, who has stepped in at very short notice to replace James Conlon

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 Curlett
Aysen Ulucan
Elizabeth Bamping
Liam Lynch
Ursula Heidecker Allen
Caroline Parry
Lorna Rough
Susannah Lowdon
Daniel Joseph
Kirstin Drew
Helena Quispe

SECOND VIOLIN

Jacqueline Speirs
ASSOCIATE PRINCIPAL
Marion Wilson
Emily Nenniger
Robin Wilson
Sophie Lang
Wanda Wojtasinska
Paul Medd
Anne Bünemann
Nigel Mason
John Robinson
Heloisa Ribeiro
Isabel Protheroe

VIOLA

Tom Dunn
PRINCIPAL
Felix Tanner
Asher Zaccardelli
Lisa Rourke
Claire Dunn
Katherine Wren
Maria Trittinger
Francesca Hunt
Aoife Magee
Nicola Boag

CELLO

Aleksei Kiseliov
PRINCIPAL
Betsy Taylor
Kennedy Leitch
Rachael Lee
Sarah Digger
Robert Anderson
Miranda Phythian-Adams
Lowri Preston

DOUBLE BASS

Slawomir Grenda
GUEST PRINCIPAL
Michael Rae
Adrian Bornet
Piotr Hetman
Kirsty Matheson
Olaya Garcia Alvarez

FLUTE

Katherine Bryan
PRINCIPAL
Helen Brew
Janet Richardson
PRINCIPAL PICCOLO

OBOE

Adrian Wilson
PRINCIPAL
Peter Dykes
Henry Clay
PRINCIPAL COR ANGLAIS

CLARINET

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PRINCIPAL
Matthew Billing
Lucia Porcedda
Gareth Brady

BASSOON

Luis Eisen
ASSOCIATE PRINCIPAL
Emma Simpson
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

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ASSOCIATE PRINCIPAL
Alison Murray
Martin Murphy
David McClenaghan
Neil Mitchell

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Christopher Hart
PRINCIPAL
Marcus Pope
Jason Lewis
Richard Blake
Brian McGinley

TROMBONE

Donal Bannister
GUEST PRINCIPAL
Lance Green
Lewis Bettles
Alastair Sinclair
PRINCIPAL BASS TROMBONE

TUBA

John Whitener
PRINCIPAL

TIMPANI

Paul Philbert
PRINCIPAL

PERCUSSION

Simon Lowdon
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PIANO/CELESTE

Lynda Cochrane

RSNO

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ORCHESTRA

**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.

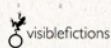
To learn more, including how to register, visit:

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

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GASPARD'S FOXTROT

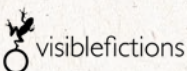
Join us for *Gaspard's Foxtrot* - the RSNO's 2022 National Schools Concert Programme - featuring a special concert film in eight languages, teaching resources and more!

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

Created in partnership with



Refuweggee
(ref-u-wee-gee)



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*
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In memory of a dear friend, Fiona H

Bassoon

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Bill Chandler
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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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Mr Maurice Taylor CBE
RSNO Principal Oboe, Adrian Wilson
Witherby Publishing Group Charitable Trust

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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Thank you to all our members
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 those who wish to remain
 anonymous. Every one of you
 makes a real difference.



A BIG THANK YOU TO OUR SUPPORTERS

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