

# RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA



## GERSHWIN & RACHMANINOV

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Usher Hall, Edinburgh  
Fri 20 May 2022 7.30pm

Glasgow Royal Concert Hall  
Sat 21 May 7.30pm

RECOMMENDED BY  
CLASSIC *f*M

# RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA



## Nicola Benedetti Plays **SIMPSON**

**ABN** Thu 26 May

**EDN** Fri 27 May

**GLW** Sat 28 May

Supported by

*Ambache*  
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**Holmès** La nuit et l'amour, Interlude  
from *Ludus Pro Patria*

**Mark Simpson** Violin Concerto

**Berlioz** Symphonie fantastique

**Fabien Gabel** Conductor

**Nicola Benedetti** Violin

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



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[gov.scot](http://gov.scot)

# GERSHWIN & RACHMANINOV

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New worlds for old. George Gershwin once asked Maurice Ravel to teach him how to compose – he didn't realise that Ravel was actually his greatest fan! Few living musicians conduct both of them with the irresistible flair of John Wilson, just as no one plays Gershwin's swinging Piano Concerto more brilliantly than Louis Schwizgebel. To finish, big-band glamour meets the Russian soul in Rachmaninov's fabulous Third Symphony.

**RAVEL** Valses nobles et sentimentales [15']

**GERSHWIN** Concerto in F [31']

INTERVAL

**RACHMANINOV** Symphony No3 in A Minor Op44 [40']

**John Wilson** Conductor

**Louis Schwizgebel** Piano

**Royal Scottish National Orchestra**

USHER HALL, EDINBURGH

Fri 20 May 2022 7.30pm

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GLASGOW ROYAL CONCERT HALL

Sat 21 May 7.30pm

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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.**

RECOMMENDED BY  
CLASSIC *fm*

# RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

## Søndergård Conducts **BEETHOVEN NINE**

**EDN** Fri 3 Jun  
**GLA** Sat 4 Jun

**Beethoven** Overture to *The Creatures of Prometheus*

**Jay Capperault** Our Gilded Veins  
*World premiere*

**Beethoven** Symphony No9 Choral

**Thomas Søndergård** Conductor

**Katherine Bryan** Flute

**Eleanor Dennis** Soprano

**Stephanie Maitland** Mezzo-soprano

**Benjamin Hulett** Tenor

**Božidar Smiljanić** Bass

**RSNO Chorus**

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# WELCOME

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Welcome to this evening's concert. It's great to have with us conductor John Wilson, whose work spans genres and styles, perfectly suited to this programme exploring music composed in the first half of the 20th century. Tonight you will hear new musical influences from America mixing with traditional European styles to reflect the rapidly changing society of the era.

In 1924 George Gershwin premiered his famous *Rhapsody in Blue* in front of an audience including Rachmaninov, Kreisler, Sousa, Stravinsky and, crucially, Walter Damrosch, who was so impressed by what he heard that he went on to commission the Concerto we will hear Louis Schwizgebel perform. This eclectic meeting of great musical minds has inspired this evening's programme, with sounds taking us from a theatre in Paris to a smoky bar in Harlem, to a grand concert hall.

Every time I hear the trumpet solo in the second movement of Gershwin's Concerto, I'm reminded of why it's one of my favourites

(I may be biased, but I believe it's the standout moment of the piece). I hope that the sound of bluesy trumpet, muted by felt cap, transports you to a dimly lit New York bar.

We close with Sergei Rachmaninov's Third Symphony. Fans of his earlier work believed that he had tried too hard to modernise, whereas others felt that he was still being too traditional. We're fortunate that now we're able to hear the work as the fantastic piece of music it is, with historical context merely as a guide.

Thanks to composers such as Ravel, Gershwin and Rachmaninov, who all tried something new when it was still a challenge to do so, we're lucky to work in a time when music needn't fit into rigid categories and can be celebrated for individuality.

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	
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Ursula Heidecker Allen	15
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Felix Tanner	32
ASSOCIATE PRINCIPAL VIOLA	
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ASSISTANT PRINCIPAL	
Susan Buchan	34
SUB PRINCIPAL	
Lisa Rourke	35
SUB PRINCIPAL	
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PRINCIPAL	

## TIMPANI

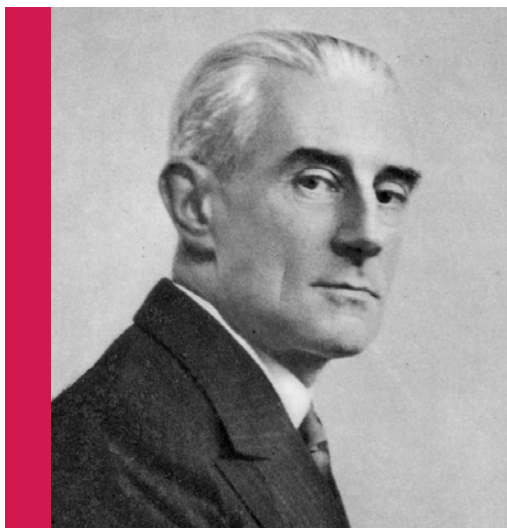
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**Maurice Ravel** (1875-1937)

## VALESSES NOBLES ET SENTIMENTALES



### FIRST PERFORMANCE

Ballet: Paris, 24 April 1912

**DURATION** 15 minutes

Maurice Ravel's love of dance was evident throughout his entire compositional life. It came in part from his love of the Basque culture into which he was born on his mother's side, a culture which held dance as a key element. There are few works, if any, in Ravel's oeuvre which are not influenced by dance rhythms or the idea of the dance. His score to the symphonic poem *La Valse*, published in 1920 after a long gestation, and some nine years after he premiered *Valses nobles et sentimentales* (from which it took two of its motifs), was informally illustrated on the last page of the autograph manuscript with Ravel's own doodles of swirling figures, tumbling as if they'd been swept away in the 'fatal whirling' of the dance. That same year, Ravel, who during his early career had had trouble being accepted by the upper echelons of the

somewhat conservative French musical establishment, which held true to the tenets of the composer César Franck, wrote to the writer Jean Marnold, in typical fashion, 'You know my intense attraction to these wonderful rhythms and that I value the *joie de vivre* expressed in the dance much more deeply than Franckist puritanism.'

That *joie de vivre*, and freedom, is amply evident in the *Valses nobles et sentimentales*, premiered in 1911 for piano, with the orchestrated version published subsequently in 1912, originally as a ballet entitled *Adélaïde, ou Le langage des fleurs*. On the title page of the piano score, Ravel placed a quote from Henri Régner's novel, *Les Rencontres de Monsieur de Bréot*: '... le plaisir délicieux et toujours nouveau d'une occupation inutile' – in English, roughly, 'the delicious and ever fresh pleasure of a useless occupation'.

Comprised of eight relatively short waltzes which wash expressionistically in and out of fresh-sounding dissonance, all seamlessly flowing into the other, the last is a form of epilogue, a ghostly, dreamlike echoing of all the motifs that have come before. It was inspired by Ravel's admiration for Viennese waltz and specifically for Schubert, a fellow waltz-lover, upon whose *Valses sentimentales* and *Valses nobles* of 1823 and 1826 respectively Ravel's own work was based.

'The title *Valses nobles et sentimentales* sufficiently indicates that I was intent on writing a set of Schubertian waltzes,' said Ravel. He placed the piece in the context of the fiendish virtuosity of his 1908 piano work *Gaspard de la nuit*, using, he said, 'writing of obviously greater clarity which has strengthened the harmony and sharpened the contrasts'.



Those 'sharpened contrasts' were perhaps a part of what afforded the piano premiere, played by Louis Aubert in 1911, its reception of apparently raucous boos. If the dissonance sounds fresh and modern – and utterly ravishing – to 21st-century ears, it sounded outrageous to the more conservative of critics in early 20th-century Paris. The premiere took place at the Société Musicale Indépendente, set up to support a more creative approach to musical composition, as part of an evening of anonymously presented new works by contemporary French composers in which critics were asked – perhaps somewhat riskily – to guess the author.

The subsequent orchestral version, premiered as a ballet on 24 April 1912 at the Théâtre du Châtelet in Paris, highlights the expressionistic palette, and evidences Ravel's attempts at a further clarity of orchestration. There is that glorious Ravellian *joie* in the swirling orchestral sound and lush textures. This is music saturated with the physicality and emotion of the waltz.

© Sarah Urwin Jones

## What was happening in 1912?

**6 Jan** New Mexico became the 47th US state

**8 Jan** The African National Congress, founded to promote improved rights for black South Africans, was established in Bloemfontein

**17 Jan** Captain Robert Falcon Scott and a team of four became the second expeditionary group to reach the South Pole

**27 Mar** James Callaghan, UK Prime Minister 1976–9, was born

**14–15 Apr** On its maiden voyage, RMS *Titanic* hit an iceberg in the North Atlantic and sank with the loss of more than 1,500 lives

**30 Apr** Carl Laemmle founded what was to become known as Universal Studios

**13 May** The Royal Flying Corps, forerunner of the Royal Air Force, was established

**25 Aug** The Kuomintang, or Chinese Nationalist Party, was founded

**8 Oct** Montenegro declared war on the Ottoman Empire, starting the First Balkan War

**21 Oct** Hungarian conductor Georg Solti was born

**5 Nov** New Jersey Governor Woodrow Wilson beat the incumbent William Taft and former president Theodore Roosevelt to become the 28th US President

**George Gershwin** (1898-1937)

## CONCERTO IN F



**FIRST PERFORMANCE**

New York, 3 December 1925

**DURATION** 31 minutes

***Allegro***

***Adagio – Andante con moto***

***Allegro agitato***

George Gershwin stands as one of only a very few composers not only to have conquered the worlds of both commercial and classical music, but to have fused those two worlds together with such a degree of effortless class that even Arnold Schoenberg was won over. The father of the Second Viennese School declared Gershwin to be a rare composer 'whose feelings actually coincide with those of the average man on the street'; and it's worth knowing that the admiration was mutual, to the extent that Gershwin financed the first recording of Schoenberg's four string quartets.

Gershwin himself, though, needed a bit of nudging to discover his gift. Indeed, if there's a figure we really have to thank for the existence of the Concerto in F, then it's Paul Whitehouse, one of the most famous dance-band leaders of the 1920s, who in 1923 was so fascinated by the idea of merging the worlds of classical and non-classical that he organised a concert titled *An Experiment in Modern Music*, and asked Gershwin to write a work for it that would meld classical and jazz styles. Gershwin refused, partly due to a too-short deadline. However, Whitehouse, undeterred (or desperate), fed the story of Gershwin writing a jazz concerto to the *New York Times*, forcing Gershwin on board after all. The result was that on 12 February 1924 came the premiere of the one-movement work for piano, jazz band and strings that would take his already glittering career to an entirely new level of fame and acclaim: *Rhapsody in Blue*, with Gershwin himself at the piano. In the audience that night was the Director of the New York Symphony Orchestra, Walter Damrosch, who himself was so excited by what he heard that the following year he commissioned Gershwin to take the idea further, this time bringing jazz to a typical full-size concerto for piano and symphony orchestra.

What Gershwin came up with is a piece of 'crossover' brilliance, sounding both indisputably like a work that deserves its place on the classical concert stage while simultaneously roaring and rasping with the sounds of the jazz age. Cast as a traditional three-movement, fast-slow-fast concerto, its opening *Allegro* initially sounds thoroughly classical, with its pounding timpani, upwards woodwind flourishes and ringing cymbals. Seconds later, though, the brass, strings and clarinets introduce a theme that's clearly imitating the dance hit of the decade: the Charleston. The cross-genre melding then continues as the piano enters, because while its theme is clearly bluesy, its initial statement and subsequent treatment feel eminently classical, and as the movement progresses, the solo part becomes as great a vehicle for virtuosic display as any Rachmaninov piano concerto.

The central *Adagio* is equally bluesy, opening with a sultry solo for muted trumpet accompanied by a trio of clarinets. The final *Allegro agitato* is a high-impact, rhythmically driven, jauntily edge-of-your-seat ride to the finish line, whose various reappearances of melodic material from the earlier movements eventually climax with a grand restatement of the Concerto's opening pounding timpani idea.

© Charlotte Gardner

## What was happening in 1925?

**7 Jan** British naturalist, zookeeper and author Gerald Durrell was born

**4 Mar** US President Calvin Coolidge's inauguration was the first to be broadcast on radio

**10 Apr** F Scott Fitzgerald's novel *The Great Gatsby* was published

**18 Jul** Adolf Hitler published the first volume of his personal manifesto, *Mein Kampf*

**21 Jul** Malcolm Campbell was the first to exceed 150mph on land, in his Sunbeam 350HP at Pendine Sands, Wales

**8 Aug** An estimated 35,000 Ku Klux Klan members held a parade in Washington, DC

**1 Oct** Mount Rushmore National Memorial, with giant sculptures of former US presidents Washington, Jefferson, Roosevelt and Lincoln, was dedicated in South Dakota

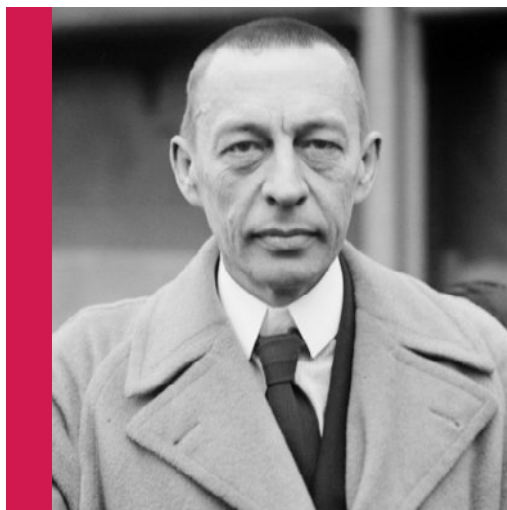
**2 Oct** John Logie Baird successfully transmitted the first television pictures

**14 Nov** The first Surrealist art exhibition opened in Paris

**1 Dec** The Locarno Treaties were signed in London, securing the post-First World War territorial settlement in return for normalised relations with the German Reich

**Sergei Rachmaninov** (1873-1943)

## **SYMPHONY No3 in A Minor** Op44



### **FIRST PERFORMANCE**

Philadelphia, 6 November 1936

**DURATION** 40 minutes

**Lento – Allegro moderato – Allegro**

**Adagio ma non troppo – Allegro vivace**

**Allegro – Allegro vivace – Allegro – Allegretto  
– Allegro vivace**

In the tumultuous years leading up to the Revolution of 1917, Sergei Rachmaninov endeavoured to concentrate on his musical activities, taking his wife and family with him as he toured the world conducting and playing:

I was so engrossed with my work that I did not notice what went on around me. Consequently, life during the anarchistic upheaval, which turned the existence of a non-proletarian into hell on earth, was comparatively easy for me. I sat at a writing table or the piano all day without troubling about the rattle of machine guns and rifle shots.

However, when in December 1917 Rachmaninov was offered a concert tour of Scandinavia, he realised that this was perhaps his last opportunity to get his family safely away from Moscow. He was never to return. 'There is no Russia now,' he would say in later years.

Rachmaninov spent the summer of 1934 at his new home, the Villa Senar near Lake Lucerne in Switzerland. That summer he wrote the *Rhapsody on a Theme of Paganini*. As usual, he spent the winter months touring; indeed, March 1935 found him giving a recital in Glasgow's St Andrew's Hall. In Edinburgh he stayed at the Braid Hills Hotel, where he was such a distinguished and high-spending guest that the management obligingly removed a first-floor window to allow a Steinway grand piano to be installed!

Arriving back at the Villa Senar in April 1935, and encouraged by the success of the *Paganini Variations*, Rachmaninov was determined to write a new symphony, his third. Five days before leaving Switzerland to go back on the road, he wrote, somewhat disappointedly, to his cousin Sofiya:

I have finished two-thirds of my new symphony, but that last third of the work is still in rough draft. If you take into account that the first two-thirds took seventy days of intense work, for the last third – thirty-five days – there is not enough time. Travels begin and I must get down to playing the piano. So it looks as though my work will be put aside until next year.

The Symphony was indeed completed the following summer and was premiered by the Philadelphia Orchestra and Leopold Stokowski on 6 November 1936.

In contrast to the humour and light-heartedness of the *Paganini Variations*, the overall mood of the Third Symphony is sombre and defiant. Like the Second Symphony, the Third opens with a slow introduction, and again, just like the Second, a motto haunts the entire work – here a chant-like theme first heard at the very opening on clarinet, cello and horn.

The slow movement opens and closes with a variant of the motto theme. It is first heard played by the horns with harp accompaniment. A second subject is begun by a solo flute above divided strings. An agitated figure, announced by the violins, leads to an *accelerando*, and for a while this *Adagio* movement becomes an *Allegro vivace*, with springing triplets and ingenious percussion.

The finale begins with impetuous upward-rushing figures, though the mood darkens with a menacing return of the motto theme. A spirited fugato drives the work to an emphatic conclusion.

© Mark Fielding

## Listen again to the RSNO

**Sergei Rachmaninov**  
**Symphony No3**  
Plus **Vocalise**

**Conductor** Owain Arwel Hughes

**More information**  
[rsno.org.uk/recordings](http://rsno.org.uk/recordings)

## What was happening in 1936?

**20 Jan** On the death of King George V, his eldest son succeeded to the throne as Edward VIII

**1 Mar** Construction of the 221m-high Hoover Dam on the border between Nevada and Arizona was completed

**7 Mar** In violation of the Treaty of Versailles and the Locarno Treaties, Nazi Germany reoccupied the Rhineland

**11 Apr** Pioneer aviator Amy Johnson opened Billy Butlin's first holiday camp, at Skegness, Lincolnshire

**27 May** RMS *Queen Mary* left Southampton on her maiden voyage across the Atlantic

**10 Jun** Margaret Mitchell's *Gone With the Wind* was published in the US

**3 Aug** African American athlete Jessie Owens won the 100m dash at the Summer Olympics in Berlin

**3 Nov** Franklin D Roosevelt was re-elected US President in a landslide victory over Alf Landon

**30 Nov** A fire destroyed the Crystal Palace in London, originally built for the Great Exhibition of 1851

**10 Dec** Edward VIII abdicated, following his determination to marry American divorcee Wallis Simpson, a move opposed by the UK Government



# LOUIS SCHWIZGEBEL Piano

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Louis Schwizgebel is praised repeatedly for his poise, elegance, imagination, expressive lyricism and crystalline articulation. His 2021/22 season includes debuts with the Oslo Philharmonic, Orchestre National de Metz and Royal Northern Sinfonia in Europe, the Richmond Symphony and Sacramento Philharmonic in the US and the Singapore Symphony in Asia. He returns to the RSNO, Bournemouth Symphony, BBC Concert Orchestra, Utah Symphony and the Septembre Musical de Montreux-Vevey with the Lucerne Symphony.

In recent seasons, highlights have included performances with the Philharmonia, City of Birmingham Symphony, all the BBC orchestras, Bavarian Radio Symphony, Frankfurt Radio Symphony, Bamberg Symphony, Orchestre National de France, Danish National Symphony, Orchestre de la Suisse Romande, Tonhalle Orchester Zürich, Vienna Symphony, Tonkünstler Vienna, Cincinnati Symphony and Auckland Philharmonia.

In solo recital and chamber music, Schwizgebel performs regularly at the major festivals and halls, including most recently London's Wigmore Hall, Amsterdam's Concertgebouw, Rheingau Festival, Klavierfest Ruhr, Lille Piano Festival and Singapore International Piano Festival, and performs chamber music with Benjamin Beilman, Narek Hakhnazaryan, Renaud Capuçon and Alina Ibragimova.

Schwizgebel performs frequently in his native Switzerland; he has played in the major festivals such as Verbier, Lucerne and Gstaad, and the Meisterinterpreten series at Zürich Tonhalle. In 2014 he made his BBC Proms debut with a televised performance of Prokofiev's Piano Concerto No1, and in 2018 at the Festival de Radio France in a televised performance of Gershwin's *Rhapsody in Blue*.

Schwizgebel records for Aparté, and his latest recording of Schubert's Sonatas D845 and D958 was described as an 'album of extraordinary precision' by *Le Figaro*. Previous releases include Saint-Saëns' Piano Concertos Nos2 and 5 with the BBC Symphony Orchestra and Beethoven's Piano Concertos Nos1 and 2 with the London Philharmonic Orchestra.

Schwizgebel was born in 1987 in Geneva. He studied with Brigitte Meyer in Lausanne and Pascal Devoyon in Berlin, and then later at the Juilliard School with Emanuel Ax and Robert McDonald, and at London's Royal Academy of Music with Pascal Nemirovski. At the age of 17 he won the Geneva International Music Competition and, two years later, the Young Concert Artists International Auditions in New York. In 2012 he won second prize at the Leeds International Piano Competition and in 2013 he became a BBC New Generation Artist.

# JOHN WILSON Conductor

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John Wilson is Artistic Director of the Sinfonia of London and is in demand at the highest level, regularly guest conducting the world's finest orchestras; in recent seasons these have included the London Symphony, London Philharmonic, Royal Concertgebouw, Budapest Festival, Oslo Philharmonic, Bavarian Radio Symphony, Royal Stockholm Philharmonic and Sydney Symphony orchestras, and productions at English National Opera and the Glyndebourne Summer Festival. For many years Wilson appeared widely across the UK and abroad with the John Wilson Orchestra, and in 2018 he relaunched the Sinfonia of London, with whom he has recorded several award-winning CDs covering a huge range of repertoire from Respighi through to Britten and Dutilleux. In 2021 Wilson and the Sinfonia of London made their debut performance at the BBC Proms, described by *The Guardian* as 'truly outstanding', and performed twice at Aldeburgh's Snape Maltings.

Wilson has a large and varied discography, and the most recent recordings with the Sinfonia of London have received exceptional acclaim. The Respighi Roman Trilogy recording won the Orchestral category in the BBC Music Magazine Awards 2021 and was described by *The Observer* as 'Massive, audacious and vividly played'. Of the Dutilleux disc, the *Financial Times* said the recording is 'bewitchingly played and imaginatively directed by Wilson. ... This disc of early works by the fastidious French composer Henri Dutilleux succeeds beyond expectation.'

Born in Gateshead, John Wilson studied composition and conducting at the Royal College of Music, where in 2011 he was made a Fellow. In March 2019 he was awarded the prestigious ISM Distinguished Musician Award for his services to music and in 2021 was appointed Henry Wood Chair of Conducting at the Royal Academy of Music.

# ROYAL SCOTTISH NATIONAL ORCHESTRA

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

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

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

The RSNO has a worldwide reputation for the quality of its recordings, receiving a 2020 Gramophone Classical Music Award for Chopin's Piano Concertos (soloist: Benjamin Grosvenor), conducted by Elim Chan; two Diapason d'Or awards for Symphonic Music (Denève/Roussel 2007; Denève/Debussy 2012) and eight GRAMMY Awards nominations. Over 200 releases are available, including the complete symphonies of Sibelius (Gibson), Prokofiev (Järvi), Glazunov (Serebrier), Nielsen and Martinů (Thomson) and Roussel (Denève) and the major orchestra works of Debussy (Denève). Thomas Søndergård's debut recording with the RSNO, of Strauss' *Ein Heldenleben*, was released in 2019.

The RSNO's pioneering learning and engagement programme, Music for Life, aims to engage the people of Scotland with music across key stages of life: Early Years, Nurseries and Schools, Teenagers and Students, Families, Accessing Lives, Working Lives and Retired and Later Life. The team is committed to placing the Orchestra at the centre of Scottish communities via workshops and annual residencies.

# ON STAGE

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## FIRST VIOLIN

Sharon Roffman  
LEADER  
Emily Davis  
ASSOCIATE LEADER  
Tamás Fejes  
ASSISTANT LEADER  
Ursula Heidecker Allen  
Susannah Lowdon  
Elizabeth Bamping  
Caroline Parry  
Lorna Rough  
Alison McIntyre  
Gillian Risi  
Kirstin Drew  
Daniel Joseph  
Tom Greed  
Joe Hodson

## SECOND VIOLIN

Jacqueline Speirs  
ASSOCIATE PRINCIPAL  
Marion Wilson  
Nigel Mason  
Robin Wilson  
Paul Medd  
Sophie Lang  
Wanda Wojtasinska  
Anne Bünemann  
Emily Nenniger  
Harriet Wilson  
Colin McKee  
Julie Reynolds

## VIOLA

Tom Dunn  
PRINCIPAL  
Asher Zaccardelli  
Susan Buchan  
Maria Trittinger  
Lisa Rourke  
Nicola McWhirter  
Claire Dunn  
Aoife Magee  
Beth Woodford  
Sasha Buettner

## CELLO

Jonathan Weigel  
GUEST PRINCIPAL  
Betsy Taylor  
Kennedy Leitch  
Rachael Lee  
Sarah Digger  
Robert Anderson  
Iain Ward  
Findlay Spence

## DOUBLE BASS

Nicholas Bailey  
GUEST PRINCIPAL  
Michael Rae  
Paul Sutherland  
Piotr Hetman  
Aaron Barrera-Reyes  
Christopher Sergeant

## FLUTE

Katherine Bryan  
PRINCIPAL  
June Scott  
Janet Richardson  
PRINCIPAL PICCOLO

## OBOE

Peter Dykes  
ASSOCIATE PRINCIPAL  
Josh Hall  
Henry Clay  
PRINCIPAL COR ANGLAIS

## CLARINET

Jonathan Parkin  
GUEST PRINCIPAL  
Aaron Hartnell-Booth  
Gareth Brady

## BASSOON

David Hubbard  
PRINCIPAL  
Julian Roberts  
Paolo Dutto  
PRINCIPAL CONTRABASSOON

## HORN

Andrew McLean  
ASSOCIATE PRINCIPAL  
Alison Murray  
Martin Murphy  
David McClenaghan  
Neil Mitchell

## TRUMPET

Christopher Hart  
PRINCIPAL  
Marcus Pope  
Andrew Connell-Smith

## TROMBONE

Byron Fultcher  
GUEST PRINCIPAL  
Lance Green  
Alastair Sinclair  
PRINCIPAL BASS TROMBONE

## TUBA

John Whitener  
PRINCIPAL

## TIMPANI

Paul Philbert  
PRINCIPAL

## PERCUSSION

Tom Hunter  
GUEST PRINCIPAL  
David Lyons  
Stuart Semple  
Colin Hyson  
David Kerr  
Peter Murch

## HARP

Pippa Tunnell  
Sharron Griffiths

## CELESTE

Lynda Cochrane



# RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

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

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

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

# GALA BALL

*Saturday 11 June 2022*



## PRESTONFIELD

PRESTONFIELD HOUSE EDINBURGH



# SUPPORTING THE RSNO

---

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

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

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

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

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

Ardgowan Charitable Trust  
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](mailto:jenny.mcneely@rsno.org.uk)

# PATRON PROGRAMME

## CHAIR PATRON

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

### Assistant Conductor

Kellen Gray  
The Solti Foundation Chair

### First Violin

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

Tamás Fejes Assistant *LEADER*  
The Bill and Rosalind Gregson Chair

Patrick Curlett  
ASSISTANT *PRINCIPAL*  
The RSNO Circle Chair

Jane Reid  
The James Wood Bequest Fund  
Chair

Alan Manson  
The Hugh and Linda Bruce-Watt  
Chair

Elizabeth Bamping  
The WL and Vera Heywood Chair

### Second Violin

Xander van Vliet *PRINCIPAL*  
The Hilda Munro Chair

Sophie Lang  
The Ian and Evelyn Crombie Chair

### Viola

Lisa Rourke *SUB PRINCIPAL*  
The Meta Ramsay Chair

Francesca Hunt  
The Rolf and Celia Thornqvist Chair

### Cello

Betsy Taylor  
ASSOCIATE *PRINCIPAL*  
The Maxwell Armstrong Chair

Kennedy Leitch  
ASSISTANT *PRINCIPAL*  
The David and Anne Smith Chair

Arthur Boutiller  
The Ardgowan Charitable  
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Rachael Lee  
The Christine and Arthur Hamilton  
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### Double Bass

Ana Cordova *PRINCIPAL*  
The Kate and Gavin Gemmell Chair

John Clark  
The Gregor Forbes Chair

### Flute

Katherine Bryan *PRINCIPAL*  
The David and Anne Smith Chair

Helen Brew *ASSISTANT PRINCIPAL*  
The Gordon Fraser Charitable  
Trust Chair

### Oboe

Adrian Wilson *PRINCIPAL*  
The Hedley Wright Chair

Peter Dykes  
ASSOCIATE *PRINCIPAL*  
Witherby Publishing Group  
Charitable Trust Chair

### Cor Anglais

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

### Bassoon

David Hubbard *PRINCIPAL*  
The James and Morag Anderson  
Chair

### Horn

Christopher Gough *PRINCIPAL*  
The Springbank Distillers Chair

Alison Murray  
ASSISTANT *PRINCIPAL*  
Mr & Mrs Pierre and Alison Girard

David McClenaghan  
The J & A Mitchell Chair

### Trumpet

Christopher Hart *PRINCIPAL*  
Ms Chris Grace Hartness

Marcus Pope *SUB PRINCIPAL*  
The Nigel and Margot Russell Chair

### Trombone

Dávur Juul Magnussen  
*PRINCIPAL*  
The Mitchell's Glengyle Chair

Lance Green  
ASSOCIATE *PRINCIPAL*  
The William Cadenhead Chair

### Timpani

Paul Philbert  
Ms Chris Grace Hartness

### Percussion

John Poulter  
ASSOCIATE *PRINCIPAL*  
The Dot and Syd Taft Chair

### Director of Concerts and Engagement

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  
Professor Gillian Mead, FRSE  
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](mailto:jenny.mcneely@rsno.org.uk)



We would like to thank all those who have donated to our new Play Your Part Appeal.  
The generosity of our supporters at this time is deeply appreciated.





# Musical Memories

**Leave a gift to the RSNO and ensure future generations can create their own Musical Memories of the Royal Scottish National Orchestra.**

We all have special Musical Memories. It could be learning to play an instrument when you were a child, or a special piece of music that just left you breathless the first time you heard the Orchestra play it. Maybe it was seeing a soloist you had always wanted to hear, or just a great concert shared with friends. Memories such as these make music such an important part of our lives.

Leaving a gift to the RSNO in your will is the single most important way you can help us to make music and to create memories. Your legacy will support the work of the Orchestra for years to come, ensuring that we can continue to bring great music to a new generation of children, young people and adults right across Scotland.

It is easy to leave a gift. After you have made provisions for family and friends, please think of the Orchestra.

Your gift is important to us and to everyone in Scotland who enjoys music. Contact your solicitor to draft a will or add a codicil to your current will.

If your estate is subject to inheritance tax, a gift to a charity, such as the RSNO, is tax-free and will reduce the amount of tax payable to the Government. Please ask your solicitor for details.

For more information please visit [rsno.org.uk/memories](http://rsno.org.uk/memories)

If you would like to discuss this further, please contact Torran McEwan, Individual Giving and Partnerships Administrator, in the strictest confidence, at [torran.mcewan@rsno.or.uk](mailto:torran.mcewan@rsno.or.uk)

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



# CHARITABLE TRUSTS AND FOUNDATIONS

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Charitable trusts and foundations have a 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:

Aberdeen Endowments Trust  
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We are also grateful to a number of trusts that wish to stay anonymous.

If you would like more information about our work and how you can make a difference, please contact Ajda Milne, Head of Trusts and Projects, at [ajda.milne@rsno.org.uk](mailto:ajda.milne@rsno.org.uk)



# RSNO CIRCLE

The Circle is a vital part of the RSNO family. Our community of music-lovers inspire and support us. Supporting us by joining the Circle will help us to bring music to so many people, from our Learning and Engagement programmes to our brand-new digital performances. As part of our community and family, we will keep in touch with our exclusive magazine *Inner Circle*, our Circle member webpage and invitations to special events throughout the year.

To find out more about joining the Circle please visit [rsno.org.uk/circle](https://rsno.org.uk/circle) or get in touch with Torran McEwan, Individual Giving and Partnerships Administrator, at [torran.mcewan@rsno.or.uk](mailto:torran.mcewan@rsno.or.uk)

To all our existing Circle members, thank you. Thank you for your unwavering support that allows us to continue sharing the joy of music.

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



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# ROYAL SCOTTISH NATIONAL ORCHESTRA

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Her Majesty The Queen

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Royal Scottish National Orchestra

19 Killermont Street

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

Scottish Company No. 27809

Scottish Charity No. SC010702



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# RSNO

SCOTLAND'S NATIONAL  
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.

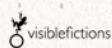
To learn more, including how to register, visit:

[rsno.org.uk/project/yoyo-the-little-auk](https://rsno.org.uk/project/yoyo-the-little-auk)

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### GASPARD'S FOXTROT

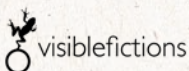
Join us for *Gaspard's Foxtrot* - the RSNO's 2022 National Schools Concert Programme - featuring a special concert film in eight languages, teaching resources and more!

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[rsno.org.uk/project/gaspard](https://rsno.org.uk/project/gaspard)

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