



RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

# Petrushka

Usher Hall, Edinburgh  
Fri 26 Apr 2024 7.30pm

Glasgow Royal Concert Hall  
Sat 27 Apr 7.30pm

In memory of Gerald Larnier and Lynne Walker

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# Petrushka

**Usher Hall, Edinburgh** Fri 26 Apr 2024 7.30pm  
**Glasgow Royal Concert Hall** Sat 27 Apr 7.30pm

It's springtime in old Russia and, as crowds throng the fairground, passions are rising. But surely a puppet can't have feelings ... can he? Stravinsky's *Petrushka* is the glittering climax to a supercharged concert as Portuguese conductor Joana Carneiro explores the magic of night in Esa-Pekka Salonen's *Nyx*, and teams up with Philippe Quint for a new Violin Concerto co-commissioned by the RSNO and written by Errollyn Wallen, a British composer who believes that in music, 'there should be room for everything, everyone, and every kind of expression'.

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**ESA-PEKKA SALONEN** *Nyx* [18'] SCOTTISH PREMIERE

**ERROLLYN WALLEN** Violin Concerto [25']  
UK PREMIERE & RSNO CO-COMMISSION

INTERVAL

**STRAVINSKY** *Petrushka* [35']

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**Joana Carneiro** Conductor  
**Philippe Quint** Violin  
**Royal Scottish National Orchestra**

**In memory of Gerald Larner and Lynne Walker**

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.**



# RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA



# West Side Story & more!

Featuring music from Bernstein's **West Side Story**, Herrmann's **Vertigo**, Gershwin's **Rhapsody in Blue**, Grieg's **Peer Gynt** and Ellington's **Black and Tan Fantasy**.

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## GLASGOW

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**Bertie Baigent** Conductor  
**Makoto Ozone** Piano  
**Scottish National Jazz Orchestra**

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Scottish Government  
Riaghaltas na h-Alba



# Welcome



Welcome to this evening's concert, which celebrates a whole range of connections between artists, the RSNO across the years and with Scotland more broadly.

The first half features the work of two living composers, Esa-Pekka Salonen and Errollyn Wallen. Esa-Pekka and I had a long history of working together at the Philharmonia in London, both in performance and when I was Chair and recruited him as Music Director at that time. I attended the UK Premiere of *Nyx* when Esa-Pekka and the New York Philharmonic played it at the Barbican in 2015, and I'm now delighted to bring it to the RSNO's audiences for the first time.

*Nyx* pairs nicely with Stravinsky's *Petrushka*. A key takeaway from my time playing under Esa-Pekka's baton is that he is a truly great interpreter of Stravinsky's music. *Petrushka* is a particularly large piece for the orchestra and has a famously difficult trumpet part that I've often contended with. That said, I have faith the Orchestra will do the piece full justice tonight!

The third piece in tonight's programme receives its UK Premiere performances this weekend. Co-commissioned by the RSNO, Errollyn Wallen's Violin Concerto is the latest in a series of works the Orchestra has performed by the Scottish-based composer. Errollyn is joining us for these performances and I do hope you'll give her a warm welcome back.

Our soloist is Philippe Quint, who we have invited back after he made a popular debut with us in October 2022 playing Korngold's Violin Concerto. For several years, Philippe was the teacher of our Artist in Residence for the 2024:25 Concert Season, Randall Goosby, which I think speaks volumes about his significant musical skills.

Finally, making her debut with the Orchestra this evening is Portuguese conductor Joana Carneiro. We'll be joining up again with Joana for the Opening Concert of the Edinburgh International Festival in August and are looking forward to working with her further.

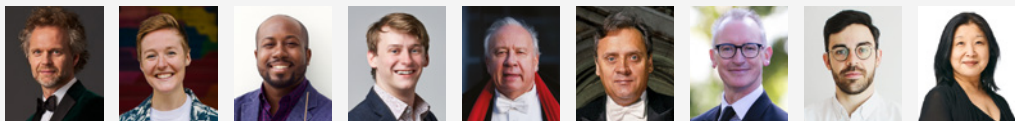
I hope you enjoy the concert.

**Alistair Mackie**

CHIEF EXECUTIVE

# Royal Scottish National Orchestra

1-9



10-18



19-27



28-36



37-45



46-54



55-63



64-71



## ARTISTIC TEAM

Thomas Søndergård	1
MUSIC DIRECTOR	
Ellie Slorach	2
ENGAGEMENT CONDUCTOR	
Kellen Grey	3
ASSOCIATE ARTIST	
Derrick Morgan	4
ASSISTANT CONDUCTOR	
Neeme Järvi	5
CONDUCTOR LAUREATE	
Alexander Lazarev	6
CONDUCTOR EMERITUS	
Stephen Doughty	7
DIRECTOR, RSNO CHORUS	
Patrick Barrett	8
DIRECTOR, RSNO YOUTH CHORUSES	

## FIRST VIOLIN

Maya Iwabuchi	9
Lena Zeliszewska	10
ASSOCIATE LEADER	
Tamás Fejes	11
ASSISTANT LEADER	
Patrick Curlett	12
ASSISTANT PRINCIPAL	
Caroline Parry	13
Ursula Heidecker Allen	14
Lorna Rough	15
Susannah Lowdon	16
Alan Manson	17
Elizabeth Bamping	18
Liam Lynch	19
Veronica Marziano	20

## SECOND VIOLIN

Jacqueline Speirs	21
ASSOCIATE PRINCIPAL	
Marion Wilson	22
ASSOCIATE PRINCIPAL	
Nigel Mason	23
Paul Medd	24
Harriet Hunter	25
Anne Bünemann	26
Sophie Lang	27
Robin Wilson	28
Emily Nenniger	29

## VIOLA

Tom Dunn	30
PRINCIPAL	
Felix Tanner	31
ASSOCIATE PRINCIPAL	
Susan Buchan	32
SUB PRINCIPAL	
Lisa Rourke	33
SUB PRINCIPAL	
Nicola McWhirter	34
Claire Dunn	35
Katherine Wren	36
Maria Trittinger	37
Beth Woodford	38
Francesca Hunt	39

## CELLO

Pei-Jee Ng	40
PRINCIPAL	
Betsy Taylor	41
ASSOCIATE PRINCIPAL	
Kennedy Leitch	42
ASSISTANT PRINCIPAL	
Rachael Lee	43
Sarah Digger	44
Robert Anderson	45
Gunda Baranauskaitė	46

## DOUBLE BASS

Michael Rae	47
ASSISTANT PRINCIPAL	

## FLUTE

Katherine Bryan	48
PRINCIPAL	
Janet Richardson	49
PRINCIPAL PICCOLO	

## OBOE

Adrian Wilson	50
PRINCIPAL	
Peter Dykes	51
ASSOCIATE PRINCIPAL	
Henry Clay	52
PRINCIPAL COR ANGLAIS	

## CLARINET

Timothy Orpen	53
PRINCIPAL	
William Knight	54
ASSOCIATE PRINCIPAL	
Duncan Swindells	55
PRINCIPAL BASS CLARINET	

## BASSOON

David Hubbard	56
PRINCIPAL	
Luis Eisen	57
ASSOCIATE PRINCIPAL	
Paolo Dutto	58
PRINCIPAL CONTRABASSOON	

## HORN

Alison Murray	59
ASSISTANT PRINCIPAL	
Andrew McLean	60
ASSOCIATE PRINCIPAL	
David McClenaghan	61
Martin Murphy	62
ASSISTANT PRINCIPAL	

## TRUMPET

Christopher Hart	63
PRINCIPAL	
Katie Smith	64
SUB-PRINCIPAL	

## TROMBONE

Dávur Juul Magnussen	65
PRINCIPAL	
Lance Green	66
ASSOCIATE PRINCIPAL	
Alastair Sinclair	67
PRINCIPAL BASS TROMBONE	

## TUBA

John Whitener	68
PRINCIPAL	

## TIMPANI

Paul Philbert	69
PRINCIPAL	

## PERCUSSION

Simon Lowdon	70
PRINCIPAL	
John Poulter	71
ASSOCIATE PRINCIPAL	



## Esa-Pekka Salonen (Born 1958)



### FIRST PERFORMANCE

Paris, 19 February 2011

### SCOTTISH PREMIERE

**DURATION** 18 minutes

Nyx employs a large orchestra, and has exposed concertante parts for solo clarinet and the horn section. Rather than utilising the principle of continuous variation of material, Nyx behaves rather differently. Its themes and ideas essentially keep their properties throughout the piece while the environment surrounding them changes constantly. Mere whispers grow into roar; an intimate line of the solo clarinet becomes a slowly breathing broad melody of tutti strings at the end of the piece's 18-minute arch.

I set myself a particular challenge when starting the composition process, something I hadn't done earlier: to write complex counterpoint for almost one hundred musicians playing tutti at full throttle without losing clarity of the different layers and lines; something that Strauss and Mahler so perfectly mastered. Not an easy task, but a fascinating one. I leave it to the listener to judge how well I succeeded.

Nyx is a shadowy figure in Greek mythology. At the very beginning of everything there's a big mass of dark stuff called Chaos, out of which comes Gaia or Ge, the Earth, who gives birth (spontaneously!) to Uranus, the starry heaven, and Pontus, the sea. Nyx is supposed to have been another child of Gaia, along with Erebus. The union of Nyx and Erebus produces Day.

Another version says that Cronos (as Time) was there from the beginning. Chaos came from Time. Nyx was present as a sort of membrane surrounding Chaos, which had Phanes (Light) at its centre. The union of Nyx with Phanes produced Heaven and Earth.

Nyx is an extremely nebulous figure altogether; we have no sense of her character or personality. It is this very quality that has long fascinated me and made me decide to name this piece after her. I'm not trying to describe this mythical goddess in any precise way musically. However, the almost constant flickering and rapid changing of textures and moods, as well as a certain elusive character of many musical gestures, may well be related to the subject.

I have always enjoyed the unrivalled dynamic range of a large symphony orchestra, but Nyx seemed to take a somewhat new direction from my earlier orchestral music: there are many very delicate and light textures, chiaroscuro instead of details bathing in clear direct sunlight. I guess this is symptomatic of growing older, as we realise there are no simple truths, no pure blacks and whites but an endless variety of half-shades.

© Esa-Pekka Salonen

### RSNO Connections

As a conductor, at the age of 26 Esa-Pekka Salonen made his debut with the then Scottish National Orchestra in performances of Mahler's Third Symphony in Edinburgh and Glasgow in November 1984.

# Esa-Pekka Salonen

## Composer



Esa-Pekka Salonen is known as both a composer and conductor. He is the Music Director of the San Francisco Symphony, where he works alongside eight Collaborative Partners from a variety of disciplines, ranging from composers to roboticists. He is the Conductor Laureate for London's Philharmonia Orchestra, the Los Angeles Philharmonic and the Swedish Radio Symphony Orchestra. As a member of the faculty of Los Angeles' Colburn School, he develops, leads and directs the pre-professional Negaunee Conducting Program. Salonen co-founded, and from 2003 until 2018 served as the Artistic Director of, the annual Baltic Sea Festival.

Salonen conducts many of his own works this season. In October 2023, he led the Los Angeles Philharmonic in the world premiere of a short new work composed in celebration of the 20th anniversary of the opening of Walt Disney Concert Hall, and returned to Los Angeles in December to conduct his sprawling, Dada-infused *Karawane*. He also leads his 2023 *Sinfonia Concertante* for Organ and Orchestra with the Finnish Radio Symphony Orchestra and

Philadelphia Orchestra; Olivier Latry appears as soloist with both orchestras. Other conducting highlights include the Philadelphia Orchestra premiere of his recent piece *kínēma*; an extended three-week engagement with the Orchestre de Paris; and concerts with the New York Philharmonic and Chicago Symphony Orchestra.

Salonen has an extensive and varied recording career, both as a conductor and composer. With the San Francisco Symphony, he has released recordings of Bartók's three piano concertos with Pierre-Laurent Aimard on Pentatone, as well as spatial audio recordings of György Ligeti's *Clocks and Clouds*, *Lux Aeterna* and *Ramifications* on Apple Music Classical. Other recent recordings include Richard Strauss' *Four Last Songs*, with Lise Davidsen and the Philharmonia Orchestra; Bartók's *Miraculous Mandarin* and *Dance Suite*, also with the Philharmonia; Stravinsky's *Perséphone*, featuring Andrew Staples, Pauline Cheviller and the Finnish National Opera; and a 2018 box set of his complete Sony recordings. His compositions appear on releases from Sony, Deutsche Grammophon and Decca; his Piano Concerto (with Yefim Bronfman), Violin Concerto (with Leila Josefowicz) and Cello Concerto (with Yo-Yo Ma) all appear on recordings conducted by Salonen himself.

Salonen is the recipient of many major awards. In 1995 he received the Royal Philharmonic Society's Opera Award and two years later its Conductor Award. His Violin Concerto won the 2012 Grawemeyer Award for Music Composition. In 2020 he was appointed an honorary Knight Commander of the Order of the British Empire.

**Errollyn Wallen** (Born 1958)

# Violin Concerto



## **FIRST PERFORMANCE**

Calgary Philharmonic Orchestra,  
15 March 2024

## **UK PREMIERE & RSNO CO-COMMISSION**

**DURATION** 25 minutes

It has been a fascinating journey creating my first violin concerto.

When one composes for a virtuoso such as Philippe Quint, a world of possibilities opens up when the combination of expressivity, character and technical prowess is in one musician's hands and available to explore. This has been a great inspiration to my musical thinking in this work.

A notable feature of the Violin Concerto is the inclusion of material which is biographical.

The listener will hear in the first movement music which triggered the memory of the sound of church bells heard by Philippe as a child in the Soviet Union and, in the second movement, a lullaby, Shlof Mayn Fegele, sung to the young Philippe by his grandfather. The final movement is playful and optimistic – evoking the welcome of a new life in America.

The concerto is in three movements.

I take this opportunity to extend my gratitude to Philippe Quint for discovering and championing my music and for the opportunity to collaborate with him and with all the orchestras involved in this commission, in such a fruitful and enjoyable way.

© Errollyn Wallen

Errollyn Wallen's Violin Concerto is co-commissioned by the Royal Scottish National Orchestra, Calgary Philharmonic Orchestra, Kansas City Symphony Orchestra, North Carolina Symphony Orchestra, Brevard Music Center and Magdeburg Philharmonic Orchestra.



# Errollyn Wallen

## Composer

Errollyn Wallen CBE is a multi-award-winning Belize-born British composer. Her prolific output includes over 20 operas and a large catalogue of orchestral, chamber and vocal works, which are performed and broadcast throughout the world. She has composed for the opening ceremony of the Paralympic Games 2012, for the Queen's Golden and Diamond jubilees, a specially commissioned song for COP26 2021, a reimagining of *Jerusalem* for the Last Night of the Proms 2020 and a new work for BBC Proms 2023.

BBC Radio 3 featured her music for Composer of the Week, and she has made several radio documentaries, including *Classical Commonwealth*, which was nominated for the Prix Europa.

Errollyn collaborated with artist Sonia Boyce on her installation, *Feeling Her Way*, for the British Pavilion at the 2022 Venice Biennale, which won the Golden Lion prize. Her critically acclaimed opera *Dido's Ghost* (libretto by Wesley Stace) was premiered at the Barbican in 2021 and received its US premiere in San Francisco in November 2023.

Recent premieres include a Wigmore Hall debut performance of songs from *The Errollyn Wallen Songbook*, a violin concerto for Philippe Quint, *Dances for Orchestra* for the Scottish Chamber Orchestra, Swedish Chamber Orchestra and Irish Chamber Orchestra, and *Night Thoughts*, a song cycle for Dame Sarah Connolly and pianist Joseph Middleton.

With Myleene Klass, Errollyn recently co-presented a three-part series, *Musical Masterpieces*, for SkyArts television.

Errollyn's book, *Becoming a Composer*, was published by Faber in November 2023 to critical acclaim and will be translated into Spanish.

Errollyn is among the world's top 20 most-performed living classical composers. She composes in a Scottish lighthouse and her recordings have travelled 7.84 million kilometres in space, completing 186 orbits of the Earth on NASA's STS-115 mission.

# Philippe Quint

## Violin



Hailed by the *Daily Telegraph* for his 'searingly poetic lyricism', Philippe Quint has established himself as one of America's pre-eminent violinists, enchanting audiences through his performances that seamlessly blend consummate musicianship with 'breadth of tone and passion' (*New York Times*).

With multiple GRAMMY Award nominations, Quint is celebrated for his distinctive approach to classical core repertoire, advocacy for contemporary music, rekindling of neglected repertoire, and pioneering of original music in multimedia formats. He has performed with some of the world's finest orchestras, including the London Philharmonic, Chicago Symphony and Los Angeles Philharmonic.

Quint's unwavering dedication to contemporary music has resulted in numerous premieres of works by composers including Lera Auerbach, James Lee III, Alyssa Weinberg and Jakub Ciupinski, while continuing to highlight prominent American composers including William Bolcom, Lukas Foss, John Corigliano, Leonard Bernstein, Henry Cowell and Ned Rorem.

With Errollyn Wallen's Violin Concerto, Quint returns to the Calgary Philharmonic with Rune Bergmann, the Kansas City Symphony with Matthias Pintscher, the RSNO with Joana Carneiro, the North Carolina Symphony with Carlos Miguel Prieto, the Magdeburg Philharmonic with Anna Skryleva, the Brevard Festival and the Cabrillo Festival of Contemporary Music with Cristian Măcelaru.

Quint has worked with renowned conductors such as the late Kurt Masur, Marin Alsop, Edo de Waart, Andrew Litton, Tugan Sokhiev, Ludovic Morlot, James Gaffigan, Carl St Clair, Michael Stern, Vladimir Spivakov, Cristian Măcelaru, Kristian Järvi, JoAnn Falletta, Krzysztof Urbanski, Jorge Mester, Jahja Ling, Carlos Miguel Prieto, Steven Sloane and the late Bramwell Tovey.

An active chamber musician, he has appeared at the Mostly Mozart, Verbier, Lucerne, Dresden, Caramoor, Colmar, Ravinia, Aspen, Rome, Moritzburg, La Jolla, Lincoln Center and Chautauqua festivals, in addition to recitals and chamber performances at the Kravis Center Florida, UC Davis Presents, National Gallery Washington DC and San Francisco Performances.

Quint's illustrious discography, comprising 17 award-winning releases, can be found on Warner Classics, Naxos and Avanti Classics.

Making his home in New York since 1991, Philippe Quint studied at the Special Music School for the Gifted with the famed violinist Andrei Korsakov, making his orchestral debut at the age of nine. He earned both Bachelor's and Master's degrees at New York's Juilliard School. His distinguished pedagogues and mentors included Dorothy DeLay, Cho-Liang Lin, Masao Kawasaki, Isaac Stern, Itzhak Perlman, Arnold Steinhardt and Felix Galimir. He plays the magnificent 1708 'Ruby' Antonio Stradivari violin on loan to him through the generous efforts of The Stradivari Society.

Igor Stravinsky (1882–1971)

# Petrushka



**FIRST PERFORMANCE**

Paris, 13 June 1911

**DURATION** 35 minutes

**The Shrovetide Fair**

**In Petrushka's Room**

**In the Moor's Cell**

**The Shrovetide Fair (Toward Evening)**

After the sensational success of his *The Firebird* at its Paris premiere in June 1910, Stravinsky felt the need for a break from the heady world of ballet. At first, he considered 'an orchestral piece in which the piano would play the most important part'. But soon this had become much less abstract: 'I had in my mind a distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of *arpeggi*. The orchestra in turn retaliates with menacing trumpet blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet.' Before long, that 'poor puppet' had a name, from Russian folklore, *Petrushka*, 'the immortal and unhappy hero of every fair in all countries'.

When the Ballets Russes impresario Serge Diaghilev called on Stravinsky the same summer, the composer played him some of the sketches. Immediately Diaghilev realised the music and its imaginary scenario had dance potential. He and Stravinsky decided jointly on a scene and a storyline. *Petrushka* was to be set at the great Shrovetide Fair in St Petersburg, 'with its crowd, its booths, the little traditional theatre, the character of the magician, with all his tricks; and the coming to life of the dolls – *Petrushka*, his rival [in the ballet, the Moor] and the dancer [Ballerina] – and their love tragedy, which ends with *Petrushka's* death'.

Although the premiere of *Petrushka* was a gratifying success, and the score soon entered the concert repertoire, Stravinsky decided in 1946 to make a thorough revision. The size of the orchestra was reduced, and some of the orchestration was altered, mostly – but not entirely – for practical reasons. Most strikingly, however, the older Stravinsky also attempted to change the nature of the musical conception. By this time he had come to abhor anything that reeked of romantic pathos, but in the 1911 score



we find highly charged expression markings such as *lamentoso assai* ('very plaintive'), *sentimentalmente* and *dolente* ('full of sorrow') – all highly embarrassing to the composer who was later to claim pointedly that music of itself 'can express nothing'. The astonishing free clarinet cadenza that registers the love-struck Petrushka's rage and sadness so beautifully in the 1911 version – astonishing because up to this point we have seen Petrushka only as an apparently lifeless puppet – was made more metronomic and rational in the 1946 revision.

Yet if Stravinsky wanted to render his original conception of the 'poor puppet' more abstract, and therefore more acceptable to post-war modernists, he didn't succeed. The atmosphere remains vivid, at times magical, with a wonderful feeling for the bustling Russian fair, and there are moments when the composer's compassion for, perhaps even identification with, his 'poor puppet' breaks through. (Stravinsky was always acutely self-conscious about his diminutive stature and the fact that his parents had regarded him as the 'runt of the litter'.) It is never overdone – *Petrushka* is a long way from Mahlerian late-Romanticism – but it is there, disquietingly, from the moment we first encounter the ballet's 'immortal and unhappy hero'. After the superbly flavoursome scene-setting in the opening **Shrovetide Fair** section, the following two scenes – **In Petrushka's Room** and **In the Moor's Cell** – still manage to suggest a real love triangle, however ungainly the movements of the three magically animated puppets. Then during the final Fair scene, nightfall brings a menacing turn of events. The Moor and Petrushka fight and Petrushka is killed. The crowd reassure themselves that it's all trickery but, to sinister muted trumpet fanfares, Petrushka's ghost appears to mock the magician who so thoughtlessly gave him life.

© Stephen Johnson

## What was happening in 1911?

**3 Jan** Two Latvian activists died in the Siege of Sidney Street, London, a seven-hour gunfight with police and military forces, attended by Home Secretary Winston Churchill

**19 Mar** International Women's Day was first celebrated across Europe

**30 May** The first Indianapolis 500 motor race was held, and won by Ray Harroun at an average speed of 74.59 mph

**31 May** The hull of RMS *Titanic* was launched at Harland and Wolff shipyard, Belfast

**22 Jun** George V was crowned at Westminster Abbey in London

**21 Aug** Leonardo da Vinci's *Mona Lisa* was stolen from the Louvre in Paris by Vincenzo Peruggia, and not recovered until December 1913

**16 Oct** Relocated from Ingram Street, Glasgow's new Mitchell Library building on its present site in North Street was opened by Lord Rosebery

**1 Dec** Outer Mongolia (now Mongolia) declared itself independent of the Chinese Empire

**14 Dec** Roald Amundsen, the Norwegian explorer, became the first person to reach the South Pole

**25 Dec** French painter and sculptor Louise Bourgeois was born in Paris

# Joana Carneiro

## Conductor



2023/24 season highlights include debuts with the Orchestre National de Bordeaux-Aquitaine in France, Musikkollegium Winterthur in Switzerland, RSNO and BBC National Orchestra of Wales in the UK and Bremen Philharmonic in Germany. Carneiro also returns to the Gulbenkian Orchestra in Lisbon and the National Arts Centre Orchestra in Ottawa.

A native of Lisbon, Carneiro began her musical studies as a violist before receiving her conducting degree from the Academia Nacional Superior de Orquestra in Lisbon, where she studied with Jean-Marc Burfin. She then travelled to the United States, where she received her Master's degree in orchestral conducting from Northwestern University with Victor Yampolsky and Mallory Thompson, and pursued doctoral studies at the University of Michigan with Kenneth Kiesler.

Carneiro is the 2010 recipient of the Helen M Thompson Award, conferred by the League of American Orchestras to recognise and honour music directors of exceptional promise. In 2004 she was decorated by the President of the Portuguese Republic, Jorge Sampaio, with the Commendation of the Order of the Infante Dom Henrique.

Acclaimed Portuguese conductor Joana Carneiro is the Principal Guest Conductor of the Real Filharmonía de Galicia and Artistic Director of the Gulbenkian Youth Orchestra, a post she has held since 2013. Previously, she was Principal Conductor of the Orquestra Sinfónica Portuguesa at the Teatro Nacional de São Carlos in Lisbon from 2014 to 2022 and Music Director of the Berkeley Symphony from 2009 to 2018.

Carneiro is in high demand across the globe, particularly for her focus on contemporary music both in the concert hall and on the opera stage. Recent highlights include engagements with the BBC Symphony Orchestra and Philharmonia in London, BBC Scottish Symphony Orchestra and Scottish Chamber Orchestra, National Symphony Orchestra (Ireland), Gavle Symphony, the Royal Stockholm, Gothenburg, Helsinki and Brussels Philharmonic orchestras, Castile and León Symphony Orchestra, and La Fenice in Venice. Carneiro has also collaborated with the Los Angeles Philharmonic, Hong Kong Philharmonic, Beijing Orchestra and São Paulo State Symphony Orchestra.

# Royal Scottish National Orchestra



The Royal Scottish National Orchestra is one of Europe's leading symphony orchestras. 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 2018.

The RSNO is supported by the Scottish Government and is one of the Scottish National Performing Companies. The Orchestra performs across Scotland, including concerts in Glasgow, Edinburgh, Dundee, Aberdeen, Perth and Inverness, and appears regularly at the Edinburgh International Festival and the BBC Proms. The RSNO has made recent tours to the USA, China and Europe.

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 (Denève/Roussel 2007; Denève/Debussy 2012) and eight GRAMMY Award

nominations. Over 200 releases are available, including Thomas Søndergård conducting Strauss (*Ein Heldenleben*, *Der Rosenkavalier Suite*) and Prokofiev (Symphonies Nos 1 and 5); two discs of African American Voices featuring the music of George Walker, William Levi Dawson, Margaret Bonds and more, conducted by Kellen Gray; the complete symphonies of Sibelius (Gibson), Prokofiev (Järvi), Bruckner (Tintner) and Roussel (Denève); as well as further discs championing the music of William Grant Still (Eisenberg), Xiaogang Ye (Serebrier) and Thomas Wilson (Macdonald).

The RSNO's Engagement strategy, Music for Life, sees the Orchestra work with schools and community groups, connecting its music with the people of Scotland. Since March 2020, the RSNO has created multiple online Engagement programmes and Digital Seasons, ensuring the RSNO continues to bring world-class music to its audiences in Scotland and around the world on stage and on screen.



# On Stage

## FIRST VIOLIN

Lena Zeliszewska  
ASSOCIATE LEADER  
Savva Zverev  
Tamás Fejes  
ASSISTANT LEADER  
Cheryl Crocket  
Wen Wang  
Liam Lynch  
Lorna Rough  
Alan Manson  
Ursula Heidecker Allen  
Caroline Parry  
Veronica Marziano  
Elizabeth Bamping  
Susannah Lowdon  
Laura Ghio

## SECOND VIOLIN

Jacqueline Speirs  
ASSOCIATE PRINCIPAL  
Marion Wilson  
Iona MacDonald  
Nigel Mason  
Emily Nenniger  
Paul Medd  
Robin Wilson  
Anne Bünemann  
Sophie Lang  
Harriet Hunter  
Helena Quispe  
Kirstin Drew

## VIOLA

Felix Tanner  
ASSOCIATE PRINCIPAL  
Jessica Beeston  
Lisa Rourke  
Beth Woodford  
Francesca Hunt  
Maria Trittinger  
Katherine Wren  
Claire Dunn  
Elaine Koene  
Marsailidh Groat

## CELLO

Pei-Jee Ng  
PRINCIPAL  
Betsy Taylor  
Kennedy Leitch  
Rachael Lee  
Sarah Digger  
Robert Anderson  
Sonia Cromarty  
William Paterson

## DOUBLE BASS

Nikita Naumov  
GUEST PRINCIPAL  
Michael Rae  
Moray Jones  
Alexandre dos Santos  
Aaron Barrera-Reyes  
Tom Berry

## FLUTE

Katherine Bryan  
PRINCIPAL  
Alberta Brown  
Adam Richardson  
Janet Richardson  
PRINCIPAL PICCOLO

## OBOE

Adrian Wilson  
PRINCIPAL  
Peter Dykes  
Kirstie Logan  
Henry Clay  
PRINCIPAL COR ANGLAIS

## CLARINET

Timothy Orpen  
PRINCIPAL  
Rebecca Whitener  
Aaron Hartnell-Booth  
Duncan Swindells  
PRINCIPAL BASS CLARINET

## BASSOON

David Hubbard  
PRINCIPAL  
Luis Eisen  
William Hartley  
Emma Simpson  
Paolo Dutto  
PRINCIPAL CONTRABASSOON

## HORN

Nicholas Mooney  
GUEST PRINCIPAL  
Alison Murray  
Andrew McLean  
David McClenaghan  
Martin Murphy

## TRUMPET

Christopher Hart  
PRINCIPAL  
Katie Smith  
Ben Jarvis

## TROMBONE

Dávur Juul Magnussen  
PRINCIPAL  
Lance Green  
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Lynda Cochrane  
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# RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

# Rachmaninov Two

**EDN** Fri 17 May 2024: 7.30pm

**GLW** Sat 18 May 2024: 7.30pm

**Einem** Capriccio

**Liszt** Piano Concerto No1

**Rachmaninov** Symphony No2

**Patrick Hahn** Conductor

**Vadym Kholodenko** Piano

**Pre-concert talk, 6.45pm**

RSNO Violin Ursula Heidecker Allen

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



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Verdi

Conductor **Stuart Stratford**  
Director **Sir David McVicar**

Sung in Italian with English supertitles

Supported by Scottish Opera's 'Play A Supporting Role' Appeal

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# RSNO

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**Poulenc** Trio for Oboe, Bassoon and Piano

**Debussy** Syrinx for Solo Flute

**Thea Musgrave** Niobe for Oboe and Tape

**Debussy** Première rhapsodie for Clarinet and Piano

**Caplet** Quintet for Piano and Winds

**RSNO Woodwind Ensemble**

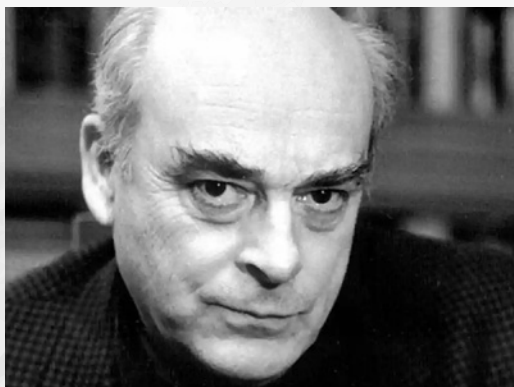
New Auditorium  
Glasgow Royal Concert Hall  
Sun 28 Apr 2.30pm

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

# Tonight's concert is dedicated to the memory of Gerald Larner and Lynne Walker

Married in 1989, Gerald and Lynne enjoyed a deeply enriching personal and professional partnership, running a successful arts consultancy and supporting classical music productions across the UK. The RSNO is extremely grateful to Gerald and Lynne for leaving a generous legacy to support the development of new work and young musicians.

It is our pleasure to welcome members of Gerald and Lynne's family to tonight's concert.



**Gerald Larner**

(1936-2018)

From his Grammar School in Leeds, Gerald succeeded in gaining a place to study Modern Languages at Oxford University with a state scholarship, following his National Service.

Gerald worked for much of his career as a music critic for *The Guardian* and *The Times*. He wrote with honesty and a balanced authority that commanded genuine respect. From his Manchester base, he formed a close link with the city's Hallé Orchestra as a prolific programme note writer, appreciated for his crisp informative copy and shrewd insight.

In 1996 Gerald wrote an important book on Maurice Ravel for which the French government subsequently conferred on him the honour of Officier dans L'Ordre des Arts et des Lettres.



**Lynne Walker**

(1956-2011)

Lynne Walker was a multi-faceted journalist, critic and broadcaster. Lynne started her career at the RSNO (then SNO) as Publicity and Marketing Manager (1981-1987). She went on to become a critic for *The Independent*, a broadcaster presenting *Kaleidoscope* on Radio 4, and she ran her own editing consultancy, Edgewise.

Musical performance was central to her life; playing the piano and oboe, conducting and singing. She was also Chair of the ensemble panel of the Royal Philharmonic Society Awards and a Board member of the Psappha Ensemble.

If you would like to find out more about leaving a gift to the RSNO in your will, please contact Constance Fraser, Head of Development (Individuals and Partnerships) at [constance.fraser@rsno.org.uk](mailto:constance.fraser@rsno.org.uk) or visit [rsno.org.uk/leave-a-legacy](http://rsno.org.uk/leave-a-legacy)

# 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 Benefactors

RSNO Benefactors are beacons of philanthropic inspiration, providing truly transformative financial support to the Orchestra that enables us to build and deliver long-term strategic plans. Benefactors share the RSNO's vision for orchestral music and work with us to drive

the organisation forward, helping us to realise our future plans and ambitions.

Sir Ewan and Lady Brown  
Gavin and Kate Gemmell  
Kat Heathcote and Iain Macneil  
Ms Chris Grace Hartness

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

Ardgowan Charitable Trust  
Geoff and Mary Ball  
Stina Bruce Jones  
Ian and Evelyn Crombie  
Kenneth and Julia Greig  
Carol Grigor and the Trustees of Dunard Fund  
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We would also like to thank those generous donors who wish to remain anonymous.

# 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

Derrick Morgan  
The Solti Foundation Chair

### First Violin

Maya Iwabuchi *LEADER*  
Dunard Fund Chair

Tamás Fejes *ASSISTANT LEADER*  
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*ASSOCIATE PRINCIPAL*  
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*ASSISTANT PRINCIPAL*  
James Wood Bequest Fund Chair

*With thanks to the Gregor Forbes  
John Clark Chair for their support of  
the RSNO Double Bass section*

### Flute

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The David & Anne Smith Chair

### Oboe

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The Hedley Wright Chair

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

### Cor Anglais

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

### Clarinet

Timothy Orpen *PRINCIPAL*  
The Shirley Murray Chair

### Horn

*PRINCIPAL*  
The Springbank Distillers Chair

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Christopher Hart *PRINCIPAL*  
Ms Chris Grace Hartness

### Trombone

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Paul Philbert *PRINCIPAL*  
Ms Chris Grace Hartness

### Percussion

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

We would like to acknowledge the great support of the RSNO Chair Patron Programme by Mr Hedley G Wright. We are also grateful to those who give but who wish to remain anonymous.



## LEARNING AND ENGAGEMENT PATRON

Our range of Learning & Engagement work is huge. From apps for babies to our free National Schools Concert Programme; community orchestras to professional development programmes; digital care packages for care homes and our pioneering Generations projects. The RSNO aims to provide a lifetime of music. Becoming a Patron will bring you closer to the communities we serve across Scotland and provide vital support for this crucial work.

### Learning and Engagement Patrons

William Brown, W.S

The Dundee RSNO Circle Committee

Members of the Glasgow RSNO Circle

Neil & Nicola Gordon

Professor Gillian Mead, FRSE

Maurice & Nicola Taylor 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 Constance Fraser, Head of Development (Individuals and Partnerships), at [constance.fraser@rsno.org.uk](mailto:constance.fraser@rsno.org.uk)



We would like to thank all those who continue to generously support the RSNO's Play Your Part Appeal.



# 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 Polly Lightbody, Individual Giving and Partnerships Officer, in the strictest confidence, at [polly.lightbody@rsno.org.uk](mailto:polly.lightbody@rsno.org.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:

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 Miranda Behrens, Head of Development (Trusts and Projects), at [miranda.behrens@rsno.org.uk](mailto:miranda.behrens@rsno.org.uk)

# RSNO Circle

Our Circle members are a vital part of the RSNO family. You, our community of music-lovers, inspire and support us. To all our existing Circle members, thank you. Your unwavering support allows us to continue bringing the joy of music to all across Scotland.

When you join the RSNO Circle you gain access to exclusive benefits such as priority single ticket booking, our exclusive *Inner Circle* magazine, the RSNO Circle e-newsletter and invitations to special events such as Open Rehearsals. You also help us to bring music to so many people, from children attending our free schools concerts to people in care homes watching our digital care packages.

To find out more about joining the Circle please visit [rsno.org.uk/circle](https://rsno.org.uk/circle) or get in touch with Polly Lightbody, Individual Giving and Partnerships Officer, at [polly.lightbody@rsno.org.uk](mailto:polly.lightbody@rsno.org.uk)

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Mr Iain Percival  
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Miss D Blackie  
Mr L Borwick  
Neil and Karin Bowman  
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Thank you to all our members  
 of the Circle, including  
 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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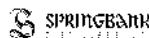
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