



RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

RSNO plays  
**Dvořák**

Ayr Town Hall  
Tue 21 May 2024 11am

Airdrie Town Hall  
Wed 22 May 11am

# RSNO plays Dvořák

**Ayr Town Hall** Tue 21 May 2024 11am

**Airdrie Town Hall** Wed 22 May 11am

No one wrote tunes like Dvořák, and his *Serenade for Strings* is just packed full of them. Meanwhile, Caroline Shaw's beautiful *Entr'acte* is the ultimate 21st-century musical chillout. Put them together with conductor Derrick Morgan and the vibrant sound of the Royal Scottish National Orchestra's string section – performing live and unplugged – and the result is an occasion for everyone to enjoy.

---

**CAROLINE SHAW** *Entr'acte* [11']  
**DVOŘÁK** *Serenade for Strings in E Major Op22* [28']

---

**Derrick Morgan** Conductor  
**Gillian Moore** Presenter

Unfortunately, Stephanie Childress, the advertised conductor, is unwell. The RSNO is extremely grateful that its Assistant Conductor, Derrick Morgan, has been able to step in at short notice.

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.**

**Caroline Shaw** (Born 1982)

# Entr'acte



*Entr'acte* was written in 2011 after hearing the Brentano Quartet play Haydn's Op77 No2 – with their spare and soulful shift to the D flat Major trio in the minuet. It is structured like a minuet and trio, riffing on that classical form but taking it a little further.

I love the way some music (like the minuets of Op77) suddenly takes you to the other side of Alice's looking glass, in a kind of absurd, subtle, technicolour transition.

© Caroline Shaw

## **FIRST PERFORMANCE**

String quartet version: Princeton University, April 2011.

String orchestra version: July 2014

**DURATION** 11 minutes

# Caroline Shaw

## Composer

Caroline Shaw is a musician who moves among roles, genres and mediums, trying to imagine a world of sound that has never been heard before but has always existed. She works often in collaboration with others, as producer, composer, violinist and vocalist.

Caroline is the recipient of the 2013 Pulitzer Prize in Music, several GRAMMY awards, an honorary doctorate from Yale, and a Thomas J Watson Fellowship.

This year's projects include the score to *Fleishman is in Trouble* (FX/Hulu), vocal work with Rosalía (MOTOMAMI), the score to Josephine Decker's *The Sky Is Everywhere* (A24/Apple), music for the National Theatre's production of *The Crucible* (dir. Lyndsey Turner), Justin Peck's *Partita* with New York City Ballet, a new stage work *LIFE* (Gandini Juggling/Merce Cunningham Trust), the premiere of *Microfictions Vol3* for the New York Philharmonic and Roomful of Teeth, a live orchestral score for Wu Tsang's silent film *Moby Dick* co-composed with Andrew Yee, two albums on Nonesuch (*Evergreen* and *The Blue Hour*), the score for Helen Simoneau's dance work *Delicate*

*Power*, tours of *Graveyards & Gardens* (co-created immersive theatrical work with Vanessa Goodman) and tours with So Percussion featuring songs from *Let The Soil Play Its Simple Part* (Nonesuch), amid occasional chamber music appearances (Chamber Music Society of Minnesota, La Jolla Music Society).

Caroline has written over 100 works in the last decade, for Anne Sofie von Otter, Davóne Tines, Yo-Yo Ma, Renée Fleming, Dawn Upshaw, the Los Angeles Philharmonic, Philharmonia Baroque, Seattle Symphony, Cincinnati Symphony, Aizuri Quartet, The Crossing, Dover Quartet, Calidore Quartet, Brooklyn Rider, Miró Quartet, I Giardini, Ars Nova Copenhagen, Ariadne Greif, Brooklyn Youth Chorus, Britt Festival and the Vail Dance Festival.

She has contributed production to albums by Rosalía, Woodkid and Nas. Her work as vocalist or composer has appeared in several films, TV series and podcasts, including *The Humans*, *Bombshell*, *Yellowjackets*, *Maid*, *Dark*, Beyoncé's *Homecoming*, *Tár*, Dolly Parton's *America* and *More Perfect*.

**Antonín Dvořák** (1841-1904)

# Serenade for Strings

**in E Major Op22**



**FIRST PERFORMANCE**

Prague, 10 December 1876

**DURATION** 28 minutes

- 1. Moderato**
- 2. Tempo di Valse**
- 3. Scherzo: Vivace**
- 4. Larghetto**
- 5. Finale: Allegro vivace**

Antonín Dvořák, born in Nelahozeves, a village near Prague, was a fine musician by the age of 18. Although his chief instrument was the viola, ever popular with composers (its exponents over the centuries included Bach, Mozart, Schubert, Schoenberg, Hindemith and Rebecca Clarke), his abilities extended to the violin, piano and organ, besides composition. Studying at the organ school in Prague, he evaded pressure from his father to follow him into the family business; though an excellent folk musician, Dvořák senior was by trade a butcher.

Dvořák joined the orchestra of the Bohemian Provisional Theatre in Prague (it later became the Czech National Opera), where in 11 years he played under conductors including Bedřich

Smetana and, once, Richard Wagner. He supplemented his income by giving piano lessons and composed his first symphonies on the side, in what little time remained.

The year 1875 proved pivotal: he was starting at last to be noticed. He was granted a state scholarship and, via a competition entry, caught the attention of one of the jury, Johannes Brahms, who introduced him to the critic Eduard Hanslick and the publisher Simrock. That same year, his first son was born. And it was during that spring that he completed his *Serenade for Strings* in E Major in under a fortnight.

Its success at its premiere, on 10 December 1876 at Prague's Žofín Palace, was a crucial boost to Dvořák's growing reputation, and in spring 1877 it enjoyed a performance in Brno conducted by Leoš Janáček. The music's sunny nature and transparent structures probably reflect the composer's growing confidence; it also exemplifies his ability to strike the ideal balance between classical forms and folk dances and between laughter and tears.

The *Serenade* is in five movements; all except the *Finale* are in a simple three-part form, the first ideas returning after a contrasting middle section. The opening *Moderato* establishes an expansive, genial mood. A bittersweet waltz in C sharp Minor is placed second and a busy, joyous *Scherzo* third. With plentiful quotations from the waltz, the *Larghetto* is the heart of the work with a long-spun, sighing main theme. The *Finale* ratchets up the energy from a seemingly austere canonical opening to an outburst of folksy celebration. There is a nostalgic glance back at the *Serenade*'s opening before a vigorous coda carries the music to a triumphant conclusion.

© Jessica Duchon

# Gillian Moore

## Presenter



Until 2022, Gillian Moore was Director of Music and Performing Arts at Southbank Centre, London, where she oversaw an extensive programme of classical, jazz and contemporary music in one of the world's largest cultural institutions. She is currently the Centre's Artistic Associate.

Born in Glasgow, she studied Music at the Royal Scottish Academy of Music and Drama, and subsequently the universities of Glasgow and York. In 1983 she became the first Education Officer at a UK orchestra, taking the London Sinfonietta into schools and prisons in a piece of pioneering creative work. She became Artistic Director of the Sinfonietta in 1998.

Throughout her career, she has been committed to changing the landscape for music and encouraging wider conversation and action to improve diversity and equality in the industry. She has collaborated with many of the great musical and artistic figures of our age, and is a writer and broadcaster for a number of major outlets, including BBC Radio 3, BBC Radio 4 and *The Guardian*.

In 2019 she was awarded the CBE and named as one of the ten most powerful women in music globally in BBC Radio 4's *Woman's Hour* Power List. Her book, *The Rite of Spring – Music and Modernity*, was published to critical acclaim the same year.

# Derrick Morgan

## Conductor



Derrick Morgan is a young Glasgow-based conductor born in the Scottish Borders. He was recently appointed Assistant Conductor of the RSNO, where he will work closely with Music Director Thomas Søndergård. He is also Assistant Conductor of the London-based Orpheus Sinfonia as part of their Orchestral Foundation Programme and was the Assistant Artistic Director of the Royal Philharmonic Society Award-nominated Nevis Ensemble alongside Holly Mathieson and John Hargreaves.

Derrick is a musician who strives actively to engage with the community, collaborating with ensembles and communities across Scotland. His work at the Nevis Ensemble involved giving concerts in schools, care homes, prisons and hospitals, travelling to some of Scotland's most isolated communities. In 2019 Derrick led a tour of Mozart's *The Marriage of Figaro* to several venues across Dumfries and Galloway with Blackbird Opera.

Supporting and promoting contemporary music is another significant aspect of Derrick's career. He has conducted numerous new works in both public and educational contexts. He has collaborated with the Assembly Project and Red Note Ensemble, presenting student works and adjudicating composition competitions at the University of Edinburgh. His interest in contemporary music led him to give the Scottish Premiere of Jonathan Dove's *Mansfield Park* with Edinburgh Studio Opera in 2016.

Derrick studied Musicology at the University of Edinburgh and Conducting at the Royal Conservatoire of Scotland, where he received prizes for his achievements in conducting. He studied conducting under the guidance of Martyn Brabbins and Garry Walker, while benefiting from the expertise of guest tutors including Mark Wigglesworth, Kevin John Edusei, Ilan Volkov and James Lowe. In 2017 he became the youngest participant of the Orkney Conductors' Course as part of the St Magnus International Festival. During this course, he studied with the late Alexander Vedernikov, Charles Peebles and Sofi Jeannin, directing the Norwegian Radio Orchestra, BBC Singers and the Assembly Project.

# 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'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  
Tamás Fejes  
ASSISTANT LEADER  
Lui-Yi Retallick  
Caroline Parry \*  
Ursula Heidecker Allen †  
Elizabeth Bamping \*  
Lorna Rough  
Susannah Lowdon  
Alan Manson †  
Liam Lynch  
Veronica Marziano

### SECOND VIOLIN

Emily Davis  
GUEST PRINCIPAL  
Jacqueline Speirs \*  
Marion Wilson  
Nigel Mason  
Paul Medd †  
Harriet Hunter †  
Sophie Lang  
Emily Nenniger \*

### VIOLA

Felix Tanner  
ASSOCIATE PRINCIPAL  
Lisa Rourke  
Katherine Wren †  
Maria Trittinger \*  
Francesca Hunt †  
Beth Woodford \*  
Elaine Koene

### CELLO

Pei-Jee Ng  
PRINCIPAL  
Yuuki Bouterey-Ishido  
Sarah Digger  
Robert Anderson

### DOUBLE BASS

Stacey Watton  
GUEST PRINCIPAL  
Michael Rae

\* Ayr only  
† Airdrie only

Royal Scottish National Orchestra, 19 Killermont Street, Glasgow G2 3NX

T: +44 (0)141 226 3868 W: [rsno.org.uk](http://rsno.org.uk)

Scottish Company No. 27809 Scottish Charity No. SC010702



[/royalscottishnationalorchestra](https://www.facebook.com/royalscottishnationalorchestra)



[@RSNO](https://twitter.com/RSNO)



[@rsnoofficial](https://www.instagram.com/rsnoofficial)



[Youtube.com/thersno](https://www.youtube.com/thersno)

The RSNO is one of Scotland's National Performing Companies, supported by the Scottish Government



Scottish Government  
Riaghaltas na h-Alba