

# RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA



# West Side Story

Usher Hall, Edinburgh  
Fri 3 May 2024 7.30pm

Glasgow Royal Concert Hall  
Sat 4 May 7.30pm

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# West Side Story

**Usher Hall, Edinburgh** Fri 3 May 2024 7.30pm  
**Glasgow Royal Concert Hall** Sat 4 May 7.30pm

Bluesy piano, wailing clarinets: no composers defined a city like Duke Ellington and George Gershwin defined Manhattan. Tonight they come to you in full symphonic sound, as the RSNO joins forces with pianist Makoto Ozone and the Scottish National Jazz Orchestra in a special arrangement of Gershwin's intoxicating *Rhapsody in Blue*, before flying to San Francisco for a classic Hitchcock film score then prowling the urban jungle of Leonard Bernstein's *West Side Story*. Big cities, big tunes – and you'd better believe it's going to swing.

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**ELLINGTON** Black and Tan Fantasy [4']

**GRIEG arr. ELLINGTON** In the Hall of the Mountain King [3']

**BERNSTEIN arr. FLORIAN ROSS** West Side Story Suite [10']

**GERSHWIN arr. TOMMY SMITH** Rhapsody in Blue

INTERVAL

**HERRMANN** Suite from *Vertigo* [12']

**BERNSTEIN** Symphonic Dances from *West Side Story* [23']

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**Tommy Smith** Saxophone/Orchestrator

**Scottish National Jazz Orchestra**

**Makoto Ozone** Piano

**Bertie Baigent** Conductor

**Royal Scottish National Orchestra**

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The Glasgow performance will be recorded for the RSNO Archive.  
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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

# 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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Scottish Government  
Riaghaltas na h-Alba



# Welcome



Welcome to this evening's concert, the RSNO's first collaboration with the sensational Scottish National Jazz Orchestra, led by Tommy Smith. It's a real delight to share the stage with this ensemble, performing a fusion of reimagined classical pieces and jazz-inspired film scores. The Orchestra often shares the platform with youth and period instrument ensembles, so I'm looking forward to hearing the latest side-by-side performance, this time with the SNJO and the highly versatile Japanese pianist Makoto Ozone in a special arrangement of Gershwin's *Rhapsody in Blue*.

*Rhapsody in Blue* has become a favourite of the Orchestra in recent weeks, as we also performed it at the Royal Albert Hall in London on 22 April as part of our wider performance at Classic FM Live, hosted by Classic FM presenters Alexander Armstrong and Myleene Klass. For this concert, another Japanese pianist, Hayato Sumino, brought out a melodic line for the cadenza, much to the audience's delight! The entire performance was recorded

for Sky Arts, so keep an eye on your TV guide over the next couple of weeks to hear it for yourself.

I'm thrilled to welcome back Bertie Baigent for his first time conducting an RSNO Classical concert. We've previously worked together on some of our Engagement concerts, most notably our 2022 Young Creatives showcase event. Our 2024 Young Creatives are in the final stages of planning, marketing and rehearsing their own iteration of this event, which this year has the theme of Myths in Music. It's a wonderful culmination of a year of hard work from both the programming and performance teams, and I hope some of you will join us for their concert on Sunday 2 June in Glasgow Royal Concert Hall's New Auditorium. Tickets are available to book from [rsno.org.uk/whats-on](https://rsno.org.uk/whats-on)

Aside from facilitating the Young Creatives programme, our Engagement and Digital teams have also been busy releasing our 2024 National Schools Concert Programme, *Still I Rise: Stories of Hope and Justice*, for early secondary age and primary 7 transition pupils. The concert film and accompanying resources are available for schools and home educators to access for free in English, Gaelic and with British Sign Language performance at [rsno.org.uk/still-i-rise](https://rsno.org.uk/still-i-rise)

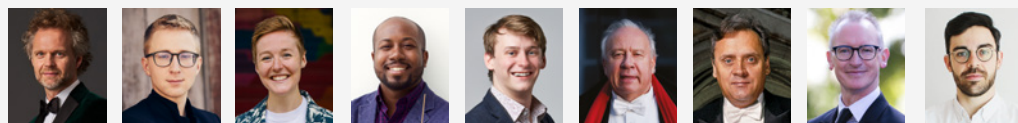
I hope you have a fantastic evening!

**Alistair Mackie**

CHIEF EXECUTIVE

# Royal Scottish National Orchestra

1-9



10-18



19-27



28-36



37-45



46-54



55-63



64-72





## ARTISTIC TEAM

Thomas Søndergård	1
MUSIC DIRECTOR	
Patrick Hahn	2
PRINCIPAL GUEST CONDUCTOR	
Ellie Slorach	3
ENGAGEMENT CONDUCTOR	
Kellen Grey	4
ASSOCIATE ARTIST	
Derrick Morgan	5
ASSISTANT CONDUCTOR	
Neeme Järvi	6
CONDUCTOR LAUREATE	
Alexander Lazarev	7
CONDUCTOR EMERITUS	
Stephen Doughty	8
DIRECTOR, RSNO CHORUS	
Patrick Barrett	9
DIRECTOR, RSNO YOUTH CHORUSES	

## FIRST VIOLIN

Maya Iwabuchi	LEADER	10
Lena Zeliszevska		11
ASSOCIATE LEADER		
Tamás Fejes	ASSISTANT LEADER	12
Patrick Curlett	ASSISTANT PRINCIPAL	13
Caroline Parry		14
Ursula Heidecker Allen		15
Lorna Rough		16
Susannah Lowdon		17
Alan Manson		18
Elizabeth Bamping		19
Liam Lynch		20
Veronica Marziano		21

## SECOND VIOLIN

Jacqueline Speirs		22
ASSOCIATE PRINCIPAL		
Marion Wilson	ASSOCIATE PRINCIPAL	23
Nigel Mason		24
Paul Medd		25
Harriet Hunter		26
Anne Bünemann		27
Sophie Lang		28
Robin Wilson		29
Emily Nenniger		30

## VIOLA

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

## CELLO

Pei-Jee Ng	PRINCIPAL	41
Betsy Taylor	ASSOCIATE PRINCIPAL	42
Kennedy Leitch	ASSISTANT PRINCIPAL	43
Rachael Lee		44
Sarah Digger		45
Robert Anderson		46
Gunda Baranauskaitė		47

## DOUBLE BASS

Michael Rae	ASSISTANT PRINCIPAL	48
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## FLUTE

Katherine Bryan	PRINCIPAL	49
Janet Richardson		50
PRINCIPAL PICCOLO		

## OBOE

Adrian Wilson	PRINCIPAL	51
Peter Dykes	ASSOCIATE PRINCIPAL	52
Henry Clay	PRINCIPAL COR ANGLAIS	53

## CLARINET

Timothy Orpen	PRINCIPAL	54
William Knight		55
ASSOCIATE PRINCIPAL		
Duncan Swindells		56
PRINCIPAL BASS CLARINET		

## BASSOON

David Hubbard	PRINCIPAL	57
Luis Eisen	ASSOCIATE PRINCIPAL	58
Paolo Dutto		59
PRINCIPAL CONTRABASSOON		

## HORN

Alison Murray	ASSISTANT PRINCIPAL	60
Andrew McLean		61
ASSOCIATE PRINCIPAL		
David McClenaghan		62
Martin Murphy	ASSISTANT PRINCIPAL	63

## TRUMPET

Christopher Hart	PRINCIPAL	64
Katie Smith	SUB-PRINCIPAL	65

## TROMBONE

Dávur Juul Magnussen	PRINCIPAL	66
Lance Green	ASSOCIATE PRINCIPAL	67
Alastair Sinclair		68
PRINCIPAL BASS TROMBONE		

## TUBA

John Whitener	PRINCIPAL	69
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## TIMPANI

Paul Philbert	PRINCIPAL	70
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## PERCUSSION

Simon Lowdon	PRINCIPAL	71
John Poulter	ASSOCIATE PRINCIPAL	72

# Classical and Jazz – A Fruitful Union

Respectable, strait-laced classical music has had a century-long love affair with its sultry, sexy associate, jazz. Just think of the ragtime dances of Stravinsky's *The Soldier's Tale*, or Ravel's bluesy Piano Concerto in G, or even the slinky syncopations of Milhaud's *La création du monde*, inspired by the composer's soirées in Harlem jazz clubs as early as 1922 (and, it's generally agreed, the first 'classical' piece to cuddle up with this seductive new style).

It might seem like the attraction and pursuit has all been one-way, but that's not strictly the case – as tonight's concert sets out to demonstrate, bringing together jazz musicians equally entranced by classical works, and composers whose music celebrates classical and jazz's fruitful union.



Duke Ellington (1899-1974) was just the kind of musician who might have inspired Milhaud during the French composer's trip to New York. Ellington rose to notoriety with his house band at Harlem's Cotton Club in the 1920s, but he'd formed his first band as early as 1917. He was a true jazz

pioneer, and one of jazz's earliest exponents, too. But throughout his career, he strained against the apparent boundaries of this new musical style, creating ambitious, large-scale pieces tackling profound social and spiritual issues, as well as raiding the classical repertoire for inspiration (we'll come to that shortly).

Tonight's first piece, however, is one of Ellington's most popular early tunes. **Black and Tan Fantasy**, co-written with trumpeter 'Bubber' Miley, comes from 1927, and its title celebrates the mix of races and cultures that Ellington so admired at the Cotton Club. Its main tune from a wailing trumpet is thought to have been based on a spiritual, and that's followed by a brighter sax theme, trumpet and piano solos, then a sombre ending that quotes from Chopin's famous Funeral March. The piece also marked the first screen appearance from Ellington and his band: they play it at the climax to the 1929 short *Black and Tan*, where the music's funereal conclusion serves to mark the sudden, shocking death of the female lead (played by Fredi Washington).

Ellington first reworked Grieg on the 1960 Columbia album *Swinging Suites by Edward E and Edward G*, which came just months after he'd released his jazz version of Tchaikovsky's *Nutcracker Suite* on the same label. Classical masterworks were ripe for jazz treatment, Ellington clearly thought, though others didn't share his enthusiasm. There were protests from the Grieg Foundation in Norway – whose president called Ellington's adaptations 'ugly' and 'uninspired' – leading to a ban on the music throughout Scandinavia for a decade. Ironically, jazz musicians had been adapting Grieg's *Peer Gynt* music for many years, usually entirely without permission and with far less inspired results than Ellington's. The famous **In the Hall of the Mountain King** from Grieg's incidental music to Ibsen's 1875 play *Peer Gynt* finds the



eponymous globe-trotting anti-hero being invited into a squalid underground kingdom and offered a king's daughter's hand in marriage – on the condition that he becomes a Troll. If you're only acquainted with Grieg's stomping original, you may be rather surprised by Ellington's jazz version – co-written with regular collaborator Billy Strayhorn – which is somewhat more sophisticated.



If one figure towers over the joyful union of classical and jazz more highly than all others, it's surely Leonard Bernstein (1918-1990). He's the composer of symphonies, sonatas, songs and many more classical works, and also of what's undeniably the 20th century's most iconic musical. **West Side Story** was a collaboration between composer Bernstein, lyricist Stephen Sondheim and book-writer Arthur Laurents, to an original idea from choreographer Jerome Robbins. It updated Shakespeare's *Romeo and Juliet* to the warring gangs of Manhattan's Upper West Side in the 1950s, and it was a stunning success at its Broadway premiere in September 1957, running for two years. It was also a stunning success, as scholars and musicologists have pointed out ever since, in its canny melding of all-American musical comedy with the high tragedy and sophistication of a more European operatic style. In the first of this evening's two

forays into *West Side Story*'s music, German-born jazz pianist, composer and arranger – and regular collaborator with the Scottish National Jazz Orchestra – Florian Ross weaves together some of its best-loved numbers in his instrumental medley.

If we're thinking about jazz and classical getting cosy and intimate, and then marvelling at the fruits of their union, **Rhapsody in Blue** by George Gershwin (1898-1937) has every right to call itself their eldest child. The idea behind the piece wasn't Gershwin's own: instead, it came from bandleader Paul Whiteman, who wanted a new piece from this young Broadway hotshot for 'An Experiment in Modern Music', a concert he'd planned for February 1924 in Manhattan's Aeolian Hall. Like Ellington with his *Black and Tan Fantasy*, Gershwin had a mix of races and cultures firmly in mind when writing the piece. It would be, he said, 'a sort of musical kaleidoscope of America, of our vast melting-pot' – an audaciously progressive viewpoint at a time when African American and white musicians still couldn't work freely together. Though we might think we know Gershwin's *Rhapsody in Blue*, the piece actually exists in several different versions: Gershwin's two-piano original was arranged for Whiteman's concert by Ferde Grofé, who made two further versions in later years, among countless other weird and wonderful arrangements down the decades. So it's entirely legitimate that Scottish saxophonist and composer Tommy Smith has returned Gershwin's piece to its roots in a purely jazz



reimagining, one that expands its original modest proportions with solos and rearrangements, while remaining faithful to its spirit. If you know Gershwin's 'original', be prepared for drama, humour and a few surprises as Smith's arrangement slides scampishly between familiarity and freshness.



It might sound like there's a lot of jazz behind Bernard Herrmann's score to Alfred Hitchcock's 1958 movie **Vertigo**, but in fact there's a whole lot more Wagner. Herrmann (1911-1975) based a lot of his musical material squarely on the great German composer's opera *Tristan und Isolde* – a fitting reference for a film about obsessive love, and its inevitable destination in death. Uncanny, swirling harmonies are undercut by menacing brass interjections in the Prelude from the Suite that Herrmann extracted from his score, music that proved an ideal match for designer Saul Bass' iconic, spiralling opening credits. The Nightmare accompanies James Stewart's cop Scottie's fevered dream after the death of heroine Madeleine (Kim Novak): those strutting habanera dance rhythms and clacking castanets are a reference to the mysterious Carlotta, whose spirit was thought to be possessing Madeleine. The concluding Scène d'amour completes Scottie's

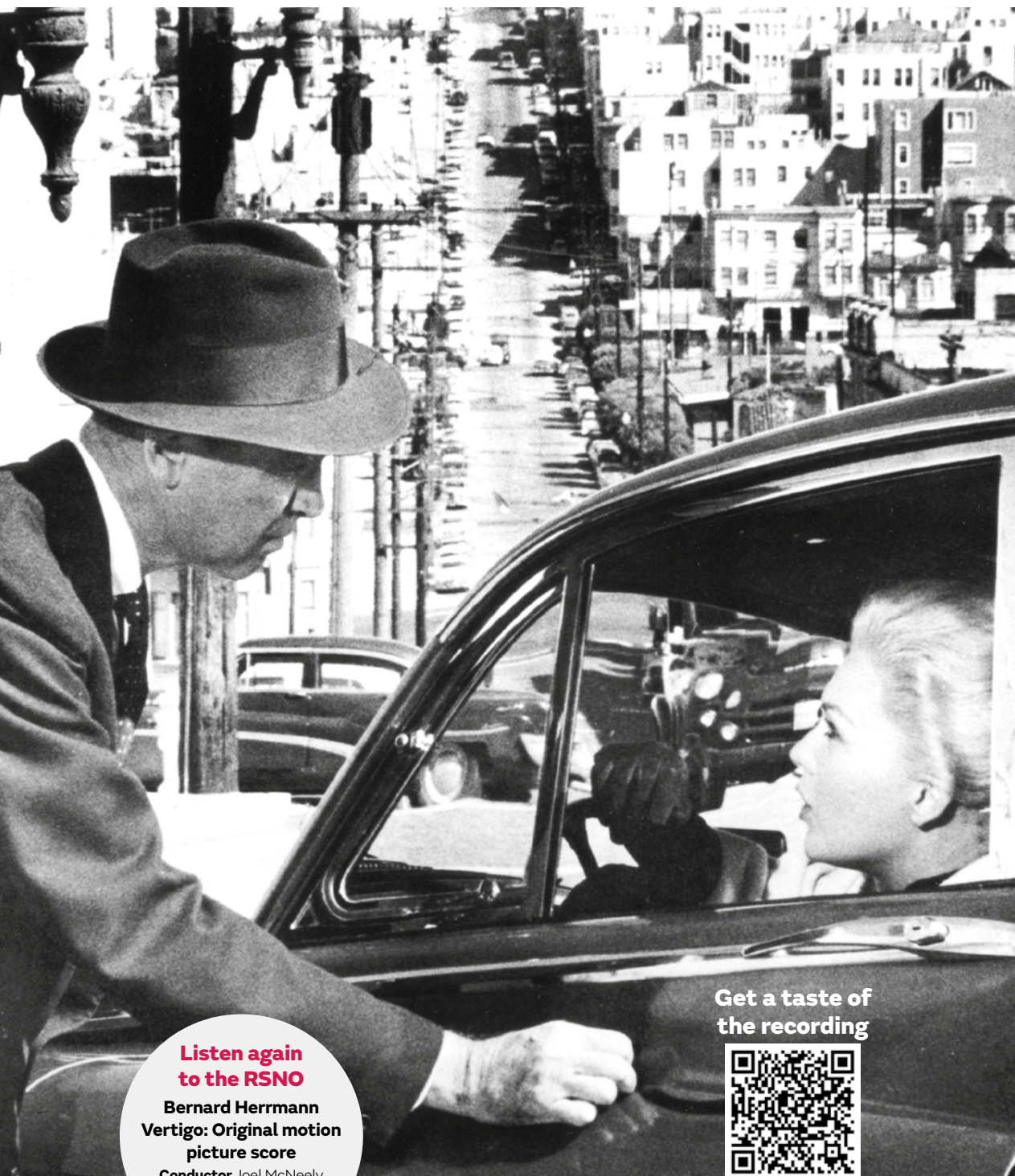
transformation of new love Judy into Madeleine, its music – heavy with Wagnerian references – surely suggesting obsession and delusion rather than affection.

We return to *West Side Story* to close tonight's programme, and to the **Symphonic Dances** that Bernstein himself extracted for a New York Philharmonic fundraising gala in 1961. The result is a foot-tapping celebration of the musical's vibrant dance music: two of the show's best-known vocal numbers (Somewhere and Maria) find their way into the piece, but many others don't. With its slinky sax melody and finger clicks, the opening Prologue describes the growing tensions between rival gangs the Sharks and the Jets, with only a cop's whistle putting a lid on its more aggressive later music. Somewhere takes us to an idyllic vision, too good to be true, where the two gangs coexist in peace, a mood continued in the Scherzo, which imagines these youngsters finding freedom and happiness away from the city in distinctly Copland-style rural evocations. We're back with a jolt in the real world with the clattering Latin percussion of Mambo, however, which describes a competitive gym workout between the two gangs. The music calms for lovers Tony and Maria's first tentative dance together in Cha-cha, and the brief Meeting Scene – led by Bernstein's famous Maria rising motif – accompanies their first words to each other. The pace picks up again in Cool, as the Jets' leader goads his gang into open hostility, and violence finally erupts in the brutal Rumble, leaving several dead, and a lone flute to consider the devastation. In the shocked, quiet Finale, the gangs find an uneasy sense of peace, as well as grief, and – perhaps – hope.

© David Kettle

Opposite: James Stewart and Kim Novak in *Vertigo* (1958), directed by Alfred Hitchcock





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Vertigo: Original motion  
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**Conductor** Joel McNeely

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# Tommy Smith

## SNJO Artistic Director



In 1995 he established the SNJO and ensured its progress until funding began in 1998. He founded the Tommy Smith Youth Jazz Orchestra (TSYJO) in 2002 to provide an educational opportunity for the country's best young jazz musicians and fought to establish the first full-time jazz course in Scotland. In 2009 Smith was appointed Head of Jazz at the Royal Conservatoire of Scotland and became Professor in 2010.

Smith has been awarded numerous jazz accolades from the BBC, UK Parliament Awards and Scottish Jazz Awards. His contributions to Jazz were recognised nationally when in 1998 he became the youngest-ever recipient of an honorary Doctorate from Heriot-Watt University, in recognition of his extraordinary artistic achievement. He subsequently received honorary doctorates from Edinburgh and Glasgow Caledonian universities. In 2019 he was awarded an OBE for services to Jazz by Her Majesty Queen Elizabeth II.

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

Born in Edinburgh in 1967, Smith began his prolific career at 14 when his quartet won Best Band, and he received the Best Musician Trophy, at the 1981 Edinburgh Jazz Festival. A year later, he was invited to appear on the TV show *Jazz at the Gateway* with Niels Henning Ørsted Petersen and Jon Christensen; toured with the European Youth Jazz Orchestra, and recorded his quintet for BBC Radio. At 16, he released his first album, *Giant Strides*, and studied at Berklee with financial assistance from Sean Connery.

He joined Gary Burton's quintet after a recommendation from Chick Corea, toured worldwide, and recorded on ECM's album *Whiz Kids*. Smith has documented over 30 solo albums for Blue Note, Linn, ECM and his own Spartacus Record label; toured 50+ countries; composed over 300 works; and collaborated with musicians, poets and visual artists, including Arild Andersen, Scofield, MacCaig, Alan Davie, Kenny Munro, Jaco, Wheeler, DeJohnette, Liz Lochhead, Christine de Luca, Trilok, and poet Edwin Morgan, with whom he developed a unique artistic relationship in 1996, collaborating on 55 works of poetry and music.



# Makoto Ozone

## Piano



Makoto composes music, with over 300 pieces to his name, many for No Name Horses, as well as a symphony and piano concerto.

In 2014 Alan Gilbert and the New York Philharmonic invited Makoto to join their Asian tour. Following this, he performed with the orchestra at the Lincoln Center in 2014 and again in 2017, from which a recording, *Beyond Borders*, with performances of *Rhapsody in Blue* and Bernstein's *The Age of Anxiety* was released. He has collaborated with prestigious conductors including François-Xavier Roth, Marin Alsop, Alan Gilbert, Carlos Miguel Prieto, Lahav Shani, Thomas Zehetmair and Charles Dutoit, and orchestras including the San Francisco Symphony, São Paulo Symphony, NDR Radiophilharmonie and Stuttgarter Philharmoniker, as well as many orchestras in Japan, such as the NHK Symphony, Tokyo Metropolitan and Sapporo Symphony.

Makoto is Artist in Residence with the Hangzhou Philharmonic Orchestra, performing with them several times during the 2023/24 season. Other upcoming performances include with the WDR Big Band, and a tour of Europe, North America and Asia with bass player Avishai Cohen.

Makoto Ozone has an extensive discography, releasing over 30 albums under his name and as a composer in solo, duo and trio settings, as well as performing as a collaborator on many others. In 2018 Makoto received the Medal of Honour with Purple Ribbon by the Government of Japan – Japan's highest award to individuals who have made significant contributions to the nation's academic or cultural life.

Born in Kobe, Japan, Makoto Ozone was self-taught in jazz, under his father's guidance, first on the organ, then piano. He first came to public attention when he gave his solo recital at the Carnegie Hall in 1983, following his graduation from Berklee College of Music. Makoto then became the first Japanese artist to sign an exclusive contract with CBS and released his first album, *Ozone*, a year after his Carnegie debut.

His stellar career in jazz, which earned him a GRAMMY nomination in 2003, has brought him regularly to the forefront of the international jazz scene, recording and touring with musicians such as Gary Burton, Chick Corea, Paquito D'Rivera, Anna Maria Jopek, Branford Marsalis and others. In 2004 he formed his own big band in Japan, No Name Horses, which has regularly toured to Europe, North America and Asia. More recently, Makoto has expanded into classical repertoire alongside his jazz engagements. Having first performed Gershwin's *Rhapsody in Blue* in 1996, he now performs concertos by Mozart, Bernstein, Prokofiev, Shostakovich and Rachmaninov. Alongside his performing schedule,

# RSNO

SCOTLAND'S NATIONAL  
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# Simon Trpčeski in concert

## Saint-Saëns' Piano Concerto No5

**Usher Hall, Edinburgh**

Fri 7 Jun 2024: 7.30pm

**Glasgow Royal Concert Hall**

Sat 8 Jun 2024: 7.30pm

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**Glasgow Royal Concert Hall**

Sun 9 Jun 2024: 2.30pm

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# Bertie Baigent

## Conductor



the Mozart/Da Ponte operas, Donizetti's *L'elisir d'amore*, Bizet's *Carmen*, and this summer will conduct Britten's *The Turn of the Screw*. Further opera productions include Handel's *Partenope* and *Semele*, Purcell's *Dido and Aeneas* and his own *Paradise Lost*, performed to sell-out audiences in London in 2022. In 2023 he stepped in at short notice to conduct *L'elisir d'amore* at Glyndebourne Festival Opera, leading to an immediate re-invitation.

Bertie also works regularly in the world of historically informed performance – most recently with the Orchestra of the Eighteenth Century in performances and radio broadcasts of Clara Schumann's Piano Concerto – as a conductor but also directing from the keyboard, and he looks forward to Bach's *St John Passion* at the St Marylebone Festival in 2024.

Bertie was born in Oxford and learned the cello and piano before moving towards conducting and composition. He read music at the University of Cambridge and subsequently studied conducting at the Royal Academy of Music with Sian Edwards. As an assistant conductor, Bertie worked closely with artists such as Lahav Shani, Sir Mark Elder and Mirga Gražinytė-Tyla on major international tours; he also served as cover conductor for the Dallas and St Louis Symphony orchestras.

Bertie Baigent came to international attention as the winner of the Grand Prix, Classical Prize and Symphonic Prize at the International Conducting Competition Rotterdam 2022, following his 'imposing' and 'spectacular' performance of Tchaikovsky's Symphony No6 and the world premiere of Joey Roukens' *Night Flight* with the Rotterdam Philharmonic Orchestra.

Highlights of the current season include debuts with the London Philharmonic Orchestra, Detroit Symphony Orchestra, Tampere Philharmonic Orchestra, Bruckner Orchester Linz and Orchestre Philharmonique de Luxembourg, and return visits to Rotterdam, the City of Birmingham Symphony Orchestra, Orchestra of the Eighteenth Century and RSNO. Previous engagements include the St Louis Symphony Orchestra, New Japan Philharmonic, Orchestre National de Lille, and his debut at Amsterdam's Concertgebouw with Phion Orkest.

Also active on the operatic stage, Bertie co-founded and has been Music Director of Waterperry Opera Festival since 2017. There he has conducted acclaimed productions of all



# 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

Lasma Taimina  
GUEST LEADER  
Tamás Fejes  
ASSISTANT LEADER  
Liu-Yi Retallick  
Cheryl Crockett  
Caroline Parry  
Ursula Heidecker Allen  
Elizabeth Bamping  
Lorna Rough  
Alan Manson  
Liam Lynch  
Veronica Marziano  
Catriona Price  
Marike Kruup  
Alison McIntyre

## SECOND VIOLIN

Marion Wilson  
ASSOCIATE PRINCIPAL  
Jacqueline Speirs  
Paul Medd  
Harriet Hunter  
Anne Bünemann  
Sophie Lang  
Robin Wilson  
Emily Nenniger  
Seona Glen  
Tom Greed  
Nicola Bates  
Sophie Hamilton

## VIOLA

Tom Dunn  
PRINCIPAL  
Felix Tanner  
Atico Razera  
Susan Buchan  
Lisa Rourke  
Claire Dunn  
Maria Trittinger  
Francesca Hunt  
Beth Woodford  
Elaine Koene

## CELLO

Pei-Jee Ng  
PRINCIPAL  
Betsy Taylor  
Kennedy Leitch  
Rachael Lee  
Sarah Digger  
Robert Anderson  
Rosalie Curlett  
Laura Sergeant

## DOUBLE BASS

Michael Rae  
ASSISTANT PRINCIPAL  
Alexandre dos Santos  
Nuno Osório  
Lucía Polo Moreno  
Sophie Roper  
Yehor Podkolzin

## FLUTE

Katherine Bryan  
PRINCIPAL  
Anna Kondrashina  
Janet Richardson  
PRINCIPAL PICCOLO

## OBOE

Adrian Wilson  
PRINCIPAL  
Peter Dykes  
Fraser MacAulay

## CLARINET

Timothy Orpen  
PRINCIPAL  
William Knight  
PRINCIPAL E FLAT CLARINET  
Robert Digney  
Duncan Swindells  
PRINCIPAL BASS CLARINET  
Rebecca Whitener

## SAXOPHONE

Helena Kay †

## BASSOON

David Hubbard  
PRINCIPAL  
Llinos Owen  
Iona Garvie  
CONTRABASSOON

## HORN

Christopher Gough  
GUEST PRINCIPAL  
Alison Murray  
Andrew McLean  
David McClenaghan  
Martin Murphy

## TRUMPET

Christopher Hart  
PRINCIPAL  
Ryan Quigley †  
GUEST PRINCIPAL  
Katie Smith  
Mark Addison

## TROMBONE

Dávur Juul Magnussen  
PRINCIPAL  
Lance Green  
Alastair Sinclair  
PRINCIPAL BASS TROMBONE

## TUBA

John Whitener  
PRINCIPAL

## TIMPANI

Tom Hunter  
GUEST PRINCIPAL  
Tom Hunter

## PERCUSSION

John Poulter  
ASSOCIATE PRINCIPAL  
Philip Hague  
Colin Hyson  
Peter Murch  
Ewan Miller

## DRUM KIT

Alyn Cosker †

## HARP

Pippa Tunnell  
Sharron Griffiths

## PIANO / CELESTE

Lynda Cochrane

## HAMMOND ORGAN

Peter Johnstone †

† Player from Scottish  
National Jazz Orchestra

# Scottish National Jazz Orchestra



The Scottish National Jazz Orchestra (SNJO) is considered by many to be one of Europe's foremost contemporary big bands.

Founder/Director Tommy Smith established the SNJO in 1995 as a not-for-profit organisation with a crystal-clear artistic vision and core values of versatility, discipline and expression. The SNJO is dedicated to promoting jazz as a pre-eminent art form through performances, original compositions, recordings and educational outreach programmes. This commitment extends to the task of developing promising young jazz musicians through the ranks of the Tommy Smith Youth Jazz Orchestra (TSYJO).

The SNJO repertoire has included re-imaginings of works by the great, the good and the gigantic, including Weather Report, Herman, Rich, Carter, Strayhorn, Goodman, Kenton, Basie, Gillespie, Mingus, Jaco, Corea, Monk, Metheny, Shorter, Miles and Coltrane. They have also recorded vivid interpretations of Mozart, Prokofiev, Piazzolla, Gershwin and Ellington to rave reviews, alongside a remarkable re-reading of *Miles Ahead*, an ECM-tinted set on *Celebration*, and Tommy Smith's suites, *World of the Gods*, *Torah* and *Beauty & the Beast*. The SNJO has built a growing library of original compositions underpinned by a deep understanding and appreciation of improvisation.



# On Stage

## SAXES

Martin Kershaw \*  
Helena Kay \*  
Tommy Smith \*  
Konrad Wiszniewski  
Bill Fleming

## TRUMPETS

Ryan Quigley \*  
Brinley Heywood-Snell  
Tom MacNiven \*  
Lorne Cowieson

## BONES

Kieran McLeod \*  
Patrick Kenny  
Michael Owers

## RHYTHM

Calum Gourlay  
Alyn Cosker  
Peter Johnstone +

\* Featured soloist in *Rhapsody in Blue*

+ Not performing in *Rhapsody in Blue*





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## **Cirrus Logic is proud to support the RSNO for their 2023-24 season.**

Music is ingrained in everything we do at Cirrus Logic, from our culture to our innovative technology. We are delighted to support the arts and give back to the Scottish community by backing the RSNO, a beloved cultural institution that exudes musical excellence in every performance.



[cirrus.com](https://www.cirrus.com)



# Play Your Part So we can play ours!

At the RSNO we believe music has the power to enrich lives and support the wellbeing of our community.

Here is just a snapshot of the incredible projects we deliver across Scotland. Support us by donating to our Play Your Part appeal and you will help us share transformative musical experiences.



Free concerts for  
school children

Work experience for  
young people

RSNO Youth  
Choruses



Simply scan the QR code to donate or visit [rsno.org.uk/playyourpart](https://rsno.org.uk/playyourpart) to help us bring music to concert halls, classrooms, communities and care homes.

# 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  
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.

# Patron Programme

## CHAIR PATRON

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

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The Solti Foundation Chair

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Dunard Fund Chair

Tamás Fejes *ASSISTANT LEADER*  
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Sophie Lang  
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Emily Nenniger  
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*With thanks to the Gregor Forbes  
John Clark Chair for their support of  
the RSNO Double Bass section*

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Witherby Publishing Group  
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In memory of a dear friend, Fiona H

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The Shirley Murray Chair

### Horn

*PRINCIPAL*  
The Springbank Distillers Chair

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Mr & Mrs Pierre and Alison Girard

Martin Murphy  
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Ms Chris Grace Hartness

### Trombone

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John Poulter  
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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  
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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:

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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@sno.org.uk](mailto:miranda.behrens@sno.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 L Borwick  
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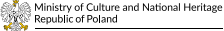
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Thank you to all our members of the Circle, including those who wish to remain anonymous. Every one of you makes a real difference.

# A big Thank You to our supporters

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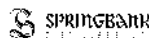
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# Royal Scottish National Orchestra

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The RSNO is one of Scotland's  
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Scottish Government  
Riaghaltas na h-Alba



# Alexander Armstrong

Weekdays from 9am

CLASSIC *f*M

