



RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Beethoven Seven

Usher Hall, Edinburgh
Fri 7 Nov 2025 7.30pm

Glasgow Royal Concert Hall
Sat 8 Nov 7.30pm

In memory of **Tom Bruce-Jones**

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Beethoven Seven

Usher Hall, Edinburgh Fri 7 Nov 2025 7.30pm

Glasgow Royal Concert Hall Sat 8 Nov 7.30pm

Famous for its infectious rhythms and soaring themes, Beethoven's Seventh Symphony simply bursts with life and energy. It's the climax of a concert celebrating song in all its forms. The inspirational RSNO Changed Voices toast their 20th anniversary with a new piece by Cheryl Frances-Hoad and Kate Wakeling, and baritone Andreas Landin hits the road in Vaughan Williams' evocative *Songs of Travel* based on the poetry of Scotland's own Robert Louis Stevenson.

CHERYL FRANCES-HOAD You Have to be Realistic About a
Perfect Day [10']

RSNO COMMISSION: WORLD PREMIERE

VAUGHAN WILLIAMS Songs of Travel [24']

INTERVAL

MENDELSSOHN Overture to *Son and Stranger* Op89 [6']

BEETHOVEN Symphony No7 in A Major Op92 [35']

Thomas Søndergård Conductor

Andreas Landin Baritone

RSNO Changed Voices

Bearsden Academy Changed Voices

Frikki Walker Director, RSNO Changed Voices

Paul Whittaker BSL Performer

Royal Scottish National Orchestra

In memory of **Tom Bruce-Jones**

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

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Welcome

Tonight we are joined by a wealth of talent: Music Director Thomas Søndergård and the musicians of the RSNO share the stage with RSNO Changed Voices, baritone soloist Andreas Landin and BSL Performer Paul Whittaker. I encourage you to keep a particular eye out for Paul as he adds so much to the interpretation of the music for both deaf and hearing audiences.

This week we welcome our new Assistant Conductor, Celia Llácer, who will be with us for the next two years, honing her craft under the guidance of player-mentors, guest conductors and, of course, Thomas. Celia has been working with RSNO Changed Voices as they celebrate their 20th anniversary with a specially commissioned piece by Cheryl Frances-Hoad and Kate Wakeling. Cheryl and Kate collaborated with the young people to create *You Have to be Realistic About a Perfect Day* and their voices really shine through, both literally and figuratively. This weekend also marks Frikki Walker's last performances as Director of RSNO Changed Voices. Frikki steps back after a long, dedicated career and we wish him all the best in his retirement.

Last week we announced our new early years project, *The Adventures of Yoyo*, created in partnership with Visible Fictions. The project introduces nursery and early primary children to the world of classical music through storytelling, and explores themes of community, kindness and multiculturalism. *The Adventures of Yoyo* is part of our first-ever year-round programme for primary schools, which aims to reach every child in every community across Scotland, helping to address critical gaps in Scotland's music education provision. Thank you to all of you who have donated to our *Every Child, Every Community* campaign so far – your support is invaluable in making programmes like this possible and we are looking forward to sharing more with you throughout the Season.

Alistair Mackie

CHIEF EXECUTIVE

Keep in touch with the RSNO

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rsno.org.uk



Scottish Company No. 27809
Scottish Charity No. SC010702

The RSNO is supported by
the Scottish Government



Royal Scottish National Orchestra



Formed in 1891 as the Scottish Orchestra, the company became the Scottish National Orchestra in 1950 and was awarded Royal Patronage in 1977. Many renowned conductors have contributed to its success, including Sir John Barbiroli, Walter Susskind, Sir Alexander Gibson, Neeme Järvi, Walter Weller, Alexander Lazarev and Stéphane Denève.

The Orchestra's artistic team is led by Danish conductor Thomas Søndergård, who was appointed Music Director in 2018. In March 2024, Austrian-born conductor, composer and musician Patrick Hahn became the Orchestra's Principal Guest Conductor.

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 BBC Proms. The RSNO has made recent tours to 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. In recent years, the RSNO has increasingly recorded soundtracks for film, television and video games, with notable titles including *Horizon: An American Saga* (Warner Bros), *Life on Our Planet* (Netflix), *Star Wars Outlaws* (Ubisoft) and *The Woman King* (Sony Pictures). The Orchestra records at its award-winning in-house facility, Scotland's Studio, in Glasgow.

The RSNO believes that music can enrich lives, and aims to inspire, educate and entertain people throughout Scotland and beyond with its performances, recordings and engagement programmes. Supporting schools, families, young professionals and wider communities, the RSNO delivers high-quality initiatives for all ages and abilities.

On Stage

FIRST VIOLIN

Maya Iwabuchi
LEADER
Lena Zeliszewska
ASSOCIATE LEADER
Tamás Fejes
ASSISTANT LEADER
Patrick Curlett
Caroline Parry
Ursula Heidecker Allen
Elizabeth Bamping
Lorna Rough
Susannah Lowdon
Alan Manson
Veronica Marziano
Gill Risi

SECOND VIOLIN

Marion Wilson
ASSOCIATE PRINCIPAL
Jacqueline Speirs
Nigel Mason
Paul Medd
Anne Bünemann
Sophie Lang
Robin Wilson
Kirstin Drew
Colin McKee
Helena Rose

VIOLA

Tom Dunn
PRINCIPAL
Felix Tanner
Asher Zaccardelli
Lisa Rourke
Francesca Hunt
Claire Dunn
Maria Trittinger
Nicola McWhirter
Beth Woodford

CELLO

Pei-Jee Ng
PRINCIPAL
Betsy Taylor
Kennedy Leitch
Yuuki Bouterey-Ishido
Robert Anderson
Gunda Baranauskaitė

DOUBLE BASS

Nikita Naumov
PRINCIPAL
Carlos Navarro
Michael Rae
Moray Jones

FLUTE

Katherine Bryan
PRINCIPAL
Janet Richardson
PRINCIPAL PICCOLO

OBOE

Adrian Wilson
PRINCIPAL
Henry Clay
PRINCIPAL COR ANGLAIS

CLARINET

Timothy Orpen
PRINCIPAL
Duncan Swindells
PRINCIPAL BASS CLARINET

BASSOON

David Hubbard
PRINCIPAL
Jamie Louise White

HORN

Amadea Dazeley-Gaist
PRINCIPAL
Alison Murray
Andrew McLean
David McClenaghan
Martin Murphy

TRUMPET

Jason Lewis
ASSOCIATE PRINCIPAL
Simon Bird

TIMPANI

Dominic Hackett
GUEST PRINCIPAL

PERCUSSION

Simon Lowdon
PRINCIPAL

HARP

Elin Samuels

Thomas Søndergård

Conductor



Danish conductor Thomas Søndergård has been Music Director of the RSNO since 2018, following six seasons as Principal Guest Conductor, and is Music Director of the Minnesota Orchestra. Between 2012 and 2018, he served as Principal Conductor of the BBC National Orchestra of Wales (BBC NOW), after stepping down as Principal Conductor and Musical Advisor of the Norwegian Radio Orchestra.

He has appeared with many notable orchestras in leading European centres, such as Berlin (Berliner Philharmoniker, Rundfunk-Sinfonieorchester Berlin, Mahler Chamber Orchestra, Konzerthausorchester Berlin), Munich (Symphonieorchester des Bayerischen Rundfunk), Zurich (Tonhalle-Orchester Zürich), Leipzig (Gewandhausorchester), Paris (Orchestre National de France), London (London Philharmonic, BBC Symphony, London Symphony, Philharmonia Orchestra) and Amsterdam and Rotterdam (Royal Concertgebouw Orchestra, Netherlands Philharmonic, Rotterdam Philharmonic), and is a familiar figure in Scandinavia, with such orchestras as the Oslo Philharmonic, Gothenburg Symphony,

Danish National Symphony, Royal Stockholm Philharmonic, Swedish Radio Symphony, Finnish Radio Symphony and Helsinki Philharmonic. North American appearances to date have included the symphony orchestras of New York, Chicago, Cleveland, Cincinnati, Baltimore, St Louis, Toronto, Atlanta, Montreal, Vancouver, Houston and Seattle, and the LA Philharmonic.

Following his acclaimed debut for Royal Danish Opera (Poul Ruder's *Kafka's Trial*), he has since returned to conduct *Die Walküre*, *Elektra*, *Le nozze di Figaro*, *Il barbiere di Siviglia*, *La bohème*, *The Cunning Little Vixen* and *Il viaggio a Reims*. He has also enjoyed successful collaborations with Norwegian Opera and Royal Swedish Opera. His Stockholm productions of *Tosca* and *Turandot* (both with Nina Stemme) led to his Bayerische Staatsoper debut, conducting main season and Opera Festival performances of *Turandot* with Stemme. He made his Deutsche Oper Berlin debut with the world premiere of Scartazzini's *Edward II* and has since returned for Berlioz's *Romeo and Juliet* and Strauss' *Elektra*.

His discography covers a broad range of contemporary and mainstream repertoire, including Nielsen, Sibelius symphonies and tone poems (with the BBC NOW), Lutosławski and Dutilleux cello concertos (with Johannes Moser and the Rundfunk-Sinfonieorchester Berlin) and violinist Vilde Frang's celebrated debut recording (with the WDR Köln). With the RSNO on Linn Records Thomas has recorded works by Richard Strauss, Prokofiev, Bacewicz, Lutosławski and Szymanowski.

In 2023, Thomas was a recipient of the Carl Nielsen and Anne-Marie Carl Nielsen's Foundation award for his outstanding contribution to Danish musical life. In 2022, he was decorated with a prestigious Royal Order of Chivalry, the Order of Dannebrog (Ridder af Dannebrogordenen), by Her Majesty Margrethe II, Queen of Denmark.

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SCOTLAND'S NATIONAL
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Cheryl Frances-Hoad (born 1980)

You Have to be Realistic About a Perfect Day

RSNO COMMISSION: WORLD PREMIERE

DURATION 10 minutes

You Have to be Realistic About a Perfect Day was commissioned to celebrate the 20th anniversary of RSNO Changed Voices, with the invitation that this new piece reflect the interests of choir members themselves. This felt like an especially good and interesting invitation.

I met the choir in February 2025 and held a series of conversations in groups across an evening. I arrived with questions (things like ‘what’s on your mind at the moment?’) but mostly I wanted to find out what the young people wanted to talk about. Our conversations were terrifically enjoyable and often surprising. The tone ranged from extremely funny to awkward to heartfelt to slightly bored to occasionally heated. From here, choir members were invited to send through follow-on voice-notes, made in their own time.

I transcribed all these spoken words and they formed the raw material for the text of *You Have to be Realistic About a Perfect Day*. I’ve been strict, using only words uttered by a member of the choir, so the libretto is a sort of mosaic or ‘found’ poem.

The theme that swam to the surface was time – the way time feels too full and moves too fast, and a longing for time free of expectation. There was also a sense, for many, of things feeling somewhat limited right now – that it was important to stay realistic and grounded. There was optimism for the future but it was often cautious. I was moved that the young people spoke so openly and warmly about music.

I wasn’t sure if teenage boys would want to speak in this way, but they did. They said music is something that can be relied upon, that it brings joy and respite and, crucially, the energy ‘to do the things you don’t want to do, and all the things you do.’

© Kate Wakeling

I had a huge amount of fun writing this piece: the words are so evocative that the five contrasting sections of the work (with a recap of the opening material at the end) came easily and immediately. I wanted to both allow for ensemble singing with full orchestral accompaniment, and give opportunities for lots of vocal solos. The work opens in a flurry of activity, with repeated quavers thrown between the sections of the orchestra and some very virtuosic timpani writing, and setting the opening text naturalistically allowed me to vary the time signature in ways that accentuate the feeling of time rushing past. Other sections gradually build up in layers over ostinati (continually repeated phrases), and I thoroughly enjoyed writing an unashamedly luxurious orchestral sunrise!

© Cheryl Frances-Hoad

You Have to be Realistic About a Perfect Day

There is something
very very fast paced
about this moment.

Time is running at you.

There is all this need
to get things done:

the months pushing
non-stop,

and this tournament
of mixed feelings
you have to carry round.

You have to give
your thoughts
to things
constantly.

But you can tell your brain
not to worry about a
bad week
because it is done.

And now the weekend
needs to be filled
with nothing
but sleep friends basketball music Fortnite food.

The future is
a wall of glass
to be smashed
like ancient technology.

(Embarrassing.)

Hopes/no hopes:
either way
there is a lot
of potential
dangling over you.

(An understatement.)

You may have been enthusiastic.
You may have been depressed out of your mind.

The future is going to be
awful and amazing.

Sometimes
you wake when it is dark
then look at the sun rise
and see the day is not half bad.

Because you have to be realistic
about a perfect day:

wake up late,
nice breakfast,
see friends,
read a book,
live on the planet,
sing what is on the page,
sing what is picking at your brain.

Music is a rush,
meaning
it is chemical
and an escape
that is big and rare and communal.

It is this joy reaction:
loud, funny,
radiating and
untraceable.

It is good sound.
It is colour.

It is the energy
you need
to do the things
you don't want to do

and all the things
you do.

Kate Wakeling

Cheryl Frances-Hoad

Composer



Cheryl Frances-Hoad was born in Essex and received her musical education at the Yehudi Menuhin School, Gonville and Caius College Cambridge and King's College London.

Chosen to be a featured composer on BBC Radio 3's *Composer of the Week* (Five under 35, March 2015), her works have garnered many awards, from the BBC Lloyds Bank Composer of the Year award when she was just 15 to more recently the RPS Composition Prize, the Mendelssohn Scholarship and three Ivor Novello (formerly BASCA) British Composer Awards (for *Psalm 1* and *Stolen Rhythm* in 2010 and *Scenes from the Wild* in 2022).

She has held the posts of Leverhulme Musician in Residence (at the University of Cambridge Psychiatry Department, 2008), Rambert Composer in Residence (2012/13), Opera North/Leeds University Cultural Fellow in Opera-related Arts (2010-12), Visiting Research Fellow in the Creative Arts at Merton College Oxford (2021/22) and Visiting Fellow at Keble College Oxford (2022). She was also one of the first recipients of the PRS Composers' Fund Award in 2016.

Cheryl has released six celebrated CDs of her music, and her works currently feature on 28 other discs. Her recent disc of vocal music, *Magic Lantern Tales*, has been highly praised. Her 2011 CD of chamber works, *The Glory Tree*, was selected as 'Chamber Music Choice' by *BBC Music Magazine*.

Recent projects include *Your servant, Elizabeth*, commissioned by the BBC Proms for the Platinum Jubilee Prom on 22 July 2022. The work, which paid homage to both Queen Elizabeth II and William Byrd, was picked by Ivan Hewett in *The Telegraph* as the highlight of the 2022 Proms season. Cheryl was Composer-in-Residence at Presteigne Festival (2019) and Associate Composer at Oxford Lieder Festival (2019-21): her half-hour song cycle, *everything grows extravagantly*, written with poet Kate Wakeling, was premiered by baritone Marcus Farnsworth and pianist Libby Burgess in 2021 at St John the Evangelist, Oxford and was chosen as one of the five best classical events of 2021 by *The Times*.

The music of Cheryl Frances-Hoad is published by Chester Music Limited, part of Wise Music Group.

Kate Wakeling

Librettist



Kate Wakeling grew up in Yorkshire and Birmingham. She writes for adults and for children. Her work has been commended in the Forward Prizes for Poetry, awarded the CLIPPA prize for children's poetry and nominated for the Carnegie Medal.

A pamphlet of Kate's poetry, *The Rainbow Faults*, is published by *The Rialto*, and other work for adults has been published widely, including in *The Poetry Review*, *The Guardian*, *The Stinging Fly*, *Poetry London*, *Magma*, *Oxford Poetry*, *Stand Magazine*, *PROTOTYPE 5*, *Butcher's Dog*, *And Other Poems*, *3:AM Magazine*, *14 Magazine*, *The Rialto*, *The Best British Poetry 2014* (Salt), and broadcast on BBC Radio 3.

Kate's books for children include *Moon Juice* and *Cloud Soup*, illustrated by Elina Brasliņa and published by The Emma Press, and *A Dinosaur at the Bus Stop*, a collection for younger readers (age 4-7) published by Otter-Barry Books and illustrated by Eilidh Muldoon. *Moon Juice* won the CLIPPA prize in 2017 and was nominated for the Carnegie Medal, and her other two children's books were shortlisted for the CLIPPA in 2022

and 2024. *A Dinosaur at the Bus Stop* won *The Week Junior* 'Book of the Year' Poetry Award in 2024. In 2022 Kate was commissioned by the Poetry Society to write a poem to mark the 75th anniversary of the Trafalgar Square Christmas tree.

Kate is writer-in-residence with Aurora Orchestra and co-creator of the *Far Far Away* series of children's storytelling concerts. Her scripts for Aurora, the BBC Symphony Orchestra and BBC Concert Orchestra have been performed widely, including at Southbank Centre, the Barbican, Kings Place, LSO St Luke's, Snape Maltings and the Melbourne Festival, and broadcast on BBC Radio 3.

Kate's poems have been set by composer Cheryl Frances-Hoad in a song cycle for children, *The Thought Machine* (Champs Hill Records), and in a work for adults, *everything grows extravagantly*, co-commissioned by the Oxford Botanic Garden and Oxford International Song Festival. Kate has collaborated with Cecilia McDowall for Snape Maltings' Friday Afternoons programme and on a number of choral works for adult choirs internationally, and with Christopher Fox on *The air is just desire*, a response to Schoenberg's String Quartet No2 Op10 for soprano and string quartet which was premiered at the 2022 Dartington Festival.

Kate studied music at Cambridge University and holds a PhD in Balinese gamelan music and postcolonial theory from the School of Oriental & African Studies. She writes for the *Times Literary Supplement* and reviews contemporary music for *BBC Music Magazine*.

RSNO Changed Voices



Changed Voices is a satellite group of the RSNO Youth Chorus for boys whose voices are changing. The choir was established in 2006, with generous support from **The Gannochy Trust**, with the aim of encouraging boys to continue singing as their voices are changing. Studies have shown that careful singing through the changing process allows boys to develop and maintain a healthy singing technique. Changed Voices is coached by Frikki Walker and Phil Gault, and continues the fine RSNO Youth Chorus tradition of singing and musicianship taught in

a lively and fun way, while giving the voice time to develop before members move into adult choirs. Changed Voices has given performances at various high-profile engagements, including guest appearances on BBC Radio Scotland's *Classics Unwrapped* and at the RSNO's Gala Ball.

RSNO CHANGED VOICES

Aarush Bhat
Advay Kadwe
Alastair NG
Angus Young
Calum Tamata
Daniyal Sölić-Ansari
Ewan Pilsworth
Fergus Young
Finlay Bryce
Idrissa Thiam
Jack Hammond
Joe Thunder
Jordy McLean
Keir Cameron
Kjartan Magnusson
Lev Sorokin
Logan Adam
Magnus Logan
Matthew Clarkson
Murray Graham
Nicholas Milne
Odunayo Orimoloye
William Philip
Yashar Pourghazi
Yashvardhan Jain

RSNO CHANGED VOICES STAFF

DIRECTOR

Frikki Walker

ACCOMPANIST

Tim Mills

VOCAL COACH

Phil Gault

STAFF ASSISTANTS

Claire Bryan
Katie Bryan
Rennie MacKechnie
Rachel Morrison
Nicole Swindells

BEARSDEN ACADEMY CHANGED VOICES

Adam Zekulin
Archie McGrouther
Beau Mackie
Charlie Weir
Devyn Mackie
Dominic Harkness
Evan Papworth
Finn Dalrymple
Gabriel Tse
Hasan Al-Saffar
Jack Ellen
James Major
Jonah McCormick
Robbie MacAndrew
Zack Laidlaw

BEARSDEN ACADEMY STAFF

Linda Bryce
Douglas Nairne

The RSNO is grateful to the Head Teacher and staff of Bearsden Academy for giving permission for their singers to take part in this very special project.

Frikki Walker

Director, RSNO Changed Voices



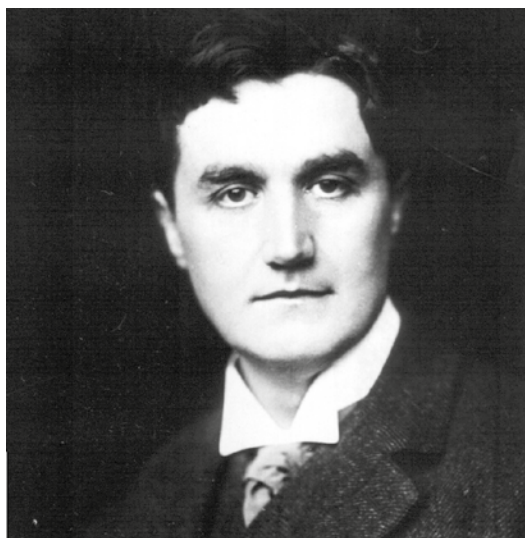
Frikki Walker is a choral conductor with many years' experience of conducting boys' changing voices. He has conducted the RSNO Changed Voices since 2009 and for many years conducted the Changed Voices of the National Youth Choir of Scotland. He also created and directed Glasgow Cambiata, a combination of boys' choirs from schools in the area who have performed to great acclaim with the RSNO.

Frikki is Director of Music at St Mary's Cathedral, Glasgow, where his choir has earned an international reputation for excellence through its regular broadcasts on radio and TV. He founded and conducts the Royal School of Church Music Scottish Voices, and has served as a guest conductor and examiner at the Royal Conservatoire of Scotland. He has recently retired as a member of staff at the High School of Glasgow, where his Chamber Choir has won many awards, including BBC Songs of Praise Senior School Choir of the Year, and made various radio and TV appearances.

Frikki has worked with all of Scotland's most prestigious choirs and has run workshops and adjudicated at music festivals all over the country. He is also an accomplished organist, singer and composer.

Ralph Vaughan Williams (1872-1958)

Songs of Travel



FIRST PERFORMANCE

Piano version: London, 2 December 1904

DURATION 24 minutes

The Vagabond

Let Beauty Awake

The Roadside Fire

Youth and Love

In Dreams

The Infinite Shining Heavens

Whither Must I Wander?

Bright is the Ring of Words

I have Trod the Upward and the Downward Slope

When Ralph Vaughan Williams began work on his *Songs of Travel* in the first decade of the 20th century, his reputation as one of the most exciting composers of the new generation was growing. In 1902 his song *Linden Lea* appeared in *The Vocalist*, the very first of his pieces to be published, and when *Whither must I wander?*, from the *Songs of Travel*, was heard as a stand-alone piece in 1903, *The Times*' critic declared it 'beautiful'.

The following year, on 2 December, baritone Walter Creighton and pianist Hamilton Harty premiered the first eight *Songs of Travel* at the Bechstein Hall in London. This time, *The Times* judged that the whole was 'of very high quality', noting the folk-song character of one (unnamed) number and the unusual modal beauty of *Let Beauty Awake*. Indeed, Vaughan Williams loved folk song, and around this time had embarked on his expeditions into the English countryside to help preserve this tradition. In 1903 he collected his first song, *Bushes and Briars*.

It's perhaps no surprise, then, that the questing Vaughan Williams was drawn to Robert Louis Stevenson's *Songs of Travel and Other Verses*. Although there's no strict narrative for the song cycle, there is a strong sense of journeying through a landscape, placing the *Songs of Travel* in the same family as Schubert's song cycles *Die Schöne Müllerin* and *Winterreise* – indeed, Stevenson subtitles the first poem, *The Vagabond*, 'To an air of Schubert'.

The heavy, just-one-foot-after-the-other tread of *The Vagabond* sets us on our path, with a traveller who seeks neither wealth, hope, love nor a friend, but merely the heaven above and the road below. *Let Beauty Awake* revels in the beauty of the natural world around him, over a rippling accompaniment, while *The Roadside Fire* begins in a cheerful mood, before broadening out into more reflective territory.

Youth and Love is full of expressive warmth, as our wanderer considers the pleasures and sacrifices involved in travelling the world. It is followed by the most anguished song of the cycle, In Dreams, with its tolling bells and unsettled tritones, but worry is transformed in the rapturous The Infinite Shining Heavens. Whither Must I Wander? brings a folk-song simplicity to its melancholic musings, while the resolute Bright is the Ring of Words counters it with welcome certainty.

We reach journey's end with I have Trod the Upward and the Downward Slope. This moving epilogue was only added posthumously, after it was discovered by Vaughan Williams' wife Ursula, yet it's hard to imagine the complete cycle without it.

Vaughan Williams orchestrated three of the songs, while his assistant Roy Douglas completed the set.

© Rebecca Franks

Listen again to the RSNO

Vaughan Williams Songs of Travel

Plus **Richard II**, **Fantasia on Sussex Folk Tunes** and **Suite de Ballet**

Roderick Williams Soloist
Martin Yates Conductor

More information
rsno.org.uk/recordings

What was happening in 1904?

17 Jan Anton Chekhov's last play, *The Cherry Orchard*, opened at the Moscow Art Theatre

17 Feb Puccini's opera *Madama Butterfly* opened in Milan but was not a success; a revised version opened in Brescia on 28 May and was

6 Mar The Scottish National Antarctic Expedition, led by William Speirs Bruce, discovered Coats Land, named after two supporters of the expedition and now part of the British Antarctic Territory

8 Apr The Entente Cordiale was signed, heralding improvements in Anglo-French relations

4 May Charles Rolls and Henry Royce met to discuss car production, with the first Rolls-Royce leaving the factory in December

9 May Great Western Railway steam locomotive *City of Truro* was the first to exceed 100mph

3 Jun The International Alliance of Women was founded in Berlin to promote women's rights and gender equality

21 Oct In the Russo-Japanese War, the Russian fleet fired on British trawlers it mistook for Japanese torpedo boats – the Dogger Bank Incident

31 Dec New York's Times Square, changed from Longacre Square on 8 April and named after the city's newspaper, hosted its first New Year's Eve celebrations

Songs of Travel

The Vagabond

Give to me the life I love,
Let the lave go by me,
Give the jolly heaven above
And the byway nigh me.
Bed in the bush with stars to see,
Bread I dip in the river –
There's the life for a man like me,
There's the life for ever.

Let the blow fall soon or late,
Let what will be o'er me;
Give the face of earth around
And the road before me.
Wealth I seek not, hope nor love,
Nor a friend to know me;
All I seek, the heaven above
And the road below me.

Or let autumn fall on me
Where afield I linger,
Silencing the bird on tree,
Biting the blue finger.
White as meal the frosty field –
Warm the fireside haven –
Not to autumn will I yield,
Not to winter even!

Let the blow fall soon or late,
Let what will be o'er me;
Give the face of earth around,
And the road before me.
Wealth I ask not, hope nor love,
Nor a friend to know me;
All I ask, the heaven above
And the road below me.

Let Beauty Awake

Let Beauty awake in the morn from beautiful
dreams,
Beauty awake from rest!
Let Beauty awake
For Beauty's sake
In the hour when the birds awake in the brake
And the stars are bright in the west!

Let Beauty awake in the eve from the slumber of
day,
Awake in the crimson eve!
In the day's dusk end
When the shades ascend,
Let her wake to the kiss of a tender friend,
To render again and receive!

The Roadside Fire

I will make you brooches and toys for your delight
Of bird-song at morning and star-shine at night,
I will make a palace fit for you and me
Of green days in forests, and blue days at sea.

I will make my kitchen, and you shall keep your
room,
Where white flows the river and bright blows the
broom;
And you shall wash your linen and keep your
body white
In rainfall at morning and dewfall at night.

And this shall be for music when no one else is
near,
The fine song for singing, the rare song to hear!
That only I remember, that only you admire,
Of the broad road that stretches and the roadside
fire.

Youth and Love

To the heart of youth the world is a highwayside.
Passing for ever, he fares; and on either hand,
Deep in the gardens golden pavilions hide,
Nestle in orchard bloom, and far on the level land
Call him with lighted lamp in the eventide.

Thick as stars at night when the moon is down,
Pleasures assail him. He to his nobler fate
Fares; and but waves a hand as he passes on,
Cries but a wayside word to her at the garden
gate,
Sings but a boyish stave and his face is gone.

In Dreams

In dreams unhappy, I behold you stand
As heretofore:
The unremember'd tokens in your hand
Avail no more.

No more the morning glow, no more the grace,
Enshrines, endears.

Cold beats the light of time upon your face
And shows your tears.

He came and went. Perchance you wept awhile
And then forgot.
Ah me! but he that left you with a smile
Forgets you not.

The Infinite Shining Heavens

The infinite shining heavens
Rose, and I saw in the night
Uncountable angel stars
Showering sorrow and light.

I saw them distant as heaven,
Dumb and shining and dead,
And the idle stars of the night
Were dearer to me than bread.

Night after night in my sorrow
The stars looked over the sea,
Till lo! I looked in the dusk
And a star had come down to me.

Whither Must I Wander?

Home no more home to me, whither must I
wander?
Hunger my driver, I go where I must.
Cold blows the winter wind over hill and heather:
Thick drives the rain and my roof is in the dust.
Loved of wise men was the shade of my roof-
tree,
The true word of welcome was spoken in the
door –
Dear days of old with the faces in the firelight,
Kind folks of old, you come again no more.

Home was home then, my dear, full of kindly
faces,
Home was home then, my dear, happy for the
child.
Fire and the windows bright glittered on the
moorland;
Song, tuneful song, built a palace in the wild.
Now when day dawns on the brow of the
moorland,
Lone stands the house, and the chimney-stone is
cold.

Lone let it stand, now the friends are all departed,
The kind hearts, the true hearts, that loved the
place of old.

Spring shall come, come again, calling up the
moorfowl,
Spring shall bring the sun and rain, bring the bees
and flowers;
Red shall the heather bloom over hill and valley,
Soft flow the stream through the even-flowing
hours.
Fair the day shine as it shone on my childhood –
Fair shine the day on the house with open door;
Birds come and cry there and twitter in the
chimney –
But I go for ever and come again no more.

Bright is the Ring of Words

Bright is the ring of words
When the right man rings them,
Fair the fall of songs
When the singer sings them,
Still they are carolled and said –
On wings they are carried –
After the singer is dead
And the maker buried.

Low as the singer lies
In the field of heather,
Songs of his fashion bring
The swains together.
And when the west is red
With the sunset embers,
The lover lingers and sings
And the maid remembers.

I have Trod the Upward and the Downward Slope

I have trod the upward and the downward slope;
I have endured and done in days before;
I have longed for all, and bid farewell to hope;
And I have lived and loved, and closed the door.

Andreas Landin

Baritone



Andreas Landin was born in Sweden and educated in Stockholm and at the Opera Academy at the Royal Opera in Copenhagen. In his early career he specialised in contemporary music and has sung more than 30 contemporary opera roles, many of them composed directly for him. He has also performed numerous oratorios and art songs by contemporary composers. Church music has always been a large part of his repertoire, and he has sung most of the Classical and Baroque oratorios.

In recent years he has begun to perform the mainstream opera repertoire, and has sung roles including Scarpia in Puccini's *Tosca*, Harlequin in Richard Strauss' *Ariadne auf Naxos* and the title role in Verdi's *Macbeth*. Future projects include the title role in Mozart's *Don Giovanni* and Don Pizarro in Beethoven's *Fidelio*.

Paul Whittaker

BSL Performer



Paul Whittaker was born in Huddersfield in 1964 and has been deaf all his life. After being awarded a music degree from Wadham College Oxford and a postgraduate diploma from the Royal Northern College of Music, he founded Music and the Deaf, a charity he ran for 27 years before leaving to pursue a freelance career.

Paul has signed many shows and concerts across the UK, and performed with The King's Singers, Voces 8, Tenebrae, Children's Classic Concerts, Royal Philharmonic Orchestra, Royal Liverpool Philharmonic Orchestra and at many festivals, including the Cumnock Tryst and the BBC Proms. He previously signed with the RSNO for the Scottish premiere of Sir James MacMillan's *Christmas Oratorio* in November 2023, and the New Year 2025 performance of Handel's *Messiah*.

Paul was awarded an OBE for services to music in 2007 and continues to promote music and deafness wherever possible.

Felix Mendelssohn (1809-1847)

Overture to *Son and Stranger*

Op89



FIRST PERFORMANCE

Berlin, 26 December 1829

DURATION 6 minutes

There's something fundamentally different about a work written for the concert hall and one written for private performance – and this short comic play was the ultimate in-joke. Written for his parents' silver wedding anniversary, Mendelssohn's *Die Heimkehr aus der Fremde* (The Return Home from Abroad) was performed at the family home on 26 December 1829 with the composer himself conducting, and all the roles performed by family members and friends. Though his mother hoped it would be published, Mendelssohn resisted, as he considered it a work exclusively for family celebration rather than commercial release. The work didn't receive a public performance until two years after his death.

The composer was just 20 when he wrote this comic tale of concealed and mistaken identity during his first visit to the British Isles in 1829. He had planned to visit Ireland, but bad weather meant he had to stay in Mold in north-east Wales

with a new acquaintance, the mining engineer and businessman John Taylor. He set the work to a German libretto by his friend Karl Klingemann. The English title *Son and Stranger* comes from a translation by critic and friend Henry Chorley, who staged the first English performance in London in 1851.

The action takes place in a small German village in the 19th century, as a charming imposter (Kauz) impersonates the long-lost son of the village mayor (Schulz) and woos his fiancée (Lisbeth), only to be caught out when the real son returns, also in disguise. With an overture, seven solo songs, a few ensemble numbers and a short finale, the original work was written as a *Liederspiel*, a term Mendelssohn himself coined to describe a play interspersed with songs, blending music and narrative in a domestic entertainment setting.

This truly is a work for Mendelssohn's companions, with his sisters Fanny and Rebecka playing the female roles and the rest of the cast made up of amateurs at best. Only one friend – Eduard Mantijs, a tenor of the Berlin Opera – was a professional singer, and Mendelssohn's brother-in-law, Wilhelm Hensel, had absolutely no singing ability. Much to the hilarity of the 26 December audience, Mendelssohn wrote the mayor's part to be sung entirely on a single note – F. And Hensel struggled to sing even that!

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Ludwig van Beethoven (1770-1827)

Symphony No7

in A Major Op92



FIRST PERFORMANCE

Vienna, 8 December 1813

DURATION 35 minutes

- 1. Poco sostenuto – Vivace**
- 2. Allegretto**
- 3. Presto – Assai meno presto (trio)**
- 4. Allegro con brio**

For much of his adult life, Beethoven was plagued by ill health: increasing deafness, ringing in the ears (tinnitus), headaches, stomach pains, rheumatic attacks, and on top of it all a tendency to profound depression. But he also had a remarkable ability not just to endure, but to rise above suffering – a quality many listeners can hear in his music. Sometimes it was work that saved him; at others it was the experience of recovery that gave new energy to composition, as was very much the case with the Seventh Symphony.

In 1811 Beethoven spent the summer in the Bohemian spa town of Teplitz, a place of relative peace and safety in turbulent times. (Napoleon's warmongering was still causing huge suffering in Europe.) Beethoven returned home to Vienna with plans for two symphonies. He began writing the first of these, his Seventh, almost immediately; the second took rather longer, emerging 12 years later as the monumental choral Ninth.

At times the Seventh Symphony seems ready to burst with renewed energy – this is the symphony Wagner famously described as 'the apotheosis of the dance'. Its sheer dynamism, expressed in bracing muscular rhythms and brilliant orchestration, can in some performances border on the unnerving. Beethoven's younger contemporary Carl Maria von Weber produced some pretty startling music himself, but confronted with one of the Seventh Symphony's obsessively repeating crescendos he announced that Beethoven was now 'ripe for the madhouse'. What sounded like madness to some, especially at first, now sounds to many like a joyous abundance of life. To borrow a line from Beethoven's contemporary William Blake, 'Exuberance is beauty.'

Slow woodwind phrases open the Symphony, brusquely punctuated by full orchestral chords –

not much to dance about here, one might think. But then faster string figures galvanise the music into physical action. Eventually this slow introduction settles on a single note, passed between woodwind and strings, which soon develops into a sprightly dotted rhythm, and the *Vivace* begins. This rhythm – an emphatic long note followed by two short ones (ONE – two-three) – not only dominates this movement but plays a crucial part in the other three. You can also hear it in the main theme of the following *Allegretto*, after the initial minor-key wind chord. This magically atmospheric movement, with its hypnotic, sleepwalking tread (again ONE – two-three), was such a success at its first performance that it had to be repeated. It evidently made a deep impression on another, younger Viennese composer, Franz Schubert.

Next, the *Presto* bursts into life. This has all the racing forward momentum of a typical Beethoven scherzo, twice interrupted by a slower trio section (led by another version of the ONE – two-three rhythmic pattern). One last fading echo of the slower trio theme is dismissed by five crisp orchestral chords. After this the finale is a magnificent dance of triumph, pounding out almost to frenzy the Symphony's seminal ONE – two-three. The final build-up results in two huge waves of sound each culminating in a blazing *fff* (*fortississimo*), leading to a stamping gesture like the culminating flourish of an elemental flamenco.

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What was happening in 1813?

24 Jan The Philharmonic Society (later the Royal Philharmonic Society) was founded to promote concerts in London

28 Jan Jane Austen's *Pride and Prejudice* was published anonymously

4 Mar In the Napoleonic Wars, French troops evacuated Berlin, which was taken by Russian forces

17 Mar Prussia declared war on France

19 Mar Doctor, missionary and explorer in Africa, David Livingstone was born in Blantyre, near Hamilton

5 May Theologian, philosopher and poet Søren Kierkegaard was born in Copenhagen

21 Jun In the Peninsular War, at the Battle of Vitoria, Wellington's combined British/Spanish/Portuguese forces defeated those of Joseph Bonaparte, brother of Napoleon

5 Oct In the War of 1812 (which finished in 1815) between the US and the UK, British forces suffered defeat at the Battle of the Thames, and their ally Shawnee chief Tecumseh was killed

10 Oct Giuseppe Verdi, composer of operas such as *La traviata* and *Aida*, was born in Busseto, near Parma

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