

A violinist with long dark hair is shown in profile, playing a violin. The background is a solid orange color. The violinist is wearing a dark shirt and has a beard. The violin is a dark wood color.

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Tchaikovsky's
Violin
Concerto

Caird Hall, Dundee
Thu 4 Dec 2025 7.30pm

Usher Hall, Edinburgh
Fri 5 Dec 7.30pm

Glasgow Royal Concert Hall
Sat 6 Dec 7.30pm

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Tchaikovsky's Violin Concerto

Caird Hall, Dundee Thu 4 Dec 2025 7.30pm

Usher Hall, Edinburgh Fri 5 Dec 7.30pm

Glasgow Royal Concert Hall Sat 6 Dec 7.30pm

Imagine the sound of silence: 90 musicians creating a sound so still, and so quiet, that the air itself seems to be alive. That's how Mahler begins his First Symphony: an incredible opening for an incredible adventure as a young genius explores life and death before rallying all his strength to shout for joy. Giedrė Šlekytė is our guide tonight, and the wonderful Nemanja Radulović is the star in the heart-rending love song that is Tchaikovsky's ever-popular Violin Concerto.

BARTÓK Romanian Folk Dances
(Movements 1, 4, 5, 6 and 7) [4']

Side-by-Side with Big Noise Douglas (*Dundee only*)

TCHAIKOVSKY Violin Concerto in D Major Op35 [33']

INTERVAL

MAHLER Symphony No1 in D Major *Titan* [55']

Giedrė Šlekytė Conductor

Nemanja Radulović Violin

Big Noise Douglas

Royal Scottish National Orchestra



The Dundee concert is supported by Leisure and Culture Dundee, Leng Charitable Trust, Northwood Charitable Trust and Tay Charitable Trust.

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.

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Presented by **Josie Long**

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GLASGOW ROYAL CONCERT HALL

Sat 20 Dec: 6pm



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Welcome

Welcome to the RSNO's last Season concert of 2025.

Tonight we are joined by our newly appointed Associate Leader, Shlomy Dobrinsky, a superb musician who recently performed with us on tour in China and throughout Europe. I'm so pleased to introduce Shlomy to you, our dedicated Scottish audiences. I'm sure you'll give him a very warm welcome.

Our Dundee audience will notice a few extra faces on the stage tonight – those of the young musicians from Sistema Scotland's Big Noise Douglas. I never tire of seeing these brilliant young people performing side-by-side with the Orchestra and seeing the joy it brings to everyone involved.

Ending the first half of the 2025:26 Season, Mahler's First Symphony is one of the major orchestral showpieces. In fact, it was the first piece I played with the National Youth Orchestra of Great Britain and the Philharmonia, so I have some great (and some terrifying) associations with it. With Giedrė Šlekytė conducting – and making her RSNO debut – we will definitely be in safe hands. And with Nemanja Radulović – also making his RSNO debut – performing Tchaikovsky's Violin Concerto too, it's going to be a fantastic evening.

Before we wrap up 2025 completely, we have our family-favourite Christmas concerts, featuring the ever-popular *The Snowman*, in Aberdeen, Dundee, Edinburgh and Glasgow, plus *A Festive Celebration* with the RSNO Chorus Academies in Glasgow and Dundee. Our recent jazz-infused Gershwin and Rachmaninov concert will also be broadcast on BBC Radio 3 on Tuesday 16 December, so do tune in to that.

On behalf of all our musicians and staff, thank you for your support in 2025. I hope you all have a lovely festive period and we'll see you again in the new year.

Alistair Mackie

CHIEF EXECUTIVE

Keep in touch with the RSNO

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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 Barbirolli, 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 cultivated an international reputation for world-class film, television and videogame soundtrack recording. The Orchestra has recorded for BAFTA-winning series *Silo* (Apple TV) and worked with the likes of GRAMMY Award-winning composer Lorne Balfe on *Life on Our Planet* (Netflix). Other notable titles include *Nuremberg* (Sony Pictures), *Now You See Me: Now You Don't* (Lionsgate), *Horizon: An American Saga* (Warner Bros) and *Star Wars Outlaws* (Ubisoft). The Orchestra records at its bespoke in-house facility 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

Igor Yuzefovich
LEADER
Lena Zeliszewska
ASSOCIATE LEADER
Shlomy Dobrinsky
ASSOCIATE LEADER
Patrick Curlett
Liu-Yi Retallick
Caroline Parry
Ursula Heidecker Allen
Elizabeth Bamping
Lorna Rough
Susannah Lowdon
Alan Manson
Liam Lynch
Veronica Marziano
Helena Rose
Fiona Stephen
Kate Migguda

SECOND VIOLIN

Anna Smith
GUEST PRINCIPAL
Marion Wilson
Jacqueline Speirs
Emily Nenniger
Paul Medd
Anne Bünemann
Sophie Lang
Robin Wilson
Kirstin Drew
Colin McKee
Sharon Haslam
John Robinson
Elana Eisen
Sophie Hamilton

VIOLA

Tom Dunn
PRINCIPAL
Felix Tanner
Asher Zaccardelli
Lisa Rourke
Nicola McWhirter
Claire Dunn
Katherine Wren
Francesca Hunt
Beth Woodford
David McCreadie
Elaine Koene
Nicola Boag

CELLO

Pei-Jee Ng
PRINCIPAL
Betsy Taylor
Kennedy Leitch
Yuuki Bouterey-Ishido
Rachael Lee
Sarah Digger
Robert Anderson
Gunda Baranauskaitė
Neil Slid
Susan Dance

DOUBLE BASS

Nikita Naumov
PRINCIPAL
Carlos Navarro
Michael Rae
Yat Hei Lee
Moray Jones
Alexandre Cruz dos Santos
George Podkolzin
Kirsty Matheson

FLUTE

Katherine Bryan
PRINCIPAL
Oliver Roberts
Siobhan Grealy
Alyson Frazier
GUEST PRINCIPAL PICCOLO

OBOE

Adrian Wilson
PRINCIPAL
Peter Dykes
Fraser Kelman
Henry Clay
PRINCIPAL COR ANGLAIS

CLARINET

Timothy Orpen
PRINCIPAL
William Knight
Rebecca Whitener
Duncan Swindells
PRINCIPAL BASS CLARINET

BASSOON

David Hubbard
PRINCIPAL
Jamie Louise White
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Amadea Dazeley-Gaist
PRINCIPAL
Alison Murray
Andrew McLean
David McClenaghan
Martin Murphy
Stephanie Jones
Alec Ross
Nicole Linning

TRUMPET

Christopher Hart
PRINCIPAL
Emily Mitchell
Jason Lewis
Mark Elwis
Leo Brychta

TROMBONE

Dávur Juul Magnussen
PRINCIPAL
Cillian Ó Ceallacháin
Alastair Sinclair
PRINCIPAL BASS TROMBONE
Emma Close

TUBA

John Whitener
PRINCIPAL

TIMPANI

Tom Hunter
GUEST PRINCIPAL
Murray Sedgwick

PERCUSSION

Simon Lowdon
PRINCIPAL
Simon Archer
Stuart Semple

HARP

Pippa Tunnell

Giedrė Šlekytė

Conductor



appointment in Klagenfurt in 2018, Šlekytė chose a freelance career as a conductor and has since been successfully combining operatic and symphonic projects.

In November 2023, jumping in for Daniel Barenboim, Šlekytė conducted a highly acclaimed Brahms symphony cycle in Toronto with the Berlin Staatskapelle, marking both her Canadian and North American debut. Memorable opera productions including Janáček's *The Cunning Little Vixen* at Musiktheater an der Wien and *Kát'a Kabanová* at the Komische Oper Berlin, Richard Strauss' *Ariadne auf Naxos* at the Royal Danish Opera, Dvořák's *Rusalka* at Opera Ballett Vlaanderen and Poulenc's *Dialogues des Carmélites* at Oper Frankfurt.

Born in Vilnius, Lithuania, Giedrė Šlekytė began her musical education at the National M K Čiurlionis Art-School in Vilnius. She went on to study conducting at the University of Music and Performing Arts in Graz, the Academy of Music and Theatre in Leipzig and the Zurich University of the Arts.

In the 2024/25 season, Šlekytė made her debuts at the Wiener Staatsoper (*La bohème*) and Royal Opera House (*Hansel and Gretel*), as well as returning to Musiktheater an der Wien for a new production of *Das Paradies und die Peri* and Staatsoper Berlin with *The Pearl Fishers* and *Sacre*. Symphonic projects encompassed debuts with the Dallas Symphony (marking her debut in the USA), Philharmonia and Tokyo's NHK Symphony, as well as returns to the Münchner Philharmoniker, SWR Symphonieorchester, Rundfunk-Sinfonieorchester Berlin and Lithuanian State Symphony Orchestra.

In 2016 Šlekytė was appointed Principal Conductor of Stadttheater Klagenfurt, where she led her first production, Mozart's *The Abduction from the Seraglio*. Finishing her

In 2015 Šlekytė was a finalist of the Salzburg Festival Young Conductors Award and a prize-winner of the Malko International Young Conductors Competition in Copenhagen. In 2018 she was nominated in the 'Newcomer' category of the International Opera Awards.

Šlekytė is an active ambassador for Lithuanian music and has performed works by Raminta Šerkšnytė, Bronius Kutavičius, Osvaldas Balakauskas, Justė Janulytė, Mikalojus Konstantinas Čiurlionis and other Lithuanian composers in Austria, Sweden, the Czech Republic, Germany and Israel. With conductor Mirga Gražinytė-Tyla, she recorded an album of Šerkšnytė's music, which was released by Deutsche Grammophon, as well as the highly acclaimed Žibuoklė Martinaitytė album for Ondine.

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Béla Bartók (1881-1945)

Romanian Folk Dances

Movements 1, 4, 5, 6 and 7



FIRST PERFORMANCE

Piano version: 1915

DURATION 4 minutes

In the early 1900s, Bartók came to realise that what had until then generally passed as Romanian and Hungarian folk music was actually the rather meretricious collection of gypsy melodies that Brahms, Liszt and others had arranged. The real folk music, he discovered, had a harder texture, was cruder in technique, more severe in line, more austere in spirit. The melodies, written in modal scales, had an exotic character; the rhythms were irregular. He was also attracted to the variety and colours of instruments used: violins, peasant flutes (panpipes), guitars and bagpipes.

His interest and curiosity aroused, Bartók – along with fellow composer Zoltán Kodály – set about systematically collecting and analysing the folk music of the region in expeditions that took them from the Carpathian Mountains to the Adriatic, and from Western Slovakia to the Black Sea. This collaboration resulted in the unearthing of several thousand folk songs and dances eventually published in 12 monumental volumes.

Bartók's intensive study of this music greatly influenced his own creative work, as he became convinced that the folk art he had helped to discover could, as he said, 'serve as the foundations for a renaissance of Hungarian art music'. The *Romanian Folk Dances*, written originally for solo piano in 1915, were some of the first fruits of this new approach to composing. A number of the dances were later arranged for string orchestra by the Czech composer Arthur Willner. The dances are played without a break, the last three in particular forming a coda of increasing energy and excitement.

© Mark Fielding

Jocul cu bâta (Stick Dance)

Buciumeana (Horn Dance)

Poarga Româneasca (Romanian Polka)

Mâruntel (Fast Dance)

Mâruntel (Fast Dance)

Big Noise Douglas



Ailidh Sinclair Viola
Amy Douglas Cello
Artemii Bondar Percussion
Ava Campbell Cello
Ava Tait-Lamont Viola
Bethany Rodger Violin
Cara Stott Viola
Cole Johnstone Violin
Danny Guild Violin
Emily Savery Violin
Freddie Soutar Cello
Freya Jones Double Bass

Jayden Forster Double Bass
Jessie McConnell Cello
Karis Nugent Violin
Kesja Zglinicka Violin
Laura Bednarska Violin
Lena Bednarska Violin
Logan Stewart Percussion
Tobi Adekoya Percussion
Toni Ryce Violin
Tyler Thompson Percussion
Xander Dallas Viola
Zoe Collier Violin



Pyotr Ilyich Tchaikovsky (1840-1893)

Violin Concerto

in D Major Op35



FIRST PERFORMANCE

Vienna, 4 December 1881

DURATION 33 minutes

- 1. Allegro moderato**
- 2. Canzonetta: Andante**
- 3. Finale: Allegro vivacissimo**

Tchaikovsky had something of a phobia when it came to violins. The instrument featured in one of his most vivid nightmares and during the first performances of *Swan Lake* a violinist reportedly punched the composer in the face.

But in the spring of 1877, it was a violinist who came to Tchaikovsky's rescue. Earlier that year, Tchaikovsky had received a letter from a former pupil he barely remembered. The young woman poured out her heart to Tchaikovsky, begging him to be her lover. For whatever reason – perhaps to divert attention from his homosexuality – Tchaikovsky went to meet her and proposed to her a day later. The marriage was doomed from the start.

When the couple separated after three months, Tchaikovsky attempted suicide. He escaped first to St Petersburg, then to Italy, and eventually to Clarens in Switzerland. There, he was visited by a friend named Yosif Kotek, who brought with him a suitcase full of music, including the score for Édouard Lalo's new *Symphonie espagnole* for violin and orchestra.

Tchaikovsky was enchanted by Lalo's piece, and its focus on beauty rather than process. The composer sketched out a violin concerto in just 11 days. 'From the day I began to write it, a favourable mood has not left me,' wrote the composer. Nothing, it seemed, was a problem. When Kotek and Tchaikovsky's confidante Natascha von Meck criticised the slow movement, the usually hypersensitive composer simply wrote another. It only took a day.

The Violin Concerto felt different to the music Tchaikovsky had written up to 1880, and even the turbulent *Symphony No4* composed at the same time. The Concerto is neither stormy nor angst-ridden. It is a testament to Tchaikovsky's gift for melody.

The key of D Major resounds with particular splendour on the violin, which plays almost continuously throughout the first movement, introducing most of those melodies (the tune we hear first, from the orchestra, is actually a red herring and won't be heard again).

If there's a sense of anguish in the opening movement, it shows even more of itself in the elegiac slow movement, for which the soloist dampens the strings with a rubber mute. Even here, the mood is never doleful. The music has momentum deep within it, which the dovetailed *Finale* picks up and runs with. This launches almost by surprise, with the soloist's intricate, folksy idea that is continuously interrupted by drone-like effects on lower strings. A dazzling array of tricks follows, but Tchaikovsky's finger-twisting violin part only serves the tunes already heard. A final game of contrasts between the soloist and the orchestra forms the Concerto's final spectacle.

© Andrew Mellor

If you enjoyed Tchaikovsky's Violin Concerto, why not try his **Fifth Symphony** (5-7 Feb 2026).

What was happening in 1881?

1 Mar Cunard's SS *Servia*, the first large steel transatlantic liner, was launched at Clydebank

13 Mar Emperor Alexander II of Russia was killed in St Petersburg in a bomb attack committed by the revolutionary socialist group Narodnaya Volya

23 Mar The First Boer War between the UK and the Boers of the Transvaal ended with a Boer victory

16 May The world's first electric tram service started in Berlin

2 Jul US President James A Garfield was shot by lawyer Charles J Guiteau in Washington, DC, and died on 19 Sep

14 Jul Billy the Kid was shot and killed by Pat Garrett near Fort Sumner, New Mexico

10 Oct Richard D'Oyly Carte opened the Savoy Theatre in London, the world's first public building to be fully lit by electricity

26 Oct The Gunfight at the OK Corral in Tombstone, Arizona, between lawmen and the Cochise County Cowboys resulted in three dead

9 Nov Brahms' 2nd Piano Concerto premiered in Budapest, with the composer as soloist

Nemanja Radulović

Violin



Serbian-French violinist Nemanja Radulović champions the power of music to bring people together with his unique energy and candour, electrifying virtuosity, depth of expression and adventurous programming. He was the winner of the 2024 OPUS KLASSIK Award for Concerto Recording of the Year (Beethoven: Violin Concerto and *Kreutzer Sonata*).

During the 2025/26 season Radulović brings Khachaturian's Violin Concerto to the Opening Concert of the Enescu Festival with Cristian Măcelaru, Baltimore Symphony with Marin Alsop and Melbourne Symphony with Jaime Martín. With the Tchaikovsky Violin Concerto he reunites with Krzysztof Urbanski for his return to the Warsaw Philharmonic and debut with the Bamberger Symphoniker, and begins new collaborations with the RSNO (Giedrė Šlekytė), and with the Belgian National Orchestra (Antony Hermus) at BOZAR Brussels and the Philharmonie de Paris. His season concludes with returns to Australia and Japan, collaborating with the Melbourne, Tasmania and Yomiuri Nippon Symphony orchestras, and a recital tour across Japan.

During the 2024/25 season, Radulović was Featured Artist with the Philharmonia Orchestra, performing the Khachaturian and Shostakovich Violin Concertos with Principal Conductor Santtu-Matias Rouvali, as well as play/directing a chamber music programme with Philharmonia musicians. He made an acclaimed return to the BBC Proms (Martín, BBC National Orchestra of Wales), in North America debuted with the Pittsburgh Symphony and Orchestre symphonique de Québec, and continued his relationship with the Los Angeles Chamber Orchestra.

Radulović's recordings, including his critically acclaimed Beethoven album (2023) and second Bach album (2024) with his ensemble Double Sens, reflect his restless curiosity and desire to explore. Signed exclusively to Warner Classics in 2021, Radulović's debut album on the label, *ROOTS*, represents a beguiling sonic journey inspired by his many influences. His previous album, *Baika*, one of nine successful recordings with Deutsche Grammophon and Universal Music Group, was awarded five stars and the coveted Critics' Choice Award by *BBC Music Magazine*.

Radulović maintains an equal passion for the intimacy of chamber music and is an increasingly active recitalist on the international stage. He regularly undertakes a play/directing role with Double Sens, recently celebrated for their unprecedented musical film *Unique*, featuring selections by Bach, Vivaldi's *Four Seasons* and a new arrangement by frequent collaborator Aleksandar Sedlar of Rimsky-Korsakov's *Scheherazade*, filmed and recorded live at the Neolithic site in Carnac.

Born in Serbia in 1985, Radulović studied at the Faculty of Arts and Music in Belgrade, Hochschule für Musik Saar, Stauffer Academy with Salvatore Accardo and the Conservatoire de Paris with Patrice Fontanarosa.

Gustav Mahler (1860-1911)

Symphony No1

in D Major Titan



FIRST PERFORMANCE

Budapest, 20 November 1889

DURATION 55 minutes

- 1. Langsam, schleppend [Slow, dragging] – Immer sehr gemächlich [Always at a very leisurely pace]**
- 2. Kräftig bewegt, doch nicht zu schnell [With strong movement, but not too fast] – Recht gemächlich [Quite leisurely] – Trio**
- 3. Feierlich und gemessen, ohne zu schleppen [Solemn and measured, without dragging]**
- 4. Stürmisch bewegt [Stormy]**

When Gustav Mahler began his First Symphony in 1884, 'modern music' meant Wagner, while the standard by which new symphonies were judged was that of Brahms, the arch 'classical-romantic'. In a Brahmsian symphony there was little room for Wagnerian lush harmonies, or sensational new orchestral colours. In fact, the orchestral forces Brahms employed were basically the same as those used by Beethoven and Schubert in their symphonies, three-quarters of a century earlier.

So for audiences brought up on Brahms, hearing Mahler's First Symphony would have been like stepping into a new world. The opening can still surprise even today: one note, an A, is spread through almost the entire range of the string section, topped with ghostly violin harmonics. Other unusual colours follow: distant trumpet fanfares, high clarinet cuckoo-calls, a plaintive cor anglais, the bell-like bass notes of the harp. All this would have been startlingly new in Mahler's time. And there's nothing tentative or experimental about this symphonic debut: at 24, Mahler knows precisely the sound he wants, and precisely how to get it.

Still, there's much more to Mahler's First Symphony than innovative orchestral colours and effects. When the Symphony was first performed it had a title, *Titan*, taken from the once-famous novel by the German romantic writer Jean Paul (the pen name of Johann Paul Richter). For Richter the 'Titan', the true genius, is a 'Heaven-Stormer' (*Himmelsstürmer*), an obsessive, almost recklessly passionate idealist. The idea appealed strongly to Mahler, but so too did Richter's descriptions of landscapes. For the premiere, Mahler set out his version of the Titan theme in an explanatory programme note, which told how the Symphony progressed from 'the awakening of nature at early dawn', through youthful happiness and love, to the sardonic gloom of the funeral march, and then to the

finale, subtitled From Inferno to Paradise. And it was clear that Mahler's interest in Richter's theme was more than literary. Behind the Symphony, he hinted to friends, was the memory of a love affair that had ended, painfully, at about the time he began work on the piece.

But Mahler soon began to lose faith in programmes. 'I would like it stressed that the Symphony is greater than the love affair it is based on,' he wrote. 'The real affair became the reason for, but by no means the true meaning of, the work.' In later life he could be blunt: when someone raised the subject at an evening drinks party, Mahler is said to have leapt to his feet and shouted, 'Perish all programmes!'

But for most listeners, music that is so passionate, dramatic and so full of the sounds of nature can't be fully explained in the detached terms of 'pure' musical analysis. Fortunately the First Symphony is full of pointers to possible meanings beyond the notes. The main theme of the first movement – heard on cellos and basses after the slow, intensely atmospheric 'dawn' introduction – is taken from the second of Mahler's four *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer), written as a 'memorial' to his affair with the singer Johanna Richter (no relation of the novelist, but the name-connection is striking). In the song, a young man, jilted in love, sets out on a beautiful spring morning, hoping that nature will help his own heart to heal. For most of the first movement, Mahler seems to share the young man's hope. The ending seems cheerful enough. But at the heart of the movement comes a darkly mysterious passage, echoing the 'dawn' introduction but adding sinister new sounds: the low, quiet growl of a tuba, ominous drum-beats and a repeated sighing figure for cellos. For a moment, the music seems to echo the final words of the song: 'So

will my joy blossom too? No, no; it will never, never bloom again.'

Dance music dominates the second movement, especially the robust, earthy vigour of the Ländler (the country cousin of the sophisticated urban Waltz). There are hints here of another, earlier song, *Hans und Grete*, in which gawky young Hans finds a sweetheart at a village dance – all innocent happiness. But the slower, more reflective Trio brings more adult expression: nostalgia and, later, sarcasm (shrill high woodwind).

The third movement is in complete contrast. This is an eerie, sardonic funeral march, partly inspired by a painting by Jacques Callot, *The Huntsman's Funeral*, in which a procession of animals carry the hunter to his grave. One by one, the orchestral instruments enter quietly, playing a famous old nursery tune, *Frère Jacques* – which sounds like another interesting name-connection, except that Austrians like Mahler would have known the tune to the words 'Brother Martin, are you sleeping?' At the heart of this movement, Mahler makes a lengthy quotation from the last of the *Lieder eines fahrenden Gesellen*. The song tells in soft, gentle tones of how a young man, stricken with grief at the loss of the girl he loves, finds consolation in the thought of death. This is the dark heart of the First Symphony.

But this is not the end of the story. In the finale Mahler strives onward – in the words of the discarded programme, From Inferno to Paradise. At first all is turbulence, but when the storm has died down, strings present an ardent, slower melody – unmistakably a love theme. There's a brief memory of the first movement's 'dawn' music, then the struggle begins again. Eventually massed horns introduce a new, radiantly hopeful

theme, strongly reminiscent of 'And he shall reign' from Handel's *Messiah*. More reminiscences and still more heroic struggles follow, until dark introspection is finally overcome, and the Symphony ends in jubilation. Mahler's hero has survived to live, and love, another day.

© Stephen Johnson

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Plus *Blumine***

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Symphony No8 by Antonín Dvořák
Symphony in D Minor by César Franck
The Gondoliers by W S Gilbert and
Sir Arthur Sullivan

In Literature

Three Men in a Boat by Jerome K Jerome
The Master of Ballantrae by Robert Louis
Stevenson
The Kreutzer Sonata by Leo Tolstoy
A Connecticut Yankee in King Arthur's Court
by Mark Twain

In Art

The Burghers of Calais by Auguste Rodin
Ellen Terry as Lady Macbeth by John Singer
Sargent
*Self-Portrait with Bandaged Ear, Bedroom in
Arles* and *The Starry Night* by Vincent van
Gogh

In Architecture

The Eiffel Tower, Paris

Sistema Scotland



Sistema Scotland is the charity that delivers the Big Noise social change and music education programmes, working with almost 4,000 children and families to improve lives and strengthen communities across Scotland. Its immersive and long-term Big Noise programmes use music and nurturing relationships to help children and young people fulfil their potential.

At Big Noise the symphony orchestra becomes a community which supports young people to gain an invaluable range of life skills. Independent evaluation shows that Big Noise supports children to improve their learning, wellbeing and confidence, bringing communities together and paving the way for positive futures. The programmes are delivered by inspirational staff musicians who act as role models and mentors, and foster supportive, long-term relationships.

Big Noise Douglas is Sistema Scotland's fourth Big Noise programme. First established in 2017, the programme now works with more than 600 children and young people and their families.

Big Noise is delivered by Sistema Scotland with support from a range of public partners, trusts, foundations and individuals. Sistema Scotland runs Big Noise programmes in the targeted communities of Big Noise Raploch & Fallin (Stirling), Govanhill (Glasgow), Torry (Aberdeen), Douglas (Dundee) and Wester Hailes (Edinburgh).

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Claudia Huckle Alto

Nick Pritchard Tenor

George Humphreys Baritone

RSNO Chorus

Stephen Doughty Director, RSNO Chorus

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FRI 6 FEB: 7.30pm

GLASGOW

SAT 7 FEB: 7.30pm

Brahms Double Concerto for
Violin and Cello

Tchaikovsky Symphony No5

Thomas Søndergård Conductor

Noah Bendix-Balgley Violin

Bruno Deleplaire Cello

Book online at

rsno.org.uk



Scottish Government
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