

The background of the entire poster is a close-up, high-contrast photograph of red flower petals, likely a peony, with a soft focus and vibrant red color.

# RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

# REVOLUTIONARY

# THE RITE OF SPRING

Usher Hall, Edinburgh  
Fri 30 Sep 2022 7.30pm

Glasgow Royal Concert Hall  
Sat 1 Oct 2022 7.30pm

Supported by the  
**RSNO Conductors' Circle**

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**RSNO**  
SCOTLAND'S NATIONAL  
ORCHESTRA

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# THE RITE OF SPRING

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Prepare to be blown away! When *The Rite of Spring* was premiered in 1913 it caused a riot. We'd rather you didn't rip the chairs out today, but there's no question – with our Music Director Thomas Søndergård conducting – Stravinsky's revolutionary ballet still packs an unforgettable punch. With a subversive new showpiece from Glasgow's own David Fennessy and the astounding young American violinist Stefan Jackiw exploring Britten's brooding Violin Concerto, our new Season certainly gets off to an explosive start.

**STRAVINSKY** Fireworks Op4 [4']

**BRITTEN** Violin Concerto Op15 [32']

INTERVAL

**DAVID FENNESSY** The Riot Act [6']

WORLD PREMIERE

SCOTCH  
SNAPS



**STRAVINSKY** The Rite of Spring (1947 Revision) [33']

**Thomas Søndergård** Conductor

**Stefan Jackiw** Violin

**Mark Le Brocq** Tenor

**Royal Scottish National Orchestra**

USHER HALL, EDINBURGH

Fri 30 Sep 2022 7.30pm

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GLASGOW ROYAL CONCERT HALL

Sat 1 Oct 7.30pm

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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.**

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# WELCOME

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It is my pleasure to welcome you back for the first RSNO concert of the 2022:23 Season, conducted by our Music Director Thomas Søndergård.

The autumn began with the sad news of the death of Her Majesty Queen Elizabeth II, the RSNO's Patron of 45 years. This solemn time has given the nation a moment for reflection, and with that a reminder of the significant role that music plays in remembrance and consolation. Members of the RSNO attended a reception in Glasgow with HRH The Princess Royal, which provided an opportunity for us to offer our condolences and share stories of The Queen.

We have continued to be busy all summer, performing at festivals across the country, recording new soundtracks and releases in Scotland's Studio and rounding off the season at the BBC Proms alongside Nicola Benedetti. The RSNO's Royal Albert Hall performance is now available to watch on BBC iPlayer. It was a great evening and a fantastic platform to showcase Scotland's National Orchestra.

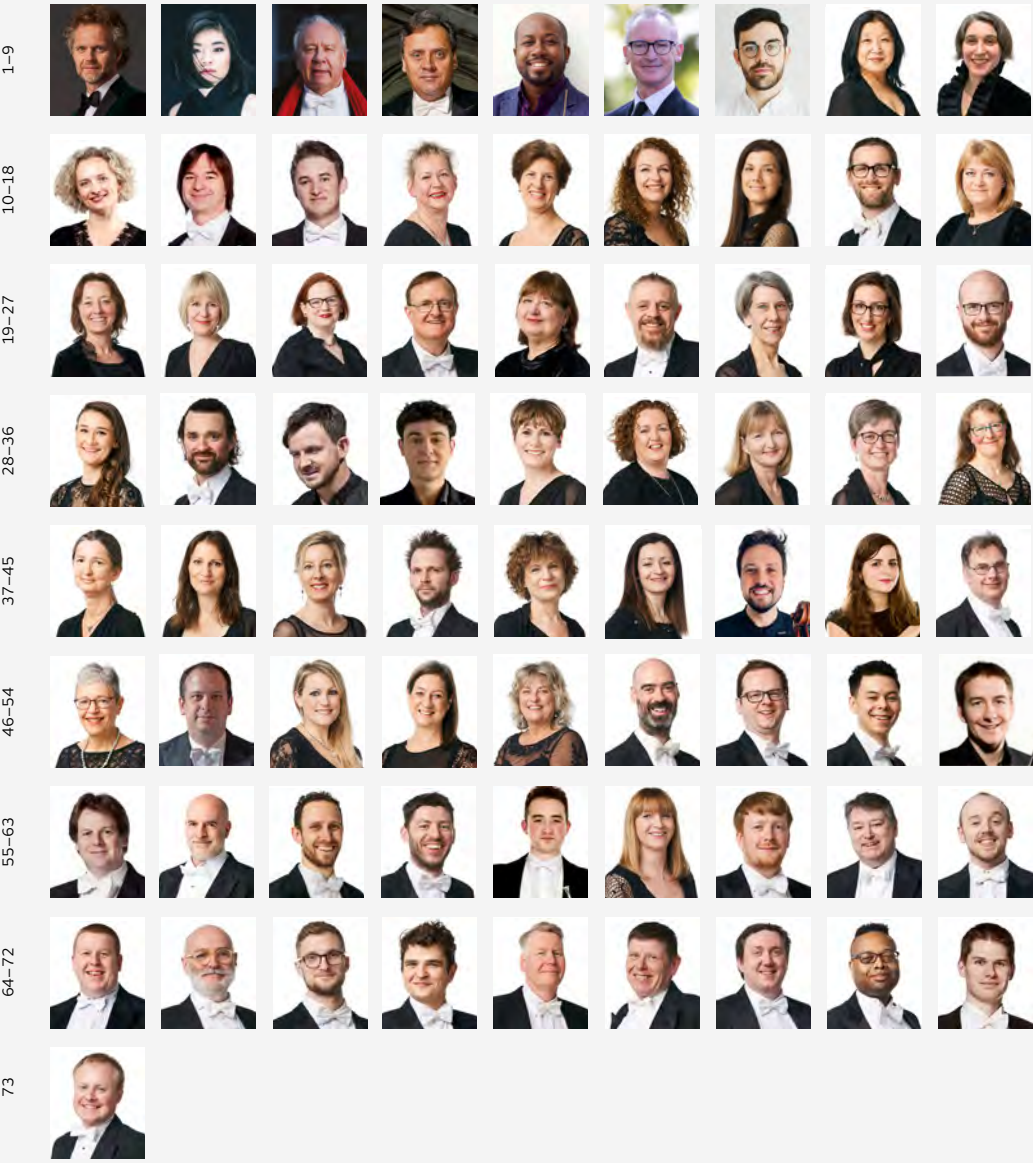
The RSNO has also been gaining attention across the Atlantic with the release of *The Woman King*, which premiered at the Toronto Film Festival a couple of weeks ago, and was met with critical acclaim. The Orchestra recorded the original score by Oscar-nominated composer Terence Blanchard in July. We are incredibly proud of this work and look forward to sharing the film with audiences when it's released in the UK on 4 October.

This evening we are joined by American violinist Stefan Jackiw for Britten's Violin Concerto. I am always excited to welcome international talent of such a high standard to Scotland, and I'm similarly pleased when we can give a platform to local stories and artists. Tonight you will hear the premiere of *The Riot Act*, a specially commissioned piece by Glasgow-based composer David Fennessy, which follows his *Hirta Rounds*, another piece in our Scotch Snaps series performed last Season. As David says, the work is 'a noisy rebuke to the seemingly inexorable tide of populism sweeping the West and the abuses of power that seem to inevitably follow in its wake'.

I hope you enjoy this evening's concert and I look forward to sharing the rest of the Season with you all.

**Alistair Mackie**  
CHIEF EXECUTIVE

# ROYAL SCOTTISH NATIONAL ORCHESTRA



## ARTISTIC TEAM

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Neeme Järvi	3
CONDUCTOR LAUREATE	
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CONDUCTOR EMERITUS	
Kellen Gray	5
ASSISTANT CONDUCTOR	
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**Igor Stravinsky** (1882-1971)

# FIREWORKS Op4

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## FIRST PERFORMANCE

St Petersburg, 6 February 1909

**DURATION** 4 minutes

Like the very pyrotechnics it describes, what Igor Stravinsky called a 'short orchestral fantasy' is over in an explosive flash, almost before you can fully appreciate all the colour, rhythm and sonic effects that he carefully packed into it, ready to be detonated in performance.

And all that musical colour and sonority forms something of a tribute from Stravinsky to Nikolai Rimsky-Korsakov, Russia's leading composer as the 19th century moved into the 20th, and also the younger man's teacher for several crucial years. Stravinsky had initially followed the wishes of his parents and begun a law degree at St Petersburg University, though he knew his passion was for music. It was at the law faculty, however, that he got to know Vladimir Rimsky-Korsakov, Nikolai's youngest son, and through him made a respectful enquiry as to whether the great man might consider giving him composition lessons. Once he'd seen the burgeoning talent in Stravinsky's student scores, however, Rimsky-Korsakov agreed to teach him for free, and the two men became very close, Stravinsky even considering the elder composer a second father – certainly after the death of his own father in 1902.

Stravinsky wrote *Fireworks* in 1908, as a wedding gift for Rimsky-Korsakov's daughter Nadezhda, who was marrying fellow composition student Maximilian Steinberg. Stravinsky later remembered the work's unfortunate timing: Rimsky-Korsakov requested that Stravinsky should send him a copy of the score once it was complete, and

Stravinsky duly obliged, despatching a copy to Rimsky-Korsakov's summer estate. Soon after, however, he received a telegram informing him that the elder composer had passed away – and later, the score package was returned, with the notice: 'Not delivered on account of death of addressee.'

Though her father would never see the finished *Fireworks*, Nadezhda was delighted with the music, as was her husband Maximilian, though he sounded a note of caution about the piece: 'It's brilliantly scored, if it only proves playable, for it's incredibly hard.'

Despite its miniature dimensions, *Fireworks* is certainly challenging to play, and requires enormous subtlety and virtuosity to capture Stravinsky's brightly coloured evocations. Its opening (marked, appropriately enough, *Con fuoco* – literally 'with fire') presents volatile, unstable music, out of which a three-note idea emerges, quickly developing into dazzling fanfares from the horns and trumpets. After a languid central section (which bears an uncanny similarity to Dukas' *The Sorcerer's Apprentice*, which Stravinsky heard in St Petersburg in 1904), the opening ideas return to drive the piece to its explosive close.

Despite its brevity, *Fireworks* was to exert a significant influence on the composer's later music. It has been speculated that it was on the basis of hearing *Fireworks* that Sergei Diaghilev commissioned Stravinsky to create works for his Ballets Russes dance company, leading to the era-defining, mould-breaking trilogy of ballet scores for *The Firebird*, *Petrushka* and – of course – *The Rite of Spring*.

© David Kettle



**Benjamin Britten** (1913-1976)

# VIOLIN CONCERTO Op15

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**FIRST PERFORMANCE**

New York, 29 March 1940

**DURATION** 32 minutes

**1. Moderato con moto**

**2. Vivace –**

**3. Passacaglia**

Just before the outbreak of the Second World War, Britten, influenced by the young avant-garde writers of the day and following the lead of his friend W H Auden, decided to leave Europe and settle for a while in America. In this new environment, and with commissions from, among others, Mrs Elizabeth Sprague Coolidge and the Columbia Broadcasting System, there was plenty of stimulus for composition and development. Perhaps his most significant work during his three-year stay in the United States was the *Sinfonia da Requiem*, premiered in 1941.

Britten returned to England in 1942, and as a committed pacifist and conscientious objector was officially exempted from military service. He co-operated in the war effort by giving numerous concerts in bombed areas and hospitals.

The Violin Concerto was the first of Britten's major works to be written during his time in the US, and it was also the work with which he was introduced to the American public. It is clear that the music of Bartók, Prokofiev and Stravinsky had all left their mark on the young composer's style, and the solo part is brilliant and immensely difficult. Britten completed the score on 30 September 1939 during a stay at Saint-Jovite in Quebec, and the work received its premiere in March 1940 in New York, with John Barbirolli conducting the New York Philharmonic and Antonio Brosa as soloist.

The work opens with a brief introduction in which a timpani figure becomes the accompaniment to the quiet, introspective main subject, first heard on the solo violin. The second movement is a spiky scherzo with an extended cadenza which leads into the finale, a passacaglia; this was the first time that Britten used the form that later became so important to him. The theme is first stated by the trombones, and followed by nine variations, strongly contrasted in mood, atmosphere and emotion, and reaching their peak in a vigorous *alla marcia* (march-like) section.

© Mark Fielding

**David Fennessy** (Born 1976)

# THE RIOT ACT



**WORLD PREMIERE**

**DURATION** 6 minutes

Our Sovereign Lord the King chargeth and commandeth all persons, being assembled, immediately to disperse themselves, and peaceably depart to their habitations, or to their lawful business, upon the pains contained in the Act made in the first year of King George, for preventing tumults and riotous assemblies.

GOD SAVE THE KING

The Riot Act (1714) was a proclamation which was historically read out by a sheriff or law enforcement official in the event of a riot, and was famously implemented in Glasgow in the 'Battle of George Square' in 1919, as well as the Peterloo Massacre in Manchester in 1819. The Act granted special powers to the authorities to disperse the assembled crowds and enforce punishments including the death sentence.

This short, declamatory setting is intended as a warning of sorts – a noisy rebuke to the seemingly inexorable tide of populism sweeping the West and the abuses of power that seem to inevitably follow in its wake.

© David Fennessy



The performances of David Fennessy's *The Riot Act*, part of the RSNO's Scotch Snaps series, are kindly supported by the

**John Ellerman  
Foundation**

# DAVID FENNESSY

## Composer

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David Fennessy became interested in composing while studying for his undergraduate degree as a guitarist at the Dublin College of Music. In 1998 he moved to Glasgow to study for his Master's degree at the Royal Scottish Academy of Music and Drama (now the Royal Conservatoire of Scotland) with James MacMillan. He was later invited to join the composition faculty of the RCS and has held a teaching post there since 2005.

David's music is regularly performed nationally and internationally by leading orchestras and ensembles, including the RSNO, BBC Scottish Symphony Orchestra, Munich Chamber Orchestra, Irish Chamber Orchestra, RTÉ National Symphony Orchestra of Ireland, London Sinfonietta, Talea Ensemble, Hebrides Ensemble, Psappha and Ensemble Modern.

Significant recent works include his Piano Trio No2, premiered by the Fidelio Trio in 2020; *Rosewoods*, a concertante work for guitarist Sean Shibe; and *Conquest of the Useless*, which received its first performance at New Music Dublin in 2019.

On the stage, David's 'sort-of opera' *Pass the Spoon* – a collaboration with visual artist David Shrigley – premiered in Glasgow in November 2011 and enjoyed a sellout run at the Southbank Centre in London. In May 2016 his opera *Sweat of the Sun* premiered at the Munich Biennale.

A recording of his *Triptych* for 16 voices recently won a Scottish Award for New Music and his debut CD *Panopticon* was released on the NMC label in 2019.

David Fennessy's music is published by Universal Edition, Vienna.

# MARK LE BROCQ

## Tenor

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Mark Le Brocq held a choral scholarship at St Catharine's College, Cambridge, where he read English. He then studied at the Royal Academy of Music with Kenneth Bowen and later at the National Opera Studio in London.

Upon completing his studies he became a company principal with English National Opera, appearing there as Tamino in *The Magic Flute*, Paris in *King Priam*, Count Almaviva in *The Barber of Seville*, Narraboth in *Salome*, Cassio in *Otello*, Don Ottavio in *Don Giovanni*, Don Basilio in *The Marriage of Figaro* and Doctor Maxwell in *The Silver Tassie*.

He has appeared at major opera houses and with prestigious symphony orchestras in the UK and around the world. With Scottish Opera he appeared as Harry King in the world premiere of Stuart MacRae and Louise Welsh's *Anthropocene* and as Mao in John Adams' *Nixon in China*. Recent engagements include Mazal in *The Excursions of Mr Brouček* for Grange Park Opera, Siegfried in *Götterdämmerung* for Grimeborn Festival, Vitek in *The Makropulos Affair* for Welsh National Opera and the world premiere of Richard Blackford's *Babel* with the Camden Choir.

**Igor Stravinsky** (1882–1971)

# THE RITE OF SPRING



## **FIRST PERFORMANCE**

Paris, 29 May 1913

**DURATION** 33 minutes

**Part 1: The Adoration of the Earth**  
**Introduction (Lento)–The Augurs of Spring–**  
**Mock Abduction–Spring Round Dances–Games**  
**of the Rival Tribes–Procession of the Wise**  
**Elder–Adoration of the Earth–Dance of the**  
**Earth**

**Part 2: The Sacrifice**  
**Introduction (Largo)–Mystical Circles of the**  
**Young Girls–Glorification of the Chosen**  
**Victim–Summoning of the Ancestors–Ritual**  
**of the Ancestors–Sacrificial Dance**

No one had heard music like it before; it seemed to violate all the hallowed concepts of beauty, harmony, tone and expression. Never had an audience heard anything so brutal, savage, aggressive and apparently chaotic; it hit the public like a hurricane, like some uncontrollable primeval force.

So wrote composer Roman Vlad in his 1960 biography of Igor Stravinsky, describing

the Paris premiere of the ballet *Le Sacre du printemps* (*The Rite of Spring*) on 29 May 1913. Backstage, head of the Ballets Russes company Sergei Diaghilev had been issuing instructions to the lighting crew to raise and lower the house lights in a half-hearted attempt to maintain order among the warring factions in the stalls, while choreographer Vaslav Nijinsky desperately tried to keep the dancers on track by furiously beating time in the air with his fists. Yet despite their best efforts, the performance ended in chaos, with those for and against the groundbreaking modernism of Stravinsky's score hurling abuse at each other, spurred on by farmyard noises from the gallery, leaving the players and conductor Pierre Monteux to make a quick exit.

Debussy and Ravel were among those in the audience that night who shouted in support, although Italian opera supremo Giacomo Puccini considered the *Rite* 'the creation of a madman' – and in fairness there were many at the time who agreed with him. 'It has no relation to music at all as most of us understand the word,' noted one critic following the London premiere five weeks later. 'A crowd of savages ... might have produced such noises,' commented another. Stravinsky later reasoned that he had been merely 'the vessel through which the *Rite* passed', implying its creation had been a historical musical imperative. One thing was certain, however: music – not least Stravinsky's own – would never be the same again.

Yet things had started innocently enough three years before. Stravinsky had asserted his mastery of the modern orchestra as early as 1908 with the glitteringly virtuosic *Scherzo fantastique* and *Fireworks*. But the catalyst that transformed Stravinsky from Rimsky-Korsakov's most exceptional student into a creative genius was a commission from Diaghilev for a new ballet score, *The Firebird*,

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premiered by the Ballets Russes in 1910. The impresario had been left in the lurch by Anatoly Lyadov, who had felt unable to complete the work in time, and in desperation he took a huge risk on Stravinsky.

It was while he was putting the finishing touches to *The Firebird* that Stravinsky had a particularly vivid dream: 'I saw in my imagination a solemn, pagan rite,' he recalled. 'Sage elders, seated in a circle, watched a young girl dance herself to death. They were sacrificing her to propitiate the god of spring.' Out of this primeval vision arose a score that liberated rhythm as an organising and generating force, shattering preconceptions of melodic propriety by focusing on music's percussive potential. Stravinsky swept aside Germanic principles of organic musical development, evoking the scenario's primitivist landscape with granitic blocks of sound, ingeniously welded together in multifarious combinations. As became his habit, the piano was the medium through which Stravinsky realised his latest masterwork, and it was the piano duo version that was published initially in 1913.

It would be another eight years before the full orchestral score rolled off the presses, by which time Stravinsky had already incorporated a number of detailed revisions. Despite further minor amendments (some at the suggestion of Swiss conductor Ernest Ansermet), the score remained essentially unaltered until in 1943 Stravinsky made a wholesale revision of the final Sacrificial Dance, and it was this that formed the basis of the 1947 version we hear this evening.

A solo bassoon intoning at the very top of its range a Lithuanian folk tune immediately establishes the ritualistic nature of Part 1, evoking a prehistoric landscape populated by isolated groups of young men and women. An

overriding sense of threat erupts suddenly in the girls' ritualistic cavorting to the sound of primitivist stamping rhythms. The irregular accents and muscular energy of *The Augurs of Spring* then spill over into the breathlessly frenetic *Mock Abduction*. As the men carry the girls off, the *Spring Round Dances* bring a temporary respite, although their heavy, dragging ostinatos (repeated phrases or rhythms) grind their way towards yet another pulverising climax, which in turn releases the whirlwind aggression of the *Games of the Rival Tribes* as two groups of men face down each other. The *Procession of the Wise Elder* is briefly intoned by four horns in unison, as an old sage attempts to restore order, before the *Dance of the Earth* brings the first part to a shattering conclusion.

Part 2 opens impressionistically, with an extended Introduction whose half-lit textures eerily suggest the arrival of a new dawn over a barren landscape. The *Mystical Circles of the Young Girls* extends this material still further, the score dividing into 13 parts for the strings, as the young girls gather around a fire, ominously aware that one of them is to be sacrificed as an offering to the Earth. A girl is eventually chosen, triggering the *Glorification of the Chosen Victim*, which savagely interrupts the pseudo-liturgical tone (Stravinsky had originally envisaged a wild cavalcade of Amazons here), leading to a massive timpani crescendo which opens the *Summoning of the Ancestors*, combining with the *Ritual of the Ancestors* to force the musical tension to near bursting point. The *Chosen Victim's final Sacrificial Dance* is a devastating musical realisation of obsessive self-destruction, which erupts with hypnotic brutality.

© Julian Haylock



# STEFAN JACKIW Violin

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Stefan Jackiw is one of America's foremost violinists, captivating audiences with playing that combines poetry and purity with an impeccable technique.

The 2022-23 season includes his return to the Cleveland Orchestra performing Britten's Violin Concerto with Thomas Søndergård, and to the Vancouver Symphony Orchestra performing Brahms with Otto Tausk. He will also appear at the 92NY with cellist Alisa Weilerstein and pianist Daniil Trifonov, and embark on a multi-city Junction Trio tour that includes the group's Celebrity Series of Boston debut alongside performances in New York City, San Francisco, Washington, DC and more. His European dates include performances with the Residentie Orkest and the Orquesta Sinfónica de Galicia with Anja Bihlmaier performing Sibelius' Violin Concerto, and the Gävle Symphony Orchestra and Christian Reif performing Korngold's Violin Concerto.

In summer 2022 Jackiw returned to Carnegie Hall to perform Bach with the Orchestra of St Luke's, and appeared with the Saint Paul

Chamber Orchestra at the Bravo! Vail Music Festival leading a performance of Beethoven's Kreutzer Sonata, and at the Bellingham Festival performing Bruch's *Scottish Fantasy*. During the 2021-22 season he premiered a new violin concerto by Conrad Tao with the Atlanta Symphony Orchestra and the Baltimore Symphony Orchestra.

Jackiw tours frequently with his musical partners, pianist Conrad Tao and cellist Jay Campbell, as part of the Junction Trio. He also enjoys collaborating with pianist Jeremy Denk, with whom he has toured the complete Ives Violin Sonatas, which the pair recorded for future release on Nonesuch Records. He also recently recorded Beethoven's Triple Concerto with Inon Barnatan, Alisa Weilerstein and the Academy of St Martin in the Fields, conducted by Alan Gilbert.

Jackiw has performed in numerous major festivals and concert halls around the world, including the Aspen Music Festival, Ravinia Festival, Caramoor Summer Music Festival, Schleswig-Holstein Music Festival, New York's Mostly Mozart Festival, the Philharmonie de Paris, Amsterdam's Concertgebouw, the Celebrity Series of Boston and the Washington Performing Arts Society.

Born to physicist parents of Korean and German descent, Stefan Jackiw began playing the violin at the age of four. His teachers have included Zinaida Gilels, Michèle Auclair and Donald Weilerstein. He holds a Bachelor of Arts from Harvard University, as well as an Artist Diploma from the New England Conservatory, and is the recipient of a prestigious Avery Fisher Career Grant. Jackiw plays a violin made by Vincenzo Ruggieri in Cremona in 1704. He lives in New York City.

# THOMAS SØNDERGÅRD Conductor

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Danish conductor Thomas Søndergård has been Music Director of the RSNO since the 2018:19 Season, following six seasons as Principal Guest Conductor. From 2012 to 2018 he was 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 becomes Music Director of the Minnesota Orchestra in September 2023.

Thomas has appeared with many notable orchestras in leading European centres, such as Berlin (including the Berliner Philharmoniker, Rundfunk-Sinfonieorchester Berlin, Mahler Chamber Orchestra), Leipzig (Gewandhausorchester), Paris (Orchestre National de France), London (London Philharmonic, BBC Symphony, London Symphony and Philharmonia), Amsterdam and Rotterdam (Royal Concertgebouw, Netherlands Philharmonic, Rotterdam Philharmonic), and throughout Scandinavia. North American appearances have included the orchestras of Chicago, Toronto, Atlanta, Vancouver, Houston and Seattle.

In November 2021 Thomas conducted the RSNO in the world premiere of Detlev Glanert's Violin Concerto No2 *To the Immortal Beloved* (with Midori) during the 2021 United Nations Climate Change Conference (COP26) held in Glasgow. Recent highlights with the RSNO have included tours to China and the US, the premiere of Wynton Marsalis' Violin Concerto with Nicola Benedetti (also at the 2022 BBC Proms) and much-praised performances at the Edinburgh Festival.

Following his acclaimed debut for Royal Danish Opera with Poul Ruders' *Kafka's Trial*, Thomas has returned regularly to conduct repertoire ranging from contemporary to *Le nozze di Figaro*, *Il barbiere di Siviglia*, *La bohème*, *The Cunning Little Vixen* and *Il viaggio a Reims*, and has made short concert tours with the Royal Danish Orchestra. 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 Andrea Lorenzo Scartazzini's *Edward II* and has since returned for Berlioz's *Romeo and Juliet*.

Thomas has recorded with violinist Vilde Frang and the WDR Köln and cellist Johannes Moser and the Rundfunk-Sinfonieorchester Berlin, and the music of Poul Ruders with the Aarhus Symphony, Norwegian Radio Orchestra and Royal Danish Opera. For Linn Records he has recorded Sibelius symphonies and tone poems with the BBC NOW, and Prokofiev symphonies 1 and 5 and Richard Strauss' *Ein Heldenleben* with the RSNO.

# ROYAL SCOTTISH NATIONAL ORCHESTRA

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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 October 2018, having previously held the position of Principal Guest Conductor. Hong Kong-born conductor Elim Chan succeeds Søndergård as Principal Guest Conductor.

The RSNO performs across Scotland, including concerts in Glasgow, Edinburgh, Dundee, Aberdeen, Perth and Inverness. The Orchestra appears regularly at the Edinburgh International Festival and the BBC Proms, and has made recent tours to the USA, China and Europe.

The Orchestra is joined for choral performances by the RSNO Chorus, directed by Stephen Doughty. The RSNO Chorus evolved from a choir formed in 1843 to sing the first full performance of Handel's *Messiah* in Scotland. Today, the RSNO Chorus is one of the most distinguished large symphonic choruses in Britain. The Chorus has performed nearly every work in the standard choral repertoire, along with contemporary works by composers including John Adams, Howard Shore and Sir James MacMillan.

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 for Symphonic Music (Denève/Roussel 2007; Denève/Debussy 2012) and eight GRAMMY Awards nominations. Over 200 releases are available, including Thomas Søndergård conducting Strauss (*Ein Heldenleben*, *Der Rosenkavalier Suite*) and Prokofiev (Symphonies Nos.1 & 5), 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 pioneering learning and engagement programme, Music for Life, aims to engage the people of Scotland with music across key stages of life: Early Years, Nurseries and Schools, Teenagers and Students, Families, Accessing Lives, Working Lives and Retired and Later Life. The team is committed to placing the Orchestra at the centre of Scottish communities via workshops and annual residencies.

# ON STAGE

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## FIRST VIOLIN

Maya Iwabuchi  
LEADER  
Lena Zelisewska  
ASSOCIATE LEADER  
Tamás Fejes  
ASSISTANT LEADER  
Patrick Curlett  
Joonas Pekonen  
Caroline Parry  
Ursula Heidecker Allen  
Elizabeth Bamping  
Lorna Rough  
Susannah Lowdon  
Alan Manson  
Laura Ghio  
Fiona Stephen  
Kirstin Drew  
Helena Rose  
James Heron

## SECOND VIOLIN

Bas Treub  
GUEST PRINCIPAL  
Jacqueline Speirs  
Marion Wilson  
Harriet Wilson  
Nigel Mason  
Wanda Wojtasinska  
Paul Medd  
Anne Bünemann  
Sophie Lang  
Robin Wilson  
Emily Nenniger  
John Robinson  
Liz Reeves  
Sharon Haslam

## VIOLA

Tom Dunn  
PRINCIPAL  
Felix Tanner  
Susan Buchan  
Lisa Rourke  
Sarah Greene  
Nicola McWhirter  
Claire Dunn  
Maria Trittinger  
Francesca Hunt  
David McCreadie  
Sasha Buettner  
Elaine Koene

## CELLO

Karen Stephenson  
GUEST PRINCIPAL  
Betsy Taylor  
Kennedy Leitch  
Gunda Baranaukaite  
Rachael Lee  
Julia Sompolinska  
Sarah Digger  
Robert Anderson  
Miranda Phythian-Adams  
Sonia Cromarty

## DOUBLE BASS

Roberto Carrillo-Garcia  
GUEST PRINCIPAL  
Margarida Castro  
Michael Rae  
Aaron Barrera-Reyes  
Adrian Bornet  
Christopher Sergeant  
Sophie Roper  
Sophie Butler

## FLUTE

Katherine Bryan  
PRINCIPAL  
Helen Brew  
Janet Richardson  
PRINCIPAL PICCOLO  
Oliver Roberts  
Janet Larsson

## OBOE

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

## CLARINET

Timothy Orpen  
PRINCIPAL  
Isha Crichlow  
Aaron Hartnell-Booth  
Duncan Swindells  
PRINCIPAL BASS CLARINET  
Gareth Brady

## BASSOON

David Hubbard  
PRINCIPAL  
Luis Eisen  
Rhiannon Carmichael  
Paolo Dutto  
PRINCIPAL CONTRABASSOON  
Heather Brown

## HORN

Christopher Gough  
PRINCIPAL  
Alison Murray  
Andrew McLean  
David McClenaghan  
Martin Murphy  
Andrew Saunders  
Anya Flanagan  
Flora Bain  
Helena Jacklin

## TRUMPET

Jason Lewis  
ASSOCIATE PRINCIPAL  
Christian Barraclough  
Brian McGinley  
David Collins  
Andrew Connell-Smith

## BASS TRUMPET

Donal Bannister

## TROMBONE

Dávur Juul Magnussen  
PRINCIPAL  
Lance Green  
Alastair Sinclair  
PRINCIPAL BASS TROMBONE

## TUBA

John Whitener  
PRINCIPAL  
Callum Reid

## TIMPANI

Paul Philbert  
PRINCIPAL  
Tom Hunter

## PERCUSSION

Simon Lowdon  
PRINCIPAL  
John Poulter  
Stuart Semple  
Philip Hague

## HARP

Pippa Tunnell  
Zuzanna Olbryś

## CELESTE

Lynda Cochrane



# RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

# THRILLING SAINT-SAËNS' ORGAN SYMPHONY

**DND** Thu 6 Oct

**EDN** Fri 7 Oct

**GLW** Sat 8 Oct

Supported by  
**Jennie S. Gordon Memorial Foundation**

**Stravinsky** Jeu de cartes  
**Poul Ruders** Concerto for Harpsichord  
**Saint-Saëns** Symphony No3 Organ

**Thomas Søndergård** Conductor  
**Mahan Esfahani** Harpsichord

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



The RSNO is supported by the  
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[gov.scot](http://gov.scot)



# SUPPORTING THE RSNO

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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 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 relationship between the RSNO and Conductors' Circle members involves exceptional levels of access to all aspects of Orchestra life. We design bespoke private events tailored to individual interests and passions, providing insight into the artistic process and bringing our supporters further into the RSNO family. Members of the Conductors' Circle benefit from an intimate and long-lasting connection with the RSNO Artistic Team and particularly with RSNO Music Director Thomas Søndergård, Principal Guest Conductor Elim Chan and the many

renowned guest Conductors we are privileged to welcome to the RSNO each year.

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

Ardgowan Charitable Trust  
Geoff and Mary Ball  
Sir Ewan and Lady Brown  
Stina Bruce Jones  
Ian and Evelyn Crombie  
Carol Grigor and the Trustees of Dunard Fund  
Gavin and Kate Gemmell  
Kenneth and Julia Greig  
Ms Chris Grace Hartness  
Kat Heathcote and Iain Macneil  
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.

For more information on Individual Giving and becoming part of the Conductors' Circle please contact Jenny McNeely at [jenny.mcneely@rsno.org.uk](mailto:jenny.mcneely@rsno.org.uk)

# PATRON PROGRAMME

## CHAIR PATRON

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

### Assistant Conductor

Kellen Gray  
The Solti Foundation Chair

### First Violin

Maya Iwabuchi *LEADER*

Sharon Roffman *LEADER*  
Dunard Fund Chair

Tamás Fejes *ASSISTANT LEADER*  
The Bill and Rosalind Gregson Chair

Patrick Curlett  
*ASSISTANT PRINCIPAL*  
The RSNO Circle Chair

Alan Manson  
The Hugh and Linda Bruce-Watt  
Chair

Elizabeth Bamping  
The WL and Vera Heywood Chair

Ursula Heidecker Allen  
The James and Iris Miller Chair

Lorna Rough  
The Hilda Munro Chair

### Second Violin

Sophie Lang  
The Ian and Evelyn Crombie Chair

### Viola

Tom Dunn *PRINCIPAL*  
The Cathy & Keith MacGillivray  
Chair

Lisa Rourke *SUB PRINCIPAL*  
The Meta Ramsay Chair

Francesca Hunt  
The Rolf and Celia Thornqvist Chair

### Cello

Betsy Taylor  
*ASSOCIATE PRINCIPAL*  
The Maxwell Armstrong Chair

Kennedy Leitch  
*ASSISTANT PRINCIPAL*  
The David and Anne Smith Chair

Rachael Lee  
The Christine and Arthur Hamilton  
Chair

### Double Bass

Michael Rae  
James Wood Bequest Fund Chair

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

### Flute

Katherine Bryan *PRINCIPAL*  
The David and Anne Smith Chair

Helen Brew *ASSISTANT PRINCIPAL*  
The Gordon Fraser Charitable  
Trust Chair

### Oboe

Adrian Wilson *PRINCIPAL*  
The Hedley Wright Chair

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

### Cor Anglais

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

### Bassoon

David Hubbard *PRINCIPAL*  
The James and Morag Anderson Chair

### Horn

Christopher Gough *PRINCIPAL*  
The Springbank Distillers Chair

Martin Murphy  
*ASSISTANT PRINCIPAL*  
The John Mather Trust's Rising Star  
Chair

Alison Murray  
*ASSISTANT PRINCIPAL*  
Mr & Mrs Pierre and Alison Girard

David McClenaghan  
The J & A Mitchell Chair

### Trumpet

Christopher Hart *PRINCIPAL*  
Ms Chris Grace Hartness

Marcus Pope *SUB PRINCIPAL*  
The Nigel and Margot Russell Chair

### Trombone

Dávur Juul Magnussen  
*PRINCIPAL*  
The Mitchell's Glengyle Chair

Lance Green  
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The William Cadenhead Chair

### Timpani

Paul Philbert  
Ms Chris Grace Hartness

### Percussion

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

### Library and Orchestra Assistant

Xander van Vliet  
The Hilda Munro Chair

We would like to acknowledge the generous contribution of Mr Hedley Wright in supporting the RSNO Chair Patron Programme.

## LEARNING AND ENGAGEMENT PATRON

Our Learning and Engagement activity is structured around our Music for Life programme. From apps for babies to concerts and workshops for school children, and lunchtime concerts for older adults, the range of projects is vast. As a Patron, you will have access to our projects to bring you closer to the communities we serve across Scotland.

### Learning and Engagement Patrons

Neil and Nicola Gordon  
Professor Gillian Mead, FRSE  
Mr Maurice Taylor CBE  
RSNO Principal Oboe, Adrian Wilson  
Witherby Publishing Group 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 Jenny McNeely, Head of Individual Giving and Partnerships, at [jenny.mcneely@rsno.org.uk](mailto:jenny.mcneely@rsno.org.uk)



We would like to thank all those who have donated to our new Play Your Part Appeal.  
The generosity of our supporters at this time is deeply appreciated.





# 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 Torran McEwan, Individual Giving and Partnerships Officer, in the strictest confidence, at [torran.mcewan@rsno.org.uk](mailto:torran.mcewan@rsno.org.uk)

To the many among you who have pledged to leave a gift already – thank you.



# CHARITABLE TRUSTS AND FOUNDATIONS

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Charitable trusts and foundations have a distinguished history of supporting the RSNO, both on and off stage. From one-off donations for specific projects to multi-year funding for our flagship outreach initiatives, including the National Schools Concert Programme and Young Creatives, every grant in support of our work is truly appreciated. We are grateful to the following trusts and foundations for their generosity:

Aberdeen Endowments Trust  
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Walter Scott Giving Group  
Walton Foundation  
Wavendon Foundation  
William Syson Foundation  
Zich Trust

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 Naomi Stewart, Head of Trusts and Projects, at [naomi.stewart@rsno.org.uk](mailto:naomi.stewart@rsno.org.uk)





# RSNO CIRCLE

The Circle is a vital part of the RSNO family. Our community of music-lovers inspire and support us. Supporting us by joining the Circle will help us to bring music to so many people, from our Learning and Engagement programmes to our brand-new digital performances. As part of our community and family, we will keep in touch with our exclusive magazine *Inner Circle*, our Circle member webpage and invitations to special events throughout the year.

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

To all our existing Circle members, thank you. Thank you for your unwavering support that allows us to continue sharing the joy of music.

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Ms Catherine Y Alexander  
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Mr A Alstead  
Mr N Barton  
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Mr K Allen  
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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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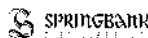
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If you would like more information about sponsorships, corporate partnerships or fundraising events with the RSNO, please contact Jenny McNeely, Head of Individual Giving and Partnerships, at [jenny.mcneely@rsno.org.uk](mailto:jenny.mcneely@rsno.org.uk)

# ROYAL SCOTTISH NATIONAL ORCHESTRA

## RSNO BOARD OF DIRECTORS

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Neil McLennan

Costa Pilavachi

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Gurjit Singh Lalli  
Jane Wood

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David Hubbard  
Dávur Juul Magnussen  
Sophie Lang  
Paul Philbert  
Lorna Rough

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Gordon Murray

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Ms Ruth Wishart

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Phoebe Connolly  
EXECUTIVE ASSISTANT

Nicola Shephard  
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