



RSNO
SCOTLAND'S NATIONAL
ORCHESTRA

DRAMATIC
DVOŘÁK
SEVEN

Usher Hall, Edinburgh
Fri 14 Oct 2022 7.30pm

Glasgow Royal Concert Hall
Sat 15 Oct 7.30pm

Working in harmony to deliver music, sustainably



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musicians, staff and audiences.

RSNO
SCOTLAND'S NATIONAL
ORCHESTRA

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SCOTLAND'S RAILWAY

DVOŘÁK SEVEN

You never quite know where music is going to take you. Erich Korngold was born in old Vienna but ended up in Hollywood, and his gorgeous Violin Concerto, played by Philippe Quint, embraces both worlds. Dvořák got the idea for his Seventh Symphony at a Prague railway station, but it grew into one of his most personal – and dramatic – pieces. And in Black History Month, conductor Christian Reif celebrates a neglected classic by the American composer Julia Perry: you'll wonder why we don't hear it more often.

PERRY A Short Piece for Orchestra [7']

KORNGOLD Violin Concerto in D major Op35 [24']

INTERVAL

DVOŘÁK Symphony No7 in D minor Op70 [38']

Christian Reif Conductor

Philippe Quint Violin

Royal Scottish National Orchestra

USHER HALL, EDINBURGH

Fri 14 Oct 2022 7.30pm

GLASGOW ROYAL CONCERT HALL

Sat 15 Oct 7.30pm

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

RECOMMENDED BY
CLASSIC *f*M

INSPIRING

BEETHOVEN FIVE

EDN Fri 28 Oct
GLW Sat 29 Oct

Haydn Symphony No39
Jörg Widmann Echo-Fragmente
Beethoven Symphony No5

Elim Chan Conductor
Jörg Widmann Clarinet
Dunedin Consort

**DUNEDIN
CONSORT**

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WELCOME



This evening the RSNO welcomes back conductor Christian Reif, who last performed with us in 2019 in a memorable concert alongside Nicola Benedetti. Tonight he is joined by another fantastic soloist, Philippe Quint, making his RSNO debut. Philippe was nominated for a GRAMMY Award for his recording of Korngold's Violin Concerto, and I can't wait to hear him perform the piece live.

The music in this evening's concert reflects musical journeys and how composers and artists find ideas and inspiration as they travel. Throughout the 20th century European and American composers travelled across oceans and continents, making new homes and creating new sounds. Both Korngold and Dvořák found considerable success in the US and Julia Perry moved in the opposite direction, from Akron, Ohio to Europe, to study, conduct and compose.

In his Violin Concerto, Korngold incorporates themes from some of his magnificent film scores. His Hollywood story highlights to me the important role that film music plays in

introducing new audiences to the classical music world, a role the RSNO continues to embrace. For most of us, the first time we hear a symphony orchestra is on a soundtrack, with music often being the unseen character that 'makes' a film. It always gives me great pleasure to see halls full at our RSNO at the Movies concerts and we look forward to bringing more exciting film music to you later in the Season.

This week in Aberdeen we performed side-by-side with young students from Big Noise Torry as part of our continued partnership with Sistema Scotland. It was an experience that I hope the keen young musicians will never forget. Partnerships form a huge part of the RSNO's work, and I am therefore very much looking forward to seeing the Orchestra's first concert of our new three-year collaboration with the Dunedin Consort at the end of this month. I hope you can join us. In the meantime, I hope you enjoy this evening's concert.

Alistair Mackie
CHIEF EXECUTIVE

ROYAL SCOTTISH NATIONAL ORCHESTRA

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Thomas Søndergård	1
MUSIC DIRECTOR	
Elim Chan	2
PRINCIPAL GUEST CONDUCTOR	
Neeme Järvi	3
CONDUCTOR LAUREATE	
Alexander Lazarev	4
CONDUCTOR EMERITUS	
Kellen Gray	5
ASSISTANT CONDUCTOR	
Stephen Doughty	6
CHORUS DIRECTOR, RSNO CHORUS	
Patrick Barrett	7
CHORUS DIRECTOR, RSNO JUNIOR CHORUS	

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Sharon Roffman	9
LEADER	
Lena Zeliszewska	10
ASSOCIATE LEADER	
Tamás Fejes	11
ASSISTANT LEADER	
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Elizabeth Bamping	18

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Harriet Hunter	21
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ASSOCIATE PRINCIPAL	

Julia Perry (1924-1977)

A SHORT PIECE FOR ORCHESTRA



FIRST PERFORMANCE
1952

DURATION 7 minutes

Born in Lexington, Kentucky in 1924, Julia Perry grew up in Akron, Ohio, in America's Midwest, the daughter of a doctor father – an amateur pianist who had once accompanied the African American tenor Roland Hayes on tour – and a mother who, vitally, enthusiastically encouraged her children in their musical pursuits.

Perry's evident musical gifts gained her a place at Westminster Choir College in Princeton and subsequently the Juilliard School in New York, where she spent her summers studying composition at the prestigious Berkshire Music Center at Tanglewood, receiving a scholarship to study with Luigi Dallapiccola, which brought her to wider musical notice. In the 1950s, receiving two Guggenheim Scholarships, she continued her studies in Italy with Dallapiccola and, like many of the emerging composers of the day, with Nadia Boulanger in Paris. This was a busy decade in which she also became a noted conductor, employed by the US Information Service – a postwar agency devoted to American diplomacy abroad – to deliver concerts throughout Europe.

Perry's musical style was a neoclassical mix of abstract classicism, lyrical yet marked with dissonance, and her African American heritage – the dominance of one or the other waxing and waning during her short musical life. Early works were largely vocal and very much inspired by the musical language of spirituals. When she moved to Europe in the early 1950s, a period which coincided with the premiere of her extremely successful *Stabat Mater* (1951) for mezzo-soprano and chamber orchestra – the work which effectively launched her career – her work became more instrumental. By the end of her short life she had composed 12 symphonies and three operas, among many other works. When she returned to a changed

America in the 1960s, amid the rise of the civil rights movement, she again reworked her African American musical heritage in skilled combination with her classical influences.

It was in Perry's second year in Italy, during a break in her studies with Dallapiccola, that she composed *A Short Piece for Orchestra*. Revised twice, it was premiered in 1952. The title of the work is somewhat unassuming. However, the piece itself is anything but, a five-part continuous work filled with driving dissonance and abstract lyricism, and a thrilling, tight and assured musical narrative. It became, along with the *Stabat Mater*, one of Perry's most performed pieces, and in 1965 it was recorded by the New York Philharmonic.

Long dogged by ill health, Perry's musical career was cut short by a series of strokes in the 1970s, paralysing her down her right-hand side and hospitalising her for some years. And yet it is a mark of the woman that while these slowed down her composing, they did not stop her. Ever driven by her considerable musical gifts and reaching out beyond the dark shadow of lynchings, segregation and societal sexism, she taught herself to write left-handed and continued to compose until her death aged just 55 in 1977.

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What was happening in 1952?

6 Feb On a visit to Kenya, Princess Elizabeth learned of the death of her father, King George VI

4 Apr At The Hague Tribunal, Israel demanded reparations worth \$3 billion from Germany

28 Apr The Treaty of San Francisco formally ended the war between Japan and the Allies, simultaneously ending the occupation of the four main Japanese islands by the Allied Powers

18 May At the age of 39, Ann Davison became the first woman to single-handedly sail the Atlantic Ocean

15 Jun Anne Frank's *The Diary of a Young Girl* was published in English translation

16 Aug Lynmouth in North Devon was devastated by floods which killed 34 people

29 Aug John Cage's 4'33", during which the performer did not play, premiered at Woodstock, New York

14 Oct The UN began work in its New York headquarters building, designed by Le Corbusier and Niemeyer

1 Nov The US successfully tested the first hydrogen bomb, at Eniwetok Atoll in the Marshall Islands

4 Nov In the US presidential election, Republican General Dwight D Eisenhower defeated Adlai Stevenson

14 Dec The first successful surgical separation of conjoined twins was carried out at Mount Sinai Hospital in Cleveland, Ohio

Erich Wolfgang Korngold (1897-1957)

VIOLIN CONCERTO in D major Op35



FIRST PERFORMANCE

St Louis, 15 February 1947

DURATION 24 minutes

1. Moderato nobile

2. Romanze

3. Allegro assai vivace

Erich Korngold may have been one of the finest and most influential Hollywood film composers of his day, but his musical career began as a child prodigy in the post-Wagner Vienna of Gustav Mahler and Richard Strauss. Aged just 19, a full decade after Mahler had declared him a genius and sent him to study with Alexander von Zemlinsky, he was already an acclaimed composer whose works had been premiered by some of the era's greatest musical figures, including pianist Artur Schnabel, violinist Carl Flesch, and conductors Bruno Walter and Arthur Nikisch.

The ticket to Hollywood came in 1934, when Korngold was approached by the Austrian Hollywood director, Max Reinhardt. Reinhardt had admired Korngold's 1920 opera, *Die tote Stadt*, and wanted the same lushly scored orchestral textures for a new film score arrangement of Mendelssohn's incidental music to *A Midsummer Night's Dream*. Korngold accepted the commission, the 1935 film was a great success, and the following year he signed an exclusive contract with Warner Bros and left for America – a timely move in light of the steady rise of the Nazi regime at home, and Korngold being Jewish.

The next decade saw Korngold focus his musical attentions entirely on film scores such as *The Adventures of Robin Hood* (1938). However, in 1945 he felt the concert platform calling him back, and wrote the Violin Concerto – the perfect vehicle through which to make such a comeback statement, concerto form being both indisputably rooted in the classical tradition, and completely incompatible with film. And to really hammer his 'serious classical' intentions home, Korngold not only cleaved faithfully to the form's traditional three-movement quick-slow-quick shape (when plenty of composers didn't), but also cast his

work in D major – the same key as used in violin concertos by Beethoven, Brahms, Tchaikovsky, Prokofiev and Paganini. As a final stamp of classical authenticity, the concerto was dedicated to Mahler's widow, Alma Mahler, and premiered by the great Jascha Heifetz.

A violinist of Heifetz's stature was very much necessary too, because what is striking about the writing for the soloist is how unrelentingly virtuosic it is throughout, while the orchestra largely plays second fiddle. What's more, the lion's share is in the violin's very highest registers, where the finger acrobatics are even harder, but where the instrument's voice is most pure and silvery. It's almost as if, having spent the past decade producing musical backdrops, to lift a single instrument prominently and triumphantly above an orchestra was exactly what Korngold's composing muscles had been craving.

All that said, there's no question that the concerto also sweeps a low bow of gratitude to Korngold's Hollywood years; remotely so through the music's emotional directness and unrelenting dramatic tension, and in the inclusion of the magical-sounding voices of vibraphone, xylophone, harp and celeste. Then also overtly, via all three movements containing material drawn from Korngold's 1930s film scores. Although the great violinist Bronisław Huberman suggested that it was actually the other way around, and certainly it's not implausible to imagine Korngold, drowning in Warner commissions but a Viennese composer at heart, gradually sketching out classical themes in his free moments, before giving them test runs in his film scores.

It's Hollywood that hits the ear from the opening of the *Moderato nobile*, its theme borrowed from Korngold's score to the 1937

film *Another Dawn*, but with the original forward-thrusting muscularity now transformed into something more expansive, lyrical and floating. The second theme is likewise a borrowing, this one the love theme from the 1939 film *Juarez*.

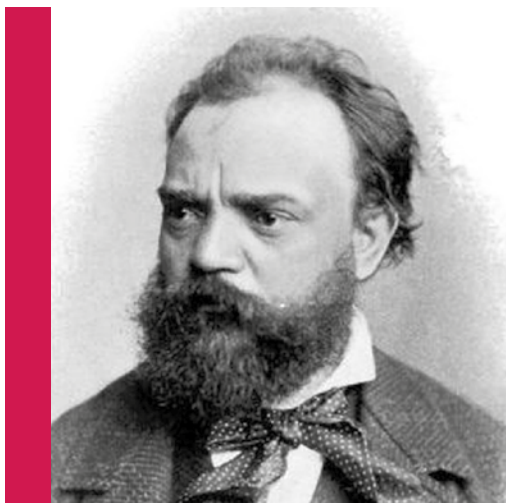
The *Romanze* second movement, with its shimmering, harp-rich textures, draws on a theme from Korngold's Oscar-winning score to *Anthony Adverse* (1936), but in more masked fashion, simply following the original's rising contours.

If Korngold puts the violinist through their paces in the first two movements, the finale takes virtuosic wizardry to the Nth degree. Based on material from the 1937 adventure film *The Prince and the Pauper*, this delicious sprite's-party-meets-peasant-stomp is technically a traditional theme and variations, but Korngold's handling of it is anything but traditional, because rather than initially presenting the theme straight and unadorned, here the violin delivers it first as a massively embellished, high-octane fireworks show. Eventually a heroic statement from the horns ushers in a markedly softer passage. This culminates in a few truly magical bars of peaceful, soft floating, before exuberantly explosive chords set off a final fleet-footed dance to the finish line.

© Charlotte Gardner

Antonín Dvořák (1841-1904)

SYMPHONY No7 in D minor Op70



FIRST PERFORMANCE

London, 22 April 1885

DURATION 38 minutes

1. Allegro maestoso

2. Poco adagio

3. Scherzo: Vivace

4. Finale: Allegro

If Bedřich Smetana (1824-1884) created Bohemian musical nationalism, Antonín Dvořák made it internationally popular. In England particularly, the Slavic exuberance and melodic charm of his music made him something of a celebrity. After a London performance of his Sixth Symphony in the summer of 1884, Dvořák wrote to his father:

Yesterday I had my second concert in St James' Hall where I again achieved the most splendid success! I cannot tell you how great is the honour and respect the English people here show me. Everywhere they write and talk about me and say that I am the lion of this year's musical season in London!

Later that year, in response to a commission from London's Royal Philharmonic Society – who had just nominated him as an honorary member – Dvořák began working on his Seventh Symphony with great enthusiasm. In December he told a friend,

Now I am occupied with my new symphony [for London], and wherever I go I have nothing else on my mind but my work, which must be such as will make a stir in the world and God grant that it may!

And indeed it did. Dvořák himself conducted the premiere at St James' Hall in April 1885 and was once more delighted with its reception. He told a friend that English audiences had again welcomed him 'heartily and demonstratively', concluding that the symphony was 'immensely successful'.

On the surface at least, the seventh is the least obviously Bohemian of Dvořák's symphonies and it demonstrates the composer's attempt to write a less overtly nationalistic work. It is undoubtedly influenced by the Third Symphony of his friend and mentor, Johannes

Brahms, a work Dvořák regarded as a towering masterpiece, and it shares with this symphony an overall darkness of mood. At the same time, not a line of it could have been written by anyone but Dvořák. Brahms provides a model for its structure and ambience, and the influence of Wagner can also at times be heard, but its character remains essentially Czech. Furthermore, it is a turbulent work that reflects both personal and patriotic struggle: Dvořák had recently lost his mother, as well as his eldest daughter some time before, and, like Smetana, was profoundly committed to the cause of Czech nationalism. As he told a friend during the composition of the work, 'What is in my mind is Love, God, and my Fatherland.'

Over ominous murmurs in the depths of the orchestra, the first movement's dark main theme gradually unfolds. The storminess intensifies, but a gently lilting woodwind melody, graceful and Brahms-like, provides richly lyrical contrast. The material is developed by Dvořák to great dramatic effect and, after the music builds to a powerful climax, there is a refrain of the opening themes, the first now played *fff* (very, very loud). There is another majestic climax but eventually the principal theme, again over dark rumblings, ebbs away into nothing.

After completing the exquisite *Poco adagio* (which he unaccountably referred to as an '*andante*'), Dvořák described his satisfaction to a friend:

Just today I have finished the *andante* of my new symphony and I was as blissful and happy in this work as I have ever been ...

Accordingly, its opening is peaceful and prayer-like, a gently flowing clarinet melody creating a mood of cloudless calm. Gradually, however, tension builds and a stormy sequence

recalls the more anguished mood of the first movement. A glowing horn melody provides a degree of consolation, though it is only at the very end of the movement that the serenity of the opening is fully recaptured.

The cross-rhythms and passionate counter-melodies of the Scherzo evoke a spirited Bohemian folk dance called the *furiant*. By contrast, the middle section (the so-called trio) is lighter and breezier, with snatches of Dvořák's trademark birdsong. The sky darkens again for a reprise of the Scherzo, the violas sing out a sorrowful, Wagner-like melody and the last bars bring the movement to a vigorous, emphatic close.

Dvořák described the finale as reflecting the ability of the Czech people to resist oppression. It is, like the first movement, a tempestuous affair; however, whereas the opening movement fades into silence, the *Finale*'s conflict leads to a triumphant resolution. Introduced by cellos, horns and clarinet, the principal theme has nervous, yearning qualities, while the more positive second theme hints at the possibility of a joyful outcome. Nevertheless, the bulk of the movement is so stormy and oppressive that the unrestrained exuberance of its ending is doubly striking. Here, in imagination at least, the Czech nation proudly and defiantly asserts itself.

© Anthony Bateman

PHILIPPE QUINT Violin



One of the most versatile and imaginative artists on the concert stage today, multiple GRAMMY Award-nominated American violinist Philippe Quint is internationally recognised for his unique approach to classical core repertoire, championing new music, rediscovering neglected works and creating a new format of docu-concert experience; multimedia journeys about the lives of Argentinean tango composer Astor Piazzolla and Charlie Chaplin. 'Truly phenomenal' is how *BBC Music Magazine* recently described him, adding, 'Quint's tonal opulence, generously inflected with subtle portamentos, sounds like a throwback to the glory days of Fritz Kreisler.'

With an award-winning discography of 17 commercial releases on Warner Classics, Naxos and Avanti Classics, Quint regularly appears with major orchestras and conductors worldwide at venues ranging from the Gewandhaus in Leipzig to Carnegie Hall in New York, while making frequent guest appearances

at the most prestigious festivals, including Verbier, Aspen, Colmar, Hollywood Bowl and Dresden Musikfestspiele.

Quint's appearances in recent seasons have taken him to the London Philharmonic, Los Angeles Philharmonic, Chicago Symphony, Baltimore Symphony, Seattle Symphony, Detroit Symphony, Indianapolis Symphony, Houston Symphony, New Jersey Symphony, Minnesota Orchestra, Bournemouth Symphony, Staatskapelle Weimar, Orchestre National du Capitole de Toulouse, Royal Liverpool Philharmonic, Bilbao Orkestra Sinfonikoa, China National Symphony, Orpheus Chamber Orchestra, Komische Oper Berlin Orchestra and Leipzig's MDR-Sinfonieorchester, performing under the batons of such renowned conductors as the late Kurt Masur and Bramwell Tovey, Edo de Waart, Andrew Litton, Tugan Sokhiev, Ludovic Morlot, James Gaffigan, Carl St Clair, Michael Stern, Vladimir Spivakov, Cristian Măcelaru, Kristjan Järvi, Krzysztof Urbanski, Jorge Mester, Jahja Ling, Carlos Miguel Prieto, Tito Muñoz and Steven Sloane.

Philippe Quint plays the 1708 'Ruby' Antonio Stradivari violin on loan to him through the generous efforts of The Stradivari Society.

CHRISTIAN REIF Conductor



German conductor Christian Reif has quickly established a reputation for his natural musicality, technical command and leadership as an engaging communicator and outstanding orchestra builder.

Since the 2019-20 season, Reif has conducted the RSNO, Dallas Symphony, Ulster Orchestra, Romanian Radio Symphony, Aalborg Symphony, Fundación Excelentia in Madrid, North Carolina Symphony, San Antonio Symphony, Santa Barbara Symphony, Toledo Symphony, Colorado Springs Philharmonic, Orchestre National de Belgique, Orquestra Sinfónica Portuguesa in Lisbon, Stavanger Symphony, Orchestre National d'île de France, Hallé Orchestra, Gävle Symphony, Orchestre National de Lyon, Odense Symphony, Munich Radio Orchestra, Brno Philharmonic, New World Symphony and Kansas City Symphony.

During the pandemic, he took part in several live-streamed events, including conducting the Music Academy of the West's Instrumental Fellows in their 2020 Remote Summer Learning Institute on a socially distanced performance of Haydn's *London* Symphony No.104. He also

appeared in live-streamed events presented by the San Francisco Symphony, New World Symphony, Lakes Area Music Festival, Long Beach Opera, New York Festival of Song and Musical America.

Reif was active on the piano throughout the pandemic, recording a series of at-home virtual 'Songs of Comfort' with his wife, soprano Julia Bullock, ranging from Carole King's *Up on the Roof* to Schubert's *Wandernachtlied*.

From 2016 to 2019, Reif served as Resident Conductor of the San Francisco Symphony and Music Director of the San Francisco Symphony Youth Orchestra (SFSYO). His tenure culminated in a six-city European tour with the SFSYO, including performances at Vienna's Musikverein, Berlin Philharmonie and Hamburg Elbphilharmonie. He was a Conducting Fellow with the New World Symphony from 2014 to 2016, and a Conducting Fellow at the Tanglewood Music Center in 2015 and 2016.

Reif's enthusiasm for performing contemporary music has led to several world premieres, including Anahita Abbasi's ... *within the shifting grounds* ... (a work commissioned by Reif and the SFSYO in collaboration with the International Contemporary Ensemble), Michael Gordon's *El Sol Caliente* (a city symphony in honour of Miami Beach's centennial), and concertos for DJ and orchestra performed at New World Symphony PULSE events where the concert hall was transformed into a nightclub.

Christian Reif studied with Alan Gilbert at the Juilliard School, where he completed his Master of Music in Conducting in 2014 and received the Charles Schiff Conducting Award. Prior to that, he studied with Dennis Russell Davies at the Mozarteum Salzburg, where he received a diploma in 2012. He was the winner of the 2015 German Operetta Prize, awarded by the German Music Council.

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. 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 and 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

FIRST VIOLIN

Emily Davis
GUEST LEADER
Tamás Fejes
ASSISTANT LEADER
Patrick Curlett
Evgeny Makhtin
Wen Wang
Elizabeth Bamping
Joonas Pekonen
Lorna Rough
Tania Passendji
Alan Manson
Caroline Parry
Eleanor Wilkinson
Laura Ghiro
Fiona Stephen

SECOND VIOLIN

Marion Wilson
ASSOCIATE PRINCIPAL
Jacqueline Speirs
Robin Wilson
Paul Medd
Nigel Mason
Harriet Hunter
Sophie Lang
Kirstin Drew
John Robinson
Daniel Stroud
Seona Glen
Eddy Betancourt

VIOLA

Tom Dunn
PRINCIPAL
Felix Tanner
Liam Brolly
Claire Dunn
Francesca Hunt
Matthew Johnstone
Nicola McWhirter
David Martin
David McCreadie
Elaine Koene

CELLO

Betsy Taylor
ASSOCIATE PRINCIPAL
Kennedy Leitch
Rachael Lee
Sarah Digger
Robert Anderson
Susan Dance
Miranda Phythian-Adams
Niamh Molloy

DOUBLE BASS

Roberto Carrillo-Garcia
GUEST PRINCIPAL
Margarida Castro
Michael Rae
Tom Berry
Christopher Sergeant
Brendan Norris

FLUTE

Katherine Bryan
PRINCIPAL
Janet Richardson
PRINCIPAL PICCOLO

OBOE

Adrian Wilson
PRINCIPAL
Peter Dykes
Henry Clay
PRINCIPAL COR ANGLAIS

CLARINET

Timothy Orpen
PRINCIPAL
Harry Penny
Gareth Brady

BASSOON

Guylaine Eckersley
GUEST PRINCIPAL
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Christopher Gough
PRINCIPAL
Alison Murray
Andrew McLean
David McClenaghan
Martin Murphy

TRUMPET

Jason Lewis
ASSOCIATE PRINCIPAL
Ruby Orlowska

TROMBONE

Paul Stone
GUEST PRINCIPAL
Lewis Bettles
Alastair Sinclair
PRINCIPAL BASS TROMBONE

TIMPANI

Paul Philbert
PRINCIPAL

PERCUSSION

Simon Lowdon
PRINCIPAL
John Poulter
Colin Hyson

HARP

Pippa Tunnell

PIANO/CELESTE

Lynda Cochrane



THE BRUNTON
THE PLACE TO B

AUTUMN CONCERT SERIES

FRIDAY 14 OCTOBER

RYAN CORBETT *accordion*

DIDA CONDRIA *piano*



Join us for a delicious two course dinner, followed by a concert with our favourite accordionist, Ryan Corbett, and pianist Dida Condria. This evening will bring classical Bach, romantic Franck and a fantastic concerto interspersed with sparkling piano solos.

6PM SUPPER, 7.30PM CONCERT

SUPPER & CONCERT £37 (£35), CONCERT ONLY £16 (£14)

LUNCHTIME CLASSICAL

TUESDAY 15 NOVEMBER

JONATHAN LEIBOWITZ *clarinet*

ERAN SULKIN *piano*



TUESDAY 6 DECEMBER

ADLIBITUM

Andrea Gajic *violin*

Djordje Gajic *accordion*



12 NOON LUNCH, 1PM CONCERT

LUNCH & CONCERT £16.75 / CONCERT ONLY £10

FRIDAY 9 DECEMBER

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PRE-CONCERT TALKS

**Our pre-concert talks return to
Edinburgh and Glasgow this Season.**

Free to ticket-holders, join us from 6.45pm in the Upper Circle Foyer in the Usher Hall or the Clyde Foyer in the Glasgow Royal Concert Hall before our Season concerts.

With talks from guest artists, musicians and more, find out about the music you love with our informal chats.

BEETHOVEN FIVE

EDN 28 Oct | GLW 29 Oct

RSNO Chief Executive Alistair Mackie and Dunedin Consort Chief Executive Jo Buckley

TCHAIKOVSKY FOUR

EDN 4 Nov | GLW 5 Nov

Mezzo-soprano Karen Cargill in conversation

BRITTEN'S WAR REQUIEM

EDN 11 Nov | GLW 12 Nov

War photo exhibition by David Pratt

rsno.org.uk



SUPPORTING THE RSNO

I am honoured and extremely proud to be Music Director of the RSNO. It is through the continued generosity of you, our friends, donors and supporters, that we can continue to achieve and realise the most ambitious goals of the Orchestra.

One of the wonders of the RSNO is how it brings high-quality music not only to concert halls, but to the wider community. From hospital settings to care homes, from our Astar app for families with newborns to our National Schools Concert Programme, our music touches so many lives in Scotland and beyond.

Your support is the cornerstone of all that we do, as it allows us to continually build and develop.

Thank you for being part of this wonderful Orchestra's journey, as we adapt and grow towards a bright future.



Thomas Søndergård
MUSIC DIRECTOR, RSNO

RSNO 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
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Ian and Evelyn Crombie
Carol Grigor and the Trustees of Dunard Fund
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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

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

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Sharon Roffman *LEADER*
Dunard Fund Chair

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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

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In memory of a dear friend, Fiona H

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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
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RSNO Principal Oboe, Adrian Wilson
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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



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

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

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



CHARITABLE TRUSTS AND FOUNDATIONS

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

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We are also grateful to a number of trusts that wish to stay anonymous.

If you would like more information about our work and how you can make a difference, please contact Naomi Stewart, Head of Trusts and Projects, at 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 or get in touch with Torran McEwan, Individual Giving and Partnerships Officer, at 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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Thank you to all our members
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 those who wish to remain
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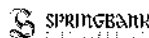
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If you would like more information about sponsorships, corporate partnerships or fundraising events with the RSNO, please contact Jenny McNeely, Head of Individual Giving and Partnerships, at jenny.mcneely@rsno.org.uk

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