



RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

RECOMMENDED BY  
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RAVISHING  
**GRIEG PIANO  
CONCERTO**

Usher Hall, Edinburgh  
Fri 18 Nov 2022 7.30pm

Glasgow Royal Concert Hall  
Sat 19 Nov 7.30pm



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**RSNO**  
SCOTLAND'S NATIONAL  
ORCHESTRA

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# GRIEG PIANO CONCERTO

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The rhythm, the joy, the sheer headlong energy: there's a reason why many music-lovers list the Seventh as their favourite Beethoven symphony. It's one of those pieces that makes you feel glad to be alive. The same goes for Grieg's much-loved, deeply romantic Piano Concerto; the brilliant Denis Kozhukhin will make it sparkle like it's new. Conductor Jonathon Heyward opens the concert with Sir James MacMillan's haunting, impassioned *Larghetto for Orchestra*.

**SIR JAMES MACMILLAN**

*Larghetto for Orchestra* [15']

SCOTCH  
SNAPS



**GRIEG** Piano Concerto in A minor Op16 [30']

INTERVAL

**BEETHOVEN** Symphony No7 in A major Op92 [35']

**Jonathon Heyward** Conductor

**Denis Kozhukhin** Piano

**Royal Scottish National Orchestra**

USHER HALL, EDINBURGH

Fri 18 Nov 2022 7.30pm

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GLASGOW ROYAL CONCERT HALL

Sat 19 Nov 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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CLASSIC *f*M

# RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

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# PASSIONATE

# TCHAIKOVSKY

# PIANO

# CONCERTO

**EDN** Fri 2 Dec  
**GLW** Sat 3 Dec

In memory of  
**Isabel Miller Edwards**

**Wagner** Prelude and Liebestod  
from *Tristan and Isolde*  
**Tchaikovsky** Piano Concerto No1  
**Prokofiev** Selection from *Romeo*  
and *Juliet*

**Ludovic Morlot** Conductor  
**Roman Rabinovich** Piano

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Scottish Government



Scottish Government  
Riaghaltas na h-Alba

# WELCOME

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Welcome to this evening's concert. This weekend we have two changes to our advertised programme: Denis Kozhukhin replaces Joyce Yang and conductor Jonathon Heyward joins us in place of Edo de Waart.

Last Season I spoke of how flexible and reactive the classical music industry has become in recent times, and that along with the disappointment of a cancellation comes a great sense of anticipation. Behind the scenes, administrators, agents and managers work rapidly to ensure we still deliver a fantastic Season concert. You never know when you are at the beginning of something special, and I'm reminded this week that our Music Director Thomas Søndergård first appeared with the Orchestra as a last-minute stand-in.

This weekend's performances will be the first time Jonathon has performed live with the RSNO. However, we were lucky to work with him almost a year ago on Rachel Barton Pine's recording of Florence Price's Second Violin Concerto. The recording was released on the Cedille label in September and has reached No5 on the US Billboard Classical Album Chart.

Jonathon was a fantastic presence at Scotland's Studio within the RSNO Centre, and I know that our musicians have been looking forward to working with him again. You can find a behind-the-scenes video which Rachel and Jonathon made during the recording session on Rachel's official Facebook page.

Last week at Britten's *War Requiem* you may have noticed an extra guest on stage. Acclaimed Scottish painter Gerard Burns joined the musicians to watch them perform before he starts work on a new piece celebrating the Orchestra. It is a joy to watch artists of different disciplines support and sustain each other, and I can't wait to share updates from Gerard on this exciting new work.

As we see cultural bodies face funding cuts and closures, it is vitally important that we maintain a vibrant community of artists and supporters, and continue to share our rich cultural offerings with the wider world.

**Alistair Mackie**  
CHIEF EXECUTIVE





## ARTISTIC TEAM

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	
Patrick Curlett	12
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Caroline Parry	13
Ursula Heidecker Allen	14
Lorna Rough	15
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Marion Wilson	20
ASSOCIATE PRINCIPAL	
Harriet Hunter	21
SUB PRINCIPAL	
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SUB PRINCIPAL	
Lisa Rourke	33
SUB PRINCIPAL	
Nicola McWhirter	34
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Sally Davis	46
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## FLUTE

Katherine Bryan	48
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Helen Brew	49
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PRINCIPAL PICCOLO	

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PRINCIPAL	
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Henry Clay	53
PRINCIPAL COR ANGLAIS	

## CLARINET

Timothy Orpen	54
PRINCIPAL CLARINET	
Duncan Swindells	55
PRINCIPAL BASS CLARINET	

## BASSOON

David Hubbard	56
PRINCIPAL	
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PRINCIPAL CONTRABASSOON	

## HORN

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Andrew McLean	61
ASSOCIATE PRINCIPAL	
David McClenaghan	62
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ASSISTANT PRINCIPAL	

## TRUMPET

Christopher Hart	64
PRINCIPAL	
Marcus Pope	65
SUB PRINCIPAL	
Jason Lewis	66
ASSOCIATE PRINCIPAL	

## TROMBONE

Dávur Juul Magnussen	67
PRINCIPAL	
Lance Green	68
ASSOCIATE PRINCIPAL	
Alastair Sinclair	69
PRINCIPAL BASS TROMBONE	

## TUBA

John Whitener	70
PRINCIPAL	

## TIMPANI

Paul Philbert	71
PRINCIPAL	

## PERCUSSION

Simon Lowdon	72
PRINCIPAL	
John Poulter	73
ASSOCIATE PRINCIPAL	

**Sir James MacMillan** (Born 1959)

# LARGHETTO FOR ORCHESTRA



## FIRST PERFORMANCE

Orchestral version:  
Pittsburgh, 27 October 2017

**DURATION** 15 minutes

In 2017 I decided to arrange an earlier choral piece of mine for orchestra. I had set the *Miserere* in 2009, but felt that the music could also have an instrumental existence too. The resulting *Larghetto* for orchestra is imbued with the singing quality of the original piece, but is also shaped by its sad and lamenting character. The work opens with a 'chorale' on a choir of cellos and is soon answered by mourning phrases in the violins, which are punctuated by solemn brass chords.

The middle section presents brass soloists playing monotone-based phrases like plainchant before the cellos return 'in choir' with the opening theme. The chanting eventually returns over a slowly building static chord, which gives the 'liturgical' character of the music a strange and ethereal turn of direction. In the final section the main theme, which so far has appeared in the minor, recapitulates in the major, giving the closing moments of the *Larghetto* a hymn-like sense of devotion within a Celtic modality.

© Sir James MacMillan



# SIR JAMES MACMILLAN Composer

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Sir James MacMillan is one of today's most successful composers. He performs internationally as a conductor. His musical language is flooded with influences from his Scottish heritage, Catholic faith, social conscience and close connection with Celtic folk music, blended with influences from Far Eastern, Scandinavian and Eastern European music.

MacMillan first became internationally recognised after the extraordinary success of *The Confession of Isobel Gowdie* at the BBC Proms in 1990. His prolific output has since been performed and broadcast around the world. His major works include percussion concerto *Veni, Veni, Emmanuel*, which has received close to 500 performances, a cello concerto for Mstislav Rostropovich and five symphonies. Recent major works include his Percussion Concerto No2 for Colin Currie, and his Symphony No5 *Le grand inconnu*, written for The Sixteen, which premiered at the 2019 Edinburgh International Festival.

MacMillan enjoys a flourishing career as conductor of his own music alongside a range of contemporary and standard repertoire, praised for the composer's insight he brings to each score. He was Principal Guest Conductor of the Netherlands Radio Chamber Philharmonic until 2013 and Composer/Conductor of the BBC Philharmonic until 2009. In January 2021 he conducted the Netherlands Radio Philharmonic Orchestra in the world premiere of his *Christmas Oratorio*; later that year the work received its UK premiere with the London Philharmonic Orchestra. Other recent highlights include a major feature at the 2019 EIF as part of his 60th birthday year.

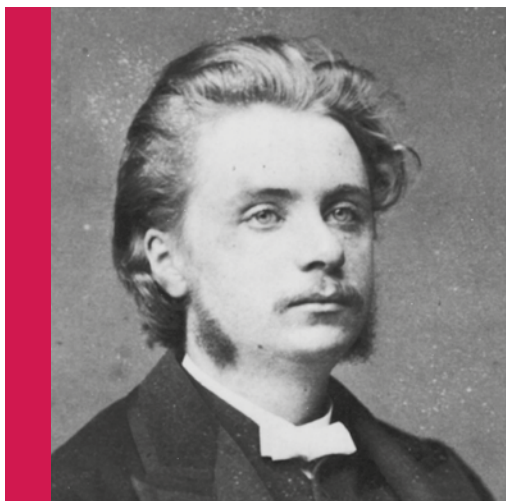
Highlights of the 2022/23 season include conducting engagements with the St Louis Symphony Orchestra, Netherlands Radio Philharmonic, Lahti Symphony Orchestra and Swedish Chamber Orchestra, and a performance of Handel's *Messiah* with Edinburgh Royal Choral Union. A number of new works receive world premieres, including his Violin Concerto No2 with Nicola Benedetti, a Piano Quintet, *Ye Sacred Muses* for The King's Singers, *Her tears fell with the dews at even* with the Pittsburgh Symphony Orchestra, a choral work for the Cincinnati Symphony Orchestra and *Fiat Lux* with the Pacific Symphony.

MacMillan has directed many of his own works on disc for Chandos, BIS and BMG, most recently a series on Challenge Records including his violin concerto *A Deep but Dazzling Darkness* and percussion concerto *Veni, Veni, Emmanuel* with the Netherlands Radio Chamber Philharmonic. His release on Harmonia Mundi conducting Britten *Sinfonia* included his Oboe Concerto and won the 2016 BBC Music Magazine Award. In 2017 The Sixteen's recording of his *Stabat Mater* was nominated for a Gramophone Award and won the Diapason d'Or Choral Award.

MacMillan founded the annual music festival The Cumnock Tryst, which takes place in his native Ayrshire, in October 2014. He was awarded a CBE in 2004 and a Knighthood in 2015.

**Edvard Grieg** (1843-1907)

## PIANO CONCERTO in A minor Op16



**FIRST PERFORMANCE**

Copenhagen, 3 April 1869

**DURATION** 30 minutes

**1. *Allegro molto moderato***

**2. *Adagio***

**3. *Allegro moderato molto e marcato–Quasi presto–Andante maestoso***

Edvard Grieg's Piano Concerto in A minor is one of the best known and loved of all piano concertos, and has been since the young composer's only large-scale work was premiered to instant success in 1869 in Copenhagen, with the pianist Edmund Neupert. 'It is not surprising that everyone should delight in Grieg,' said Tchaikovsky of the composer's work. 'There prevails a fascinating melancholy which seems to reflect in itself all the beauty of Norwegian scenery, now grandiose and sublime in its vast expanse, now grey and dull, but always full of charm ... that rarest of qualities, a perfect simplicity, far removed from affectation and pretence ...' Other composers too were enthusiastic, although Debussy was later a notable exception.

Franz Liszt was so taken with Grieg's music that he invited him to his house in Weimar, with typical Lisztian enthusiasm. Grieg brought the piano concerto on his second visit, but when he refused to play, Liszt sat down and played it through, orchestra part included – with great panache, according to Grieg. The young composer, not long out of the Leipzig Conservatory, described the experience in a letter home. 'Keep on, I tell you,' he recalled Liszt telling him, on his second play-through of a work that Grieg was to revise some seven times over his lifetime. 'You have what is needed, and don't let them frighten you.'

The solo part, and its interplay with the orchestra, contained a brilliance that spoke to Liszt, yet Grieg had found the inspiration for his piano concerto partly in Schumann's equally famous piano concerto, also in A minor. Ever taken with Schumann's concerto, which he had heard in what he described as a revelatory performance by Clara Schumann in Leipzig in 1858, Grieg loosely modelled his work on the

earlier composer's. And yet the concerto work was distinctively Grieg, his unique musical language marking an important point in the Norwegian drive towards a 'national' music.

Tchaikovsky had been right to spot this sense of Norwegian-ness, for Grieg had become fascinated with Norwegian folk song. Intrigued by their measure and by the notion of a true Norwegian national music in a country which had been so closely a part of both Denmark and Sweden over the preceding centuries, Grieg mined the structures and tonalities of Norway's folk music to inspire his own original interpretation, marked with his own harmonic ideas. The notion of Norwegian independence had held sway over much of the 19th century, although the country would not achieve that goal until 1905, and Grieg's music was seen as fuel to the fire in a Europe that was taken by the idea of nationalism, and the expression of national character, in music.

The Norwegian-ness in Grieg's concerto comes in the falling, distinctive seconds and thirds of the opening bars, the fiddle-like tunes of the *Adagio* and the 'halling' dance of the third. Indeed, while Grieg subsequently started a B minor piano concerto, it was never finished. He instead concentrated on folk-influenced song and small pieces of orchestral and solo music which took the essence of the folk-song canon, but never actually used the melodies themselves. These works proved influential to the next generation of both Scandinavian and European composers.

© Sarah Urwin Jones

## What was happening in 1869?

**5 Jan** Scotland's oldest professional football team, Kilmarnock FC, was founded

**3 Mar** Henry Wood, founder of the Proms, was born

**4 Mar** Ulysses S Grant was sworn in as 18th President of the United States

**18 Mar** Dmitri Mendeleev presented his periodic table of chemical elements to the Russian Chemical Society

**10 May** The first transcontinental railroad in North America was completed at Promontory, Utah

**22 May** The first Sainsbury's store opened in Drury Lane, London

**16 Oct** Emily Davies and Barbara Bodichon founded England's first residential university-level college for women, at Hitchin

**17 Nov** The Suez Canal, linking the Mediterranean Sea and the Red Sea, was inaugurated

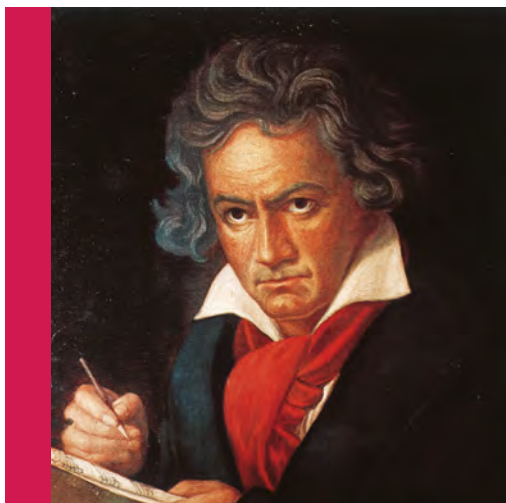
**23 Nov** The clipper *Cutty Sark* was launched at Dumbarton

**8 Dec** The First Vatican Council, at which papal infallibility was defined, opened in Rome

**31 Dec** French artist Henri Matisse was born

**Ludwig van Beethoven** (1770-1827)

## **SYMPHONY No7 in A major** Op92



### **FIRST PERFORMANCE**

Vienna, 8 December 1813

**DURATION** 35 minutes

**1. Poco sostenuto–Vivace**

**2. Allegretto**

**3. Presto–Assai meno presto**

**4. Allegro con brio**

For much of his adult life, Beethoven was plagued by ill health: increasing deafness, ringing in the ears (tinnitus), headaches, stomach pains, rheumatic attacks, and on top of it all a tendency to profound depression. But he also had a remarkable ability not just to endure, but to rise above suffering – a quality many listeners can hear in his music. Sometimes it was work that saved him; at others it was the experience of recovery that gave new energy to composition, as was very much the case with the Seventh Symphony. In 1811 Beethoven spent the summer in the Bohemian spa town of Teplitz (now Teplice in the Czech Republic), a place of relative peace and safety in turbulent times (Napoleon's warmongering was still causing huge suffering in Europe). Beethoven returned home to Vienna with plans for two symphonies. He began writing the first of these, his Seventh, almost immediately; the second took rather longer, emerging 12 years later as the monumental choral Ninth.

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



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

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

© Stephen Johnson

## What was happening in 1813?

**24 Jan** The Philharmonic Society (later gaining royal patronage) was founded in London

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

**4 Mar** James Madison was sworn in for a second term as US President

**17 Mar** In the Napoleonic Wars, Prussia declared war on France

**19 Mar** Scottish missionary and explorer David Livingstone was born

**22 May** Richard Wagner, composer of the Ring cycle of operas, was born in Leipzig

**6 Jun** European settlers Blaxland, Lawson and Wentworth successfully crossed Australia's Blue Mountains

**12 Aug** In the Napoleonic Wars, Austria declared war on France

**10 Oct** Giuseppe Verdi, Italian composer of the operas *La traviata* and *Aida*, was born

**25 Dec** William Debenham and Thomas Clark formed a partnership to run a draper's store at 44 Wigmore Street, London

# DENIS KOZHUKHIN Piano

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Winner of the First Prize in the 2010 Queen Elisabeth Competition in Brussels, Denis Kozhukhin has established himself as one of the greatest pianists of his generation. He frequently appears with many of the leading international orchestras, such as the Royal Concertgebouw Amsterdam, London Symphony, Staatskapelle Berlin, Israel Philharmonic, Chicago Symphony, Philadelphia Orchestra, San Francisco Symphony, Rotterdam Philharmonic, London Philharmonic and Philharmonia Orchestra, among many others. He is also regularly invited to such festivals as Verbier, Gstaad, Grafenegg and Dresden, the Jerusalem Chamber Music Festival and the BBC Proms.

Highlights of his 2022/23 season include collaborations with the Danish National Orchestra, NDR Radiophilharmonie Hanover, HR-Sinfonieorchester Frankfurt, Vienna Radio Symphony, BBC Scottish Symphony Orchestra, Gulbenkian Orchestra Lisbon, Belgian National Orchestra, Indianapolis Symphony Orchestra and Borusan Istanbul Philharmonic Orchestra.

He also appears at the Tsinandali Festival in Georgia, Schloss-Elmau in Germany, and in recital at Carnegie Hall, Cadogan Hall, deSingel Antwerp, Megaron Athens, and at the Lille Piano Festival.

His most recent recording, of César Franck's *Symphonic Variations* with the Luxembourg Philharmonic Orchestra under Gustavo Gimeno, was released in 2020, joining earlier albums of Mendelssohn's *Songs Without Words* with Grieg's *Lyric Pieces*, and discs of Haydn, Brahms and Prokofiev, as well as concertos by Tchaikovsky, Grieg, Ravel and Gershwin.

Kozhukhin studied at the Reina Sofía School of Music in Madrid with Dmitri Bashkurov and Claudio Martínez Mehner, and later completed his studies at the Piano Academy at Lake Como, where he received advice from Fou Ts'ong, Stanislav Ioudenitch, Peter Frankl, Boris Berman, Charles Rosen and Andreas Staier, and with Kirill Gerstein in Stuttgart.

In recent years he has been mentored by Daniel Barenboim.

The RSNO is indebted to Denis Kozhukhin for stepping in to replace Joyce Yang at very short notice.

# JONATHON HEYWARD Conductor

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Jonathon Heyward is Music Director Designate of the Baltimore Symphony Orchestra and begins his five-year contract in 2023. He is currently in his second year as Chief Conductor of the Nordwestdeutsche Philharmonie. In summer 2021 he worked with the National Youth Orchestra of Great Britain, leading to a highly acclaimed BBC Proms debut.

Jonathon's recent guest conducting highlights in the UK include the London Symphony Orchestra, BBC National Orchestra of Wales, BBC Symphony Orchestra and Scottish Chamber Orchestra. In continental Europe, among Jonathon's recent debuts are collaborations with the Orquesta Sinfónica de Castilla y León, Sinfonieorchester Basel, Orchestre de Chambre de Lausanne, Brussels Philharmonic, Symfonieorkest Vlaanderen, Antwerp Symphony, Philharmonie Zuidnederland and Kristiansand Symphony Orchestra. In 2022/23 he looks forward to his debuts with the Musikkollegium Winterthur, Orchestre National Bordeaux Aquitaine, Lahti Symphony Orchestra, MDR-Sinfonieorchester and RTÉ National Symphony Orchestra.

In his native United States, Jonathon made his Wolf Trap debut conducting the National Symphony Orchestra in Washington, DC, followed by hugely successful debuts with the Atlanta, Detroit and San Diego Symphony orchestras. This year he debuts with the Houston and St Louis Symphony orchestras and at the Grant Park and Mostly Mozart festivals, and returns to the Seattle Symphony.

Jonathon made his Royal Opera House debut with Hannah Kendall's *The Knife of Dawn*, and has conducted Weill's *Lost in the Stars* with the Los Angeles Chamber Orchestra and the world premiere of Giorgio Battistelli's *Wake* for the Birmingham Opera Company.

Born in Charleston, South Carolina, Jonathon Heyward began his musical training as a cellist at the age of ten and started conducting while still at school. He studied conducting at the Boston Conservatory of Music, where he became assistant conductor of the institution's opera department and of the Boston Opera Collaborative, and received postgraduate lessons from Sian Edwards at London's Royal Academy of Music. Before leaving the Academy, he was appointed Assistant Conductor of the Hallé Orchestra, where he was mentored by Sir Mark Elder, and became Music Director of the Hallé Youth Orchestra.

Jonathon's commitment to education and community outreach work deepened during his three years with the Hallé and has flourished since he arrived as Chief Conductor of the Nordwestdeutsche Philharmonie.

Due to unforeseen circumstances, Edo de Waart is unable to appear with us this evening. The RSNO is extremely grateful to Jonathon Heyward for stepping in at short notice.

# 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 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

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## FIRST VIOLIN

Maya Iwabuchi  
LEADER  
Lena Zeliszevska  
ASSOCIATE LEADER  
Tamás Fejes  
ASSISTANT LEADER  
Patrick Curlett  
Lorna Rough  
Laura Embrey  
Elizabeth Bamping  
Susannah Lowdon  
Caroline Parry  
Alan Manson  
Ursula Heidecker Allen  
Alison McIntyre  
Helena Rose  
Nia Bevan

## SECOND VIOLIN

Jacqueline Speirs  
ASSOCIATE PRINCIPAL  
Marion Wilson  
Emily Nenniger  
Harriet Hunter  
Paul Medd  
Sophie Lang  
Anne Bünemann  
Robin Wilson  
Tom Greed  
Henry Salmon  
Eddy Betancourt  
Wen Wang

## VIOLA

Tom Dunn  
PRINCIPAL  
Asher Zaccardelli  
Susan Buchan  
Lisa Rourke  
Claire Dunn  
Francesca Hunt  
Kim Becker  
Daniel Sanxis  
Nicola Boag  
Elaine Koene

## CELLO

Jonathan Weigle  
GUEST PRINCIPAL  
Betsy Taylor  
Kennedy Leitch  
Rachael Lee  
Sarah Digger  
Robert Anderson  
Miranda Phythian-Adams  
Niamh Molloy

## DOUBLE BASS

Margarida Castro  
ASSOCIATE PRINCIPAL  
Michael Rae  
Aaron Barrera-Reyes  
Gerda Kocsis  
Olaya Garcia Alvarez  
Moray Jones

## FLUTE

Helen Brew  
ASSOCIATE PRINCIPAL  
Janet Richardson  
PRINCIPAL PICCOLO

## OBOE

Adrian Wilson  
PRINCIPAL  
Henry Clay  
PRINCIPAL COR ANGLAIS

## CLARINET

Richard Russell  
GUEST PRINCIPAL  
Duncan Swindells  
PRINCIPAL BASS CLARINET

## BASSOON

David Hubbard  
PRINCIPAL  
Paolo Dutto  
PRINCIPAL CONTRABASSOON

## HORN

Christopher Gough  
PRINCIPAL  
Alison Murray  
Andrew McLean  
David McClenaghan  
Martin Murphy

## TRUMPET

Christopher Hart  
PRINCIPAL  
Andrew Connell-Smith  
Mark Elwis

## TROMBONE

Dávur Juul Magnussen  
PRINCIPAL  
Lance Green  
Alastair Sinclair  
PRINCIPAL BASS TROMBONE

## TUBA

John Whitener  
PRINCIPAL

## TIMPANI

John Poulter  
ASSOCIATE PRINCIPAL

## PERCUSSION

Simon Lowdon  
PRINCIPAL  
Stuart Semple

## HARP

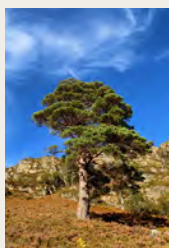
Pippa Tunnell

# Our Charity Partner: Trees for Life

As Scotland's National Orchestra, the RSNO is dedicated to encouraging positive action across our musical community and beyond. Our response to the climate emergency is to ensure our work on and off-stage is as sustainable as possible. Whilst we continue to adapt our working practices, we have partnered with Trees for Life – a charity that rewilds the Scottish Highlands.

The trees in our grove will be planted in protected sites, helping us off-set our touring activities whilst creating homes for wildlife and forests for the future.

**To plant a tree in the RSNO grove for just £6 or to find out more, please visit [treesforlife.org.uk/groves/rsno](https://treesforlife.org.uk/groves/rsno)**



Thank you for helping us  
to rewild the Scottish Highlands.

Trees for L<sup>y</sup>fe

# 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

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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*  
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Patrick Curlett  
*ASSISTANT PRINCIPAL*  
The RSNO Circle Chair

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The Hugh and Linda Bruce-Watt  
Chair

Elizabeth Bamping  
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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

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*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  
*ASSOCIATE PRINCIPAL*  
The William Cadenhead Chair

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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  
Alexander Moncur Trust  
Alma & Leslie Wolfson Charitable Trust  
Balgay Children's Society  
Barrack Charitable Trust  
Bòrd na Gàidhlig  
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WA Cargill Fund  
Walter Craig Charitable Trust  
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.

## Virtuoso

Ms Catherine Y Alexander  
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Mrs Stina Bruce-Jones  
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Mr N Barton  
Miss D Blackie  
Mr L Borwick  
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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.

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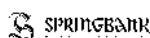
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# ROYAL SCOTTISH NATIONAL ORCHESTRA

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Her Late Majesty The Queen

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