

The background of the poster is a dark, textured surface with numerous bright, glowing bokeh circles in shades of orange, yellow, and red. Interspersed among these circles are thin, jagged lines of light in blue, white, and red, resembling lightning or sparks. The overall effect is one of dynamic energy and light.

RSNO

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SUPERCARGED  
**TCHAIKOVSKY  
FOUR**

Caird Hall, Dundee  
Thu 3 Nov 2022 7.30pm

Usher Hall, Edinburgh  
Fri 4 Nov 7.30pm

Glasgow Royal Concert Hall  
Sat 5 Nov 7.30pm

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SCOTLAND'S NATIONAL  
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# TCHAIKOVSKY FOUR

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For Tchaikovsky, music was personal, and when a savage fanfare blasts out at the start of his Fourth Symphony, you can sense straight away there's more at stake here than meets the ear. Making his RSNO debut, Patrick Hahn conducts this tempestuous, impassioned symphony, full of glorious melodies. First, though, enjoy Khachaturian's fabulously tuneful *Spartacus*, and Sir James MacMillan's *Three Scottish Songs* sung by Scotland's one and only Karen Cargill.

**KHACHATURIAN** Three movements from *Spartacus* [17']

**SIR JAMES MACMILLAN** SCOTCH SNAPS | 

Three Scottish Songs [16']

INTERVAL

**TCHAIKOVSKY** Symphony No4 in F minor Op36 [43']

**Patrick Hahn** Conductor

**Karen Cargill** Mezzo-soprano

**Royal Scottish National Orchestra**

CAIRD HALL, DUNDEE

Fri 3 Nov 2022 7.30pm

USHER HALL, EDINBURGH

Fri 4 Nov 7.30pm

GLASGOW ROYAL CONCERT HALL

Sat 5 Nov 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.**

**leisure & culture** DUNDEE

 **The Northwood Charitable Trust**

The concert in Dundee is supported by the Northwood Charitable Trust, R J Larg Family Trust, Tay Charitable Trust and Dundee Leisure & Culture Major Music Award

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# RSNO

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ORCHESTRA

In collaboration with



# BRITTEN'S WAR REQUIEM

**EDN** Fri 11 Nov  
**GLW** Sat 12 Nov

**Sir Alexander & Lady Veronica Gibson**  
Memorial Concert

**Thomas Søndergård** Conductor  
**Susanne Bernhard** Soprano  
**Stuart Jackson** Tenor  
**Benjamin Appl** Baritone  
**RSNO Youth Chorus**  
**Patrick Barrett** Director, RSNO Youth Choruses  
**RSNO Chorus**  
**Stephen Doughty** Director, RSNO Chorus

Join war photographer **David Pratt** for a fascinating talk and exhibition of his work before the concert. From 6pm in the Upper Circle Bar, Usher Hall, Edinburgh and the Exhibition Hall, Glasgow Royal Concert Hall.

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



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# WELCOME

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Welcome to this evening's concert. We are very grateful to Patrick Hahn for stepping in this week to replace RSNO Conductor Emeritus Alexander Lazarev. Patrick is an extremely exciting young talent, and tonight's programme provides a great opportunity for him to demonstrate his skills. The concert concludes with Tchaikovsky's Fate-ful Fourth Symphony. If you are an admirer of the Russian master's orchestral music, look out for RSNO performances of his Fifth and Sixth symphonies, First Piano Concerto and Violin Concerto later this Season.

It is a pleasure to be joined once again by Karen Cargill following our recent performance of *The Dream of Gerontius*, which closed this year's Edinburgh International Festival. The Orchestra has a fantastic record performing with Karen and I can't wait to hear her perform Sir James MacMillan's *Three Scottish Songs*.

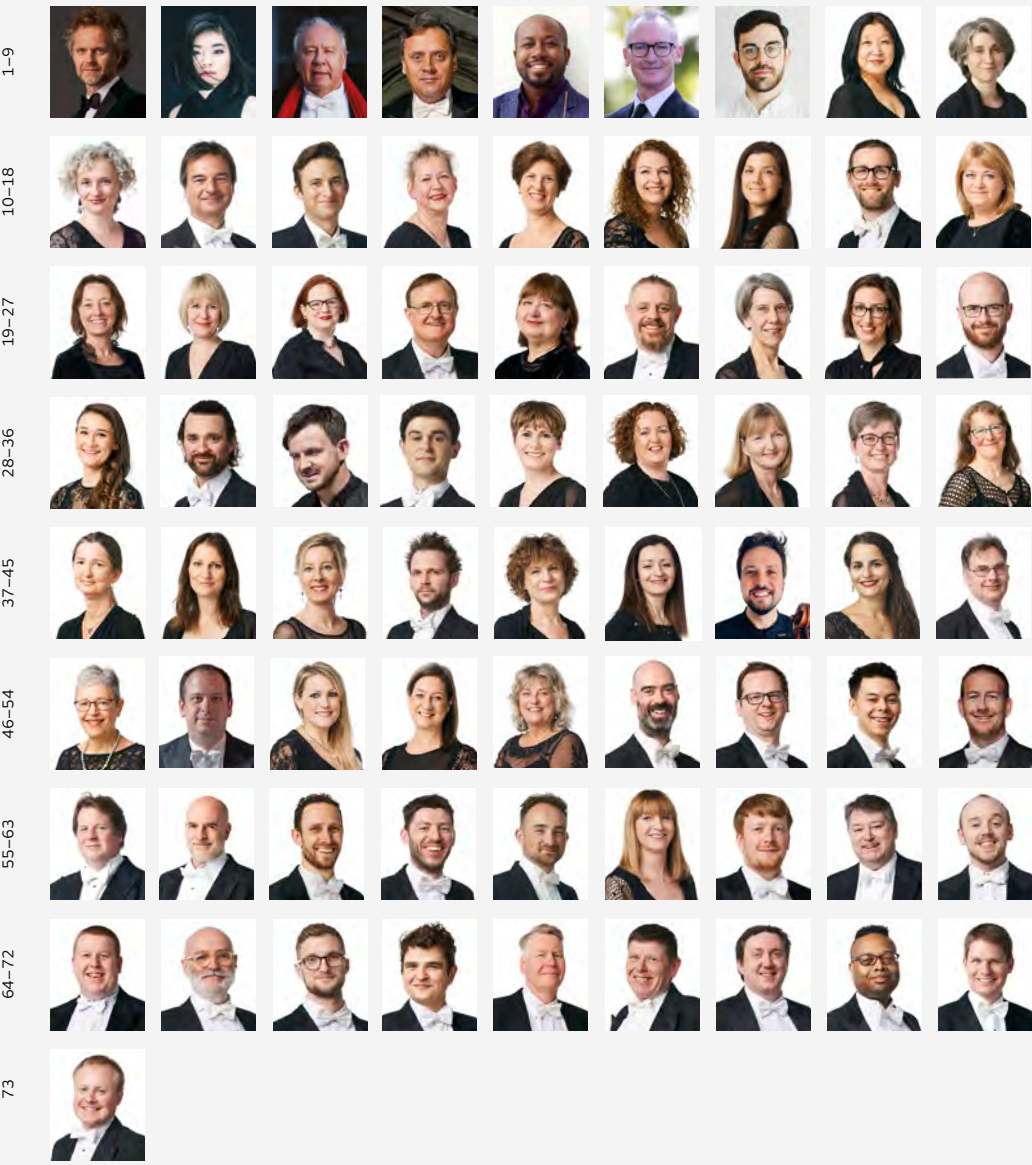
Tonight's performance of MacMillan's piece is the latest in our Scotch Snaps series. Since 2020 we have celebrated works by composers born or living in Scotland in our Season

concerts, introducing audiences to brand-new music as well as highlighting existing classics. *Three Scottish Songs* really encapsulates the heart of Scotch Snaps: inspired by Scots-language poems, performed by an Arbroath-born star and composed by one of the world's best.

Next weekend we mark Remembrance Day by performing Britten's *War Requiem* in Edinburgh and Glasgow, conducted by Music Director Thomas Søndergård and featuring our fantastic Chorus and Youth Chorus. Before the concert there will be a talk by author and war photographer David Pratt alongside an exhibition of his work. I was lucky enough to attend the premiere of a documentary about David's work in Iraq at the Glasgow Film Festival earlier this year and got a profound insight into his extraordinary life. I encourage you all to arrive early to hear and see more from David before what promises to be a very special performance.

**Alistair Mackie**  
CHIEF EXECUTIVE

# ROYAL SCOTTISH NATIONAL ORCHESTRA



## 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
ASSISTANT PRINCIPAL	
Caroline Parry	13
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Lorna Rough	15
Susannah Lowdon	16
Alan Manson	17
Elizabeth Bamping	18

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Marion Wilson	20
ASSOCIATE PRINCIPAL	
Harriet Hunter	21
SUB PRINCIPAL	
Nigel Mason	22
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SUB PRINCIPAL	
Lisa Rourke	33
SUB PRINCIPAL	
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ASSISTANT PRINCIPAL	

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Marcus Pope	65
SUB PRINCIPAL	
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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	



**Aram Khachaturian** (1903-1978)

## Three Movements from SPARTACUS



### FIRST PERFORMANCE

Full ballet: Leningrad, now St Petersburg,  
27 December 1956

**DURATION** 17 minutes

### Scene and Dance with Crotalums

### Adagio of Spartacus and Phrygia

### Variation of Aegina and Bacchanalia

It's no use skirting around the fact that, as the great swelling Adagio from Aram Khachaturian's ballet *Spartacus* fills the hall, just about any British person over 50 will be possessed with visions of a splendid three-masted topsail schooner ploughing the waves. Thanks to the popular 1970s TV serial *The Onedin Line*, whose title sequence for a decade played Khachaturian's greatest hit into our living rooms, he became a household name, and the Adagio a hugely popular standby of radio and concert hall. It's also true that most of the rest of *Spartacus* remains rarely performed (though the orchestral suites Khachaturian created out of it are

very occasionally found in their entirety, but more often as short excerpts, as today). Khachaturian remains largely a man of two hits, the Sabre Dance from *Gayaneh* and the Adagio.

Khachaturian feels in retrospect something like the ideal Soviet composer, which may be one reason why his music has (with those exceptions) never become part of the Western repertoire. Born in 1903 to a poor Armenian family in Tiflis (now Tbilisi), capital of Georgia in the Russian Empire, he grew up listening to the folk songs his mother would sing, played the tuba in his school band and taught himself the piano. Thanks to the new Soviet education system, which made such a thing possible, he went to Moscow in the early 1920s to enrol at the Gnessin Music Institute, where he studied the cello and later composition, continuing at the Moscow Conservatory in 1929 under Nikolai Myaskovsky. He absorbed influences from contemporary composers like Maurice Ravel, but on graduating he quickly reverted to his preferred folk-music roots – not simply Armenian, but from all over the Soviet Union and further afield – and this remained by far the strongest flavouring of his music. Oddly enough, while you would expect this to be thoroughly approved by the Soviet authorities, it didn't prevent his falling briefly into opprobrium in 1948 when the commissar Andrei Zhdanov roundly condemned a whole group of composers, including Myaskovsky, Shostakovich and Prokofiev, for 'depraved formalistic trends' and other cardinal sins that would appear rather alien to the not-very-abstruse music of Khachaturian.

His two most famous ballets also hardly seem politically incorrect. *Gayaneh* (1939) is a story of multicultural friendship set in a cotton-growing collective farm, and *Spartacus* (1956)



is the story of the Roman slave uprising best known to us through the 1960 Hollywood film. The theme of revolt against the ruling class was naturally popular in the Soviet Union, and Spartacus had already lent his name to the Moscow football club Spartak in 1935. The subject had apparently been on Khachaturian's mind since the '30s, and when he finally embarked on its composition in 1950 he would have known the subject would be a helpful one in rehabilitation – indeed, *Spartacus* won the Lenin Prize in 1954. The ballet was first produced at the Kirov in Leningrad in 1956, but became a fixture at the Bolshoi in Moscow (as any visitor to Soviet Moscow would discover) in Yuri Grigorovich's 1968 production – and remains so today.

Tonight's three excerpts are all differently exhilarating: the rousing Dance with Crotalums, with its driving rhythms, exotic percussion, Spanish-sounding curlicues and rather bluesy horn and brass-work, is about as close as *Spartacus* ever sounds to another notable work of the period, Leonard Bernstein's *West Side Story*; the soaring Adagio itself, the ballet's big tune and principal love duet, as Spartacus and his wife Phrygia are reunited; and the Variation of Aegina, a dizzying cross-rhythm waltz with the running toccata-like violins typical of Khachaturian, which leads to the even more breathless Bacchanalia.

© Robert Thicknesse

## What was happening in 1956?

**11 Feb** British spies Guy Burgess and Donald Maclean, missing for five years, reappeared in the Soviet Union

**22 Feb** Elvis Presley entered the US music charts for the first time, with *Heartbreak Hotel*

**14 Apr** Videotape was first demonstrated, by Ampex at a convention in Chicago

**19 Apr** British diver Buster Crabb disappeared in Portsmouth Harbour while investigating a Soviet cruiser for MI6

**24 May** The first Eurovision Song Contest was broadcast from Lugano, Switzerland and was won by Lys Assia for the host country

**29 Jun** Actress Marilyn Monroe married playwright Arthur Miller in White Plains, New York

**26 Jul** Egyptian leader Gamal Abdel Nasser nationalised the Suez Canal

**17 Oct** The first industrial-scale commercial nuclear power plant opened at Calder Hall, on the Cumbrian coast

**23 Oct** The Hungarian Revolution broke out against the pro-Soviet government; it was crushed by the Soviet army by 11 Nov

**7 Nov** The UN General Assembly called on the UK, France and Israel to withdraw their invading troops from the Suez Canal

**2 Dec** Fidel Castro and 82 followers landed by boat in Cuba, with the aim of overthrowing President Fulgencio Batista

**Sir James MacMillan** (Born 1959)

# THREE SCOTTISH SONGS



## FIRST PERFORMANCE

Britten Sinfonia, Saffron Walden,  
16 March 2022

**DURATION** 16 minutes

## Scots Song

## Ballad

## The Children

Sir James MacMillan's *Three Scottish Songs* on poems by William Soutar (1898-1943) were premiered in their arrangement for chamber orchestra earlier this year.

On the new arrangement, MacMillan comments: 'When I was younger I used to play and sing with a Scottish folk band, and I set the first two of these songs which I then performed around the folk clubs and pubs in the West of Scotland. They were settings of Scots-language poems by William Soutar who died in 1943 and they were written to sound like old folk ballads. I then set another of his poems, this time in English, and arranged the first two to make a set of three in an "art song" style.'

*Scots Song* (1984) is a setting of Soutar's poem *The Tryst* and tells of two lovers who meet, secretly it seems, at night and share a few precious hours together before they must part once more. MacMillan's setting is as hushed and as delicate as the words themselves, which speak of the silence between the two lovers, their hearts beating together as one. The song made a lasting impression on MacMillan, who said that he felt he had tapped into a 'deep reservoir of shared tradition' in writing it, and would later reuse the melody in several other works in the years that followed.

*Ballad* (1994) was composed a decade later to a Soutar poem of the same name, and describes the tragedy of a lover lost at sea. It is deliberately sparsely orchestrated, with glints of percussion and string harmonics creating an eerie backdrop for the singer's sorry tale.

The set closes on a sombre note with *The Children*, a poem written by Soutar in the middle of the Spanish Civil War. Aghast at the atrocity and suffering of the conflict, Soutar writes graphically and unapologetically about the toll on the nation's children. MacMillan's strings hang in mid-air, every word punctuating the silence like a shot fired or the drop of a bomb. But what begins poignantly and reflectively gathers pace and momentum, culminating in 'violent, explosive' sforzandi strings and percussion as the singer exclaims: 'The blood of children corrupts the hearts of men'.

© Jo Kirkbride

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## SCOTS SONG

From William Soutar's poem *The Tryst*

O luely, luely, cam she in  
And luely she lay down:  
I kent her be her caller lips  
And her breists sae sma' and roun'.

A' thru the nicht we spak nae word  
Nor sinder'd bane frae bane:  
A' thru the nicht I heard her hert  
Gang soundin' wi' my ain.

It was about the waukrife hour  
When cocks begin to crow  
That she smool'd saftly thru the mirk  
Afore the day wud daw.

Sae luely, luely, cam she in  
Saie luely was she gaen;  
And wi' her a' my simmer days  
Like they had never been.

## BALLAD

William Soutar

O! shairly ye hae seen my love  
Down whaur the waters wind:  
He walks like ane wha fears nae man  
And yet his e'en are kind.

O! shairly ye hae seen my love  
At the turnin o' the tide;  
For then he gethers in the nets  
[Doun be] the waterside.

O! lassie I hae seen your love  
At the turnin o' the tide;  
And he was wi' the fisher-folk  
[Doun be] the waterside.

The fisher-folk were at their trade  
No far frae Walnut Grove;  
They gether'd in their dreepin nets  
And fund your ain true love.

## THE CHILDREN

William Soutar

Upon the street they lie  
Beside the broken stone:  
The blood of children stares from the broken stone.

Death came out of the sky  
In the bright afternoon:  
Darkness slanted over the bright afternoon.

Again the sky is clear  
But upon earth a stain:  
The earth is darkened with a darkening stain:

A wound which everywhere  
Corrupts the hearts of men:  
The blood of children corrupts the hearts of men.

Silence is in the air:  
The stars move to their places:  
Silent and serene the stars move to their places.

# 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.



# KAREN CARGILL Mezzo-soprano

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Scottish mezzo-soprano Karen Cargill studied at the Royal Conservatoire of Scotland. She was the winner of the 2002 Kathleen Ferrier Award and in July 2018 was awarded an Honorary Doctorate from the RCS.

Concerts this season include Mahler Symphony No2 with both the Deutsche Oper Berlin and Sir Donald Runnicles and Orchestre symphonique de Montréal and Rafael Payare; Schoenberg *Gurrelieder* and Berlioz *La damnation de Faust*, both with the London Philharmonic Orchestra and Edward Gardner; Mahler Symphony No3 with the Deutsches Symphonie-Orchester Berlin and Robin Ticciati; her role debut as Principessa in Puccini *Il trittico* for Scottish Opera directed by Sir David McVicar; and a return to Glyndebourne as Mère Marie in Poulenc *Dialogues des Carmélites*.

Concerts last season included Mahler *Das Lied von der Erde* with the WDR Sinfonieorchester Köln and Cristian Măcelaru; Mahler Symphony No2 with both the Orquesta y Coro Nacionales

de España and David Afkham and the City of Birmingham Symphony Orchestra and Markus Stenz; and Bartók *Bluebeard's Castle* with the DSO Berlin, Matthias Goerne and Robin Ticciati. That season also saw Karen in Beethoven *Missa Solemnis* with the Philadelphia Orchestra and *Lieder* by Alma Mahler with the Rotterdam Philharmonic Orchestra, both conducted by Yannick Nézet-Séguin, and she ended the season with the closing concert of the 2022 Edinburgh International Festival in Elgar *The Dream of Gerontius* with Sir Andrew Davis.

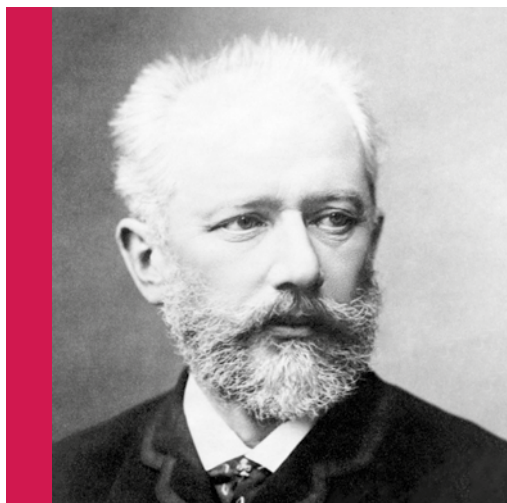
On the opera stage Karen most recently appeared as Brangäne *Tristan und Isolde* at the 2021 Glyndebourne Festival, while other past highlights include appearances at the Royal Opera House, Covent Garden; Metropolitan Opera New York; Deutsche Oper Berlin; the BBC Proms; and Glyndebourne and Edinburgh International festivals, with roles including Waltraute *Götterdämmerung*; Erda *Das Rheingold* and *Siegfried*; Brangäne; Mère Marie; and Judith *Bluebeard's Castle*.

With her recital partner Simon Lepper, Karen has performed at Wigmore Hall London; Concertgebouw Amsterdam; Kennedy Center Washington, DC; and Carnegie Hall New York, and regularly gives recitals for BBC Radio 3. With Simon, she also recently recorded a critically acclaimed recital of *Lieder* by Alma and Gustav Mahler for Linn Records, for whom she has previously recorded Berlioz *Les nuits d'été* and *La mort de Cléopâtre* with Robin Ticciati and the Scottish Chamber Orchestra.

Karen is Patron of the National Girls' Choir of Scotland.

**Pyotr Ilyich Tchaikovsky** (1840-1893)

# SYMPHONY No4 in F minor Op36



## FIRST PERFORMANCE

Moscow, 22 February 1878

**DURATION** 43 minutes

**1. Andante sostenuto–Moderato con anima–Moderato assai, quasi Andante–Allegro vivo**

**2. Andantino in modo di canzona**

**3. Scherzo. Pizzicato ostinato–Allegro**

**4. Finale. Allegro con fuoco**

Tchaikovsky spent most of his life attempting to reconcile the scorching inspiration and confidence of his finest music with a sensitive nature overwhelmed by insecurity and anxiety. His emotional intuitiveness was to prove both a blessing and a curse, for while it helped facilitate some of the most treasurable music of the Romantic era, the lukewarm and often downright hostile reception that greeted many of his finest scores resulted in periods of creative paralysis.

During the early 1870s, Tchaikovsky established his early reputation with a string

of striking orchestral scores that included his Second (*Little Russian*) and Third (*Polish*) symphonies, First Piano Concerto, the ballet *Swan Lake*, and the *Variations on a Rococo Theme* for cello and orchestra of 1876. That same year Tchaikovsky began exchanging letters with a wealthy widower, Nadezhda von Meck, who went on to support him financially (and emotionally) on the condition that neither of them should ever meet. The 1,100 or so intimate letters that passed between them over the next 14 years provide a unique insight into this most artistically and emotionally vulnerable of composers. The short-term effect was to inspire Tchaikovsky's creative urge on an almost unprecedented scale, as he fired off three volatile masterworks in quick succession – the symphonic fantasia *Francesca da Rimini*, the opera *Eugene Onegin* and the Fourth Symphony, written especially for von Meck and referred to in their correspondence as 'our symphony'. Von Meck was beside herself with excitement. She enthused:

To tell you what ecstasies your work sent me into would be unfitting, since you are accustomed to praise and admiration from those much better qualified than a creature so musically insignificant as I. It would only make you laugh.

She was so struck by the music's choreographic thrust and churning emotions that she asked Tchaikovsky for an explanatory note. Although such things should naturally be treated with a degree of caution, his response – reluctantly given – throws a fascinating light on his thought processes after the event:

The introduction holds the key, the essence, the primary idea of the entire symphony. It is Fate, the inescapable power that stifles peace and contentment and ensures that

the sky is always clouded ... The second movement encapsulates another form of sadness. It is the melancholic feeling that overpowers one when one sits alone at night, exhausted by the day's labours ... The Scherzo suggests the fleeting glimpses and indistinct shadows that drift into the imagination after one has sipped some wine and become mildly intoxicated ... The Finale represents some jubilant celebration. Rejoice in the happiness of others and there is still some sense in being alive.

Whether or not one chooses to take Tchaikovsky's analysis at face value, the pervasive and at times subversive impact of the opening Fate motif is hard to ignore. Closer inspection reveals a wealth of subtle harmonic and thematic inter-relationships that owe much in essence to Tchaikovsky's beloved Mozart. Indeed, the main structural interfaces of the first movement are as carefully signposted (by means of the Fate motif) as any symphonic *allegro* by the Austrian master.

As Tchaikovsky later reflected:

Not one of my orchestral pieces was the result of such labour – on no other have I worked with so much love and with such devotion.

The Fourth Symphony is dominated by a fatalistic idea which is announced at the very opening and goes on to haunt the entire work in various forms – it is subtly insinuated into the textures of the emotionally volatile slow movement and bubbly, pizzicato scherzo, before being hoisted aloft at the climax of the finale, crowned by a bracing coda of surging optimism.

© Julian Haylock

## What was happening in 1878?

**9 Jan** Umberto I became King of Italy

**7 Feb** Pius IX died after the longest confirmed papal reign: 31.5 years

**19 Feb** The phonograph, later known as the gramophone, was patented by Thomas Edison

**25 May** Gilbert and Sullivan's *HMS Pinafore* premiered in London, with a first run of 571 performances

**15 Jun** Eadweard Muybridge produced a series of stop motion photographs demonstrating that all four of a horse's feet are off the ground at the same time

**12 Sep** The Egyptian obelisk Cleopatra's Needle was erected in London

**21 Nov** The Second Anglo-Afghan War started, with the British attack on Ali Masjid, the narrowest point of the Khyber Pass

**26 Nov** Artist James McNeill Whistler was awarded a farthing damages, but only half of the costs, in a libel case against English critic John Ruskin; he later went bankrupt

**7 Dec** The Atchison, Topeka and Santa Fe Railway joined the US territory of New Mexico to the rest of the country



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# RAVISHING GRIEG PIANO CONCERTO

**EDN** Fri 18 Nov  
**GLW** Sat 19 Nov

**James MacMillan**  
Larghetto for Orchestra  
**Grieg** Piano Concerto  
**Beethoven** Symphony No7

SCOTCH  
SNAPS



**Jonathon Heyward** Conductor  
**Joyce Yang** Piano

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# PATRICK HAHN Conductor

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General Music Director of the Sinfonieorchester und Oper Wuppertal and Principal Guest Conductor of the Münchner Rundfunkorchester of the Bayerischer Rundfunk and Borusan Istanbul Philharmonic Orchestra, Patrick Hahn is one of the most sought-after and exciting conductors of his generation. He makes his debut this week with the RSNO.

In his second season in Wuppertal, he welcomes soloists Martin Grubinger, Alexei Volodin, Angela Hewitt, Leia Zhu, Marlis Petersen, Bo Skovhus and Benjamin Bruns in programmes ranging from a concert version of Wagner's *Die Walküre* to B A Zimmermann's *Ich wandte mich und sah an alles Unrecht, das geschah unter der Sonne*. Operas this season include Lehár's *Die lustige Witwe*, Verdi's *Rigoletto* and Mozart's *Le nozze di Figaro*.

After successful concerts, productions and recordings in his first season as Principal Guest Conductor in 2021/22, which included the acclaimed recording of Viktor Ullmann's *Der Kaiser von Atlantis* released on BR-Klassik, Hahn continues to work on exciting programmes with the Münchner Rundfunkorchester in

the 2022/23 season, including Zemlinsky's *A Florentine Tragedy*, a walk through the Danube metropolis under the motto *Wien, Wien, nur Du allein* and Andrew Lloyd Webber's *Requiem*.

In his last season as the Borusan Istanbul Philharmonic Orchestra's Principal Guest Conductor, Hahn joins Olga Scheps in the season opening concert. Later he presents programmes with Grubinger and Petersen, including Prokofiev's *Symphony No5*, Berg's *Seven Early Songs* and Schmitt's *La Tragédie de Salomé*.

As a guest conductor in the 2022/23 season, Hahn makes his first appearances at Oper Frankfurt (with *La Cenerentola*), the London Philharmonic Orchestra, Deutsches Symphonie-Orchester Berlin and Bamberger Symphoniker, and Tanztheater Pina Bausch in *The Rite of Spring*. Last season's highlights include Weber's *Der Freischütz* at Dutch National Opera with the Concertgebouworkest, a residency at Kissinger Sommer with the Wiener Symphoniker, and his much-acclaimed new production of *Tannhäuser* at Oper Wuppertal. Within contemporary music, he has a close relationship with Klangforum Wien.

Hahn also accompanies himself on piano in cabaret songs by the Austrian satirist and composer Georg Kreisler. In 2022, Kreisler's centenary year, Hahn performs his programme *Weil ich unmusikalisch bin* at the Wiener Konzerthaus, Bayer Kultur stARTfestival and Oper Wuppertal, as well as in Neuss and Mönchengladbach. As a jazz pianist, he received awards from the Chicago Jazz Festival and the Outstanding Soloist Award from the University of Wisconsin-La Crosse as the best jazz pianist of the 37th Annual Jazz Festival.

Due to current restrictions limiting travel from Russia, Alexander Lazarev is no longer able to join us for these concerts. The RSNO is grateful to Patrick Hahn 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

Sharon Roffman  
LEADER  
Lena Zeliszevska  
ASSOCIATE LEADER  
Tamás Fejes  
ASSISTANT LEADER  
Patrick Curlett  
Tania Passendji  
Ursula Heidecker Allen  
Caroline Parry  
Lorna Rough  
Susannah Lowdon  
Alan Manson  
Wen Wang  
Gillian Risi  
Gongbo Jiang  
Helena Rose

## SECOND VIOLIN

Emily Davis  
GUEST PRINCIPAL  
Jacqueline Speirs  
Paul Medd  
Nigel Mason  
Sophie Lang  
Anne Bünemann  
Emily Nenniger  
Robin Wilson  
Kirstin Drew  
Belinda Hammond  
Joe Hodson  
Eddy Betancourt

## VIOLA

Tom Dunn  
PRINCIPAL  
Felix Tanner  
Asher Zaccardelli  
Susan Buchan  
Anna Groans  
Claire Dunn  
Katherine Wren  
Francesca Hunt  
Lisa Rourke  
David McCreadie

## CELLO

Pei-Jee Ng  
GUEST PRINCIPAL  
Betsy Taylor  
Kennedy Leitch  
Rachael Lee  
Sarah Digger  
Robert Anderson  
Miranda Phythian-Adams  
Susan Dance

## DOUBLE BASS

Margarida Castro  
ASSOCIATE PRINCIPAL  
Michael Rae  
Aaron Barrera-Reyes  
Tom Berry  
Christopher Sergeant  
Adrian Bornet

## FLUTE

Katherine Bryan  
PRINCIPAL (EDN, GLW)  
Anna Kondrashina  
GUEST PRINCIPAL (DND)  
Jimena Vicente-Alvarez  
Janet Richardson  
PRINCIPAL PICCOLO

## OBOE

Rainer Gibbons  
GUEST PRINCIPAL  
Peter Dykes  
Henry Clay  
PRINCIPAL COR ANGLAIS

## CLARINET

Timothy Orpen  
PRINCIPAL  
Natalie Harris  
Duncan Swindells  
PRINCIPAL BASS CLARINET

## BASSOON

David Hubbard  
PRINCIPAL  
Paolo Dutto  
PRINCIPAL CONTRABASSOON

## HORN

Christopher Gough  
PRINCIPAL  
Alison Murray  
Martin Murphy  
David McClenaghan  
Sue Baxendale

## TRUMPET

Christopher Hart  
PRINCIPAL  
Robert Baxter  
Jason Lewis

## TROMBONE

Dávur Juul Magnussen  
PRINCIPAL  
Lance Green  
Alastair Sinclair  
PRINCIPAL BASS TROMBONE

## TUBA

John Whitener  
PRINCIPAL

## TIMPANI

Paul Philbert  
PRINCIPAL

## PERCUSSION

Simon Lowdon  
PRINCIPAL  
John Poulter  
Julian Wolstencroft  
Paula O'Malley

## HARP

Pippa Tunnell

## PIANO / CELESTE

Lynda Cochrane  
Judith Keaney



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We provide French classes for all levels and produce cultural events including concerts, talks, cinema, theatre, and more

# FRENCH CLASSES

# 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*  
The Bill and Rosalind Gregson Chair

Patrick Curlett  
*ASSISTANT PRINCIPAL*  
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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  
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### 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  
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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

### 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.

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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](https://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:

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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](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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Mrs A M Bennett  
Dame Susan and Mr John Bruce  
Mrs Stina Bruce-Jones  
Stephen and Morny Carter  
Francesca and Eoghan Contini Mackie  
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Mr George Ritchie  
Mr P Rollinson  
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Mr Ian Taft  
Claire and Mark Urquhart  
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Mr Hedley G Wright

## Symphony

Mr Anderson  
Mr W Berry  
Mr Alan and Mrs Carolyn Bonnyman  
Mr John Brownlie  
Miss L Buist  
Mr and Mrs J K Burleigh  
Mrs E Gibb  
Mr I Gow  
Mr J D Home  
Mrs J Kennedy  
Mrs A Lamont  
Mr I C MacNicol  
Professor J and Mrs S Mavor  
Mrs McQueen  
Mrs A McQueen  
Morag Millar  
Mr Miller  
Mrs A Morrison  
Graham and Elizabeth Morton  
Mr and Mrs David Robinson

Mr D Rogerson  
Mrs Ann M Stephen  
Mr Alistair M and Mrs Mandy Struthers  
Mr and Mrs M Whelan

## Concerto

Dr K Chapman and Ms S Adam  
Mr A Alstead  
Mr N Barton  
Miss D Blackie  
Mr L Borwick  
Neil and Karin Bowman  
Dr C M Bronte-Stewart  
Dr F L Brown  
Mr and Mrs Burnside  
Ms H Calvert  
Mr A Campbell  
Sir Graeme and Lady Catto  
Mr R Cavanagh  
Myk Cichla  
Dr J Coleiro  
Ms R Cormack  
Mr and Mrs B H Cross  
Christine and Jo Danbolt  
Mr P Davidson  
Mr J Diamond  
Mr S Dunn  
Mr C Ffoulkes  
Mr and Mrs M Gilbert  
Professor J R and Mrs C M Gray  
Mrs S Hawthorn  
Richard and Linda Holden  
Mr N Jack  
Mr and Mrs S G Kay  
Mr and Mrs W Kean  
Mrs M King  
Norman and Christine Lessels  
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Mr R G Madden  
Mrs K Mair  
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Mr S Marwick  
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Mr I Szymanski  
Mr and Dr Tom Thomson  
Mr J B and Mrs M B Watson  
Mr and Mrs D Weetman  
Mrs Wigglesworth  
Mr and Mrs Zuckert

## Sonata

Ms S Ace  
Mr K Allen  
Mrs P Anderson  
Ms D Baines  
Mr O Balfour  
Mr N Barton  
Dr A D Beattie  
Mrs H Benzie  
Mr R Billingham  
Dr and Mrs Blake  
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Jane Donald and Lee Knifton





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 Mrs P du Feu  
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 Professor R N Ibbett  
 Ms J Incecik  
 Mr A Kilpatrick  
 Professor and Mrs E W Laing  
 Ms K Lang  
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 Mr G McCormack  
 Mrs L McCormick  
 Mrs M McDonald  
 Mr M McGarvie  
 Dr Colin McHardy  
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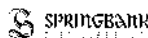
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