

The background of the poster is a dark, almost black, canvas filled with a dense, chaotic web of glowing light trails. These trails are primarily red and blue, with some white highlights, creating a sense of rapid movement and energy, reminiscent of a long-exposure photograph of light painting or a digital data visualization. The trails swirl and crisscross across the entire frame, with some thicker, more prominent lines and many thinner, more delicate ones.

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

ELECTRIFYING

**RACHMANINOV'S
SYMPHONIC
DANCES**

Caird Hall, Dundee
Thu 9 Mar 2023 7.30pm

Working in harmony to deliver music, sustainably



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musicians, staff and audiences.

RSNO
SCOTLAND'S NATIONAL
ORCHESTRA

 **ScotRail**
SCOTLAND'S RAILWAY

RACHMANINOV'S SYMPHONIC DANCES

Enter a world of moody, memorable and, at times, heart-breaking melodies as conductor John Wilson and the RSNO explore Rachmaninov's final piece, his *Symphonic Dances*. Before that, the Orchestra's Principal Clarinet, Timothy Orpen, performs Copland's beguiling Clarinet Concerto, Gershwin throws a party Cuban-style and the young players of Big Noise Douglas start proceedings with two pieces by Joëlle Broad.

JOËLLE BROAD Amitiés [4']

Side-by-side with Big Noise Douglas

JOËLLE BROAD Mars [4']

Side-by-side with Big Noise Douglas

GERSHWIN Cuban Overture [10']

COPLAND Clarinet Concerto [16']

INTERVAL

RACHMANINOV Symphonic Dances Op45 [35']

John Wilson Conductor

Timothy Orpen Clarinet

Big Noise Douglas

Royal Scottish National Orchestra

CAIRD HALL, DUNDEE

Thu 9 Mar 2023 7.30pm

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**

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

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

RECOMMENDED BY
CLASSIC *f*M

MAGICAL MOZART'S JUPITER SYMPHONY

THU 1 JUN 2023

CAIRD HALL,
DUNDEE

Mozart Symphony No40 K550

Jörg Widmann Armonica

Mozart Adagio for Glass Harmonica
in C major K356

Mozart Symphony No41 *Jupiter* K551

Jörg Widmann Conductor

Christa Schönfeldinger Glass Harmonica

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leisure & culture
DUNDEE

The RSNO is supported by the
Scottish Government



Scottish Government
Riaghaltas na h-Alba

WELCOME



Welcome to this evening's concert.

You will notice that we have some fresh faces joining the Orchestra for the first two pieces in tonight's programme. These talented young musicians from Big Noise Douglas join us for the latest of our side-by-side performances in partnership with Sistema Scotland. It is a joy to share the stage with these budding performers and to enable them to share their skills with their friends, family and our audience. The opportunity to play alongside world-class musicians, soloists and conductors is so important to the experience of being a music student and I know our musicians love the chance to get involved in the future of their craft.

Tonight's concert features an America-inspired programme and I'm delighted that it is conducted by John Wilson. As a trumpet player, I performed with John in charge of the baton; his ability to draw out such warmth from the strings is well suited to the music of

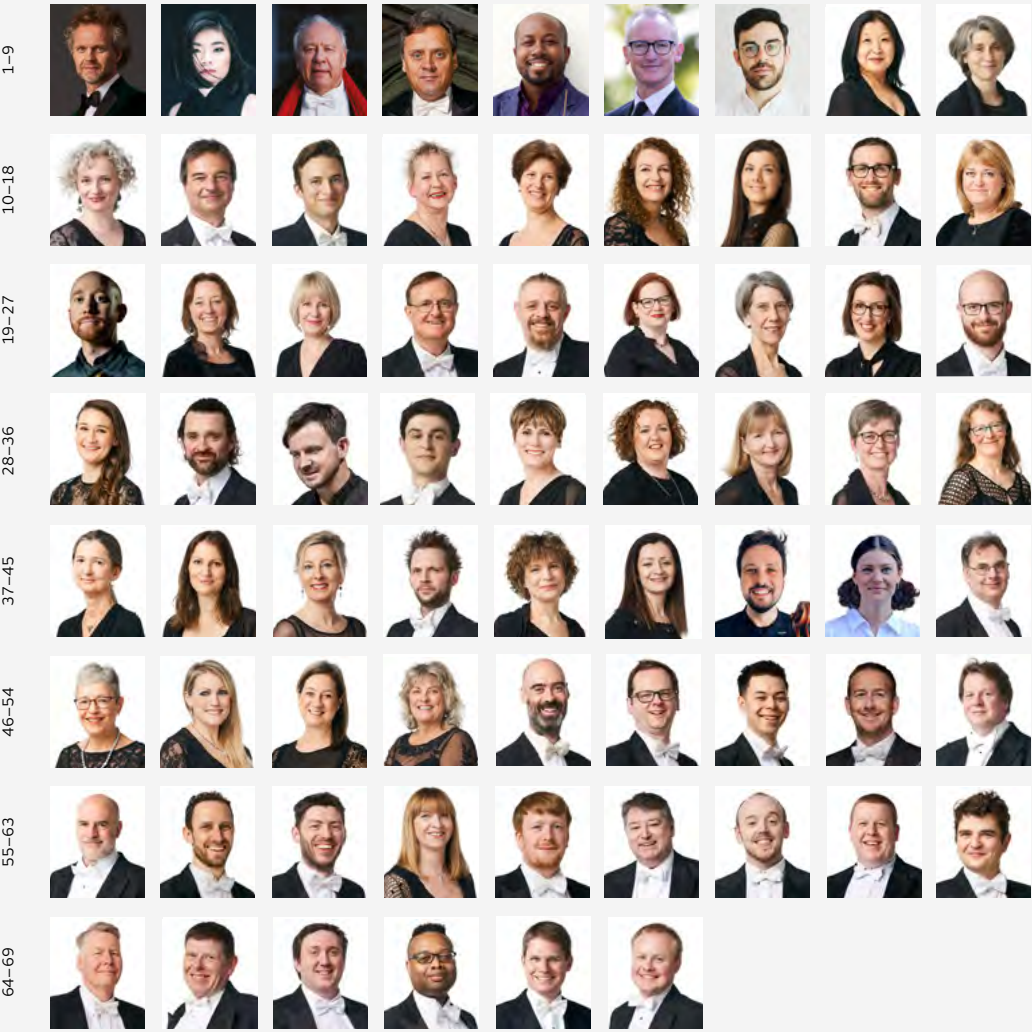
Rachmaninov and the bluesy feel of Gershwin. I'm looking forward to hearing these great pieces again from the opposite side of the podium!

Our soloist this evening is someone you are likely already familiar with – RSNO Principal Clarinet, Timothy Orpen. Tim joined the RSNO in September 2020 and we are excited to hear what he brings to Copland's Clarinet Concerto. The RSNO is fortunate to have such talented musicians and it's always a delight to see them take centre stage.

Thank you for your continued support of the RSNO in Dundee. I look forward to seeing you all again in June when we return for Mozart's Jupiter Symphony alongside his intriguing piece for the lesser-known glass harmonica. When else will you get the chance to hear such a fascinating instrument?

Alistair Mackie
CHIEF EXECUTIVE

ROYAL SCOTTISH NATIONAL ORCHESTRA



ARTISTIC TEAM

Thomas Søndergård
MUSIC DIRECTOR
Elim Chan
PRINCIPAL GUEST CONDUCTOR
Neeme Järvi
CONDUCTOR LAUREATE
Alexander Lazarev
CONDUCTOR EMERITUS
Kellen Gray
ASSISTANT CONDUCTOR
Stephen Doughty
DIRECTOR, RSNO CHORUS
Patrick Barrett
DIRECTOR, RSNO YOUTH CHORUS

FIRST VIOLIN

Maya Iwabuchi *LEADER*
Sharon Roffman *LEADER*
Lena Zeliszewska
ASSOCIATE LEADER
Tamás Fejes *ASSISTANT LEADER*
Patrick Curlett *ASSISTANT PRINCIPAL*
Caroline Parry
Ursula Heidecker Allen
Lorna Rough
Susannah Lowdon
Alan Manson
Elizabeth Bamping
Liam Lynch

SECOND VIOLIN

Jacqueline Speirs
ASSOCIATE PRINCIPAL
Marion Wilson *ASSOCIATE PRINCIPAL*
Nigel Mason
Paul Medd
Harriet Hunter
Anne Bünemann
Sophie Lang
Robin Wilson
Emily Nenniger

VIOLA

1 Tom Dunn *PRINCIPAL*
Felix Tanner
2 *ASSOCIATE PRINCIPAL VIOLA*
Asher Zaccardelli
3 *ASSISTANT PRINCIPAL*
Susan Buchan *SUB PRINCIPAL*
4 Lisa Rourke *SUB PRINCIPAL*
Nicola McWhirter
5 Claire Dunn
Katherine Wren
6 Maria Trittlinger
Francesca Hunt
7

CELLO

Betsy Taylor *ASSOCIATE PRINCIPAL*
Kennedy Leitch *ASSISTANT PRINCIPAL*
8 Rachael Lee
9 Sarah Digger
10 Robert Anderson
Gunda Baranauskaitė
44

DOUBLE BASS

Michael Rae *ASSISTANT PRINCIPAL*
Sally Davis

FLUTE

Katherine Bryan *PRINCIPAL*
Helen Brew *ASSOCIATE PRINCIPAL*
Janet Richardson
PRINCIPAL PICCOLO

OBOE

Adrian Wilson *PRINCIPAL*
Peter Dykes *ASSOCIATE PRINCIPAL*
Henry Clay *PRINCIPAL COR ANGLAIS*

CLARINET

Timothy Orpen
PRINCIPAL CLARINET
Duncan Swindells
PRINCIPAL BASS CLARINET

BASSOON

29 David Hubbard *PRINCIPAL*
Luis Eisen *ASSOCIATE PRINCIPAL*
30 Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

32 Alison Murray *ASSISTANT PRINCIPAL*
33 Andrew McLean
ASSOCIATE PRINCIPAL
34 David McClenaghan
35 Martin Murphy *ASSISTANT PRINCIPAL*
36
37
38

TRUMPET

Christopher Hart *PRINCIPAL*

TROMBONE

Dávor Juul Magnussen *PRINCIPAL*
Lance Green *ASSOCIATE PRINCIPAL*
Alastair Sinclair
PRINCIPAL BASS TROMBONE

TUBA

John Whitener *PRINCIPAL*

TIMPANI

Paul Philbert *PRINCIPAL*

PERCUSSION

Simon Lowdon *PRINCIPAL*
John Poulter *ASSOCIATE PRINCIPAL*

Joëlle Broad

AMITIÉS

DURATION 4 minutes

Amitiés was written for the Benedetti Foundation in 2021, originally for online teaching. In a period when we were learning how to teach and make musical connections online, we had to find or make material that would work and where we could feel part of a bigger ensemble from our own rooms. The more advanced parts were recorded so that young players could play along within a rich

sound. *Amitiés* means ‘friendship’ and the piece is about some of the different feelings we experience with our friends. As part of the learning process, we discuss what we individually hear in the music and how we show that in our playing. Following its use in an online project, *Amitiés* was developed into its current form and has been used throughout the UK since 2022 by the Benedetti Foundation.

Joëlle Broad

MISSION MARS

DURATION 4 minutes

Mission Mars was written in the very first year of Big Noise Raploch for a concert with the BBC Scottish Symphony Orchestra string players. It was written for children near the start of their learning and without the need to use music. The musical material is based on the highest and lowest strings on the four different instruments of the string section. By focusing

on playing open strings, young players are able to develop their bowing and sound production in an ensemble. For this performance, Joëlle has added extra wind and percussion parts and this is the first time it has been played in this way. The piece finishes with a countdown from 10 before we ‘blast off’!

JOËLLE BROAD Composer

Joëlle Broad is a musician, teacher, composer, mentor and workshop leader. She learned violin through the peripatetic music service on the Wirral. Participating in a rich experience of youth ensembles and orchestras led to her pursuing music as her career.

Joëlle studied at the Royal Scottish Academy of Music and Drama (now the Royal Conservatoire of Scotland) and has worked with many Scottish arts organisations, including the Scottish Chamber Orchestra and Drake Music Scotland. She was one of the original team members at Big Noise Raploch in Stirling, the first Big Noise programme which began work in 2008, and currently works as

curriculum leader (strings) across Sistema Scotland's Big Noise programmes. She is a tutor and mentor for the Benedetti Foundation and was commissioned to compose six pieces for beginner orchestras for the Foundation's 2023 programme.

Joëlle writes music that has musical development at its heart and is committed to creating pieces that are musically interesting at the early stages of playing. She also teaches violin for the Royal Conservatoire of Scotland's Junior Department in the primary instrumental programme and runs a violin project at her local school, Dunning Primary.

BIG NOISE DOUGLAS



Abbie Ramsay

VIOLA

Aiden Harlow

VIOLA

Amber Pryde

CELLO

Amelia Bain

CELLO

Ava Campbell

CELLO

Brodie Shearer

VIOLIN

Caitlyn Smith

VIOLIN

Catherine Letford

VIOLIN

Ella Callaghan

CELLO

Emily Jo Glancey

VIOLA

Grace Young

VIOLIN

Jack Rodger

CELLO

James Mackie

CELLO

Jayden Forster

DOUBLE BASS

Jessie McConnell

CELLO

Lailah Robb

VIOLA

Laura Bednarska

VIOLIN

Lilly Henderson

VIOLIN

Logan Valentine

VIOLIN

Nathan Reilly

VIOLIN

Ope Gbenle

CELLO

Paige Rihoy

CELLO

Piotr Lendla

CELLO

Ruari McGregor

DOUBLE BASS

Samuel Fisher

CELLO

Sophie Small

CELLO

Summer Matthew

VIOLIN

Tyler Thompson

DOUBLE BASS

Zoe Collier

VIOLIN

George Gershwin (1898-1937)

CUBAN OVERTURE



FIRST PERFORMANCE

New York, 16 August 1932

DURATION 10 minutes

In February 1932, shortly after the premiere of his *Second Rhapsody*, George Gershwin set off on holiday to Cuba with a number of friends – ‘two hysterical weeks ... where no sleep was had’, as he put it. Frequenting the beaches, bars and clubs of Havana, he became fascinated by Cuban musical rhythms and sounds, and when a 16-piece rumba band serenaded him at 4am outside his hotel room, as his friend Bennett Cerf told it, ‘he promised to write a rumba of his own’.

Certainly the sounds of Cuba had taken hold, and in the same way that Gershwin had brought a set of car-horns back from Paris in 1924 which he subsequently used in his symphonic poem *An American in Paris*, he duly brought back a selection of Cuban instruments from Havana, then unfamiliar to many Americans, including the guiro (gourd), bongo, claves and maracas. The tunes of Havana came too, and when he set pen to paper some five months later, the popular strains of Ignacio Piñeiro’s *Échale Salsita*, which was playing endlessly in the bars of Havana in February, found an echo in the main melody of Gershwin’s new symphonic poem.

A three-part work of considerable orchestral sophistication, *Rumba*, as it was first called, was a leap on from the *Second Rhapsody*. Gershwin, a brilliant pianist and inspired composer and songwriter whose work married diverse influences from the Yiddish musical theatre tradition, the African American jazz of Harlem and classical music, had been working on his orchestral technique with the aim of developing a modern and inclusive American classical music since his first proper essays in orchestration with the *Piano Concerto in F* (1925).

He took tuition when he could – although Ravel and Boulanger had turned him down some years previously in Paris, afraid that too much technique would stymie his natural genius – and a prolonged period of study from 1932 under theorist Joseph Schillinger proved fruitful. Schillinger was a ferocious technician, and Gershwin duly knuckled down to study (as in everything, he was not a man to do things by halves), his increasingly complex harmonic understanding showing formidably in both *Rumba* and his subsequent opera *Porgy and Bess*.

Rumba, with its suite of Cuban instruments placed, as per Gershwin's handwritten instructions, 'right in front of the conductor', had its highly successful premiere in August 1832 at the Lewisohn Stadium in New York under Albert Coates in front of nearly 18,000 people – with thousands more turned back at the door, Gershwin recalled. It was the first time the New York Philharmonic had devoted an evening's programming to a single living composer, and was, said Gershwin, 'the most exciting night I have ever had'.

Three months later, he renamed the work *Cuban Overture*, to more properly reflect its 'serious' compositional nature, in the face of critics who struggled to see the dazzling Broadway songwriter in a classical vein, and conducted it at a benefit concert at the Metropolitan Opera.

© Sarah Urwin Jones

What was happening in 1932?

5 Jan Umberto Eco, Italian philosopher and author of *The Name of the Rose* and *Foucault's Pendulum*, was born

14 Mar George Eastman, the founder of photography company Kodak, committed suicide in Rochester, New York

19 Mar The Sydney Harbour Bridge, until 2012 the world's longest wide-span bridge, opened

6 May Russian émigré Paul Gorguloff shot French President Paul Doumer in Paris; Doumer died the next day

10 May James Chadwick discovered the neutron, for which he would be awarded the Nobel Prize for Physics in 1935

20-21 May Amelia Earhart became the first woman to fly solo nonstop across the Atlantic Ocean, taking 14 hours and 56 minutes

8 Jul The US Dow Jones Industrial Average reached its lowest level (41.22) of the Great Depression

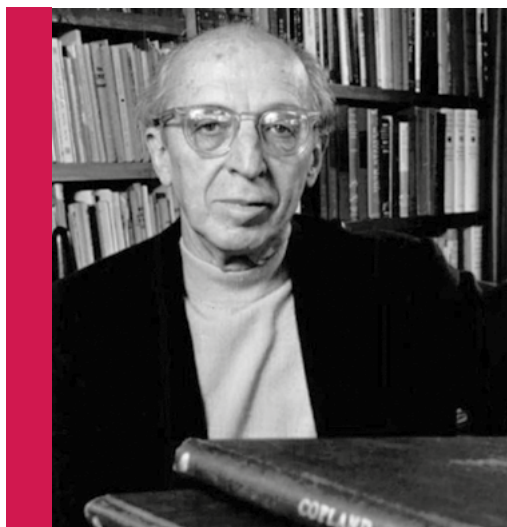
18-19 Aug Scottish aviator Jim Mollison became the first person to make a solo east-west transatlantic flight

8 Nov Democrat Franklin D Roosevelt defeated the Republican incumbent Herbert Hoover to become the 32nd US President

25 Dec King George V delivered the first Royal Christmas Message, on the BBC Empire Service from Sandringham

Aaron Copland (1900-1990)

CLARINET CONCERTO



FIRST PERFORMANCE

NBC radio broadcast: Benny Goodman,
NBC Symphony Orchestra, conductor Fritz
Reiner, 6 November 1950

DURATION 16 minutes

1. Slowly and expressively–

2. Rather fast

When American jazz clarinetist Benny Goodman commissioned Aaron Copland to write a clarinet concerto for him in 1947, the string of hits already under Copland's belt included *Fanfare for the Common Man* (1942), *Rodeo* (1942) and *Appalachian Spring* (1944). In other words, a Copland concerto premiere wouldn't just be prestige-laden, but would also carry serious crowd-pulling potential, such was the degree to which his accessible, tonal, distinctly American language – wide, open chords, high melodicism, often drawing on the New World's folk traditions – struck a chord with American audiences.

No wonder Goodman not only paid big bucks for it – two thousand dollars – but also gave Copland compositional carte blanche. Copland for his part was equally pleased with the arrangement, because beyond already being an admirer of Goodman's playing, he was also intrigued by the possibility of using Goodman's jazz roots to inject his own musical language with, as he put it, 'a new point of view'. Perhaps the most beguiling quality of the resultant work is the way in which, for much of it, it subtly treads the line between jazz and classical, hinting at the former while remaining committed to the latter.

Scoring-wise, when it comes to giving the clarinet room to shine, Copland has cleared the floor, dispensing with orchestral woodwind, brass and percussion in favour of simply strings, harp and piano – from which he conjures a panoply of different textures and timbres as strings are bowed, plucked and struck.

Architecturally, the Concerto has two movements rather than the standard concerto three, which roll from the first to the second without a break, divided by a solo cadenza. The first movement is a lilting, slow waltz – perhaps one of the most lyrical pieces of

music Copland ever wrote – whose melodic line softly, languorously dips and soars over wide intervallic leaps. Based on a previous pas de deux idea he'd never developed, the whole feels reminiscent of *Appalachian Spring's* most serene, romantically glowing sections, while also carrying the faint ghost of Mahler.

Eventually the solo cadenza emerges from a dreamily shimmering, time-standing-still orchestral chord; and while the clarinet's initial launch point is the main theme, expressed in the same lyrical vein, the music soon speeds up into faster, syncopated writing – with a corresponding uplift in virtuosity and jazz feel – neatly setting things up for the 'Rather fast' second movement. Couched in rondo form (i.e. with its main theme making repeated returns), this opens light and treble-pitched, its jauntily angular main theme articulated by the violins to an equally jaunty piano- and harp-dominated ticking accompaniment. Next to enter are the lower strings. The clarinet enters over the top of this feast of lucid-textured contrapuntal complexity with its own extremely staccato restatement of the theme. From here, we move through a syncopated jazz theme, Charleston rhythms, and a Brazilian theme that Copland had picked up that same year in Rio de Janeiro, suavely, raunchily rendered by the clarinet to slapping basses.

The Concerto moves to its climax by way of an energetic coda section in C major, and by now there's no mistaking the jazz element, from the piano and clarinet's tossings of a jazzy fragment between each other, to the clarinet's final word – a joyous jazz smear (glissando) that hearkens back, at least in classical audiences' memories, to the opening of George Gershwin's jazz-meets-classical masterpiece of 1924, *Rhapsody in Blue*.

What was happening in 1950?

21 Jan George Orwell, the author of *Animal Farm* and *Nineteen Eighty-Four*, died

8 Feb The Stasi was founded in East Germany, acting as a secret police force until 1990

1 Mar German theoretical physicist Klaus Fuchs was convicted in London of passing top-secret UK and US atomic bomb data to the Soviet Union

27 Apr The Group Areas Act was passed in South Africa, formally segregating the races

27 Apr Britain formally recognised Israel

9 May Robert Schuman presented his proposal for a pan-European organisation to maintain peaceful relations, the beginning of what is now the European Union

13 May The first race in the inaugural Formula One World Championship was held at Silverstone

29 May *The Archers*, the world's longest-running radio soap opera, was first broadcast on the BBC Light Programme

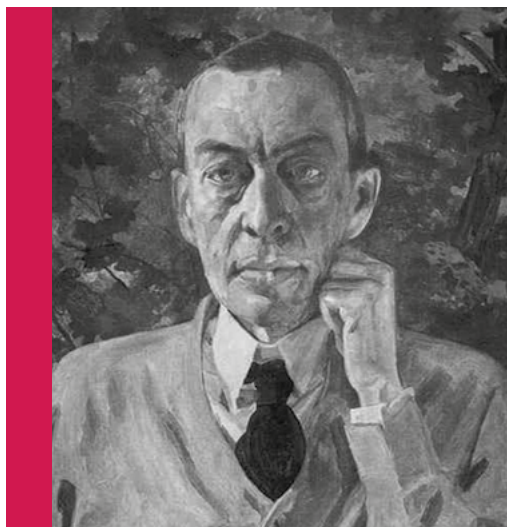
25 Jun North Korean People's Army tanks crossed the 38th parallel into South Korea, starting the Korean War

15 Aug Anne, The Princess Royal, was born

23 Oct Al Jolson, star of *The Jazz Singer*, the first feature-length film with sound, died

Sergei Rachmaninov (1873-1943)

SYMPHONIC DANCES Op45



FIRST PERFORMANCE

Philadelphia, 3 January 1941

DURATION 35 minutes

1. Non Allegro

2. Andante con moto (tempo di valse)

3. Lento assai

Fate dealt a cruel hand when it pushed into exile a man so filled with love for his country as Sergei Rachmaninov. The composer fled Russia at the Revolution of 1917. 'His homesickness assumed the character of a disease as the years passed', wrote the biographer David Ewen, 'and one symptom of that disease was an unshakeable melancholy.'

Another was the composer's obsession with death. This we can hear in Rachmaninov's music – most obviously in his constant musical recourse to the theme known as the *Dies Irae*, an ancient plainsong tune associated with the scriptural text invoking the 'day of wrath that will dissolve the world in ashes'.

The *Dies Irae* theme, which carries its own ominous atmosphere, weaves its way through even ostensibly playful works by Rachmaninov. But it has special import in the composer's *Symphonic Dances*, a late score in which he appears to tot up the profit and loss account of his value as a composer of orchestral music.

In 1939 Rachmaninov settled in Long Island. In America, he was known more as a pianist than a composer. While practising for a recital tour in August 1940, Rachmaninov felt a piece forming under his fingers. He wrote to the conductor of The Philadelphia Orchestra, Eugene Ormandy: 'Last week I finished a new symphonic piece, which I naturally want to give first to you and your orchestra. It's called *Fantastic Dances*.'

Rachmaninov's biographer Victor Seroff tells that the composer conceived the work's three movements as representing 'midday, twilight and midnight' – the three stages of human life. When the piece was first performed on 3 January 1941, its title had changed to *Symphonic Dances*.

By then the 'time-of-day' titles had disappeared, but the presence of the dance was unmistakable. The dancer Michel Fokine was among the Russian expatriate community in Long Island and had agreed to choreograph the piece before his untimely death.

A further impetus is faith. 'I thank thee, Lord,' wrote Rachmaninov at the end of the score, just after quoting the Alleluia passage from his own Orthodox choral work, *All-Night Vigil*. This is surely not unrelated to an awareness of mortality apparent in his constant use of the Dies Irae theme.

Another vital impulse, perhaps even the reason Rachmaninov decided to take up his pen again, was the new music coming from the likes of Schoenberg and Stravinsky. Rachmaninov doesn't borrow stylistic tools from either in his *Symphonic Dances*, but the sense of sentimentality found in much of his previous music has gone. Muscularity, directness and even austerity have taken its place.

The first dance demonstrates the point. After the gruff string chords that follow the ticking opening, we hear a despondent, three-note descending motif that becomes the germ of the whole score. Even the singing secondary theme, introduced by an alto saxophone, has 'an uncharacteristic coolness', in the words of one critic. Eventually, underneath glistening glockenspiel and flutes, Rachmaninov quotes a theme from his own First Symphony, a piece he had destroyed and hoped would never be heard again following its disastrous premiere in 1897 (he did not know that somebody had squirrelled away a copy).

The second dance is a waltz – no sugary Viennese whirl, but a nocturnal dance that grows in anxiety towards something almost oppressive.

The final dance is not really a dance at all. When the music musters devilish rhythmic energy following its sighing opening, we hear the Dies Irae theme picked out on bells. Rachmaninov's orchestration is uncanny: monolithically deep but full of wicked surface detail. This terrifying yet faintly enjoyable dalliance with the Dies Irae theme suggests the composer knew what was coming. Less than three years later, he was dead.

© Andrew Mellor

TIMOTHY ORPEN Clarinet



Timothy Orpen is Principal Clarinet of the RSNO. He is also the principal and a founder member of the Aurora Orchestra, with whom he continues to perform regularly.

Prior to joining the RSNO, Timothy was the principal of the Orchestra of the Royal Opera House, Covent Garden. While there he performed many of the major solos of the operatic and ballet repertoire with some of the world's finest conductors and singers.

Timothy has also appeared as guest principal with all of London's major symphony orchestras. He has performed as a concerto soloist with the RSNO, Aurora Orchestra, Bournemouth Symphony Orchestra, Royal Northern Sinfonia and Royal Philharmonic Orchestra, at venues including the Royal Albert Hall. He has also been featured on many occasions as a soloist on BBC Radio 3 and Classic FM.

As a chamber musician, Timothy has performed worldwide alongside pianists including Pascal Rogé, Lars Vogt, Susan Tomes and Sir Antonio Pappano.

Timothy studied at the Royal Academy of Music in London and the Hochschule für Musik Karlsruhe, Germany. When not playing the clarinet, he enjoys the outdoors and has climbed 6,000-metre mountains in the Andes and Himalayas, as well as hills closer to home in Scotland.

JOHN WILSON Conductor



John Wilson is in demand at the highest level across the globe, regularly guest conducting the world's finest orchestras: in recent seasons these have included the London Symphony, London Philharmonic, Royal Concertgebouw, Budapest Festival, Oslo Philharmonic, Bavarian Radio Symphony, Royal Stockholm Philharmonic and Sydney Symphony orchestras, and productions at English National Opera and Glyndebourne Summer Festival.

For many years Wilson appeared widely across the UK and abroad with the John Wilson Orchestra. In 2018 he relaunched the Sinfonia of London. Their much-anticipated BBC Proms debut in 2021 was described by *The Guardian* as 'truly outstanding' and they are now much in demand across the UK, returning to the BBC Proms, Birmingham Symphony Hall and London's Barbican Centre, among other venues, this season.

Wilson has a large and varied discography and his recordings with the Sinfonia of London have received exceptional acclaim and several awards, including, for three successive years, the BBC Music Magazine Award in the Orchestral category for the Korngold Symphony in F sharp (2020), Respighi Roman Trilogy (2021) and Dutilleux *Le Loup* (2022) recordings. *The Observer* described the Respighi recording as 'Massive, audacious and vividly played' and *The Times* declared it one of the three 'truly outstanding accounts of this trilogy' of all time, after those by Toscanini (1949) and Muti (1984).

Born in Gateshead, John Wilson studied composition and conducting at the Royal College of Music where, in 2011, he was made a Fellow. In March 2019 he was awarded the prestigious ISM Distinguished Musician Award for his services to music and in 2021 was appointed Henry Wood Chair of Conducting at the Royal Academy of Music.

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

Maya Iwabuchi
LEADER
Lena Zeliszevska
ASSOCIATE LEADER
Tamás Fejes
ASSISTANT LEADER
Patrick Curlett
Angus Bain
Caroline Parry
Ursula Heidecker Allen
Elizabeth Bamping
Lorna Rough
Susannah Lowdon
Alan Manson
Liam Lynch
Fiona Stephen
Kirstin Drew

SECOND VIOLIN

Marion Wilson
ASSOCIATE PRINCIPAL
Jacqueline Speirs
Nigel Mason
Paul Medd
Harriet Hunter
Anne Bünemann
Sophie Lang
Robin Wilson
Emily Nenniger
Colin McKee
Seona Glen
Kirsty Main

VIOLA

Tom Dunn
PRINCIPAL
Felix Tanner
Susan Buchan
Matt Johnstone
Lisa Rourke
Nicola McWhirter
Claire Dunn
Maria Trittinger
Francesca Hunt
Marsailidh Groat

CELLO

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Kennedy Leitch
Rachael Lee
Sarah Digger
Robert Anderson
Gunda Baranuaskaitė
Sonia Cromarty
Miranda Phythian-Adams

DOUBLE BASS

Michael Rae
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Alexandre dos Santos
Chris Sergeant
Gabriel Rodrigues
Kirsty Matheson

FLUTE

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June Scott
Oliver Roberts

OBOE

Adrian Wilson
PRINCIPAL
Peter Dykes
Henry Clay
PRINCIPAL COR ANGLAIS

CLARINET

Jean Johnson
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Sistema Scotland is the charity that delivers the Big Noise orchestra and social programmes, working with over 3,500 children and families to improve lives and strengthen communities across Scotland. Its immersive and long-term Big Noise programmes use music and nurturing relationships to help children and young people fulfil their potential. Independent evaluation shows that Big Noise supports children to improve their learning, wellbeing and confidence, bringing communities together and paving the way for positive futures. The programmes are delivered by inspirational staff musicians who act as role models and mentors, and foster supportive, long-term relationships.

Big Noise Douglas in Dundee began in 2017 and works with over 500 participants, from babies to young people in their first year of secondary school. Working in partnership with the local Claypotts Castle and St Pius Primary Schools in Douglas, Big Noise Douglas delivers a seamless pathway of learning and targeted support for children from babies to secondary school age. The engaging and collaborative Big Noise sessions support participants to develop key life skills and academic skills.

Please support Big Noise Douglas by visiting www.makeabignoise.org.uk or by scanning the QR code.



Big Noise Douglas is delivered by Sistema Scotland in partnership with Dundee City Council and with support from a range of trusts, foundations and individuals. In addition to Big Noise Douglas, Sistema Scotland also runs programmes in Raploch & Fallin (Stirling), Govanhill (Glasgow), Torry (Aberdeen) and Wester Hailes (Edinburgh).



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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 BENEFACTORS

RSNO Benefactors are beacons of philanthropic inspiration, providing truly transformative financial support to the Orchestra that enables us to build and deliver long-term strategic plans. Benefactors share the RSNO's vision

for orchestral music and work with us to drive the organisation forward, helping us to realise our future plans and ambitions.

Sir Ewan and Lady Brown
Gavin & Kate Gemmell

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

Ardgowan Charitable Trust
Geoff and Mary Ball
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Carol Grigor and the Trustees of Dunard Fund
Kenneth and Julia Greig
Ms Chris Grace Hartness
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Eric and Karen Young

We would also like to thank those generous donors who wish to remain anonymous.

For more information on becoming a Benefactor or part of the Conductors' Circle, please contact Jenny McNeely at jenny.mcneely@rsno.org.uk

RSNO 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.

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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.

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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.

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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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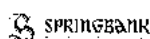
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