

RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

RECOMMENDED BY  
CLASSIC *f*M

SHOWSTOPPING  
**TCHAIKOVSKY'S  
PATHÉTIQUE**

Usher Hall, Edinburgh  
Fri 21 Apr 2023 7.30pm

Glasgow Royal Concert Hall  
Sat 22 Apr 7.30pm



# Working in harmony to deliver music, sustainably



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**RSNO**  
SCOTLAND'S NATIONAL  
ORCHESTRA

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# TCHAIKOVSKY'S PATHÉTIQUE

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Translated as 'full of feeling', Tchaikovsky's *Pathétique* Symphony was his final masterpiece. Tonight it's paired with his exuberant and joyous Violin Concerto, performed by acclaimed American violinist Randall Goosby. Conductor Lionel Bringuier opens proceedings with a ravishing nature-scene.

**JOHANSEN** Pan Op22 [16']

**TCHAIKOVSKY** Violin Concerto in D major Op35 [33']

INTERVAL

**TCHAIKOVSKY** Symphony No6 in B minor Op74 *Pathétique* [45']

**Lionel Bringuier** Conductor

**Randall Goosby** Violin

**Royal Scottish National Orchestra**

USHER HALL, EDINBURGH

Fri 21 Apr 2023 7.30pm

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GLASGOW ROYAL CONCERT HALL

Sat 22 Apr 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.**

RECOMMENDED BY  
CLASSIC *f*M



# RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

## EXHILARATING

# RACHMANINOV PIANO CONCERTO No3

**EDN** FRI 28 APR  
**GLW** SAT 29 APR

**Rachmaninov** Piano Concerto No3  
**Shostakovich** Symphony No10

**Thomas Søndergård** Conductor  
**Leif Ove Andsnes** Piano

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



The RSNO is supported by the  
Scottish Government



Scottish Government  
Riaghaltas na h-Alba

# WELCOME

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Welcome to this evening's concert.

While we all found time for some much-needed rest over Easter, our wonderful RSNO Youth Chorus also sang in unforgettable performances of Bach's *Matthew Passion* alongside the Dunedin Consort, and the Orchestra and digital teams remained hard at work recording in Scotland's Studio.

This weekend we welcome American violinist Randall Goosby, making his debut with the RSNO. It has been a joy to hear how excited Randall – a keen golfer – has been to come to Scotland and explore the country while he's here to play with us. Here's hoping he manages to tee off at some point!

Performing with international artists is a privilege of working in this industry, as we learn and share with people from all corners of the world. It also serves as a reminder of how lucky we are to live in Scotland, a country with such a diverse cultural offering and natural beauty.

Unfortunately this evening's advertised conductor, Tabita Berglund, is unable to join us. However, we are absolutely delighted and hugely grateful that Lionel Bringuier has stepped in at very short notice, and I can't wait to hear his interpretations of two of Tchaikovsky's undoubted masterpieces, as well as an evocation of the Norwegian landscape in the atmospheric concert-opener by David Johansen.

The Orchestra has recently been working on a number of major video game soundtracks. As video game development grows rapidly as an industry in Scotland, we are pleased to be able to provide music for content that will be played all over the world. We are fortunate to have the flexibility and talent within the Orchestra to perform music by the great composers of the past 250 years, as well as music for the likes of *Call of Duty* and *Halo*. With this in mind, I would encourage you to come to our Video Games Music concerts in Edinburgh and Glasgow early next month. Conducted by games music composer Eimear Noone, there could be no better introduction to the burgeoning video games music world.

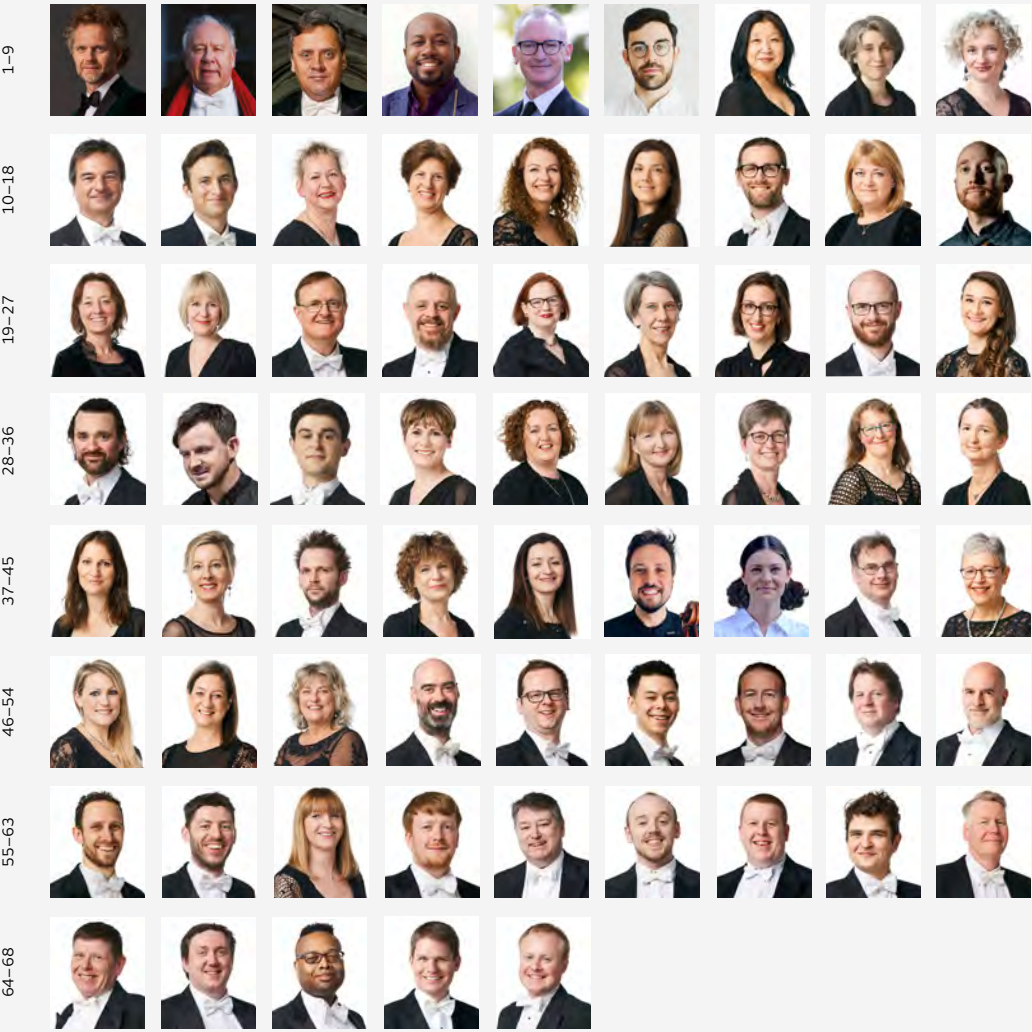
We are delighted to return to the Glasgow Royal Concert Hall this weekend, and are grateful to our loyal Glasgow audience who have been so patient as improvements have been made to the hall. It's heartening to see the investment from Glasgow City Council helping to ensure that the RSNO continues to perform in some of the best venues around.

**Alistair Mackie**

CHIEF EXECUTIVE



# ROYAL SCOTTISH NATIONAL ORCHESTRA



## ARTISTIC TEAM

Thomas Søndergård  
MUSIC DIRECTOR  
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  
2 Felix Tanner  
ASSOCIATE PRINCIPAL VIOLA  
3 Asher Zaccardelli  
ASSISTANT PRINCIPAL  
4 Susan Buchan SUB PRINCIPAL  
Lisa Rourke SUB PRINCIPAL  
5 Nicola McWhirter  
Claire Dunn  
6 Katherine Wren  
Maria Trittinger  
Francesca Hunt

## CELLO

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

## DOUBLE BASS

14 Michael Rae ASSISTANT PRINCIPAL  
15 Sally Davis

## FLUTE

18 Katherine Bryan PRINCIPAL  
Helen Brew ASSOCIATE PRINCIPAL  
Janet Richardson  
19 PRINCIPAL PICCOLO

## OBOE

21 Adrian Wilson PRINCIPAL  
22 Peter Dykes ASSOCIATE PRINCIPAL  
23 Henry Clay PRINCIPAL COR ANGLAIS

## CLARINET

26 Timothy Orpen  
PRINCIPAL CLARINET  
27 Duncan Swindells  
PRINCIPAL BASS CLARINET

## BASSOON

28 David Hubbard PRINCIPAL  
Luis Eisen ASSOCIATE PRINCIPAL  
29 Paolo Dutto  
PRINCIPAL CONTRABASSOON

## HORN

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

## TRUMPET

Christopher Hart PRINCIPAL

## TROMBONE

Dávur Juul Magnussen PRINCIPAL  
Lance Green ASSOCIATE PRINCIPAL  
Alastair Sinclair  
PRINCIPAL BASS TROMBONE

## TUBA

John Whitener PRINCIPAL

## TIMPANI

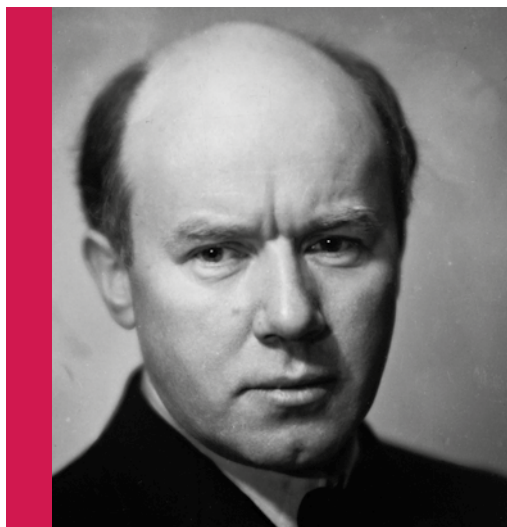
Paul Philbert PRINCIPAL

## PERCUSSION

Simon Lowdon PRINCIPAL  
John Poulter ASSOCIATE PRINCIPAL

**David Monrad Johansen** (1888-1974)

## PAN Op22



### FIRST PERFORMANCE

Oslo, 4 August 1939

**DURATION** 16 minutes

David Monrad Johansen was born in the county of Vefsn, halfway up Norway's inhospitable west coast, when the country was still far from musical maturity. The figure of Edvard Grieg loomed large, and Johansen quickly fell under his spell (he became the first major biographer of the composer).

Johansen attended the rudimentary conservatoire in Oslo (then known as Christiania) before travelling to Europe to study in Berlin and Paris. Always conscientious, he would continue to seek guidance and teaching well into his adult life. In the 1930s, just before he completed his orchestral work *Pan*, he travelled twice to Leipzig for extended periods of study with Hermann Grabner.

That was not the only influence Germany exerted on Johansen's life. Upon Norway's occupation by the Nazis in 1940, the composer

joined the collaborative pro-fascist government formed by Vidkun Quisling. Following the war, Johansen would be sentenced to prison with hard labour. But he lived sufficiently long to claw back some of his reputation, and by the end of his life in the 1970s was celebrated with retrospectives and birthday concerts.

If we give him the benefit of the doubt, Johansen's conservative musical sympathies explain how he might have been caught on the wrong side of history. The composer pleaded that he joined Quisling's National Union party in order to 'preserve Norwegian music culture'. He saw himself as essential in linking the National Romantic style of Grieg to a modern Norwegian aesthetic, particularly in the interwar years.

Johansen's music embraced elements of neo-classicism and National Romanticism but also features of modernism, particularly the Parisian kind spearheaded by Stravinsky, Debussy and others. What can look like a reactionary conservatism was probably, in the moment, more an insistence on refinement and a belief in the 'old' values of discipline and formal clarity. Always cautious and cleaving to ideas of learned craftsmanship, Johansen wrote his first String Quartet at the age of 82.

One of Johansen's first works was a 1916 set of *Three Songs to Texts by Knut Hamsun* – Hamsun being one of Norway's most celebrated writers (but another figure to have hitched himself to Quisling's fascist party). Twenty-three years later, in 1939, the Norwegian Broadcasting Corporation commissioned Johansen to write a work marking Hamsun's 80th birthday.

Initially, the composer planned a three-movement Suite, each movement based on a Hamsun masterpiece: *Victoria*, *Growth of the*



*Soil and Pan*. He eventually confined his vision to one movement, and 'the forces of nature at work' in the latter, a novel on the subject of a forest-dwelling former soldier's ill-fated romance with a wandering city girl. Johansen described his score as a tribute to Hamsun's 'immortal work of youth', continuing: 'the music does not describe individual events [in the novel], instead attempting to express the forces of nature which are at play in Hamsun's work and which are crucial to its development'.

On at least one occasion, Johansen referred to the piece as a symphony, perhaps in relation to its loose sonata form. More obviously, this shapely work appears to unite linear counterpoint (the horizontal weaving of complementary musical lines) with a sense of the Arcadian and impressionistic. Its directness and austerity carries with it something of Hamsun's literary style as well as Johansen's own Nordic accent. Nature references are littered throughout the earlier part of the score, but at its climax we hear the strained conflict between the rustic and the urbane that characterises Hamsun's novel. *Pan* was first performed on 4 August 1939, with Odd Gruner-Hegge conducting the orchestra of the Norwegian Broadcasting Corporation.

© Andrew Mellor

## What was happening in 1939?

**1 Jan** Bill Hewlett and David Packard founded their technology company in Palo Alto, California, considered the birthplace of Silicon Valley

**28 Mar** General Franco assumed power in Madrid, the Spanish Civil War ending on 1 Apr with the surrender of Republican forces

**9 Apr** African American singer Marian Anderson performed for 75,000 people at Washington's Lincoln Memorial, after having been denied access to the city's Constitution Hall by the Daughters of the American Revolution

**1 May** Batman, created by Bill Finger and Bob Kane, first appeared in Detective Comics

**8 Jul** Pan American Airways' Boeing 314 flying boat inaugurated the first transatlantic passenger service between the US and UK

**15 Aug** *The Wizard of Oz*, starring Judy Garland, premiered at Grauman's Chinese Theatre in Hollywood

**1 Sep** Nazi Germany's invasion of Poland heralded the start of World War II

**16 Nov** Notorious gangster Al Capone was released from Los Angeles' Terminal Island low-security prison due to deteriorating health caused by syphilis

**15 Dec** Epic film *Gone with the Wind*, based on Margaret Mitchell's 1936 novel, opened in Atlanta, Georgia

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

# **VIOLIN CONCERTO in D major Op35**



## **FIRST PERFORMANCE**

Vienna, 4 December 1881

**DURATION** 33 minutes

### **1. Allegro moderato**

### **2. Canzonetta: Andante–**

### **3. Finale: Allegro vivacissimo**

In 1878, after his disastrous nine-week marriage, a suicide attempt and a severe nervous breakdown, Tchaikovsky sought peace and solace in the Swiss village of Clarens on the shores of Lake Geneva. There, inspired by his study of Lalo's *Symphonie espagnole* for violin and orchestra, and by the alluring presence of the talented young violinist Iosif Kotek, he composed his Violin Concerto with astonishing ease and speed. He expressed his enthusiasm for the work in a letter to his patroness, Nadezhda von Meck:

For the first time in my life I have begun to work at a new piece before finishing the one in hand ... I could not resist the pleasure of sketching out the Concerto, and allowed myself to be so carried away that the Piano Sonata has been set aside.

In what was surely a therapeutic process, the entire Violin Concerto was written and fully orchestrated in a mere 15 days. However, getting the work performed was considerably more problematic. The great Hungarian virtuoso Leopold Auer, to whom the work was originally dedicated, declared it unplayable, and it was not premiered until December 1881, when Adolph Brodsky and the conductor Hans Richter performed it in Vienna – to a chorus of critical derision. The highly influential critic Eduard Hanslick was famously scathing:

The violin is no longer played ... it is yanked about ... beaten black and blue. Friedrich Fischer once said that there existed pictures one could see stink. Tchaikovsky's Violin Concerto brings us face to face with the revolting thought: may there not also exist musical compositions that we can hear stink?

Despite the censorious stench, Brodsky was doggedly constant in his advocacy of the work and, happily, Auer recanted his

earlier judgement, subsequently performing the Concerto extensively. Nowadays its inauspicious initial reception seems unthinkable. With its wealth of glorious melody and superbly crafted virtuoso writing, the Tchaikovsky Violin Concerto has long been regarded as a jewel in the violin repertoire, a worthy and distinctively Russian addition to the great violin concertos of Beethoven, Mendelssohn and Brahms.

The expansive first movement takes up half the length of the entire Concerto. It begins with a short introduction suggestive of the movement's two main themes, and the violin emerges from the orchestral texture, announcing its presence with an elegant solo cadenza before singing the serene first main theme. Thereafter different themes emerge out of one another to exquisite effect. After a second extended orchestral passage, the soloist bursts into a breathtaking second cadenza replete with slides, double-stops, trills and vertiginous leaps (is this where the violin is being 'beaten black and blue'? ). Like much of Tchaikovsky's music, the concluding coda could have come straight from the ballet.

The wonderfully introspective second movement *Canzonetta* is rich in gorgeous melodic invention. Framed by an atmospheric wind introduction, it features a dreamy and unmistakably Russian theme, with a more ardent melody forming its contrasting middle section.

The vigorous third movement finale springs into life without a pause. In the course of a brief solo cadenza, the soloist conjures up its first theme, a lithe, athletic Cossack dance. The second theme is more robust and gypsy-like, and is underpinned by drones recalling peasant bagpipes.

## What was happening in 1881?

**12 Feb** Anna Pavlova, the Russian ballerina, was born

**1 Mar** Cunard Line's SS *Servia*, the first steel transatlantic liner, was launched at Clydebank

**12 Mar** Andrew Watson made his Scotland debut as the world's first Black international football player

**13 Mar** Alexander II of Russia was killed when a bomb was thrown at him

**16 May** The world's first regular electric tram service started in Berlin

**2 Jul** US President James A Garfield was shot by lawyer Charles J Guiteau in Washington, DC: he died on 19 Sep

**14 Jul** The outlaw Billy the Kid was shot and killed by lawman Pat Garrett outside Fort Sumner, New Mexico

**10 Oct** Richard D'Oyly Carte's Savoy Theatre opened in London, becoming the world's first public building to be fully lit by electricity

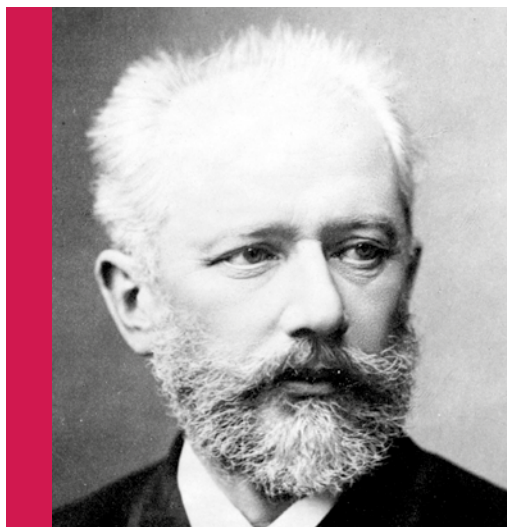
**25 Oct** Spanish painter Pablo Picasso was born

**26 Oct** The Gunfight at the O.K. Corral occurred in Tombstone, Arizona; three died



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

# **SYMPHONY No6 in B minor Op74 *Pathétique***



## **FIRST PERFORMANCE**

St Petersburg, 28 October 1893

**DURATION** 45 minutes

- 1. Adagio – Allegro non troppo**
- 2. Allegro con grazia**
- 3. Allegro molto vivace**
- 4. Finale: Adagio lamentoso – Andante**

Of all swansongs in musical history, Tchaikovsky's *Pathétique* Symphony has particular poignancy and mystery attached to it: just days after the work's premiere, on 28 October 1893, its lonely and depressive composer was dead – possibly as a result of suicide. Whether or not Tchaikovsky deliberately drank the unboiled water that led him to contract fatal cholera will probably remain a matter of conjecture, as will the programme or storyline of his Sixth Symphony.

Indeed, Tchaikovsky intended the work to be a mystery. He wrote to his nephew:

This time a programme symphony, but with a programme that shall remain an enigma for everybody. Let them puzzle their heads over it. The work will be called simply *Programme Symphony* (No6). The programme is subjective through and through, and during my journey I often wept bitterly while composing it in my head.

Then, after its premiere, Tchaikovsky's brother Modest suggested the title *Pathétique*. 'Capital,' said the composer and, despite Tchaikovsky changing his mind the following day, the title remained, though its addition hardly provides much of a clue (the Russian word *pateticheskyy* means 'passionate' or 'emotional', which the work certainly is, but this applies to almost all of Tchaikovsky's music).

Furthermore, though the genesis of the Symphony was painful, work on it during the spring and summer of 1893 brought Tchaikovsky joy. He was happy at the speed at which composing progressed and, unusually for him, was absolutely confident in the quality of his Symphony. 'You can't think of what a delight it is to feel that my time is not yet over,' he wrote at the time. Given this, theories that the *Pathétique* is an extended musical

suicide note seem unconvincing, though the composer's repressed homosexuality was doubtless a cause of much inner turmoil.

Perhaps Modest Tchaikovsky was closer to the mark when he suggested that the Symphony was essentially a work of therapy and catharsis, that it had 'absorbed the gloomy melancholy of the preceding years, and Pyotr Ilyich for the moment experienced that lightening which is felt by the man who has confessed to a sympathetic soul everything that has long wearied and tormented him'.

Certainly, that 'gloomy melancholy' characterises the *Adagio* opening of the first movement. Emerging from the depths of the orchestra, the melodic line is a slowed-down preview of the movement's dark-hued first main theme, a melody that forms the basis of the lively *Allegro non troppo* section that follows. Eventually the momentum relaxes into a slower tempo and muted strings introduce the second main melody, the sort of increasingly ardent love theme of which Tchaikovsky was supreme master. After a passionate climax, a hushed echo of the theme is played by a single clarinet (Tchaikovsky wished this to be barely audible) and the movement's central development section bursts ferociously into life. A brass chorale quotes from the Russian Orthodox Requiem, an ominously pulsating figure is heard in the French horns, and the music builds to Tchaikovsky's most devastating symphonic climax. Some solace comes with the return of the love theme, and in the concluding coda, over descending plucked scales in the strings, a valedictory brass chorale closes the movement in a mood of calm resignation.

Written in an unusual time signature with five beats to the bar, the waltz-intermezzo second movement has often been described as

'limping' in its gait, though it is actually music of rare poise and elegance (five-beat time signatures were popular with Russian opera composers of the 19th century because they fitted the rhythms of so much native Russian verse). The central trio section features an ominous, repeated timpani beat that returns just before the end of the movement, though the waltz theme has the final say.

The third movement is a delicately scored scherzo that gradually morphs ingeniously into a bold march for the full orchestra. Snatches of the march are woven into the busyness of the scherzo music until the march eventually holds full sway. The movement reaches its raucous climax in the concluding coda, though given what follows we might question how genuinely triumphant its resounding final chords really are.

Tchaikovsky had misgivings about concluding the work with a slow movement, let alone one so sombre, for in 1893 this had never been done before. The fourth movement returns to the Symphony's dark home key of B minor, and even when this gives way to a yearning theme in the brighter D major, there is little respite from the sense of desolation. Eventually, a gentle tam-tam stroke heralds a solemn chorale for trombones and tuba. Thereafter the music seems pulled ever downwards into the gloom in which the Symphony began, the familiar pulsing rhythm now assigned to subterranean double basses, until finally it fades into silence. Whatever the work's secret programme, this is the music of a composer at the height of his powers and a Symphony into which, in Tchaikovsky's own words, he 'put his soul'.

© Anthony Bateman

# RANDALL GOOSBY Violin

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Signed exclusively to Decca Classics in 2020 at the age of 24, American violinist Randall Goosby is acclaimed for the sensitivity and intensity of his musicianship alongside his determination to make music more inclusive and accessible, as well as bringing the music of under-represented composers to light.

Highlights of his 2022/23 season include the San Francisco Symphony/ Esa-Pekka Salonen performing the Florence Price concertos, London Philharmonic Orchestra/ Alpesh Chauhan, Philharmonia Orchestra/ Santtu-Matias Rouvali, Los Angeles Philharmonic/ Dalia Stasevska, RSNO/ Tabita Berglund and Dallas Symphony Orchestra/ Karina Canellakis. He also makes his debuts in South Korea in recital and in Japan with the Orchestra Ensemble Kanazawa/ Wigglesworth. Summer 2022 included debuts with The Philadelphia Orchestra/ Yannick Nézet-Séguin at the Saratoga Performing Arts Center, Concertgebouw Amsterdam with the Antwerp Symphony Orchestra/ Elim Chan and in recital at the Lucerne Festival with pianist Anna Han.

June 2021 saw the release of Goosby's debut album for Decca, entitled *Roots*, a celebration of African American music which explores its evolution from the spiritual through to present-day compositions. Collaborating with pianist Zhu Wang, Goosby curated an album paying homage to the pioneering artists that paved the way for him and other artists of colour. It features three world-premiere recordings of music written by African American composer Florence Price, and includes works by William Grant Still and Coleridge-Taylor Perkinson, plus a newly commissioned piece by double bassist Xavier Foley.

Goosby is deeply passionate about inspiring and serving others through education, social engagement and outreach activities. He has worked with non-profit organisations such as the Opportunity Music Project and Concerts in Motion in New York City. In 2022/23 he hosts a residency with the Iris Collective in Memphis with Zhu Wang.

Goosby was First Prize winner in the 2018 Young Concert Artists International Auditions. In 2019 he was named the inaugural Robey Artist by Young Classical Artists Trust in partnership with Music Masters. In 2020 he became an Ambassador for Music Masters, a role that sees him mentoring and inspiring students in schools around the UK.

Randall Goosby made his debut with the Jacksonville Symphony at age nine and with the New York Philharmonic in a Young People's Concert at Lincoln Center's Avery Fisher Hall at age 13. A graduate of the Juilliard School, he continues his studies there, pursuing an Artist Diploma under Itzhak Perlman and Catherine Cho. He plays the Antonio Stradivarius, Cremona, 'ex-Strauss', 1708, on generous loan from Samsung Foundation of Culture.



# LIONEL BRINGUIER Conductor

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Lionel Bringuier has travelled extensively at the invitation of symphony orchestras, chamber orchestras and opera houses, and in the 2022/23 season he continues as Artiste Associé in his hometown with Opéra de Nice. This unique appointment gives him the opportunity to curate a series of special programmes which he will also conduct, and to invite several of his closest musical partners, which this season include Simon Trpčeski, Alena Baeva and Gautier Capuçon.

Well known across Europe, most recently having served as Music Director of the Tonhalle-Orchester Zürich (2014-18), Bringuier has held previous posts at the Orquesta Sinfónica de Castilla y León in Valladolid, Orchestre de Bretagne and Ensemble Orchestral de Paris. The 2022/23 season features concerts with the Orchestre National de Lille, Orchestre Philharmonique Royal de Liège, Dresdner Philharmonie, Polish National Radio Symphony Orchestra, Göteborg Opera, NDR Hannover, BBC Symphony Orchestra, Le Festival de Pâques d'Aix-en-Provence with the Berliner

Philharmoniker Karajan-Akademie, and Royal Stockholm Philharmonic Orchestra.

Over the past decade Bringuier has developed a strong relationship with many orchestras in North America, including, in the 2021/22 season, the Houston Symphony, and at the Aspen Music Festival. He has also worked in Asia, conducting the Tokyo Symphony Orchestra regularly and working with the Seoul and Malaysian philharmonics. In 2019 he returned to Australia to the Sydney Symphony Orchestra and the West Australian Symphony Orchestra.

Bringuier regularly collaborates with Yuja Wang, with whom he has recorded the Ravel Piano Concerto for Deutsche Grammophon as part of a complete cycle of the composer's works. Other recordings include Chopin with Nelson Freire (DG) and Saint-Saëns with Renaud Capuçon and Gautier Capuçon (Erato).

Bringuier comes from a family of musicians and studied cello and conducting at the Conservatoire de Paris, winning the prestigious International Besançon Competition for Young Conductors a year after graduating. He cares passionately about education, outreach and developing the careers of emerging conductors and soloists. In September 2020 he served on the jury of La Maestra, the first international conducting competition for women.

Bringuier was named a Chevalier de l'Ordre National du Mérite by the French government, and has been lauded with the Médaille d'or à l'unanimité avec les félicitations du jury à l'Académie Prince Rainier III de Monaco and the Médaille d'or from the City of Nice.

This evening's advertised conductor, Tabita Berglund, is indisposed. The RSNO is delighted that Lionel Bringuier has stepped in to conduct at very 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  
Evgeny Makhtin  
Lorna Rough  
Claudia Fuller  
Ursula Heidecker Allen  
Caroline Parry  
Elizabeth Bamping  
Susannah Lowdon  
Liam Lynch  
Alan Manson  
Gillian Risi  
Kirstin Drew

## SECOND VIOLIN

Emily Davis  
GUEST PRINCIPAL  
Marion Wilson  
Robin Wilson  
Anne Bünemann  
Sophie Lang  
Paul Medd  
Harriet Hunter  
Nigel Mason  
John Robinson  
Colin McKee  
Helena Rose  
Liz Reeves

## VIOLA

Tom Dunn  
PRINCIPAL  
Felix Tanner  
Asher Zaccardelli  
Beth Woodford  
Katherine Wren  
Maria Trittinger  
Lisa Rourke  
Francesca Hunt  
Nicola McWhirter  
Elaine Koene

## CELLO

Karen Stephenson  
GUEST PRINCIPAL  
Betsy Taylor  
Kennedy Leitch  
Rachael Lee  
Sarah Digger  
Robert Anderson  
Gunda Baranuškaite  
Niamh Molloy

## DOUBLE BASS

Alex Jones  
GUEST PRINCIPAL  
Michael Rae  
Alexandre dos Santos  
Tom Berry  
Chris Sergeant  
Evangelos Saklaras

## FLUTE

Katherine Bryan  
PRINCIPAL  
June Scott  
Janet Richardson  
PRINCIPAL PICCOLO

## OBOE

Peter Dykes  
ASSOCIATE PRINCIPAL  
Henry Clay  
PRINCIPAL COR ANGLAIS

## CLARINET

Timothy Orpen  
PRINCIPAL  
Duncan Swindells  
PRINCIPAL BASS CLARINET

## BASSOON

David Hubbard  
PRINCIPAL  
Luis Eisen

## HORN

Jonathan Farey  
GUEST PRINCIPAL  
Alison Murray  
Andrew McLean  
Jonathan Quaintrell-Evans  
Martin Murphy

## TRUMPET

Christopher Hart  
PRINCIPAL  
Simon Bird

## TROMBONE

Dávur Juul Magnussen  
PRINCIPAL  
Lance Green  
Alastair Sinclair  
PRINCIPAL BASS TROMBONE

## TUBA

John Whitener  
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# 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 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  
Kat Heathcote and Iain Macneil

## 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  
Stina Bruce Jones

Ian and Evelyn Crombie  
Carol Grigor and the Trustees of Dunard Fund  
Kenneth and Julia Greig  
Ms Chris Grace Hartness  
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 becoming a Benefactor or part of the Conductors' Circle, please contact Jenny McNeely at [jenny.mcneely@rsno.org.uk](mailto: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.

### Assistant Conductor

Kellen Gray  
The Solti Foundation Chair

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Sharon Roffman *LEADER*  
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*ASSOCIATE PRINCIPAL*  
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*With thanks to the Gregor Forbes  
John Clark Chair for its support of  
the RSNO Double Bass section*

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Katherine Bryan *PRINCIPAL*  
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Helen Brew *ASSISTANT PRINCIPAL*  
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The Shirley Murray Chair

### Cor Anglais

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

### Bassoon

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The James and Morag Anderson Chair

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

## LEARNING AND ENGAGEMENT PATRON

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

### Learning and Engagement Patrons

William Brown, W.S.  
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Professor Gillian Mead, FRSE  
Mr Maurice Taylor CBE  
RSNO Principal Oboe, Adrian Wilson  
The RSNO Dundee Circle Committee  
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## NEW WORKS PATRON

The RSNO is dedicated to bringing new works and outstanding new talent to audiences across Scotland. Our New Works Patrons contribute a significant legacy to orchestral music that extends beyond the RSNO, providing new music for orchestras and audiences around the world – for generations to come.

### New Works Patron

Susie Thomson

We are also grateful to those who give but wish to remain anonymous.

If you would like more information or would like to discuss how you can become part of the RSNO Family of Supporters, please contact Jenny McNeely, Head of Individual Giving and Partnerships, at [jenny.mcneely@rsno.org.uk](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:

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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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Thank you to all our members  
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 those who wish to remain  
 anonymous. Every one of you  
 makes a real difference.



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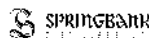
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HEAD OF ENGAGEMENT

(MATERNITY LEAVE)

Chrissie Johnson

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