

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

RECOMMENDED BY
CLASSIC *fm*



Tchaikovsky's Nutcracker

Usher Hall, Edinburgh
Fri 8 Dec 2023 7.30pm

Glasgow Royal Concert Hall
Sat 9 Dec 7.30pm

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Tchaikovsky's Nutcracker

Usher Hall, Edinburgh Fri 8 Dec 2023 7.30pm

Glasgow Royal Concert Hall Sat 9 Dec 7.30pm

You already know the story, and you definitely know the tunes! As Christmas approaches, join conductor Andrey Boreyko, the RSNO and RSNO Youth Chorus as they deliver a musical selection box from Tchaikovsky's *Nutcracker* that is full of fantasy, fun and irresistible melodies. Plus a powerful salute to Ukraine and a very different Tchaikovsky Violin Concerto, played by star soloist Ilya Gringolts.

VICTORIA VITA POLEVÁ Nova [9'] SCOTTISH PREMIERE

A TCHAIKOWSKY Concerto Classico for Violin and Orchestra [32']
UK PREMIERE

INTERVAL

TCHAIKOVSKY Selection from *The Nutcracker* Op71 [42']

Andrey Boreyko Conductor

Ilya Gringolts Violin

RSNO Youth Chorus

Patrick Barrett Director, RSNO Youth Choruses

Royal Scottish National Orchestra

RECOMMENDED BY
CLASSIC *f*M

The Glasgow performance will be recorded for the RSNO Archive.
Supported by the Iain and Pamela Sinclair Legacy.

If viewing these notes at the concert, please do so considerately and not during performances.

**Please silence all mobile telephones and alerts, and refrain from taking photographs,
without flash, until the end of each piece.**

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

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Scottish National Orchestra!

Presented by **Ken Bruce**

FRI 15 DEC 2023

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EDINBURGH

SAT 16 DEC 2023

GLASGOW ROYAL
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Welcome



Tonight we welcome Andrey Boreyko back to the conductor's podium. Andrey last joined us at short notice, replacing James Conlon in 2022 during our first Season back following the pandemic lockdowns. Conducting an inherited programme of Shostakovich with pianist Simon Trpčeski, he quickly formed an excellent rapport with the Orchestra and we are thrilled that he is able to join us once again for this wonderful programme.

It is a pleasure to be able to bring you two premieres – one UK, one Scottish – as part of our concerts this weekend. Sticking to the established orchestral canon is an easy trap to fall into when planning concerts, but it is far more enjoyable to challenge our players and our audiences with new or underperformed works which could become the staples of the future.

Our concerto tonight, written by Polish composer André Tchaikowsky and performed by violinist Ilya Gringolts, is such a work and sees its first performances in the UK this

weekend. The RSNO has a significant recent history of celebrating the works of Polish composers and we are delighted to extend this further. In 2021 we held an online festival of Polish music, celebrating its cultural contribution. The Polish community is the biggest non-British sector of our population, so it is important that Scotland's National Orchestra maintains this link across our Concert Season. Look out for a work by Szymanowski in our Romantic Valentine's: Romeo and Juliet concerts in February and works by Lutosławski and Bacewicz in the Saint-Saëns' Piano Concerto No5 concerts in June.

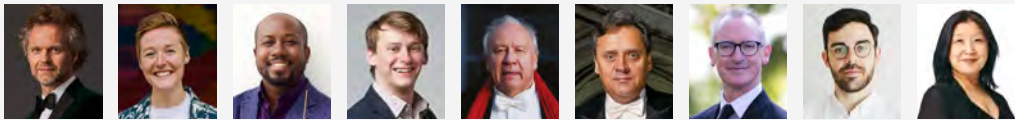
We are also joined on stage this evening by the RSNO Youth Chorus for Pyotr Ilyich Tchaikovsky's *The Nutcracker*. This group of talented young singers, of which I myself was once a member, meet weekly to rehearse for concerts throughout our Season. A real 2023:24 Season highlight comes in March when they join the Orchestra for performances of the incidental music to Mendelssohn's *A Midsummer Night's Dream*. Please give them a warm welcome to the stage this evening!

Alistair Mackie

CHIEF EXECUTIVE

Royal Scottish National Orchestra

1-9



10-18



19-27



28-36



37-45



46-54



55-63



64-69



ARTISTIC TEAM

Thomas Søndergård	1
MUSIC DIRECTOR	
Ellie Slorach	2
ENGAGEMENT CONDUCTOR	
Kellen Grey	3
ASSOCIATE ARTIST	
Derrick Morgan	4
ASSISTANT CONDUCTOR	
Neeme Järvi	5
CONDUCTOR LAUREATE	
Alexander Lazarev	6
CONDUCTOR EMERITUS	
Stephen Doughty	7
DIRECTOR, RSNO CHORUS	
Patrick Barrett	8
DIRECTOR, RSNO YOUTH CHORUS	

FIRST VIOLIN

Maya Iwabuchi	9
Lena Zeliszewska	10
ASSOCIATE LEADER	
Tamás Fejes	11
ASSISTANT LEADER	
Patrick Curlett	12
ASSISTANT PRINCIPAL	
Caroline Parry	13
Ursula Heidecker Allen	14
Lorna Rough	15
Susannah Lowdon	16
Alan Manson	17
Elizabeth Bamping	18
Liam Lynch	19
Veronica Marziano	20

SECOND VIOLIN

Jacqueline Speirs	21
ASSOCIATE PRINCIPAL	
Marion Wilson	22
ASSOCIATE PRINCIPAL	
Nigel Mason	23
Paul Medd	24
Harriet Hunter	25
Anne Bünemann	26
Sophie Lang	27
Robin Wilson	28
Emily Nenniger	29

VIOLA

Tom Dunn	30
PRINCIPAL	
Felix Tanner	31
ASSOCIATE PRINCIPAL	
Susan Buchan	32
SUB PRINCIPAL	
Lisa Rourke	33
SUB PRINCIPAL	
Nicola McWhirter	34
Claire Dunn	35
Katherine Wren	36
Maria Trittinger	37
Beth Woodford	38
Francesca Hunt	39

CELLO

Pei-Jee Ng	40
PRINCIPAL	
Betsy Taylor	41
ASSOCIATE PRINCIPAL	
Kennedy Leitch	42
ASSISTANT PRINCIPAL	
Rachael Lee	43
Sarah Digger	44
Robert Anderson	45
Gunda Baranauskaitė	46

DOUBLE BASS

Michael Rae	47
ASSISTANT PRINCIPAL	

FLUTE

Katherine Bryan	48
PRINCIPAL	
Janet Richardson	49
PRINCIPAL PICCOLO	

OBOE

Adrian Wilson	50
PRINCIPAL	
Peter Dykes	51
ASSOCIATE PRINCIPAL	
Henry Clay	52
PRINCIPAL COR ANGLAIS	

CLARINET

Timothy Orpen	53
PRINCIPAL CLARINET	
Duncan Swindells	54
PRINCIPAL BASS CLARINET	

BASSOON

David Hubbard	55
PRINCIPAL	
Luis Eisen	56
ASSOCIATE PRINCIPAL	
Paolo Dutto	57
PRINCIPAL CONTRABASSOON	

HORN

Alison Murray	58
ASSISTANT PRINCIPAL	
Andrew McLean	59
ASSOCIATE PRINCIPAL	
David McClenaghan	60
Martin Murphy	61
ASSISTANT PRINCIPAL	

TRUMPET

Christopher Hart	62
PRINCIPAL	

TROMBONE

Dávur Juul Magnussen	63
PRINCIPAL	
Lance Green	64
ASSOCIATE PRINCIPAL	
Alastair Sinclair	65
PRINCIPAL BASS TROMBONE	

TUBA

John Whitener	66
PRINCIPAL	

TIMPANI

Paul Philbert	67
PRINCIPAL	

PERCUSSION

Simon Lowdon	68
PRINCIPAL	
John Poulter	69
ASSOCIATE PRINCIPAL	

Victoria Vita Polevá (born 1962)

Nova

FIRST PERFORMANCE

Poznań, 7 October 2022

SCOTTISH PREMIERE

DURATION 9 minutes

Nova received its world premiere in October 2022 at the opening of the 16th International Henryk Wieniawski Violin Competition in Poznań, Poland, performed by the Warsaw Philharmonic Orchestra under its Music and Artistic Director, Andrey Boreyko.

Victoria Vita Polevá writes:

I consider *Nova* to be martial music in a patriotic sense – not music of war or aggression, but truly martial music. We have all been affected by the enormous spiritual upsurge that we are experiencing. The individual hard-working Ukrainian is now merged into a new and powerful whole, a new spiritual body. And Mother Ukraine is similarly drawn together through aural experiences: the heroic calls of the Carpathian signalling horns, the howl of air-raid sirens, the drumbeat of machine-gun bursts.

Why does an English musical theme appear in the middle of this work? In part, this comes from my own musical intuition, but that is not the sole reason. King George VI maintained the spirits of the British people during World War II, and we can draw a parallel with the actions of the Ukrainian President, who truly became the leader of his country during the time of war. This is about a person who overcomes his own uncertainty and is transformed into the spiritual leader of an entire nation. And, of course, Jeremiah Clarke's *Trumpet Voluntary* is the ideal image of a regal victory, regardless of nationality.

Victoria Vita Polevá

Composer



Ukrainian composer Victoria Vita Polevá was born in 1962 in Kyiv to a family of musicians – her grandfather was a renowned singer and her father a composer. She studied composition with Ivan Karabyts and Levko Kolodub at the Kyiv Conservatory, where she herself later taught from 1990 to 2005.

In her early works, including the ballet *Gagaku*, *Transforma* for symphony orchestra, *Anthem* for chamber orchestra and others, Polevá adopted avant-garde and polystylistic aesthetics. From the late 1990s she became increasingly drawn to spiritual themes and simplicity, and developed a style identified by European critics as ‘sacred minimalism’ and compared to the works of Arvo Pärt, Giya Kancheli and Henryk Górecki.

Polevá was Composer-in-Residence at the Menhir Chamber Music Festival (Switzerland) in 2006, at the Lockenhaus Chamber Music Festival (Austria) in 2011, and at the Festival of Contemporary Music ‘Darwin Vargas’ (Chile) in 2013. Her works have been commissioned by numerous exponents of new music, including violinist Gidon Kremer for his 2005 concert-cycle *Sempre Primavera* and his 2010 recording project *The Art of Instrumentation*, and the Kronos Quartet for *Walking on Waters* in 2013. In 2009 her *Ode to Joy* was heard at a concert to commemorate the 20th anniversary of the fall of the Berlin Wall.

André Tchaikowsky (1935-1982)

Concerto Classico for Violin and Orchestra



FIRST PERFORMANCE

Warsaw, 5 February 2021

UK PREMIERE

DURATION 32 minutes

1. Allegretto

2. Adagio

3. Allegro deciso

André Tchaikowsky – not to be confused with the Russian Romantic and composer of *The Nutcracker*, who almost shares his name – is best known as the individual who bequeathed his own skull to the Royal Shakespeare Company in England, with the express desire that it be used in performances of Shakespeare's *Hamlet* (which it duly has been, by no less than David Tennant, though for now the composer's cranium has been retired).

Tchaikowsky died tragically young, in Oxford, at the age of 46. But he left behind quite a legacy: a handful of respected recordings as a pianist for the RCA and EMI labels, and a small catalogue of his own compositions that included an opera on *The Merchant of Venice*, two piano concertos, two

string quartets, numerous miscellaneous works and the violin concerto heard tonight.

It's almost impossible to hear Tchaikowsky's work and not hear something of his tragically familiar life story. A Polish Jew born Robert Andrzej Krauthammer, he was thrown into the Warsaw Ghetto in 1939 and, thanks to his enterprising mother, was smuggled out again three years later under the fake name Andrzej Czajkowski.

Czajkowski survived the war and studied music in Łódź, Sopot and Warsaw, making his name as a pianist while also taking composition lessons with Kazimierz Sikorski. He enjoyed modest success in piano competitions, peaking in 1956 when he came third in the prestigious Queen Elisabeth Competition in Brussels. Later that year, he emigrated permanently to the UK, settled outside Oxford and anglicised his name.

Life was never quite straightforward for Tchaikowsky, who felt his outsider status acutely as a Jew, immigrant and homosexual. His music is as acerbic, expressive, tricky, disruptive and yearningly lyrical as its composer, who made as many enemies as friends. But it carried with it the marks of a craftsman and a perfectionist, and an artist for whom self-expression was of the utmost importance.

In March 1962, Tchaikowsky met the violinist Sylvia Rosenberg in Stockholm and immediately the two struck up a musical rapport, forming a piano duo with which they frequently broadcast on BBC radio. That same year, Tchaikowsky began his violin concerto inspired by Rosenberg, the so-called Concerto Classico. It was finished the following year, but the two musicians played through a piano reduction of the score a number of times to facilitate fine-tuning. 'I was learning the [Alban] Berg violin concerto at the time,' recalled Rosenberg, who remains a distinguished

violinist and pedagogue. 'André was very interested in the Berg harmonics, so I think some of these harmonics are in the Concerto Classico.' The work was effectively finished in 1964.

Like many of his professional relationships, that between Tchaikowsky and Rosenberg soured – in this case, before the Concerto Classico had been performed. Over fifty years later, the original score was found in a laundry basket. It was left to tonight's soloist and conductor, Ilya Gringolts and Andrey Boreyko, to give the first performance of the concerto with the Warsaw Philharmonic on 5 February 2021.

In contrast to the more famous Tchaikovsky concerto, Tchaikowsky's is intimate. It has the character of chamber music and the 'classical' poise of its title, despite the considerable size of the orchestra. The soloist is not pitted against the instrumental masses in the manner of a heroic Romantic concerto, but rather finds points of dialogue and interaction with it and with small groups within it. Textures tend towards the linear and polyphonic, with echoes of Baroque and 18th-century music. But just as Tchaikowsky's life was filled with conflict, so is his concerto. Across all three movements, its music is by turns knotty and angular, lurching into dissonance and rising up in anger. Truly, a portrait of the artist.

© Andrew Mellor

What was happening in 1964?

25 Feb Cassius Clay beat Sonny Liston to become the heavyweight champion of the world; Clay announced his change of name to Muhammad Ali on 6 Mar

14 Mar Jack Ruby was found guilty of killing Lee Harvey Oswald, the assassin of President John F Kennedy

27 Mar The second-most powerful known earthquake, with a magnitude of 9.2, struck South-central Alaska, destroying much of Anchorage and killing 125 people

16 Apr 12 men were sentenced to a total of 307 years for their parts in the Great Train Robbery, stealing £2,600,000 from the Glasgow to London night train in August 1963

17 Apr American pilot Jerrie Mock became the first woman to fly solo around the world

12 Jun South African anti-apartheid activist Nelson Mandela and seven others were sentenced to life imprisonment and sent to Robben Island prison

13 Aug Murderers Gwynne Evans and Peter Allen were executed at Walton Prison in Liverpool, the UK's last judicial hanging

4 Sep The Forth Road Bridge opened, at the time the longest suspension bridge outside the US

14 Oct Nikita Khrushchev was deposed as leader of the Soviet Union; Leonid Brezhnev and Alexei Kosygin assumed power

Pyotr Ilyich Tchaikovsky (1840-1893)

Selection from **The Nutcracker** Op71



FIRST PERFORMANCE

Full ballet: St Petersburg, 18 December 1892

DURATION This selection: 42 minutes

Miniature Overture

Decoration of the Christmas Tree

March

Waltz of the Snowflakes

Divertissement: Le Chocolat

Divertissement: Le Thé

Divertissement: Trepak

Dance of the Sugar Plum Fairy

Divertissement: Dance of the Toy Flutes (Mirlitons)

Waltz of the Flowers

Pas de deux: The Prince and the Sugar Plum Fairy

Final Waltz and Apotheosis

Pyotr Ilyich Tchaikovsky's third full-length ballet was to prove his last. Its premiere was in December 1892; eleven months later, he died of cholera in St Petersburg. A fairy-tale Christmas ballet might seem a surprising turn for a composer internationally acclaimed as Russia's greatest, and at first he was somewhat unimpressed with the idea, even if he accepted it nonetheless.

It was a commission from Ivan Vsevolozhsky, director of the Russian Imperial Theatres, with libretto and choreography by Marius Petipa, with whom Tchaikovsky had worked previously on *The Sleeping Beauty*. His progress was peppered with interruptions and complaints; once Vsevolozhsky even wrote apologising for having foisted it on him. One major hiatus occurred when Tchaikovsky travelled to America, there, in New York, conducting part of Carnegie Hall's first-ever concert on 5 May 1891. Eventually he completed the score despite pleading (in his early 50s) old age and exhaustion.

At the premiere at the Mariinsky Theatre in St Petersburg, Tchaikovsky remained unimpressed: 'The Nutcracker was staged quite well,' he wrote. 'It was lavishly produced and everything went off perfectly, but nevertheless, it seemed to me that the public did not like it. They were bored.' It was only later – in Prague in 1908, Moscow in 1919 and London in 1934 – that the work took wing in earnest. Today it's hard to imagine Christmas without it.

The fairy tale's origin goes back to an altogether more frightening fantasy-story by E T A Hoffmann, *Nutcracker and Mouse King*, written in 1816 (contemporaneous with Mary Shelley's *Frankenstein* and John Polidori's *The Vampyre*). Alexandre Dumas based his gentler *Histoire d'un Casse-Noisette* (1845) on the Hoffmann; Petipa followed the Dumas, softening it still further. Yet

it's the dark undertow in the magic which arguably gives *The Nutcracker* its perennial power to magnetise us.

Tchaikovsky created a different, unique sound world in each of his ballets. *The Nutcracker* presents a jewelled perfectionism in which the instrumentation is crucial, so precise and imaginative that the result is virtually a concerto for orchestra. The high-set, delicate **Miniature Overture** establishes this atmosphere at once.

Decoration of the Christmas Tree follows, with mystery palpable as the arriving guests at the Stahlbaum family's Christmas party are interrupted by flurries of harp. We meet our youthful heroine, Clara, her naughty brother, Fritz, and their mysterious Uncle Drosselmeyer, who gives Clara a nutcracker in the form of a wooden soldier. A lively **March** shows several generations at the party dancing together.

Later, Clara, looking for her Nutcracker by night, encounters the Mouse King's forces fighting Fritz's toy soldiers, who are captained by the Nutcracker; she saves him by throwing her slipper at the Mouse King (Hoffmann's original had seven heads!). Transformed into a prince, the Nutcracker invites Clara to his realm, the Land of Sweets. En route, they waltz with the surging, whirling snowflakes. Here, Tchaikovsky gives a central role to a choir of wordless voices.

In the Land of Sweets, a *divertissement* (entertainment) is presented to thank Clara.

Chocolat is an up-tempo Spanish dance, featuring solo trumpet and castanets; **Thé** is China tea, led by the piccolo with pizzicato accompaniment; and the **Trepak** is an energetic Russian gallop. The Sugar Plum Fairy's solo highlights the magical mix of bass clarinet and celeste, an instrument invented in 1886 with which Tchaikovsky was entranced. The **Mirlitons**

(an early form of flute) have an elegant ensemble, before the exhilarating delights of **Waltz of the Flowers**.

The **Pas de deux** for the Sugar Plum Fairy and the Prince reaches new emotional heights. Based on a simple descending scale, with rippling harp, it seems suffused with longing and anguish, unlike the unemotional display of classical technique Petipa choreographed to it.

The **Final Waltz** concludes in general jubilation. Finally, in the **Apotheosis**, Clara awakens in her own home.

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**Listen again
to the RSNO**

**Tchaikovsky
The Nutcracker and
the Mouse King**

Narrator Alan Cumming
Conductor John Mauceri

More information
rsno.org.uk/recordings

Ilya Gringolts

Violin



Ilya Gringolts wins over audiences with his highly virtuosic playing and sophisticated interpretations, and is always seeking out new musical challenges. As a sought-after soloist, he devotes himself to the great orchestral repertoire as well as to contemporary and rare works; he is also interested in historical performance practices. In Summer 2020, he and Ilan Volkov founded the I&I Foundation for the promotion of contemporary music, which awards commissions to young composers.

He started the 2023/24 season with an extensive tour to Australia and New Zealand. Further collaborations this season include appearances with the Hungarian National Symphony Orchestra, RSNO, BBC Symphony Orchestra, Orchestra Filarmonica della Scala and Brussels Philharmonic. Committing himself to historically informed repertoire, new projects feature concertos by Mendelssohn with La Scintilla and by Sibelius with the Finnish Baroque Orchestra. He will also premiere new works by Lotta Wennäkoski, Chaya Czernowin, Boris Filanovsky and Mirela Ivičević.

From the violin, he has recently conducted projects with the Australian Chamber Orchestra, Orchestra della Svizzera Italiana, Camerata Bern and Ensemble Resonanz.

He also led the Finnish Baroque Orchestra from the violin on his Diapason d'Or and Gramophone Editor's Choice award-winning recording of Locatelli's *Il labirinto armonico* (2021). This was followed by the solo CD *Ciaccona*, with works by Bach, Pauset, Gerhard and Holliger, which was also a Gramophone Editor's Choice. His extensive discography of highly acclaimed CDs for Deutsche Grammophon, BIS and Hyperion, among others, includes the critically acclaimed recordings of Paganini's 24 Caprices for solo violin and the complete violin works of Stravinsky with the Orquesta Sinfónica de Galicia under Dima Slobodeniouk and awarded the Diapason d'Or.

As first violinist of the Gringolts Quartet, he has enjoyed great success at the Salzburg, Lucerne and Edinburgh International festivals, Concertgebouw Amsterdam, Philharmonie Luxembourg, Elbphilharmonie Hamburg and Venice's Teatro La Fenice.

After studying violin and composition with Tatiani Liberova and Zhanneta Metallidi in St Petersburg, Ilya Gringolts attended the Juilliard School of Music in New York, where he studied with Itzhak Perlman. He won the International Violin Competition Premio Paganini (1998) and is still the youngest winner in the competition's history; he was also named a BBC New Generation Artist at the outset of his career. In addition to his professor position at the Zurich University of the Arts, he was appointed to the renowned Accademia Chigiana in Siena in 2021. He plays a Stradivari (1718 'ex-Prové') violin.

Andrey Boreyko

Conductor



2023/24 marks Andrey Boreyko's fifth season as Music and Artistic Director of the Warsaw Philharmonic Orchestra, with whom he celebrated their 120th anniversary season in 2022/23. He is in his second season as Resident Conductor of the Orchestra Sinfonica di Milano.

Last season, Boreyko made an outstanding return to the London Philharmonic Orchestra. A popular guest of the ORF Radio-Symphonieorchester Wien, he conducted their Wagner programme at the 2023 Ravello Festival, and returns this season. Other 2023/24 highlights include returns to the RSNO, Polish National Radio Symphony Orchestra, Prague Symphony, Aarhus Symfoniorkester, Strasbourg Philharmonic Orchestra and RTVE Symphony Orchestra Madrid.

An advocate for modern and lesser-known works, Boreyko championed compositions by Victoria Borisova-Ollas with the Royal Stockholm Philharmonic Orchestra in 2017. With the Warsaw Philharmonic, he has recorded several albums, including André Tchaikowsky's *Concerto Classico*, Giya Kancheli's *Libera me* and

Penderecki's Piano Concerto and Symphony No2. Nonesuch released his recording of Górecki's Symphony No4 with the London Philharmonic Orchestra shortly after he conducted the world premiere with them, subsequently giving the American premiere with the Los Angeles Philharmonic.

In 2022, Boreyko concluded his eighth and final season as Music Director of Artis—Naples in Florida. His inspiring leadership raised the artistic standard of the Naples Philharmonic and, throughout the course of his tenure, he explored connections between art forms through interdisciplinary thematic programming. Significant projects he led included pairing Ballet Russes-inspired contemporary visual artworks of the Belgian artist Isabelle de Borchgrave with performances of Stravinsky's *Pulcinella* and *The Firebird*, and commissioning a series of compact pieces by composers including Giya Kancheli to pair with an art exhibition featuring small yet personal works by artists such as Picasso and Calder that were created as special gifts for the renowned collector Olga Hirshhorn.

Other previous appointments include Music Director positions with the Jenaer Philharmonie, Hamburger Symphoniker, Berner Sinfonieorchester, Düsseldorfer Symphoniker, Winnipeg Symphony and Orchestre National de Belgique. As a young musician, Boreyko explored the music of the medieval and renaissance eras, and was an active member of the Soviet Union's two early music ensembles, Res Facta and Baroque Consort. As a student at the St Petersburg Conservatory, he founded one of the USSR's first rock groups with a focus on progressive rock.

Royal Scottish National Orchestra



The Royal Scottish National Orchestra is one of Europe's leading symphony orchestras. 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 2018.

The RSNO is supported by the Scottish Government and is one of the Scottish National Performing Companies. The Orchestra performs across Scotland, including concerts in Glasgow, Edinburgh, Dundee, Aberdeen, Perth and Inverness, and appears regularly at the Edinburgh International Festival and the BBC Proms. The RSNO has made recent tours to the USA, China and Europe.

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 (Denève/Roussel 2007; Denève/Debussy 2012) and eight GRAMMY Award nominations.

Over 200 releases are available, including Thomas Søndergård conducting Strauss (*Ein Heldenleben*, *Der Rosenkavalier Suite*) and Prokofiev (Symphonies Nos 1 and 5); two discs of African American Voices featuring the music of George Walker, William Levi Dawson, Margaret Bonds and more, conducted by Kellen Gray; 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 Engagement strategy, Music for Life, sees the Orchestra work with schools and community groups, connecting its music with the people of Scotland. Since March 2020, the RSNO has created multiple online Engagement programmes and Digital Seasons, ensuring the RSNO continues to bring world-class music to its audiences in Scotland and around the world on stage and on screen.

On Stage

FIRST VIOLIN

Zsolt-Tihamer Visontay
GUEST LEADER

Tamás Fejes
ASSISTANT LEADER
Patrick Curlett
Caroline Parry
Ursula Heidecker Allen
Elizabeth Bamping
Lorna Rough
Susannah Lowdon
Alan Manson
Liam Lynch
Veronica Marziano
Alison McIntyre
Jessica Hall
Helena Rose

SECOND VIOLIN

Jacqueline Speirs
ASSOCIATE PRINCIPAL
Marion Wilson
Nigel Mason
Paul Medd
Harriet Hunter
Anne Bünemann
Sophie Lang
Robin Wilson
Emily Nenniger
Seona Glen
Heloisa Ribeiro
Josie Robertson

VIOLA

Tom Dunn
PRINCIPAL
Felix Tanner
Lisa Rourke
Maria Trittinger
Nicola McWhirter
Beth Woodford
Francesca Hunt
Claire Dunn
Katherine Wren
Marsailidh Groat

CELLO

Pei-Jee Ng
PRINCIPAL
Betsy Taylor
Kennedy Leitch
Niamh Molloy
Rachael Lee
Sarah Digger
Rosalie Curlett
Sibylle Hentschel

DOUBLE BASS

Michael Rae
ASSISTANT PRINCIPAL
Alexandre dos Santos
Aaron Barrera-Reyes
Olaya Garcia-Alvarez
Tom Neil
Mhairi Simpson

FLUTE

Katherine Bryan
PRINCIPAL
Oliver Roberts
Adam Richardson

OBOE

Adrian Wilson
PRINCIPAL
Peter Dykes
Henry Clay
PRINCIPAL COR ANGLAIS

CLARINET

Timothy Orpen
PRINCIPAL
Cathal Killeen
Scott Lygate

BASSOON

David Hubbard
PRINCIPAL
Luis Eisen
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Benji Hartnell-Booth
GUEST PRINCIPAL
Alison Murray
Andrew McLean
David McClenaghan
Martin Murphy

TRUMPET

Christopher Hart
PRINCIPAL
Juliette Murphy
Mark Elwis
James Earl

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
Stuart Semple

HARP

Pippa Tunnell
Teresa Romao

PIANO/CELESTE

Lynda Cochrane

RSNO Youth Chorus



The RSNO Youth Chorus is one of the leading children and youth choirs in the UK. Formed in 1978 by Jean Kidd, the Youth Chorus is currently led by director Patrick Barrett and boasts over 400 members aged 7 to 18. It has built up a considerable reputation singing under some of the world's most distinguished conductors and appearing on radio and television.

RSNO Youth Chorus members sing regularly with Scotland's National Orchestra in major concert halls and festivals throughout the country, and in

2021 performed at COP26 in Glasgow. The Youth Chorus has also sung at BBC concerts and regularly appears at the Edinburgh International Festival.

The RSNO Youth Chorus is kindly supported by **Dunclay Charitable Trust, Meikle Foundation, W A Cargill Fund** and **Walton Foundation**.

RSNO YOUTH CHORUS 1

Abigail Hughes
Ailsa Hutchinson
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Director, RSNO Youth Choruses



Patrick Barrett is a conductor specialising in choral music and opera. He is currently Chorus Director of the RSNO Youth Choruses, Royal Opera House Youth Opera Company, Irish Youth Training Choir and the award-winning Farnham Youth Choirs.

Recent work has included conducting the RSNO Youth Chorus alongside soloists Sheku Kanneh-Mason, Benjamin Grosvenor and Nicola Benedetti in the Orchestra's All-Star Gala performances, and preparing them for the recording of Jonathan Dove's *Gaspard's Christmas*, which is available on all streaming services. Over the summer, he led FYC to success at the Hull International Choral Competition and the International Choir Competition in Provence, winning the Youth Choirs of Equal Voices and Children's Choir categories respectively, and will be competing with them in the World Choir Games 2024 in New Zealand. In the past year, he has also premiered a number of new works, including Jonathan Brigg's *The Sapling* with the ROH Youth Opera Company and pieces by Emma O'Halloran and DJ and producer R.Kitt with IYTC. This summer, he took up the position of Guest

Conductor with the National Youth Choir of Great Britain's Girls Choir and has been invited back for 2024.

Much of Patrick's work revolves around championing young people within choral music and, for the past two years, he has been invited to address the annual conference of the Post Primary Music Teachers Association in Ireland. His work in this area began as a Trainee Music Leader with Spitalfields Music in 2015/16 and he is now firmly established as a music educator, having delivered projects for organisations including the BBC Singers, Sonoro, The Sixteen, Wigmore Hall, Aldeburgh Young Musicians and Ark Schools.

In opera, Patrick works with many of the UK's major companies including the Royal Opera House, English National Opera and Garsington Opera. For the ROH, he is the Musical Director of the Youth Opera Company, preparing them for main-stage performances of Verdi's *Otello* under Sir Antonio Pappano and Humperdinck's *Hansel and Gretel* under Sebastian Weigle, and conducting them in the world premieres of specially commissioned works including Lewis Murphy's *A Different Story* in the Linbury Theatre. He is also a regular leader on their Create and Sing programme, working with secondary school teachers to stage specially devised operas in classrooms across the country. For ENO, he has prepared the children's chorus for Janáček's *The Cunning Little Vixen* under Martyn Brabbins and Bizet's *Carmen* under Kerem Hasan. For Garsington Opera, he has worked on a specially commissioned community opera called *Dalia* by Roxanna Panufnik as the Youth Chorus Director.

Patrick was previously the conductor of the University of Birmingham's Upper Voices Choir and Brockham Choral Society.

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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

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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

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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.

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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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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 continue to generously support the RSNO's Play Your Part Appeal.



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Leave a gift to the RSNO and ensure future generations can create their own Musical Memories of the Royal Scottish National Orchestra.

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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.

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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.



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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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