



RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

# Viennese Gala

**St Mary's Parish Church, Haddington**

Thu 4 Jan 2024 7.30pm

**Carnegie Hall, Dunfermline**

Fri 5 Jan 7.30pm

**Beacon Arts Centre, Greenock**

Sat 6 Jan 7.30pm

**The Buccleuch Centre, Langholm**

Sun 7 Jan 6pm

**Eden Court, Inverness**

Wed 10 Jan 7.30pm



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# Viennese Gala

Get your 2024 off to a glittering start with this tune-filled concert featuring the wonderful musicians of the Royal Scottish National Orchestra!

Vienna – the city where the concert halls are golden and the music simply sparkles. It just wouldn't be New Year without the elegant waltzes and playful polkas of Vienna's most famous musical son, Johann Strauss. This evening, let Scotland's National Orchestra whirl you away to a world of good old-fashioned romance.

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**Derrick Morgan** Conductor

**Emma Morwood** Soprano

**Royal Scottish National Orchestra**

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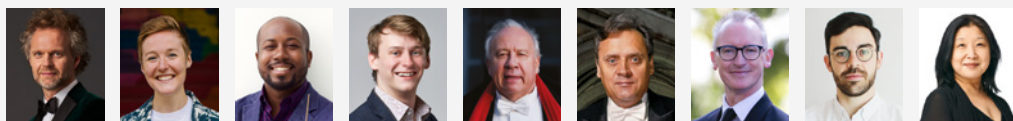
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**Please silence all mobile telephones and alerts, and refrain from taking photographs, without flash, until the end of each piece.**



# Royal Scottish National Orchestra

1-9



10-18



19-27



28-36



37-45



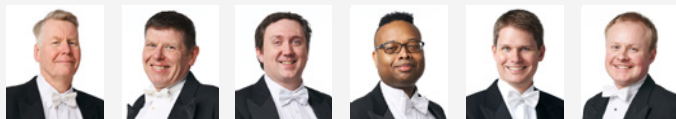
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ENGAGEMENT CONDUCTOR	
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ASSISTANT CONDUCTOR	
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CONDUCTOR LAUREATE	
Alexander Lazarev	6
CONDUCTOR EMERITUS	
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PRINCIPAL	

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ASSOCIATE PRINCIPAL	

# Viennese Gala

**JOHANN STRAUSS II** (1825-1899)  
Overture to *Die Fledermaus* Op362

**JOHANN STRAUSS II**  
Éljen a Magyar!, Polka schnell, Op332

**JOHANN STRAUSS II**  
Klänge der Heimat: Czárdás from  
*Die Fledermaus*

**JOHANN STRAUSS II**  
Champagne Polka Op211

**ANTONÍN DVOŘÁK** (1841-1904)  
Song to the Moon from *Rusalka*

**JOSEF STRAUSS** (1827-1870)  
Music of the Spheres, Waltz, Op235

**JOHANN STRAUSS II**  
Tritsch-Tratsch, Polka schnell, Op214

INTERVAL

**MALCOLM ARNOLD** (1921-2006)  
Four Scottish Dances Op59

**CHARLES GOUNOD** (1818-1893)  
Je veux vivre from *Roméo et Juliette*

**LÉO DELIBES** (1836-1891)  
Pizzicati from *Sylvia*

**RICHARD STRAUSS** (1864-1949)  
Morgen, Op27 No4

**JOHANN STRAUSS II**  
On the Beautiful Blue Danube, Waltz, Op314

**JOHANNES BRAHMS** (1833-1897)  
Hungarian Dance No6 in D Major (orch.  
Schmeling)







No other city in Europe, with the notable exception of Edinburgh, is more associated with the traditions of bringing in the New Year than Vienna. Both Scottish and Austrian traditions are remarkably similar, with their focus on the consumption of sweet confections, the toast of the year's health with fine (if somewhat strong) drink – and lots of dancing. However, although Scotland has scores of fine traditional tunes to dance to, we do not have the luxury of Vienna's great tunesmiths, the Strauss family.

Johann Strauss Senior, a superb violinist, established a dance orchestra in the 1820s that toured all over Europe to great financial success. Dubbed 'The Father of the Waltz', it was his son, Johann Junior, who was to earn the title of 'The Waltz King'. Strauss Senior was ambivalent, to say the least, about any of his sons becoming musicians, but Johann Junior (along with his brothers) did so anyway, and with a keen business brain he established a dance orchestra to rival that of his father and was soon raking in the riches. In the process, young Strauss wrote nearly 400 waltzes, including the most popular of them all, *On the Beautiful Blue Danube*. In the end, there were six Strauss orchestras running simultaneously, two of which were conducted by his brothers Josef and Eduard.

Strauss Junior's waltzes and polkas were an instant hit with the Vienna glitterati, and their light, jaunty style proved popular all over Europe. Some classical music enthusiasts who take



JOHANN  
STRAUSS II

themselves far too seriously occasionally consider the Strauss family's catalogue to be a bit beneath them. I urge you to take no heed! This family knew how to write a good tune that can stick in your head for days after the first hearing, a concept the wildly successful André Rieu caught onto a century and a half after the Strausses were at their peak.

In 1874, Strauss Junior moved from ballroom set pieces to the operatic stage on the advice of French composer Jacques Offenbach. The result was *Die Fledermaus*, and the public were delighted. Farcical from start to finish, it was a box-office hit and ensured that Strauss was inspired to go on and write operetta after operetta over the next 25 years. The lively Overture to





*Die Fledermaus* sets the scene perfectly for the operetta and for this evening's musical delights.

But at heart, Strauss was a dance band leader – the Duke Ellington of his day, you might say – and as much as he loved 'serious' long-form writing such as operetta, he is best loved for his waltzes and polkas. The *Champagne Polka*, intended to evoke the sound of champagne bottles being uncorked, is a great example of a piece especially written for the New Year.

Strauss' style is undeniably romantic, and elsewhere in Europe romantic leanings were evolving too, none more so than in Bohemia, where Antonín Dvořák composed his best-known opera, *Rusalka*, the heartbreaking story of a mermaid who falls in love with a mortal. The opera's most-loved moment comes in Act I, when Rusalka tells her merfather about her feelings in the Song to the Moon.

Johann Junior had several musical brothers. Josef's composition for the 1868 Medical Association Ball got him into a bit of bother with the organisers, who approved of the melody but not the title, *Sphärenklänge* or *Music of the Spheres*. Strauss minded not, as the title had stimulated in him a vision in triple time that is among the most impressive tone poems in all of Viennese music.

The first half ends with one of Strauss Junior's greatest polkas, a tune as beloved by fans of Tom and Jerry as it is by the Vienna Philharmonic Orchestra, the *Tritsch-Tratsch Polka*.

Having noted that Scotland lacks a Strauss to interpret our national tunes into elegant dance material, in 1957 the British composer Sir Malcolm Arnold did in fact compose his *Four Scottish Dances*, two years after his magnificent *Tam o' Shanter Overture*, both pieces intended to evoke Scotland with reels, snap rhythms and instruments imitating bagpipes and 'Scottishness' – pieces that would no doubt have enchanted the Strausses. Each of the four dances are inspired by – although not based upon – Scottish country folk tunes and dances. In this work Arnold produced a score that is perhaps more Scottish than the works it is intended to emulate, an evocation of *Roamin' in the Gloamin'*, *Whisky Galore*, *Para Handy* and journeys aboard the Flying Scotsman.



Around the same time as the Strausses were conquering the world with their waltzes, French composer Charles Gounod was becoming increasingly popular for his operas. His retelling of Shakespeare's *Romeo and Juliet* isn't particularly well known today (partly because it's a bit bonkers!) but the aria *Je veux vivre*, sung by



Juliet near the beginning of the opera, has become a concert favourite – and it's not hard to hear why.



At the same time in France, Léo Delibes was writing for the operatic stage and for the ballet. Best remembered chiefly for his opera *Lakmé* and its famous Flower Duet, he also wrote two extraordinary ballet scores, *Coppélia* and *Sylvia*, and it is from the latter that we hear the dazzling Pizzicati.

Richard Strauss – no relation to the Viennese Strausses – was a boy of six when he wrote his first song, and an old man of 84 when he completed his last. In the intervening years he made a hugely successful career as a composer of symphonic tone poems, songs and operas, and also as a renowned conductor. But it was the

marriage of music and poetry – especially with the sound of the soprano voice in mind – to which he always returned, and his gloriously serene and transcendent *Four Last Songs*, written a year before his death in 1949, was to be his epitaph. It is apposite that the most famous of them is *Morgen*, or *Tomorrow*.

It may surprise some to learn that Strauss Junior's most famous waltz, *On the Beautiful Blue Danube*, began life in 1867 as a patriotic song for a choir, satirising the Prussian War and the city of Vienna. It did not catch on. But when, later that year, Strauss introduced the waltz in its orchestral garb to Paris at the World Exhibition, it created a sensation. It's said that Strauss' publisher received so many orders for the piano score that he had to make 100 new copper plates so that he could print over a million copies.

We hope that this journey to Austria has enchanted you as much as it has delighted us in bringing it to you. However, while waltzes and polkas are all very well, there is something intrinsically Scottish about a dance that gets the blood properly flowing – and nothing does that quite like Brahms' Hungarian Dance No6.

From all of us at the RSNO to all of you – we wish you a very Happy New Year!

© Stephen Duffy



# Emma Morwood

## Soprano



Born in Belfast, Emma Morwood studied at the University of Edinburgh and the Royal Northern College of Music, where she was a major prize-winner. Now studying with Scottish mezzo-soprano Karen Cargill, Emma has sung with many of Europe's finest orchestras and conductors.

Recent concert highlights include Haydn's *Creation* with the Ulster Orchestra, conducted by Daniele Rustioni; Handel's *Messiah* at the Usher Hall (Edinburgh Royal Choral Union: ERCU); Richard Strauss' *Vier letzte Lieder* at Glasgow City Halls; a tour of *Messiah* with the Irish Baroque Orchestra (IBO) and the Ulster Orchestra; Barber's *Knoxville: Summer of 1915* (Meadows Chamber Orchestra); Berg's *Sieben frühe Lieder* at Glasgow Royal Concert Hall; Schoenberg's String Quartet No2 with the Edinburgh Quartet; and Verdi's Requiem (ERCU).

In May 2023, Emma performed the role of Despina in the new Irish National Opera (INO) production of Mozart's *Così fan tutte*. Other recent roles include the lead role of Iris Robinson

in *Abomination: a DUP Opera* by Conor Mitchell, at the Abbey Theatre, Dublin, with the Belfast Ensemble, and Musetta in Northern Ireland Opera's (NIO) critically acclaimed production of Puccini's *La bohème*. She also appears in the NIO film *Old Friends and Other Days*, which has been a major award-winner at film festivals all over the world. Other opera appearances include the inaugural performances of Ulster Touring Opera's *A Night at the Opera*; Costanza in Vivaldi's *Griselda* with INO and the IBO; Amore and Minerva in Monteverdi's *The Return of Ulysses* with Opera Collective Ireland and the Akademie für Alte Musik, conducted by Christian Curnyn; Tatyana in Tchaikovsky's *Eugene Onegin* with Edinburgh International Festival Previews; Pamina in Mozart's *The Magic Flute* (Opera Theatre Company: OTC); Morgana in Handel's *Alcina* (Buxton Festival/OTC); Micaëla in Bizet's *Carmen* (New Devon Opera); and Susanna in Mozart's *The Marriage of Figaro* (Irish tour/OTC).

As well as being a qualified paraglider pilot, Emma has two children, Lucas and Orla, and in her spare time enjoys climbing, wild swimming and dressmaking.



# Derrick Morgan

## Conductor



Derrick Morgan is a young Glasgow-based conductor born in the Scottish Borders. He was recently appointed Assistant Conductor of the RSNO, where he will work closely with Music Director Thomas Søndergård. He is also Assistant Conductor of the London-based Orpheus Sinfonia as part of their Orchestral Foundation Programme and was the Assistant Artistic Director of the Royal Philharmonic Society Award-nominated Nevis Ensemble alongside Holly Mathieson and John Hargreaves.

Derrick is a musician who strives actively to engage with the community, collaborating with ensembles and communities across Scotland. His work at the Nevis Ensemble involved giving concerts in schools, care homes, prisons and hospitals, travelling to some of Scotland's most isolated communities. In 2019 Derrick led a tour of Mozart's *The Marriage of Figaro* to several venues across Dumfries and Galloway with Blackbird Opera.

Supporting and promoting contemporary music is another significant aspect of Derrick's career. He has conducted numerous new works in both public and educational contexts. He has collaborated with the Assembly Project and Red Note Ensemble, presenting student works and adjudicating composition competitions at the University of Edinburgh. His interest in contemporary music led him to give the Scottish Premiere of Jonathan Dove's *Mansfield Park* with Edinburgh Studio Opera in 2016.

Derrick studied Musicology at the University of Edinburgh and Conducting at the Royal Conservatoire of Scotland, where he received prizes for his achievements in conducting. He studied conducting under the guidance of Martyn Brabbins and Garry Walker, while benefiting from the expertise of guest tutors including Mark Wigglesworth, Kevin John Edusei, Ilan Volkov and James Lowe. In 2017 he became the youngest participant of the Orkney Conductors' Course as part of the St Magnus International Festival. During this course, he studied with the late Alexander Vedernikov, Charles Peebles and Sofi Jeannin, directing the Norwegian Radio Orchestra, BBC Singers and the Assembly Project.

# 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

Lena Zeliszewska  
ASSOCIATE LEADER  
Tamás Fejes  
ASSISTANT LEADER  
Patrick Curlett  
Caroline Parry  
Ursula Heidecker Allen  
Elizabeth Bamping  
Lorna Rough  
Susannah Lowdon  
Liam Lynch  
Veronica Marziano

## SECOND VIOLIN

Jacqueline Speirs  
ASSOCIATE PRINCIPAL  
Marion Wilson  
Nigel Mason  
Harriet Hunter  
Anne Bünemann  
Sophie Lang  
Robin Wilson  
Emily Nenniger  
John Robinson  
Liz Reeves

## VIOLA

Felix Tanner  
ASSOCIATE PRINCIPAL  
Katherine Wren  
Maria Trittinger  
Francesca Hunt  
Beth Woodford  
Nicola McWhirter

## CELLO

Betsy Taylor  
ASSOCIATE PRINCIPAL  
Kennedy Leitch  
Rachael Lee  
Sarah Digger  
Robert Anderson

## DOUBLE BASS

Alex Jones  
GUEST PRINCIPAL  
Michael Rae  
Moray Jones  
Alexandre dos Santos

## FLUTE

Katherine Bryan  
PRINCIPAL  
Janet Richardson  
PRINCIPAL PICCOLO

## OBOE

Adrian Wilson  
PRINCIPAL  
Peter Dykes

## CLARINET

Timothy Orpen  
PRINCIPAL  
Duncan Swindells  
PRINCIPAL BASS CLARINET

## BASSOON

Luis Eisen  
ASSOCIATE PRINCIPAL  
Paolo Dutto  
PRINCIPAL CONTRABASSOON

## HORN

Andrew McLean  
ASSOCIATE PRINCIPAL  
Alison Murray  
Martin Murphy  
David McClenaghan  
Andrew Saunders

## TRUMPET

Christopher Hart  
PRINCIPAL  
Mark Addison

## TROMBONE

Dávur Juul Magnussen  
PRINCIPAL  
Lance Green  
Alastair Sinclair  
PRINCIPAL BASS TROMBONE

## TUBA

John Whitener  
PRINCIPAL

## TIMPANI

Paul Philbert  
PRINCIPAL

## PERCUSSION

John Poulter  
ASSOCIATE PRINCIPAL  
Philip Hague  
Colin Hyson

## HARP

Pippa Tunnell

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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 and Kate Gemmell  
Kat Heathcote and Iain Macneil  
Ms Chris Grace Hartness

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The RSNO Conductors' Circle is an inspirational group of individual supporters at the heart of the RSNO's Individual Giving programme. Our members' annual philanthropic gifts enable us to realise the Orchestra's most ambitious goals. Conductors' Circle members support inspirational concert performances for our audiences alongside transformational education programmes in communities across Scotland, via our ground-breaking initiative Music for Life.

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

Ardgowan Charitable Trust  
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Ian and Evelyn Crombie  
Kenneth and Julia Greig  
Carol Grigor and the Trustees of Dunard Fund  
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.

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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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Derrick Morgan  
The Solti Foundation Chair

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Tamás Fejes *ASSISTANT LEADER*  
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The Hugh and Linda Bruce-Watt Chair

Lorna Rough  
The Hilda Munro Chair

Liam Lynch  
Mr Kyle Anderson Weir

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The Nigel & Margot Russell Chair

Sophie Lang  
The Ian & Evelyn Crombie Chair

Emily Nenniger  
Mr Jamie & Kyle Anderson Weir

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The Meta Ramsay Chair

Francesca Hunt  
The Rolf and Celia Thornqvist Chair

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Mr Jamie & Kyle Anderson Weir

Betsy Taylor  
*ASSOCIATE PRINCIPAL*  
The Maxwell Armstrong Chair

Kennedy Leitch  
*ASSISTANT PRINCIPAL*  
The David and Anne Smith Chair

Rachael Lee  
The Christine and Arthur Hamilton Chair

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*ASSISTANT PRINCIPAL*  
James Wood Bequest Fund Chair

*With thanks to the Gregor Forbes  
John Clark Chair for their support of  
the RSNO Double Bass section*

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### Cor Anglais

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

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### New Works Patron

Susie Thomson

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

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We would like to thank all those who continue to generously support the RSNO's Play Your Part Appeal.



# 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

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 Kirsten Reid, Trusts and Projects Coordinator, at [kirsten.reid@rsno.org.uk](mailto:kirsten.reid@rsno.org.uk)

# RSNO Circle

Our Circle members are a vital part of the RSNO family. You, our community of music-lovers, inspire and support us. To all our existing Circle members, thank you. Your unwavering support allows us to continue bringing the joy of music to all across Scotland.

When you join the RSNO Circle you gain access to exclusive benefits such as priority single ticket booking, our exclusive *Inner Circle* magazine, the RSNO Circle e-newsletter and invitations to special events such as Open Rehearsals. You also help us to bring music to so many people, from children attending our free schools concerts to people in care homes watching our digital care packages.

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)

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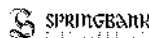
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# RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

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# Romantic Valentine's Romeo and Juliet

**ABN** Thu 15 Feb

**EDN** Fri 16 Feb

**GLW** Sat 17 Feb

**Szymanowski** Suite from *King Roger*

**Saint-Saëns** Piano Concerto No2

**Prokofiev** Selection from *Romeo  
and Juliet*

**Thomas Søndergård** Conductor

**Simon Trpčeski** Piano

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