



RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

RECOMMENDED BY  
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Romantic Valentine's  
**Romeo and  
Juliet**

Music Hall, Aberdeen  
Thu 15 Feb 2024 7.30pm

Usher Hall, Edinburgh  
Fri 16 Feb 7.30pm

Glasgow Royal Concert Hall  
Sat 17 Feb 7.30pm

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# Romantic Valentine's Romeo and Juliet

**Music Hall, Aberdeen** Thu 15 Feb 2024 7.30pm

**Usher Hall, Edinburgh** Fri 16 Feb 7.30pm

**Glasgow Royal Concert Hall** Sat 17 Feb 7.30pm

'But, soft! What light through yonder window breaks?' Shakespeare's star-crossed lovers have inspired some truly glorious music, and if you only know Prokofiev's *Romeo and Juliet* from *The Apprentice*, you're in for a wonderful surprise. In the week of Valentine's Day, Music Director Thomas Søndergård and the RSNO will sweep you off your feet, while powerhouse pianist Simon Trpčeski brings some serious talent to Saint-Saëns' sparkling Second Piano Concerto.

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**SZYMANOWSKI** (arr. Farrington) Symphonic Fantasy on *King Roger* [21']  
UK PREMIERE

**SAINT-SAËNS** Piano Concerto No2 in G Minor Op22 [23']

INTERVAL

**PROKOFIEV** Selections from Suites 1, 2 and 3 of  
*Romeo and Juliet* [41']

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**Thomas Søndergård** Conductor

**Simon Trpčeski** Piano

**Royal Scottish National Orchestra**

The Glasgow performance will be recorded for the RSNO Archive.

Supported by the Iain and Pamela Sinclair Legacy

RECOMMENDED BY  
CLASSIC *fm*



Ministry of Culture and National Heritage  
Republic of Poland



Co-financed by the Minister of Culture and National Heritage of the Republic of Poland

Adam Mickiewicz Institute is a national cultural institution, whose goal is to build a lasting interest in Polish culture around the world. The institute works with foreign partners and initiates international cultural dialogue in line with the goals and aims of Polish foreign policy. The institute has put on cultural projects in 70 countries on 6 continents. AMI is funded by the Ministry of Culture and National Heritage.

If viewing these notes at the concert, please do so considerably 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

# La Mer

**PTH** Thu 7 Mar: 7.30pm

**EDN** Fri 8 Mar: 7.30pm

**GLW** Sat 9 Mar: 7.30pm

**Bonis** Femmes de légende,  
Three Pieces for Orchestra

**Chausson** Poème de l'amour  
et de la mer

**Ravel** Une barque sur l'océan

**Debussy** La mer

**Thomas Søndergård** Conductor

**Catriona Morison** Mezzo-soprano

**Big Noise Wester Hailes** (EDN only)

 **Sirens**  
*women writing music*

Kindly supported by RSNO Patrons and  
the ABO Trust's Sirens programme.

**Pre-concert talk, 6.45pm** (EDN and GLW)

Catriona Morison in conversation with RSNO Viola Katherine Wren

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

The RSNO is supported by  
the Scottish Government



Scottish Government  
Riaghaltas na h-Alba

# Welcome



Welcome to this evening's RSNO concert, conducted by Music Director Thomas Søndergård, the first 2023:24 Season concert following the Orchestra's recent successful European Tour to cities in Belgium, the Netherlands, Germany and Switzerland.

Our 2023:24 Artist in Residence, pianist Simon Trpčeski, is in the spotlight this evening, making the first of several appearances with the Orchestra this Season. In addition to playing another Saint-Saëns piano concerto in June, this Sunday he gives a solo recital in Glasgow, including music by Beethoven, Tchaikovsky and Prokofiev, and, again in June, an afternoon of Macedonian folk music with his band, Makedonissimo. Simon and the Orchestra have also been busy over the past week recording this evening's concerto in Glasgow, so look out for the album in the coming months on the Linn Records label.

I am also excited to hear the UK Premiere of Iain Farrington's arrangement of music from Szymanowski's opera *King Roger*. A few years ago, I was involved in a run of the opera as a player at the Royal Opera House in London and it really blew me away. As music that rarely leaves the opera house and as an example of under-represented Polish repertoire, it is a true delight to share this Symphonic Fantasy thanks to the kind assistance of the Adam Mickiewicz Institute.

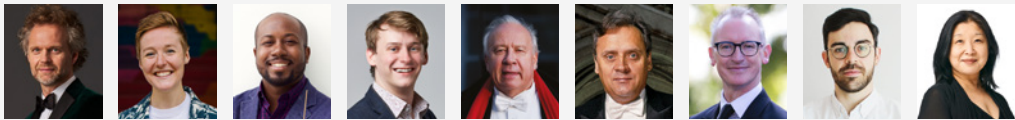
At the end of last year, the Orchestra was thrilled to be asked to contribute to the recording of the score for the newly released film *Argylle*, with a soundtrack by Scottish composer Lorne Balfe. A notable feature of the soundtrack is the prominence of music based on the melody from the last Beatles song, *Now and Then*. So we can confidently say that the RSNO has accompanied The Fab Four! You can find the Orchestra's full filmography and more information on Scotland's Studio at: [rsno.org.uk/scotlands-studio](https://rsno.org.uk/scotlands-studio)

## Alistair Mackie

CHIEF EXECUTIVE

# Royal Scottish National Orchestra

1-9



10-18



19-27



28-36



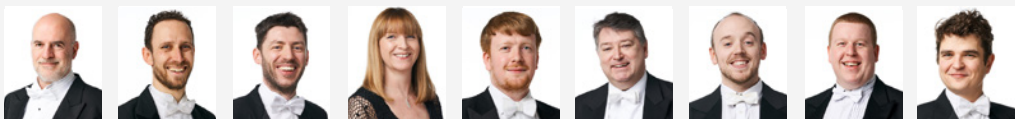
37-45



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 CHORUSES	

## 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

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Pei-Jee Ng	40
PRINCIPAL	
Betsy Taylor	41
ASSOCIATE PRINCIPAL	
Kennedy Leitch	42
ASSISTANT PRINCIPAL	
Rachael Lee	43
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Katherine Bryan	48
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## OBOE

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Henry Clay	52
PRINCIPAL COR ANGLAIS	

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Duncan Swindells	54
PRINCIPAL BASS CLARINET	

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ASSISTANT PRINCIPAL	
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ASSOCIATE PRINCIPAL	
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ASSISTANT PRINCIPAL	

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Christopher Hart	62
PRINCIPAL	

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Dávur Juul Magnussen	63
PRINCIPAL	
Lance Green	64
ASSOCIATE PRINCIPAL	
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PRINCIPAL	

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PRINCIPAL	

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Simon Lowdon	68
PRINCIPAL	
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ASSOCIATE PRINCIPAL	

**Karol Szymanowski** (1882-1937), arr. **Iain Farrington**

# Symphonic Fantasy on King Roger



## **FIRST PERFORMANCE**

Full opera: Warsaw, 19 June 1926

UK PREMIERE of Symphonic Fantasy

**DURATION** Symphonic Fantasy: 21 minutes

Alongside his immediate contemporaries, the Hungarian Béla Bartók and Romanian George Enescu, as well as the older Czech Leoš Janáček, Karol Szymanowski was not only one of the most significant Eastern European modernist composers during the first half of the 20th century, but also undoubtedly the greatest figure in Polish music following Chopin (1810-49). His compositional legacy was immense and included several major piano works, songs, two string quartets, four symphonies and two violin concertos, of which the intensely romantic First composed in 1916 has been championed by innumerable performers, notably Nicola Benedetti. For the stage he composed the remarkable folk ballet *Harnasie* between 1923 and 1931, and completed two operas, *Hagith* (1912-13) and his masterpiece *King Roger* (1918-24).

Like many of the works he composed during and immediately after the First World War, *King Roger* was inspired by Szymanowski's frequent visits to Italy and other Mediterranean countries. Imbibing the distinctive cultural atmosphere of this region, he composed music in a late-Romantic and often Expressionist idiom with links to Debussy, Richard Strauss and Scriabin but which is also often exotically coloured and sensuous in nature, spiced with dissonances and punctuated by violent and fervent climaxes.

The opera explores the life of King Roger II, ruler of Sicily between 1095 and 1154, with particular focus on the conflict he faced between adhering to a devout Christianity and the pagan abandon proffered by the mysterious Shepherd. Iain Farrington's ingeniously conceived Symphonic Fantasy is effectively a symphonic poem based on the music from the opera which follows the narrative in its original order. The Fantasy opens, as in the opera, with a religious service



and the sounds of Christian Orthodox solemnity conveyed in archaic-sounding plainchant. A brief dramatic disturbance heralds the arrival of the Shepherd, represented by a broad melody in the cellos which has an oriental shimmering colour that recalls the musical language of the First Violin Concerto. Roger's angry rejection of the Shepherd sparks music of defiance, followed by an anguished chromatically charged trombone melody. The scene changes to the evening. At this juncture, the Shepherd awaits his fate in music that is both unsettling and voluptuous. He then hears the erotic song of Roger's wife, Roxana, played by a solo violin. In response, the Shepherd begins a beguiling and exotic dance, initiated by the oboe and followed by cor anglais and flute. The dance becomes increasingly frantic as the crowds join him. Although their ecstatic embrace of paganism is brutally stopped by Roger, the crowd overwhelms him and they leave with Roxana and the Shepherd. Alone, and in music of eerie stillness, Roger contemplates joining the Shepherd. Finally convinced by the freedom that is offered to him, Roger celebrates the joyous rising sun with music of power and compelling emotional release.

© Erik Levi/Iain Farrington

### If you like this, why not try:

Szymanowski's fellow Polish composer Witold Lutosławski's Symphony No3 in **Edinburgh** (7 Jun) and **Glasgow** (8 Jun).

## What was happening in 1926?

**26 Jan** Scottish inventor John Logie Baird demonstrated a mechanical television system for members of the Royal Institution and a reporter from *The Times*

**4 May** The General Strike started at midnight across the UK, in support of a strike by coal miners

**12 May** Norwegian explorer Roald Amundsen and his crew flew over the North Pole in the airship *Norge*

**28 May** A coup d'état in Portugal headed by Manuel Gomes da Costa brought into being the National Dictatorship

**6 Aug** American Olympic Gertrude Ederle became the first woman to swim the English Channel

**14 Oct** A A Milne's children's book, *Winnie the Pooh*, was first published in London

**31 Oct** Magician Harry Houdini died of gangrene and peritonitis after his abdomen had been repeatedly struck by Jocelyn Gordon Whitehead on 22 Oct

**26 Nov** Holst's *The Planets* had its first complete performance in Scotland, played by the BBC's 5SC Station Orchestra, including members of the Scottish Orchestra (now the RSNO) and conducted by the composer

**3 Dec** Whodunnit writer Agatha Christie disappeared from her home in Surrey, before being discovered under an assumed name in a Harrogate hotel on 14 Dec

**Camille Saint-Saëns** (1835-1921)

# Piano Concerto No2

## in G Minor Op22



### FIRST PERFORMANCE

Paris, 13 December 1868

**DURATION** 23 minutes

**1. Andante sostenuto**

**2. Allegro scherzando**

**3. Presto**

To say that there are glaring holes in the popular memory of Camille Saint-Saëns is something of an understatement. Perhaps the greatest of these is how, despite a huge and multi-genre compositional output ranging from art song to grand opera, including a string of beautifully crafted, highly lyrical concertos, he's nowadays best known for *Carnival of the Animals*, the tongue-in-cheek chamber work he wrote for the after-hours amusement of his piano pupils, and never intended for publication.

As for his keyboard skills, in this domain he's most remembered for his 20 years as the celebrated organist of Paris' Madeleine Church rather than his unbroken 80-year career as a piano virtuoso, from his public concerto debut as a 10-year-old child prodigy to his final Paris recital aged 86, just a month before his death. As a conductor, meanwhile, he's barely remembered at all. And as for musical ideology, he's often regarded as a bit of a close-minded traditionalist, famously rubbishing Debussy's revolutionary masterpiece, *Prélude à l'après-midi d'un faune*, as lacking 'style, logic and common sense' – yet not only did he as a young man champion the groundbreaking new music of figures such as Wagner and Liszt, but his own compositions were adventurously original in their own way.

Which brings us to the Second Piano Concerto, because this is a work in which all the above strands come together. Composed in 1868, it came into being thanks to the great Russian pianist Anton Rubinstein, who during a visit to Paris to perform a series of piano concertos conducted by Saint-Saëns, decided also to use the visit to make his conducting debut in the city, and wanted a new piece with which to make his splash. With a Salle Pleyel date found for three weeks hence, Saint-Saëns produced in just 17 days this work which saw the two men switch

roles – Saint-Saëns now the soloist under the Russian's baton – and which Saint-Saëns would keep in his repertoire for the remainder of his performance career.

In the context of there having been zero time for pencil-chewing, it's perhaps especially worth appreciating the Concerto's skilful, wilful blend of tradition and originality. Beginning with the fact that, while it sticks to the three-movement concerto norm, those three movements don't follow the standard fast–slow–fast pattern, but instead play out as a gradual quickening of tempo. Even more strikingly, the Concerto opens not only on solo piano, but with cadenza-like writing that clearly channels not the piano at all, but the organ: a dramatic pedal point, overlaid with figuration sounding very much like the sort of improvisation Saint-Saëns would have been regularly plucking out of his hat in the Madeleine organ loft, and of a virtuosity that recalls Liszt's description of him as 'the greatest organist in the world'. The church remains in the picture as the orchestra enters and the main theme commences, because this was allegedly borrowed from a never-used *Tantum ergo* penned by Saint-Saëns' pupil and friend, Gabriel Fauré. Onwards, and the textural complexity of the piano writing, and the technical finesse required to bring off its glittering cascades with suitable weightless sparkle, give us a glimpse of what a phenomenal pianist Saint-Saëns was. The movement's parting shot is a final dark restatement of the main theme, heralded by the return of the opening's figures, now supported by glassy orchestral chords.

For the central movement, Saint-Saëns offers up a fluttering, dancingly feather-light *Allegro scherzando* carrying echoes of Mendelssohn. There are also shades of the humour we know so well from *Carnival of the Animals*, because

in a highly original piece of colouring, the first soloist at the outset of all this gossamer-weighted sunniness is the timpanist of all people. Note also the spry tightness of the dialogue between soloist and orchestra – Saint-Saëns, eyes twinkling, was making Rubinstein roll up his sleeves.

The final movement is a racing *Presto* tarantella, contrast coming midway via chorale-like woodwind writing, embellished by the second theme's trilling figure. The final climax is a dizzyingly virtuosic fireworks show for the pianist. All in all, it's *chapeau* – hats off – to Saint-Saëns.

© Charlotte Gardner

**If you like this, why not try:**

Saint-Saëns' Piano Concerto No5 in **Edinburgh** (7 Jun) and **Glasgow** (8 Jun), alongside Ravel's *Bolero* and Lutosławski's Symphony No3.

**Sergei Prokofiev** (1891-1953)

# Selections from Suites 1, 2 and 3 of **Romeo and Juliet**



## **FIRST PERFORMANCE**

Full ballet: Brno, 30 December 1938

**DURATION** These selections: 41 minutes

**Montagues and Capulets**

**Morning Dance**

**Juliet, the Young Girl**

**Masques**

**Romeo and Juliet: Balcony Scene**

**Dance**

**Tybalt's Death**

**Aubade: Morning Serenade**

**Romeo at Juliet's Tomb**

**Juliet's Death**

'In *Romeo and Juliet*', wrote Prokofiev, 'I have taken special pains to achieve a simplicity which will, I hope, reach the hearts of all listeners. If people find no melody and no emotion in this work, I shall be very sorry. But I feel sure that sooner or later they will.'

Prokofiev wrote the music for a ballet based on Shakespeare's *Romeo and Juliet* for the Bolshoi Theatre in Moscow. Although he completed the score in 1935, the Bolshoi Theatre management initially declared it impossible to dance to and the contract was broken. The ballet's long-awaited Soviet premiere took place at the Kirov Theatre in Leningrad in January 1940. This was some two years after the work's world premiere was given, in the absence of the composer and to the considerable embarrassment of both the Bolshoi and Kirov theatres, by the Yugoslav National Ballet in Brno in what was then Czechoslovakia. Leonid Lavrovsky's celebrated 1940 Kirov production, however, paved the way for choreographers the world over to make their own versions – among them Sir Frederick Ashton, Sir Kenneth MacMillan, Rudolf Nureyev and Peter Darrell – and so bestow on Prokofiev's score the status of a ballet classic.

Frustrated in getting his ballet produced, Prokofiev himself put together the first two of his three concert suites in the late 1930s, which proved immediately popular, and have remained part of the concert repertoire ever since. Tonight's sequence draws together some of the most powerful and arresting music from the ballet, and very much reflects the wealth and variety found in the complete score, demonstrating Prokofiev's masterful gift for bringing the most varied characters, scenes and situations to life.

In this evening's selection, the first movement, **Montagues and Capulets**, begins with a



discordant introduction, presaging the forthcoming tragedy. In the following **Morning Dance** and **Juliet, the Young Girl**, a much more joyous mood prevails, skipping violins underlining Juliet's teenage enthusiasm and naivety. During **Masques**, the ball at the Capulets' palace, Mercutio tries to distract Romeo's growing attraction for Juliet; Tybalt recognises Romeo and orders him to leave. After the tender **Balcony Scene**, the action moves to the town square where, against a backdrop of dancing revellers, Juliet's nurse gives Romeo the letter from Juliet in which she agrees to marry him. This is immediately followed by the grief-stricken lament for Tybalt.

**Aubade** takes place near the end of Act 3, as Paris, believing he will soon be marrying Juliet, serenades her from beneath her window. The following movement, **Romeo at Juliet's Tomb**, is an *Adagio funebre*. Romeo, unaware that Juliet is not really dead, and the grave a deception, is prostrate with grief. Slowly moving and darkly shaded, the final movement, **Juliet's Death**, is flooded with anger and despair. The final chord, resigned and tender, underlines the futility of this most poignant of tragedies.

© Mark Fielding

**Listen again  
to the RSNO**

**Prokofiev  
Romeo and Juliet  
Suites 1, 2 and 3**

**Conductor** Neeme Järvi

**More information**  
[rsno.org.uk/recordings](http://rsno.org.uk/recordings)

## The Arts in 1938

**16 Jan** Benny Goodman gave the first jazz concert at New York's Carnegie Hall, considered a legitimisation of the genre

**24 Jan** Peggy Guggenheim opened her Guggenheim Jeune gallery in Cork Street, London, with an exhibition of work by Jean Cocteau

**20 Apr** Leonard Slye, aka Roy Rogers, 'King of the Cowboys', had his first starring role, in *Under Western Stars*

**5 Jun** Pianist Glenn Gould played in public for the first time, to an audience of 2,000 in Uxbridge, Ontario

**8 Jul** An exhibition of 20th-century German art opened at the New Burlington Galleries in London, challenging the Nazi view of 'degenerate art'

**10 Jul** Adolf Hitler opened the Second Great German Art Exhibition in Munich, at which he attacked the London exhibition

**5 Aug** Daphne du Maurier's Gothic novel *Rebecca* was published by Victor Gollancz Ltd

**5 Oct** Ralph Vaughan Williams' *Serenade to Music*, marking the 50th anniversary of conductor Henry Wood's first concert, premiered in the Royal Albert Hall

**13 Oct** Filming of *The Wizard of Oz* began on the MGM lot in Culver City, California

**30 Oct** Orson Welles' adaptation of H G Wells' *War of the Worlds* was broadcast on US radio, resulting in audience consternation across the country

# Simon Trpčeski

## Piano



Simon Trpčeski has been praised as much for his powerful virtuosity and deeply expressive approach as for his charismatic stage presence. Launched onto the international scene 20 years ago as a BBC New Generation Artist, in an incredibly fast-paced career unhindered by cultural or musical boundaries, he has collaborated with over a hundred orchestras on four continents and performed on the most prestigious stages. Prominent conductors Simon Trpčeski has worked with include Lorin Maazel, Vladimir Ashkenazy, Marin Alsop, Gustavo Dudamel, Cristian Măcelaru, Gianandrea Noseda, Vasily Petrenko, Charles Dutoit, Jakub Hrůša, Vladimir Jurowski, Susanna Malkki, Andris Nelsons, Sir Antonio Pappano and Michael Tilson Thomas.

Simon Trpčeski's fruitful collaborations with EMI Classics, Avie Records, Wigmore Hall Live, Onyx Classics and currently Linn Records have resulted in a broad and award-winning discography which includes repertoire such as Rachmaninov's complete works for piano and orchestra and Prokofiev piano concertos, as well as composers such as Poulenc, Debussy

and Ravel. *Variations*, a solo album of works by Brahms, Beethoven and Mozart, was released in 2022, followed by *Friendship*, a chamber music album released in April 2023. His recording of Brahms' piano concertos with the WDR Symphony Orchestra Cologne and Cristian Măcelaru was released in November.

Born in Macedonia in 1979, Simon Trpčeski is a graduate of the School of Music at the University of St Cyril and St Methodius in Skopje, where he studied with Boris Romanov. Committed to strengthening the cultural image of his native country, his chamber music project Makedonissimo weaves into one unique sound world the Macedonian folk music tradition and highly virtuosic, jazz-influenced riffs and harmonies. Since its successful premiere in 2018, Makedonissimo has performed worldwide and released an album on Linn Records.

In 2009 Simon Trpčeski received the Presidential Order of Merit for Macedonia, and in 2011 he became the first-ever recipient of the title National Artist of Macedonia. He was a BBC New Generation Artist from 2001 to 2003, and in 2003 was honoured with the Young Artist Award from the Royal Philharmonic Society.

# Thomas Søndergård

## Conductor



Paris (Orchestre National de France), London (London Philharmonic, BBC Symphony, London Symphony and Philharmonia), Amsterdam and Rotterdam (Royal Concertgebouw Orchestra, Netherlands Philharmonic, Rotterdam Philharmonic), and is a familiar figure in Scandinavia with such orchestras as the Oslo Philharmonic, Gothenburg Symphony, Danish National Symphony, Royal Stockholm Philharmonic, Swedish Radio Symphony, Finnish Radio Symphony and Helsinki Philharmonic. North American appearances have included the symphony orchestras of Chicago, Cleveland, Cincinnati, Baltimore, St Louis, Toronto, Atlanta, Montreal, Vancouver, Houston and Seattle. He has also made highly successful tours to China, Korea, Australia and New Zealand.

Danish conductor Thomas Søndergård has been Music Director of the RSNO since 2018, following six seasons as Principal Guest Conductor. The 2023/24 season has also seen him begin his tenure as Music Director of the Minnesota Orchestra. Between 2012 and 2018 he served as Principal Conductor of the BBC National Orchestra of Wales (BBC NOW), after stepping down as Principal Conductor and Musical Advisor of the Norwegian Radio Orchestra.

In addition to his regular appearances with the RSNO during the 2023:24 Season, Thomas led the Orchestra's Residency at Salzburg's Grosses Festspielhaus in October 2023, joined by pianist Lise de la Salle, and an extensive European tour with violinist Ray Chen in January 2024.

He has appeared with many notable orchestras in leading European centres, such as Berlin (Berliner Philharmoniker, Rundfunk-Sinfonieorchester Berlin, Mahler Chamber Orchestra, Konzerthausorchester Berlin), Munich (Symphonieorchester des Bayerischen Rundfunk), Leipzig (Gewandhausorchester),

This season sees Thomas make his return to the London Symphony Orchestra, as well as his debut with the New York Philharmonic, where he will perform the US premiere of Olga Neuwirth's *Keyframes for a Hippogriff*. He also makes regular guest appearances throughout Scandinavia, debuting with the Iceland Symphony Orchestra and at the Bergen International Festival, where he leads a full staging of Ibsen's *Peer Gynt* to Grieg's complete incidental music. Return visits include the Bergen Philharmonic Orchestra, a joint collaboration with the Aalborg and Aarhus Symfoniorkestere, and the Danish National Symphony Orchestra, celebrating his receipt of the Carl Nielsen and Anne Marie Carl-Nielsen Foundation's award for his outstanding contribution to Danish musical life.

# 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

Maya Iwabuchi  
LEADER  
Lena Zeliszewska  
ASSOCIATE LEADER  
Tamás Fejes  
ASSISTANT LEADER  
Rosa Hartley  
Caroline Parry  
Ursula Heidecker Allen  
Elizabeth Bamping  
Lorna Rough  
Susannah Lowdon  
Alan Manson  
Liam Lynch  
Veronica Marziano  
Stewart Webster  
Laura Ghio

## SECOND VIOLIN

Jacqueline Speirs  
ASSOCIATE PRINCIPAL  
Marion Wilson  
Nigel Mason  
Paul Medd  
Harriet Hunter  
Sophie Lang  
Robin Wilson  
Kirstin Drew  
Colin McKee  
Eddy Betancourt  
Seona Glen  
Joe Hodson

## VIOLA

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

## CELLO

Pei-Jee Ng  
PRINCIPAL  
Betsy Taylor  
Kennedy Leitch  
Hee Yeon Cho  
Rachael Lee  
Sarah Digger  
Susan Dance  
Laura Sergeant

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GUEST PRINCIPAL  
Michael Rae  
Moray Jones  
Alexandre dos Santos  
Olaya Garcia-Alvarez  
Evangelos Saklaras

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June Scott  
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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.

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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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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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We would like to acknowledge the great support of the RSNO Chair Patron Programme by Mr Hedley G Wright. We are also grateful to those who give but who wish to remain anonymous.



## LEARNING AND ENGAGEMENT PATRON

Our range of Learning & Engagement work is huge. From apps for babies to our free National Schools Concert Programme; community orchestras to professional development programmes; digital care packages for care homes and our pioneering Generations projects. The RSNO aims to provide a lifetime of music. Becoming a Patron will bring you closer to the communities we serve across Scotland and provide vital support for this crucial work.

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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 Jane Donald, Director of External Relations, at [jane.donald@rsno.org.uk](mailto:jane.donald@rsno.org.uk)



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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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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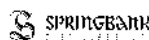
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