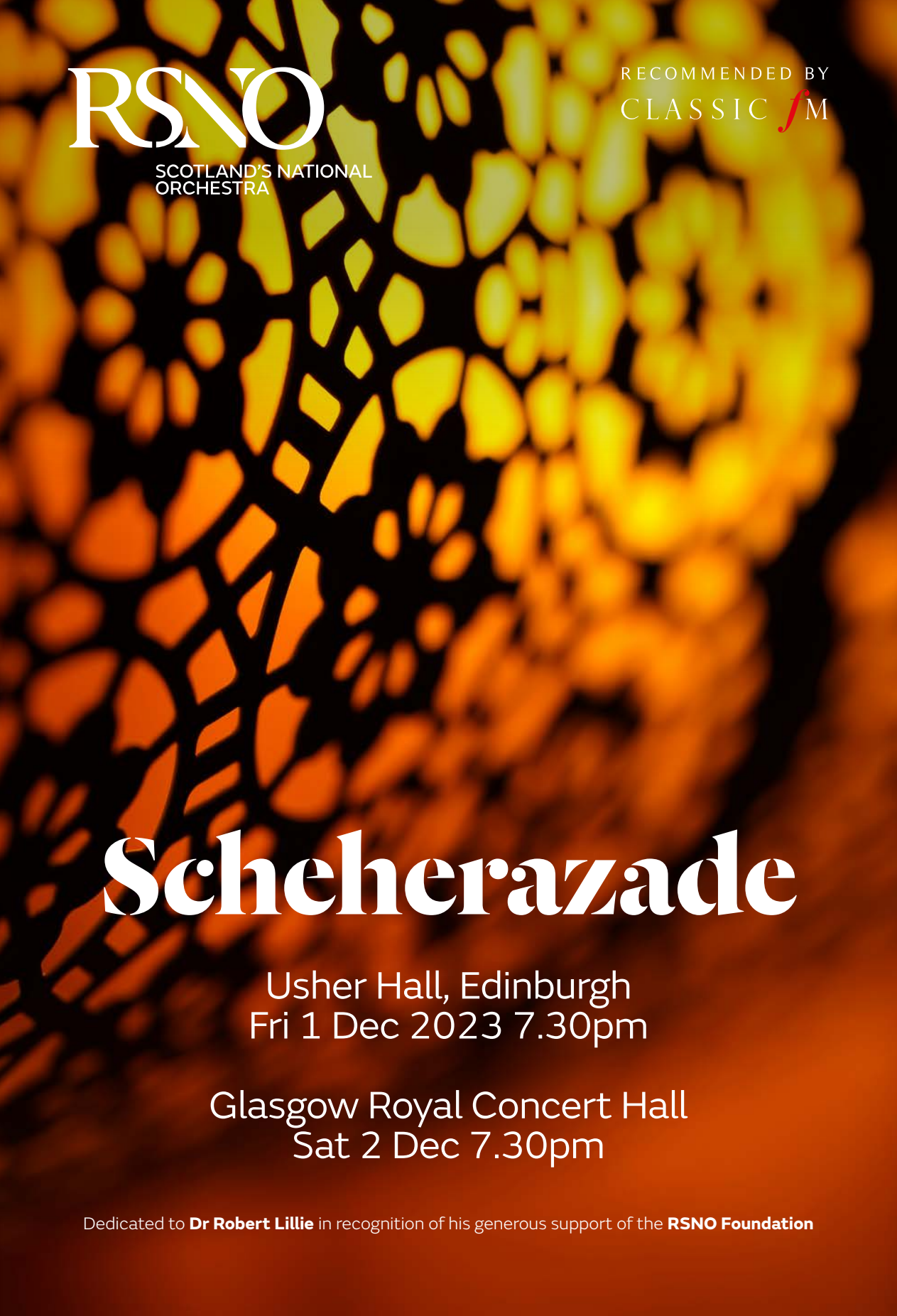




RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

RECOMMENDED BY
CLASSIC *f*M

Scheherazade

Usher Hall, Edinburgh
Fri 1 Dec 2023 7.30pm

Glasgow Royal Concert Hall
Sat 2 Dec 7.30pm

Dedicated to **Dr Robert Lillie** in recognition of his generous support of the **RSNO Foundation**

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Scheherazade

Usher Hall, Edinburgh Fri 1 Dec 2023 7.30pm

Glasgow Royal Concert Hall Sat 2 Dec 7.30pm

A concert full of stories – from Shostakovich's Cold War thriller concerto, performed by the RSNO's Principal Cello Pei-Jee Ng, to Lera Auerbach's Greek myth of Icarus and Rimsky-Korsakov's 1,001 nights' tale of Scheherazade. Music Director Thomas Søndergård brings every note to vivid life.

PENNY STONE arr. **SEONAI AITKEN** We Make a Big Noise [5']

(Glasgow only)

Side-by-side with Big Noise Govanhill

LERA AUERBACH Icarus [12']

SHOSTAKOVICH Cello Concerto No1 in E flat Major Op107 [29']

INTERVAL

RIMSKY-KORSAKOV Scheherazade Op35 [47']

Thomas Søndergård Conductor

Pei-Jee Ng Cello

Royal Scottish National Orchestra

Dedicated to **Dr Robert Lillie** in recognition of his generous support
of the **RSNO Foundation**

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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Tchaikovsky's Nutcracker

EDN Fri 8 Dec: 7.30pm

GLW Sat 9 Dec: 7.30pm

Victoria Poleva Nova Scottish Premiere

A Tchaikovsky Violin Concerto

UK Premiere

Tchaikovsky Suite from *The Nutcracker*

Andrey Boreyko Conductor

Ilya Gringolts Violin

RSNO Youth Chorus

Patrick Barrett Director, RSNO Youth Choruses

Pre-concert talk, 6.45pm

Andrey Boreyko and Ilya Gringolts in conversation

rsno.org.uk

The RSNO is supported by the
Scottish Government



Scottish Government
Riaghaltas na h-Alba

Welcome



Welcome to the latest concert in the RSNO's 2023:24 Season.

Tonight's soloist is our recently appointed Principal Cello, Pei-Jee Ng, taking centre stage for the first time since officially joining the Orchestra in June. Pei-Jee first joined us in October 2021 as Guest Principal in recording sessions for an album of film music by Jerry Goldsmith and we knew we had to have him back on a permanent basis. It is always a pleasure to present opportunities for our Principals to showcase their skills as both soloists and ensemble musicians. With our Music Director Thomas Søndergård on the podium, this performance of Shostakovich's First Cello Concerto is sure to be one to remember.

A feature of Lera Auerbach's *Icarus* is the particularly intriguing instrument that is the theremin. Most recognisable for its eerie-sounding appearances in film and television soundtracks, it produces a fascinating sound and requires a great deal of skill to play. We

toured *Icarus* to Salzburg in October and it is safe to say that it took the traditional European audience by surprise!

In Glasgow this weekend we have with us the young musicians of Sistema Scotland's Big Noise Govanhill sitting alongside members of the Orchestra. As they celebrate their 10th anniversary, for the first time they will also be joined by a choir of Big Noise singers for *We Make a Big Noise*. It has been a treat to see the progress the young musicians have made during the RSNO's partnership with Sistema Scotland and I look forward to hearing their performance of this new work.

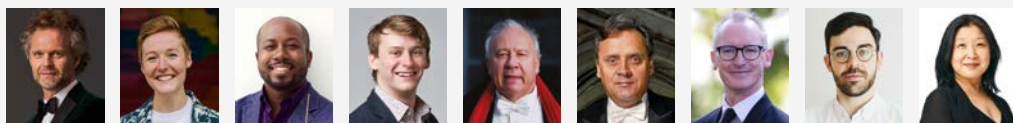
Finally, many of you will already be aware that Giving Tuesday was earlier this week. As a charity, the RSNO needs to fundraise over £1 million each year to keep our players on stage, in schools and in communities across Scotland. If you are able, please consider donating to our Play Your Part appeal to help us to continue our mission to bring music to Scottish people of all ages. To donate or to find out more, visit: rsno.org.uk/PlayYourPart

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
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Tom Dunn	30
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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	

Penny Stone arr. Seonaid Aitken

We Make a Big Noise

Big Noise Govanhill is celebrating its 10th anniversary in 2023 – and what better way to celebrate than with a song?

In March 2023, Penny Stone was invited to lead a music composition workshop with the Big Strings Orchestra, whose participants range between P6 and P7. The idea behind this was to explore their creative side and to translate that into lyrics, melody and rhythm, while reflecting our community's rich cultural diversity. The words heard in *We Make a Big Noise* came from our young participants, and the piece amalgamates lyrics in languages such as Turkish, Hindi, Urdu, Polish, just to name a few. At the end of the workshop, Penny took all the musical and lyrical ideas that came from the session and put them together like a jigsaw puzzle, and *We Make a Big Noise* was born. It was later performed by the Big Strings at our Summer Concert. The version you will hear is an arrangement developed by Seonaid Aitken, specially made for the collaboration project with the RSNO.



Penny Stone is an Edinburgh-based songleader, teacher, singer and composer. As a songleader and singing teacher, she has a breadth of experience working with community singing groups and radical music groups. Penny facilitates singing with groups of people living with shared experiences such as addiction, navigating mental health support services, and surviving violence and abuse. She has also used singing to support people living with chronic health conditions such as Parkinson's and dementia.

Seonaid Aitken is an award-winning violinist, vocalist, composer/orchestrator and BBC broadcaster from Fife. Classically trained at the Guildhall School of Music and Drama in London, Seonaid's orchestration work has been featured in the Richard Curtis/BBC adaptation of Roald Dahl's *Esio Trot*, on BBC, ITV and Starz TV series and in the National Theatre of Scotland's production *Dragon*. She has been commissioned by the Royal Philharmonic Orchestra, Edinburgh Jazz & Blues Festival, English Rock and Roll Orchestra, Celtic Connections, Children's Classic Concerts and Capella String Quartet, and for recordings by folk artists such as the Red Hot Chilli Pipers, Kim Carnie, Heidi Talbot, Boo Hewerdine, Hannah Rarity and the current MG Alba Scots Trad Award Album of the Year by Elephant Sessions. Her latest album of original music, *Chasing Sakura*, was longlisted for the Scottish Album of the Year Award in 2022.

Big Noise Govanhill

VIOLIN

Daisy Whyte
Dishant Kumar
Emir Kaya
Harmandeep Singh
Maisie Gibbons
Molly Winarski
Nadhin Ramachandran
Nakshathra
Ramachandran
Tamara Lovasova
Zara Asif

VIOLA

Adam Niedzwiedz
Angel Masih
Haris Kartal
Tamanvi Raghavendra
Thrisha Kanda
Umaima Khalid
Yasmin Marsay

CELLO

Denis Alin Gabor
Inayah Mariam Ali
Nikolas Rares Adrian
Sara Noor Mahmood
Soraya Neto
Zainab Rehman

DOUBLE BASS

Christian Rodrigue
Lupu
David Marius Plumbas
Mohammad Ayaan Ali
Mohit Parmar
Rayyan Ahmed

FLUTE

Grace Millar
Ianis Plumbas
Sorin Ciurar

CLARINET

Florian Hendre

TROMBONE

Ailsa Robson
Cristabel Amoatang

EUPHONIUM

Carly Jane Newton

CHOIR

Abdullah Ikram
Abiha Kashif
Abubakar Shahid
Adrian Florin Serban
Alex Boldizsar
Alex Covaci
Andrada Maria Iono
Andrei Iovu
Ariffin Arif
Aysha Yousaf Kousar
Azaan Ul Haq
CJ Cairns
Claudiu-Andrei Iono
Darius Calo
Darius Luca Ferar
Dominika Terkelova
Eliane Fernanda
Candiero Cante Real
Fawzan Ahmad
Saputra
Ibrahim Shahid
Illia Kovalcuck
Ionatan-Samir Rat
Janael Neto
Jayden Ziga
Justin Kula
Lara Walker
Lashe Adedokun

Leo Horvath
Lexxi Faulds
Lukas Jano
Mariam Rahman
Martin Danc
Maryam Mohammad
Mitchell McAloon
Moise Covaci
Noor Fatima Fazil
Patrik Horvath
Răzvan Stancu
Reinhardts Tomsons
Sebastian Malar
Sergui Rostas
Solomme Covaci
Solomon Lacatus
Subhan Ul Haq
Syeda Fatima Tehseen
Violeta Ciurar
Zaaha Pathan
Zain Malik Sattar
Zaydan Mahmood
Zoya Khan

Lera Auerbach (born 1973)

Icarus



FIRST PERFORMANCE

Verbier, Switzerland, 18 July 2011

DURATION 12 minutes

I have always been fascinated by the myth of Icarus. As a child, I lived in Greece. A book of myths was my favourite. Later, the world of jealous gods and god-like humans was more real to me than the world outside my windows, full of blood-red flags (the red of the Soviet flag symbolised the blood of the heroes of the Revolution), and the Soviet-trinity portraits of Lenin–Marx–Engels with the occasional bushy eyebrows of Brezhnev looking at me from the walls of the buildings. In some ways the two worlds blurred. The world outside made much more sense through the perspective of the ancient Greek myths, where it was quite common for a power-protective god to devour all his children.

Icarus was one of my heroes (or antiheroes, depending on the interpretation) – the winged boy who dared to fly too close to the sun. The wings were made by his father, Daedalus, a skilled craftsman, who earlier in his life had designed the famous labyrinth in Crete that

held the Minotaur. Daedalus was held prisoner in Crete and the wings were his only way to escape.

Daedalus warned Icarus not to fly too close to the sun or too close to the ocean, but what teenager listens to his father? Exhilarated by freedom, by his own youth, by the feeling of flight, Icarus soared higher and higher until the wax on his wings melted and he fell into the ocean.

The title *Icarus* was given to this work after it was written. All my music is abstract, but by giving evocative titles I invite the listener to feel free to imagine, to access their own memories, associations. ‘Icarus’ is what came to my mind, listening to this work at that time. Each time I hear the piece, it is different. What is important to me is that it connects to you, the listener, in the most individual and direct way, that this music disturbs you, moves you, soars with you, stays with you. You don’t need to understand how or why – just allow the music to take you wherever it takes you. These programme notes are a door to your imagination. The music is your guide. But it is up to you to take the step and cross the threshold.

© Lera Auerbach

If you like this, why not try:

The Scottish Premiere of **Nova** by Victoria Poleva in **Edinburgh** (1 Dec) and **Glasgow** (2 Dec), alongside the UK Premiere of André Tchaikowsky’s **Violin Concerto** and a sparkling selection from Pyotr Ilyich Tchaikovsky’s ballet **The Nutcracker**.

Lera Auerbach

Composer

A renaissance artist for modern times, Lera Auerbach is a widely recognised conductor, pianist and composer. She is also an award-winning poet and an exhibited visual artist. All of her work is interconnected as part of a cohesive and comprehensive artistic worldview.

Auerbach's exquisitely crafted, emotional and boldly imaginative music reaches global audiences. Orchestral collaborations include the New York Philharmonic, Philadelphia Orchestra, Washington, DC's National Symphony Orchestra, Oslo Philharmonic, Munich's Bayerisches Staatsorchester, Staatskapelle Dresden and Vienna's ORF Radio-Symphonieorchester.

Recent highlights include WienModern's 3.5-hour production of *Demons & Angels*, with Auerbach as conductor. Washington, DC's National Symphony Orchestra premiered her 4th Symphony, *Arctica*, commissioned by the National Geographic Society. Her Concerto for Cello and Orchestra, *Diary of a Madman*, was commissioned by the Munich Philharmonic, Chicago Symphony, Borusan Istanbul Philharmonic Orchestra and Royal Stockholm Philharmonic Orchestra, with soloist Gautier Capuçon. Auerbach's 4th Violin Concerto, *NYx: Fractured Dreams*, was commissioned and premiered by the New York Philharmonic with Alan Gilbert and Leonidas Kavakos, and the ORF Radio-Symphonieorchester premiered her symphonic poem *Eve's Lament* with Marin Alsop. In 2022, the Nuremberg State Philharmonic premiered the Symphony No5, *Paradise Lost*, conducted by Joana Mallwitz, and Auerbach's Symphony No6, *Vessels of Light*, was commissioned by Yad Vashem, The World Holocaust Remembrance Center.

Amare in The Hague presented a two-week Auerbach Festival in October 2023, including all aspects of her artistic offerings, conducting,

piano performance, composition, poetry and visual art.

Auerbach is equally prolific in literature and the visual arts. She incorporates these forms into her professional creative process, often simultaneously expressing ideas visually, in words and through music. She has published three books of poetry in Russian, and her first English-language book, *Excess of Being*, in which she explores the rare form of aphorisms. Her next book, an illustrated work for children, *A is for Oboe*, published by Penguin Random House, won Audiofile Best Audiobook 2022. She is the recipient of the 2021 Marsh Hawk Press–Robert Creely Memorial Award for her English poetry manuscript *Morning Music*.

Lera Auerbach holds multiple degrees from the Juilliard School in New York and the Hannover University of Music, Drama and Media in Germany. Her teachers include Milton Babbitt, Rosalyn Tureck, Joseph Kalichstein and Einar Steen-Nøkleberg.

Lera Auerbach's music is published by Boosey & Hawkes/Sikorski, and her recordings are available on ECM, Deutsche Grammophon, Nonesuch, Sony Classical, Alpha Classics, BIS and Cedille.

Dmitri Shostakovich (1906-1975)

Cello Concerto No1

in E flat Major Op107



FIRST PERFORMANCE

Leningrad, 4 October 1959

DURATION 29 minutes

Allegretto

Moderato

Cadenza – Attacca

Allegro con moto

‘Slava, do you really like this composition or not so much? Because if you tell me you like it, then I will dedicate it to you.’ These were apparently the words with which, in 1959, Dmitri Shostakovich offered his First Cello Concerto to a shocked and delighted Mstislav Rostropovich, his former Moscow conservatoire composition pupil, who promptly went away and memorised it in just four days.

It was perhaps inevitable that Rostropovich would be so immediately captivated. An emotionally visceral expression of anger and desperation, resignation and despair, defiance and tenderness, the Concerto encapsulates everything that both men felt towards their home country and the Soviet authorities’

persecution of any artist whose work was deemed ‘antidemocratic’ or ‘chaotic’ – as Shostakovich’s modernist music frequently was. Indeed, the angular four-note motif which first opens the work and then acts as its unifying musical material is the German musical translation of Shostakovich’s initials DSCH, which become DEsCH, or, in English, D, E flat, C and B. Add the fact that the Concerto is also a virtuosic tour de force for the soloist, and the overriding impression is of a work that from the very beginning was written with Rostropovich’s own direct, impassioned sound and phenomenal technical command in mind. Which it was, because Shostakovich penned it off the back of hearing the Sinfonia Concertante for cello and orchestra that Prokofiev completed for Rostropovich in 1951.

The Concerto’s perky opening *Allegretto* begins, as mentioned, with a motif built on Shostakovich’s initials, which then gets treated to all manner of repetitions and development across both this increasingly tension-filled movement and beyond. An additional stinging subtext to the motif is that it’s a sped-up, lightened-up version of a theme Shostakovich used in his 1948 film score, *The Young Guard*, which depicts brave young Russian soldiers being marched to their deaths by Nazi guards.

Strings alone open the *Moderato* – the only movement where the DSCH motif remains silent – with a subdued theme the soloist will never play. When the cello does enter it’s with a new melody. Eventually, led by the cello, the music gathers in volume and intensity, leading to the orchestra returning to its opening theme, followed by a piece of eerie magic: the cello reprising its own first *Moderato* melody but now up high in artificial harmonics, to the sparsest and most silent-feeling of orchestral accompaniments, celeste adding to the impression of ghostliness. Finally, an ominous

timpani roll slides us seamlessly into the *Cadenza* movement, over which the soloist first develops material from the *Moderato* and then from the *Allegretto*.

There's again no pause between the *Cadenza* and the sardonic concluding *Allegro con moto*, which launches with the oboe leading the way. Once more, the DSCH motif is everywhere, initially through new thematic material, but later in its original first-movement guise. Eventually the music is cut off, seemingly mid-flow, by seven timpani strokes.

© Charlotte Gardner



RSNO Connections

The Scottish National Orchestra (as the RSNO then was) first played Shostakovich's Cello Concerto No1 on 26 January 1962, just three years after Shostakovich himself had attended a concert given as part of the 1959 Edinburgh International Festival, during which the Orchestra gave the UK premiere of his *Festive Overture*. The photograph shows the composer with conductor Alexander Gibson, with SNO leader Sam Bor in the background.

The 1962 performance of the First Cello Concerto was given by Amaryllis Fleming, who had come to the attention of the wider public when she was chosen by Sir John Barbirolli to play the Elgar Concerto at a London Prom in 1955. She was the half-sister of author Ian Fleming, who mentions her in one of his James Bond short stories, *The Living Daylights*.

What was happening in 1959?

8 Jan Charles de Gaulle was inaugurated as the first president of the French Fifth Republic

21 Jan The European Court of Human Rights was established

16 Feb Fidel Castro became the premier of Cuba

9 Mar Mattel launched its Barbie doll in the United States

28 Mar Tibet's government was abolished by Chinese premier Zhou Enlai; on 31 Mar Tibetan Buddhism's spiritual leader the Dalai Lama was granted asylum in India

28 May Primates Miss Baker and Miss Able were launched in a US Jupiter AM-18 rocket; they were the first living beings to return safely to Earth after space flight

21 Aug Hawaii was admitted as the 50th US state

26 Aug Designed by Sir Alec Issigonis, the Mini car, marketed under the Austin and Morris names, was launched

21 Oct The Solomon R Guggenheim Museum opened in New York; its designer, Frank Lloyd Wright, had died on 9 Apr

29 Oct Asterix the Gaul, created by Goscinny and Uderzo, made his first appearance in a French comic

2 Nov The first section of the M1 motorway, between Watford and Crick, was opened by British Minister for Transport Ernest Marples

Nikolai Rimsky-Korsakov (1844-1908)

Scheherazade

Op35



FIRST PERFORMANCE

St Petersburg, 3 November 1888

DURATION 47 minutes

1. ***The Sea and Sinbad's Ship***
2. ***The Tale of the Kalendar Prince***
3. ***The Young Prince and the Young Princess***
4. ***Festival at Baghdad – The Sea – The Ship is wrecked upon a Rock surmounted by a Bronze Warrior***

It is possible that Rimsky-Korsakov was influenced by Borodin's opera *Prince Igor*, especially the exotic, oriental character of its Polovtsian scenes, when he conceived the idea of *Scheherazade*. According to *The Arabian Nights: Tales from the 1,001 Nights*, the Sultan Schariar is convinced that all women are false and vows to put to death each of his wives after one night. Scheherazade saves her own life by entertaining her husband with colourful tales – a feat of storytelling which she sustains for a thousand and one nights. Entranced by these stories, the Sultan continually postpones the execution of Scheherazade and finally abandons his initial vow.

Rimsky-Korsakov described *Scheherazade* as 'separate, unconnected episodes and pictures from *The Arabian Nights*', resisting 'a too definite programme'. Nevertheless, modern editions of the score spell out the specific images, with the movement headings as listed here.

The suite opens with a bold, robust theme representing the Sultan. With the entry of the solo violin, accompanied by harp, we hear the theme associated with Scheherazade. This violin melody strongly resembles a theme from *Tamara* by Balakirev. The tempo changes to *Allegro* and immediately a rocking figure is established in the lower strings, suggesting the surging of the waves. Above this, the violins play a lyrical version of the opening. The effectiveness of this seascape reminds us that the composer had served as an officer in the Russian Navy for several years. The rocking/surging figure, later modified, is maintained throughout much of the movement. Although other melodic material is introduced, this movement is dominated by the melodies already described, which the composer resourcefully varies and inventively re-orchestrates with a strong sense of colour typical of the Russian Romantics. Following a

big climax based on the Sultan's theme, the movement ends peacefully.

The second movement, The Tale of the Kalendar Prince, begins with Scheherazade's theme – a musical equivalent of 'Once upon a time' – before a new melody is played by solo bassoon then oboe. Originally the Kalendars were nomadic monks, but the one in this story turns out to be a nobleman in disguise. When the violins adopt the new theme, Rimsky-Korsakov adds the indication *grazioso* (gracefully). This is just one of numerous examples, throughout the work, of the composer's subtle changes to the character of a melody. A dramatic interruption heralds fanfare-like passages for second trombone and muted trumpet, leading to a highly imaginative piece of orchestration – a clarinet recitative over the free strumming of pizzicato strings. A delightful scherzo-like section follows, showing some influence of Queen Mab from Berlioz's *Romeo and Juliet*. A return to the previous sequence, now with solo bassoon accompanied by the strumming effect, leads to the concluding section of the movement, with a final acceleration.

The seductive third movement begins with a sumptuous violin melody characterising the Prince, the Princess' theme being subsequently introduced by solo clarinet. Rimsky-Korsakov's delicate use of the tambourine in the accompaniment to the Princess' theme is typical of his masterly percussion writing throughout the suite. The sustained flow of lyrical invention is briefly interrupted by a reminder of Scheherazade in the usual scoring for violin solo with harp.

Rimsky-Korsakov opens the finale by once again juxtaposing the music of the Sultan with Scheherazade herself. A fantastically colourful depiction of the Baghdad Festival follows –

music both brilliant and inventive. Eventually the Sultan's theme is majestically recalled above the surging seascape accompaniment (now more turbulent) from the first movement, leading to the shipwreck. A stroke on the gong heralds the closing section of the piece, a gradual calming which is followed by the final recall of solo violin with harp. Scheherazade's storytelling ability has saved her life. As the American classical music critic Michael Steinberg (1928-2009) wrote: 'This is going to be the first secure night's sleep the lady has had in almost three years.'

© Philip Borg-Wheeler

**Listen again
to the RSNO**

**Rimsky-Korsakov
Scheherazade**

Conductor Neeme Järvi

More information

rsno.org.uk/recordings

Pei-Jee Ng

Cello



Pei-Jee Ng was the 2001 Symphony Australia Young Performer of the Year and won the 2008 Young Concert Artists Trust auditions in London. In addition to the six major Australian symphony orchestras, he has performed concertos with the Hong Kong Philharmonic, Malaysian Philharmonic, Singapore Symphony, Oulu Symphony, Sinfonia Viva and Estonian National Symphony, and made his debut with the Philharmonia Orchestra at the 2011 Chichester Festivities, performing the Elgar Concerto.

A committed chamber musician, Pei-Jee is cellist of the Fournier Trio, winners of the 2013 Parkhouse Award and second prize at the 2011 Trondheim International Chamber Music Competition. His collaboration with pianist Chiao-Ying Chang won them the Libero Lana Prize at the 2011 Trieste International Chamber Music Competition.

Pei-Jee began cello studies with Barbara Yelland and Janis Laurs in Adelaide before moving to the UK to study extensively with Hannah Roberts and Ralph Kirshbaum in Manchester. He completed his studies at the Royal Academy of Music with Jo Cole, Colin Carr and Sung-Won Yang, and received the prestigious Queen's Commendation for Excellence.

Pei-Jee Ng's Chair is kindly supported by Mr Jamie & Kyle Anderson Weir.

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 also sees 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 leads 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 Symfoniorkestre, 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

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Tamás Fejes
ASSISTANT LEADER
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Caroline Parry
Ursula Heidecker Allen
Elizabeth Bamping
Lorna Rough
Susannah Lowdon
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Fiona Stephen

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Harriet Hunter
Anne Bünemann
Sophie Lang
Robin Wilson
Emily Nenniger
Colin McKee
Helena Rose
Seona Glen

VIOLA

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

CELLO

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ASSOCIATE PRINCIPAL
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Rachael Lee
Sarah Digger
Robert Anderson
Gunda Baranuaskaitė
Sonia Cromarty
Niamh Molloy

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Lynda Houghton
GUEST PRINCIPAL
Michael Rae
Moray Jones
Alexandre dos Santos
Olaya Garcia Alvarez
Tom Berry

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Oliver Roberts
Janet Richardson
PRINCIPAL PICCOLO

OBOE

Adrian Wilson
PRINCIPAL
Peter Dykes
Henry Clay
PRINCIPAL COR ANGLAIS

CLARINET

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PRINCIPAL
William Knight
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Sistema Scotland



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

Big Noise Govanhill was launched in Glasgow in 2013 and the programme currently engages around 1,250 participants. This includes babies and toddlers in Little Noise, and nursery and primary school-aged children at its partner primary schools St Bride's, Holy Cross, Annette Street and Cuthbertson, as well as older pupils from Holyrood Secondary School and Shawlands Academy. Big Noise Govanhill also runs a community orchestra for adults within the

community to learn an instrument and perform together.

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



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



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Supporting the RSNO

I am honoured and extremely proud to be Music Director of the RSNO. It is through the continued generosity of you, our friends, donors and supporters, that we can continue to achieve and realise the most ambitious goals of the Orchestra.

One of the wonders of the RSNO is how it brings high-quality music not only to concert halls, but to the wider community. From hospital settings to care homes, from our Astar app for families with newborns to our National Schools Concert Programme, our music touches so many lives in Scotland and beyond. Your support is the

cornerstone of all that we do, as it allows us to continually build and develop.

Thank you for being part of this wonderful Orchestra's journey, as we adapt and grow towards a bright future.



Thomas Søndergård
MUSIC DIRECTOR, RSNO

RSNO Benefactors

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

the organisation forward, helping us to realise our future plans and ambitions.

Sir Ewan and Lady Brown
Gavin and Kate Gemmell
Kat Heathcote and Iain Macneil
Ms Chris Grace Hartness

RSNO Conductors' Circle

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

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

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

Patron Programme

CHAIR PATRON

From musical activities in schools with the musicians of the future to working in community venues across Scotland, as a Chair Patron you are enabling RSNO musicians to explore the many facets of their art and the positive impact it has on people's lives. Supporting an individual musician puts you at the heart of the RSNO family. You're connected directly to the musicians on stage and get to enjoy privileged behind-the-scenes access. RSNO musicians truly appreciate our Chair Patrons and enjoy developing personal relationships with our supporters.

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We would like to acknowledge the 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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NEW WORKS PATRON

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

New Works Patron

Susie Thomson

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

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



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

If you would like to discuss this further, please contact Torran McEwan, Individual Giving and Partnerships Officer, in the strictest confidence, at torran.mcewan@rsno.org.uk

To the many among you who have pledged to leave a gift already – thank you.



Charitable Trusts and Foundations

Charitable trusts and foundations have a distinguished history of supporting the RSNO, both on and off stage. From one-off donations for specific projects to multi-year funding for our flagship outreach initiatives, including the National Schools Concert Programme and Young Creatives, every grant in support of our work is truly appreciated. We are grateful to the following trusts and foundations for their generosity:

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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

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 or get in touch with Torran McEwan, Individual Giving and Partnerships Officer, at torran.mcewan@rsno.org.uk

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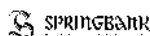
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Royal Scottish National Orchestra

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