

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA



NORDIC
MUSIC
DAYS
GLASGOW



Sibelius Seven

& Nordic Music Days

Usher Hall, Edinburgh
Fri 1 Nov 2024 7.30pm

Glasgow Royal Concert Hall
Sat 2 Nov 7.30pm

In memory of **Tom Bruce-Jones**

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Sibelius Seven

& Nordic Music Days

Usher Hall, Edinburgh Fri 1 Nov 2024 7.30pm
Glasgow Royal Concert Hall Sat 2 Nov 7.30pm

The North has many voices and when they all come together, as part of Nordic Music Days, the result is a new and wonderful kind of harmony. Sibelius crafts a symphony from sounds of ice and rock; Errollyn Wallen paints the skies as seen from a Scottish lighthouse; and star violinist Isabelle Faust soars like a bird across a Nordic seascape in Rune Glerup's *About Light and Lightness*. And that's not the half of it! With startlingly beautiful new sounds from Copenhagen and Glasgow, prepare to be astonished. Plus, the inspirational young musicians of Big Noise Wester Hailes and Big Noise Govanhill perform alongside the RSNO.

JOËLLE BROAD Enchanted Carousel and Mission Mars [7']
Side-by-Side with Big Noise Wester Hailes (*Edinburgh only*)

LISA ROBERTSON Change is Coming [6'] WORLD PREMIERE
Side-by-Side with Big Noise Govanhill (*Glasgow only*)

ERROLLYN WALLEN Northern Lights [7'] UK PREMIERE

RUNE GLERUP About Light and Lightness [20'] UK PREMIERE

INTERVAL

BENT SØRENSEN Evening Land [13']

SIBELIUS Symphony No7 in C Major Op105 [21']

HILDUR ELÍSA JÓNSDÓTTIR Tacet: Extrinsic
Played alongside Sibelius Symphony No7 with Silent Performer

AILEEN SWEENEY Glisk [4']

Thomas Søndergård Conductor
Isabelle Faust Violin
Royal Scottish National Orchestra

In memory of **Tom Bruce-Jones**

The Side-by-Side performances are kindly supported by the **Souter Charitable Trust**

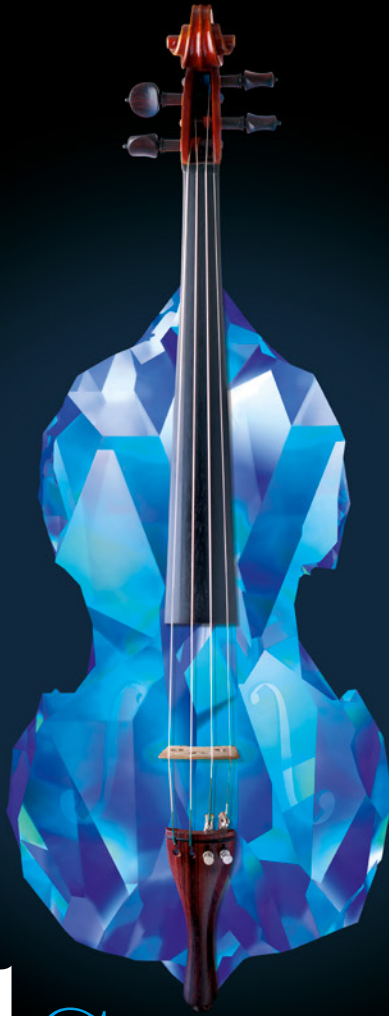
The Glasgow performance will be recorded for the RSNO Archive. Supported by the Iain and Pamela Sinclair Legacy



The Glasgow performance will be recorded for broadcast on BBC Radio 3 on Tue 5 Nov

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.



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 **merregnon**
STUDIOS

Welcome



Welcome to this evening's concert in celebration of all things Nordic – but with a Scottish twist!

The RSNO is thrilled to be part of the 2024 Nordic Music Days Festival in what is only its third iteration outside the Nordic countries. Nordic Music Days is one of the world's oldest festivals – it was founded in 1888, even before The Proms – and has come to Scotland this year for the first time to celebrate over 200 musicians and composers from Greenland, Iceland, the Faroe Islands, Sweden, Norway, Denmark, Finland – and Scotland. This year's theme is Word of Mouth and I hope you'll notice the sharing of ideas, stories and traditions across this evening's performances. The Festival runs in Glasgow until 3 November, with final-day performances by the RSNO String Quartet, and by Principal Trombone Dávur Juul Magnussen in a concert at Glasgow Cathedral which takes inspiration from the acoustic and echoes of a Faroese sea cave.

Tonight's concert features some very special guests. As well as Music Director Thomas Søndergård and award-winning violinist Isabelle Faust, we welcome to the stage the young people from Sistema Scotland's Big Noise Wester Hailes (Edinburgh) and Govanhill (Glasgow) centres. Celebrating the next generation of musicians on the concert platform is a special part of working with the RSNO for me, and I know that our musicians and conductors love the upbeat attitude the young players bring to their performances too. I'm particularly keen to hear their rendition of Lisa Robertson's *Change is Coming* – a world premiere of a piece specially written to be shared with the young musicians.

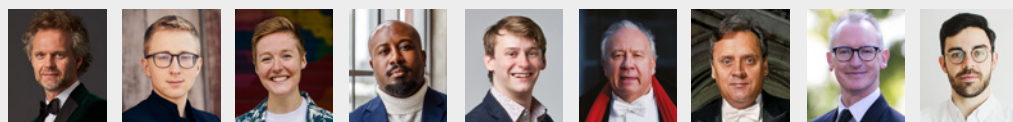
Next week, we are also running a project for young people entitled Backstage Pass. It's a careers event for those looking to get into the arts and aims to break down barriers around backstage jobs which make events like tonight's possible. Run by the RSNO/Scottish Chamber Orchestra's joint Youth Assembly, we'll welcome nearly 300 16-18 year-olds for a morning of panels and workshops. Perhaps some of them will be behind the scenes with the RSNO in a few years' time!

Alistair Mackie

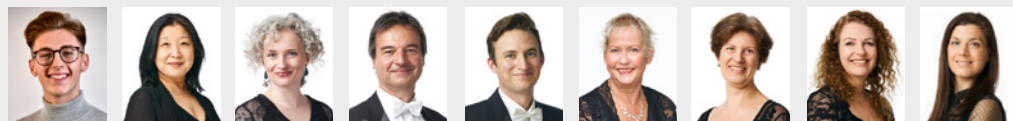
CHIEF EXECUTIVE

Royal Scottish National Orchestra

1-9



10-18



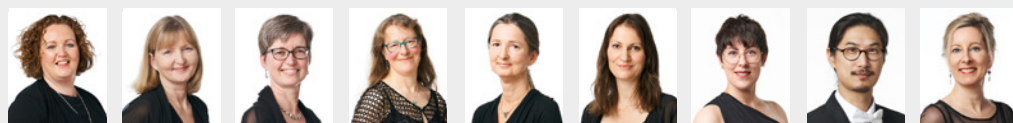
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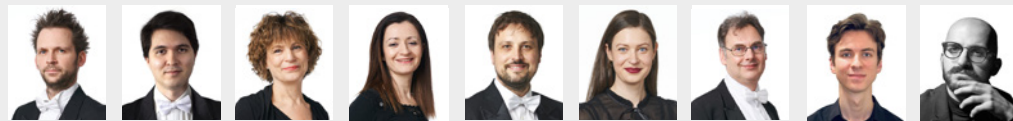
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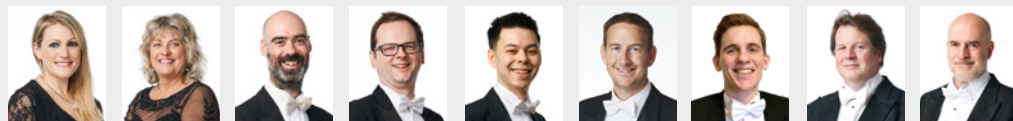
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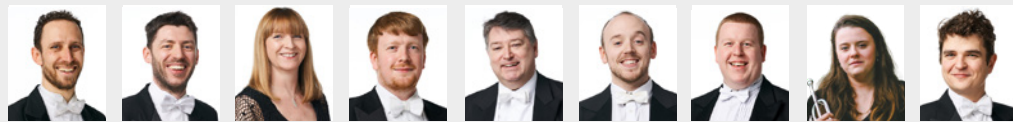
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Ellie Slorach	3
<i>ENGAGEMENT CONDUCTOR</i>	
Kellen Grey	4
<i>ASSOCIATE ARTIST</i>	
Derrick Morgan	5
<i>ASSISTANT CONDUCTOR</i>	
Neeme Järvi	6
<i>CONDUCTOR LAUREATE</i>	
Alexander Lazarev	7
<i>CONDUCTOR EMERITUS</i>	
Stephen Doughty	8
<i>DIRECTOR, RSNO CHORUS</i>	
Patrick Barrett	9
<i>DIRECTOR, RSNO YOUTH CHORUSES</i>	
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Joëlle Broad

Enchanted Carousel

DURATION 3 minutes

Enchanted Carousel is about a fairground ride that takes on a life of its own, first moving one way, then the other, before eventually losing control as it continues to change direction. This is represented in the bowing of the young string players as they develop technique in their bow direction, at times repeating down bows and at others repeating up bows. *Enchanted Carousel* was written by Joëlle Broad for the Benedetti Foundation, which has generously lent it to Sistema Scotland and the RSNO for this performance.

Joëlle Broad

Mission Mars

DURATION 4 minutes

Mission Mars was written in 2008, the first year of Big Noise, for a concert with the BBC Scottish Symphony Orchestra string players. It was written for children near the start of their learning and without the need to use music. The musical material is based on the highest and lowest strings on the four different instruments of the string section. By focusing on playing open strings, young players are able to develop their bowing and sound production in an ensemble. For this performance, Joëlle has added extra wind and percussion parts and this is the first time it has been played in this way. The piece finishes with a countdown from 10 before we 'blast off'!

Joëlle Broad Composer

Joëlle Broad is a musician, teacher, composer, mentor and workshop leader. She learned violin through the peripatetic music service on the Wirral. Participating in a rich experience of youth ensembles and orchestras led to her pursuing music as her career.

Joëlle studied at the Royal Scottish Academy of Music and Drama (now the Royal Conservatoire of Scotland) and has worked with many Scottish arts organisations, including the Scottish Chamber Orchestra and Drake Music Scotland. She was one of the original team members at Big Noise Raploch in Stirling, the first Big Noise programme which began work in 2008, and currently works as curriculum leader (strings) across Sistema Scotland's Big Noise programmes. She is a tutor and mentor for the Benedetti Foundation and was commissioned to compose six pieces for beginner orchestras for the Foundation's 2023 programme.

Joëlle writes music that has musical development at its heart, and is committed to creating pieces that are musically interesting at the early stages of playing. She also teaches violin for the RCS's Junior Department in the primary instrumental programme and runs a violin project at her local school, Dunning Primary.

Big Noise Wester Hailes



Ali Kah Violin
Amelia Orymkowska Viola
Artur Cunningham Violin
Christian Sikowsfie Viola
Dara Olotu Double Bass
Dimah Hantish Violin
Eva Ferry Cello
Faith Makinde Cello
Felicity Venyo Violin
Geraldo Lingurar Violin
Gold Ogunwale Viola
Harvey John Govan Violin
Irenosen Ogbeide-Abulu Viola
Karli Renwick Violin
Khadim Thiam Violin
Laura Heinrich Viola

Lexi Wilkinson Violin
Lilly May James Violin
Lily May Colecliffe Cello
Lucy Farnell Viola
Mercedesz Olah Viola
Murray Marshall Viola
Nathan Njorge Viola
Odelle Livingstone Violin
Orla-Rose McKenzie Cello
Osasuyi Igbinedion Cello
Paige Watt Double Bass
Rachel Odutona Double Bass
Scarlett Cairns Violin
Shriyaazhisai Ashwinraj Violin
Sophie Lehmann Cello
Vincent Lenartowicz Violin



Lisa Robertson (born 1993)

Change is Coming



WORLD PREMIERE
DURATION 6 minutes

I wanted to use this piece to give voice to how deeply the young people at Big Noise Govanhill felt the impact of climate change on their lives and wanted to speak up and make change happen. I was also drawn to the Nordic countries' and Scotland's shared environmentalism and the strong youth activist voices in these countries, the title alluding to a quotation from Greta Thunberg. The piece's opening celebrates the magical beauty of northern landscapes, with icy winds, glittering snow and dancing Northern Lights. Some material is derived from the calls of various bird species common in these countries. As climate change's threat increases throughout the piece, so does the determination to stand up and have our voices heard. The music responds with the 'Viking-like' courage of climate warriors. Embedded in the piece is an old Norse song, thought to have been around at the time of the Vikings, called *Drømde mik en drøm i nat* (I Dreamed a Dream). The dream of a peaceful future reflects the hopes of climate activists. Melodies combine as individuals unite with hope and determination, looking towards the future with the resolution to act and bring about the change that is coming.

© Lisa Robertson

Lisa Robertson

Composer

Lisa Robertson is a composer from the West Highlands of Scotland. She is particularly interested in combining sounds from nature and traditional Gaelic music, examining relationships between people and the land, and highlighting environmental concerns. Her music has been performed by The Sixteen, RSNO, EXAUDI, Red Note Ensemble, defunensemble, Psappa, Hebrides Ensemble, Lucy Schauerer and Heather Roche, among others. Her music has appeared at festivals including Huddersfield Contemporary Music Festival, Cheltenham Music Festival, Musica Nova Helsinki, West Cork Chamber Music Festival and Sound Festival, and on BBC Radio 3, BBC World Service and BBC Radio Scotland. She was featured in BBC *Music Magazine's* Rising Stars column and has been shortlisted four times for the Scottish Awards for New Music.

Lisa completed a PhD at the Royal Conservatoire of Scotland. She attended masterclasses with Brian Ferneyhough in Darmstadt and the late Sir Harrison Birtwistle at Dartington International Summer School. She took part in the RSNO Composers' Hub and NYCGB's Young Composers Scheme, which led to pieces being released by Stainer & Bell, *Choir & Organ* magazine and NMC Recordings. Lisa is a Music Patron composer and her music is published by Composers Edition.

The commission of Lisa Robertson's *Change is Coming* is kindly supported by the Fidelio Charitable Trust, Hope Scott Trust and Marchus Trust.

Big Noise Govanhill



Aarush Bakshi Violin
Adam Niedzwiedz Viola
Ailsa Robson Trombone
Aisha Noor Violin
Al Monzer Ahmed Clarinet
Andrada Maria Ianoi Trumpet
Aniss Muhammad Raja
Trumpet
Anna O'Brien Double Bass
Antoni Winiarski Cello
Asmaa Ahmed Flute
Benny Walsh Violin
Carly Jane Newton Euphonium
Chloe Neale Violin
Cleoné McGuire Double Bass
Cristabel Amoatang Trombone
Daisy Whyte Violin
Dishant Kumar Violin
Duygu Kaya Violin
Ellie Gilmour Viola
Erin Nixon Double Bass
Florian Hendre Clarinet
Francesca Noukwe Cello
Frank Kotlar Percussion
Grace Miller Flute

Harine Uthayakumar Violin
Harmandeep Singh Violin
Haseeb Shah Viola
Iliana Hughes Violin
Inayah Mariam Ali Cello
Irim Ahmed Violin
Isabelle Amoateng Bassoon
Janael Neto Percussion
Jason Malek Viola
Jayden Ziga Percussion
Kingsley Amoateng Violin
Leo Horvath Flute
Maja Podwika Cello
Maleeha Abubakar Violin
Mariam Rahman Violin
Mehek Rahman Viola
Mitchell McAloon Clarinet
Mohammad Jibrán Ali
Euphonium
Mohit Parmar Double Bass
Molly Winarski Violin
Muneeb Shah Cello
Nadhin Ramachandran Violin
Oliver Luszczuk Violin
Patrik Horvath Percussion

Rehan Azher Oboe
Ruben Walsh Violin
Sara Noor Mahmood Cello
Sean Malek Violin
Solomon Lacatus Percussion
Soraya Neto Cello
Tamara Lovasova Violin
Umaima Khalid Viola
Wojciech Niedzwiedz Violin
Yasmin Khatun Trumpet
Zara Asif Violin



Errollyn Wallen (born 1958)

Northern Lights



Northern Lights is directly inspired by seeing the aurora borealis from my lighthouse in the far north of Scotland and later in Iceland with my friends Rita Porfiris and Anton Miller.

The work is in two sections, the first portraying the dances of the sky followed by a section conveying the stillness of the sea at night.

Northern Lights was commissioned by Philharmonie Luxembourg and Luxembourg Philharmonic and received its world premiere at the Rainy Days Festival in Luxembourg in November 2023.

© Errollyn Wallen

FIRST PERFORMANCE

Luxembourg, November 2023

UK PREMIERE

DURATION 7 minutes

Errollyn Wallen

Composer

In 2024, His Majesty The King appointed Errollyn Wallen CBE as Master of the King's Music, the first appointment to this role under his reign. She succeeded Dame Judith Weir CBE.

Commenting on her new role, Errollyn said:

I am thrilled to accept this royal appointment. It will be a privilege and a great honour to serve His Majesty The King, the United Kingdom and the Commonwealth. I look forward to championing music and music-making for all.

Errollyn Wallen was born in Belize before moving to the UK at the age of two. She is a composer, pianist and singer-songwriter who studied music and composition at Goldsmiths, King's College London and King's College Cambridge. Her work includes 22 operas and a range of orchestral, chamber and vocal compositions. Her Violin Concerto, composed for soloist Philippe Quint and co-commissioned by the RSNQ, has already received 11 performances since its world premiere in March 2024 and a recording of it will be released in spring 2025. This summer Errollyn recorded a disc of her orchestral works at Abbey Road Studios for the Resonus Classics label.

Errollyn was commissioned to compose pieces to mark Queen Elizabeth II's Golden and Diamond jubilees. She has also composed works for the

BBC Proms and other international events including the COP26 summit in Glasgow and the 2012 Paralympic Games. In 2023 she was ranked among the Top 20 most-performed living classical composers.

Errollyn was the first black woman to have a work featured in the Proms and the first woman to receive an Ivor Novello Award for Classical Music for her body of work.

Errollyn was appointed a Member of the Order of the British Empire (MBE) in 2007 by His Majesty The King (as Prince of Wales) and a Commander of the Order (CBE) in 2020 by the Princess Royal.

As a broadcaster, she has worked on several documentary programmes including *Classical Commonwealth* for Radio 3, which explored the impact of colonialism on music across the Commonwealth and was shortlisted for the Prix Europa.

Her book *Becoming a Composer* was published by Faber in November 2023.

Rune Glerup (born 1981)

About Light and Lightness

(Om Lys og Lethed)



© Caroline Bitencourt

FIRST PERFORMANCE

Copenhagen, 15 September 2022, soloist Isabelle Faust, Danish National Symphony Orchestra, conducted by Thomas Søndergård

UK PREMIERE

DURATION 20 minutes

- 1. Worldless**
- 2. The swift that sleeps in the air**
- 3. Water Mirror**
- 4. Evening**
- 5. Duplicate–Cadenza–After-light**

About Light and Lightness was awarded the Carl Prize for best orchestral piece of 2022. The prize is awarded every year by the Association of Danish Music Publishers. The piece was also recently awarded the Nordic Council Music Prize 2024.

My Violin Concerto would never have been written if I had not met Isabelle Faust. At a time when I had not written a single note for several months, doubting if I would ever write anything again, her interest and energy was the cause of new inspiration. Just as important was her special way of playing – with intellect, heart and a rare, delicate sensibility. Her personality and musicianship struck a chord in me, in my music, which gave my thoughts a new direction.

The Violin Concerto marks a change in my music towards a simpler and lighter expression. An expression that also contains detached glimpses from my childhood's endless summers by the North Sea. Birds, high and slow on a blue sky, and the evening quietly descending. The special light, the distant sounds. But also the confusion, repetitions and dead ends of the world. An expression that, more than in my previous music, is 'About Light and Lightness'.

© Rune Glerup

I find this piece extremely touching, tender and interior. It's very playful, and a highly personal piece, and I was immediately drawn towards this kind of music and writing.

[Glerup] has such clear writing. He was working for a long time on this piece. For 2-3 years, he was working and thinking, and came up with a version which is so perfect – crystal-clear writing and very adjusted to the violin. I think it's a beautiful piece, with a lot of incredible atmosphere.

© Isabelle Faust

Rune Glerup

Composer

Rune Glerup's fastidious yet impulsive music springs from his eagerness to view matter and ideas from multiple perspectives. His works have been compared to objects a person can walk around, or mobiles suspended in the air that inevitably find their own equilibrium.

The urge to hear the same sounds differently first led Glerup from his native Denmark to the European mainland. He immersed himself in the artistic life of Berlin and studied sound and electroacoustic music at IRCAM in Paris. Inspired by the philosophy of Alain Badiou, Glerup developed a distinctive view of music as a three-dimensional structure that bears a direct relationship to the space in which it is performed.

His first listed work, *Trio* (2000), crystallises the idea that musical objects with a signature character can create discernible friction when they meet one another. With *objets/décalages* (2008) Glerup's blocks of sound became more distinct and demarcated according to thematic character, instrumental timbre and spatial positioning; the composer was soon convinced that the more his objects defined their own space, the more fertile and tense their relationships would become. When the order of the objects is shuffled, as in *objets/décalages*, the shift in context has the effect of a lighting change that sees each object illuminated anew.

Around half the scores on Glerup's work-list carry formal titles, a reflection of his ambivalent relationship with canonical traditions. In his *Concerto for Piano and Orchestra* (2009-10) the composer suggests, with no lack of charm, that musical dogmas can provoke composers even if they provide helpful frameworks at the same time. There are no overt tricks in the *Concerto*, whose soloist obeys all the practical rules you can see but breaks the theoretical rules you can't.

In the 2010s, Glerup further explored the idea that spatial tension, rather than overt process, was a viable means of moving music forward. At the same time, his music took on a new eloquence and depth. Each chapter of *Sonata in Seven Movements* (2011) harbours a particular form of expression, while the thematic gestures in *Piano Quartet* (2014) and *Clarinet Quintet* (2014-15) are notably weighty and refined. *Six Movements for Piano Trio* (2016-17) extends a Nordic tradition for drilling deep into simple, shapely ideas by subjecting them to the rigour of standard structural forms: rondo, passacaglia, scherzo. With this piece and *Symphony* (2015-16), chiselled, functionalist mechanics and Nordic clarity combine with a heightened sense of instrumental imagination and control of 'uncontrollable' energy. The results are refreshing and idiosyncratic. *Symphony* was commissioned by the Danish National Symphony Orchestra, which gave its first performance in Copenhagen under Thomas Søndergård.

Glerup has collaborated with the world's most distinguished new music ensembles, including London Sinfonietta, Ensemble Intercontemporain, Athelas Sinfonietta Copenhagen, Uusinta Ensemble and Quatuor Diotima.

Glerup has been a featured composer at festivals in Paris, Venice, Monte Carlo and Helsinki. In addition to IRCAM, he studied at the Royal Danish Academy of Music with Bent Sørensen, Niels Rosing-Schow and Hans Peter Stubbe Teglbjærg and now teaches composition and instrumentation there.

© Andrew Mellor

Bent Sørensen (born 1958)

Evening Land



FIRST PERFORMANCE

New York, 30 November 2017, New York Philharmonic, conducted by Edo de Waart

DURATION 13 minutes

A picture, a vision: I am 6-7 years old, I'm standing in my childhood home in a small town on Zealand (Denmark). I am looking out of the window, and there is a very special evening light over the fields – far away there are trees and a cow. It is as if the world is infinite.

I have forgotten so much from my childhood, but for some reason this vision has kept coming back to me. The vision returned many years later, as I was looking out over New York from a high balcony. The vision from more than 50 years ago – the vision of quiet – mixed with the new vision of flashes of light and bustling activity. I had found the title – *Evening Land* – and the music came out of the title – of the two visions.

The work begins so softly, as quiet as possible, and the softness remains behind the bustling and flashing music that turns up later in the piece. Towards the end a little solo for oboe emerges. It is a greeting to my dear father-in-law, the oboist Frederik Gislinge, who – while I was composing *Evening Land* – fell seriously ill. I guess I hoped the solo would help him heal. Unfortunately that did not happen and to our great sorrow he died before he could hear the solo and the whole work. Thus *Evening Land* encountered another evening – the evening of life – a finality.

© Bent Sørensen

Bent Sørensen

Composer

Bent Sørensen is one of northern Europe's most performed and admired composers, whose triple concerto *Lisola della Città* was awarded the 2018 Grawemeyer Award for Music. The piece is characteristic of Sørensen's work in its distilled textures, etched counterpoint, massed use of a single instrument (woodblocks) and sense of latent orchestral power.

The Danish composer found his voice early and never changed direction. His music floats and percolates of its own accord, haunted by remembrances of things past. It can feel exquisitely close to silence. Sometimes, a Sørensen score will instruct an entire symphony orchestra to lay down its instruments and hum quietly together. Sometimes, it will ask those musicians to leave the stage altogether.

Sørensen is a modernist composer who adores tonal intervals and allows himself to be pulled between the magnetic poles of warm, Romantic tonality and rich, Schoenbergian atonality – to be seduced by the simple shape of a song or hymn. Despite its extreme emotional fragility, Sørensen's music is crammed with as much beauty as is tastefully possible.

Sørensen has worked in every classical music genre and pushed at their boundaries. His 2009 concerto for orchestra, choir, actors and audience plants musicians and actors throughout a large concert hall to create an immersive *Gesamtkunstwerk* (a total work of art). The culmination of his distinctive choral works to date is a *St Matthew Passion* (2021), while his full-length opera, *Under himlen* (Under the Sky), was staged at the Royal Danish Opera in 2004.

Sørensen has written for orchestras including the New York Philharmonic, Danish National Symphony, Munich Chamber and BBC orchestras. He has been Visiting Professor in Composition at the Royal Academy of Music in London and Professor in Composition at the Royal Danish Academy of Music in Copenhagen.

© Andrew Mellor

Jean Sibelius (1865-1957)

Symphony No 7

in C Major Op105

FIRST PERFORMANCE

Stockholm, 24 March 1924

DURATION 21 minutes

One enigma is the name. A symphony? It wasn't always so – the first glimpse of this work came as early as 1918, a time of crisis. The bleak, pessimistic yet brilliant Fourth Symphony had been poorly received, putting Sibelius at odds with his continental contemporaries, only bolstering his tendency towards gloom. He had finally seen his beloved country gain its political independence at the cost of a bloody civil war, but begin a new, cultural dispute over Finnish identity that would drag on for years. And lastly, the demon drink that he had once sworn off for good had returned to 'steady his hand'. Those who know how steady a hand whisky makes might well picture the disastrous public appearances that followed.

So in 1918, while revising the Fifth Symphony, Sibelius first writes about a 'Seventh Symphony. Joy of life and vitalité with appassionato passages. In three movements – the last a Hellenic Rondo.' Such a symphony never came, and after a short period of intense composition, the first audiences in Stockholm instead attended the world premiere of Sibelius' *Fantasia Sinfonica I*, conducted by the composer himself. Only in a subsequent note to his publisher did Sibelius honour the sheer magnitude of what he had written by bestowing it the title of 'symphony'.

From its opening chord, which with Wagnerian dissonance immediately shatters our expectations of familiar harmonic terrain, to the terse fortissimo howl announcing its end, the Seventh Symphony unfolds organically, unbroken, ambiguously, in a single-movement expanse. Themes and ideas announce themselves and then disappear into thin air. Colours and moods roll over and flow into their opposites without so much as a clean edge to determine the transition. There are passages of unrestrained joy,

moments of inescapable doom, secular dances and solemn hymns. Technically, the harmonic manoeuvring stretches the seams of tonality – at what point does the work ever seem to rest comfortably? – and the imperceptible gear shifts in tempo are an under-recognised innovation in modern composition. The form itself is an ongoing process of becoming, of reorientation and renewal punctuated only by a recurring, stately trombone theme that yawns out like first light to signpost the passage of place and of time.

The Symphony encompasses an enormous range in 21 minutes, and justifies its title through the scope of its inner landscape, the depth of its expression. Yet just as a sudden shift in weather – an onset of mist, perhaps – will obscure and reshape even the most familiar landscapes, so too does the Seventh convey to us the lingering sense of being unmoored in a familiar territory caught up in constant change. This is the kernel of the Symphony's primary enigma, its offer for us to find our own centre, a still point from where we might catch a glimpse of the composer's hidden purpose: 'a confession of faith'. No wonder performers have described the Seventh as sacred.

The aura surrounding this work is partly down to its character, partly due to its circumstance. Sibelius wrote no other major works. What was composed of the much talked about, much delayed, much struggled-over eighth symphony was eventually condemned to his fireplace. So where does that leave the Seventh's painfully uncertain ending, that agonising final ascent of the melody the instant before the music all but evaporates into a 30-year silence? Perhaps the clue lies hidden in the essence of mystery itself, so elegantly captured much later by the poet T S Eliot: 'the end of all our exploring / will be to arrive where we started / and know the place for the first time ... heard, half-heard in the stillness.'

© Mark Parker

Hildur Elísa Jónsdóttir (born 1993)

Tacet: Extrinsic

Played alongside Sibelius Symphony No7



FIRST PERFORMANCE

2019, with Sinfonia Nord, Kammerkór Norðurlands and Söngsveitin Fílharmónía, conducted by Anna-Maria Helsing

A performance for a silent performer sitting within an orchestra or an ensemble. The silent performer is indistinguishable from any other performers on the stage except for the fact that they (the silent performer) never pick up an instrument or make a sound. By performing silence which is not integral to the composition while sitting within an orchestra, whose performers perform both sound and silence, the artist tries to get the viewer to reflect on the importance of sound and silence in music, and their role as two integral sides of a whole which only exist in relation to each other.

Hildur Elísa Jónsdóttir **Composer/Silent Performer**

Hildur Elísa Jónsdóttir is an Icelandic artist, musician and composer interested in storytelling and creating engulfing experiences within spaces, often inspired by the mundanity of everyday life. In her works, she uses relational aesthetics and methods of institutional critique to interrupt and criticise normative narrative and show her subjects from a new angle.

Through a variety of media – performance, moving image, installation and music – Hildur Elísa employs normalised human behaviours and experiences in a critical way, displacing them into an artistic context. By placing these mundane, everyday happenings in unconventional and absurd scenes, she aims to challenge our understanding of our heavily constructed social reality, reflecting on our own ability to create new meaning and to forge our own reality – always asking ‘why’ and ‘what if’.

Hildur Elísa holds a Master’s degree in music-driven performances from Sandberg Instituut in Amsterdam, a Bachelor’s degree in Fine Art from the Iceland University of the Arts and a Diploma in classical clarinet from the Reykjavík College of Music.

Aileen Sweeney (born 1994)

Glisk



FIRST PERFORMANCE

Birmingham, 29 January 2023, City of Birmingham Symphony Orchestra, conducted by Clark Rundell

DURATION 4 minutes

Glisk is an old Scots word meaning a fleeting glint or flicker. It's often used to describe a gleam of sunlight coming through the clouds or, figuratively, 'a glimpse of the good' in Shetland. Often used to describe fleeting moments of good weather – that probably won't last very long!

© Aileen Sweeney

Aileen Sweeney

Composer

Featured in *BBC Music Magazine's* Rising Star column, Aileen is a multi-award-winning composer, arranger, accordionist and podcaster from Glasgow. She studied at the Royal Conservatoire of Scotland.

Aileen's music is rooted in the traditional folk music she grew up with playing the accordion and is often influenced by her interests in cosmology, nature and folklore, alongside an admiration for many different genres of music.

Aileen's music has been performed across the UK, from pubs on the Isle of Skye to primary schools in Glasgow to the Wigmore Hall and Queen Elizabeth Hall in London. Composition highlights include commissions from Huddersfield, Cheltenham and Presteigne festivals, the City of Birmingham Symphony Orchestra, the Colin Currie Quartet and Red Note Ensemble, as well as successfully applying to the London Philharmonic Orchestra, Royal Philharmonic Society and Britten Sinfonia's Young Composers Scheme.

As well as composing, Aileen co-founded the folk-fusion band *Eriska*, who have self-released two albums; co-hosts the award-winning podcast *Ear to the Ground*; and teaches at the RCS's Junior Academy.

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Isabelle Faust

Violin



Isabelle Faust captivates her audience with her compelling interpretations. She approaches each piece with the utmost respect and sensitivity towards its musical historical context and the historic use of instruments. By combining the greatest possible authenticity with a contemporary perspective, she continuously creates meaningful encounters with a wide variety of works for a diverse audience.

After winning the Leopold Mozart Competition and the Paganini Competition at a very young age, she soon gave regular performances with the world's major orchestras, including the Berlin Philharmonic, Boston Symphony, NHK Symphony Tokyo, Chamber Orchestra of Europe, Les Siècles and Baroque Orchestra Freiburg.

This led to close and sustained collaborations with conductors like Andris Nelsons, Giovanni Antonini, François-Xavier Roth, Sir John Eliot Gardiner, Daniel Harding, Philippe Herreweghe, Jakub Hrůša, Klaus Mäkelä, Robin Ticciati and Sir Simon Rattle.

Her vast artistic curiosity includes all eras and forms of instrumental cooperation. In addition to symphonic violin concertos, this includes, for instance, Schubert's Octet on historic instruments, Stravinsky's *A Soldier's Tale* with Dominique Horwitz and Kurtág's *Kafka Fragments* with Anna Prohaska. She has a great commitment to the performance of contemporary music: recent world premieres include works by Péter Eötvös, Brett Dean, Ondřej Adámek and Rune Glerup.

Highlights of the 2024/25 season include concerts with the RSNO, Bamberg Symphony Orchestra, London Symphony Orchestra, Gewandhausorchester Leipzig, Swedish Radio Symphony Orchestra, Orchestre Philharmonique de Radio France, Boston Symphony Orchestra, Deutsches Symphonie-Orchester Berlin and Tonhalle-Orchester Zürich. She tours with Il Giardino Armonico in Europe and in Japan. She was Artist in Residence at the Beethovenfest Bonn 2024.

She also performs chamber music with her long-standing duo partner Alexander Melnikov, as well as in a trio with Tabea Zimmermann and Jean-Guihen Queyras, and plays Schubert's String Quintet and String Quartet in G Major with Antoine Tamestit, Anne Katharina Schreiber, Jean-Guihen Queyras and Christian Poltéra.

Isabelle Faust's recordings have been unanimously praised by critics and awarded the Diapason d'Or, Gramophone Award and Choc de l'Année. Her most recent recordings include Britten's Violin Concerto (with the Bavarian Radio Symphony Orchestra), works for violin and orchestra by Pietro Locatelli (with Il Giardino Armonico) and works for solo violin by Biber, Matteis, Pisendel, Vilsmaier and Guillemain.

Thomas Søndergård

Conductor



Danish conductor Thomas Søndergård has been Music Director of the RSNO since 2018, following six seasons as Principal Guest Conductor, and is 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.

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), Zurich (Tonhalle-Orchester Zürich), Leipzig (Gewandhausorchester), Paris (Orchestre National de France), London (London Philharmonic, BBC Symphony, London Symphony, Philharmonia Orchestra) and 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 to date have included the symphony orchestras of New York, Chicago, Cleveland, Cincinnati, Baltimore, St Louis, Toronto, Atlanta, Montreal, Vancouver, Houston and Seattle.

Following his acclaimed debut for Royal Danish Opera (*Kafka's Trial*), he has since returned to conduct *Die Walküre*, *Elektra*, *Le nozze di Figaro*, *Il barbiere di Siviglia*, *La bohème*, *Cunning Little Vixen* and *Il viaggio a Reims*. He has also enjoyed successful collaborations with Norwegian Opera and Royal Swedish Opera. His Stockholm productions of *Tosca* and *Turandot* (both with Nina Stemme) led to his Bayerische Staatsoper debut, conducting main season and Opera Festival performances of *Turandot* with Stemme. He made his Deutsche Oper Berlin debut with the world premiere of Scartazzini's *Edward II* and has since returned for Berlioz's *Romeo and Juliet*.

His discography covers a broad range of repertoire, including Carl Nielsen (Royal Danish Orchestra, Naxos Records); Poul Ruders (Arhus Symphony, Norwegian Radio, Royal Danish Opera (*Kafka's Trial*), Da Capo and Bridge Records); Sibelius symphonies and tone poems with BBC NOW and Prokofiev and Richard Strauss with the RSNO, Linn Records; Lutosławski and Dutilleux concertos with cellist Johannes Moser and Rundfunk Sinfonieorchester Berlin (Pentatone); and Vilde Frang's celebrated debut recording (WDR Köln, EMI).

In 2023, Thomas was a recipient of the Carl Nielsen and Anne-Marie Carl Nielsen's Foundation award for his outstanding contribution to Danish musical life. In 2022, he was decorated with a prestigious Royal Order of Chivalry, the Order of Dannebrog (Ridder af Dannebrogordenen), by Margrethe II, Queen of Denmark.

Royal Scottish National Orchestra



Formed in 1891 as the Scottish Orchestra, the company became the Scottish National Orchestra in 1950 and was awarded Royal Patronage in 1977. Many renowned conductors have contributed to its success, including Sir John Barbirolli, Walter Susskind, Sir Alexander Gibson, Neeme Järvi, Walter Weller, Alexander Lazarev and Stéphane Denève.

The Orchestra's artistic team is led by Danish conductor Thomas Søndergård, who was appointed Music Director in 2018. In March 2024, Austrian-born conductor, composer and musician Patrick Hahn became the Orchestra's Principal Guest Conductor.

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 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. In recent years, the RSNO has increasingly recorded soundtracks for film, television and video games, with notable titles including *Horizon: An American Saga* (Warner Bros), *Life on Our Planet* (Netflix), *Star Wars Outlaws* (Ubisoft), *Avatar: Frontiers of Pandora* (Meta Quest VR) and *The Woman King* (Sony Pictures). The Orchestra records at its bespoke in-house facility, Scotland's Studio, in Glasgow.

The RSNO believes that music can enrich lives, and aims to inspire, educate and entertain people throughout Scotland and beyond with its performances, recordings and engagement programmes. Supporting schools, families, young professionals and wider communities, the RSNO delivers high-quality initiatives for all ages and abilities, reaching over 68,000 people in 2023.

On Stage

FIRST VIOLIN

Maya Iwabuchi
LEADER
Lasma Taimina
Tamás Fejes
ASSISTANT LEADER
Patrick Curlett
Caroline Parry
Ursula Heidecker Allen
Elizabeth Bamping
Lorna Rough
Susannah Lowdon
Alan Manson
Liam Lynch
Veronica Marziano
Gillian Risi
Catriona Price

SECOND VIOLIN

Claire Sterling
GUEST PRINCIPAL
Jacqueline Speirs
Marion Wilson
Nigel Mason
Harriet Hunter
Sophie Lang
Robin Wilson
Kirstin Drew
Colin McKee
Sharon Haslam
Shulah Oliver
Seona Glen

VIOLA

Tom Dunn
PRINCIPAL
Felix Tanner
Susan Buchan
Lisa Rourke
Claire Dunn
Maria Trittinger
Francesca Hunt
Beth Woodford
Elaine Koene
Georgia Boyd

CELLO

Pei-Jee Ng
PRINCIPAL
Betsy Taylor
Yuuki Bouterey-Ishido
Robert Anderson
Rachael Lee
Sarah Digger
Gunda Baranuaskaitė
Sonia Cromarty

DOUBLE BASS

Nikita Naumov
GUEST PRINCIPAL
Michael Rae
Carlos Navarro
Moray Jones
Alexandre Cruz dos Santos
Olaya Garcia Alvarez

FLUTE

Eilidh Gillespie
GUEST PRINCIPAL
Fiona Sweeney
Adam Richardson

OBOE

Adrian Wilson
PRINCIPAL
Peter Dykes
Henry Clay
PRINCIPAL COR ANGLAIS

CLARINET

Timothy Orpen
PRINCIPAL
William Knight
Robert Digney
Duncan Swindells
PRINCIPAL BASS CLARINET

BASSOON

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PRINCIPAL
Emma Simpson
Iona Garvie

HORN

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Martin Murphy
David McClenaghan
Helena Jacklin

TRUMPET

Ben Jarvis Guest
PRINCIPAL
Katie Smith
Andrew Connell-Smith

TROMBONE

Merin Rhyd
GUEST PRINCIPAL
Chris Gomersall
Alastair Sinclair
PRINCIPAL BASS TROMBONE

TUBA

John Whitener
PRINCIPAL

TIMPANI

Paul Philbert
PRINCIPAL

PERCUSSION

Simon Lowdon
PRINCIPAL
John Poulter
Stuart Semple
Phillip Hague

HARP

Sharron Griffiths

PIANO/CELESTE

Lynda Cochrane

SILENT PERFORMER

Hildur Elísa Jónsdóttir

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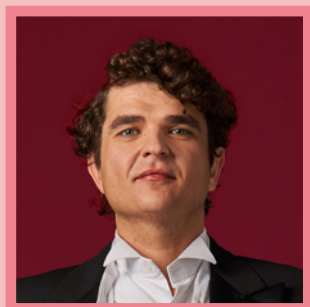
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WOOD WORKS

Sun 3 Nov 2024: 2.30pm
New Auditorium,
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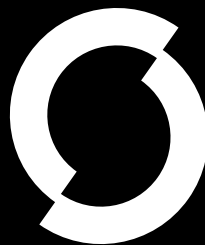
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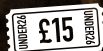
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Wed 4 Dec 2024: 7.30pm

Thomas Søndergård Conductor
Ethan Loch Piano

Romantic Valentine's
**Tchaikovsky's
Pathétique Symphony**

Wed 19 Feb 2025: 7.30pm

David Niemann Conductor
Sunyoung Seo Soprano

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Wed 12 Mar 2025: 7.30pm

Lionel Bringuier Conductor
Jonathan Mamora Piano

Season Finale
**Spectacular
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Wed 11 Jun 2025: 7.30pm

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Daniel Müller-Schott Cello

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Sistema Scotland is the charity that delivers the Big Noise social change and music education programmes, working with almost 4,000 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.

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

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

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

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



Thomas Søndergård
MUSIC DIRECTOR, RSNO

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

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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 gifts enable us to realise the Orchestra's most ambitious goals. Conductors' Circle members support inspirational concert performances for our audiences alongside innovative 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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We are also grateful to those who give but who wish to remain anonymous.

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



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

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When you join the RSNO Circle you enhance your relationship with the Orchestra and get exclusive updates from our musicians. If you would like to find out more about joining the Circle, please visit rsno.org.uk/circle or get in touch with Polly Lightbody, Individual Giving and Partnerships Officer, at polly.lightbody@rsno.org.uk

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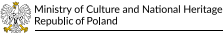
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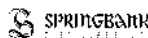
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