

The background of the poster features a night scene with a large, colorful fireworks display in the sky. In the foreground, a bronze equestrian statue of a man on a horse is illuminated. The statue is positioned on the left side of the frame. The fireworks are in various colors, including purple, pink, orange, and white, and are exploding in the dark night sky. The overall atmosphere is festive and celebratory.

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Viennese Gala

Perth Concert Hall

Fri 3 Jan 2025 7.30pm

Carnegie Hall, Dunfermline

Sat 4 Jan 7.30pm

The Buccleuch Centre, Langholm

Wed 8 Jan 7.30pm

Eden Court, Inverness

Thu 9 Jan 7.30pm

Beacon Arts Centre, Greenock

Fri 10 Jan 7.30pm

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Viennese Gala

Vienna – where the concert halls are golden and the music sparkles! It simply wouldn't be New Year without the music of the Austrian capital's most famous son, Johann Strauss, and his friends. Let Scotland's National Orchestra whirl you away to a world of elegant waltzes, playful polkas and good old-fashioned operetta romance, all presented by a real RSNO favourite – Scottish tenor Jamie MacDougall – and led from the podium by RSNO Assistant Conductor Derrick Morgan.

Derrick Morgan Conductor

Jamie MacDougall Tenor

Royal Scottish National Orchestra

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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.

Royal Scottish National Orchestra



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Viennese Gala

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

JOHANN STRAUSS II
Erster Gedanke, Waltz

FRANZ LEHÁR (1870-1948)
O Mädchen, mein Mädchen from *Friederike*

JACQUES OFFENBACH (1819-1880)
Barcarolle from *The Tales of Hoffmann*

JOHANN STRAUSS II
Vom Donaustrande, Polka, Op356

WERNER RICHARD HEYMANN
(1896-1931)
Irgendwo auf der Welt from *Ein blonder Traum*

JOHANN STRAUSS II
Emperor Waltz Op437

JOHANN STRAUSS II
Tritsch-Tratsch-Polka Op214

INTERVAL

JOHANN STRAUSS II
Overture to *Die Göttin der Vernunft*

HANS CHRISTIAN LUMBYE (1810-1874)
Champagne Galop Op14

HANS MAYER (1886-1959)
Ein Lied geht um die Welt

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

HARRY LAUDER (1870-1950)
Keep Right on to the End of the Road

DOUGIE MACLEAN (Born 1954),
arr. **Michael Barnett**
Caledonia

JOHANN STRAUSS I (1804-1849)
Radetzky March Op228



For more than half a century Johann Strauss II captivated not only Vienna but the whole of Europe with his tuneful waltzes, polkas, quadrilles and marches. The appeal of his music bridged all social strata, and his genius was revered by such masters as Verdi, Brahms and Richard Strauss (no relation). He was born in Vienna in 1825 and, building on the firm musical foundations laid by his father, Johann Strauss I, the younger Johann, along with his brother Josef, elevated the classical Viennese waltz to the point that it became as much a feature of the concert hall as of the ballroom. The universally acknowledged 'Waltz King' also turned his attention to the world of operetta. *Die Fledermaus* (The Bat), premiered in 1874, is the high point of Vienna's Golden Age of Operetta, and has remained a perpetual reminder of a seemingly carefree world of waltzing and romantic intrigue. The ever-popular Overture is largely made up of music from the show itself; a veritable cascade of mouth-watering melodies.

Johann Strauss II wrote his very first waltz improvising at the piano when he was just six



years old, and it was proudly copied down by his mother. Fifty years later it was published under the title *Erster Gedanke* (First Thoughts). The reconstruction and publication was organised by Lili Strauss, the composer's wife, with all profits dedicated to the Savings and Support Association for Sick Children.

Lehár's 1928 operetta *Friederike* is, like all Viennese operettas, all about love; in this case, the ill-fated love between the celebrated German poet Johann Wolfgang Goethe and Friederike, the daughter of the local vicar. The critics loathed it. The public adored it. *Friederike*, with more than 300 performances, was Berlin's most successful work during the 1928/29 season. Richard Tauber played Goethe for the then exorbitant fee of 2,000 marks per performance. At the premiere he had to repeat the operetta's hit song *O Mädchen, mein Mädchen* (O maiden, my maiden, how I love you) no fewer than five times.

The Tales of Hoffmann was Offenbach's final and arguably his greatest work, and is based on a play in which the poet E T A Hoffmann is portrayed as a participant in various of his own stories. The poet's spiritual and moral decline is depicted through his frivolous infatuation with Olympia, a mechanical doll; his genuine but frustrated love with the singer Antonia; and his idle tarrying with the Venetian courtesan Giulietta. The famous *Barcarolle* occurs in Act IV, which takes place in a palace overlooking the Grand Canal. To the strains of the *Barcarolle*, a gondola carrying Giulietta and Hoffmann's companion Nicklausse draws up outside the palace. The revelries are just about to commence ...

Vom Donaustrande (By the Shores of the Danube) is a polka Johann Strauss II wrote in 1873, using the most popular tunes from his recent operetta *Der Karneval in Rom*.



Werner Richard Heymann was a famous film composer in pre-war Germany, and his catchy tunes could be heard in cinemas, concert halls and cafés as he wrote one hit song after another for the silver screen. *Irgendwo auf der Welt gibt's ein kleines bisschen Glück* (Somewhere in the World there is a Little Bit of Happiness) comes from the 1932 musical comedy *Ein blonder Traum* (A Blond Dream).

In the autumn of 1889, prior to conducting a series of concerts in Berlin, Strauss sent his publisher a new waltz, entitled *Hand in Hand*, to celebrate a toast made earlier that year by the Austrian Emperor, Franz Joseph I, on the occasion of his visit to the German Kaiser, Wilhelm II, in which Austria had extended 'the hand of friendship' to Germany. Fritz Simrock, Strauss' ever-astute publisher, suggested that *Kaiser-Walzer* (Emperor Waltz) might prove a more suitable title, since by not dedicating the work to either monarch, the vanity of both would be satisfied.

The jaunty, high-spirited *Tritsch-Tratsch-Polka* was written for one of Strauss' summer concert seasons at Pavlovsk in Russia. *Tritsch-tratsch* (chit-chat) may refer to the Viennese passion for gossip or it may have been named

after Strauss' wife's poodle, also named *Tritsch-Tratsch*.

Strauss' final operetta, *Die Göttin der Vernunft* (The Goddess of Reason), took as its starting point the aftermath of the French Revolution. Despite the rather unlikely subject matter, the score shows Strauss, even at the age of 71, as an inventive composer of genius. The Overture commences with one of the instrumental effects so beloved of the composer – here a drum roll, alluding to the guillotine.



Danish composer Hans Christian Lumbye was known as the 'Strauss of the North', and throughout the 19th century he composed a number of highly successful waltzes, polkas and galops. He wrote his *Champagne Galop* in 1845 to celebrate the second anniversary of Copenhagen's Tivoli Gardens.

Ein Lied geht um die Welt (My Song goes Round the World) comes from the 1933 German film of the same name; a semi-biopic of the celebrated, though rather short, tenor Joseph Schmidt (known to opera lovers at the time as



the 'pocket Caruso'), who appears in the film as himself. The plot concerns a diminutive tenor and his two friends, all penniless, all seeking work, and possibly also some fame and some romance, in picturesque Venice. The score was written by Hans Mayer, one of the pioneers of film music, who wrote over 100 film scores.

Beloved of the Viennese and fans of 2001: *A Space Odyssey* alike, *On the Beautiful Blue Danube* is surely the archetypal Viennese waltz. It is the unofficial Austrian national anthem, and a mandatory element of all traditional Viennese New Year concerts.

From the Danube to the Clyde, and Sir Harry Lauder's stirring ballad *Keep Right on to the End of the Road*. Written in memory of his only

son, John Lauder, who was a Captain in the Argyll and Sutherland Highlanders killed in the



First World War, it was said to be a favourite of Winston Churchill. Equally stirring is Dougie MacLean's *Caledonia*, written in 1977: 'Caledonia, you're calling me, and now I'm going home', arranged here by RSNO regular Michael Barnett.

The *Radetzky March* was written in 1848 by Johann Strauss I to celebrate the venerable Austrian Field Marshal Count Radetzky's many victories, primarily the Battle of Custoza. When it was first played, the Austrian army officers spontaneously clapped and stamped their feet during the chorus. This tradition, with a light rhythmic clapping during the first iteration of the melody followed by thunderous clapping during the second, continues to this day.

© Mark Fielding

Jamie MacDougall

Tenor



Jamie's extensive discography of over 45 titles covers Baroque and Classical, German, Scottish and English song, as well as 20th-century music. With Haydn Trio Eisenstadt he released the 20 CD collection of Haydn Folksong arrangements. In 2020, with Trio van Beethoven, he marked the 250th anniversary of Beethoven's birth with recitals in Germany.

Since 2001 Jamie has been 'Scotland's Voice' for classical music on BBC Radio Scotland, presenting *Grace Notes*, *Classics Unwrapped* and *Classical Now*. His voice can be heard regularly presenting for BBC Radio 3, and for 17 years he anchored BBC TV's *Proms in the Park* from Glasgow as part of the *Last Night of the Proms* festivities.

Born in Glasgow, Jamie MacDougall is one of Scotland's leading artists, enjoying a career as both a performer and broadcaster.

He has worked at Scottish Opera, Opera Holland Park, English National Opera and Opera North, as well as companies in Europe and Canada. His most recent roles at Scottish Opera are the Spy in the UK premiere of Jonathan Dove's *Marx in London* and Mayor Upfold in Britten's *Albert Herring*. He will also appear in the world premiere of Emma Jones and Toby Hession's *A Matter of Misconduct!* in May and June this year. Passionate about new opera, Jamie collaborates closely with New Opera in Scotland Events (NOISE).

On the concert platform, Jamie has worked with some of the world's top Baroque, chamber and symphony orchestras. In 2017 he was Artist in Residence at the St Andrews Voices Festival, and in 2022 launched the *New Scottish Song Book*, which is published by the Voices Festival. He is on the teaching staff at the Laidlaw Centre at St Andrews University.

In a co-production with Scottish Opera, Jamie staged an adaptation of Jimmy Logan's one-man play *Lauder!* that helped mark the 150th anniversary of the Theatre Royal in Glasgow. During the Covid-19 pandemic, Jamie Crowdfunded a film of the play at the King's Theatre in Edinburgh to mark *Lauder!*'s 150th birthday. In 2025 Jamie will be touring *Lauder!* to raise awareness and funds for Erskine Hospital, for which he is honoured to be an Ambassador.

Derrick Morgan

Conductor



Derrick Morgan is a young Glasgow-based conductor. Born in the Scottish Borders, he is Assistant Conductor of the RSNO, working closely with Music Director Thomas Søndergård and Principal Guest Conductor Patrick Hahn.

As an assistant conductor, he has worked with the late Sir Andrew Davis, John Wilson, Karina Canellakis, Andrey Boreyko, Joana Carneiro and Sir James MacMillan. As a conductor, he has worked with the RSNO, BBC Scottish Symphony Orchestra, Norwegian Radio Orchestra, Hebrides Ensemble, Red Note Ensemble, Assembly Project and BBC Singers.

His first season at the RSNO saw him perform and record for various audiences around Scotland. In the recording studio, he worked with the RSNO's partner, Charanga, to create materials for schools, and recorded *Flower of Scotland* in an arrangement by Christopher Gough for Euro 2024. On the concert platform, he conducted the RSNO's 2024 Viennese Galas, and made his Season debut with the orchestra in Dundee, stepping in for an indisposed Stephanie Childress.

Education and audience engagement hold particular interest for Derrick. With the RSNO, he is the lead artist for the Orchestra's partnership with Sistema Scotland's Big Noise programme. Leading in digital delivery, the RSNO/Charanga partnership has seen Derrick record several backing tracks with the Orchestra, to be distributed to two million children across Charanga's platform.

As Foundation Conductor of Orpheus Sinfonia he assisted, performed and presented alongside their Artistic Director Thomas Carroll and Principal Guest Conductor Oliver Gooch. In August 2024 he was immediately reinvited by Orpheus Sinfonia to give the European premiere of Zou Ye's symphony *Kukai* alongside the Scherzo Ensemble and Choir of the Chinese Central Conservatory of Music. The success of this London performance has led to him being invited to give the New Zealand premiere later this month.

Prior to the RSNO, Derrick was Assistant Artistic Director of the Nevis Ensemble, where he worked with many communities across Scotland, from care centres and schools to hospitals and prisons.

Derrick has also collaborated with the Assembly Project and Red Note Ensemble, presenting student works and adjudicating composition competitions at the University of Edinburgh. His interest in contemporary music led him to give the Scottish premiere of Jonathan Dove's *Mansfield Park* with Edinburgh Studio Opera in 2016.

Derrick studied Musicology at the University of Edinburgh, and Conducting at the Royal Conservatoire of Scotland under the guidance of Martyn Brabbins and Garry Walker.

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.



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At the RSNO we believe music has the power to enrich lives and support the wellbeing of our community.

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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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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:

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

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Mr Jamie & Kyle Anderson Weir

Cello

Pei-Jee Ng *PRINCIPAL*
Mr Jamie & Kyle Anderson Weir

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

If you would like more information or would like to discuss how you can become an RSNO Patron, please contact Constance Fraser, Head of Development (Individuals and Partnerships), at constance.fraser@rsno.org.uk

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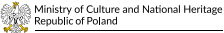
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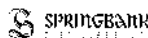
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