



RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Kim Plays
**BRAHMS PIANO
CONCERTO No1**

Perth Concert Hall
Thu 25 Nov 2021 7.30pm

Usher Hall, Edinburgh
Fri 26 Nov 7.30pm

Glasgow Royal Concert Hall
Sat 27 Nov 7.30pm

Supported by the

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CLASSIC *f*M

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Chan Conducts **THE NUTCRACKER**

EDN Fri 3 Dec
GLA Sat 4 Dec

RECOMMENDED BY
CLASSIC *f*M

Ravel Une barque sur l'océan
Ravel Piano Concerto in G Major
Tchaikovsky Selection from *The Nutcracker*
Elim Chan Conductor
Bertrand Chamayou Piano
RSNO Junior Chorus

rsno.org.uk



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Kim Plays

BRAHMS PIANO CONCERTO NO1

Brahms never talked about his love life, but he didn't need to: his youthful First Piano Concerto erupts like a volcano of barely controlled passion. Every performance is an occasion, and in the hands of the phenomenal Sunwook Kim, it'll blaze brighter than ever. Conductor Jonathan Stockhammer sets the scene with northern landscapes from Iceland and Finland – places where natural beauty conceals elemental forces. Warning: it gets powerful.

WAGNER Prelude to Act I from *Lohengrin* [9']

ANNA BORVALDSDÓTTIR Metacosmos [14']

SIBELIUS Tapiola Op112 [18']

INTERVAL

BRAHMS Piano Concerto No1 in D Minor Op15 [43']

Jonathan Stockhammer Conductor

Sunwook Kim Piano

Royal Scottish National Orchestra

PERTH CONCERT HALL

Thu 25 Nov 2021 7.30pm

USHER HALL, EDINBURGH

Fri 26 Nov 7.30pm

GLASGOW ROYAL CONCERT HALL

Sat 27 Nov 7.30pm

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.

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of music by women


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Trust**

The RSNO's performance in
Perth is kindly supported by
The Gannochy Trust

RECOMMENDED BY
CLASSIC *fm*



RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Choral Classics

MESSIAH

Glasgow Royal
Concert Hall
Sat 11 Dec 7.30pm

Handel Messiah

Christian Curnyn Conductor

Jeni Bern Soprano

Tim Mead Countertenor

Benjamin Hulett Tenor

Matthew Brook Bass-baritone

RSNO Chorus

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WELCOME



Welcome to this evening's concert.

The RSNO is delighted to welcome Sunwook Kim to play Brahms' First Piano Concerto. Possibly the most symphonic concerto in the repertoire, it presents a colossal technical and musical challenge for both orchestra and soloist. It's unusual to place a concerto in the second half of a concert but with this piece it makes perfect sense.

Sunwook's last visit to the RSNO was a memorable performance of Beethoven's *Emperor* Concerto in March 2020. He was a last-minute replacement for Fazıl Say, who was unable to travel due to the emerging Coronavirus crisis. Over 18 months later, Covid-related cancellations have become an unwelcome part of life for orchestras around the world, and while we could do without the inevitable disruption they cause, it's also true they provide moments of opportunity to explore new and developing artistic partnerships.

It's Monday afternoon as I write and my week has begun with a call to say our conductor Eva Ollikainen has been forced to cancel her visit to Scotland. I always hate these calls but at the same time feel a certain excitement at what unexpected music-making the week might bring. So I'm not exactly sure who will conduct, whether they will make it in time for rehearsals starting tomorrow or even whether the repertoire for the performance will change a little or not. Whatever happens, I'm certain that we will have an interesting week. The RSNO's first meeting with Thomas Søndergård was the result of a cancellation and that worked out rather well – he is now our Music Director!

Alistair Mackie
CHIEF EXECUTIVE

ROYAL SCOTTISH NATIONAL ORCHESTRA



ARTISTIC TEAM

| | |
|-------------------------------------|---|
| Thomas Søndergård | 1 |
| MUSIC DIRECTOR | |
| Elim Chan | 2 |
| PRINCIPAL GUEST CONDUCTOR | |
| Neeme Järvi | 3 |
| CONDUCTOR LAUREATE | |
| Alexander Lazarev | 4 |
| CONDUCTOR EMERITUS | |
| Kellen Gray | 5 |
| ASSISTANT CONDUCTOR | |
| Gregory Batsleer | 6 |
| CHORUS DIRECTOR, RSNO CHORUS | |
| Patrick Barrett | 7 |
| CHORUS DIRECTOR, RSNO JUNIOR CHORUS | |

FIRST VIOLIN

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|------------------------|----|
| Maya Iwabuchi | 8 |
| LEADER | |
| Sharon Roffman | 9 |
| LEADER | |
| Lena Zeliszewska | 10 |
| ASSOCIATE LEADER | |
| Emily Davis | 11 |
| ASSOCIATE LEADER | |
| Tamás Fejes | 12 |
| ASSISTANT LEADER | |
| Patrick Curlett | 13 |
| ASSISTANT PRINCIPAL | |
| Caroline Parry | 14 |
| Ursula Heidecker Allen | 15 |
| Lorna Rough | 16 |
| Susannah Lowdon | 17 |
| Alan Manson | 18 |
| Elizabeth Bamping | 19 |

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| PRINCIPAL | |
| Jacqueline Speirs | 21 |
| ASSOCIATE PRINCIPAL | |
| Marion Wilson | 22 |
| ASSOCIATE PRINCIPAL | |
| Harriet Wilson | 23 |
| SUB PRINCIPAL | |
| Nigel Mason | 24 |
| Wanda Wojtasinska | 25 |
| Paul Medd | 26 |
| Anne Bünemann | 27 |
| Sophie Lang | 28 |
| Robin Wilson | 29 |
| Emily Nenniger | 30 |

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| Tom Dunn | 31 |
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| Asher Zaccardelli | 32 |
| ASSISTANT PRINCIPAL | |
| Susan Buchan | 33 |
| SUB PRINCIPAL | |
| Lisa Rourke | 34 |
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| David Martin | 35 |
| Nicola McWhirter | 36 |
| Claire Dunn | 37 |
| Katherine Wren | 38 |
| Maria Trittinger | 39 |
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CELLO

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| Aleksei Kiseliov | 41 |
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| ASSOCIATE PRINCIPAL | |
| Kennedy Leitch | 43 |
| ASSISTANT PRINCIPAL | |
| Rachael Lee | 44 |
| Sarah Digger | 45 |

DOUBLE BASS

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| Margarida Castro | 47 |
| ASSOCIATE PRINCIPAL | |
| Michael Rae | 48 |
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| John Clark | 50 |
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| Katherine Bryan | 52 |
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| Helen Brew | 53 |
| ASSOCIATE PRINCIPAL | |
| Janet Richardson | 54 |
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| Adrian Wilson | 55 |
| PRINCIPAL | |
| Peter Dykes | 56 |
| ASSOCIATE PRINCIPAL | |
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| Timothy Orpen | 58 |
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BASSOON

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| David Hubbard | 60 |
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| Christopher Gough | 63 |
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| David McClenaghan | 66 |
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| Christopher Hart | 68 |
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| ASSOCIATE PRINCIPAL | |

TROMBONE

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| Dávur Juul Magnussen | 71 |
| PRINCIPAL | |
| Lance Green | 72 |
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| John Whitener | 74 |
| PRINCIPAL | |

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| Paul Philbert | 75 |
| PRINCIPAL | |

PERCUSSION

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| Simon Lowdon | 76 |
| PRINCIPAL | |
| John Poulter | 77 |
| ASSOCIATE PRINCIPAL | |

Richard Wagner (1813-1883)

Prelude to Act I from LOHENGRIN



FIRST PERFORMANCE

Weimar, 28 August 1850

DURATION 9 minutes

These nine minutes or so of music unite Wagner sceptics with his diehard fans like no other – can anyone really resist this musical arch of luminous beauty, which seems to suspend time as it unfurls like some incandescent flower? It carries a unique power; and despite essentially using harmonies that wouldn't have made Mozart blink, it takes music into a new world of sonority and sensuality.

Lohengrin is half fairy tale, half historical pageant, full of religious imagery – more ceremonial than dramatic opera, its hero a Grail knight who comes to defend innocence against barbarism. The Act I prelude depicts the descent of the Holy Grail from heaven: a texture of high violins topped with a quartet of solo instruments playing shimmering harmonics high above, an echoing gleam of flutes, an extended A Major chord.

Wagner's genius here is in his utter control over his material, both serene and full of breath-holding anticipation. *Lohengrin*'s theme trickles down through the strings, the texture deepens, eventually cellos and bassoons take us from the stratosphere down into the bass clef, the glacial crescendo reaches its thunderous, brass- and timpani-backed climax, before subsiding and evaporating again up into the ether. But mere description can't capture the feeling of ever-intensifying light, the impression of being physically subsumed into the warmth of this brightness: music as total sensory immersion.

© Robert Thicknesse

Anna Þorvaldsdóttir (Born 1977)

METACOSMOS



FIRST PERFORMANCE

New York, 4 April 2018

DURATION 14 minutes

Metacosmos is constructed around the natural balance between beauty and chaos – how elements can come together in (seemingly) utter chaos to create a unified, structured whole. The idea and inspiration behind the piece, which is connected as much to the human experience as to the universe, is the speculative metaphor of falling into a black hole – the unknown – with endless constellations and layers of opposing forces connecting and communicating with each other, expanding and contracting, projecting a struggle for power as the different sources pull on you and you realise that you are being drawn into a force that is beyond your control.

As with my music generally, the inspiration behind *Metacosmos* is not something I am trying to describe through the piece – to me, the qualities of the music are first and foremost musical. When I am inspired by a particular element or quality, it is because I perceive it as musically interesting, and the qualities I tend to be inspired by are often structural, like proportion and flow, as well as relationships of balance between details within a larger structure, and how to move in perspective between the two – the details and the unity of the whole.

© Anna Þorvaldsdóttir

ANNA ÞORVALDSDÓTTIR Composer

Anna Þorvaldsdóttir (Thorvaldsdottir) is an Icelandic composer whose music is composed as much by sounds and nuances as by harmonies and lyrical material, and tends to evoke 'a sense of place and personality' (*New York Times*) through a distinctive 'combination of power and intimacy' (*Gramophone*). 'Never less than fascinating', according to *Gramophone* magazine, it is written as an ecosystem of sounds, where materials continuously grow in and out of each other, often inspired in an important way by nature and its many qualities, in particular structural ones, like proportion and flow. Anna's works have been awarded the Nordic Council Music Prize, the New York Philharmonic's Kravis Emerging Composer Award, and the Lincoln Center's Emerging Artist Award and Martin E. Segal Award.

Anna's music is widely performed internationally and has been commissioned by many of the world's leading orchestras, ensembles and arts organisations, such as the Berlin Philharmonic, New York Philharmonic, City of Birmingham Symphony Orchestra, Gothenburg Symphony Orchestra, International Contemporary Ensemble, Ensemble Intercontemporain and New York's Carnegie Hall. Her latest orchestral work, *Catamorphis*, was premiered by the Berlin Philharmonic and Kirill Petrenko in January 2021.

Portrait concerts featuring Anna's music have been given at Lincoln Center's Mostly Mozart Festival, the Composer Portraits series at New York's Miller Theatre, the Leading International Composers series at The Phillips Collection in Washington, DC, Knoxville's Big Ears Festival, Chicago's Museum of Contemporary Art, Brooklyn's National Sawdust, London's Spitalfields Music Festival, the Münchener Kammerorchester's Nachtmusic der Moderne series and Gothenburg Symphony Orchestra's Point Festival.

Anna is currently based in London. She regularly teaches and gives presentations on composition, in academic settings, as part of residencies and in private lessons. She is currently Composer-in-Residence with the Iceland Symphony Orchestra. She holds a PhD from the University of California in San Diego.

Jean Sibelius (1865-1957)

TAPIOLA Op112

FIRST PERFORMANCE

26 December 1926

DURATION 18 minutes

Tapiola is the spirit of the forest in ancient Finnish mythology, with a beard of lichen and eyebrows of moss, prayed to by hunters for a successful kill. The suffix '-la' indicates one of the Finnish language's mind-boggling 15 different noun cases, meaning simply 'at' or 'in the home of', a bit like the French *chez* or the German *bei*. In other words, *Tapiola* means 'in the realm of the forest spirit'.

Sibelius himself was asked by his publisher to shed some light on the inspiration behind the work following its completion in August 1926. He responded with a brief, poetic summary, converted into four lines of English verse at the beginning of the score, in which he neatly encapsulates *Tapiola*'s uncanny mix of brooding power and dark magic:

Widespread they stand, the Northland's
dusky forests,
Ancient, mysterious, brooding savage
dreams;
Within them dwells the Forest's mighty
God,
And wood-sprites in the gloom weave
magic secrets.

Commissioned by conductor Walter Damrosch for the New York Philharmonic, *Tapiola* received a rather cool reception at its premiere on Boxing Day 1926, with critics somewhat baffled by this rugged, mysterious music. Indeed, *Tapiola* has been famously described as 20 minutes within which nothing much happens. And though that's rather unfair (and inaccurate), it's true to say that the music seldom moves away from the sombre

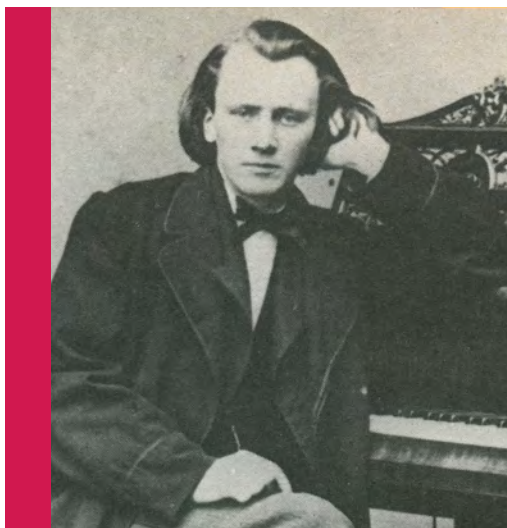
harmony of its opening, and that it's a work that's resolutely unified in its material (as was Sibelius' Seventh Symphony, which he completed two years earlier). Everything in the piece stems from its terse opening figure in the strings, from which the work's four other main themes grow, also spawning around 30 additional subsidiary themes. It might not be too far-fetched to imagine *Tapiola* as a giant tree in one of the forest spirit's dwellings, with a main trunk splitting into four thick branches, and countless twigs and sproutings further up, all clearly united by the same DNA.

By the time he wrote *Tapiola*, Sibelius was one of Europe's most celebrated composers, and a national hero in his own country. But maybe it was this fame and expectation that served to cripple his creativity. Rather than feeling pride in his creations, he grew less and less satisfied with his music and his abilities, to the extent that his wife Aino would discover him asleep at his desk on many mornings, having worked and drank through the night, an empty bottle of whisky clutched in his hand. *Tapiola* would be Sibelius' last major orchestral work, though he lived for another 30 years. It was followed by just one more orchestral score, of a fabled Eighth Symphony, whose unfinished score the composer notoriously tossed onto the fire at the couple's home, Ainola, just outside Helsinki.

© David Kettle

Johannes Brahms (1833-1897)

PIANO CONCERTO No1 in D Minor Op15



FIRST PERFORMANCE

Hanover, 22 January 1859

DURATION 43 minutes

Maestoso

Adagio

Rondo: Allegro non troppo

‘My Concerto was a brilliant and decisive – failure’, wrote Brahms to his friend, the virtuoso violinist and composer Joseph Joachim, the morning after the Leipzig premiere of his First Piano Concerto in January 1859. He wasn’t exaggerating. A performance in Hanover a few days earlier had been received politely, but with little enthusiasm. But this performance, in Germany’s unofficial musical capital, had been a disaster. ‘At the conclusion three pairs of hands were brought together very slowly,’ wrote Brahms, ‘whereupon a perfectly distinct hissing from all sides forbade any such demonstration.’ One prominent critic dismissed the Concerto as having ‘nothing to offer but hopeless desolation and aridity ... Not only

must one take in this fermenting mass; one must also swallow a dessert of the shrillest dissonances and most unpleasant sounds.’

However much the Leipzigers may have prided themselves on their musical sophistication, it seems they simply weren’t prepared for what Brahms was offering them. Here was a piano concerto conceived in much grander terms than most contemporary symphonies. And while the piano writing may have been hugely challenging, it wasn’t the kind of dashing display-piece audiences had come to expect. The orchestral contribution was much weightier than normal in a concerto, and the harmonic language must have seemed exceptionally harsh to its first hearers.

Perhaps the main problem lay in the work’s conception. Initially Brahms’ plans were for a symphony – a massively ambitious orchestral work that would justify the composer Robert Schumann’s prophecy that Brahms would be Beethoven’s great successor. But Brahms was plagued by doubts and insecurities: was this an orchestral work at all, or might it be more effective as a sonata for two pianos? And Beethoven’s shadow was just too intimidating: ‘You’ve no idea how discouraging it is’, Brahms confessed, ‘with such a giant marching behind you.’

Eventually the last two movements were discarded, and Brahms realised combining piano and orchestra might be the ideal compromise. The first movement was reworked with Joachim’s assistance, and a new slow movement and finale were composed. But Brahms could with justice have called the result ‘Symphony for Piano and Orchestra’. This is deeply serious music, far removed from conventional virtuoso acrobatics. And behind it all was almost certainly a deeply traumatic memory.

The opening of the Concerto can startle audiences even today. A *fortissimo* growl from timpani, low horns and low strings introduces a darkly impassioned first theme, its harmonies clashing with the sustained timpani rolls: according to Joachim, it expresses Brahms' shock and anguish when his mentor Schumann tried to end the torment of his mental illness by throwing himself into the River Rhine. The piano's first entry is gentler, more soothing; for a while the soloist seems to offer consolation in the face of the orchestra's onslaughts. But as this long movement unfolds, the piano is drawn deeper and deeper into the conflict. The ending is as stormy as the beginning.

The slow movement is mostly peaceful and otherworldly. In his sketches Brahms wrote the words 'Benedictus qui venit in nomine Domini' (Blessed is he that cometh in the name of the Lord) above the first theme. He said nothing further on this subject, but the movement's hushed ending has been heard by several commentators as a prayer for the repose of a soul.

The finale returns to action, beginning with a muscular theme that looks back to the first movement – and perhaps further still to the finale of Bach's Triple Harpsichord Concerto, also in D Minor. The sense of struggle from the first movement returns, but at the crucial moment an ardent piano solo turns the key from D Minor to Major, and from grim conflict to defiant hope.

© Stephen Johnson

What was happening in 1859?

26 Mar A E Housman, best known for his cycle of poems *A Shropshire Lad*, was born

25 Apr Ground was broken for the construction of the Suez Canal in Egypt

30 Apr *A Tale of Two Cities*, Charles Dickens' French Revolution-set novel, was published

22 May Sir Arthur Conan Doyle, of Sherlock Holmes fame, was born in Edinburgh

6 Jun The British Crown Colony of Queensland in Australia was created

30 Jun Charles Blondin first crossed Niagara Falls on a tightrope

11 Jul The chimes of Big Ben at London's Palace of Westminster rang out for the first time

27 Aug Edwin Drake drilled the first oil well in the US, near Titusville, Pennsylvania

16 Oct John Brown led a raid on the Harpers Ferry Armory, Virginia, in an unsuccessful bid to spark a slave rebellion

24 Nov Charles Darwin's *On the Origin of Species*, outlining gradual evolution through natural selection, was published

SUNWOOK KIM Piano



Sunwook Kim came to international recognition when he won the prestigious Leeds International Piano Competition in 2006, aged just 18, becoming the competition's youngest winner for 40 years, as well as its first Asian winner. Since then, he has established a reputation as one of the finest pianists of his generation, appearing as a concerto soloist in the subscription series of some of the world's leading orchestras, including the London Symphony, Berlin Philharmonic, Royal Concertgebouw, Staatskapelle Dresden, Chicago Symphony, Berlin Radio Symphony, NDR Elbphilharmonie, Deutsche Kammerphilharmonie Bremen, Finnish Radio Symphony, Philharmonia, London Philharmonic, RSNO, BBC National Orchestra of Wales, Orchestre Philharmonique de Radio France, NHK Symphony, Hallé and Bournemouth Symphony (for his BBC Proms debut in 2014).

Conductor collaborations include performances with Karina Canellakis, Nathalie Stutzmann, Thomas Søndergård, Tugan Sokhiev, Daniel Harding, David Afkham, Edward Gardner, Sir John Eliot Gardiner, Myung-Whun Chung, Osmo Vänskä, Vladimir Ashkenazy, Kirill Karabits, Marek Janowski, Sakari Oramo, Andrew Manze, Vassily Sinaisky, Paavo Järvi, Michael Sanderling, Yuri Bashmet and Sir Mark Elder.

Recital highlights include regular appearances at London's Wigmore Hall, the Queen Elizabeth Hall (London International Piano Series), in the Piano4étoiles series at the Philharmonie de Paris and Théâtre des Champs-Élysées, Piano aux Jacobin Festival, Aix Festival and La Roque d'Anthéron International Piano Festival (France), as well as at the Beethoven-Haus Bonn, Klavier-Festival Ruhr, Mecklenburg-Vorpommern Festspiele, Teatro Colón in Buenos Aires, Kioi Hall in Tokyo, Symphony Hall in Osaka and Seoul Arts Centre.

Sunwook is also a keen chamber musician and has collaborated with singers such as Robert Holl and Kwangchul Youn.

JONATHAN STOCKHAMMER Conductor



In just a few years, Jonathan Stockhammer has made a name for himself in the worlds of opera, symphonic repertoire and contemporary music. As a superb communicator, he has a great talent not only for presenting concerts but also for working on an equal footing with a variety of performers. He has worked with numerous renowned orchestras such as the Philharmonia, Oslo Philharmonic and Czech Philharmonic, and has appeared at the Salzburg Festival, Lucerne Festival and Biennale Venice.

Aside from conducting classical masterpieces and contemporary works, he enjoys delving into music that blurs the boundaries between classical music, rock, pop and hip-hop. His CD *Greggery Peccary & Other Persuasions* with Ensemble Modern, featuring works by Frank Zappa, won an Echo Klassik Award. He recorded a new soundtrack to Sergei

Eisenstein's film *Battleship Potemkin*, composed and performed by the Pet Shop Boys. His live recording of *The New Crystal Silence* with Chick Corea, Gary Burton and the Sydney Symphony won a GRAMMY in 2009.

Highlights of the 2021/22 season include his debuts with the Seoul Philharmonic Orchestra and the Queensland Symphony Orchestra as well as return visits to the Zürich Opera, Deutsche Symphonie-Orchester Berlin, Dresdner Philharmonie and Sinfonieorchester Basel. He premieres a new oratorio by Thomas Kessler and performs *Night Shift* by Cathy Milliken with Ensemble Modern, London Sinfonietta, Asko/Schönberg and the Remix Ensemble Casa da Música.

Jonathan first studied Chinese and political science before moving on to studies in composition and conducting in his hometown of Los Angeles. During his studies, he filled in for a series of concerts with the Los Angeles Philharmonic, after which he was asked to become chief conductor Esa-Pekka Salonen's assistant. After completing his studies, he moved to Germany where he formed close relationships with well-known European ensembles.

The RSNO is extremely grateful to Jonathan, who has stepped in at very short notice to replace Eva Ollikainen.

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. The Orchestra's artistic team is led by Danish conductor Thomas Søndergård, who was appointed RSNO Music Director in October 2018, having previously held the position of Principal Guest Conductor. Hong Kong-born conductor Elim Chan succeeds Søndergård as Principal Guest Conductor.

The RSNO performs across Scotland, including concerts in Glasgow, Edinburgh, Dundee, Aberdeen, Perth and Inverness. The Orchestra appears regularly at the Edinburgh International Festival and the BBC Proms, and has made recent tours to the USA, China and Europe.

The Orchestra is joined for choral performances by the RSNO Chorus, directed by Gregory Batsleer. The RSNO Chorus evolved from a choir formed in 1843 to sing the first full performance of Handel's *Messiah* in Scotland. Today, the RSNO Chorus is one of the most distinguished large symphonic choruses in Britain. The Chorus has performed nearly every work in the standard choral repertoire, along with contemporary works by composers including John Adams, Howard Shore and James MacMillan.

Formed in 1978 by Jean Kidd, the acclaimed RSNO Junior Chorus, under its director Patrick

Barrett, also performs regularly alongside the Orchestra. Boasting a membership of over 400 members aged from 7 to 18, it has built up a considerable reputation singing under some of the world's most distinguished conductors and appearing on radio and television.

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 for Symphonic Music (Denève/Roussel 2007; Denève/Debussy 2012) and eight GRAMMY Awards nominations. Over 200 releases are available, including the complete symphonies of Sibelius (Gibson), Prokofiev (Järvi), Glazunov (Serebrier), Nielsen and Martinů (Thomson) and Roussel (Denève) and the major orchestra works of Debussy (Denève). Thomas Søndergård's debut recording with the RSNO, of Strauss' *Ein Heldenleben*, was released in 2019.

The RSNO's pioneering learning and engagement programme, Music for Life, aims to engage the people of Scotland with music across key stages of life: Early Years, Nurseries and Schools, Teenagers and Students, Families, Accessing Lives, Working Lives and Retired and Later Life. The team is committed to placing the Orchestra at the centre of Scottish communities via workshops and annual residencies.

ON STAGE

FIRST VIOLIN

Sharon Roffman
LEADER
Lena Zeliszewska
ASSOCIATE LEADER
Patrick Curlett
Ursula Heidecker Allen
Susannah Lowdon
Alan Manson
Elizabeth Bamping
Lorna Rough
Liam Lynch
Fiona Stephen
Tania Passendji
Shulah Oliver
Gongbo Jiang
Michelle Dierx

SECOND VIOLIN

Jacqueline Speirs
ASSOCIATE PRINCIPAL
Marion Wilson
Harriet Wilson
Paul Medd
Anne Bünemann
Sophie Lang
Nigel Mason
Wanda Wojtasinska
Robin Wilson
Helena Rose
Belinda Hammond
Julie Reynolds

VIOLA

Rebecca Jones
GUEST PRINCIPAL
Jessica Beeston
Susan Buchan
Lisa Rourke
David Martin
Claire Dunn
Katherine Wren
Maria Trittinger
Francesca Hunt
Aoife Magee
Edward Keenan
Elaine Koene

CELLO

Betsy Taylor
ASSOCIATE PRINCIPAL
Kennedy Leitch
Rachael Lee
Sarah Digger
Deni Teo
Feargus Egan
Lucy Arch
Barbara Misiewicz
Naomi Pavri
Jessica Kerr

DOUBLE BASS

Roberto Carrillo-Garcia
GUEST PRINCIPAL
Michael Rae
Paul Sutherland
Ben Burnley
Kirsty Matheson
Piotr Hetman
Olaya Garcia Alvarez
Moray Jones

FLUTE

Anthony Robb
GUEST PRINCIPAL
Hugues Roberts
Hannah Foster
Janet Richardson
PRINCIPAL PICCOLO

OBOE

Adrian Wilson
PRINCIPAL
Peter Dykes
Henry Clay
PRINCIPAL COR ANGLAIS

CLARINET

Timothy Orpen
PRINCIPAL
Rebecca Whitener
Anthony Friend
Duncan Swindells
PRINCIPAL BASS CLARINET

BASSOON

Luis Eisen
ASSOCIATE PRINCIPAL
Emma Simpson
Rhiannon Carmichael
Rebecca Shewell
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Christopher Gough
PRINCIPAL
Alison Murray
Andrew McLean
David McClenaghan
Martin Murphy

TRUMPET

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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.

The absence of live performance and the separation of musicians from the stage make these difficult times for all. It has reinforced for us all how vital music is in helping us overcome hardship, fear and loneliness. The creativity and dedication shown by RSNO musicians in recent months has been incredible. This is despite the pattern of our working lives being dramatically

interrupted and being separated, not just from one another, but also from our audiences and communities. I hope you will choose to support us now as we adapt and embark upon this next chapter in RSNO history.

Thank you for your support



Thomas Søndergård

MUSIC DIRECTOR, RSNO

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 relationship between the RSNO and Conductors' Circle members involves exceptional levels of access to all aspects of Orchestra life. We design bespoke private events tailored to individual interests and passions, providing insight into the artistic process and bringing our supporters further into the RSNO family. Members of the Conductors' Circle benefit from an intimate and long-lasting connection with the RSNO Artistic Team and particularly with RSNO Music Director Thomas Søndergård, Principal Guest Conductor Elim Chan and the many

renowned guest Conductors we are privileged to welcome to the RSNO each year.

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

Ardgowan Charitable Trust
Geoff and Mary Ball
Sir Ewan and Lady Brown
Stina Bruce Jones
Ian and Evelyn Crombie
Carol Grigor and the Trustees of Dunard Fund
Gavin and Kate Gemmell
Kenneth and Julia Greig
Ms Chris Grace Hartness
Kat Heathcote and Iain Macneil
Bruce and Caroline Minto
David and Alix Stevenson
Eric and Karen Young

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

For more information on Individual Giving and becoming part of the Conductors' Circle please contact Jenny McNeely at jenny.mcneely@rsno.org.uk

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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Percussion

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We would like to acknowledge the generous contribution of Mr Hedley Wright in supporting the RSNO Chair Patron Programme.

LEARNING AND ENGAGEMENT PATRON

Our Learning and Engagement activity is structured around our Music for Life programme. From apps for babies to concerts and workshops for school children, and lunchtime concerts for older adults, the range of projects is vast. As a Patron, you will have access to our projects to bring you closer to the communities we serve across Scotland.

Learning and Engagement Patrons

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Mr Maurice Taylor CBE
RSNO Principal Oboe, Adrian Wilson
Witherby Publishing Group Charitable Trust

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 have donated to our new Play Your Part Appeal.
The generosity of our supporters at this time is deeply appreciated.



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 Jenny McNeely, Head of Individual Giving and Partnerships, in the strictest confidence at jenny.mcneely@rsno.org.uk

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



CHARITABLE TRUSTS AND FOUNDATIONS

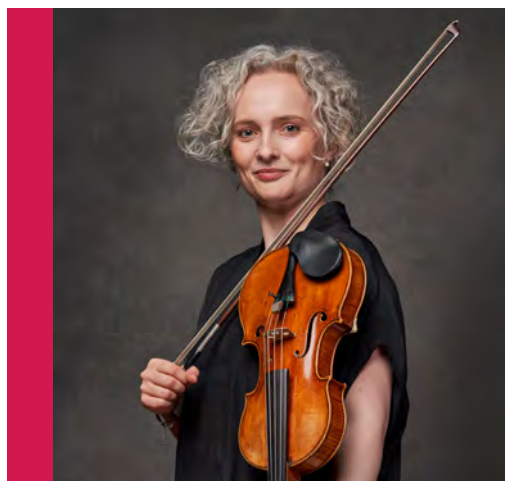
Charitable trusts and foundations have a long and illustrious history of supporting the RSNO, both on the concert platform and through our Learning and Engagement programmes in the community. Grants and awards of all sizes are greatly appreciated, and range from one-off donations for specific projects through to large-scale support over a number of years, including support of the acclaimed RSNO Junior Chorus and our flagship educational project, the National Schools Concert Programme. Our 2021:22 Season of concerts and Learning and Engagement programmes is generously supported by the following trusts and foundations:

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We are also grateful to a number of trusts that wish to stay anonymous.

If you would like more information about our work and how you can make a difference, please contact Ajda Šubelj, Head of Trusts and Projects, at ajda.subelj@rsno.org.uk



RSNO CIRCLE

The Circle is a vital part of the RSNO family. Our community of music-lovers inspire and support us. Supporting us by joining the Circle will help us to bring music to so many people, from our Learning and Engagement programmes to our brand-new digital performances. As part of our community and family, we will keep in touch with our exclusive magazine *Inner Circle*, our Circle member webpage and invitations to special events throughout the year.

To find out more about joining the Circle please visit rsno.org.uk/circle or get in touch with Jenny McNeely, Head of Individual Giving and Partnerships, at jenny.mcneely@rsno.org.uk

To all our existing Circle members, thank you. Thank you for your unwavering support that allows us to continue sharing the joy of music.

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Thank you to all our members
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