



RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

RECOMMENDED BY
CLASSIC */*M

Rachmaninov Two

Usher Hall, Edinburgh
Fri 17 May 2024 7.30pm

Glasgow Royal Concert Hall
Sat 18 May 7.30pm

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Rachmaninov Two

Usher Hall, Edinburgh Fri 17 May 2024 7.30pm

Glasgow Royal Concert Hall Sat 18 May 7.30pm

What if a symphony could be a great love story – a sweeping widescreen epic filled with stormy skies, triumphant sunbursts and huge, heartfelt tunes that seem to roll on to the horizon? Rachmaninov's Second Symphony is all that and more, and it's a magnificent showcase for the RSNO's newly appointed Principal Guest Conductor Patrick Hahn. Liszt's glittering First Piano Concerto, meanwhile, was written by – and for – the greatest pianist on earth; Ukrainian keyboard sensation Vadym Kholodenko has got it well and truly in hand.

EINEM Capriccio Op2 [8']

LISZT Piano Concerto No1 in E flat Major S124 [21']

INTERVAL

RACHMANINOV Symphony No2 in E Minor Op27 [60']

Patrick Hahn Conductor

Vadym Kholodenko Piano

Royal Scottish National Orchestra

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

If viewing these notes at the concert, please do so considerately and not during performances.

**Please silence all mobile telephones and alerts, and refrain from taking photographs,
without flash, until the end of each piece.**

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Season Finale: Berlioz Grande Messe

EDN Fri 14 Jun 2024: 7.30pm

GLW Sat 15 Jun 2024: 7.30pm

Thomas Søndergård Conductor

Magnus Walker Tenor

RSNO Chorus

Stephen Doughty Director, RSNO Chorus

Royal Conservatoire of Scotland Voices

Royal Conservatoire of Scotland Musicians

Supported by the **Jennie S. Gordon**
Memorial Foundation



Royal Conservatoire
of Scotland

rsno.org.uk

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Scottish Government



Scottish Government
Riaghaltas na h-Alba

Welcome



Welcome to this evening's concert, the Orchestra's first with our new Principal Guest Conductor Patrick Hahn since his appointment in March. Patrick first caught my eye in 2020 when he was announced as the youngest Music Director in Germany and we've been following his progress in the years since. When, in 2022, we required a last-minute replacement conductor, we were thrilled that Patrick was able to conduct Tchaikovsky's Fourth Symphony for us – a concert I'm sure many of you remember. Since then, we have had him back for some recording sessions and even managed a meet-up in Lucerne on our recent European Tour, where he was rehearsing ahead of performances with the Zürich Opera. We've got big plans with Patrick for the future, including what I hope will be sell-out performances of Dvořák's *New World* Symphony and Mozart's Requiem in our 2024:25 Concert Season. Tickets are now on sale for all bookers, so do join us for Patrick's return to our halls later this year: rsno.org.uk/whats-on/season

Also taking to the stage is Ukrainian-born pianist Vadym Kholodenko. Vadym will perform Liszt's First Piano Concerto, a piece bursting with all the decadent virtuosity you'd expect from this most flamboyant of 19th-century composers. I'm looking forward to hearing Vadym take on its many challenges.

The Orchestra recently received some wonderful news. I'm delighted to share with you that His Majesty King Charles III has been announced as the RSNO's Patron, a role previously awarded in 1977 to the late Queen Elizabeth II. We are thankful for His Majesty's recognition of our work and his continued support of the arts and culture.

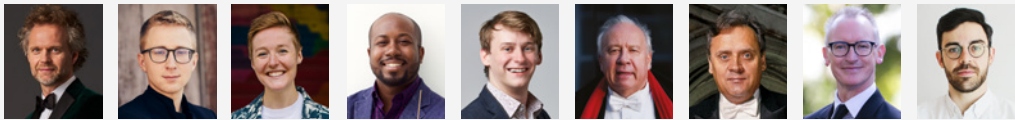
Finally, the board, staff and players of the RSNO would like to extend our enormous gratitude to Gordon Murray for his dedicated service to the Orchestra. Gordon, who is the guest of honour at our Edinburgh concert this weekend, was our Company Secretary for 38 years, only recently stepping down from the post. We would like to sincerely thank Gordon for his wisdom, guidance and support.

Alistair Mackie

CHIEF EXECUTIVE

Royal Scottish National Orchestra

1-9



10-18



19-27



28-36



37-45



46-54



55-63



64-72



73



ARTISTIC TEAM

Thomas Søndergård 1
MUSIC DIRECTOR
Patrick Hahn 2
PRINCIPAL GUEST CONDUCTOR
Ellie Slorach 3
ENGAGEMENT CONDUCTOR
Kellen Grey 4
ASSOCIATE ARTIST
Derrick Morgan 5
ASSISTANT CONDUCTOR
Neeme Järvi 6
CONDUCTOR LAUREATE
Alexander Lazarev 7
CONDUCTOR EMERITUS
Stephen Doughty 8
DIRECTOR, RSNO CHORUS
Patrick Barrett 9
DIRECTOR, RSNO YOUTH CHORUSES

FIRST VIOLIN

Maya Iwabuchi LEADER 10
Lena Zeliszewska 11
ASSOCIATE LEADER
Tamás Fejes ASSISTANT LEADER 12
Patrick Curlett ASSISTANT PRINCIPAL 13
Caroline Parry 14
Ursula Heidecker Allen 15
Lorna Rough 16
Susannah Lowdon 17
Alan Manson 18
Elizabeth Bamping 19
Liam Lynch 20
Veronica Marziano 21

SECOND VIOLIN

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

VIOLA

Tom Dunn PRINCIPAL 31
Felix Tanner 32
ASSOCIATE PRINCIPAL
Susan Buchan SUB PRINCIPAL 33
Lisa Rourke SUB PRINCIPAL 34
Nicola McWhirter 35
Claire Dunn 36
Katherine Wren 37
Maria Trittinger 38
Beth Woodford 39
Francesca Hunt 40

CELLO

Pei-Jee Ng PRINCIPAL 41
Betsy Taylor ASSOCIATE PRINCIPAL 42
Kennedy Leitch ASSISTANT PRINCIPAL 43
Yuuki Bouterey-Ishido 44
SUB PRINCIPAL
Rachael Lee 45
Sarah Digger 46
Robert Anderson 47
Gunda Baranauskaitė 48

DOUBLE BASS

Michael Rae ASSISTANT PRINCIPAL 49

FLUTE

Katherine Bryan PRINCIPAL 50
Janet Richardson 51
PRINCIPAL PICCOLO

OBOE

Adrian Wilson PRINCIPAL 52
Peter Dykes ASSOCIATE PRINCIPAL 53
Henry Clay PRINCIPAL COR ANGLAIS 54

CLARINET

Timothy Orpen PRINCIPAL 55
William Knight 56
ASSOCIATE PRINCIPAL
Duncan Swindells 57
PRINCIPAL BASS CLARINET

BASSOON

David Hubbard PRINCIPAL 58
Luis Eisen ASSOCIATE PRINCIPAL 59
Paolo Dutto 60
PRINCIPAL CONTRABASSOON

HORN

Alison Murray ASSISTANT PRINCIPAL 61
Andrew McLean 62
ASSOCIATE PRINCIPAL
David McClenaghan 63
Martin Murphy ASSISTANT PRINCIPAL 64

TRUMPET

Christopher Hart PRINCIPAL 65
Katie Smith SUB-PRINCIPAL 66

TROMBONE

Dávur Juul Magnussen PRINCIPAL 67
Lance Green ASSOCIATE PRINCIPAL 68
Alastair Sinclair 69
PRINCIPAL BASS TROMBONE

TUBA

John Whitener PRINCIPAL 70

TIMPANI

Paul Philbert PRINCIPAL 71

PERCUSSION

Simon Lowdon PRINCIPAL 72
John Poulter ASSOCIATE PRINCIPAL 73

Gottfried von Einem (1918-1996)

Capriccio

Op2



FIRST PERFORMANCE

Berlin, 3 November 1943

DURATION 8 minutes

Composed in Berlin under the Third Reich during World War II, the short orchestral work *Capriccio* (Op2) was the young Austrian composer Gottfried von Einem's debut success. Premiered on 3 November 1943 by the Berlin Philharmonic Orchestra under Leo Borchard, to whom the work was dedicated, its capricious mix of blaring brass, Wagnerian resonances, pithy rhythms and Romantic strings was an instant and triumphant hit, both with audiences and critics, with nothing 'subversive' to arouse the ire of the incumbent regime. The premiere the following year of his Op1, the ballet *Prinzessin Turandot*, cemented his musical stature. Von Einem, who went on to become a significant opera composer and play a key role in rebuilding the Austrian music scene after the war – despite once being branded a communist – was then still in his mid-20s.

Yet all was not, and never had been, smooth sailing for the composer who would, posthumously, be awarded 'Righteous among the nations' by the Israeli state for his help in sheltering Jewish friends and colleagues from the Nazi regime.

Born in Bern in Switzerland in the early days of 1918 to Austrian parents, von Einem's childhood was lonely but marked very early on by the realisation that music was his calling. At the age of 20 he discovered that the man he had thought to be his father all his life, was in fact not. Declared unfit for military service, he moved to Berlin to pursue composition with Paul Hindemith, but when the composer was investigated by Joseph Goebbels and his music banned, von Einem turned to Boris Blacher.

His teacher's emphasis on the rigorous study of counterpoint was to colour von Einem's own approach to composition for the rest of his life, and thoroughly underpins the exuberant *Capriccio*. These 'wandering years', as he called them, found him appointed repetiteur at the Berlin State Opera aged just 20 and assistant at Bayreuth, the opera house founded by Wagner and run by his family – with whom von Einem's own were friends – under Heinz Tietjen. It was this 'practical training' he said greatly influenced his own subsequent operas and dramaturgy.

And yet even friendship with the Wagners could not stop him being arrested briefly by the Gestapo, a harrowing experience which inspired his Kafka-based opera *The Trial*. His later run-in with the Nazis came in the dying days of the Third Reich. *Capriccio* had been so well received that Herbert von Karajan, who would become

the Berlin Philharmonic's conductor in the 1950s, commissioned what became von Einem's *Concerto for Orchestra*. And yet von Einem's style had already evolved, marked with new influences, and the work was immediately denounced by the Nazis as 'degenerate' for its obvious jazz inflections.

Von Einem had no truck with Nazism, spending the war subversively listening to 'enemy radio stations' with Blacher, and Nazi-proscribed music – jazz and his beloved Mahler. 'Listening to this music naturally had a very strong effect, because it had to do with an inner opposition, an opposition to a system which had declared itself against this music,' he said. In the early days of the war, von Einem hired the young Jewish musician Konrad Latte to be his assistant on *Prinzessin Turandot*, helping him get a ration card, lending him his own identity papers and getting him membership of the Reich Chamber of Music.

Such was the backdrop to *Capriccio*, composed before the war went into freefall in Germany. The success of von Einem's wide-ranging yet diminutive orchestral showpiece was in no small part due to its catchy melodic ideas, its rhythmic mastery, swirling strings and sudden and effective changes of tempo and mood which give this caprice the air of a work much larger than it is.

© Sarah Urwin Jones

The arts in 1943

Jan Following the Casablanca Conference, amateur artist Winston Churchill produced his only wartime painting, of Marrakesh's Kutubiyya Mosque, for US President Roosevelt

5 Jan to 6 Feb Peggy Guggenheim staged *Exhibition by 31 Women* at her New York gallery

23 Jan *Casablanca*, starring Humphrey Bogart and Ingrid Bergman, was released, and would go on to win Oscars for Best Picture, and Best Director for Michael Curtiz

Mar Children's novella *The Little Prince*, by self-exiled French aviator Antoine de Saint-Exupéry, was first published in New York

1 Jun Leslie Howard, Ashley Wilkes in *Gone with the Wind*, died in a plane crash off the coast of Spain

14 Nov 25-year-old Leonard Bernstein substituted for an unwell Bruno Walter, conducting the New York Philharmonic in a live broadcast, an event that made the *New York Times* front page

22 Dec On the death of children's author Beatrix Potter, her 4,000 acres of land in the Lake District were bequeathed to the National Trust

Franz Liszt (1811-1886)

Piano Concerto No1

in E flat Major S124

FIRST PERFORMANCE

Weimar, 17 February 1855

DURATION 21 minutes

Allegro maestoso – Quasi adagio – Allegretto vivace-Allegro animato – Allegro marziale animato

Liszt initially sketched out most of the principal thematic ideas for his First Piano Concerto in 1830, when he was only 19 years old. But the process of composing such a work proved to be more challenging than he had anticipated. Indeed, it was only in 1849 that the first version of the Concerto was completed in collaboration with the young Swiss composer Joachim Raff, who helped Liszt with the orchestration. Even then, Liszt was not entirely satisfied with the results, and made further revisions to the score in 1853. Following the first public performance of the Concerto in Weimar in 1855, with Liszt playing the solo part and Hector Berlioz conducting the orchestra, the composer continued to tinker with the work before sanctioning its publication the following year.

One reason it took Liszt so long to realise these early sketches to his full satisfaction relates to his determination not to compose a conventional three-movement virtuoso display piece. Instead he wanted to achieve a more subtle synthesis between the concerto and symphonic forms, in which soloist and orchestra assume equally important roles. In this respect, it is significant that Liszt's initial idea was to call the work a *Concerto symphonique*. Furthermore, the score carries a dedication to the French-British pianist Henry Litolff, whose output contains five similarly titled compositions.

The Concerto is conceived in four clearly defined movements that follow each other without a break. A feeling of fantasy and spontaneity

inflects the first movement *Allegro maestoso*, exemplified by several changes in tempo and by the piano's frequent cadenza-style passages. At the same time, Liszt brings structural cohesion to the musical argument through the strong presence of the strikingly dramatic opening motif, shared between orchestra and piano.

The ensuing dreamy *Quasi adagio* introduces two new themes that like the opening motif play an important role throughout the rest of the work. First, there is a yearningly lyrical idea in the strings which is then expanded in a long and wonderfully reflective passage for the solo piano. After an impassioned dialogue between piano and orchestra, a second even more expressive theme is heard on the flute – a particularly memorable idea which the piano takes up again in the Finale.

The unexpected intervention of a solo triangle brings about a drastic change of mood at the beginning of the third movement, a brilliant light-textured and playful Scherzo. Darker colours, however, soon intervene, and the reappearance of the Concerto's opening motif creates an increased sense of urgency that is only resolved at the onset of the Finale where the lyrical theme, heard at the beginning of the *Quasi adagio*, is ingeniously transformed into a triumphant march.

© Erik Levi

Vadym Kholodenko

Piano



Vadym Kholodenko's distinguished pianism and profound artistic gifts have led to invitations from many of the world's finest orchestras and concert halls. Highlights include concerto performances with leading orchestras of North America (Atlanta Symphony, Cincinnati Symphony, Indianapolis Symphony and the Philadelphia Orchestra); Europe (Accademia Nazionale di Santa Cecilia, Danish National Symphony, London Philharmonic, Orchestra Sinfonica di Milano G Verdi and Orquesta Nacional de España); and Asia and the Far East (National Symphony Orchestra of Taiwan, Sydney Symphony and Tokyo Metropolitan Symphony). He has held the position of Artist-in-Residence with the Fort Worth Symphony Orchestra and the SWR Symphonieorchester.

In recital, Kholodenko appears on the world's leading stages, from London, Paris and Vienna to Boston, Chicago and New York. He is also a thoughtful and committed chamber musician, enjoying rewarding collaborations with artists such as Clara-Jumi Kang, Anastasia Kobekina, Vadim Repin, and the Belcea and Jerusalem

string quartets. He has made numerous recordings with violinist Alena Baeva.

Possessing an extraordinary facility for the assimilation of music, the sheer scale of Kholodenko's knowledge and command of the piano literature is unrivalled. His discography encompasses solo piano works by a diverse list of composers, including J S Bach, Balakirev, Beethoven, Chaplygin, Kurbatov, Liszt, Medtner, Prokofiev, Rachmaninov, Rzewski, Schubert, Scriabin, Siloti, Stravinsky and Tchaikovsky. Recordings for the Harmonia Mundi record label include Grieg's Piano Concerto, Saint-Saëns' Piano Concerto No2 and a complete cycle of Prokofiev's piano concertos. Kholodenko's recordings have been described as 'truly outstanding' (*Gramophone*), and received the Editor's Choice Award (*BBC Music Magazine*) and the much-coveted Diapason d'Or de l'année. His 2022 release – a pairing of Beethoven's *Diabelli Variations* and Rzewski's *The People United Will Never Be Defeated!* for Quartz Music – met with tremendous critical acclaim, described as 'carefully contoured and impactful' (*BBC Music Magazine*) and 'playing that pulls no punches: Kholodenko is in the elite of classical pianists' (Norman Lebrecht in *The Critic*).

Born in Kyiv, Ukraine, Vadym Kholodenko took his first piano lessons at the age of six, and began touring internationally at 13. He was educated at the Kyiv Lysenko State Music Lyceum and the Moscow State Tchaikovsky Conservatoire, under the renowned pedagogues Natalia Gridneva, Borys Fedorov and Vera Gornostayeva. He won First Prize at the Sendai International Piano Competition (2010) and Schubert International Piano Competition (2011), before taking the Gold Medal at the Van Cliburn International Piano Competition (2013). He is now resident in Luxembourg.

Sergei Rachmaninov (1873–1943)

Symphony No2

in E Minor Op27



FIRST PERFORMANCE

St Petersburg, 14 February 1908

DURATION 60 minutes

1. Largo

2. Allegro molto

3. Adagio

4. Allegro vivace

The success of Rachmaninov's Symphony No2 has a lot to do with the failure of its predecessor. In St Petersburg on 27 March 1897, Rachmaninov cowered in a backstage stairwell as an orchestra fudged its way through his First Symphony with a drunk conductor on the podium. The audience didn't much like what they heard and nor did the critics. Rachmaninov believed his career as a composer was over before it had started.

All this plunged Rachmaninov into a deep depression and a writer's block. Looking for any way to lift him out of the mire, the composer's relatives suggested he consult the psychiatrist Dr Nikolai Dahl. It worked, and after a course of

hypnotherapy, Rachmaninov was not only writing again, but was freshly inspired. He immediately wrote one of his best-loved works, the Piano Concerto No2 (a score dedicated to Dahl).

Dark clouds returned to Rachmaninov's life in 1906, but the composer knew, this time, that he could disperse them. He moved from Moscow to Dresden that year, where he experienced one of the most productive periods of his career. The city unlocked new emotions in the composer, who finally dared to follow his failed First Symphony with a new one. Many consider the score that followed to be the best of Rachmaninov's three: a symphony powered by melody that encompasses infernal whirlwinds, passionate declarations of love and a touching search for inner peace.

Rachmaninov started work on the score in October 1906 and had completed it in draft less than four months later. This time, he wasn't taking any chances. A year of fine-tuning followed before the composer conducted the first performance on 14 February 1908 in St Petersburg (he played his Piano Concerto No2 at the same concert). The Symphony was a resounding success. On the site of his previous failure, Rachmaninov was vindicated.

The Symphony wasn't just a fine piece of music that swept its audience along. It also proved Rachmaninov's capacity to take a theme and develop it fluently – to put in motion a process of gradual and almost imperceptible transformation that will make the room we are sitting in feel somehow different when the music has finished. That, surely, is the essence of a symphony.

In this case, it starts with seven notes picked out by cellos and double basses right at the work's opening. It's an initially unremarkable melody – typical of Rachmaninov – with a chant-like

quality in its stepping through mostly adjacent notes. In the composer's hands, though, this 'germ' of a melody becomes something truly remarkable. This starts when the orchestra's violins use their own version of it to power the broad, expansive torso of the first movement, which takes root after the slow introduction. From here, that opening gesture will become the basis for the entire Symphony.

In the next movement, titled 'very swift and lively', stirrings in the horn section dress the germ motif in the form of the plainchant *Dies Irae*, an ancient tune to which Rachmaninov returned throughout his composing career. Dynamism and brilliance characterise this movement, at the end of which the brass play the Symphony's opening notes in the form of a chorale.

In the celebrated slow movement, strings use a version of the germ motif to tee-up a solo clarinet, whose laconic song barely hints at the deeply felt passions that soon follow. While this music wants to take all the time in the world, the Symphony's finale is in a hurry. This movement doesn't want to forget the sorrow and longing of its predecessors, and includes plenty of snippets from them. But these recollections are dressed in joy, as if the refreshed and inspired Rachmaninov is glancing back at his struggles with overwhelming gratitude. The music is possessed of a dancing energy and thrust, ending in what sounds like a triumphant clamour of bells.

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**Rachmaninov
Symphony No2**

Conductor Owain Arwel Hughes

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Patrick Hahn

Conductor



As a guest conductor in the 2023/24 season, Hahn makes his first appearances at SWR conducting Sibelius' Symphony No6, Zurich Opera with Barrie Kosky's new production of *The Merry Widow* and the New National Theatre Tokyo with *Die Fledermaus*. Return visits include the Mozarteumorchester Salzburg, and the Vienna Symphony for Schoenberg's *Erwartung* at the Musikverein.

Previous seasons' highlights include his successful debuts with the Deutsches Symphonie-Orchester Berlin and Bamberg Symphony with Sol Gabetta, the Tonhalle Orchester Zurich conducting Bruckner's Symphony No4, the RSNO in concert in 2022, and Oper Frankfurt with *La Cenerentola*. Hahn enjoys a regular relationship with the Vienna Symphony and Klangforum Wien, and was Principal Guest Conductor and Artistic Advisor for the Borusan Istanbul Philharmonic Orchestra between 2021 and 2023.

Aside from his work in classical music, Hahn accompanies himself on the piano singing cabaret songs by the Austrian satirist and composer Georg Kreisler. As a jazz pianist, he received awards from the Chicago Jazz Festival, and the Outstanding Soloist Award from the University of Wisconsin-La Crosse as the best jazz pianist of the 37th Annual Jazz Festival.

Newly appointed Principal Guest Conductor of the Royal Scottish National Orchestra, as well as General Music Director of the Sinfonieorchester und Oper Wuppertal and Principal Guest Conductor of the Münchner Rundfunkorchester (Munich Radio Orchestra), Patrick Hahn is one of the most sought after and exciting conductors of his generation.

In his third season in Wuppertal, Hahn's symphonic and choral programmes include Mahler's Symphony No2, Bruckner's Symphony No9, Wagner's *Der Ring ohne Worte*, Zemlinsky's *Seejungfrau* and Varèse's *Amériques*. The operas there this season include Wagner's *Tristan und Isolde*, Schoenberg's *Erwartung* and Ethel Smyth's *Der Wald*.

After successful concerts, productions and recordings as the Principal Guest Conductor of the Münchner Rundfunkorchester, in his third season Hahn returns to conduct Zemlinsky's *Lyrische Symphonie*, with Marlis Petersen and Milan Siljanov joining him as soloists, and ends the season with the popular televised *Space Night in Concert*.

Royal Scottish National Orchestra



The Royal Scottish National Orchestra is one of Europe's leading symphony orchestras. Formed in 1891 as the Scottish Orchestra, the company became the Scottish National Orchestra in 1950, and was awarded Royal Patronage in 1977. The Orchestra's artistic team is led by Danish conductor Thomas Søndergård, who was appointed RSNO Music Director in 2018.

The RSNO is supported by the Scottish Government and is one of the Scottish National Performing Companies. The Orchestra performs across Scotland, including concerts in Glasgow, Edinburgh, Dundee, Aberdeen, Perth and Inverness, and appears regularly at the Edinburgh International Festival and the BBC Proms. The RSNO has made recent tours to the USA, China and Europe.

The RSNO has a worldwide reputation for the quality of its recordings, receiving a 2020 Gramophone Classical Music Award for Chopin's Piano Concertos (soloist: Benjamin Grosvenor), conducted by Elim Chan, two Diapason d'or awards (Denève/Roussel 2007; Denève/Debussy 2012) and eight GRAMMY Award

nominations. Over 200 releases are available, including Thomas Søndergård conducting Strauss (*Ein Heldenleben*, *Der Rosenkavalier Suite*) and Prokofiev (Symphonies Nos 1 and 5); two discs of African American Voices featuring the music of George Walker, William Levi Dawson, Margaret Bonds and more, conducted by Kellen Gray; the complete symphonies of Sibelius (Gibson), Prokofiev (Järvi), Bruckner (Tintner) and Roussel (Denève); as well as further discs championing the music of William Grant Still (Eisenberg), Xiaogang Ye (Serebrier) and Thomas Wilson (Macdonald).

The RSNO's Engagement strategy, Music for Life, sees the Orchestra work with schools and community groups, connecting its music with the people of Scotland. Since March 2020, the RSNO has created multiple online Engagement programmes and Digital Seasons, ensuring the RSNO continues to bring world-class music to its audiences in Scotland and around the world on stage and on screen.

On Stage

FIRST VIOLIN

Ania Safonova
GUEST LEADER
Lena Zeliszewska
ASSOCIATE LEADER
Tamás Fejes
ASSISTANT LEADER
Tom Hankey
Caroline Parry
Ursula Heidecker Allen
Elizabeth Bamping
Lorna Rough
Alan Manson
Liam Lynch
Veronica Marziano
Gillian Risi
Kirstin Drew
Helena Rose

SECOND VIOLIN

Marion Wilson
ASSOCIATE PRINCIPAL
Jacqueline Speirs
Paul Medd
Harriet Hunter
Sophie Lang
Emily Nenniger
Robin Wilson
Colin McKee
Seona Glen
Carole Howatt
Liz Reeves
Joe Hodson

VIOLA

Tom Dunn
PRINCIPAL
Felix Tanner
Lisa Rourke
Claire Dunn
Katherine Wren
Maria Trittlinger
Francesca Hunt
Beth Woodford
Elaine Koene
Sasha Buettner

CELLO

Pei-Jee Ng
PRINCIPAL
Betsy Taylor
Kennedy Leitch
Yuuki Bouterey-Ishido
Sarah Digger
Robert Anderson
Alison Wells
Miranda Phythian-Adams

DOUBLE BASS

Chi-chi Nwanoku CBE
GUEST PRINCIPAL
Michael Rae
Moray Jones
Alexandre dos Santos
Olaya Garcia Alvarez
Aaron Barrera-Reyes

FLUTE

Katherine Bryan
PRINCIPAL
Fiona Sweeney
Janet Richardson
PRINCIPAL PICCOLO

OBOE

Peter Dykes
ASSOCIATE PRINCIPAL
Amy Turner
Henry Clay
PRINCIPAL COR ANGLAIS

CLARINET

Timothy Orpen
PRINCIPAL
William Knight
Duncan Swindells
PRINCIPAL BASS CLARINET

BASSOON

David Hubbard
PRINCIPAL
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Stephen Craigen
GUEST PRINCIPAL
Alison Murray
Andrew McLean
David McClenaghan
Neil Mitchell

TRUMPET

Christopher Hart
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Katie Smith
Mark Addison

TROMBONE

Dávur Juul Magnussen
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Lance Green
Alastair Sinclair
PRINCIPAL BASS TROMBONE

TUBA

John Whitener
PRINCIPAL

TIMPANI

Paul Philbert
PRINCIPAL

PERCUSSION

Simon Lowdon
PRINCIPAL
John Poulter
Philip Hague
Stuart Semple



FRENCH LANGUAGE AND CULTURE

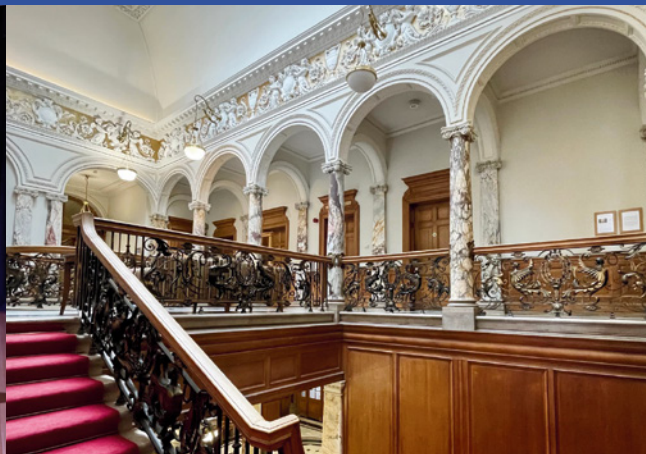
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2023-2024

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Beethoven

3pm | Sun 26 May 2024

Copland Appalachian Spring
Beethoven Piano Concerto No. 5
Smetana Bartered Bride
Dvořák Symphony No. 7

Flanders Symphony Orchestra

Mozart

3pm | Sun 23 June 2024

Mozart Don Giovanni Overture
Beethoven Symphony No. 8
Mozart Requiem

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A stylized illustration in the background of the poster. It features a man with long hair and a beard, seen from the side, holding a guitar. He is looking towards a woman in a black dress who is standing with her back to the viewer, looking out over a landscape. The sky is a mix of orange, yellow, and black, with some birds flying. The overall style is graphic and artistic.

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

VIDEO GAMES MUSIC IN CONCERT

EDINBURGH

Fri 31 May: 7.30pm

GLASGOW

Sat 1 Jun: 7.30pm

Eímear Noone Conductor

RSNO Youth Chorus & Changed Voices

Patrick Barrett RSNO Youth Choruses Director

Frikki Walker RSNO Changed Voices Director

rsno.org.uk



The RSNO is supported by
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RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Saint-Saëns' Piano Concerto No5

EDN Fri 7 Jun 2024: 7.30pm

GLW Sat 8 Jun 2024: 7.30pm

Bacewicz Overture for Orchestra

Saint-Saëns Piano Concerto No5

Lutosławski Symphony No3

Ravel Boléro

Thomas Søndergård Conductor

Simon Trpčeski Piano

Pre-concert talk, 6.45pm

RSNO Violin Ursula Heidecker Allen



Ministry of Culture and National Heritage
Republic of Poland



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

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Supporting the RSNO

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

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

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

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



Thomas Søndergård
MUSIC DIRECTOR, RSNO

RSNO Benefactors

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

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

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

RSNO Conductors' Circle

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

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

Ardgowan Charitable Trust
Geoff and Mary Ball
Stina Bruce Jones
Ian and Evelyn Crombie
Kenneth and Julia Greig
Carol Grigor and the Trustees of Dunard Fund
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We would also like to thank those generous donors who wish to remain anonymous.

Patron Programme

CHAIR PATRON

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

Assistant Conductor

Derrick Morgan
The Solti Foundation Chair

First Violin

Maya Iwabuchi *LEADER*
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Double Bass

Michael Rae
ASSISTANT PRINCIPAL
James Wood Bequest Fund Chair

*With thanks to the Gregor Forbes
John Clark Chair for their support of
the RSNO Double Bass section*

Flute

Katherine Bryan *PRINCIPAL*
The David & Anne Smith Chair

Oboe

Adrian Wilson *PRINCIPAL*
The Hedley Wright Chair

Peter Dykes
ASSOCIATE PRINCIPAL
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Henry Clay *PRINCIPAL*
In memory of a dear friend, Fiona H

Clarinet

Timothy Orpen *PRINCIPAL*
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Horn

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The J & A Mitchell Chair

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Ms Chris Grace Hartness

Trombone

Dávur Juul Magnussen
PRINCIPAL
The Mitchell's Glengyle Chair

Lance Green
ASSOCIATE PRINCIPAL
The William Cadenhead Chair

Timpani

Paul Philbert *PRINCIPAL*
Ms Chris Grace Hartness

Percussion

John Poulter
ASSOCIATE PRINCIPAL
The Dot and Syd Taft Chair

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

LEARNING AND ENGAGEMENT PATRON

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

Learning and Engagement Patrons

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The Dundee RSNO Circle Committee

Members of the Glasgow RSNO Circle

Neil & Nicola Gordon

Professor Gillian Mead, FRSE

Maurice & Nicola Taylor 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 Constance Fraser, Head of Development (Individuals and Partnerships), at constance.fraser@rsno.org.uk



We would like to thank all those who continue to generously support the RSNO's Play Your Part Appeal.



Musical Memories

Leave a gift to the RSNO and ensure future generations can create their own Musical Memories of the Royal Scottish National Orchestra.

We all have special Musical Memories. It could be learning to play an instrument when you were a child, or a special piece of music that just left you breathless the first time you heard the Orchestra play it. Maybe it was seeing a soloist you had always wanted to hear, or just a great concert shared with friends. Memories such as these make music such an important part of our lives.

Leaving a gift to the RSNO in your will is the single most important way you can help us to make music and to create memories. Your legacy will support the work of the Orchestra for years to come, ensuring that we can continue to bring great music to a new generation of children, young people and adults right across Scotland.

It is easy to leave a gift. After you have made provisions for family and friends, please think of the Orchestra.

Your gift is important to us and to everyone in Scotland who enjoys music. Contact your solicitor to draft a will or add a codicil to your current will.

If your estate is subject to inheritance tax, a gift to a charity, such as the RSNO, is tax-free and will reduce the amount of tax payable to the Government. Please ask your solicitor for details.

For more information please visit rsno.org.uk/memories

If you would like to discuss this further, please contact Polly Lightbody, Individual Giving and Partnerships Officer, in the strictest confidence, at polly.lightbody@rsno.org.uk

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



Charitable Trusts and Foundations

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

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The Zich Trust

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 Miranda Behrens, Head of Development (Trusts and Projects), at miranda.behrens@rsno.org.uk

RSNO Circle

Our Circle members are a vital part of the RSNO family. You, our community of music-lovers, inspire and support us. To all our existing Circle members, thank you. Your unwavering support allows us to continue bringing the joy of music to all across Scotland.

When you join the RSNO Circle you gain access to exclusive benefits such as priority single ticket booking, our exclusive *Inner Circle* magazine, the RSNO Circle e-newsletter and invitations to special events such as Open Rehearsals. You also help us to bring music to so many people, from children attending our free schools concerts to people in care homes watching our digital care packages.

To find out more about joining the Circle please visit rsno.org.uk/circle or get in touch with Polly Lightbody, Individual Giving and Partnerships Officer, at polly.lightbody@rsno.org.uk

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Thank you to all our members
 of the Circle, including
 those who wish to remain
 anonymous. Every one of you
 makes a real difference.

A big Thank You to our supporters

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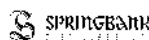
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