



RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Saint-Saëns' Piano Concerto No 5

Usher Hall, Edinburgh
Fri 7 Jun 2024 7.30pm

Glasgow Royal Concert Hall
Sat 8 Jun 7.30pm



Ministry of Culture and National Heritage
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Saint-Saëns' Piano Concerto No5

Usher Hall, Edinburgh Fri 7 Jun 2024 7.30pm

Glasgow Royal Concert Hall Sat 8 Jun 7.30pm

Rat, ta-ta-ta tat, rat-ta-ta tat-tat ... Ravel composed *Boléro* in 1928 and nearly a century later it's rhythm is still driving us crazy! It will make a hot-blooded climax to a multicoloured concert, which opens with Bacewicz's punchy overture and sparkles on through Saint-Saëns' musical postcard from Egypt and Lutosławski's shimmering Third Symphony. RSNO Music Director Thomas Søndergård conducts, while the RSNO's 2023:24 Artist in Residence Simon Trpčeski plays the piano, and believe us, dazzling is an understatement.

BACEWICZ Overture for Orchestra [6']

SAINT-SAËNS Piano Concerto No5 in F Major Op103
The Egyptian [29']

INTERVAL

LUTOSŁAWSKI Symphony No3 [28']

RAVEL *Boléro* [15']

Thomas Søndergård Conductor

Simon Trpčeski Piano

Royal Scottish National Orchestra

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



Ministry of Culture and National Heritage
Republic of Poland



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Adam Mickiewicz Institute is a national cultural institution, whose goal is to build a lasting interest in Polish culture around the world. The institute works with foreign partners and initiates international cultural dialogue in line with the goals and aims of Polish foreign policy. The institute has put on cultural projects in 70 countries on six continents. AMI is funded by the Ministry of Culture and National Heritage.

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**
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Royal Conservatoire
of Scotland

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Riaghaltas na h-Alba

Welcome



Welcome to tonight's concert of Polish and French music, which culminates in Ravel's wonderful *Boléro*.

Music Director Thomas Søndergård and the Orchestra are joined once again by the sensational pianist Simon Trpčeski, the RSNO's 2023:24 Artist in Residence, for another scintillating piano concerto by Saint-Saëns, his Fifth, nicknamed *The Egyptian*. Simon was previously with us in February and performed a beautiful encore with Associate Principal Cello Betsy Taylor of Saint-Saëns' *The Swan*, which you can watch on the RSNO's YouTube channel. You will also be able to hear Simon's performance of tonight's Saint-Saëns Piano Concerto on an upcoming album for Linn Records, recorded this weekend in Glasgow. Look out for it in the coming months.

Simon also features, along with his band Makedonissimo!, in our Chamber series in Glasgow this Sunday (9 June) with an afternoon of Macedonian folk music. It's

a fascinating programme showcasing his country's strong cultural and musical tradition with a medley of folk dances described as 'plaits'. I hope you'll be able to join us for it.

Back to tonight's programme, which also includes two notable works by Polish composers – Grażyna Bacewicz and Witold Lutosławski – that we are performing with the ongoing support of the Adam Mickiewicz Institute. Lutosławski is widely regarded as one of the foremost composers of the late 20th century, and his Third Symphony as his greatest work, while Bacewicz has begun to gain greater international exposure in recent years. I hope you'll find these pieces stimulating and enjoyable, and that you'll seek out more of these composers' works.

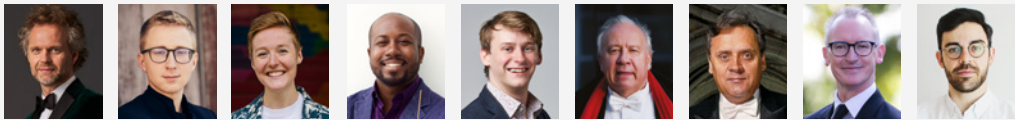
Finally, Refugee Festival Scotland recently announced the programme for their upcoming festival. On 22 June, in the Glasgow Royal Concert Hall's New Auditorium, we'll be performing with three Glasgow-based choirs with diverse community memberships in a concert celebrating New Scots and the power of singing in enhancing feelings of belonging. Tickets are available at rsno.org.uk/whats-on

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	10
LEADER	
Lena Zeliszewska	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
Liam Lynch	20
Veronica Marziano	21

SECOND VIOLIN

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

VIOLA

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

CELLO

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

DOUBLE BASS

Michael Rae	49
ASSISTANT PRINCIPAL	

FLUTE

Katherine Bryan	50
PRINCIPAL	
Janet Richardson	51
PRINCIPAL PICCOLO	

OBOE

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

CLARINET

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

BASSOON

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

HORN

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

TRUMPET

Christopher Hart	65
PRINCIPAL	
Katie Smith	66
SUB-PRINCIPAL	

TROMBONE

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

TUBA

John Whitener	70
PRINCIPAL	

TIMPANI

Paul Philbert	71
PRINCIPAL	

PERCUSSION

Simon Lowdon	72
PRINCIPAL	
John Poulter	73
ASSOCIATE PRINCIPAL	

Grażyna Bacewicz (1909-1969)

Overture for Orchestra



FIRST PERFORMANCE

Kraków Festival of Contemporary Music, 1945

DURATION 6 minutes

Grażyna Bacewicz's music may have only recently begun to be performed and recorded prolifically on the international stage, but she has never been forgotten in her home country of Poland, where early in her career she became the first Polish female composer to be accepted as an equal by her male peers, and where schools and streets bear her name.

Born in the industrial city of Łódź in 1909 to a Polish mother and a Lithuanian father, Bacewicz followed studies in violin, piano and composition at the Warsaw Conservatory with a period in Paris studying violin under the famed virtuoso Carl Flesch, and composition with Nadia Boulanger, another trailblazing female composer whose brilliance meant her male colleagues had to overlook her gender. Indeed, Bacewicz travelled to Paris with a whole group of Warsaw Conservatory composition students, studies with Boulanger being the advice given to all the institution's composition students by Karol Szymanowski, who was a professor there.

While Bacewicz always saw composition as her primary occupation, the violin also initially featured prominently in her career (and to a slightly lesser degree the piano): she toured Europe as a soloist, including in her own seven violin concertos; prior to the Second World War she served as concertmaster of the Polish Radio Orchestra, and during the war gave underground concerts; and although injuries from a 1954 car accident put a stop to her public performances, she continued to adjudicate at major international music competitions at home and abroad, not least Poland's own prestigious Wieniawski International Violin Competition.

Yet Bacewicz's impact as a composer was even greater, her works widely performed and published, and quickly accruing prizes and

honourable mentions from bodies such as the Olympic Games Art Contest (London, 1948), the Chopin Contest for Composers (1949), the National Prize (America, 1950) and the International Contest for Composers in Liège (1951), along with numerous Polish awards. Wider activities included being a founder of the Warsaw Autumn Festival (of contemporary music) and the first woman vice-president of the Union of Polish Composers.

Her *Overture for Orchestra* is a mid-war work, composed in 1943 with Poland under Nazi occupation, and thus not premiered until 1945. So one can only marvel at the strength of character and hope it must have taken to compose such a blazing, light-filled orchestral showpiece which verily zings with defiant optimism, even as it acknowledges the surrounding darkness. Cast as a series of contrasting sections, it lays its cards on the table from the off with a timpani figure, to be threaded through the piece, whose short-short-short-long rhythm represents a musical tapping out of the Morse code for 'V', for victory. Onto this Bacewicz layers frenetically circling, rising strings figures against pounding brass blasts, her harmonic language moving the tone from optimistic to determined to alarmed, until the whole explodes into a jubilant fanfare, the various orchestral sections scurrying every which way in a dizzying profusion of deftly worked counterpoint. Eventually woodwind usher in softer, gentler writing, soon further warmed by brass, although that peace turns out to be short-lived. Onwards, and it's a rhythmic and melodic fireworks show over which Bacewicz puts her fellow violinists in particular through their virtuosic paces.

The work's most theatrical moment comes when, just past the midway point, a rattling

snare drum bursts in, itself the set-up for a stern brass fanfare – and if the pounding rhythms, freneticism and flashes of alarm hadn't already said 'war' to you, now you know. But even here, the music carries not the faintest Shostakovichesque whiff of pessimism in the face of an implacable force, and as the music turns into the final straight, it's a galvanising crescendo towards brightness that's alive with the spirit of that 'V for Victory' motif, ending on a decisively triumphant unison chord.

© Charlotte Gardner

Camille Saint-Saëns (1835-1921)

Piano Concerto No5

in F Major Op103 *The Egyptian*



FIRST PERFORMANCE

Paris, 6 May 1896

DURATION 29 minutes

1. Allegro animato

2. Andante

3. Molto allegro

When he was just ten years old, Camille Saint-Saëns, a staggering child prodigy by even the most rigorous Mozartian standards, gave his first public concert, in which he offered by way of encore to play any Beethoven sonata the audience might request – from memory. It was the start of a long life which he began as a keyboard virtuoso of genius (once called ‘the best organist in the world’ by Franz Liszt, who himself knew a thing or two about outrageous virtuosity at the keyboard), going on to become one of France’s most feted 19th-century composers. Saint-Saëns was also a staggering polymath, writing plays and poetry, and publishing many works on astronomy. He also had a voracious appetite for travel, particularly to North Africa, which influenced many of his later works.

And yet towards the end of the 19th century, despite constant innovation, his classically minded work, and the tendency to be perhaps a little reactionary, was seen as old hat by his French peers who were more interested in the wave of Wagnerian enthusiasm sweeping through Western classical music, and the Impressionistic style that would come to be (unwillingly) defined by Debussy. Saint-Saëns admired Wagner and dabbled in Impressionism, yet he had little truck with personal emotion in music, putting him strongly at odds with the progressive impetus.

Saint-Saëns’ Fifth Piano Concerto, *The Egyptian*, was a result of one of his North African sojourns. Late in 1895, after the Italian premiere of his opera *Henry VIII*, he had hopped on a boat to Egypt and spent some weeks in the Nile Valley, before returning to Cairo to write what was to be his final piano concerto. It was written for the 50th anniversary concert that year of his childhood debut at the Salle Pleyel in Paris, with Saint-Saëns himself at the keyboard.

Typically, it took him just three weeks to write, which was only a few days longer than his Second Piano Concerto, and as different in style to that as any of his other piano concertos were to each other. Saint-Saëns was ever experimenting, clearly fascinated with innovating within the concerto form.

Yet these innovations were not always appreciated. At the German premiere of his Third Piano Concerto there were fisticuffs in the corridor afterwards between those for and against such unprecedented, 'outrageous' techniques as placing two cadenzas in the first movement. The Fifth is equally full of the glittering, stylistic lightness and fleet-fingered notes that one would expect from the virtuoso pianist, yet also a brilliant integration of the orchestra.

Despite the nickname, there was little specifically Egyptian about Saint-Saëns' Fifth, aside from its having been composed largely in a Cairo hotel room. Its first movement had been loosely sketched during a trip to the Canary Islands two years earlier. A fantastical travelogue, Saint-Saëns himself said that his concerto charted a sea voyage to the East, and you can hear it in the distinctive opening to the first movement, with its airy atmosphere and rhythmic swells, building to glitteringly virtuosic trills and arpeggios up and down the keyboard. In the vital and fizzing final movement, filled always with a sense of onward movement and excitement, the composer even perhaps evokes the thunk of a ship's propellers.

The movement that underlines the Concerto's *Egyptian* soubriquet, however, is the second, an *Andante* full of the unexpected. Unlike the other two movements, it thrills in the influences of Egypt and in the sound world of easts Near and Far – highly popular at the time.

Moving from one apparently unrelated musical idea to another, this voyage to the East ranges from Saint-Saëns' interpretation of Arabic musical intervals, to Spanish inflections and evocative elements suggesting Javanese and Chinese music – a sort of unpindownable 19th-century 'exoticism'. Its innovative, quasi-filmic sound effects are unreplicated anywhere else in the canon. There are moments that appear startlingly modern, as the piano trills under repeated top notes. And in the midst, a theme based on that of a Nubian love song, heard while sailing down the Nile, as the sounds of nature echo from the river's banks.

© Sarah Urwin Jones

Witold Lutosławski (1913-1994)

Symphony No3



FIRST PERFORMANCE

Chicago, 29 September 1983

DURATION 28 minutes

- 1. Vivo-Lento-Vivo-Lento-Vivo-Stresso
movimento-Lento –**
- 2. Vivo-Stresso movimento-Lento –**
- 3. Vivo-Stresso movimento-Adagio-Più
mosso-Lento**
- 4. Vivo-Poco meno mosso-Meno mosso –**
- 5. Tempo I –**
- 6. Meno mosso-Tempo I-Meno mosso-Tempo
I-Meno mosso-Ancora meno mosso-Più
largo-Tempo I-Lento-Vivo-Lento-Vivo –**
- 7. A tempo-Poco meno mosso-Presto-Stresso
movimento-Poco lento-Allegro**

Polish music blossomed anew in the 1900s, even if the soil from which many of its brightest flowers grew was dark. For much of the 20th century, Roman Catholic Poland was occupied by German Nazism and Russian Communism, both heavily restricting access to free thinking. The effect on composers was at once stifling and stimulating, as the abstracted art of music rose to the challenge of new allegorical responsibilities.

Witold Lutosławski was part of a generation that included Andrzej Panufnik and Grażyna Bacewicz, keen to reinvent Polish music on its own terms. Lutosławski, in particular, sought to steer Polish music away from the post-Romantic space carved out for it by his predecessor Karol Szymanowski, and back towards the traditions of Bartók and Stravinsky.

Lutosławski spent his early years escaping violence, travelling with his widowed mother between Poland, Russia and Ukraine, picking up bite-size chunks of music education where he could. The young composer hoped to spend the early 1940s studying with Nadia Boulanger in Paris. Instead, he ended the war playing the piano in Warsaw bars, having trudged his way back to Poland from a German prisoner of war camp. These experiences, wedded to the composer's exploration of indigenous Polish folk music (partly demanded by the Soviet regime), made themselves felt in much of Lutosławski's music.

Lutosławski's Symphony No3 was commissioned by Georg Solti and the Chicago Symphony Orchestra, who gave the work its first performance, in Chicago, on 29 September 1983. The score confirmed its composer's status as one of the most important symphonists of the latter 20th century – a composer able to deliver coherent, complete and powerful symphonies long after the form had been considered finished.

The Symphony opens and closes with a four-note 'da da da daa' motif reminiscent of the motto from Beethoven's Fifth, which continually pounds down melodies the orchestra wants to sing out. At the time, it was easy to associate that musical symbolism with freedom of speech. The anti-authoritarian Solidarity Movement in Poland had prompted the government to introduce Martial Law and clamp down on expressive freedoms. Lutosławski maintained that the Symphony's music was absolute, though admitted events of the time may have infiltrated the score subconsciously.

Whatever its inspiration, the Symphony has frequently been cited as Lutosławski's richest and most impressive. It comes from a transitional period in the composer's development during which he was pushing towards a late style characterised by increased clarity of harmony and rhythm and occasional space for more expressive melodies. Aleatoric elements common in earlier works – in which individual musicians would improvise over prescribed material, irrespective of the instructions of a conductor – have less prominence.

Lutosławski's Symphony No2 of 1967 had explored a binary structure of 'preparatory movement' and 'main movement', a device taken forward here – though in this case, with an added epilogue. The music has been described by Polish music aficionado Adrian Thomas as 'discursive rather than directional' but it eventually gathers itself towards a climax. Turning points come when pizzicato basses herald a shift in the symphonic argument about halfway through the work; and when low strings, harp and piano ring out repeating E naturals (the note is a permanent fixture throughout the Symphony) to set up the rhythmic and melodic momentum that will power the piece towards its coda – and a final, terminating statement of the Beethoven motto.

What was happening in 1983?

4 Feb American singer Karen Carpenter died

4 Apr The Space Shuttle *Challenger* was launched on its maiden voyage: it would be destroyed, killing seven crew members, on 28 Jan 1986

6 May German current affairs magazine *Stern* published the 'Hitler Diaries', later found to be forgeries

11 May Aberdeen beat Real Madrid to win the European Cup Winners' Cup

9 Jun Prime Minister Margaret Thatcher was re-elected with a landslide majority

21 Jul The Vostok Station in Antarctica observed the lowest temperature ever recorded on Earth: minus 89.2 degrees Celsius

29 Jul David Niven, British actor and Hollywood leading man, died

6 Sep The Soviet Union admitted to shooting down a Korean Air Lines flight when it entered Soviet airspace: all 269 people on board died

17 Dec A Provisional IRA car bomb outside Harrods in London killed six people

19 Dec The original World Cup trophy, the Jules Rimet Trophy, was stolen in Rio de Janeiro and has never been recovered

Maurice Ravel (1875-1937)

Boléro



FIRST PERFORMANCE

Paris, 22 November 1928

DURATION 15 minutes

For a piece described rather drily by its composer as simply a technical exercise, ‘a piece consisting wholly of orchestral texture without music – of one long, very gradual crescendo ...’, Maurice Ravel’s 1928 ballet score hasn’t done too badly. It is at the same time his most popular piece by far, and his least typical – insofar as Ravel can be said to have produced anything typical. His quite eccentric but rather small output of about 60 performable works includes no symphonies or church music, but two operas, seven chamber pieces, much ferociously difficult piano music, and the fully scored works for which he is best known, including two piano concertos. The best known of these other compositions are *Rapsodie espagnole* (1908), *Ma mère l’Oye* (1910) and *Daphnis et Chloé* (1912).

That’s as it should be, because Ravel was a wizard of the orchestra, still revered for his unequalled ear for the thing we call ‘orchestration’, which is a blithe way of describing the sonic possibilities of the most sophisticated noise-making apparatus ever devised. *Boléro* is certainly an experiment in musical control, a 15-minute crescendo played over an endlessly repeated snare-drum rhythm and with a repeated, winding tune on top. But the terrific tension generated by this musical mechanism, and its eventual explosive release, is far from the whole story. That true story lies in the marvellous sound worlds Ravel creates as he swaps instruments, effects, timbres and overtones, giving the first-desk wind players of any orchestra a showcase that is also a rigorous test drive: the tune may be simple, but the level of artistry must be supreme.

I said 'ballet score', and – though it is almost always performed as a purely orchestral piece – that's what it was: commissioned in 1928 by the Russian dancer Ida Rubinstein, formerly of the Ballets Russes, it was first performed at the Paris Opéra with choreography by Bronislava Nijinska, sister of Vaslav. The scenario is as straightforward as the piece: in a Spanish tavern, a gypsy woman leaps onto a table and starts dancing the bolero, her steps becoming more and more animated, sending the audience into a frenzy.

The scoring starts in utter simplicity, the standard winds in turn – flute, oboe, clarinet bassoon – ceding to rarer cousins, including two saxophones. One stroke of genius has the tune played by horn, celeste and two piccolos in parallel harmony, an utterly new sound conjured up by Ravel's imagination. In a great gear-and-key-change near the end, with the whole orchestra now playing the theme, things suddenly shift up from C Major to a triumphant E Major, before launching the crashing coda: bass drum, cymbals and tam-tam burst in, the orchestra hammers out the rhythm we have been hearing all along, as the trombones indulge in gleeful glissandi, and the music finally storms home to C Major.

© Robert Thicknesse

The Arts in 1928

7 Jan London's Tate Gallery was inundated when the River Thames burst its banks

16 Jan Novelist and poet Thomas Hardy's ashes were interred in Westminster Abbey; his heart was buried with his first wife in Dorset

6 Jul Warner Brothers released *Lights of New York*, the first '100% Talkie', with dialogue spoken throughout the film

31 Aug *The Threepenny Opera*, by Brecht, Hauptmann and Weill, premiered in Berlin, with Lotte Lenya in a principal role

18 Nov Mickey Mouse made his screen debut in Walt Disney's *Steamboat Willie*

27 Nov Igor Stravinsky's ballet *The Fairy's Kiss* was premiered in Paris

9 Dec R C Sherriff's *Journey's End*, set on the Western Front, opened at London's Apollo Theatre and starred Laurence Olivier

10 Dec Charles Rennie Mackintosh, Scottish architect, died in London, aged 60; he was cremated the next day at Golders Green Crematorium

Simon Trpčeski

Piano



Simon Trpčeski has been praised as much for his powerful virtuosity and deeply expressive approach as for his charismatic stage presence. Launched onto the international scene 20 years ago as a BBC New Generation Artist, in an incredibly fast-paced career unhindered by cultural or musical boundaries, he has collaborated with over a hundred orchestras on four continents and performed on the most prestigious stages. Prominent conductors Simon Trpčeski has worked with include Lorin Maazel, Vladimir Ashkenazy, Marin Alsop, Gustavo Dudamel, Cristian Măcelaru, Gianandrea Noseda, Vasily Petrenko, Charles Dutoit, Jakub Hrůša, Vladimir Jurowski, Susanna Malkki, Andris Nelsons, Sir Antonio Pappano and Michael Tilson Thomas.

Simon Trpčeski's fruitful collaborations with EMI Classics, Avie Records, Wigmore Hall Live, Onyx Classics and currently Linn Records have resulted in a broad and award-winning discography which includes repertoire such as Rachmaninov's complete works for piano and orchestra and Prokofiev piano concertos, as well as composers such as Poulenc, Debussy

and Ravel. *Variations*, a solo album of works by Brahms, Beethoven and Mozart, was released in 2022, followed by *Friendship*, a chamber music album released in April 2023. His recording of Brahms' piano concertos with the WDR Symphony Orchestra Cologne and Cristian Măcelaru was released in November.

Born in Macedonia in 1979, Simon Trpčeski is a graduate of the School of Music at the University of St Cyril and St Methodius in Skopje, where he studied with Boris Romanov. Committed to strengthening the cultural image of his native country, his chamber music project Makedonissimo weaves into one unique sound world the Macedonian folk music tradition and highly virtuosic, jazz-influenced riffs and harmonies. Since its successful premiere in 2018, Makedonissimo has performed worldwide and released an album on Linn Records.

In 2009 Simon Trpčeski received the Presidential Order of Merit for Macedonia, and in 2011 he became the first-ever recipient of the title National Artist of Macedonia. He was a BBC New Generation Artist from 2001 to 2003, and in 2003 was honoured with the Young Artist Award from the Royal Philharmonic Society.

Thomas Søndergård

Conductor



Paris (Orchestre National de France), London (London Philharmonic, BBC Symphony, London Symphony and Philharmonia), Amsterdam and Rotterdam (Royal Concertgebouw Orchestra, Netherlands Philharmonic, Rotterdam Philharmonic), and is a familiar figure in Scandinavia with such orchestras as the Oslo Philharmonic, Gothenburg Symphony, Danish National Symphony, Royal Stockholm Philharmonic, Swedish Radio Symphony, Finnish Radio Symphony and Helsinki Philharmonic. North American appearances have included the symphony orchestras of Chicago, Cleveland, Cincinnati, Baltimore, St Louis, Toronto, Atlanta, Montreal, Vancouver, Houston and Seattle. He has also made highly successful tours to China, Korea, Australia and New Zealand.

Danish conductor Thomas Søndergård has been Music Director of the RSNO since 2018, following six seasons as Principal Guest Conductor. The 2023/24 season has also seen him begin his tenure as Music Director of the Minnesota Orchestra. Between 2012 and 2018 he served as Principal Conductor of the BBC National Orchestra of Wales (BBC NOW), after stepping down as Principal Conductor and Musical Advisor of the Norwegian Radio Orchestra.

In addition to his regular appearances with the RSNO during the 2023:24 Season, Thomas led the Orchestra's Residency at Salzburg's Grosses Festspielhaus in October 2023, joined by pianist Lise de la Salle, and an extensive European tour with violinist Ray Chen in January 2024.

He has appeared with many notable orchestras in leading European centres, such as Berlin (Berliner Philharmoniker, Rundfunk-Sinfonieorchester Berlin, Mahler Chamber Orchestra, Konzerthausorchester Berlin), Munich (Symphonieorchester des Bayerischen Rundfunk), Leipzig (Gewandhausorchester),

This season sees Thomas make his return to the London Symphony Orchestra, as well as his debut with the New York Philharmonic, where he will perform the US premiere of Olga Neuwirth's *Keyframes for a Hippogriff*. He also makes regular guest appearances throughout Scandinavia, debuting with the Iceland Symphony Orchestra and at the Bergen International Festival, where he leads a full staging of Ibsen's *Peer Gynt* to Grieg's complete incidental music. Return visits include the Bergen Philharmonic Orchestra, a joint collaboration with the Aalborg and Aarhus Symfoniorkestere, and the Danish National Symphony Orchestra, celebrating his receipt of the Carl Nielsen and Anne Marie Carl-Nielsen Foundation's award for his outstanding contribution to Danish musical life.

Royal Scottish National Orchestra



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

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

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

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

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

On Stage

FIRST VIOLIN

Maya Iwabuchi
LEADER
Emre Engin
Tamás Fejes
ASSISTANT LEADER
Tom Hankey
Liam Lynch
Alan Manson
Lorna Rough
Caroline Parry
Ursula Heidecker Allen
Elizabeth Bamping
Veronica Marziano
Susannah Lowdon
Kirstin Drew
Gillian Risi

SECOND VIOLIN

Peter Campbell-Kelly
GUEST PRINCIPAL
Marion Wilson
Jacqueline Speirs
Harriet Hunter
Robin Wilson
Anne Bünemann
Emily Nenniger
Sophie Lang
Paul Medd
Fiona Stephen
Seona Glen
Nicola Bates

VIOLA

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

CELLO

Pei-Jee Ng
PRINCIPAL
Betsy Taylor
Yuuki Bouterey-Ishido
Rachael Lee
Sarah Digger
Robert Anderson
Miranda Phythian-Adams
Elias Rooney
Alya Mascarenhas

DOUBLE BASS

Nikita Naumov
GUEST PRINCIPAL
Michael Rae
Moray Jones
Alexandre dos Santos
Ben Burnley
Aaron Barrera-Reyes

FLUTE

Katherine Bryan
PRINCIPAL
Marie Soto
Hannah Foster

OBOE

Adrian Wilson
PRINCIPAL
Peter Dykes
Henry Clay
PRINCIPAL COR ANGLAIS

CLARINET

Timothy Orpen
PRINCIPAL
William Knight
Duncan Swindells
PRINCIPAL BASS CLARINET

SAXOPHONE

Lewis Banks
SOPRANO
Kyle Horch
TENOR

BASSOON

David Hubbard
PRINCIPAL
Angharad Thomas
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

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GUEST PRINCIPAL
Alison Murray
Andrew McLean
David McClenaghan
Martin Murphy

TRUMPET

Christopher Hart
PRINCIPAL
Katie Smith
Robert Smith
Brian McGinley

TROMBONE

Dávur Juul Magnussen
PRINCIPAL
Lance Green
Symone Hutchison
Alastair Sinclair
PRINCIPAL BASS TROMBONE

TUBA

John Whitener
PRINCIPAL

TIMPANI

Paul Philbert
PRINCIPAL

PERCUSSION

Simon Lowdon
PRINCIPAL
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Philip Hague
Stuart Semple
Colin Hyson
Peter Murch

HARP

Pippa Tunnell
Teresa Romão

PIANO/CELESTE

Lynda Cochrane
Judith Keaney
Jai Ning Ng

Play Your Part So we can play ours!

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

Here is just a snapshot of the incredible projects we deliver across Scotland. Support us by donating to our Play Your Part appeal and you will help us share transformative musical experiences.



**Free concerts for
school children**

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young people**

**RSNO Youth
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Simply scan the QR code to donate or visit **rsno.org.uk/playyourpart** to help us bring music to concert halls, classrooms, communities and care homes.

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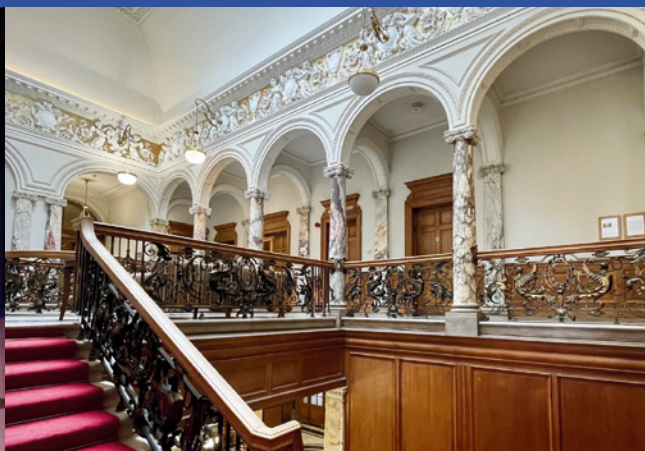
The Institut français d'Écosse is the home of French language and culture in Scotland.

It offers French classes for all ages and levels with French native-speaking teachers, and presents a wide range of cross-cultural events from film screenings, debates and festivals to concerts and exhibitions.

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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
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Ian and Evelyn Crombie
Kenneth and Julia Greig
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We would also like to thank those generous donors who wish to remain anonymous.

Patron Programme

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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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Derrick Morgan
The Solti Foundation Chair

First Violin

Maya Iwabuchi *LEADER*
Dunard Fund Chair

Tamás Fejes *ASSISTANT LEADER*
The Bill and Rosalind Gregson Chair

Ursula Heidecker Allen
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The Hilda Munro Chair

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Marion Wilson
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The Hedley Wright Chair

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In memory of a dear friend, Fiona H

Clarinet

Timothy Orpen *PRINCIPAL*
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Horn

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Trombone

Dávur Juul Magnussen
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Lance Green
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Timpani

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Ms Chris Grace Hartness

Percussion

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

LEARNING AND ENGAGEMENT PATRON

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

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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Mrs A M Bennett
Mr Alan and Mrs Carolyn Bonnyman
Dame Susan and Mr John Bruce
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Francesca and Eoghan Contini
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Sir Sandy and Lady Crombie
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Meta Ramsay
Mr George Ritchie
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Claire and Mark Urquhart
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Margaret Duffy and Peter
Williamson

Symphony

William and Elizabeth Berry
Mr John Brownlie
Miss L Buist
Mr A Campbell
Dr K Chapman and Ms S Adam
Mr W G Geddes
Mr I Gow
Mr J D Home
Professor J and Mrs S Mavor

Mrs A McQueen
Mr Miller
Mr Iain Percival
Mr and Mrs David Robinson

Concerto

Mr A Alstead
Miss D Blackie
Mr L Borwick
Neil and Karin Bowman
Dr C M Bronte-Stewart
Dr F L Brown
Mr and Mrs Burnside
David Caldwell
Ms H Calvert
Ross Cavanagh
Myk Cichla
Dr J Coleiro
Mr and Mrs B H Cross
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Mr K Allen
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 Every one of you makes a real
 difference.

A big Thank You to our supporters

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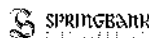
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Royal Scottish National Orchestra

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Royal Scottish National Orchestra
19 Killermont Street
Glasgow G2 3NX
T: +44 (0)141 226 3868
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