



RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

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Tchaikovsky's
Pathétique
Symphony

Caird Hall, Dundee
Thu 13 Feb 2025 7.30pm

Usher Hall, Edinburgh
Fri 14 Feb 7.30pm

Glasgow Royal Concert Hall
Sat 15 Feb 7.30pm

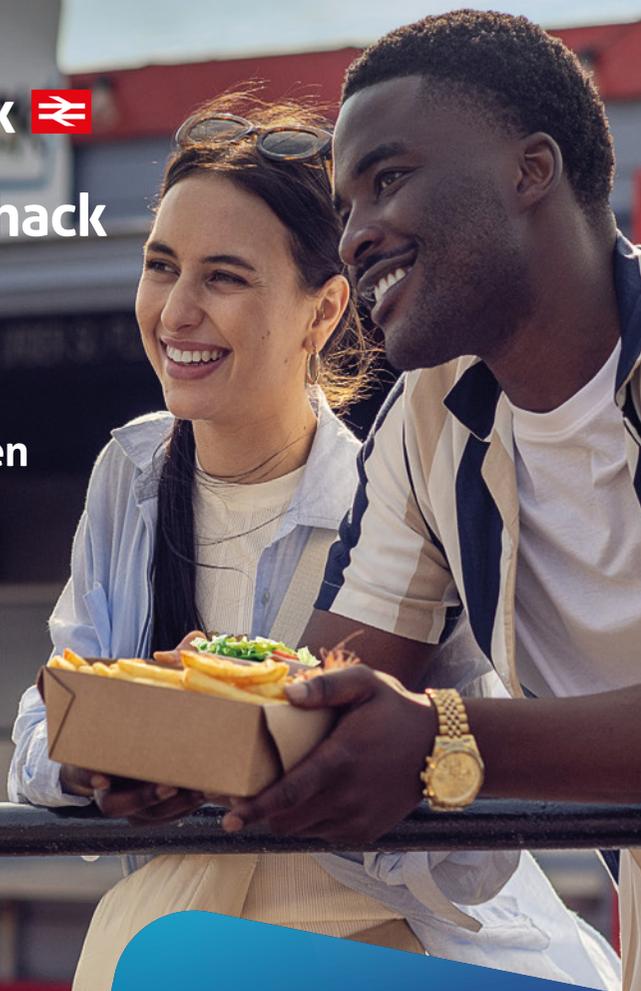
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Tchaikovsky's Pathétique Symphony

Caird Hall, Dundee Thu 13 Feb 2025 7.30pm

Usher Hall, Edinburgh Fri 14 Feb 7.30pm

Glasgow Royal Concert Hall Sat 15 Feb 7.30pm

If music is the food of love, then we have a feast for you this Valentine's! They call Tchaikovsky's Sixth Symphony the *Pathétique*, which means 'full of emotion'. And that's exactly what it is – a pulsing, big-hearted drama of a life on the edge, told in melodies that you'll never forget. But then, everything about this concert is romantic, beginning with the soaring beauty and off-the scale passion of Richard Wagner, sung by Korean star soprano Sunyoung Seo.

WAGNER Overture to *Tannhäuser* [14']

WAGNER Dich, teure Halle from *Tannhäuser* [7']

WAGNER Prelude and Liebestod from *Tristan und Isolde* [17']

INTERVAL

TCHAIKOVSKY Symphony No6 in B Minor Op74 *Pathétique* [45']

David Niemann Conductor

Sunyoung Seo Soprano

Royal Scottish National Orchestra

Sir Alexander & Lady Veronica Gibson Memorial Concert

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The concert in Dundee is kindly supported by Leng Charitable Trust, Leisure & Culture Dundee Major Music Award, Northwood Charitable Trust and Tay Charitable Trust.

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

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Mahler Nine

EDN Fri 21 Feb 7.30pm
GLW Sat 22 Feb 7.30pm

Mahler Symphony No9
Thomas Søndergård Conductor

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Welcome



Welcome to the RSNO's first 2024:25 Season concerts following the festive break.

Since our last Season concerts in December, the Orchestra has kept busy with Christmas Concerts in Aberdeen, Dundee, Glasgow and Edinburgh featuring *The Snowman* narrated by Sanjeev Kohli, the traditional New Year Glasgow performance of Handel's *Messiah* with the RSNO Chorus, and the annual Viennese Gala tour, the latter travelling with Assistant Conductor Derrick Morgan and tenor Jamie MacDougall to Perth, Dunfermline, Langholm, Inverness and Greenock.

We're joined tonight by David Niemann, a former conductor of our Viennese Gala himself. We've also worked with him as the conductor of the final of the 2023 Scottish International Piano Competition. I'm pleased to introduce David to our Concert Season audience tonight and I am sure you will give him a warm welcome.

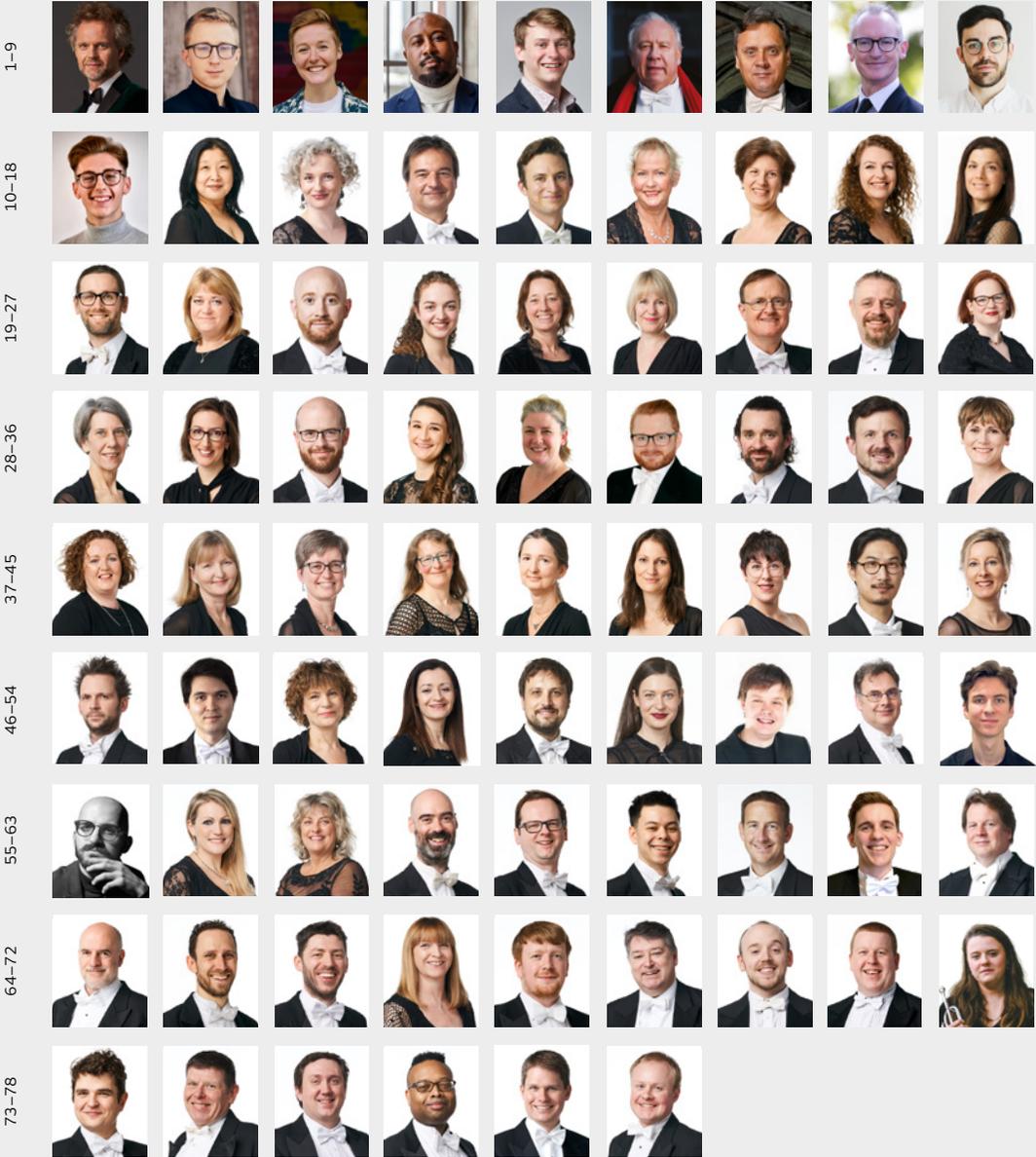
Sunyoung Seo is a talented young artist making her RSNO debut, though she is already known to Scottish audiences. I first heard her sing the roles of Giorgetta and Sister Angelica in Scottish Opera's award-winning production of Puccini's *Il trittico*. I was so blown away by her performance that I immediately bought a ticket to see it again! Sunyoung brought the house down and I was determined to invite her back to Scotland to sing with the RSNO. I'm sure she will be wonderful.

We conclude this evening of romance with Tchaikovsky's angst-ridden Sixth Symphony. I love symphonies which end in a slow movement – Mahler Nine, which the RSNO is playing next weekend, is another example – where the composer shakes off the expectations of ending in triumph. Tchaikovsky declared that he had put his 'whole soul into this work'. I hope that yours is touched by tonight's performance.

Alistair Mackie

CHIEF EXECUTIVE

Royal Scottish National Orchestra



ARTISTIC TEAM

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Patrick Hahn	2
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Ellie Slorach	3
<i>ENGAGEMENT CONDUCTOR</i>	
Kellen Gray	4
<i>ASSOCIATE ARTIST</i>	
Derrick Morgan	5
<i>ASSISTANT CONDUCTOR</i>	
Neeme Järvi	6
<i>CONDUCTOR LAUREATE</i>	
Alexander Lazarev	7
<i>CONDUCTOR EMERITUS</i>	
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<i>DIRECTOR, RSNO CHORUS</i>	
Patrick Barrett	9
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Richard Wagner (1813-83)

Overture and *Dich, teure Halle* from *Tannhäuser*



FIRST PERFORMANCE

Full opera: Dresden, 19 October 1845

DURATION Overture and *Dich, teure Halle*:
21 minutes

Wagner first became interested in combining elements of two medieval German semi-historical legends following his departure from Paris – where he had made almost no impression – in 1842: the resulting narrative linked a competition between minstrels (or Minnesingers) at Wartburg (a medieval castle overlooking the Thuringian town of Eisenach) around the year 1207, to the somewhat later figure of the poet and minstrel Tannhäuser (fl. 1245–65). The opera's full title, in fact, is *Tannhäuser und der Sängerkrieg auf Wartburg* (Tannhäuser and the Singing Competition at Wartburg).

In Wagner's libretto, drafted between June 1842 and April 1843, the minstrel, who has spent some time enjoying the delights of sexual love at the Venusberg – the court of Venus, transferred to Germany following the decline of the Greek gods – returns to Wartburg and duly takes part in the competition. However, his frank hymn to

love and his open admittance of his dalliance with the pagan goddess lead to his banishment and his subsequent pilgrimage to Rome to seek absolution.

The Overture was the last part of the score to be completed, in April 1845, in preparation for the work's successful premiere at the Royal Theatre in Dresden in October that year. It contains two main thematic elements, opening with the sturdy, fervent chorale of the *Pilgrims' Hymn*, which is superseded by the restless, sensuous and exultant music associated with Tannhäuser's sojourn in Venus' realm of erotic delights. These two themes alternate throughout, reaching a grand climax in which elements of both combine.

Following the debacle of the song contest, at which Tannhäuser shocks the entire company by admitting his sinful connection with a pagan goddess and her cohorts and is threatened by his fellow knights with violence, the only person to stand up for him is Elisabeth, daughter of the local ruler, the Landgrave.

In fact, Elisabeth has already made clear her feelings for Tannhäuser at the beginning of the second act, when she enters the castle's Minstrels' Hall, which she had completely avoided during his long absence. She is devotedly in love with Tannhäuser, and in her ecstatic greeting to the hall – *Dich, teure Halle* – she voices her intense happiness at his return.

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Dich, teure Halle

Dich, teure Halle, grüss'ich wieder,
 froh grüss' ich dich, geliebter Raum!
 In dir erwachen seine Lieder
 und wecken mich aus düstrem Traum.
 Da er aus dir geschieden,
 wie öd' erschienst du mir!
 Aus mir entfloh der Frieden,
 die Freude zog aus dir.
 Wie jetzt mein Busen hoch sich hebet,
 so scheinst du jetzt mir stolz und hehr.
 Der mich und dich so neu belebet,
 nicht länger weilt er ferne mehr,
 Sei mir gegrüsst! Sei mir gegrüsst!
 Du teure Halle, sei mir gegrüsst!

Dear hall, I greet you once again,
 joyfully I greet you, beloved place!
 In you his lays awake
 and waken me from gloomy dreams.
 When he departed,
 how desolate you appeared to me!
 Peace forsook me,
 joy took leave of you.
 How strongly now my heart is leaping;
 to me now you appear exalted and sublime.
 He who revives both you and me,
 tarries afar no more.
 I greet you! I greet you!
 Precious hall, receive my greeting!

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**Overture and Venusberg
 Ballet Music from Tannhäuser**

Plus excerpts from **Parsifal**
 and **Lohengrin**

Neeme Järvi Conductor

More information
rsno.org.uk/recordings

Richard Wagner (1813-83)

Prelude and Liebestod

from *Tristan und Isolde*



FIRST PERFORMANCE

Full opera: Munich, 10 June 1865

DURATION Prelude and Liebestod:
17 minutes

First performed at Munich's Königliches Hoftheater und Nationaltheater in 1865, Wagner's opera *Tristan und Isolde* belongs to the small number of works that can genuinely be said to have changed musical history. In this intense exploration of a love between two individuals that achieves a transcendent level, and that can only be consummated in death, Wagner represented the heights and depths of his central characters' inner feelings in music that reaches an unprecedented level of chromaticism – that is, using notes outside the main key of any given section. The result is to undermine the individual key to the point where it ceases to have any real solidity.

From a historical perspective, this was a highly influential procedure – it would lead to an increased use of chromaticism in the works of many other composers, and eventually to

the dissolution of tonality (or key structure), to atonality (or the absence of key), to the twelve-note system of Schoenberg, and to other far-reaching developments.

Beyond its historical significance, *Tristan* was an exceptional achievement in its own right. Wagner started sketching his score in 1854, when in exile in Switzerland from his criminal revolutionary activities in Germany. It was inspired partly by his love for Mathilde Wesendonck, the wife of a Zurich silk merchant who was supporting him financially during this period. But by the time of its 1865 premiere, Wagner was involved with Cosima von Bülow, daughter of another supporter, Franz Liszt, and the wife of the conductor of that first performance, Hans von Bülow. She left her husband the following year and became Wagner's second wife in 1870.

During the course of the opera the Cornish knight Tristan and the Irish princess Isolde take a potion they believe will lead to their deaths, but which instead is a love potion that allows them to admit feelings for each other that they have had to deny hitherto. Once released, the impact of these feelings devastates their lives and those of others.

Wagner originally gave the title *Liebestod*, or Love-death, to the opera's Prelude, but it subsequently became attached to the closing section of the work, in which Isolde describes the dead Tristan rising up before her, and their final attainment of a mystical union beyond earthly existence. What we now call the *Liebestod* Wagner actually referred to as the *Verklärung*, or Transfiguration. He himself brought the two pieces together to form a concert work that distils the essence of the opera they begin and end.

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Liebestod

Mild und leise
 wie er lächelt,
 wie das Auge
 hold er öffnet, –
 seht ihr's, Freunde?
 Säh't ihr's nicht?
 Immer lichter
 wie er leuchtet,
 sternumstrahlet
 hoch sich hebt?
 Seht ihr's nicht?
 Wie das Herz ihm
 mutig schwillt,
 voll und hehr
 im Busen ihm quillt?
 Wie den Lippen,
 wonnig mild,
 süsster Atem
 sanft entweht: –
 Freunde! Seht!
 Fühlt und seht ihr's nicht?
 Hör ich nur
 diese Weise,
 die so wunder-
 voll und leise,
 Wonne klagend,
 alles sagend,
 mild versöhnend
 aus ihm tönend,
 in mich dringet,
 auf sich schwinget,
 hold erhallend
 um mich klinget?
 Heller schallend,
 mich umwallend,
 sind es Wellen
 sanfter Lüfte?
 Sind es Wogen
 wonniger Düfte?
 Wie sie schwellen,

How softly and gently
 he smiles,
 how sweetly
 his eyes open –
 can you see, my friends,
 do you not see it?
 How he glows
 ever brighter,
 raising himself high
 amid the stars?
 Do you not see it?
 How his heart
 swells with courage,
 gushing full and majestic
 in his breast?
 How in tender bliss
 sweet breath
 gently wafts
 from his lips –
 Friends! Look!
 Do you not feel and see it?
 Do I alone hear
 this melody
 so wondrously
 and gently
 sounding from within him,
 in bliss lamenting,
 all-expressing,
 gently reconciling,
 piercing me,
 soaring aloft,
 its sweet echoes
 resounding about me?
 Are they gentle
 aerial waves
 ringing out clearly,
 surging around me?
 Are they billows
 of blissful fragrance?
 As they seethe

mich umrauschen,
soll ich atmen,
soll ich lauschen?
Soll ich schlürfen,
untertauchen?
Süss in Düften
mich verhauchen?
In dem wogenden Schwall,
in dem tönenden Schall,
in des Weltatems
wehendem All, –
ertrinken,
versinken, –
unbewusst, –
höchste Lust!

and roar about me,
shall I breathe,
shall I give ear?
Shall I drink of them,
plunge beneath them?
Breathe my life away
in sweet scents?
In the heaving swell,
in the resounding echoes,
in the universal stream
of the world-breath –
to drown,
to founder –
unconscious –
utmost rapture!

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to the RSNO**

**Tristan und Isolde,
an orchestral passion
(arr. de Vlieger)**

Plus overtures to **Das Liebesverbot**
and **Die Feen**

Neeme Järvi Conductor

More information

rsno.org.uk/recordings

Sunyoung Seo

Soprano



South Korean soprano Sunyoung Seo was born in Pusan (now Busan), and studied singing at the Korea National University of Arts in Seoul.

A DAAD scholarship enabled her to come to Europe and to study at the Robert Schumann Musikhochschule in Düsseldorf, where she performed roles such as Contessa Almaviva *Le nozze di Figaro*, Mimì *La bohème* and title role *Suor Angelica*. With support from Westdeutscher Rundfunk, she recorded a CD of romances and arias and then, as a member of the ensemble at Theater Basel, appeared as title role *Rusalka*, Micaëla *Carmen*, Salud *La vida breve*, title role *Katya Kabanová*, Amelia *Un ballo in maschera*, Desdemona *Otello*, Elettra *Idomeneo*, Elsa *Lohengrin* and Tatiana *Eugene Onegin*.

Sunyoung has worked with leading international conductors including Christian Thielemann, Valery Gergiev, Myung-whun Chung, John Fiore, Axel Kober, Gabriel Feltz, John Luther, Enrico Delamboye, Giuliano Betta, Andrea Marcon and Thomas Gabrisch. She has performed with prestigious orchestras including the Wiener Philharmoniker, London Symphony

Orchestra, Sinfonieorchester Basel, Mariinsky Orchestra, Munich Radio Orchestra, Berner Symphonieorchester, Seoul Philharmonic Orchestra and NHK Symphony Orchestra.

In competition, she has won first prizes at the International Tchaikovsky Competition in Moscow and St Petersburg, the Maria Callas Grand Prix and the Francisco Viñas International Competition, and second prize at the International ARD Music Competition in Munich.

Sunyoung is now a freelance soprano and her recent performances include Cio-Cio-San *Madama Butterfly* at Opéra National de Lorraine, Santuzza *Cavalleria rusticana* and Elsa in Seoul, her UK debut as Liù *Turandot* for Opera North, title role *Katya Kabanová* at Staatsoper Hamburg, Ortlinde *Die Walküre* at Deutsche Oper Berlin, title role *Rusalka* and Elisabetta *Don Carlo* in Daegu, and title role *Tosca* and Elena *Les vêpres siciliennes* in Seoul.

Her most recent appearances in Europe include her first *Aida* at Opéra National de Montpellier and her debut with Scottish Opera as both Giorgetta *Il tabarro* and title role *Suor Angelica* in Sir David McVicar's critically acclaimed and award-winning production of Puccini's *Il trittico*, for which she received universal praise from press and audiences alike.

Peter Ilyich Tchaikovsky (1840-1893)

Symphony No6

in B Minor Op74 **Pathétique**



FIRST PERFORMANCE

St Petersburg, 28 October 1893

DURATION 45 minutes

1. **Adagio – Allegro non troppo**
2. **Allegro con grazia**
3. **Allegro molto vivace**
4. **Finale. Adagio lamentoso**

Tchaikovsky tended to pour out his heart in his works. But in his last symphony, premiered just nine days before he died, he did rather more. For decades now, musicologists have been debating whether that death was by Tchaikovsky's own hand, and if the symphony he finished just before it could be the composer's suicide note.

According to one theory, Tchaikovsky, a gay man, was shortly to be hounded and prosecuted for sexual relations with a member of the Imperial Court. He drank a glass of un-boiled water four days after conducting the Symphony's premiere – an unthinkable act given the cholera epidemic in Russia at the time and an unnecessary one considering Tchaikovsky's wealth and status. It's not difficult to conclude that the tortured composer knew exactly what he was doing (even if this version of events is disputed by some).

Whether or not Tchaikovsky was reflecting that predicament in a symphony he freely acknowledged told a story (he stopped short of specific details), he certainly used his Sixth Symphony to give expression to new ideas about symphonic design and music itself. The composer's biographer David Brown has suggested that a previously aborted attempt at a symphony to follow the Fifth proves that 'something far greater was germinating' inside Tchaikovsky, and that it was 'a concept so novel that it could not be crushed'.

Eventually, that novel concept flowed out of Tchaikovsky with exhilarating speed in the summer of 1893. The Symphony's power, fluency and originality remain astonishing, and its first audience was left bewildered by a work whose final pages sink into silence rather than proclaiming a traditional symphonic victory. Earlier in his cycle of symphonies, Tchaikovsky had explored fate. Now, he was exploring mortality.

The Sixth Symphony would have felt and sounded entirely different from the start. First there was its title, expressing passionate suffering (rather than the ineptitude of the English word 'pathetic'). Then there's the music. It opens with a low bassoon, picking out a four-note figure above murky strings. Soon the strings hijack that bassoon figure, imbuing it with scorching power for use in the powerful *Allegro* that carries the first movement's principal musical argument. Time and again, the music tries to haul itself upwards only to slip back down.

There are few better musical metaphors for Tchaikovsky's sense of isolation than the movement that follows. The second movement has all the feeling of a waltz – a dance of etiquette, tradition and social order and involving the four feet of two humans. But it is impaired, if not sabotaged here by a five-beat structure that makes dancing to it impossible – a reference, perhaps, to a love that could not speak its name. That is followed by a frantic march, its forced smile ultimately unable to conceal dark thoughts as it hurtles towards oblivion.

When this movement throttles towards its last bars, it gives the impression that the Symphony has ended. But it has not. After a silence, the final movement begins in despair. We are introduced to the pain-filled first theme, and after yet another silence, a theme of notable breadth; David Brown describes these respectively as 'the active side of grief – shock and despair' and 'the inner apprehension of adversity'. In the end, the music can only cling to the latter, before sinking into silence for the last time.

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What was happening in 1893?

14-16 Jan The Independent Labour Party held its first conference, at the Bradford Labour Institute; Keir Hardie was elected chairman

1 Feb Thomas Edison completed construction of the first motion picture studio at West Orange, New Jersey

23 Feb Rudolf Diesel received a patent for his eponymous engine

6 Apr After 40 years of construction, the Salt Lake Temple of the Church of Jesus Christ of Latter-Day Saints was dedicated

1 May The 1893 World's Fair, also known as the World's Columbian Exhibition, opened in Chicago

29 Jun The Shaftesbury Memorial Fountain, better known as *Eros*, was officially unveiled in London's Piccadilly Circus

14 Aug The world's first driving licences were issued under the Paris Police Ordinance

1 Sep The UK Parliament rejected Gladstone's Ireland Bill, intended to introduce self-government

19 Sep New Zealand became the first country to grant women's suffrage

26 Nov Readers of Arthur Conan Doyle's *The Adventure of the Final Problem* were surprised to discover that Sherlock Holmes had apparently died at the Reichenbach Falls in Switzerland in 1891

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Rachmaninov's Third Piano Concerto

ABN Thu 6 Mar 7.30pm

EDN Fri 7 Mar 7.30pm

GLW Sat 8 Mar 7.30pm

Farrenc Overture No2

Rachmaninov Piano Concerto No3

Bartók Concerto for Orchestra

Lionel Bringuier Conductor

Jonathan Mamora Piano

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David Niemann

Conductor



German conductor David Niemann is establishing himself as one of the most gifted conductors of his generation. Second prize winner of the 2015 Malko Conducting Competition, in February 2015 he was appointed Assistant Conductor at the Opéra Orchestre National Montpellier, where he worked alongside chief conductor Michael Schönwandt for the following three seasons. He is developing a broad mainstream repertoire and is equally a persuasive advocate of 20th-century and contemporary repertoire.

Highlights of the 2024/25 season include his Berliner Philharmonie debut with Ensemble Modern, as part of the 2024 Berlin Musikfest, alongside returns to the Orchestre de Picardie and the RSNO. Recent RSNO projects have included conducting the finals of the Scottish International Piano Competition and the New Year Viennese Gala national tour. Other highlights include a full staging of the Mozart Requiem at Malmö Opera, with dancers from the Skånes Dansteater and choreography by Örjan Andersson; a revival of

Elena Kats-Chernin's *Der herzlose Riese* with the Luxembourg Philharmonic; a return to the Kammerakademie Potsdam; and his debut with the Württembergische Philharmonie Reutlingen.

Further highlights include debut appearances with both the Deutsches Symphonie-Orchester Berlin and Ensemble Modern (Hamburg Elbphilharmonie); a special interdisciplinary project with the Junge Deutsche Philharmonie featuring new commissions with the most renowned artists of the German-speaking poetry slam scene; and Schoenberg's *A Survivor from Warsaw*, paired with Beethoven's Symphony No9, to open the Barcelona concert season of the Vallès Symphony in the Palau de la Música Catalana.

Engagements have also included a series of projects with the Qatar Philharmonic; a number of visits to the Orchestre National du Capitole de Toulouse and the Luxembourg Philharmonic; many main season and regional concerts with the Opéra Orchestre National Montpellier; and concerts with the Opéra National de Lorraine and Orchestre Lyrique Région Avignon Provence.

Royal Scottish National Orchestra



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

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

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

The RSNO has a worldwide reputation for the quality of its recordings, receiving a 2020 Gramophone Classical Music Award for Chopin's

Piano Concertos (soloist: Benjamin Grosvenor), conducted by Elim Chan, two Diapason d'Or awards (Denève/Roussel 2007; Denève/Debussy 2012) and eight GRAMMY Award nominations. In recent years, the RSNO has increasingly recorded soundtracks for film, television and video games, with notable titles including *Horizon: An American Saga* (Warner Bros), *Life on Our Planet* (Netflix), *Star Wars Outlaws* (Ubisoft), *Avatar: Frontiers of Pandora* (Meta Quest VR) and *The Woman King* (Sony Pictures). The Orchestra records at its bespoke in-house facility, Scotland's Studio, in Glasgow.

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

On Stage

FIRST VIOLIN

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

SECOND VIOLIN

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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.

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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 gifts enable us to realise the Orchestra's most ambitious goals. Conductors' Circle members support inspirational concert performances for our audiences alongside innovative education programmes in communities across Scotland, via our ground breaking initiative Music for Life.

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

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

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RSNO Patrons support individual musicians and members of the artistic team as well as advocating our work off the stage, from Learning and Engagement activity to commissioning new music. Becoming a Patron will bring you closer to the communities we serve across Scotland and will help to ensure that we maintain our position as one of Europe's leading symphony orchestras.

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Chair Patrons are connected directly to the musicians on stage and get to enjoy privileged behind-the-scenes access. Our musicians truly appreciate the support they receive from their Chair Patrons and the brilliant opportunities they bring to the Orchestra.

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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.

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

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 RSN0 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.

As a charity, our work relies on donations from our supporters and friends – whether performing world-class music on stage or engaging with children across Scotland in our National Schools Concert Programme – and we need your continued support.

By remembering the RSN0 in your Will, you can help us share the joy of music with future generations and allow your passion for the Orchestra to live on.

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 RSN0, 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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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 at the centre of the RSNO. Your membership helps to support the future of the RSNO while sharing the joy of music both on and off stage.

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

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