



RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

# Clyne & Rachmaninov: Dance!

Usher Hall, Edinburgh  
Fri 21 Mar 2025 7.30pm

Glasgow Royal Concert Hall  
Sat 22 Mar 7.30pm

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# Clyne & Rachmaninov: Dance!

**Usher Hall, Edinburgh** Fri 21 Mar 2025 7.30pm  
**Glasgow Royal Concert Hall** Sat 22 Mar 7.30pm

With Scotland's National Orchestra and up-and-coming Finnish conductor Emilia Hoving, this is a concert full of tunes that will make you want to dance! Rachmaninov's final masterpiece, composed during his exile in Hollywood, fuses big band glamour with the songs and sorrows of his homeland, while Ravel dreams of a more elegant age; and Anna Clyne's lyrical new cello concerto, which critics have described as 'gorgeous', is performed by rising star Senja Rummukainen. Expect an emotional evening.

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**RAVEL** Valses nobles et sentimentales [15']

**ANNA CLYNE** DANCE for cello and orchestra [25']  
SCOTTISH PREMIERE

INTERVAL

**RACHMANINOV** Symphonic Dances Op45 [35']

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**Emilia Hoving** Conductor  
**Senja Rummukainen** Cello  
**Royal Scottish National Orchestra**

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

## Jonathan Dove's **Uprising**

**Edinburgh** Fri 28 Mar 7.30pm

**Glasgow** Sat 29 Mar 7.30pm

A brand-new, concert-staged opera that explores the gripping drama of protest, activism and the human cost of climate change.

**Ellie Slorach** Conductor

**Ffrion Edwards** Lola

**Madeleine Shaw** Angela

**Julieth Lozano Rolong** Zoe

**Marcus Farnsworth** Clive

**Edwin Kaye** Mayor/Quercus

**Rhys Batt** Doctor

**RSNO Youth Chorus**

**RSNO Chorus**

**RSNO Chorus Academy**

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The RSNO is supported by  
the Scottish Government

 **Scottish Government**  
Riaghaltas na h-Alba



# Welcome



Welcome to this evening's concert.

For our audience members in Edinburgh, I hope you enjoyed the pre-concert performance from the Senior Pupils of St Mary's Music School. The RSNO's partnership with the school is very close to my heart as an alumnus myself and because of the integral role St Mary's plays in the cultural fabric of Edinburgh. St Mary's is a stalwart in producing brilliant young artists and it's always such a privilege to showcase this next generation of musicians on the magnificent Usher Hall stage.

Joining us this evening are Finnish conductor Emilia Hoving and her compatriot, cellist Senja Rummukainen, for the Scottish premiere of Anna Clyne's *DANCE for cello and orchestra*. A particular highlight of my job is being able to programme concerts featuring new works, especially ones by such sought-after, prolific composers as Anna Clyne. I am sure that many of you are familiar with Clyne's work, and those of you that aren't certainly will be soon – later this Season, Jess Gillam will perform Clyne's *Glasslands* concerto and last year we recorded

her piece *Within Her Arms* for Linn Records. The album, *Our Gilded Veins*, is available in all the usual places and is well worth a listen.

Staying on the subject of recordings, the RSNO's latest release features music from Bacewicz, Lutosławski and Szymanowski conducted by Music Director Thomas Søndergård. The album, which is a celebration of Polish music, will be released next Friday (28 March).

From the international to the national, and I am looking forward to next Sunday's jaunt up the A9 to Newtonmore where we are piloting a cinema event featuring live chamber music from RSNO musicians in the Screen Machine. For those unfamiliar with the Screen Machine, it's a mobile cinema that tours the Highlands and Islands, bringing the big-screen experience to rural communities. Our partnership with Regional Screen Scotland is a vital part of our goal to become a truly national Orchestra.

**Alistair Mackie**

CHIEF EXECUTIVE

# Royal Scottish National Orchestra

1-9



10-18



19-27



28-36



37-45



46-54



55-63



64-72



73-78



## ARTISTIC TEAM

Thomas Søndergård	1
MUSIC DIRECTOR	
Patrick Hahn	2
PRINCIPAL GUEST CONDUCTOR	
Ellie Slorach	3
ENGAGEMENT CONDUCTOR	
Kellen Gray	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	
Eden Devaney	10
SIR ALEXANDER GIBSON MEMORIAL FELLOWSHIP FOR CHORAL CONDUCTORS	

## FIRST VIOLIN

Maya Iwabuchi	LEADER	11
Lena Zeliszewska	ASSOCIATE LEADER	12
Tamás Fejes	ASSISTANT LEADER	13
Patrick Curlett	ASSOCIATE PRINCIPAL	14
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Ursula Heidecker Allen		16
Lorna Rough		17
Susannah Lowdon		18
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Elizabeth Bamping		20
Liam Lynch		21
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Marion Wilson	ASSOCIATE PRINCIPAL	24
Nigel Mason		25
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Anne Bünemann		28
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Emily Nenniger		31
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Tom Dunn	PRINCIPAL	34
Felix Tanner	ASSOCIATE PRINCIPAL	35
Susan Buchan	SUB PRINCIPAL	36
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Nicola McWhirter		38
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## CELLO

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Betsy Taylor	ASSOCIATE PRINCIPAL	45
Kennedy Leitch	ASSISTANT PRINCIPAL	46
Yuuki Bouterey-Ishido	SUB PRINCIPAL	47
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## TRUMPET

Christopher Hart	PRINCIPAL	71
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Simon Lowdon	PRINCIPAL	77
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**Maurice Ravel** (1875-1937)

# Valses nobles et sentimentales



## FIRST PERFORMANCE

Piano version: 9 May 1911; orchestral version published 1912

**DURATION** 15 minutes

1. **Modéré – très franc**
2. **Assez lent – avec une expression intense**
3. **Modéré**
4. **Assez animé**
5. **Presque lent – dans un sentiment intime**
6. **Vif**
7. **Moins vif**
8. **Épilogue: lent**

Ravel's love of dance was evident throughout his entire compositional life. It came in part from his love of the Basque culture into which he was born on his mother's side, a culture which held dance as a key element. There are few works, if any, in Ravel's oeuvre which are not influenced by dance rhythms or the idea of the dance. His score to the symphonic poem *La Valse*, published in 1920 after a long gestation, and some nine years after he premiered *Valses nobles et sentimentales* (from which it took two of its motifs), was informally illustrated on the last page of the autograph manuscript with Ravel's own doodles of swirling dancing figures, tumbling as if they'd been swept away in the 'fatal whirling' of the dance. That same year, Ravel, who during his early career had had trouble being accepted by the upper echelons of the somewhat conservative French musical establishment, which held true to the tenets of the composer César Franck, wrote to the writer Jean Marold, in typical fashion, 'You know my intense attraction to these wonderful rhythms and that I value the *joie de vivre* expressed in the dance much more deeply than Franckist puritanism.'

That *joie de vivre*, and freedom, is amply evident in the *Valses nobles et sentimentales*, written and premiered in 1911 for piano, with the orchestrated version published subsequently in 1912. On the title page, Ravel placed a quote from Henri de Régnier's novel, *Les rencontres de Monsieur de Bréot*: '... le plaisir délicieux et toujours nouveau d'une occupation inutile' – in English, roughly, 'the delicious and ever-fresh pleasure of a useless occupation'.

Comprised of eight relatively short waltzes which wash expressionistically in and out of fresh-sounding dissonance, each seamlessly



flowing into the other, the last is a form of epilogue, a ghostly, dreamlike echoing of all the motifs that have come before. It was inspired by Ravel's admiration for Viennese waltz and specifically for Schubert, a fellow waltz-lover, upon whose *Valses sentimentales* and *Valses nobles* of 1823 and 1826 respectively Ravel's own work was based.

'The title *Valses nobles et sentimentales* sufficiently indicates that I was intent on writing a set of Schubertian waltzes,' said Ravel. He placed the piece in the context of the fiendish virtuosity of his 1908 piano work, *Gaspard de la nuit*, using, he said, 'writing of obviously greater clarity which has strengthened the harmony and sharpened the contrasts'.

Those 'sharpened contrasts' were perhaps a part of what afforded the piano premiere, played by Louis Aubert in 1911, its reception of apparently raucous boos. If the dissonance sounds fresh and modern – and utterly ravishing – to 21st-century ears, it sounded outrageous to the more conservative of critics in early 20th-century Paris. The premiere took place at the Société musicale indépendante, set up to support a more creative approach to musical composition, as part of an evening of anonymously presented new works by contemporary French composers in which critics were asked – perhaps somewhat riskily – to guess the author.

The subsequent version for orchestra highlights the expressionistic palette, and bears evidence of Ravel's attempts at a further clarity of orchestration; there is that glorious Ravelian *joie* in the swirling orchestral sound and lush textures. This is music saturated with the physicality and emotion of the waltz.

© Sarah Urwin Jones

## What was happening in 1911?

**18 Jan** Eugene B Ely landed an aircraft for the first time on the deck of a ship, the USS *Pennsylvania* stationed in San Francisco harbour

**19 Mar** International Women's Day was celebrated for the first time across Europe, following a Woman's Day in New York in 1909

**8 Apr** Dutch physicist Heike Kamerlingh Onnes discovered superconductivity, in which electrical resistance vanishes and magnetic fields are expelled from materials

**15 May** Standard Oil was dissolved into 34 separate companies, including Mobil and Texaco, following violations of the Sherman Anti-Trust Act, introduced to prohibit monopolies

**31 May** The hull of the RMS *Titanic* was launched in Belfast

**17-20 Aug** Britain's first national strike of railway workers

**21 Aug** Leonardo da Vinci's *Mona Lisa* was stolen from the Louvre in Paris by Vincenzo Peruggia; it was returned in 1913

**16 Oct** Glasgow's new Mitchell Library building on North Street was opened by Lord Rosebery

**14 Dec** Norwegian explorer Roald Amundsen reached the geographical South Pole, 34 days ahead of the Terra Nova Expedition led by Robert Falcon Scott

**Anna Clyne** (born 1980)

# DANCE

**for cello and orchestra**

**FIRST PERFORMANCE**

Santa Cruz, California, 3 August 2019

**SCOTTISH PREMIERE**

**DURATION** 25 minutes

Anna Clyne's *DANCE* might just be a modern masterpiece of a cello concerto, each of its five movements inspired by a line from a poem by the 13th-century poet and mystic Rumi. As the title suggests, this is music that dances – but it also sings and laments, reflects and meditates. Its colours are vivid, its moods are kaleidoscopic: melancholic, tender, joyful, sorrowful, fierce, proud. Above all, *DANCE* is heartfelt. Aptly enough, the piece is dedicated 'with much love' to Clyne's father, Leslie.

Cellist Inbal Segev is to thank for its existence, after she commissioned the piece for the Baltimore Symphony and gave its premiere in August 2019 at the Cabrillo Festival of Contemporary Music in Santa Cruz. She later recorded it with the London Philharmonic Orchestra and conductor Marin Alsop.

A cellist by training herself, Clyne draws inspiration from the lyrical eloquence of Elgar's Cello Concerto, the dancing rhythms of Bach's solo Cello Suites and, says Segev, Britten's Cello Symphony. Yet *DANCE*'s expression is personal and individual, blending an instant appeal with emotional depth. Clyne explores five striking lines, in which Rumi exhorts the reader to dance even in the midst of pain, struggle and battle:

Dance, when you're broken open.  
Dance, if you've torn the bandage off.  
Dance in the middle of the fighting.  
Dance in your blood.  
Dance, when you're perfectly free.

The first movement, 'when you're broken open', begins with music of great tenderness, the cello line floating above sustained strings, punctuated by gentle woodwind and soft percussion. 'I imagined the fragility of being shattered apart,' Clyne told her publisher, Boosey & Hawkes.

The energy shifts in the folk music-inflected second movement, turning 'earthy and fiery', as the performance marking puts it. The bandage is ripped off, we might imagine, by the cellos' pizzicato, underpinned by marimba, with the soloist launching into vigorous double-stopping. Yet there's still space for simple, beautiful melody.

That leads to a 'reflective' central movement, 'in the middle of the fighting', which nods to the Baroque era with its repeating ground bass line, over which the cello spins a lamenting, bittersweet line. The use of repetition draws a connection between Baroque and electronic looping techniques in the fourth movement, marked 'regal and expansive'. As the expressive intensity builds, the music takes on an epic character.

*DANCE* culminates in 'when you're perfectly free', which, Clyne tells us, she wrote first. So when we hear ideas returning from earlier movements, in reality these were the seeds of the entire Concerto. It makes for a rich finale, showing off the cello's eloquence.

© Rebecca Franks

# Anna Clyne

## Composer



GRAMMY-nominated Anna Clyne is one of the most in-demand composers today, working with orchestras, choreographers, filmmakers and visual artists around the world.

She has been commissioned and presented by the world's most dynamic and revered arts institutions, and her music has opened such events as the Edinburgh International Festival, The Last Night of the Proms and the New York Philharmonic's season. The World Economic Forum commissioned Clyne's *Restless Oceans*, which was premiered by an all-women orchestra, led by Marin Alsop, at the 2019 opening ceremony in Davos.

Clyne often collaborates on creative projects across the music industry, including *Between the Rooms*, a film with choreographer Kim Brandstrup and LA Opera, as well as *The Nico Project* at the Manchester International Festival, a stage work about pop icon Nico's life that featured Clyne's reimagining of *The Marble Index* for orchestra and voices. Clyne has also reimagined tracks from Thievery Corporation's *The Cosmic Game* for the electronica duo with orchestra, and her music has been programmed by such artists as Björk.

Clyne's works are frequently choreographed for dance, with recent projects including the world premiere of choreographer Pam Tanowitz's dance set to *Breathing Statues* for the Royal Ballet in London and performances of *DANCE* by the San Francisco Ballet with choreography by Nicolas Blanc. Her fascination with visual art has resulted in several projects, including *ATLAS*, inspired by a portfolio of work by Gerhard Richter; *Color Field*, inspired by the artwork of Mark Rothko; and *Abstractions*, inspired by five contemporary paintings.

Clyne also seeks innovation through new technology, developing the Augmented Orchestra with sound designer Jody Elff, the technology expanding the sound world of the orchestra through computer-controlled processes.

In 2024/25 Clyne continues her role as Composer in Residence with the BBC Philharmonic.

Clyne's music is represented on several labels, including the 2024 album *SHORTHAND*, released on SONY Classical with performances by The Knights, Avi Avital, Pekka Kuusisto, Colin Jacobsen and Yo-Yo Ma. Her works *Prince of Clouds* and *Night Ferry* were nominated for 2015 GRAMMY Awards, and her cello concerto *DANCE*, recorded by soloist Inbal Segev, the London Philharmonic Orchestra and Marin Alsop, has garnered over 11 million plays on Spotify.

Clyne is deeply committed to music education and to supporting and mentoring the next generation of composers. She was the founding mentor for the Orchestra of St Luke's Degaetano Composition Institute, the Scottish Chamber Orchestra's New Stories programme and the Berkeley Symphony Orchestra's Emerging Composers Program.

Clyne's music is published exclusively by Boosey & Hawkes.



**Sergei Rachmaninov** (1873-1943)

# Symphonic Dances

Op45



**FIRST PERFORMANCE**

Philadelphia, 3 January 1941

**DURATION** 35 minutes

- 1. (Non) allegro**
- 2. Andante con moto (Tempo di valse)**
- 3. Lento assai**

Fate dealt a cruel hand when it pushed into exile a man so filled with love for his country as Sergei Rachmaninov. The composer fled Russia at the Revolution of 1917. 'His homesickness assumed the character of a disease as the years passed', wrote the American writer on music David Ewen, 'and one symptom of that disease was an unshakeable melancholy.'

Another was the composer's obsession with death. That we can hear in Rachmaninov's music – most obviously in his constant musical recourse to the theme known as the Dies Irae, an ancient plainsong tune associated with the scriptural text invoking the 'day of wrath that will dissolve the world in ashes'.

The Dies Irae theme, which carries its own ominous atmosphere, weaves its way through even ostensibly playful works by Rachmaninov. But it has special import in his *Symphonic Dances*, a late score in which he appears to tot up the profit and loss account of his value as a composer of orchestral music.

In 1939 Rachmaninov settled in Long Island. In America, he was known more as a pianist than a composer. While practising for a recital tour in August 1940, he felt a piece forming under his fingers. He wrote to the conductor of The Philadelphia Orchestra, Eugene Ormandy: 'Last week I finished a new symphonic piece, which I naturally want to give first to you and your orchestra. It's called *Fantastic Dances*.'

Rachmaninov's biographer Viktor Seroff tells that the composer conceived the work's three movements as representing 'midday, twilight and midnight' – the three stages of human life. When the piece was first performed in January 1941, its titled had changed to *Symphonic Dances*.

By then the 'time-of-day' titles had disappeared, but the presence of the dance was unmistakable. The dancer Michel Fokine was among the Russian expatriate community in Long Island and had agreed to choreograph the piece before his untimely death.

Another impetus is faith. 'I thank thee, Lord', wrote Rachmaninov at the end of the score, just after quoting the Alleluia passage from his own Orthodox choral work *All-Night Vigil*. This is surely not unrelated to awareness of mortality apparent in his constant use of the Dies Irae theme.

Another vital impulse, perhaps even the reason Rachmaninov decided to take up his pen again, was the new music coming from the likes of Schoenberg and Stravinsky. Rachmaninov doesn't borrow stylistic tools from either in his *Symphonic Dances*, but the sense of sentimentality found in much of his previous music has gone. Muscularity, directness and even austerity have taken its place.

The first dance demonstrates the point. After the gruff string chords that follow the ticking opening, we hear a despondent, three-note descending motif that becomes the germ of the whole score. Even the singing secondary theme, introduced by an alto saxophone, has 'an uncharacteristic coolness' in the words of one critic. Eventually, underneath glistening glockenspiel and flutes, Rachmaninov quotes a theme from his own First Symphony, a piece he had destroyed and hoped would never be heard again following its disastrous premiere in 1897 (he did not know that somebody had squirrelled away a copy).

The second dance is a waltz – no sugary Viennese whirl, but a nocturnal dance that grows in anxiety towards something almost oppressive.

The final dance is not really a dance at all. When the music musters devilish rhythmic energy following its sighing opening, we hear the Dies Irae theme picked out on bells. Rachmaninov's orchestration is uncanny: monolithically deep but full of wicked surface detail. This terrifying yet faintly enjoyable dance with the Dies Irae theme suggests the composer knew what was coming. Less than three years later, he was dead.

© Andrew Mellor

# Senja Rummukainen

## Cello



Born in Helsinki in 1994, Senja Rummukainen's musical journey began in 2001 at the East Helsinki Music Institute under the guidance of Taru Aarnio and Allar Kaasik. In 2014 she became famous on the Finnish concert scene after winning first prize at the Turku Cello Competition. A year later she was a finalist at Porto's Guilhermina Suggia Prize, and in 2019 she reached the final of the Tchaikovsky International Competition in St Petersburg.

Her performances as a soloist with the BBC Symphony Orchestra, Helsinki Philharmonic Orchestra, Cleveland Orchestra, RSNO, Orquesta Filarmónica de Bogotá, Tapiola Sinfonietta, Iceland Symphony Orchestra, Gothenburg Symphony Orchestra and BBC National Orchestra of Wales have been highly praised. Notable performances in the 2024/25 season include her appearance at the BBC Proms with Sakari Oramo and the BBC SO and at the Salzburg Easter Festival with the Finnish Radio Symphony Orchestra and Esa-Pekka Salonen.

As a chamber musician, Rummukainen has been a part of the musical backbone at the most important Finnish festivals, such as those in Kuhmo, Turku and Oulu. She was the artistic director of the Helsinki Chamber Summer Festival together with Johannes Piirto, Kasmir Uusitupa, Tami Pohjola and Riina Piirilä from 2017 to 2021. She has also given masterclasses at Cellofest in Helsinki and Porvoo Cello Academy, and was a member of the jury at the 2021 Porvoo Cello Competition.

At the Sibelius Academy between 2009 and 2013, Rummukainen studied with Marko Ylönen, taking her Bachelor of Music from 2013 to 2017. During this time she also studied at the Folkwang Universität der Künste Essen with Young-Chang Cho (2014–15) and spent an exchange year at the Norwegian Academy of Music with Truls Mørk (2016–17). Following her Bachelor's degree, she moved to Berlin to study with Jens Peter Maintz at the Universität der Künste. She completed her Master of Music in 2021 then continued with her Konzertexamen studies.

Senja Rummukainen plays a David Tecchler cello from 1707 on loan from the Finnish Cultural Foundation.



# Emila Hoving

## Conductor



Already firmly established across Europe, in 24/25 Emila Hoving returns to conduct the Philharmonia Orchestra, Royal Stockholm Philharmonic, Helsinki Philharmonic, BBC National Orchestra of Wales, Norwegian Radio, Malmö Symphony and Adelaide Symphony. She conducts the Strasbourg Philharmonic, Belgian National, Trondheim Symphony, Stavanger Symphony, RSNO, Orquesta Sinfónica de Castilla y León, Tasmanian Symphony and Netherlands Radio Philharmonic (at the Concertgebouw) all for the first time. Highlights of the last few months include her subscription debut with the Orchestre Philharmonique de Radio France and her first visits to the BBC Symphony, Royal Philharmonic, Tonkünstler Orchestra Vienna, Tenerife Symphony and Swedish Radio Symphony.

She made her Japan debut in 2022 at Suntory Hall with the Yomiuri Nippon Symphony, and her Australian debut at the Adelaide Festival in 2023, conducting the local premiere of Missy Mazzoli's *Procession*. She appeared at the 2023 Avanti! Summer Sounds Festival, and regularly conducts works by living (especially Finnish) composers. In October 2024 she conducted the BBC Scottish Symphony in the Nordic Music Days festival in Glasgow, and is closely involved with the Helsinki Philharmonic's ongoing project to revive works by neglected Finnish composers from the last century.

This season she makes her main-stage opera debut, conducting several performances of *The Magic Flute* for Opera North.

Hoving's career began as assistant to Hannu Lintu at the Finnish Radio Symphony (2019) and to Mikko Franck at Radio France (2020-22). Both posts led to important jump-ins which catapulted her into the limelight, notably when she took over a concert with the Orchestre Philharmonique de Radio France in the Berlin Philharmonie concert at only a few hours' notice in March 2022.

Hoving studied at the Sibelius Academy in Helsinki with Sakari Oramo and Atso Almila, having begun conducting studies in 2015 with Jorma Panula. She previously studied piano as well as the clarinet.

# Royal Scottish National Orchestra



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

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

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

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

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

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

# On Stage

## FIRST VIOLIN

Maya Iwabuchi  
LEADER  
Emre Engin  
Patrick Curlett  
Cheryl Crockett  
Caroline Parry  
Elizabeth Bamping  
Lorna Rough  
Susannah Lowdon  
Alan Manson  
Liam Lynch  
Veronica Marziano  
Sian Holding  
Maria Oguren  
Sharon Haslam

## SECOND VIOLIN

Jacqueline Speirs  
ASSOCIATE PRINCIPAL  
Marion Wilson  
Sophie Lang  
Anne Bünemann  
Kirstin Drew  
Harriet Hunter  
Nigel Mason  
Robin Wilson  
Paul Medd  
Colin McKee  
John Robinson  
Elana Eisen

## VIOLA

Tom Dunn  
PRINCIPAL  
Felix Tanner  
Susan Buchan  
Francesca Hunt  
Claire Dunn  
Maria Trittinger  
Lisa Rourke  
Beth Woodford  
Elaine Koene  
David McCreadie

## CELLO

Pei-Jee Ng  
PRINCIPAL  
Betsy Taylor  
Kennedy Leitch  
Yuuki Bouterey-Ishido  
Rachael Lee  
Sarah Digger  
Robert Anderson  
Gunda Baranuaskaitė

## DOUBLE BASS

Slawomir Grenda  
GUEST PRINCIPAL  
Michael Rae  
Moray Jones  
Alexandre Cruz dos Santos  
Tom Berry  
Olaya Garcia Alvarez

## FLUTE

Katherine Bryan  
PRINCIPAL  
Japheth Cheng  
Janet Richardson  
PRINCIPAL PICCOLO

## OBOE

Adrian Wilson  
PRINCIPAL  
Peter Dykes  
Tom Davey  
COR ANGLAIS

## CLARINET

Timothy Orpen  
PRINCIPAL  
William Knight  
Duncan Swindells  
PRINCIPAL BASS CLARINET

## SAXOPHONE

Lewis Banks

## BASSOON

David Hubbard  
PRINCIPAL  
Jamie Louise White  
Paolo Dutto  
PRINCIPAL CONTRABASSOON

## HORN

Jake Parker  
GUEST PRINCIPAL  
Alison Murray  
Andrew McLean  
David McClenaghan  
Mark Bennett

## TRUMPET

Christopher Hart  
PRINCIPAL  
Katie Smith  
Andrew Connell-Smith

## TROMBONE

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# RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

# Jess Gillam & Shostakovich Eight

**DND** Thu 3 Apr 7.30pm

**EDN** Fri 4 Apr 7.30pm

**GLW** Sat 5 Apr 7.30pm

**Anna Clyne** *Glasslands Scottish Premiere*  
**Shostakovich** Symphony No8

**Jonathon Heyward** Conductor  
**Jess Gillam** Saxophone

Book online at

[rsno.org.uk](https://rsno.org.uk)



The RSNO is supported by  
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# RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

# Mozart's Requiem

**EDN** Fri 25 Apr 7.30pm  
**GLW** Sat 26 Apr 7.30pm

**Beethoven** Elegischer Gesang

**Berg** Violin Concerto

**Mozart** Requiem

**Patrick Hahn** Conductor

**Carolyn Widmann** Violin

**RSNO Chorus**




BSL

Book online at  
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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 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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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

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.

## RSNO Patrons

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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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Derrick Morgan  
**The Solti Foundation Chair**

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Maya Iwabuchi *LEADER*  
**Dunard Fund Chair**

Tamás Fejes *ASSISTANT LEADER*  
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Nikita Naumov

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Henry Clay *PRINCIPAL*

**In memory of a dear friend, Fiona H**

## Clarinet

Timothy Orpen *PRINCIPAL*

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William Knight

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## Horn

*PRINCIPAL*

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## Trumpet

Christopher Hart *PRINCIPAL*

**Ms Chris Grace Hartness**

Katie Smith *SUB-PRINCIPAL*

**The Lady Fraser Chair**

## Trombone

Dávur Juul Magnussen *PRINCIPAL*

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## Timpani

Paul Philbert *PRINCIPAL*

**Ms Chris Grace Hartness**

## Percussion

*With thanks to the Dot and Syd Taft Chair for their support of the RSNO Percussion Section.*

## Staff

Chiko Parkinson

*COMMUNITY SINGING ASSISTANT*

**Supported by ScotRail**

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](mailto: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](http://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](mailto: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 Kirsten Reid, Head of Development (Trusts and Projects), at [kirsten.reid@rsno.org.uk](mailto:kirsten.reid@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](https://rsno.org.uk/circle) or get in touch with Polly Lightbody, Individual Giving and Partnerships Officer, at [polly.lightbody@rsno.org.uk](mailto:polly.lightbody@rsno.org.uk)

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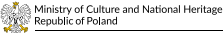
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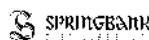
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Royal Scottish National Orchestra  
19 Killermont Street  
Glasgow G2 3NX  
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