



RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

RECOMMENDED BY
CLASSIC *f*M

INSPIRING

**BEETHOVEN
FIVE**

Usher Hall, Edinburgh
Fri 28 Oct 2022 7.30pm

Glasgow Royal Concert Hall
Sat 29 Oct 7.30pm

**DUNEDIN
CONSORT**

Working in harmony to deliver music, sustainably



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RSNO
SCOTLAND'S NATIONAL
ORCHESTRA

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BEETHOVEN FIVE

Some composers make their own rules, and with just four notes Beethoven's Fifth Symphony reset the agenda for western music. It's an absolute thriller and with RSNO Principal Guest Conductor Elim Chan, it's certain to catch fire. That's on top of a tempestuous Haydn symphony, played as only the Dunedin Consort can, and a time-travelling showpiece for two orchestras from our Musician in Focus: composer, clarinettist and all-round phenomenon, Jörg Widmann.

HAYDN Symphony No39 in G minor Hob.I:39 *Tempesta di mare* [20']

JÖRG WIDMANN Echo-Fragmente [24']

INTERVAL

BEETHOVEN Symphony No5 in C minor Op67 [34']

Elim Chan Conductor

Jörg Widmann Clarinet

Dunedin Consort

Royal Scottish National Orchestra

USHER HALL, EDINBURGH

Fri 28 Oct 2022 7.30pm

GLASGOW ROYAL CONCERT HALL

Sat 29 Oct 7.30pm

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

Partnership Ensemble

**DUNEDIN
CONSORT**

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

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

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RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

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SUPERCHARGED TCHAIKOVSKY FOUR

DND Thu 3 Nov

EDN Fri 4 Nov

GLW Sat 5 Nov

Khachaturian Three movements
from *Spartacus*

James MacMillan

Three Scottish Songs

Tchaikovsky Symphony No4

SCOTCH
SNAPS



Patrick Hahn Conductor

Karen Cargill Mezzo-soprano

rsno.org.uk



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Scottish Government
Riaghaltas na h-Alba

WELCOME



Welcome to this concert that marks the beginning of the RSNO's three-year partnership with the Dunedin Consort. This collaboration formed following a discussion about the very piece you'll hear us play together this evening. We are indeed fortunate to be working with one of the world's best baroque ensembles to perform our Musician in Focus Jörg Widmann's *Echo-Fragmente*. This is a very rare opportunity to hear a modern symphony orchestra perform alongside a period-instrument ensemble – let alone two of Scotland's own.

Partnerships such as this are vital to the RSNO's work, collaborating with great Scottish talent to reach new audiences while sharing creative ideas and resources. We will continue to work together over the next two seasons, with educational projects and workshops for schools and musicians. The Dunedin Consort also presents two further concerts this Season in the RSNO's New Auditorium, with Peter Whelan directing Haydn symphonies (11 February) and John Butt directing Bach's *Matthew Passion* (7 April).

We're delighted to welcome Jörg Widmann back to Scotland. He was one of the stand-out performers in our very first Digital Season in 2020, starring as player-conductor for a programme that included Mozart's Clarinet Concerto and his own piece *Fantasie*. With Jörg's strong stage presence and performing talent, it was a shame not to share the concert with a live audience, so this weekend has been a long time in the making.



































































We also welcome Principal Guest Conductor Elim Chan for her first concerts of the 2022:23 Season. I'm sure Elim will bring her brilliant dynamism and insight to bear on Haydn's ultimately stormy Symphony No39 and the towering achievement that is Beethoven's Fifth.

Last week I attended the launch of *Gaspard's Christmas*, the latest in Zeb Soanes' *Gaspard the Fox* book series. It has been a pleasure to record the original music for this new orchestral tale and we look forward to performing the live premiere concerts this December. Across 2021 and 2022 our work with *Gaspard*, both live and digital, has reached more than 103,000 schoolchildren, an astounding figure I never take for granted.

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	
Elim Chan	2
PRINCIPAL GUEST CONDUCTOR	
Neeme Järvi	3
CONDUCTOR LAUREATE	
Alexander Lazarev	4
CONDUCTOR EMERITUS	
Kellen Gray	5
ASSISTANT CONDUCTOR	
Stephen Doughty	6
CHORUS DIRECTOR, RSNO CHORUS	
Patrick Barrett	7
CHORUS DIRECTOR, RSNO JUNIOR CHORUS	

FIRST VIOLIN

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

SECOND VIOLIN

Jacqueline Speirs	19
ASSOCIATE PRINCIPAL	
Marion Wilson	20
ASSOCIATE PRINCIPAL	
Harriet Hunter	21
SUB PRINCIPAL	
Nigel Mason	22
Wanda Wojtasinska	23
Paul Medd	24
Anne Bünemann	25
Sophie Lang	26
Robin Wilson	27
Emily Nenniger	28

VIOLA

Tom Dunn	29
PRINCIPAL	
Felix Tanner	30
ASSOCIATE PRINCIPAL VIOLA	
Asher Zaccardelli	31
ASSISTANT PRINCIPAL	
Susan Buchan	32
SUB PRINCIPAL	
Lisa Rourke	33
SUB PRINCIPAL	
Nicola McWhirter	34
Claire Dunn	35
Katherine Wren	36
Maria Trittiger	37
Francesca Hunt	38

CELLO

Betsy Taylor	39
ASSOCIATE PRINCIPAL	
Kennedy Leitch	40
ASSISTANT PRINCIPAL	
Rachael Lee	41
Sarah Digger	42
Robert Anderson	43

DOUBLE BASS

Margarida Castro	44
ASSOCIATE PRINCIPAL	
Michael Rae	45
ASSISTANT PRINCIPAL	
Sally Davis	46
Aaron Berrera Reyes	47

FLUTE

Katherine Bryan	48
PRINCIPAL	
Helen Brew	49
ASSOCIATE PRINCIPAL	
Janet Richardson	50
PRINCIPAL PICCOLO	

OBOE

Adrian Wilson	51
PRINCIPAL	
Peter Dykes	52
ASSOCIATE PRINCIPAL	
Henry Clay	53
PRINCIPAL COR ANGLAIS	

CLARINET

Timothy Orpen	54
PRINCIPAL CLARINET	
Duncan Swindells	55
PRINCIPAL BASS CLARINET	

BASSOON

David Hubbard	56
PRINCIPAL	
Luis Eisen	57
ASSOCIATE PRINCIPAL	
Paolo Dutto	58
PRINCIPAL CONTRABASSOON	

HORN

Christopher Gough	59
PRINCIPAL	
Alison Murray	60
ASSISTANT PRINCIPAL	
Andrew McLean	61
ASSOCIATE PRINCIPAL	
David McClenaghan	62
Martin Murphy	63
ASSISTANT PRINCIPAL	

TRUMPET

Christopher Hart	64
PRINCIPAL	
Marcus Pope	65
SUB PRINCIPAL	
Jason Lewis	66
ASSOCIATE 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	

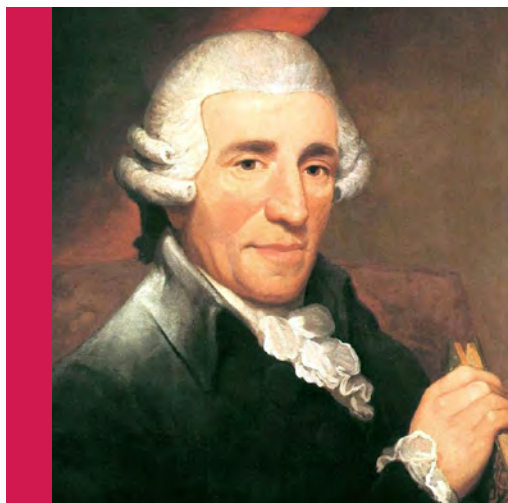
PERCUSSION

Simon Lowdon	72
PRINCIPAL	
John Poulter	73
ASSOCIATE PRINCIPAL	

Joseph Haydn (1732-1809)

SYMPHONY No39 in G minor Hob.I:39

Tempesta di mare



FIRST PERFORMANCE

Eisenstadt, mid-1760s

DURATION 20 minutes

1. Allegro assai

2. Andante

3. Menuet e Trio

4. Finale: Allegro di molto

Symphonies in minor keys were still rather rare when Joseph Haydn wrote what we know as his Symphony No39. Generally, composers of the early classical era used the minor only to convey sombre or extra-serious emotions. However, Haydn, in his early 30s and his first years working for the Esterházy princes, was experimenting more and more often with the minor, tapping into the trend towards *Sturm und Drang* – literally ‘storm and stress’, an emotional reaction against the perceived constraints of Enlightenment rationalism – which was bringing novelty and passion to the literary and musical worlds of the 1760s.

After his talent showed itself early, Haydn was taken on as a choirboy at St Stephen's Cathedral in Vienna. Unfortunately, when his

voice began to break, the Empress complained about him; and when he cut off a fellow chorister's pigtail as a prank, he was expelled. Thereafter he had to advance his musical studies alone, eking out a living as a jobbing musician. He was eventually engaged by a series of aristocratic patrons and in due course came to the attention of the Esterházy princes.

When Haydn arrived at Eisenstadt in 1761 – first as vice-kapellmeister to Prince Paul Anton Esterházy, before becoming full kapellmeister five years later under Prince Nikolaus – he found at his disposal an embarrassment of riches in terms of musical facilities, even though he was effectively a liveried servant. His hectic schedule included running and conducting the orchestra, playing chamber music for and with the princes and their friends, staging new operas and ensuring a constant flow of new music. His isolation from Vienna had its advantages: he once noted that, lacking other influences, he was ‘forced to become original’.

In the G minor symphony, Haydn tackled the *Sturm und Drang* sound, full of contrasts and extremes, so vividly that the work is sometimes nicknamed *Tempesta di mare* (Storm at Sea). In the first movement the main theme is first played very softly, punctuated by sudden silences, before the musical flow sweeps ahead with a succession of powerful switches in dynamics. The second movement, for strings alone, looks back to the *Style galant*, the gracious world of the earlier 18th century. The Menuet returns to the serious atmosphere established in the first movement, its central Trio offering a sunnier episode. The crowning glory is the Finale, concluding the symphony with a headlong whirl through the high winds, full of fervent virtuosity.

© Jessica Duchen

Jörg Widmann (Born 1973)

ECHO-FRAGMENTE

FIRST PERFORMANCE

Freiburg, 25 June 2006

DURATION 24 minutes

It was almost an accident of time and location that brought together the two very different musical ensembles called for in Jörg Widmann's *Echo-Fragmente* in 2006. He was teaching clarinet and composition in Freiburg, whose two most prominent musical ensembles were the Southwest German Radio Symphony Orchestra (which disbanded in 2016), playing conventional modern instruments, and the Freiburg Baroque Orchestra (which is very much still with us), playing and using instruments and techniques of the 17th and 18th centuries. Planning a joint concert to mark 250 years since the birth of Mozart, to which they'd both contribute separate performances, the two ensembles asked Widmann to create a new piece that their musicians could play together, at the same time.

Widmann jumped at the idea – especially attracted by one of the project's most fundamental challenges. It's generally accepted that musical pitch has risen over time, meaning that music played when Bach and even Mozart were alive would have sounded slightly but noticeably lower-pitched than what we hear today. Accordingly, the Freiburg Baroque musicians would be playing at a somewhat lower pitch than those of the Symphony Orchestra, with the danger that when heard together, the two ensembles would simply sound out of tune with each other.

However, it's that startling soundworld – perhaps jarringly clashing, or kaleidoscopically rich, depending on your point of view – that Widmann harnessed as a fundamental ingredient in his fantastical, sometimes dream-like *Echo-Fragmente*, whose shifting harmonies

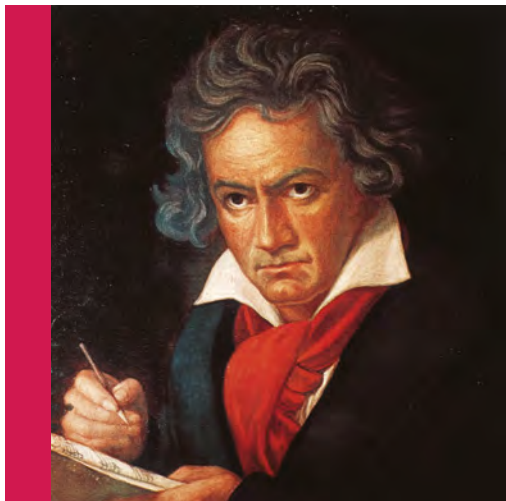
might indeed induce a certain seasickness ('I had the feeling when I was composing this piece that I was on a listing, swaying ship,' Widmann has himself admitted). And it's one to which he added a clarinet soloist – himself at the premiere, as tonight – as arbiter and communicator between the two ensembles, with the ability to slide almost effortlessly between pitches to adjust to their contrasting tunings.

'I attempted to create a language and a sound universe that had never been heard before,' Widmann has said of *Echo-Fragmente*. And indeed, the piece focuses more on sounds than on conventional melodies or harmonies (though there are plenty of those too), and the composer employs many unconventional ways of extracting sound and noise from his instruments. And though, as its name implies, the piece unfolds as a series of contrasting fragments, it falls into two large sections. The first is generally slow, thoughtful, somewhat sombre, beginning hesitantly with seemingly unconnected sounds before coalescing into more substantial material, the clarinet soloist backed up at one point by its four colleagues in the modern orchestra. The first section ultimately evaporates into the air as all the instruments float quietly to the heights of their ranges, giving way to the far quicker, more energetic hunting-horn calls that open the second section, which sounds at times almost like a playful symphonic scherzo, albeit a somewhat dark, devilish one. Its opening energy seems to dissipate, then return, and the piece reaches its quiet but focused climax as its two orchestras trade harmonies back and forth, seemingly unable to agree on a tuning, before the piece dies away in a few disconnected rustles and thuds.

© David Kettle

Ludwig van Beethoven (1770-1827)

SYMPHONY No5 in C minor Op67



FIRST PERFORMANCE

Vienna, 22 December 1808

DURATION 34 minutes

1. Allegro con brio

2. Andante con moto

3. Scherzo: Allegro

2. Allegro

Beethoven began trying out ideas for what was to be his Fifth Symphony early in 1804, soon after completing his *Eroica* Symphony (No3). But it took him another four years of hard, intensive work to finish it, by which time he had already completed and published *another* symphony, No4. Clearly, bringing such a revolutionary, searingly urgent work to perfection demanded long and hard work, and plenty of pauses for breath.

But there was another possible reason why completing the Fifth Symphony took so long. Beethoven's political idealism had suffered a terrible blow. He had intended to dedicate the *Eroica* to the French revolutionary hero Napoleon Bonaparte, but when he learned that Napoleon had proclaimed himself Emperor, in December 1804, Beethoven scratched out the dedication (so violently he tore through the paper), shouting:

So he is nothing but an ordinary being! Now he will trample the rights of men under foot and pander to his own ambition; he will place himself high above his fellow creatures and become a tyrant!

Although his faith in Napoleon had failed, Beethoven's belief in the French revolutionary ideals of 'Liberty, Fraternity, Equality' was evidently more robust. If there is a sense of a particularly intense, grim struggle in the Fifth Symphony, it could be that it reflects Beethoven's determination to reaffirm that faith, despite the growing realisation that France's 'democratic' revolution had taken a terrible turn for the worse. If so, the first movement's famous da-da-da-DA motif can be heard as a gesture of embattled hope, and the music's driven obsession with this figure acquires a distinctly political edge. The first movement is unmistakably tragic (the plaintive

solo oboe cadenza, about two-thirds of the way through, sounds like a plea on behalf of suffering, downtrodden humanity everywhere), and in the end the minor key prevails; but 'tragic' doesn't necessarily mean despairing.

The da-da-da-DA rhythm also overshadows the more lyrical second movement, in the form of brass and timpani fanfares that repeatedly interrupt the melodic flow; it's also clearly audible in the horns' *fortissimo* call to action after the Scherzo's shadowy opening. Eventually the shadows return, with quietly throbbing repeated timpani notes (starting as da-da-da-DA), then there's a massive crescendo and the finale storms in triumphantly, enhanced by the addition of piccolo, contrabassoon and three trombones (a combination unprecedented in a classical symphony). The da-da-da-DA rhythm is heard again in the second theme, and it is later sung out defiantly by trombones at the movement's central climax, like a crowd defiantly singing hymns of hope in the midst of turmoil. But soon afterwards there's another eerie hush, and the ghost of the Scherzo returns briefly on plucked strings, with plaintive woodwind – a moment of doubt? After this, the finale theme storms back in again, leading eventually to a long, accelerating coda, insisting almost manically on the 'triumphant' major key. It is up to the listener to decide whether this represents certainty of victory or a desperate effort to hang on to something positive, even when the world seems to offer little support for it. Either way, though, it's thrilling.

© Stephen Johnson

What was happening in 1808?

1 Jan Sierra Leone was made a British Crown colony

6 Feb The US ship *Topaz* rediscovered Pitcairn Island, home since 1789 to the last remaining HMS *Bounty* mutineer, John Adams

21 Feb Russian troops crossed into Finland, starting the 1808-9 Finnish War

1 Mar The Slave Trade Act of 1807 was implemented, with the UK abolishing the slave trade in all its colonies

13 Mar Frederick VI became king of Denmark, declaring war on Sweden the following day

3 May Hundreds of Madrid's citizens were shot by occupying French troops, an event depicted by Spanish painter Francisco Goya

15 May Michael William Balfe, Irish composer of the opera *The Bohemian Girl*, was born

30 Jun English chemist Humphry Davy informed the Royal Society of his discovery of the elements calcium and boracium (or boron)

20 Sep The original Covent Garden Theatre in London burned down

22 Dec Beethoven's Sixth Symphony, Fourth Piano Concerto and *Choral Fantasy* were premiered in the same concert as his Fifth Symphony

JÖRG WIDMANN Composer / Clarinet



Clarinetist/composer/conductor: Jörg Widmann can truly be considered one of the most versatile and intriguing artists of his generation. The 2022/23 season sees him appear in all facets of his work, as the RSO's Musician in Focus, Visiting Composer and Conductor with the Orquestra Sinfônica do Estado de São Paulo and National Symphony Orchestra Taiwan, and Artist in Residence at the Alte Oper Frankfurt, ZaterdagMatinee at the Concertgebouw Amsterdam and deSingel in Antwerp.

Continuing his intense activities as a conductor, this season Widmann collaborates with the Konzerthausorchester Berlin, Mozarteumorchester Salzburg, City of Birmingham Symphony Orchestra, Barcelona Symphony Orchestra and Radio Filharmonisch Orkest Amsterdam.

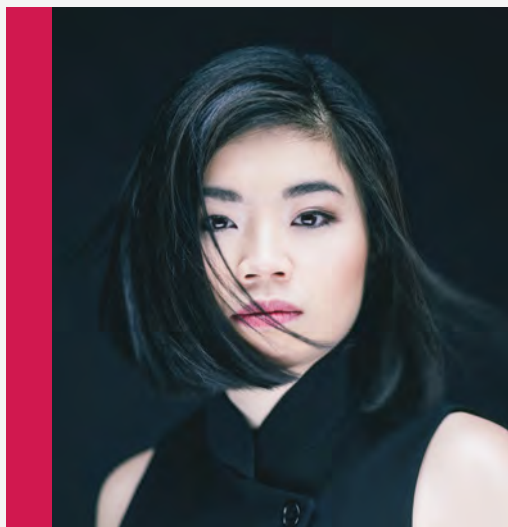
He also continues his long-standing chamber music partnerships with renowned artists such as Daniel Barenboim, Tabea Zimmermann, Sir András Schiff, Denis Kozhukhin, the Schumann

Quartet and the Hagen Quartet, performing at the Schubertiade Schwarzenberg, Philharmonie de Paris and Wiener Konzerthaus, among others.

Widmann studied clarinet with Gerd Starke in Munich and Charles Neidich at the Juilliard School in New York and later became himself a professor of clarinet and composition, first at the Freiburg Music Academy and, since 2017, as Chair Professor in Composition at the Barenboim-Said Academy in Berlin. He was a Fellow of the Wissenschaftskolleg zu Berlin and is a member of the Bavarian Academy of Fine Arts, the Free Academy of Arts Hamburg (2007) and the Academy of Sciences and Literature Mainz (2016), where he was awarded the Robert Schumann Prize for Poetry and Music in 2018. In December 2018 he was honoured with the Maximilian Order of Bavaria.

Widmann studied composition with Kay Westermann, Wilfried Hiller, Hans Werner Henze and Wolfgang Rihm. His work has received numerous awards, most recently the renowned Stoecker Prize from the New York Chamber Music Society of Lincoln Center (2009), which is only awarded every two years. Conductors such as Daniel Barenboim, Kent Nagano, Christian Thielemann, Andris Nelsons, Daniel Harding and Sir Simon Rattle regularly perform his music. Orchestras such as the Berlin Philharmonic, Vienna Philharmonic, New York Philharmonic, Orchestre de Paris, BBC Symphony Orchestra and many others have given premieres of his music and also feature his works in their regular concert programmes.

ELIM CHAN Conductor



Elim Chan is Chief Conductor of the Antwerp Symphony Orchestra and since 2018 has been Principal Guest Conductor of the Royal Scottish National Orchestra. One of the most sought-after of the young conductors, she was the first female winner of the Donatella Flick Conducting Competition.

Elim's 2021/22 season started with an appearance at the Edinburgh International Festival, with debuts subsequently with the Sinfonieorchester Basel and Boston and Saint Louis Symphony orchestras, European Union Youth Orchestra, Mahler Chamber Orchestra, ORF Radio-Symphonieorchester Wien, Orchestre National de Lyon and Junge Deutsche Philharmonie. Elim also returned to orchestras with whom she is closely connected, among them the Philharmonia Orchestra, Los Angeles Philharmonic and Gürzenich Orchestra Cologne.

Recent highlights include engagements with the Orchestre National de Lille, Barcelona Symphony Orchestra, Orquesta Sinfónica

de Castilla y León, Konzerthausorchester Berlin, Gothenburg Symphony, Netherlands Philharmonic Orchestra, Royal Stockholm Philharmonic Orchestra and City of Birmingham Symphony Orchestra.

Elim became Assistant Conductor of the London Symphony Orchestra in 2015/16 and was appointed to the Dudamel Fellowship programme with the Los Angeles Philharmonic the following season. Previously she led the Orchestre de la Francophonie as part of the 2012 NAC Summer Music Institute, where she worked with Pinchas Zukerman and participated in the Musical Olympus Festival in St Petersburg as well as in workshops with the Cabrillo Festival and Baltimore Symphony orchestras (with Marin Alsop, Gerard Schwarz and Gustav Meier). She also took part in masterclasses with Bernard Haitink in Lucerne in 2015.

Elim holds degrees from Smith College and the University of Michigan. While there, she served as Music Director of the University of Michigan Campus Symphony Orchestra and the Michigan Pops Orchestra. She also received the Bruno Walter Conducting Scholarship in 2013.

DUNEDIN CONSORT



Dunedin Consort is one of the world's leading baroque ensembles, recognised for its vivid and insightful performances and recordings. Formed in 1995 and named after Din Eidyn, the ancient Celtic name for Edinburgh Castle, Dunedin Consort's ambition is to allow listeners to hear early music afresh, and to couple an inquisitive approach to historical performance with a commitment to commissioning and performing new music. Under the direction of John Butt, the ensemble has earned two coveted Gramophone Awards, a BBC Music Magazine Award and a GRAMMY nomination. In 2021 it was the recipient of the Royal Philharmonic Society Ensemble Award.

Dunedin Consort performs regularly at major festivals and venues across the UK and abroad, and enjoys close associations with the BBC Proms, Wigmore Hall, Edinburgh International Festival and Lammermuir Festival. Alongside its performance and recording work, Dunedin Consort is committed to a wide-ranging education programme both in schools and

in the wider community. In inspiring and encouraging musical participation, developing vocal skills and fostering a love of classical music, historical performance and new music, Dunedin Consort aims to develop and nurture its potential audience and to encourage the performers of the future.

While Dunedin Consort is committed to performing repertoire from the baroque and early classical periods, and to researching specific historical performance projects, it remains an enthusiastic champion of contemporary music. In 2021 the group premiered *Dido's Ghost*, a new opera by Errollyn Wallen, co-commissioned with the Barbican Centre, Edinburgh International Festival, Buxton International Festival, Mahogany Opera and Philharmonia Baroque Orchestra & Chorale.

Partnership Ensemble

**DUNEDIN
CONSORT**

ON STAGE

VIOLIN 1

Matthew Truscott
Sarah Bevan-Baker
Jamie Campbell
Hilary Michael
Alice Evans
Alice Rickards

VIOLIN 2

Huw Daniel
Rebecca Livermore
Kristin Deeken
Barbara Downie
Kirsty Main

VIOLA

John Crockatt
Clifton Harrison
Katie Heller
Francesca Gilbert

CELLO

Sarah McMahon
Andrew Skidmore
Lucia Capellaro

DOUBLE BASS

Christine Sticher
Hannah Turnbull

OBOE

Alexandra Bellamy
Oonagh Lee

RECORDER

Oonagh Lee

HORN

Anneke Scott
Joe Walters
Rachel Brady
Martin Lawrence

GUITAR

Sasha Savaloni

DUNEDIN
CONSORT

HANDEL MESSIAH + CHILDREN'S MESSIAH

14 - 16 December 2022

John Butt	director
Rachel Redmond	soprano
Helen Charlston	mezzo-soprano
Guy Cutting	tenor
Michael Mofidian	bass

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ROYAL SCOTTISH NATIONAL ORCHESTRA



Formed in 1891 as the Scottish Orchestra, the company became the Scottish National Orchestra in 1950, and was awarded Royal Patronage in 1977. The Orchestra's artistic team is led by Danish conductor Thomas Søndergård, who was appointed RSNO Music Director in October 2018, having previously held the position of Principal Guest Conductor. Hong Kong-born conductor Elim Chan succeeds Søndergård as Principal Guest Conductor.

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

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

The RSNO has a worldwide reputation for the quality of its recordings, receiving a 2020 Gramophone Classical Music Award for Chopin's Piano Concertos (soloist: Benjamin Grosvenor), conducted by Elim Chan; two Diapason d'Or awards for Symphonic Music (Denève/Roussel 2007; Denève/Debussy 2012) and eight GRAMMY Awards nominations. Over 200 releases are available, including Thomas Søndergård conducting Strauss (*Ein Heldenleben*, *Der Rosenkavalier Suite*) and Prokofiev (Symphonies Nos 1 and 5), 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 pioneering learning and engagement programme, Music for Life, aims to engage the people of Scotland with music across key stages of life: Early Years, Nurseries and Schools, Teenagers and Students, Families, Accessing Lives, Working Lives and Retired and Later Life. The team is committed to placing the Orchestra at the centre of Scottish communities via workshops and annual residencies.

ON STAGE

FIRST VIOLIN

Sharon Roffman
LEADER
Patrick Curlett
Veronica Marziano
Caroline Parry
Ursula Heidecker Allen
Elizabeth Bamping
Lorna Rough
Susannah Lowdon
Alan Manson
Gillian Risi
Helena Rose
Alison McIntyre
Kirstin Drew
Liam Lynch

SECOND VIOLIN

Jacqueline Speirs
ASSOCIATE PRINCIPAL
Marion Wilson
Nigel Mason
Wanda Wojtasinska
Paul Medd
Harriet Hunter
Anne Bünemann
Sophie Lang
Robin Wilson
Emily Nenniger
Eddy Betancourt
Julie Reynolds

VIOLA

Tom Dunn
PRINCIPAL
Felix Tanner
Asher Zaccardelli
Susan Buchan
Lisa Rourke
Nicola McWhirter
Claire Dunn
Katherine Wren
Francesca Hunt
David McCreadie

CELLO

Betsy Taylor
ASSOCIATE PRINCIPAL
Kennedy Leitch
Robert Anderson
Rachael Lee
Sarah Digger
Niamh Molloy
Miranda Phythian-Adams
Susan Dance

DOUBLE BASS

Margarida Castro
ASSOCIATE PRINCIPAL
Michael Rae
Aaron Barrera-Reyes
Sophie Roper
Sophie Butler
Brendan Norris

FLUTE

Tony Robb
GUEST PRINCIPAL
Helen Brew
Janet Richardson
PRINCIPAL PICCOLO

OBOE

Adrian Wilson
PRINCIPAL
Peter Dykes
Henry Clay
PRINCIPAL COR ANGLAIS

CLARINET

Timothy Orpen
PRINCIPAL
Richard Russell
Duncan Swindells
PRINCIPAL BASS CLARINET
Scott Lygate

BASSOON

David Hubbard
PRINCIPAL
Emma Simpson
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Christopher Gough
PRINCIPAL
Alison Murray
Andrew McLean
David McClenaghan
Martin Murphy

TRUMPET

Christopher Hart
PRINCIPAL
Juliette Murphy

TROMBONE

Dávur Juul Magnussen
PRINCIPAL
Lance Green
Alastair Sinclair
PRINCIPAL BASS TROMBONE

TIMPANI

Paul Philbert
PRINCIPAL

PERCUSSION

Simon Lowdon
PRINCIPAL

HARP

Pippa Tunnell

CELESTE

Lynda Cochrane

ACCORDION

Djordje Gajic

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

In collaboration with



BRITTEN'S WAR REQUIEM

EDN Fri 11 Nov
GLW Sat 12 Nov

Sir Alexander & Lady Veronica Gibson
Memorial Concert

Thomas Søndergård Conductor
Susanne Bernhard Soprano
Stuart Jackson Tenor
Benjamin Appl Baritone
RSNO Youth Chorus
Patrick Barrett Director, RSNO Youth Choruses
RSNO Chorus
Stephen Doughty Director, RSNO Chorus

rsno.org.uk



The RSNO is supported by the
Scottish Government



Scottish Government
Riaghaltas na h-Alba

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 CONDUCTORS' CIRCLE

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

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

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

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

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

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

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

PATRON PROGRAMME

CHAIR PATRON

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

Assistant Conductor

Kellen Gray
The Solti Foundation Chair

First Violin

Maya Iwabuchi *LEADER*

Sharon Roffman *LEADER*
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Tamás Fejes *ASSISTANT LEADER*
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Rachael Lee
The Christine and Arthur Hamilton
Chair

Double Bass

Michael Rae
James Wood Bequest Fund Chair

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

Flute

Katherine Bryan *PRINCIPAL*
The David and Anne Smith Chair

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Trust Chair

Oboe

Adrian Wilson *PRINCIPAL*
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Peter Dykes
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We would like to acknowledge the generous contribution of Mr Hedley Wright in supporting the RSNO Chair Patron Programme.

LEARNING AND ENGAGEMENT PATRON

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

Learning and Engagement Patrons

Neil and Nicola Gordon
Professor Gillian Mead, FRSE
Mr Maurice Taylor CBE
RSNO Principal Oboe, Adrian Wilson
Witherby Publishing Group Charitable Trust

NEW WORKS PATRON

The RSNO is dedicated to bringing new works and outstanding new talent to audiences across Scotland. Our New Works Patrons contribute a significant legacy to orchestral music that extends beyond the RSNO, providing new music for orchestras and audiences around the world – for generations to come.

New Works Patron

Susie Thomson

We are also grateful to those who give but wish to remain anonymous.

If you would like more information or would like to discuss how you can become part of the RSNO Family of Supporters, please contact Jenny McNeely, Head of Individual Giving and Partnerships, at jenny.mcneely@rsno.org.uk



We would like to thank all those who have donated to our new Play Your Part Appeal.
The generosity of our supporters at this time is deeply appreciated.



Musical Memories

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

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

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

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

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

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

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

If you would like to discuss this further, please contact Torran McEwan, Individual Giving and Partnerships Officer, in the strictest confidence, at torran.mcewan@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 Naomi Stewart, Head of Trusts and Projects, at naomi.stewart@rsno.org.uk



RSNO CIRCLE

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

To find out more about joining the Circle please visit rsno.org.uk/circle or get in touch with Torran McEwan, Individual Giving and Partnerships Officer, at torran.mcewan@rsno.org.uk

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

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

A BIG THANK YOU TO OUR SUPPORTERS

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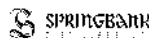
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If you would like more information about sponsorships, corporate partnerships or fundraising events with the RSNO, please contact Jenny McNeely, Head of Individual Giving and Partnerships, at jenny.mcneely@rsno.org.uk

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Alexander Armstrong

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