

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

RECOMMENDED BY
CLASSIC *fm*

PASSIONATE
**TCHAIKOVSKY
PIANO
CONCERTO**

Usher Hall, Edinburgh
Fri 2 Dec 2022 7.30pm

Glasgow Royal Concert Hall
Sat 3 Dec 7.30pm

In memory of
Isabel Miller Edwards

Working in harmony to deliver music, sustainably



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RSNO
SCOTLAND'S NATIONAL
ORCHESTRA

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TCHAIKOVSKY

PIANO

CONCERTO

The piano strides forward, the orchestra swoons and sighs: from the very first note, you know that Tchaikovsky's First Piano Concerto has a love story to tell. And love is the keynote of everything the RSNO plays tonight, from the cosmic ecstasy of *Tristan und Isolde* to the star-crossed romance and soaring melodies of Prokofiev's *Romeo and Juliet*. Ludovic Morlot conducts, and the award-winning Roman Rabinovich is the soloist, in a concert filled with big tunes and even grander passions.

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

TCHAIKOVSKY Piano Concerto No1 in B flat minor Op23 [34']

INTERVAL

PROKOFIEV Selection from *Romeo and Juliet* Op64 [44']

Ludovic Morlot Conductor

Roman Rabinovich Piano

Royal Scottish National Orchestra

USHER HALL, EDINBURGH

Fri 2 Dec 2022 7.30pm

GLASGOW ROYAL CONCERT HALL

Sat 3 Dec 7.30pm

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

In memory of
Isabel Miller Edwards

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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UPLIFTING BEETHOVEN'S EROICA

PTH Thu 8 Dec
EDN Fri 9 Dec
GLW Sat 10 Dec

Rossini Overture to *William Tell*
Elgar Cello Concerto
Beethoven Symphony No3 *Eroica*

Han-Na Chang Conductor
Bruno Deleplaire Cello

rsno.org.uk



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Scottish Government
Riaghaltas na h-Alba

WELCOME



Welcome to this evening's concert, for which we are joined by conductor Ludovic Morlot and pianist Roman Rabinovich, who returns after making his RSNO debut in 2017. Roman also gives a piano recital in Glasgow on Sunday afternoon, with repertoire spanning the centuries, from the 16th to the 21st. After his performance of Tchaikovsky's First Piano Concerto, I'm sure you won't need any more encouragement to come along!

Violinist Liam Lynch officially joined the Orchestra this week. He will be a familiar face to many, having worked with the RSNO as a freelance musician over the years, and I'm delighted that he has joined the Orchestra in a full-time role. One of the many effects of the Covid pandemic was a pause on recruitment. It is therefore a real pleasure to be able once again to introduce the most talented musicians to the RSNO's ranks.

Following three years of disruption it's exciting to be back with a full festive programme. This week we launch our first-ever Christmas Appeal. If you're able, please take a look

online or turn to page 18 in this programme and consider donating. You can also browse our Christmas Gift Guide for musical treats. Christmas concerts give us an opportunity to introduce new audiences to the Orchestra, as regular supporters bring friends and family, and children get to see a symphony orchestra perform – perhaps for the first time.

We have two special performances this month, with the world premiere of *Gaspard's Christmas* following on from the *Gaspard's Foxtrot* schools concert series. The RSNO recorded the original score by Jonathan Dove CBE earlier this year – listen out for Zeb Soanes' Classic FM programme later this month for the newly released carol *Christmas is Here*. Our commitment to commissioning new music remains at the forefront of our programming, as you will have seen in our Season concerts, and it is fantastic that we have been able to extend this to our family offering.

As Classic FM's Orchestra in Scotland, the RSNO is thrilled to be working with another of the radio station's star presenters, Aled Jones, as he joins us for this year's Christmas Concerts featuring *The Snowman*, with which Aled has a special connection. Many of you will have previously joined us for our traditional Christmas celebration, and we're delighted that this year marks the 20th anniversary of the RSNO performing this much-loved music.

Alistair Mackie

CHIEF EXECUTIVE

ROYAL SCOTTISH NATIONAL ORCHESTRA



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
Liam Lynch	19

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Marion Wilson	21
ASSOCIATE PRINCIPAL	
Harriet Hunter	22
SUB PRINCIPAL	
Nigel Mason	23
Wanda Wojtasinska	24
Paul Medd	25
Anne Bünemann	26
Sophie Lang	27
Robin Wilson	28
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Felix Tanner	31
ASSOCIATE PRINCIPAL VIOLA	
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Susan Buchan	33
SUB PRINCIPAL	
Lisa Rourke	34
SUB PRINCIPAL	
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CLARINET

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Christopher Hart	65
PRINCIPAL	
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Jason Lewis	67
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TROMBONE

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PRINCIPAL	
Lance Green	69
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PRINCIPAL BASS TROMBONE	

TUBA

John Whitener	71
PRINCIPAL	

TIMPANI

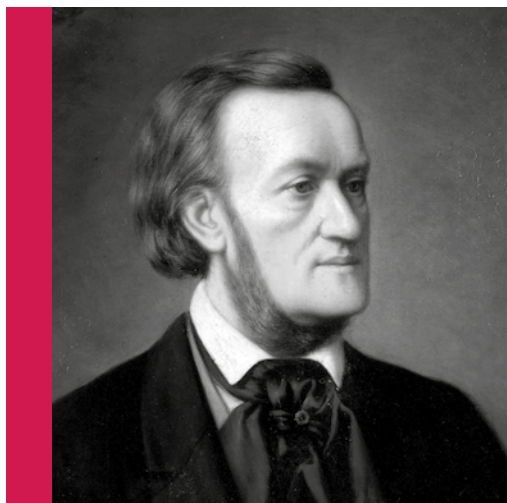
Paul Philbert	72
PRINCIPAL	

PERCUSSION

Simon Lowdon	73
PRINCIPAL	
John Poulter	74
ASSOCIATE PRINCIPAL	

Richard Wagner (1813-1883)

PRELUDE AND LIEBESTOD **from *Tristan und Isolde***



FIRST PERFORMANCE

Full opera: Munich, 10 June 1865

DURATION 17 minutes

Tristan und Isolde belongs to the small category 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 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 highly influential – 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 12-note system of Arnold Schoenberg and other far-reaching developments.

Beyond its historical position, *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 Zürich silk merchant who was supporting him financially. But by the time of its 1865 Munich premiere, Wagner was involved with Cosima von Bülow, daughter of another supporter, Franz Liszt, and 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 which 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. 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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Pyotr Ilyich Tchaikovsky (1840-1893)

PIANO CONCERTO No1

in B flat minor Op23



FIRST PERFORMANCE

Boston, 25 October 1875

DURATION 34 minutes

**1. *Allegro non troppo e molto maestoso–
Allegro con spirito***

2. *Andante semplice*

3. *Allegro con fuoco*

Tchaikovsky is the most beloved of all Romantic composers. His profound melodic gift, exuberant orchestral imagination and unequalled ability to strike at the heart of human emotion continue to thrill audiences to this day. His impact on succeeding generations was incalculable, from the neurotic soul-searching of Mahler and Berg to the emotional powerhouses of Elgar, Richard Strauss and Korngold, and the opulent Hollywood film scores of the 1930s and '40s.

Extremely reluctant to discuss his working methods – when once asked by a pupil how

he composed, he replied defensively, 'Sitting down' – Tchaikovsky allowed the mask to slip in a letter to his patroness and confidante, Nadezhda von Meck. Having explained how he worked on melody, harmony, rhythm and orchestral colour simultaneously, he continued:

I cannot complain of poverty of imagination, or lack of inventive power; but on the other hand, I have always suffered from my want of skill in the management of form ... the form of my works will never be exemplary, because although I can modify, I cannot radically alter the essential qualities of my musical temperament.

Tchaikovsky was constantly plagued by self-doubts regarding his music's true worth. Time and again his correspondence reveals the repeated cycle of surging confidence during the composition period – 'this will be my greatest work so far' – followed by a corresponding dip in mood during which he would invariably insist that his talent had 'dried up' or that he was 'played out'.

Tchaikovsky began work on his B flat minor Piano Concerto in November 1874, and fired up by an unstoppable flow of blinding inspiration had it completed within the month. Understandably excited by his latest creation, he played it to his friend, the distinguished pianist and pedagogue, Nikolai Rubinstein. Following the play-through, Tchaikovsky ranted:

It appeared that my concerto was worthless, that it was unplayable, that the passagework was so commonplace, unskilfully written and awkward that it would be impossible to put it right, that the composition itself was bad and trivial, that I had stolen this bit from

here and that bit from there, that there were only two or three pages worth keeping, and that the rest would have to be scrapped or completely rewritten.

To his eternal credit, Tchaikovsky changed not one single note. The concerto was eventually premiered in Boston in October 1875, with the German conductor and pianist Hans von Bülow as soloist, and such was its resounding success that Rubinstein quickly admitted his initial error of judgment, and played no small part in establishing Tchaikovsky's burgeoning reputation by taking the concerto on a spectacular world tour.

In a letter to Nadezhda von Meck, Tchaikovsky revealingly summed up his thoughts on the concerto:

It is a struggle between two forces of equal standing ... a powerful orchestra commanding inexhaustible resources of tone colour, against which the small, inconspicuous, but intelligent opponent pits its all and triumphs – provided the pianist is talented!

From the massive opening chords through to the finale's electrifying coda, Tchaikovsky sustains a dazzling level of inspiration that never fails to captivate the imagination.

© Julian Haylock

What was happening in 1875?

1 Jan The Midland Railway abolished the Second Class passenger category, leaving First and Third; Third Class was recategorised as Second Class in 1956

5 Jan The Palais Garnier opera house in Paris opened with a gala performance including works by Rossini, Auber, Halévy, Meyerbeer and Delibes

2 Feb Violinist and composer Fritz Kreisler was born in Vienna

20 May The Metre Convention, coordinating international studies on measurement and the development of the metric system, was signed in Paris by representatives of 17 nations

6 Jun Novelist and Nobel Prize laureate Thomas Mann was born in Lübeck, Germany

4 Aug Danish author Hans Christian Andersen died

25 Aug Captain Matthew Webb became the first person to swim the English Channel, in approximately 21 hours 40 minutes

26 Nov *The Times* revealed Isma'il Pasha had sold Egypt's 44% stake in the Suez Canal to Britain, in a deal secured by Disraeli without parliamentary sanction

25 Dec The first Edinburgh football derby between Heart of Midlothian and Hibernian was played; Hearts won 1-0

ROMAN RABINOVICH Piano



Roman Rabinovich was the winner of the 12th Arthur Rubinstein International Piano Master Competition in 2008. His subsequent career has taken him to venues including Leipzig's Gewandhaus, London's Wigmore Hall, the Great Hall of the Moscow Conservatory, Cité de la Musique in Paris and Washington, DC's Kennedy Center. He has appeared with the RSNO, Scottish Chamber Orchestra, Seattle Symphony, Sarasota Orchestra, Meininger Hofkapelle, Orchestre de Chambre de Paris, KBS Symphony Seoul, Prague Symphony Orchestra, Buffalo Philharmonic Orchestra and all the major Israeli orchestras, collaborating with conductors including Sir Roger Norrington, Zubin Mehta, Ludovic Morlot, Kristjan Järvi, Gerard Schwarz and Joseph Swensen.

At the opening of the 2022/23 season, Rabinovich made his Carnegie Hall concerto debut, stepping in at 24 hours' notice to play Mozart's Piano Concerto No9 K271 with the Orpheus Chamber Orchestra. Other highlights of the season include the Grieg Concerto

with the Edmonton Symphony Orchestra and Michael Stern, Bach's D minor Concerto with the NFM Leopoldinum and Joseph Swensen, the Schubert/Liszt *Wanderer Fantasy* with the Israel Symphony and Christoph König, Rachmaninov's Piano Concerto No2 with the Punta Gorda Symphony and Mozart's Piano Concerto No23 K488 with the Helena Symphony. This season's recital engagements include the Portland Piano International, the Steinway Series at the Royal Welsh College of Music and Drama, the Philip Lorenz Memorial Piano Series in Fresno, CA, Maverick Concerts in Woodstock, NY and Music at MoCA Concert Series in Westport, CT.

Rabinovich is also a composer and visual artist, with a repertoire spanning six centuries. In summer 2016 he embarked on the Haydn Project, encompassing recital series of Haydn's complete keyboard sonatas, including at the Lammermuir and Bath festivals and at ChamberFest Cleveland in the US. The first two volumes of his complete Haydn cycle on First Hand Records have been released to critical acclaim.

Together with his wife, violinist Diana Cohen, Rabinovich is co-director of ChamberFest Cleveland as well as ChamberFest West in Calgary, where during the pandemic they gave free weekly concerts in their front yard.

Roman Rabinovich made his Israel Philharmonic debut under Zubin Mehta aged 10, having emigrated from Tashkent, Uzbekistan to Israel the year before. A graduate of the Curtis Institute of Music in Philadelphia, he gained his Master's degree at New York's Juilliard School, where he studied with Robert McDonald.

Sergei Prokofiev (1891-1953)

Selection from **ROMEO AND JULIET** Op64



FIRST PERFORMANCE

Full ballet: Brno, 30 December 1938

DURATION Selection: 44 minutes

Introduction

Morning Dance

The Young Juliet

Dance of the Knights

Balcony Scene

Romeo's Variation

Romeo and Juliet's Dance

Meeting of Tybalt and Mercutio

Fight of Tybalt and Mercutio

Death of Mercutio

Romeo Resolves to Avenge Mercutio's Death

Finale to Act III

Epilogue: Juliet's Funeral

Death of Juliet

Of *Romeo and Juliet*, Prokofiev wrote:

I have taken special pains to achieve a simplicity which will, I hope, reach the hearts of all listeners. If people find no melody and no emotion in this work, I shall be very sorry. But I feel sure that sooner or later they will.

He wrote the music for a ballet based on Shakespeare's play for the Bolshoi Theatre in Moscow. Although he completed the score in 1935, the theatre management initially declared it impossible to dance to and the contract was broken. The ballet's long-awaited Soviet premiere took place at the Kirov Theatre in Leningrad in January 1940. However, this was more than a year after the work's world premiere, given, in the absence of the composer and to the considerable embarrassment of both the Bolshoi and Kirov theatres, by the Yugoslav National Ballet in Brno, in what was then Czechoslovakia. But it was Leonid Lavrovsky's celebrated 1940 Kirov production that paved the way for choreographers the world over to make their own versions – among them Sir Frederick Ashton, Sir Kenneth MacMillan, Rudolf Nureyev and Scottish Ballet founder Peter Darrell – and so bestow on Prokofiev's score the status of a ballet classic.

The great Soviet ballerina Galina Ulanova, who danced Juliet at the first Kirov production, described the rehearsals in her memoirs:

At some point during the rehearsals I became aware of a tall, somewhat stern-looking man who seemed to disapprove heartily of everything he saw and especially of our artists. It was Prokofiev. We were rehearsing the beginning of Act II, when the curtain rises to show Juliet sitting on a couch with Romeo kneeling beside her. The couch stood at the back of the stage some distance from the orchestra. Suddenly we

were startled by a shout from Lavrovsky: 'Why don't you begin?' 'We can't hear the music,' we replied. Prokofiev lost his temper: 'I know what you want!' he shouted. 'You want drums, not music!'

Frustrated in getting his ballet produced, Prokofiev himself put together two concert suites in the late 1930s; they proved immediately popular, and have remained part of the concert repertoire ever since. Tonight's sequence draws together some of the most powerful and arresting music from the ballet, and very much reflects the wealth and variety found in the complete score. The 14 movements are performed in the order in which they appear in the ballet, preserving the outline of the narrative, and demonstrating Prokofiev's masterful gift for bringing the most varied characters, scenes and situations to life.

In *Morning Dance* and *The Young Juliet*, an initial joyous mood prevails, skipping violins underlining Juliet's teenage enthusiasm and naivety, giving no hint of the tragedy about to unfold. The following *Dance of the Knights* is one of Prokofiev's most popular works, and often heard as a stand-alone concert piece. In the ballet, this music accompanies the fateful encounter between the rival houses of the Montagues and Capulets, and heralds the masquerade ball at which Juliet first meets Romeo. After the tender *Balcony Scene* and the intoxicating dance of Romeo and Juliet comes the aggressive raw energy of rivals Tybalt and Mercutio, descending inexorably into fighting and death. Slowly moving and darkly shaded, the final movement, the *Death of Juliet*, is flooded with anger and despair. The final chord, resigned and tender, underlines the futility of this most poignant of tragedies.

© Mark Fielding

What was happening in 1938?

12-13 Mar In the Anschluss, German troops occupied Austria and annexed the country into the German Reich

18 Apr Superman first appeared in *Action Comics* No1, published by DC Comics

5-7 Jun In the 2nd Sino-Japanese War, the Nationalist government of China allowed the Yellow River to breach embankments to stop the Japanese advance, killing at least 400,000 and moving the river mouth many kilometres south

15 Jun László Bíró patented the ballpoint pen in Britain

3 Jul Sir Nigel Gresley's *Mallard* set the world speed record for a steam locomotive, at almost 126mph

29 Sep In Munich, the German, Italian, British and French leaders agreed to German demands regarding the annexation of the Sudetenland in Czechoslovakia; the following day British Prime Minister Neville Chamberlain declared 'Peace for our time'

27 Oct DuPont announced that the name for its new synthetic yarn would be nylon

9 Nov Nazi activists destroyed thousands of Jewish businesses and hundreds of synagogues and killed nearly 100 Jews during Kristallnacht, 'The night of broken glass'

17 Dec Otto Hahn discovered the nuclear fission of uranium, the basis of nuclear power

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LUDOVIC MORLOT Conductor



Ludovic Morlot has been the Music Director of the Barcelona Symphony Orchestra since the beginning of the 2022/23 season. Previously he was the Music Director of the Seattle Symphony, and is now its Conductor Emeritus. He was appointed Associate Artist of the BBC Philharmonic in 2019. From 2017 to 2021 he was the Artistic Director and a founding member of the National Youth Orchestra of China, conducting its inaugural concerts at New York's Carnegie Hall and on tour to Europe in 2019. From 2012 to 2014 he was Chief Conductor of La Monnaie in Brussels.

Morlot has conducted the Berlin Philharmonic, Royal Concertgebouw Amsterdam, Czech Philharmonic, Staatskapelle Dresden, London Philharmonic and Budapest Festival orchestras, and many of the leading North American orchestras, notably the New York Philharmonic, Los Angeles Philharmonic, Chicago Symphony and Boston Symphony. He has a particularly strong connection with Boston, having been the Seiji Ozawa Fellowship Conductor at Tanglewood and subsequently Assistant Conductor for the Boston Symphony.

He has also appeared extensively in Asia and Australasia, notably with the Seoul Philharmonic, Yomiuri Nippon Symphony Orchestra Tokyo and Melbourne Symphony orchestras. Festival appearances include the BBC Proms, Wien Modern, Edinburgh and Aspen festivals.

Morlot's tenure in Seattle formed a hugely significant period in the musical journey of the orchestra. His innovative programming encompassed not only his choice of repertoire, but theatrical productions and performances outside the traditional concert hall space. There were numerous collaborations with musicians from different genres, commissions and world premieres. Some of these projects, including John Luther Adams' *Become Ocean*, Aaron Jay Kernis' Violin Concerto, performed by James Ehnes, and an exploration of Dutilleux's music, earned the orchestra five GRAMMY Awards, as well as being named *Gramophone's* 2018 Orchestra of the Year.

Morlot has a strong commitment to supporting emerging talent and regularly conducts students at the Colburn Conservatory. During 2021/22 he sat on the jury of the Leeds International Piano Competition, conducted students at the Royal Academy and New England Conservatory, and made his annual visit to the Aspen Festival.

Trained as a violinist, Ludovic Morlot studied conducting at the Pierre Monteux School (USA) with Charles Bruck and Michael Jinbo. He continued his education in London at the Royal Academy and then at the Royal College as recipient of the Norman del Mar Conducting Fellowship. He is Affiliate Professor at the University of Washington School of Music in Seattle and a Visiting Artist at the Colburn School in Los Angeles. He was elected a Fellow of the Royal Academy of Music in 2014.

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

Maya Iwabuchi
LEADER
Lena Zeliszevska
ASSOCIATE LEADER
Tamás Fejes
ASSISTANT LEADER
Patrick Curlett
Yada Lee
Caroline Parry
Ursula Heidecker Allen
Elizabeth Bamping
Lorna Rough
Susannah Lowdon
Liam Lynch
Alison McIntyre
Gemma O'Keeffe
Sian Holding

SECOND VIOLIN

Marion Wilson
ASSOCIATE PRINCIPAL
Nigel Mason
Paul Medd
Harriet Hunter
Anne Bünemann
Sophie Lang
Robin Wilson
Susie Griffin
John Robinson
Helena Rose
Liz Reeves
Eddy Betancourt

VIOLA

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

CELLO

Betsy Taylor
ASSOCIATE PRINCIPAL
Kennedy Leitch
Rachael Lee
Sarah Digger
Sonia Cromarty
Niamh Molloy
Laura Sergeant
Matthew Forbes

DOUBLE BASS

Jamie Kenny
GUEST PRINCIPAL
Margarida Castro
Michael Rae
Aaron Barrera-Reyes
Tom Berry
Brendan Norris

FLUTE

Katherine Bryan
PRINCIPAL
June Scott
Alyson Frazier

OBOE

Adrian Wilson
PRINCIPAL
Peter Dykes
Fraser Kelman

CLARINET

Timothy Orpen
PRINCIPAL
Adam Lee
Duncan Swindells
PRINCIPAL BASS CLARINET

SAXOPHONE

Gareth Brady

BASSOON

David Hubbard
PRINCIPAL
Fiona Troon
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Christopher Gough
PRINCIPAL
Alison Murray
Andrew McLean
David McClenaghan
Martin Murphy
Abbie Young
Andrew Saunders

TRUMPET

Christopher Hart
PRINCIPAL
Rick Cowan
Mark Elwis
Alistair Douglas

TROMBONE

Lance Green
ASSOCIATE PRINCIPAL
Lewis Bettles
Alastair Sinclair
PRINCIPAL BASS TROMBONE

TUBA

John Whitener
PRINCIPAL

TIMPANI

Paul Philbert
PRINCIPAL

PERCUSSION

Simon Lowdon
PRINCIPAL
John Poulter
Tom Hunter
Stuart Semple
Philip Hague

HARP

Pippa Tunnell

PIANO/CELESTE

Judith Keaney



RSNO

SCOTLAND'S NATIONAL
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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 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
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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.

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

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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

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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
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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
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