

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

RECOMMENDED BY
CLASSIC FM

MAJESTIC

**BEETHOVEN'S
EMPEROR
CONCERTO**

Usher Hall, Edinburgh
Fri 27 Jan 2023 7.30pm

Glasgow Royal Concert Hall
Sat 28 Jan 7.30pm

Working in harmony to deliver music, sustainably



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RSNO
SCOTLAND'S NATIONAL
ORCHESTRA

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BEETHOVEN'S EMPEROR CONCERTO

Beethoven never actually called his Fifth Piano Concerto 'The Emperor' – it just seemed perfect for a piece that's so magnificently larger than life. So, who better to play it than Francesco Piemontesi, a pianist who, according to one critic, 'puts the music first'? Thomas Søndergård joins him on an adventure that begins with the fresh sounds of our 2021:22 Composers' Hub winner Lisa Robertson, and ends with the storms, struggles and soaring melodies of Brahms' epic final symphony.

LISA ROBERTSON am fior-eun [8']

RSNO Composers' Hub Winner 2021:22 WORLD PREMIERE

BEETHOVEN Piano Concerto No5 in E flat major Op73 *Emperor* [38']

INTERVAL

BRAHMS Symphony No4 in E minor Op98 [41']

Thomas Søndergård Conductor

Francesco Piemontesi Piano

Royal Scottish National Orchestra

USHER HALL, EDINBURGH

Fri 27 Jan 2023 7.30pm

GLASGOW ROYAL CONCERT HALL

Sat 28 Jan 7.30pm

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.

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RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

COLOURFUL PICTURES AT AN EXHIBITION

EDN Fri 3 Mar
GLW Sun 5 Mar

Ligeti Two Preludes and Intermezzo
from *Le Grand Macabre*

Gershwin An American in Paris

Glazunov Concerto for Alto Saxophone & Strings

Milhaud Scaramouche

Mussorgsky orch Ravel Pictures at an Exhibition

Gemma New Conductor

Jess Gillam Saxophone

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Riaghaltas na h-Alba

WELCOME



Welcome to this evening's concert. We are thrilled to be back on stage with Music Director Thomas Søndergård for our first Season concert of 2023 and the beginning of the Orchestra's much-anticipated Brahms Symphony cycle. We are also delighted to welcome Francesco Piemontesi, who performs Beethoven's majestic Fifth Piano Concerto, *the Emperor*.

Tonight's performance opens with the premiere of *am fiór-eun*, a new commission by Lisa Robertson, selected from the 2021:22 RSNO Composers' Hub cohort, who worked with composers Stuart MacRae and David Fennessy and RSNO mentors to develop their skills in composition. The piece explores Lisa's connection to Scotland's natural environment, inspired by her rural home in the West Highlands. Her relationship with the environment and the need to protect it resonated with the selection panel. It is encouraging to see emerging composers using music to raise awareness around the important issues of our time.

This month we launched our 2023 National Schools Concert Programme, working with illustrator James Mayhew to introduce children across Scotland to classical music – for free – with repertoire and tales that will be used to support children's education around climate issues. I hope that the Programme will inspire the next generation to continue Lisa's work.

This evening I am reminded of the importance of the partnerships we have formed to deliver our concerts and Engagement programmes. Our three-year partnership with the Dunedin Consort got underway last year – you may have been at the side-by-side performance of Jörg Widmann's *Echo-Fragmente*. On Saturday 11 February we welcome the Consort and guest director Peter Whelan to Glasgow for an evening of Haydn symphonies. I hope to see many of you there and look forward to developing this collaboration further over the coming Seasons.

Tonight we bid farewell to Christopher Gough, who leaves the Orchestra after six years as Principal Horn. We have been fortunate to see Chris develop his talents in composition since he joined the RSNO and have performed his work on tour and at the BBC Proms. I wish Chris the best of luck and will undoubtedly watch his career continue to flourish. Chris has been kindly supported by the Springbank Distillers Chair, and on his behalf I would like to extend our thanks to Hedley Wright for his long-standing encouragement and support.

Alistair Mackie

CHIEF EXECUTIVE

ROYAL SCOTTISH NATIONAL ORCHESTRA

1-9									
10-18									
19-27									
28-36									
37-45									
46-54									
55-63									
64-72									

ARTISTIC TEAM

Thomas Søndergård
MUSIC DIRECTOR
Elim Chan
PRINCIPAL GUEST CONDUCTOR
Neeme Järvi
CONDUCTOR LAUREATE
Alexander Lazarev
CONDUCTOR EMERITUS
Kellen Gray
ASSISTANT CONDUCTOR
Stephen Doughty
DIRECTOR, RSNO CHORUS
Patrick Barrett
DIRECTOR, RSNO YOUTH CHORUS

FIRST VIOLIN

Maya Iwabuchi LEADER
Sharon Roffman LEADER
Lena Zeliszewska
ASSOCIATE LEADER
Tamás Fejes ASSISTANT LEADER
Patrick Curlett ASSISTANT PRINCIPAL
Caroline Parry
Ursula Heidecker Allen
Lorna Rough
Susannah Lowdon
Alan Manson
Elizabeth Bamping
Liam Lynch

SECOND VIOLIN

Jacqueline Speirs
ASSOCIATE PRINCIPAL
Marion Wilson ASSOCIATE PRINCIPAL
Nigel Mason
Paul Medd
Harriet Hunter
Anne Bünemann
Sophie Lang
Robin Wilson
Emily Nenniger

VIOLA

Tom Dunn PRINCIPAL
Felix Tanner
ASSOCIATE PRINCIPAL VIOLA
Asher Zaccardelli
ASSISTANT PRINCIPAL
Susan Buchan SUB PRINCIPAL
Lisa Rourke SUB PRINCIPAL
Nicola McWhirter
Claire Dunn
Katherine Wren
Maria Trittiger
Francesca Hunt

CELLO

Betsy Taylor ASSOCIATE PRINCIPAL
Kennedy Leitch ASSISTANT PRINCIPAL
Rachael Lee
Sarah Digger
Robert Anderson
Gunda Baranauskaitė

DOUBLE BASS

Margarida Castro
ASSOCIATE PRINCIPAL
Michael Rae ASSISTANT PRINCIPAL
Sally Davis
Aaron Berrera Reyes

FLUTE

Katherine Bryan PRINCIPAL
Helen Brew ASSOCIATE PRINCIPAL
Janet Richardson
PRINCIPAL PICCOLO

OBOE

Adrian Wilson PRINCIPAL
Peter Dykes ASSOCIATE PRINCIPAL
Henry Clay PRINCIPAL COR ANGLAIS

CLARINET

Timothy Orpen
PRINCIPAL CLARINET
Duncan Swindells
PRINCIPAL BASS CLARINET

BASSOON

David Hubbard PRINCIPAL
Luis Eisen ASSOCIATE PRINCIPAL
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Christopher Gough PRINCIPAL
Alison Murray ASSISTANT PRINCIPAL
Andrew McLean
ASSOCIATE PRINCIPAL
David McClenaghan
Martin Murphy ASSISTANT PRINCIPAL

TRUMPET

Christopher Hart PRINCIPAL

TROMBONE

Dávor Juul Magnussen PRINCIPAL
Lance Green ASSOCIATE PRINCIPAL
Alastair Sinclair
PRINCIPAL BASS TROMBONE

TUBA

John Whitener PRINCIPAL

TIMPANI

Paul Philbert PRINCIPAL

PERCUSSION

Simon Lowdon PRINCIPAL
John Poulter ASSOCIATE PRINCIPAL

Lisa Robertson (Born 1993)

AM FÌOR-EUN

WORLD PREMIERE

DURATION 8 minutes

I. The bird of birds

Fìor-eun, a poetic Gaelic word for eagle, meaning 'true bird', i.e. bird of birds, appears in place names near my home, in the heart of Scotland's eagle country, on the Sound of Mull, and in a local song from which some of this piece's material derives. I greatly admire our local eagles, particularly the characteristically introverted golden eagles. They have fantastic 340-degree vision and a telescopic magnifier, seeing five times further than us and in five vivid colours. They are nature in perfect balance; masters of the airspace, with perfectly controlled flight modes, including free-falling, power-climbing, corkscrewing, sky-dancing and 200mph dive-bombing. The piece reflects these, while switching focus with five simultaneous, vibrantly coloured rhythms, imitating a hovering eagle's perception of the landscape.

II. Who is the true bird here now?

Sea eagles, once hunted to extinction in Scotland, were reintroduced locally in the 1970s and will soon outnumber golden eagles. These striking, extroverted birds delight human observers but can't match the golden eagles' flying skills. Now cohabiting, the sea/golden eagle relationship has been described as 'armed neutrality'. The skyscape is changing unnaturally and unpredictably fast.

III. Bird of truth: indicator species

During the last five years, eagles have struggled to breed owing to climate change's seasonal disruption bringing late springs, biodiversity loss and lack of prey. Our peninsula had ten breeding pairs of golden eagles a decade ago and now has only one or two. Their way of life and sheer existence is threatened.

I feel my small rural community reflected in the eagle crisis. A threatened sense of identity, territories under pressure, struggling populations, pressure from outside forces and from a damaged, dangerous environment. With outside forces, human and environmental, impacting the right/ability to belong to this land, who really are the true birds here now?

© Lisa Robertson

Composers' Hub 2021:22 was supported by PRS Foundation's The Open Fund for Organisations, RVW Trust, The Fenton Arts Trust, Thriplow Charitable Trust and RSNO New Works Patron, Susie Thomson.

LISA ROBERTSON Composer



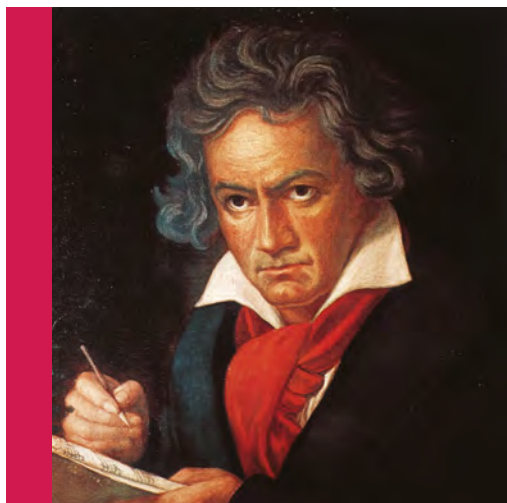
Lisa Robertson is a composer from the West Highlands of Scotland, particularly interested in combining sounds from nature and traditional music, examining relationships between people and the land, and highlighting environmental concerns. She is the RSNO Composers' Hub Winner 2021:22.

Her music has been recorded by The Sixteen and performed by the Czech Philharmonic Orchestra, EXAUDI, The Sixteen, Red Note Ensemble, Psappha Ensemble, Hebrides Ensemble, Lucy Schauer and Heather Roche, among others. Lisa's music has appeared at festivals including Huddersfield Contemporary Music Festival (where she also performed her own solo violin piece in 2019), Cheltenham Music Festival, West Cork Chamber Music Festival, Sound Festival and on BBC Radio 3, BBC World Service and BBC Radio Scotland. She has been shortlisted three times for the Scottish Awards for New Music and featured in *BBC Music Magazine's* 'Rising Stars' column.

Lisa recently completed a PhD at the Royal Conservatoire of Scotland with Emily Doolittle and William Sweeney. She has attended masterclasses with Brian Ferneyhough at the Ferienkurse in Darmstadt and the late Sir Harrison Birtwistle at Dartington International Summer School, and workshops with Royal Northern Sinfonia, the Bozzini Quartet and the Ligeti Quartet. She took part in the National Youth Choirs of Great Britain's Young Composers Scheme 19/20, which led to pieces being published by Stainer & Bell and *Choir & Organ* magazine and a work being released by NMC Recordings.

Ludwig van Beethoven (1770-1827)

PIANO CONCERTO No5 in E flat major Op73 *Emperor*



FIRST PERFORMANCE

Leipzig, 28 November 1811

DURATION 38 minutes

1. *Allegro*

2. *Adagio un poco mosso*—

3. *Rondo: Allegro*

What a destructive, unruly life around me! Nothing but drums, cannons, human misery of every sort!' So wrote Beethoven from war-torn Vienna to his Leipzig publisher Gottfried Christoph Härtel in July 1809.

To say that life was tough for the composer at the time he wrote the *Emperor* Concerto would be an understatement. Napoleon's forces had invaded Vienna in May 1809, and at one stage the fighting grew so frighteningly close that Beethoven was forced to take shelter in a poet friend's basement – where he covered his head with pillows in the hope of protecting what precious hearing he had left. And with the city's finances heavily affected by the conflict, the annual payment he'd been promised by several of the city's noblemen was severely reduced.

It's a wonder that Beethoven was able to write music at all, let alone produce his longest, grandest and most ambitious concerto, whose nobility and virtuosity encapsulates the heroic style of his middle period. It was also the first of his piano concertos that Beethoven didn't premiere himself – the honour went to Friedrich Schneider, with Leipzig's Gewandhaus Orchestra in November 1811, to great acclaim. By that time, Beethoven's deafness had progressed to such an extent that for him to perform as a soloist was out of the question.

Nor does the work's *Emperor* nickname have anything to do with Beethoven. In fact, it's highly unlikely he would have approved: he would have seen the word as an unavoidable reference to the invader Napoleon, who had plummeted from the composer's esteem. Where it came from is unclear: some say it was coined by the work's English publisher, John Cramer, to sell more copies. In any case, the word perfectly encapsulates the piece's grand vision, which looks forward to the virtuosic pianism of later figures such as Franz Liszt.

The broad chords of the expansive first movement's opening would have been strikingly original in Beethoven's time, as would the cascading scales and trills with which the piano answers them. The piano then falls silent as the orchestra reveals the movement's two main themes – the first on violins, the second taken up nobly on horns – before returning with its own visions of the same melodies, which are developed throughout the rest of the movement.

The calm, reflective slow movement is one of Beethoven's most tender creations, with the piano floating filigree song melodies over a serene string chorale. It leads directly into the boisterous final movement, the soloist hesitantly trying out its dance-like main theme before suddenly bursting forth with it loudly and confidently.

© David Kettle

What was happening in 1811?

5 Feb George, Prince of Wales, became Prince Regent as a result of the perceived insanity of his father, George III

22 Mar The Commissioners' Plan for Manhattan's gridded street pattern was presented

25 Mar The Great Comet of 1811, visible to the naked eye for around 260 days, was first discovered by Honoré Flaugergues

14 Jun Harriet Beecher Stowe, abolitionist and author of *Uncle Tom's Cabin*, was born in Litchfield, Connecticut

13 Jul George Gilbert Scott, English Gothic Revival architect of, among others, the St Pancras railway station hotel, was born

14 Jul Italian scientist Amedeo Avogadro published his memoir on the molecular content of gases

22 Oct Hungarian composer and pianist Franz Liszt was born

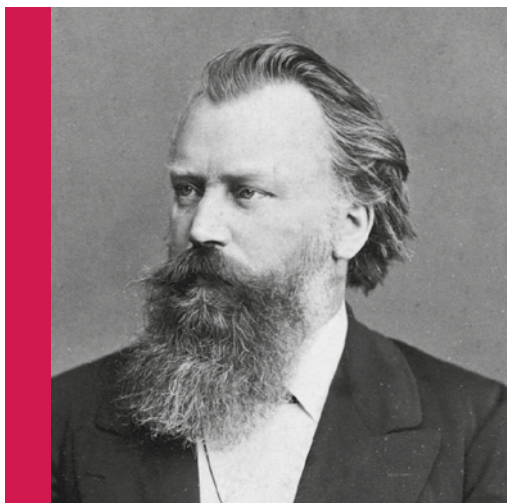
4 Nov Factory employees destroyed industrial machines in Bulwell near Nottingham, the first of what came to be known as the Luddite uprisings

7 Nov At the Battle of Tippecanoe, American troops under Governor of Indiana territory and later 9th US President William Henry Harrison, defeated the forces of Native American spiritual leader Tenskwatawa

17 Nov José Miguel Carrera, the founding father of Chile, was sworn in as President

Johannes Brahms (1833-97)

SYMPHONY No4 in E minor Op98



FIRST PERFORMANCE

Meiningen, 25 October 1885

DURATION 41 minutes

- 1. *Allegro non troppo***
- 2. *Andante moderato***
- 3. *Allegro giocoso***
- 4. *Allegro energico e passionato***

Beethoven signed off his symphonic cycle with a magnificent, ecstatic 'Ode to Joy'. Brahms' last symphony is magnificent too, but if it ends in exultation, it is exultation of an unmistakably tragic kind. How apt, some might say, for a composer with such a pronounced tendency to melancholy. But Brahms also had a lively, teasing sense of humour, and as he prepared his friends to hear his new Fourth Symphony in 1885, this came to the fore – perhaps with an element of self-protective irony. Writing to the conductor Hans von Bülow from the Austrian Alpine resort of Mürzzuschlag, Brahms suggested that the weather might have had a negative effect on the music: 'I'm afraid it takes after the climate in these parts – the cherries don't get ripe here; you wouldn't eat them!' The sour cherries were evidently a bit of a preoccupation: to another trusted friend, the pianist Elisabeth von Herzogenberg, he confided, 'In the field of work I'm speaking of the cherries don't grow ripe and sweet to the taste – if you don't like the thing, don't hesitate to say so.'

After hearing a preliminary play-through on two pianos, some of Brahms' closest musical friends confirmed his worst fears. Von Bülow's report to his concert agent was tight-lipped: 'Brahms Fourth, E minor, difficult, very.' Even Brahms' staunchest critical ally, Eduard Hanslick, admitted, 'All the way through I felt I was being beaten up by two terribly clever men.' Perhaps part of the problem on this occasion was that the new symphony was so different from Brahms' previous major work, Symphony No3. Warmly expressive, intimate, ultimately calm, the Third Symphony was full of things that were 'ripe and sweet to the taste'. In contrast, the Fourth was often nervously impassioned, unsettlingly ambiguous, at times even harsh in colour (Brahms had a point about those sour cherries). And the last movement

was unlike anything he had created before: a taut, rigorously constructed set of variations on a stark chordal theme blared out at the opening by winds, moving with increasingly grim inevitability towards a dark minor-key conclusion. Despite its many beautiful moments, this was a symphony which seemed to offer, in the old biblical phrase, 'naught for your comfort'.

But sour cherries can be delicious in the right context, and tragedy can be exhilarating, even uplifting – and that, it would seem, is how many people now respond to Brahms' Fourth Symphony. Brahms rarely gave clues as to meanings beyond the music in his symphonies, but some have found hints of a dark saying in the Fourth Symphony, and in this case there are some delicately planted clues. For all its sweeping melodic generosity, the first movement is haunted by eerie pre-echoes of the third of Brahms' *Four Serious Songs*: 'Oh death, oh death, how bitter you are' – in the opening notes of the first theme, for instance. Like many depressives, Brahms was haunted by thoughts of death, and these intensified as he entered his fifties, as they do for many of us. The second movement offers moments of consolation, and there's even the possibility of joy in the vigorous march-like third movement, marked *giocoso*, 'joyous'. But the theme of the finale is adapted from one of J S Bach's most sombre church cantatas, *Nach dir, Herr, verlangst mich* ('My soul longs for Thee, O God'). And yet there is also something thrillingly alive about this music – not resigned, but defiant and full of life. Perhaps the nearest equivalent in words comes in Dylan Thomas' magnificent poem *Fern Hill*: 'Time held me green and dying, Though I sang in my chains like the sea.'

© Stephen Johnson

What was happening in 1885?

26 Jan British commander Charles George Gordon was killed when troops loyal to Mahdi Muhammad Ahmad conquered Khartoum

5 Feb Leopold II of Belgium established the Congo Free State as his own personal possession

16 Feb Charles Dow published the first edition of the Dow Jones Industrial Average, based on the dollar average of 14 stocks

14 Mar Gilbert & Sullivan's comic opera *The Mikado* opened at the Savoy Theatre in London

26 Mar The first legal cremation in England, of Jeannette C Pickersgill, took place at Woking, Surrey

3 Apr Gottlieb Daimler was granted a German patent for his water-cooled engine design

17 Jun The Statue of Liberty arrived in New York harbour from France

6 Jul Louis Pasteur and Émile Roux successfully tested their rabies vaccine on a boy, Joseph Meister

11 Sep D H Lawrence, author of *Sons and Lovers* and *Lady Chatterley's Lover*, was born in Eastwood, Nottinghamshire

8 Dec American businessman and philanthropist William Henry Vanderbilt died

FRANCESCO PIEMONTESE Piano



Francesco Piemontesi is a pianist of exceptional refinement of expression allied to consummate technical skill. Widely renowned for his interpretations of Mozart and the early Romantic repertoire, he also has a close affinity with the later 19th-century and 20th-century repertoire of Brahms, Liszt, Dvořák, Ravel, Debussy and Bartók.

Piemontesi has appeared in many prestigious venues, including the Amsterdam Concertgebouw, Berlin Philharmonie, Vienna Musikverein, London's Wigmore Hall, Carnegie Hall and Avery Fisher Hall in New York and Suntory Hall Tokyo. He has performed at the Salzburg, Lucerne, Edinburgh, Verbier and Aix-en-Provence festivals, La Roque-d'Anthéron, Schleswig-Holstein and Mecklenburg-Vorpommern festivals and at New York's Mostly Mozart Festival.

Recent highlights include engagements with the London Philharmonic Orchestra and Robin Ticciati, Bergen Philharmonic Orchestra,

Deutsches Symphonie-Orchester Berlin, Budapest Festival Orchestra, Finnish Radio Symphony Orchestra, Gürzenich Orchestra Cologne, Philharmonia Zürich, Vienna Symphony Orchestra, Seattle Symphony and Frankfurt Museumsorchester.

Piemontesi also performs chamber music with a variety of partners, including Leif Ove Andsnes, Yuri Bashmet, Renaud and Gautier Capuçon, Leonidas Kavakos, Stephen Kovacevich, Heinrich Schiff, Christian Tetzlaff, Jörg Widmann, Tabea Zimmermann and the Emerson Quartet.

Recital engagements have recently taken him to the Klavier-Festival Ruhr, L'Aquila, Paris, Monte Carlo, Wiener Konzerthaus, Basel, Las Palmas and Schubertiade Schwarzenberg.

In 2019 he released *Schubert Last Piano Sonatas* on the Pentatone label. Previous recordings include Liszt's *Années de pèlerinage*, Mozart Piano Concertos with the Scottish Chamber Orchestra and Andrew Manze on Linn, and Debussy's *Préludes* and Mozart solo piano works for Naïve.

Born in Locarno, Switzerland, Francesco Piemontesi studied with Arie Vardi before working with Alfred Brendel, Murray Perahia, Cécile Ousset and Alexis Weissenberg. He rose to international prominence with prizes at several major competitions, including the 2007 Queen Elisabeth Competition. Since 2012 he has been the Artistic Director of the Settimane Musicali di Ascona.

THOMAS SØNDERGÅRD Conductor



Danish conductor Thomas Søndergård has been Music Director of the RSNO since the 2018:19 Season, following six seasons as Principal Guest Conductor. From 2012 to 2018 he was Principal Conductor of the BBC National Orchestra of Wales (BBC NOW), after stepping down as Principal Conductor and Musical Advisor of the Norwegian Radio Orchestra. He becomes Music Director of the Minnesota Orchestra in September 2023.

Thomas has appeared with many notable orchestras in leading European centres, such as Berlin (including the Berliner Philharmoniker, Rundfunk-Sinfonieorchester Berlin, Mahler Chamber Orchestra), Leipzig (Gewandhausorchester), Paris (Orchestre National de France), London (London Philharmonic, BBC Symphony, London Symphony and Philharmonia), Amsterdam and Rotterdam (Royal Concertgebouw, Netherlands Philharmonic, Rotterdam Philharmonic), and throughout Scandinavia. North American appearances have included the orchestras of Chicago, Toronto, Atlanta, Vancouver, Houston and Seattle.

In November 2021 Thomas conducted the RSNO in the world premiere of Detlev Glanert's Violin Concerto No2 *To the Immortal Beloved* (with Midori) during the 2021 United Nations Climate Change Conference (COP26) held in Glasgow. Recent highlights with the RSNO have included tours to China and the US, the premiere of Wynton Marsalis' Violin Concerto with Nicola Benedetti (also at the 2022 BBC Proms) and much-praised performances at the Edinburgh Festival.

Following his acclaimed debut for Royal Danish Opera with Poul Ruders' *Kafka's Trial*, Thomas has returned regularly to conduct repertoire ranging from contemporary to *Le nozze di Figaro*, *Il barbiere di Siviglia*, *La bohème*, *The Cunning Little Vixen* and *Il viaggio a Reims*, and has made short concert tours with the Royal Danish Orchestra. He has also enjoyed successful collaborations with Norwegian Opera and Royal Swedish Opera. His Stockholm productions of *Tosca* and *Turandot* (both with Nina Stemme) led to his Bayerische Staatsoper debut, conducting main season and Opera Festival performances of *Turandot* with Stemme. He made his Deutsche Oper Berlin debut with the world premiere of Andrea Lorenzo Scartazzini's *Edward II* and has since returned for Berlioz's *Romeo and Juliet*.

Thomas has recorded with violinist Vilde Frang and the WDR Köln and cellist Johannes Moser and the Rundfunk-Sinfonieorchester Berlin, and the music of Poul Ruders with the Aarhus Symphony, Norwegian Radio Orchestra and Royal Danish Opera. For Linn Records he has recorded Sibelius symphonies and tone poems with the BBC NOW, and Prokofiev symphonies 1 and 5 and Richard Strauss' *Ein Heldenleben* with the RSNO.

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
Tamás Fejes
ASSISTANT LEADER
Patrick Curlett
Evgeny Makhtin
Wen Wang
Caroline Parry
Ursula Heidecker Allen
Elizabeth Bamping
Lorna Rough
Susannah Lowdon
Alan Manson
Liam Lynch
Laura Embrey
Jane Lemoine

SECOND VIOLIN

Teresa Krahnert
GUEST PRINCIPAL
Jacqueline Speirs
Marion Wilson
Nigel Mason
Paul Medd
Harriet Hunter
Anne Bünemann
Sophie Lang
Robin Wilson
John Robinson
Sharon Haslam
Helena Quispe

VIOLA

Tom Dunn
PRINCIPAL
Felix Tanner
Asher Zaccardelli
Susan Buchan
Lisa Rourke
Claire Dunn
Maria Trittinger
Francesca Hunt
Sarah Green
David McCreadie

CELLO

Betsy Taylor
ASSOCIATE PRINCIPAL
Kennedy Leitch
Sarah Digger
Robert Anderson
Gunda Baranuaskaitė
Bill Paterson
Miranda Phythian-Adams
Susan Dance

DOUBLE BASS

Pete Fry
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Michael Rae
Moray Jones
Kirsty Matheson
Sophie Butler
Alan Brown

FLUTE

Katherine Bryan
PRINCIPAL
Oliver Roberts

OBOE

Adrian Wilson
PRINCIPAL
Henry Clay

CLARINET

Timothy Orpen
PRINCIPAL
Matt Larsen

BASSOON

David Hubbard
PRINCIPAL
Luis Eisen
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Christopher Gough
PRINCIPAL
Alison Murray
Andrew McLean
David McClenaghan
Martin Murphy

TRUMPET

Christopher Hart
PRINCIPAL
Ruby Orlowska

TROMBONE

Dávur Juul Magnussen
PRINCIPAL
Lance Green
Alastair Sinclair
PRINCIPAL BASS TROMBONE

TUBA

John Whitener
PRINCIPAL

TIMPANI

Paul Philbert
PRINCIPAL

PERCUSSION

Simon Lowdon
PRINCIPAL
John Poulter

HARP

Pippa Tunnell

Holiday somewhere extraordinary...



The Pineapple, Dunmore

Our charity rescues and restores historic buildings, transforming them into uplifting holiday accommodation. Escape the everyday in castles, forts, towers and cottages across Scotland and beyond.

landmarktrust.org.uk/rsno

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

RSNO CONDUCTORS' CIRCLE

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

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

Ardgowan Charitable Trust
Geoff and Mary Ball
Stina Bruce Jones

Ian and Evelyn Crombie
Carol Grigor and the Trustees of Dunard Fund
Gavin and Kate Gemmell
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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 becoming a Benefactor or part of the Conductors' Circle, please contact Jenny McNeely at jenny.mcneely@rsno.org.uk

RSNO 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.

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The Solti Foundation Chair

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*With thanks to the Gregor Forbes
John Clark Chair for its support of
the RSNO Double Bass section*

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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.

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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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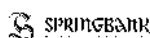
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