

The background of the poster is a dynamic image of a concert hall. Numerous bright blue spotlights are directed towards the center, creating a sense of depth and energy. The light beams are sharp and create a starburst effect where they converge. The overall color palette is dominated by deep blues and bright whites from the spotlights.

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

RECOMMENDED BY
CLASSIC *f*M

DAZZLING
**TCHAIKOVSKY
FIVE**

Music Hall, Aberdeen
Thu 16 Mar 2023 7.30pm

Usher Hall, Edinburgh
Fri 17 Mar 7.30pm

City Halls, Glasgow
Sun 19 Mar 7.30pm

Working in harmony to deliver music, sustainably



ScotRail is proud to support the RSNO
with sustainable travel options for their
musicians, staff and audiences.

RSNO
SCOTLAND'S NATIONAL
ORCHESTRA

 **ScotRail**
SCOTLAND'S RAILWAY

TCHAIKOVSKY FIVE

Tchaikovsky asks the whole orchestra to play 'with desire and passion' in his romantic Fifth Symphony; Anna Clyne creates a vision of music as a free spirit, running through the night; and Mozart relaxes with friends in a concerto that reveals him at his graceful, brilliant best. With RSNO Principal Guest Conductor Elim Chan and Scotland's foremost living pianist, Steven Osborne, standing in for Amadeus himself, every note should go exactly where it belongs – straight to the heart.

ANNA CLYNE This Midnight Hour [12']

MOZART Piano Concerto No12 in A major K414 [26']

INTERVAL

TCHAIKOVSKY Symphony No5 in E minor Op64 [47']

Elim Chan Conductor

Steven Osborne Piano

Royal Scottish National Orchestra

MUSIC HALL, ABERDEEN
Thu 16 Mar 2023 7.30pm

USHER HALL, EDINBURGH
Fri 17 Mar 7.30pm

CITY HALLS, GLASGOW
Sun 19 Mar 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.

RECOMMENDED BY
CLASSIC *f*M

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

POWERFUL A FESTIVAL OF BRAHMS

PTH Thu 30 Mar

EDN Fri 31 Mar

GLW Sun 2 Apr

Brahms Academic Festival Overture

Brahms Symphony No3

Brahms Symphony No2

Thomas Søndergård Conductor

Big Noise Govanhill (Glasgow concert)


Dedicated to **Dr Robert Lillie** in recognition of
his generous support of the RSNO Foundation.



rsno.org.uk



The RSNO is supported by the
Scottish Government

 **Scottish Government**
Riaghaltas na h-Alba

WELCOME



Welcome to this evening's concert.

This week we bid farewell to Principal Guest Conductor Elim Chan, who leaves the role after five years with the RSNO. We've been lucky to work with Elim on many exciting projects and concerts over the years. She always brings a spark to orchestral life, and I have particularly fond memories of her joining the Orchestra twice during our Digital Season in 2021. In one of those concerts, when conducting Lutosławski's Concerto for Orchestra, Elim faced a vast and socially distanced Orchestra and brought the complex piece to life with an effortless energy that lifted all of our spirits in the most challenging of times.






































































In the same concert, Elim reunited with pianist Benjamin Grosvenor performing Chopin's Piano Concerto No1. Their recording of this piece with the RSNO won a Gramophone Classical Music Award in 2020. This brilliant recording is just part of the lasting legacy that Elim leaves with us and I'm sure you will join me in thanking her for all her wonderful work with the Orchestra. We look forward to seeing Elim conduct again in Scotland and wish her all the best in the future.

This week sees our first-ever Digital Season concert recorded in Edinburgh, as our digital team mobilises following the temporary closure of the Glasgow Royal Concert Hall. It's a wonderful opportunity for our online audiences to see the beautiful setting of the Usher Hall, our home in the capital. If you haven't yet had a chance to watch our concerts online, the 2022:23 Digital Season is available on demand until June. It's always fascinating to watch the concert filmed from the heart of the stage and gain new insights into the musicians' work and interaction with the conductor.

Our recent performances at Glasgow's City Halls have been wonderfully nostalgic for me, a reminder of my first experiences watching the SNO (as it then was) play when I was still at school. As we look forward to the Royal Concert Hall reopening next month, it's great also to be reminded of the wealth of amazing venues we have in Scotland.

Alistair Mackie
CHIEF EXECUTIVE

ROYAL SCOTTISH NATIONAL ORCHESTRA

1-9									
10-18									
19-27									
28-36									
37-45									
46-54									
55-63									
64-69									

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

1 Tom Dunn *PRINCIPAL*
Felix Tanner
2 *ASSOCIATE PRINCIPAL VIOLA*
Asher Zaccardelli
3 *ASSISTANT PRINCIPAL*
Susan Buchan *SUB PRINCIPAL*
4 Lisa Rourke *SUB PRINCIPAL*
Nicola McWhirter
5 Claire Dunn
Katherine Wren
6 Maria Trittlinger
Francesca Hunt
7

CELLO

Betsy Taylor *ASSOCIATE PRINCIPAL*
Kennedy Leitch *ASSISTANT PRINCIPAL*
8 Rachael Lee
9 Sarah Digger
10 Robert Anderson
Gunda Baranauskaitė
44

DOUBLE BASS

Michael Rae *ASSISTANT PRINCIPAL*
Sally Davis

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

29 David Hubbard *PRINCIPAL*
Luis Eisen *ASSOCIATE PRINCIPAL*
30 Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

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*

Anna Clyne (Born 1980)

THIS MIDNIGHT HOUR



FIRST PERFORMANCE

L'Orchestre national d'Île de France, Plaisir,
13 November 2015

DURATION 12 minutes

The opening to *This Midnight Hour* is inspired by the character and power of the lower strings of L'Orchestre national d'Île de France. From here, it draws inspiration from two poems – one by Charles Baudelaire and another by Juan Ramón Jiménez. While it is not intended to depict a specific narrative, my intention is that it will evoke a visual journey for the listener.

La musica – Juan Ramón Jiménez

La musica;
– mujer desnuda,
corriendo loca por la noche pura!

Jiménez's poem is very short and concise (translation by Robert Bly):

Music –
a naked woman
running mad through the pure night

This immediately struck me as a strong image and one that I chose to interpret with outbursts of frenetic energy – for example, dividing the strings into sub-groups that play fortissimo, staggered, descending cascade figures from left to right in stereo effect. This stems from my early explorations of electroacoustic music.

There is also a lot of evocative sensory imagery in Baudelaire's *Harmonie du soir*, the first stanza of which reads as follows (translation by William Aggeler):

The season is at hand when swaying on its
stem
Every flower exhales perfume like a censer;
Sounds and perfumes turn in the evening air;
Melancholy waltz and languid vertigo!

I riffed on the idea of the sad waltz about halfway into *This Midnight Hour*; I split the viola section in two and have one half playing at written pitch and the other half playing 1/4 tone sharp to emulate the sonority of an accordion playing a Parisian-esque waltz.

© Anna Clyne

Harmonie du soir – Charles Baudelaire

Voici venir les temps où vibrant sur sa tige
Chaque fleur s'évapore ainsi qu'un encensoir;
Les sons et les parfums tournent dans l'air du soir;
Valse mélancolique et langoureux vertige!

Chaque fleur s'évapore ainsi qu'un encensoir;
Le violon frémit comme un cœur qu'on afflige;
Valse mélancolique et langoureux vertige!
Le ciel est triste et beau comme un grand reposoir.

Le violon frémit comme un cœur qu'on afflige,
Un cœur tendre, qui hait le néant vaste et noir!
Le ciel est triste et beau comme un grand reposoir;
Le soleil s'est noyé dans son sang qui se fige.

Un cœur tendre, qui hait le néant vaste et noir,
Du passé lumineux recueille tout vestige!
Le soleil s'est noyé dans son sang qui se fige ...
Ton souvenir en moi luit comme un ostensor!

Evening Harmony

The season is at hand when swaying on its stem
Every flower exhales perfume like a censer;
Sounds and perfumes turn in the evening air;
Melancholy waltz and languid vertigo!

Every flower exhales perfume like a censer;
The violin quivers like a tormented heart;
Melancholy waltz and languid vertigo!
The sky is sad and beautiful like an immense altar.

The violin quivers like a tormented heart,
A tender heart, that hates the vast, black void!
The sky is sad and beautiful like an immense altar;
The sun has drowned in his blood which congeals ...

A tender heart that hates the vast, black void
Gathers up every shred of the luminous past!
The sun has drowned in his blood which congeals ...
Your memory in me glitters like a monstrosity!

Translation by William Aggeler

ANNA CLYNE Composer

Described as a 'composer of uncommon gifts and unusual methods' in a *New York Times* profile, GRAMMY-nominated Anna Clyne is one of the most in-demand composers today, working with orchestras, choreographers, filmmakers and visual artists around the world. She was named the 8th most performed contemporary composer and the most performed living female British composer in 2022.

Clyne has been commissioned and presented by the world's most dynamic and revered arts institutions, including the Barbican, Carnegie Hall, Kennedy Center, Los Angeles Philharmonic, MoMA, Philharmonie de Paris, Royal Concertgebouw Orchestra, San Francisco Ballet and Sydney Opera House. Her music has opened such events as the Edinburgh International Festival, The Last Night of the Proms and the New York Philharmonic's 2021/22 season.

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

Several recent projects have explored Clyne's fascination with visual arts, including *Color Field*, inspired by the artwork of Mark Rothko, and *Abstractions*, inspired by five contemporary artworks. In January 2023 Clyne presented a three-part series for BBC Radio 3 called *The Art of Music with Anna Clyne*.

Recent projects in collaboration with the dance world have included the world premiere of choreographer Pam Tanowitz's dance set to *Breathing Statues* for the Royal Ballet in London and performances of *DANCE* by the San Francisco Ballet with choreography by Nicolas Blanc. Other recent collaborators include such notable musicians as Jess Gillam, Martin Fröst, Pekka Kuusisto and Yo-Yo Ma.

In 2022/23 Clyne serves as Composer-in-Residence with the Philharmonia Orchestra and the Trondheim Symphony Orchestra, as well as with the Helsinki Philharmonic Orchestra in the 2023–24 season. Past residencies include the Baltimore Symphony Orchestra, Chicago Symphony Orchestra, L'Orchestre national d'Île-de-France and Scottish Chamber Orchestra.

Clyne's music is represented on several labels and her works *Prince of Clouds* and *Night Ferry* were nominated for 2015 GRAMMY Awards. Her cello concerto *DANCE*, recorded by soloist Inbal Segev, the London Philharmonic Orchestra and Marin Alsop, has garnered more than seven million plays on Spotify.

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

Wolfgang Amadeus Mozart (1756-1791)

PIANO CONCERTO No12 in A major K414

FIRST PERFORMANCE

Vienna, 1783

DURATION 26 minutes

1. *Allegro*

2. *Andante*

3. *Rondeau: Allegretto*

One of Mozart's most urgent concerns on settling permanently in Vienna with his new wife was to establish himself financially. One of the best ways he found to do this was to write and play piano concertos, thus serving the double function of promoting himself as composer and performer. He describes his busy life in a letter to his father of 28 December 1782:

Altogether I have so much to do that I often don't know where to start; – the whole morning until 2 o'clock is devoted to lessons; – then we eat; – after lunch I must give my poor stomach at least a short hour to recover; then – it is only in the evening when I can compose. The concertos are in fact something intermediate between too difficult and too easy – they are very brilliant – fall pleasantly on the ear – without of course becoming vapid – here and there only connoisseurs can derive satisfaction – but in such a way that the non-connoisseur will be pleased without knowing why.

These first three piano concertos (Nos 11, 12 and 13) were offered for sale on 15 January 1783 in the *Wiener Zeitung*:

Herr Kapellmeister Mozart announces herewith to the highly respected public the issuance of three newly completed piano concertos. These 3 concertos, which can be performed with a large orchestra including

wind instruments, or only a *quattro*, that is with 2 violins, 1 viola and violoncello, will be available at the beginning of April to those who have subscribed for them (they will be beautifully copied and revised by him personally).

The opening movement of tonight's concerto, which more than the others in the set suggests the intimacy of chamber music, is dominated by two themes – a graceful principal subject and a march-like dialogue between violins and violas. The piano elaborates both ideas while introducing several of its own.

The main theme of the *Andante* quotes, refines and elaborates that of the brief central *Andante grazioso* from the overture J C Bach wrote for a revival of Galuppi's *La calamità de' cuori*. When Mozart heard of the death of 'the London Bach', with whom he had studied briefly, he wrote to his father: 'I suppose you have heard that the English Bach is dead? What a loss to the musical world!' In this deeply-felt movement, which may very well be a deliberate act of homage to his friend and mentor, Mozart harmonises Bach's solemn theme much more richly and fully than did its author.

In contrast, the finale is a lightweight *Rondeau* which features only two episodes, both closely related to the spirited principal theme.

© Mark Fielding

Pyotr Ilyich Tchaikovsky (1840-1893)

SYMPHONY No5 in E minor Op64



FIRST PERFORMANCE

St Petersburg, 17 November 1888

DURATION 47 minutes

1. Andante–Allegro con anima

2. Andante cantabile, con alcuna licenza

3. Valse: Allegro moderato

4. Andante maestoso–Allegro vivace

The Fifth Symphony was composed at a time when Russian nationalism had reached fever pitch. There was constant bickering in the press over an apparent conflict between Tchaikovsky's own Muscovite school and the Kutchka (or 'Mighty Handful') – Balakirev, Borodin, Cui, Mussorgsky and Rimsky-Korsakov – of St Petersburg. The latter were perceived as true patriots, proudly upholding Russia's musical heritage, whereas Tchaikovsky was dismissed as a cosmopolitan. It was Igor Stravinsky who later rebalanced the situation. He reasoned:

Tchaikovsky's music, which does not appear specifically Russian to everybody, is often more profoundly Russian than music which has long since been awarded the facile label of 'Muscovite picturesqueness'. While not specifically cultivating in his art the 'soul of the Russian peasant', Tchaikovsky drew unconsciously from the true, popular sources of our race.

For many years Tchaikovsky's three great ballet scores – *Swan Lake*, *The Sleeping Beauty* and *The Nutcracker* – struggled to gain full acceptance due to their epic symphonic sweep, while ironically his symphonies were derided for their balletic leanings. In a 1948 essay entitled *The Art of Judging Music*, the American composer Virgil Thompson dismissed Tchaikovsky's symphonies (alongside those of Shostakovich and Sibelius) as music that 'does not fully or long occupy an adult mind'. It was left to the distinguished musicologist Hans Keller to pose the provocative question, 'Where would Mahler's and indeed Schoenberg's symphonic structures be without Tchaikovsky's many formal innovations?'

Invariably plagued by self-doubts following the completion of a new score, Tchaikovsky appears to have been exceptionally gloomy regarding the Fifth Symphony, panicking in a letter to his patron Nadezhda von Meck: 'Am I really played out as they say? Is the rehashing of old ideas and formulae all I am really capable of?' His despondency turned to paranoia following the 1888 premiere, after which he chose to interpret the rapturous standing ovation as 'motivated by my earlier work', and stupefyingly concluded that it 'didn't really please the audience'. It was only after the Symphony had been lavished with praise around the world that he grudgingly conceded to his nephew, Lev Davidov, that 'perhaps it is not so bad after all'.

The Fifth has proved the most enduringly popular of Tchaikovsky's seven symphonies (Nos 1-6 and the *Manfred*). Its captivating fusion of Germanic symphonic structure (via Schumann) and the French balletic tradition of Adam and Delibes, coupled with its indelible melodic charm, raw emotional power and overwhelming sense of a glorious triumph won in the face of extreme adversity, has guaranteed it an immortal place in the history of the genre.

Like its immediate predecessor, the Fifth Symphony's structural progress is articulated and inspired by an opening motto theme (first heard in the clarinet) symbolising Fate, its many appearances signalled in a way that suggests an underlying emotional narrative. This infinitely subtle technique allows Tchaikovsky to constantly reinvigorate his materials, providing the audience with a stream of apparently fresh ideas that yet possess an unerring sense of belonging together.

For example, during the slow movement the motto cries out with searing intensity towards the end, played by the brass, underpinned by thundering timpani. The clarinet steals in with the Fate motif at the close of the waltz-like third movement, and then, utterly transformed in the major key, it introduces the finale and caps it in a blaze of overwhelming affirmation. For some commentators, this unrestrained outburst of triumphalism has an almost Shostakovich-like ring of a hollow victory about it, as though Tchaikovsky's pulverising of Fate into submission is laced with withering irony. Whatever the truth of the matter, judging by the brooding melancholy and inexorable despair of his Sixth (*Pathétique*) Symphony, the battle with his inner demons was certainly far from over.

© Julian Haylock

What was happening in 1888?

13 Jan The National Geographic Society was founded in Washington, DC

26 Jan The Lawn Tennis Association was formed, 11 years after the first Wimbledon championship

8 May The International Exhibition of Science, Art and Industry opened in Glasgow's Kelvingrove Park

2 Jul About 200 women and teenaged girls at the Bryant & May match factory in Bow, London went on strike, the result of an article on their working conditions by campaigning journalist Annie Besant

1 Aug Carl Benz was issued with the first worldwide driving licence by the Grand Duchy of Baden

31 Aug The body of Mary Ann Nichols, a prostitute, was found in Whitechapel, and considered the first victim of Jack the Ripper

4 Sep George Eastman registered the trademark Kodak and received a patent for his roll-film camera

3 Nov The Royal Concertgebouw Orchestra gave its first performance in Amsterdam's new concert hall

6 Nov Democratic Party incumbent Grover Cleveland lost the electoral college to Republican Benjamin Harrison, who became the 23rd US President

23 Dec During a bout of mental illness, Dutch painter Vincent van Gogh cut off part of his left ear

STEVEN OSBORNE Piano



Steven Osborne is one of Britain's most treasured musicians whose insightful and idiomatic interpretations of diverse repertoire show an immense musical depth. His numerous awards include The Royal Philharmonic Society Instrumentalist of the Year, two BBC Music Magazine Awards and two Gramophone Awards. His residences at London's Wigmore Hall, Antwerp's deSingel, Bath International Music Festival, Antwerp Symphony Orchestra, City of Birmingham Symphony Orchestra and RSNO are a testament to the respect he commands.

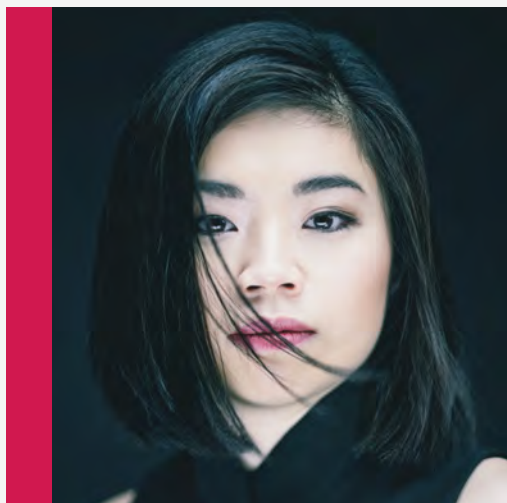
Osborne's recitals are publicly and critically acclaimed, and his 2022/23 programmes revisit his recent recording repertoire of Beethoven and Rachmaninov interspersed with his own improvisations and another of his much-admired composers, Schubert. Osborne has performed at many of the world's most prestigious venues, including the Wiener Konzerthaus, Amsterdam Concertgebouw, Berlin Philharmonie, Hamburg Elbphilharmonie, Suntory Hall Tokyo and Kennedy Center Washington, and he is a regular guest at New York's Lincoln Center and the Wigmore Hall.

Concerto performances take Osborne to major orchestras all over the world with repertoire ranging from Mozart, Beethoven, Brahms, Ravel, Rachmaninov, Shostakovich and Messiaen through to Tippett, Britten and Julian Anderson, who dedicated his 2017 Piano Concerto to Steven. The 2022/23 season sees him return to the London Philharmonic Orchestra to perform the Tippett Piano Concerto with Ed Gardner, and performances with the Stuttgart Philharmonic, BBC Philharmonic, RSNO, Ulster Orchestra, Singapore Symphony, West Australian Symphony, Adelaide Symphony and Orquestra Sinfônica do Estado de São Paulo.

A label artist with Hyperion since 1998, Osborne's recordings have accumulated numerous awards in the UK, France, Germany and the USA, including two Gramophone Awards, three Preis der Deutschen Schallplattenkritik Awards and a Choc in *Classica Magazine*. His recordings span a wide range of repertoire, including Beethoven, Schubert, Debussy, Ravel, Liszt, Stravinsky, Prokofiev, Rachmaninov, Medtner, Messiaen, Britten, Tippett, Crumb and Feldman.

Steven Osborne won first prize at the prestigious Clara Haskil Competition (1991) and the Naumburg International Competition (1997). Born in Scotland, he studied with Richard Beauchamp at St Mary's Music School in Edinburgh and Renna Kellaway at the Royal Northern College of Music in Manchester. He is Visiting Professor at the Royal Academy of Music and the Royal Conservatoire of Scotland, Patron of the Lammermuir Festival and in 2014 was elected a Fellow of the Royal Society of Edinburgh. He was appointed an Officer of the Order of the British Empire (OBE) for services to music in the 2022 Queen's New Year Honours.

ELIM CHAN Conductor



The precision of Elim Chan's gestures, combined with the natural plasticity of her way of shaping the music, has been hugely admired not only in North America but also in Europe. In January 2022 the *Boston Classical Review* spoke of a 'marvel of control and understanding' following her debut with the Boston Symphony Orchestra, while her first appearance with the Cleveland Orchestra a few months later elicited a no less enthusiastic response.

No other conductor of her generation is as sought after by top-flight orchestras in both North America and Europe as Elim Chan, and no other can be found working with comparably outstanding soloists. Born in Hong Kong in 1986, she performs an unusually wide-ranging repertoire of symphonic works extending from the Classical to the present day.

Elim Chan has been Principal Conductor of the Antwerp Symphony Orchestra since 2019, and Principal Guest Conductor of the RSNO since 2018. During the 2022/23 season the Vienna

Musikverein devotes a three-part series of concerts to her, profiling her work and including not only her debut with the Vienna Symphony Orchestra but also concerts with the ORF Vienna Radio Symphony Orchestra and Deutsche Kammerphilharmonie Bremen. She also tours Spain with the Antwerp Symphony Orchestra.

Other highlights of the 2022/23 season include her debuts with the Pittsburgh and San Francisco Symphony orchestras, appearances with orchestras in Toronto, Cincinnati and Atlanta and her return to the Los Angeles Philharmonic. In Europe she makes her debut with the Orchestre de Paris and conducts concerts with the Oslo Philharmonic, Finnish Radio Symphony Orchestra and Deutsches Symphonie-Orchester Berlin.

Elim Chan studied at Smith College, Northampton, Massachusetts, and at the University of Michigan. In 2014 she was the first female winner of the Donatella Flick Conducting Competition, enabling her to spend the 2015/16 season as assistant conductor at the London Symphony Orchestra, where she worked closely with Valery Gergiev. For the following season she joined the Dudamel Fellowship programme of the Los Angeles Philharmonic. She also owes much to the support and encouragement of the late Bernard Haitink, whose masterclasses she attended in Lucerne in 2015.

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
Wen Wang
Susannah Lowdon
Lorna Rough
Liam Lynch
Alan Manson
Veronica Marziano
Elizabeth Bamping
Caroline Parry
Ursula Heidecker Allen
Gillian Risi
Catherine James

SECOND VIOLIN

Helena Buckie
GUEST PRINCIPAL
Jacqueline Speirs
Marion Wilson
Nigel Mason
Sophie Lang
Paul Medd
Robin Wilson
Anne Bünemann
Harriet Hunter
John Robinson
Kirstin Drew
Eddy Betancourt

VIOLA

Tom Dunn
PRINCIPAL
Felix Tanner
Lisa Rourke
Claire Dunn
Maria Trittinger
Francesca Hunt
David McCreadie
Elaine Koene
Marsailidh Groat
Mariya Sotirova

CELLO

Pei-Jee Ng
PRINCIPAL
Betsy Taylor
Kennedy Leitch
Rachael Lee
Sarah Digger
Robert Anderson
Gunda Baranuaskaitė
William Paterson

DOUBLE BASS

Lynda Houghton
GUEST PRINCIPAL
Michael Rae
Moray Jones
Alexandre dos Santos
Tom Berry
Evangelos Saklaras
Olaya Garcia Alvarez

FLUTE

Harry Winstanley
GUEST PRINCIPAL
Helen Brew
Mark Taylor

OBOE

Adrian Wilson
PRINCIPAL
Peter Dykes

CLARINET

Timothy Orpen
PRINCIPAL
Duncan Swindells
PRINCIPAL BASS CLARINET

BASSOON

Luis Eisen
ASSOCIATE PRINCIPAL
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Diana Sheach
GUEST PRINCIPAL
Alison Murray
Andrew McLean
Stephanie Jones
Martin Murphy

TRUMPET

Christopher Hart
PRINCIPAL
Simon Bird

TROMBONE

Dávur Juul Magnussen
PRINCIPAL
Lance Green
Alastair Sinclair
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TUBA

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John Butt

Director

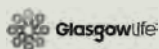
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SUPPORTING THE RSNO

I am honoured and extremely proud to be Music Director of the RSNO. It is through the continued generosity of you, our friends, donors and supporters, that we can continue to achieve and realise the most ambitious goals of the Orchestra.

One of the wonders of the RSNO is how it brings high-quality music not only to concert halls, but to the wider community. From hospital settings to care homes, from our Astar app for families with newborns to our National Schools Concert Programme, our music touches so many lives in Scotland and beyond.

Your support is the cornerstone of all that we do, as it allows us to continually build and develop.

Thank you for being part of this wonderful Orchestra's journey, as we adapt and grow towards a bright future.



Thomas Søndergård
MUSIC DIRECTOR, RSNO

RSNO BENEFACTORS

RSNO Benefactors are beacons of philanthropic inspiration, providing truly transformative financial support to the Orchestra that enables us to build and deliver long-term strategic plans. Benefactors share the RSNO's vision

for orchestral music and work with us to drive the organisation forward, helping us to realise our future plans and ambitions.

Sir Ewan and Lady Brown
Gavin & Kate Gemmell

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
Kenneth and Julia Greig
Ms Chris Grace Hartness
Kat Heathcote and Iain Macneil
Bruce and Caroline Minto
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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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Sharon Roffman *LEADER*
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Michael Rae
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*With thanks to the Gregor Forbes
John Clark Chair for its 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.

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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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 anonymous. Every one of you
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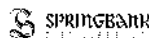
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