

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

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MAGICAL
**MOZART'S
JUPITER
SYMPHONY**

Caird Hall, Dundee
Thu 1 Jun 2023 7.30pm

Usher Hall, Edinburgh
Fri 2 Jun 7.30pm

Glasgow Royal Concert Hall
Sat 3 Jun 7.30pm

Working in harmony to deliver music, sustainably



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RSNO
SCOTLAND'S NATIONAL
ORCHESTRA

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MOZART'S JUPITER SYMPHONY

When the glass harmonica was invented in the 18th century, some listeners thought they were hearing the voices of angels, others heard demons and some thought it utterly trivial – but Mozart was enchanted. His rarely heard *Adagio* is the glint of magic at the centre of a concert that features two of his greatest symphonies, conducted by livewire and all-round musical Renaissance man Jörg Widmann – who's written his own shimmering tribute to the delightful instrument from another age.

MOZART Symphony No40 in G minor K550 [23']

JÖRG WIDMANN Armonica [14']

INTERVAL

MOZART Adagio for Glass Harmonica in C major K356 [4']

MOZART Symphony No41 in C major K551 *Jupiter* [26']

Jörg Widmann Conductor

Christa Schönfeldinger Glass Harmonica

Royal Scottish National Orchestra

CAIRD HALL, DUNDEE

Thu 1 Jun 2023 7.30pm

USHER HALL, EDINBURGH

Fri 2 Jun 7.30pm

GLASGOW ROYAL CONCERT HALL

Sat 3 Jun 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.

**leisure &
culture** DUNDEE

 **The
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The Dundee concert is supported by the Northwood Charitable Trust, R J Larg Family Trust, Tay Charitable Trust and Dundee Leisure & Culture Major Music Award.

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Stephen Doughty Director, RSNO Chorus

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WELCOME



This evening's concert is a tribute to Wolfgang Amadeus Mozart, with two of his greatest symphonies conducted by one of the most prominent contemporary interpreters of his work, Jörg Widmann.

Jörg is our Musician in Focus for the 2022:23 Season. A multitasking performer, he has demonstrated his skills as clarinetist, composer and conductor throughout the Season. The performance of his work *Echo-Fragmente* alongside Dunedin Consort was a stand-out moment for me, and I'm delighted that we will get to hear another of his compositions, *Armonica*, tonight. Jörg has a powerful connection to Mozart's work, and it's fascinating to think that two artists existing centuries apart can share such a strong artistic bond.

One of the great pleasures of planning concert seasons is having the opportunity to explore lesser-known music and introduce audiences to instruments that they might never have seen or heard live before. This evening we have

two pieces featuring the glass harmonica – one by Mozart, the other *Armonica* – played by Christa Schönfeldinger, a world-leading performer who has been largely responsible for reviving this unique instrument.

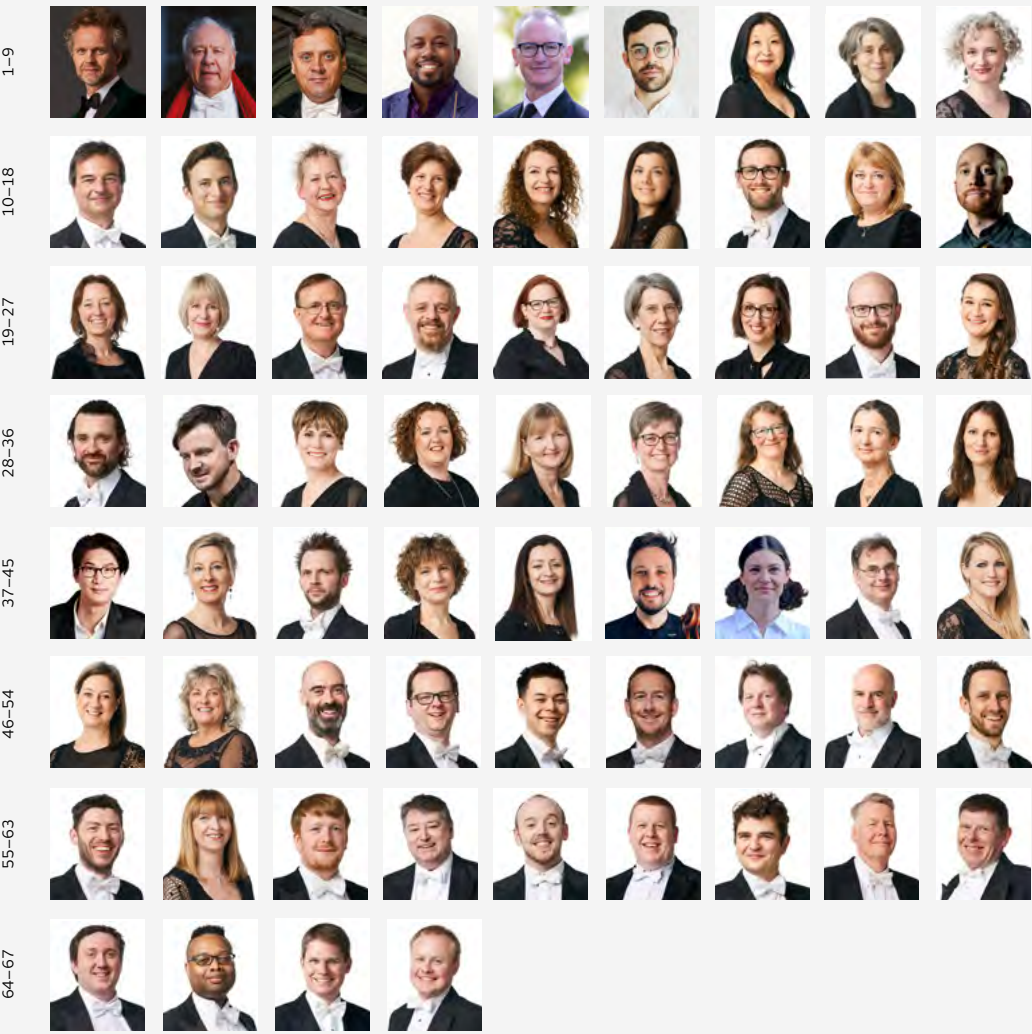
As the 2022:23 Season draws to a close, we're enjoying the culmination of a number of our Engagement projects. Recently, this year's Film Composers Lab participants attended their final workshop, recording original compositions at Scotland's Studio ahead of a film screening at the Glasgow Film Theatre in August.

You may have seen that the RSNO recently recorded a new version of *When You Wish Upon A Star* in Scotland's Studio for the 100th anniversary of Disney Animation, as well as the score for the new Netflix film *The Mother*, which was seen over 43 million times on its opening weekend. It's incredible to think that the RSNO was heard in 82 countries in just one week – and so exciting to see the recording facility and Orchestra being involved in such a diverse range of projects.

Alistair Mackie

CHIEF EXECUTIVE

ROYAL SCOTTISH NATIONAL ORCHESTRA



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Maya Iwabuchi LEADER
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Nigel Mason
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Harriet Hunter
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VIOLA

1 Tom Dunn PRINCIPAL
Felix Tanner
2 ASSOCIATE PRINCIPAL
Susan Buchan SUB PRINCIPAL
3 Lisa Rourke SUB PRINCIPAL
Nicola McWhirter
4 Claire Dunn
Katherine Wren
5 Maria Trittinger
Francesca Hunt
6

CELLO

Pei-Jee Ng PRINCIPAL
37 Betsy Taylor ASSOCIATE PRINCIPAL
38 Kennedy Leitch ASSISTANT PRINCIPAL
39 Rachael Lee
40 Sarah Digger
41 Robert Anderson
42 Gunda Baranauskaitė
43

DOUBLE BASS

Michael Rae ASSISTANT PRINCIPAL
44
FLUTE
16 Katherine Bryan PRINCIPAL
45
17 Helen Brew ASSOCIATE PRINCIPAL
46
18 Janet Richardson
47
PRINCIPAL PICCOLO

OBOE

19 Adrian Wilson PRINCIPAL
48
Peter Dykes ASSOCIATE PRINCIPAL
49
Henry Clay PRINCIPAL COR ANGLAIS
50

CLARINET

23 Timothy Orpen
51
25 PRINCIPAL CLARINET
26 Duncan Swindells
52
27 PRINCIPAL BASS CLARINET

BASSOON

28 David Hubbard PRINCIPAL
53
Luis Eisen ASSOCIATE PRINCIPAL
54
29 Paolo Dutto
55
30 PRINCIPAL CONTRABASSOON

HORN

32 Alison Murray ASSISTANT PRINCIPAL
56
33 Andrew McLean
57
34 ASSOCIATE PRINCIPAL
35 David McClenaghan
58
36 Martin Murphy ASSISTANT PRINCIPAL
59

TRUMPET

Christopher Hart PRINCIPAL
60

TROMBONE

41 Dávur Juul Magnussen PRINCIPAL
61
42 Lance Green ASSOCIATE PRINCIPAL
62
43 Alastair Sinclair
63
PRINCIPAL BASS TROMBONE

TUBA

John Whitener PRINCIPAL
64

TIMPANI

Paul Philbert PRINCIPAL
65

PERCUSSION

Simon Lowdon PRINCIPAL
66
John Poulter ASSOCIATE PRINCIPAL
67

Wolfgang Amadeus Mozart (1756-1791)

SYMPHONY No40 in G minor K550



FIRST PERFORMANCE

Possibly Vienna, 17 April 1791

DURATION 23 minutes

1. Molto allegro

2. Andante

3. Menuetto: Allegretto

4. Finale: Allegro assai

The year 1788 was almost deceptively productive for the 32-year-old Wolfgang Amadeus Mozart. His surge of activity may have been a response to the serious pressures he was under, both professionally and personally. No longer the bright young novelty in town, he was finding public enthusiasm for his music waning in Vienna. By the time he set about writing the three symphonies that turned out to be his last, he had suffered a succession of devastating blows, his stellar childhood as the prodigy of Europe now long gone.

Mozart had moved from his home town of Salzburg to Vienna, where in 1782 he had married Constanze Weber (the sister of his first love), much to the annoyance of his father, his relationship with whom remained a roller coaster between affection and acrimony. Now both his parents were dead, Leopold the previous year. Wolfgang and Constanze had a young son, but three of their children had died in infancy, the most recent only days after Mozart completed his Symphony No39. *Don Giovanni*, arguably his most ambitious opera, had flopped, and now he was struggling to support his young family, while his wife's health was suffering. Commissions and concerts were scarce and he found himself obliged to write several times to a fellow Freemason, Michael Puchberg, asking to borrow money. Sometimes he could pay him back, sometimes not.

Although Mozart was travelling a rocky path emotionally, his music had developed to an extraordinary degree in terms of technique, ambition and adventurousness. In the early 1780s he had become acquainted with the works of Johann Sebastian Bach and George Frideric Handel, which made a profound impact on his style. Nowhere is this clearer than in his last three symphonies, Nos39, 40 and 41,

which are magnificently original and filled with intense polyphonic writing.

The three symphonies were composed without any apparent plans for performance – something unusual for Mozart – and within ten weeks over summer 1788, in which time the prolific musician penned other pieces too. It is thought No40 was performed once, in spring 1791, conducted by Antonio Salieri (who, contrary to the *Amadeus* story, did not actually murder Mozart). It was probably for this outing that Mozart created a new orchestration with added clarinets and rewritten oboe parts, the version usually heard today.

The music still feels so radical that it must have been startling indeed to an audience encountering it at the time. It is one of only two minor-key symphonies among Mozart's 41 – the other is also in G minor – and is groundbreaking from beginning to end.

The quiet, unsettling, almost obsessively repetitive opening and its violent contrasts of dynamics sets the mood for almost all that follows. The second subject, first heard in B flat major, is briefly optimistic, but upon the recapitulation, after some turbulent development, it has been reset, from major to minor.

The intensely wrought chromatic harmonies in the *Andante* are created via the polyphonic techniques that Mozart had been absorbing like a sponge from his recent explorations of Bach (something that had an even greater effect on the *Jupiter* Symphony). The minuet, placed third, is no less dark and remains distinctly undancelike, full of disruptive cross-bar rhythms. The finale is powered by an upward whoosh – an effect known in the early classical period as a Mannheim Sky Rocket, after the town and its court orchestra where

the classical *styl galant* had been developed; the frenetic energy it sets up is maintained right through to the uncompromising conclusion.

The Symphony's unrelenting darkness does not seem calculated to please a public that was accustomed to composers at least trying to ingratiate themselves. Despite that, however, none of the music seems self-indulgent or even personal. Instead, it is a remarkably crafted, tautly constructed and dazzlingly imaginative piece that carried the history of symphonic writing forward by the proverbial leaps and bounds.

Posterity quickly recognised the genius behind the work. Mozart's biographer Otto Jahn found it 'a symphony of pain and lamentation'. Much later, another admirer declared the finale 'exuberant with rapture and audacity'. His name was Richard Wagner.

© Jessica Duchon

Jörg Widmann (Born 1973)

ARMONICA

FIRST PERFORMANCE

Salzburg, 27 January 2007; Vienna
Philharmonic Orchestra/Pierre Boulez

DURATION 14 minutes

It was in homage to the legacy of Mozart that Jörg Widmann composed his poetically refined and acoustically inventive orchestral piece *Armonica*. Indeed, Widmann's own career as a composer, clarinet soloist and conductor is a reminder of the merged roles of composer and performer that were central to Mozart's own life as a freelance artist – writing music and performing as a keyboard virtuoso – during his final decade, when he had relocated from Salzburg to Vienna.

Although a specialist in one of Mozart's favourite instruments, the clarinet, Widmann decided to explore another instrument for which, he says, the composer also wrote in an inspired manner: the glass harmonica.

There is a fascinating undercurrent of music-making involving the use of pitched glasses or bowls that runs through centuries of Western music, as well as in Islamic cultures. But the idea of the glass harmonica gained renewed prominence in 1761 when Benjamin Franklin invented a mechanised system that made it possible to play tuned glasses with greater flexibility, including chords and faster passages. Calling his invention 'armonica' (a play on the Italian word for harmony, *armonia*), Franklin devised an instrument with pitched glasses organised to rotate by means of a pedal, while the performer uses moistened fingers to generate tones from the rims of the glasses.

Franklin's rational ordering of the idea into a readily playable system (later modified by European instrument-makers) must have appealed to Mozart, a fellow Freemason. Yet in its heyday in the late 18th and early

19th centuries, the glass (h)armonica also carried associations with troubled and even demonic mental states, as if the ethereal, otherworldly sounds it produced could unleash dangerous emotions. A physician named Dr Franz Anton Mesmer, who was chased out of Vienna, found the instrument's sonority quite useful to provide the desired ambience for his controversial demonstrations of hypnotic states using magnets (i.e. mesmerism). Mozart may actually have met Mesmer on several occasions in his youth and pointedly satirised him in his opera *Così fan tutte*.

Other tuned percussion – particularly the celeste – eventually eclipsed the glass harmonica as composers sought ways to evoke a similar otherworldly or magical aura. For *Armonica*, Widmann didn't want to imitate Mozart's language but was instead attracted to the unusual experiment with timbres – blending the glass harmonica with more familiar instruments – which Mozart undertook. He became especially interested in the acoustical phenomenon of the delicate sonorities produced by this instrument. His orchestration, which features similar timbres produced by accordion and such tuned percussion as water gongs, is intensely colouristic. Rather than introducing and developing thematic material and clearly delineated harmonic progressions, *Armonica* is a piece whose musical content and drama are constituted out of the phenomenon of resonance illustrated by the glass harmonica itself. Widmann has said of the piece: 'All the structural patterns emerge out of nothing, crescendo and return to nothing. The aim is to create a sound world that is as light as possible, that seems to be weightless.'

© Thomas May

Wolfgang Amadeus Mozart (1756–1791)

ADAGIO for GLASS HARMONICA in C major K356

FIRST PERFORMANCE

Vienna, 1791

DURATION 4 minutes

Mozart died at the tragically early age of 35, yet his impact on succeeding generations of composers was incalculable. Schubert, another tragically short-lived composer, felt that ‘a world that has produced a Mozart is a world worth saving’. Even the opera-centric Italians loved him, as witness Rossini’s succinct appraisal: ‘I take Beethoven twice a week, Haydn four times, Mozart every day. Mozart is always adorable.’ For the 19th-century Romantics, Mozart became a beacon of musical sanity, the ultimate symbol of expressive clarity, concision and formal perfection. Grieg thought him ‘a god who composes without pain’ and even those at the cutting edge looked up to him: Berlioz talked in terms of ‘worshipping this angelic genius’, while Wagner ranked him ‘above all masters in all centuries and in all the arts’.

Even the French, who are traditionally wary of Austro-German music, were almost unanimous in their appreciation of Mozart: for Ravel he was ‘without parallel’, Gounod thought he was the ‘musical yardstick’ against whom all other composers should be judged, and Saint-Saëns placed him at the head of music’s high table alongside Bach. Even as music was heading towards a tonal precipice at the turn of the 20th century, Richard Strauss described Mozart as the ‘most sublime of the tonal masters’ and Busoni reckoned him ‘the most perfect embodiment of musical talent’ to whom ‘everyone looks up’. As late as the 1940s, Aaron Copland, the ‘musical voice of America’, felt that Mozart ‘expressed himself with a spontaneity and refinement and breath-taking rightness that has never since been duplicated’.

Yet even formidable geniuses have to put food on the table and support families, which meant that at times Mozart felt obliged to take on commissions that paid the bills rather than necessarily enriched his creative genius. Even then, he could not help but produce utterly enchanting music. Typical are three late miniature masterpieces he composed for mechanical clock or organ – a tinkling instrument he loathed the sound of. Yet most enchanting of all are the two pieces for glass harmonica – a quintet, and the Adagio in C we hear tonight – that Mozart composed for the blind harmonica virtuoso, Marianne Kirchgessner. Incredibly, with just a few months of life remaining, Mozart composed a consummate miniature for an instrument that many considered little more than a toy.

© Julian Haylock

Wolfgang Amadeus Mozart (1756-1791)

SYMPHONY No41 in C major K551 *Jupiter*

FIRST KNOWN PERFORMANCE

Leipzig, 1789

DURATION 26 minutes

- 1. Allegro vivace**
- 2. Andante cantabile**
- 3. Menuetto: Allegretto**
- 4. Molto allegro**

Mozart's final symphony shows even less than its G minor sibling does of the distress permeating the composer's daily life at the time. It turned out to be not only his largest effort in the form, but arguably his best. It has a magisterial quality that encompasses military hints in trumpets and drums, a lyrical, almost operatic melodiousness and a vast emotional range.

Its technical brilliance was not coincidental. Mozart had begun to study Bach's fugues around 1782. In a letter to his sister Nannerl that year he attributed some of this new-found enthusiasm to his wife: 'When Constanze heard the fugues, she absolutely fell in love with them. Now she will listen to nothing but fugues, and particularly [in this kind of composition] the works of Handel and Bach.'

Mozart may have intended the C major Symphony for a series of 'Concerts in the Casino' that he was planning in a new venue in Vienna's Spiegelgasse, but it is not certain either that the concerts took place or that he ever heard the piece performed.

It was only several decades after his death that the Symphony gained the recognition it deserved. At first, it seems some listeners considered that the composer had been getting too big for his boots; in 1798 Leipzig's *Allgemeine musikalische Zeitung* mentioned Mozart's 'formidable Symphony in C major, in which, as is well known, he came on a little too strong'. Its significance came into focus, however, some 30 years later, when the Danish diplomat Georg Nikolaus von Nissen – who had become Constanze's second husband in 1809 – wrote in his biography of his eminent predecessor: 'In no work of this kind does the divine spark of genius shine more brightly and beautifully.'

As for the piece's nickname, Mozart's younger son, Franz Xaver (1791-1844), attributed it to the impresario Johann Peter Salomon's attempts to advertise the 1819 British premiere. An English music publisher, Johann Baptist Cramer, has also been held responsible, opining that the Symphony's opening gestures reminded him of Jupiter and his thunderbolts.

The first movement's grand-scale sonata-form *allegro* extends from a dramatic beginning, with a grandeur worthy of Mozart's operas *Le nozze di Figaro* and *Don Giovanni*, to an insouciant theme based on a comic aria he had recently written, *Il bacio del mano* (A kiss of the hand). The development section weaves these many and varied ideas into a magnificent contrapuntal tapestry. Often Mozart treats the woodwind section almost as soloists in their own right, emphasising the operatic nature of the proceedings.

The slow movement brings exquisitely chromatic effects to its tender F major main theme as it unfolds; a contrasting theme in C minor then adds a dark emotional undertow. There follows a minuet with a trio in which Mozart's sleight of hand seems to reverse the natural order of question and answer. A strong four-note motif stands out too, foreshadowing the finale's main theme.

And here Mozart lets rip with joyous exuberance. It's as if he is thrilled by his own technical virtuosity as he blends the ideas effortlessly into a rondo that overflows with invention, then tops it off with nothing short of a double fugue based on five of the themes. Even if it's sad to think this was his last symphony, there could scarcely have been a better way for him to leave the stage.

What was happening in 1789?

21 Jan The first American novel, *The Power of Sympathy* by William Hill Brown, was published in Boston

4 Feb George Washington was unanimously elected as the first President of the United States

Mar The first version of a graphic description of a slave ship, the *Brookes*, was issued on behalf of the English Society for Effecting the Abolition of the Slave Trade

11 Mar The Venetian arsenal on the island of Corfu exploded during a fire, killing 180 bystanders

28 Apr In the Pacific Ocean, Fletcher Christian led a mutiny on the Royal Navy ship *HMS Bounty* against Captain William Bligh

5 May The Estates-General convened for the first time in 175 years, setting in motion the French Revolution

14 Jul Parisians stormed the Bastille fortress, freeing the seven prisoners held there

26 Aug The *Declaration of the Rights of Man and of the Citizen* was proclaimed in France by the Constituent Assembly

11 Sep Alexander Hamilton was appointed as the first US Secretary of the Treasury

26 Nov As approved by Congress, the first US Thanksgiving Day was observed

CHRISTA SCHÖNFELDINGER Glass Harmonica



Christa Schönfeldinger discovered the world of glass music at the beginning of the 1990s. Vienna-born, she had trained as a professional violinist and had already begun an orchestral career when a newspaper article attracted her attention to a very special instrument: the glass harmonica. This discovery led to the founding of the Vienna Glass Armonica Duo, together with her husband Gerald, also a violinist. Thus she rediscovered and revived an instrument which, after enjoying a sensational wave of popularity in the 18th century, had been virtually forgotten for almost 200 years.

Today Schönfeldinger is one of the world's leading performers on the glass harmonica. She has succeeded in bringing historic playing techniques to a new level of perfection and has also expanded the scope of performance on the instrument by adding new techniques and contemporary music aesthetics.

Numerous CD recordings by the Vienna Glass Armonica Duo offer poetic chamber music experiences of extraordinary intensity far from the beaten path of the concert world.

Schönfeldinger's repertoire ranges from the traditional standard works for glass harmonica (Mozart, Reichardt, C L Röllig, Schulz) to orchestral and opera scores (Donizetti, Saint-Saëns, R Strauss, Jörg Widmann) as well as numerous arrangements (Mozart, Haydn, Grieg, Satie, Morricone) and avant-garde works (Arvo Pärt, Philip Glass).

Schönfeldinger has performed with the Vienna Philharmonic Orchestra, Vienna Symphony Orchestra, Dresden Philharmonic, NDR Elbphilharmonie Orchestra, SWR Symphonieorchester, New Japan Philharmonic and National Symphony Orchestra Washington, DC. She has worked with conductors including Pierre Boulez, Kent Nagano, Christian Thielemann, Christoph Eschenbach, Franz Welser-Möst, Fabio Luisi, Sylvain Camberling, Kirill Petrenko and John Axelrod.

As a soloist and with the Vienna Glass Armonica Duo, she has given concerts all over Europe, the United States, Canada and Japan.

JÖRG WIDMANN Conductor/Composer



Jörg Widmann is considered one of the most versatile and intriguing artists of his generation. The 2022/23 season sees him appear in all facets of his work, including as Visiting Composer and Conductor with the Orquestra Sinfônica do Estado de São Paulo and the National Symphony Orchestra Taiwan, and as Artist in Residence at Concertgebouw Amsterdam's Zaterdag Matinée, Alte Oper Frankfurt and de Singel in Antwerp.

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

He also continues his long-standing chamber music partnerships with renowned artists such as Daniel Barenboim, Tabea Zimmermann, Sir András Schiff, Denis Kozhukhin and the Schumann and Hagen Quartets, performing at the Schubertiade Hohenems, Philharmonie Paris, Muziekgebouw Amsterdam and Wiener Konzerthaus and Musikverein, among others.

Widmann gave the world premiere of Mark Andre's Clarinet Concerto *über* at the Donaueschinger Musiktage 2015. Other clarinet concertos dedicated to and written for him include Wolfgang Rihm's Musik für Klarinette und Orchester (1999) and Aribert Reimann's *Cantus* (2006).

Widmann studied clarinet with Gerd Starke in Munich and Charles Neidich at the Juilliard School in New York, and later became professor of clarinet and composition, first at the University of Music Freiburg and since 2017 as Chair professor for composition at the Barenboim-Said Academy Berlin. In 2018 he was awarded the Robert Schumann Prize for Poetry and Music and was honoured with the Bavarian Order of Maximilian.

Widmann studied composition with Kay Westermann, Wilfried Hiller, Hans Werner Henze and Wolfgang Rihm. His works continue to receive many awards, the renowned Elise L Stoecker Prize of the New York Chamber Music Society of Lincoln Center, awarded only every two years, among others.

Jörg Widmann's compositions are performed regularly by conductors such as Daniel Barenboim, Daniel Harding, Kent Nagano, Franz Welser-Möst, Christian Thielemann, Andris Nelsons and Sir Simon Rattle, and premiered by orchestras such as the Wiener and Berliner Philharmoniker, New York Philharmonic, Orchestre de Paris and BBC Symphony Orchestra. This season sees the world premiere of *Tartaros (Labyrinth VII)* for 13 instruments with Ensemble Modern at Concertgebouw Amsterdam. Currently he is writing a cantata for soloists, choir and orchestra commissioned by the Gewandhausorchester and Thomanerchor Leipzig, to be premiered later this month for the 300th anniversary of the Leipzig Bach Festival in the Thomaskirche.

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
Lorna Rough
Liam Lynch
Susannah Lowdon
Ursula Heidecker Allen
Elizabeth Bamping
Alan Manson
Caroline Parry
Stewart Webster

SECOND VIOLIN

Jack Greed
GUEST PRINCIPAL
Marion Wilson
Harriet Hunter
Anne Bünemann
Sophie Lang
Nigel Mason
Paul Medd
Kirstin Drew
Colin McKee
Seona Glen

VIOLA

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

CELLO

Pei-Jee Ng
PRINCIPAL
Betsy Taylor
Kennedy Leitch
Sarah Digger
Robert Anderson
Gunda Baranuaskaitė

DOUBLE BASS

Michael Rae
ASSISTANT PRINCIPAL
Moray Jones
Alexandre dos Santos
Tom Berry
Aaron Barrera-Reyes
Evangelos Saklaras

FLUTE

Oliver Roberts
ASSOCIATE PRINCIPAL

OBOE

Adrian Wilson
PRINCIPAL
Henry Clay

CLARINET

Robert Digney
GUEST PRINCIPAL
Duncan Swindells

BASSOON

David Hubbard
PRINCIPAL
Emma Simpson

HORN

Jonathan Farey
GUEST PRINCIPAL
Alison Murray

TRUMPET

Tom Watts
GUEST PRINCIPAL
Marcus Pope

TIMPANI

Paul Philbert
PRINCIPAL

PERCUSSION

Simon Lowdon
PRINCIPAL
John Poulter
Philip Hague

HARP

Pippa Tunnell

PIANO

Lynda Cochrane

CELESTE

Mark Hindley

ACCORDION

Djordje Gajic

FRENCH

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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
Kat Heathcote and Iain Macneil

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.

For more information on becoming a Benefactor or part of the Conductors' Circle, please contact Jenny McNeely at jenny.mcneely@rsno.org.uk

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
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.

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.

Assistant Conductor

Kellen Gray
The Solti Foundation Chair

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Sharon Roffman *LEADER*
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Double Bass

Michael Rae
James Wood Bequest Fund Chair

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

Flute

Katherine Bryan *PRINCIPAL*
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In memory of a dear friend, Fiona H

Bassoon

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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

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RSNO Principal Oboe, Adrian Wilson
The RSNO Dundee Circle Committee
Witherby Publishing Group Charitable Trust

NEW WORKS PATRON

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

New Works Patron

Susie Thomson

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

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



We would like to thank all those who have donated to our ongoing 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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Ms Catherine Y Alexander
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Thank you to all our members
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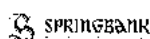
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