



RSNO


SCOTLAND'S NATIONAL
ORCHESTRA

Beethoven & Strauss

Usher Hall, Edinburgh
Fri 6 Oct 2023 7.30pm

Glasgow Royal Concert Hall
Sat 7 Oct 7.30pm

Supported by **RSNO Benefactors & RSNO Conductors' Circle**

A photograph of a male conductor with grey hair and a beard, wearing a black tuxedo jacket over a white shirt and a light-colored bow tie. He is standing with his arms raised, holding a baton in his right hand. In the background, several orchestra members are visible, including a double bass player on the left and violinists on the right. The setting is a concert hall with warm lighting.

This concert is dedicated to the RSNO Benefactors and RSNO Conductors' Circle in recognition of these exceptional groups of supporters:

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Beethoven & Strauss

Usher Hall, Edinburgh Fri 6 Oct 2023 7.30pm

Glasgow Royal Concert Hall Sat 7 Oct 7.30pm

Welcome to the opening concert of the Royal Scottish National Orchestra's 2023:24 Season. In an evening packed with ravishing melodies, we begin with British composer Dorothy Howell's Keats-inspired tone poem, and follow this with Beethoven's stormiest piano concerto, played by star performer Lise de la Salle. After the interval, RSNO Music Director Thomas Søndergård unleashes a huge orchestra on Richard Strauss' sumptuous sonic drama *Ein Heldenleben* – 'A Hero's Life'.

HOWELL *Lamia* [12']

BEETHOVEN Piano Concerto No3 in C Minor Op37 [34']

INTERVAL

R STRAUSS *Ein Heldenleben* Op40 [46']

Thomas Søndergård Conductor

Lise de la Salle Piano

Royal Scottish National Orchestra

Supported by **RSNO Benefactors & RSNO Conductors' Circle**

The Glasgow performance will be recorded for the RSNO Archive.

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

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Welcome



It is my pleasure to welcome you back for the first concert of the RSNO's 2023:24 Season.

We have continued to keep busy over the summer, performing in the Edinburgh International Festival's opening concert and recording for both classical and film in Scotland's Studio. The Orchestra is proud to feature on the soundtrack for the recently released *The Equalizer 3*, which topped UK, Ireland and US box offices in its first weekend.

This evening we are grateful to be joined by pianist Lise de la Salle for Beethoven's Third Piano Concerto. I am always excited to invite international talent of Lise's calibre to Scotland, as well as being able to share our collective music-making with European audiences. Later this month, the Orchestra travels to Salzburg for a three-night residency at the wonderful Grosses Festspielhaus, performing the repertoire you hear tonight and led by Thomas Søndergård as he begins his sixth Season as our Music Director. Lise joined us last in spring 2022 for our first overseas performances since

the pandemic, and it is a pleasure to have her with us once more.

Thinking ahead to the Season to come, I'm particularly looking forward to hearing the Orchestra and RSNO Chorus perform Sir James MacMillan's *Christmas Oratorio* in Edinburgh on 24 November and Glasgow on 25 November – a high-profile Scottish Premiere. I'm also thrilled to welcome two new permanent members to the Orchestra – Veronica Marziano as First Violin and Beth Woodford to the Viola Section. I wish them both long and happy tenures with the RSNO, and I hope that you will make them feel at home in our concert halls.

Finally, it is with sadness that I must inform you of the passing of our friend and supporter Hedley G Wright. A lover of classical music and an oboe player himself, Hedley held Chair Patronage for many of our musicians, joined the Orchestra on European tours and was ever-present at Usher Hall concerts. He will be sorely missed.

I hope you enjoy this evening's concert and I look forward to sharing the rest of the Season with you.

Alistair Mackie

CHIEF EXECUTIVE

Royal Scottish National Orchestra

1-9



10-18



19-27



28-36



37-45



46-54



55-63



64-67



ARTISTIC TEAM

Thomas Søndergård
MUSIC DIRECTOR
Neeme Järvi
CONDUCTOR LAUREATE
Alexander Lazarev
CONDUCTOR EMERITUS
Derrick Morgan
ASSISTANT CONDUCTOR
Stephen Doughty
DIRECTOR, RSNO CHORUS
Patrick Barrett
DIRECTOR, RSNO YOUTH CHORUS

FIRST VIOLIN

Maya Iwabuchi 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
Veronica Marziano

SECOND VIOLIN

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

VIOLA

Tom Dunn PRINCIPAL
Felix Tanner
ASSOCIATE PRINCIPAL
Susan Buchan SUB PRINCIPAL
Lisa Rourke SUB PRINCIPAL
Nicola McWhirter
Claire Dunn
Katherine Wren
Maria Trittinger
Beth Woodford
Francesca Hunt

CELLO

Pei-Jee Ng PRINCIPAL
Betsy Taylor ASSOCIATE PRINCIPAL
Kennedy Leitch ASSISTANT PRINCIPAL
Rachael Lee
Sarah Digger
Robert Anderson
Gunda Baranauskaitė

DOUBLE BASS

Michael Rae ASSISTANT PRINCIPAL

FLUTE

Katherine Bryan 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

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

Dorothy Howell (1898-1982)

Lamia



FIRST PERFORMANCE

London, 10 September 1919

DURATION 12 minutes

'When the composer was called on and a slim young girl came forward, people became wildly excited and on her parents' return to Stourbridge they found the house full of reporters eager to interview her.' So wrote Dorothy Howell's aunt of the audience reaction on the evening when Howell, aged just 21 and a recent graduate of the Royal Academy of Music, had *Lamia* – her first large-scale work – premiered at the London Proms, conducted by Sir Henry Wood. It wasn't simply the fact that Howell was a woman, either – there was just as much amazement that anyone so young could handle an orchestra and its colours with such eloquent grandeur, maturity and competence. An 'English Strauss' is how one newspaper enthusiastically described her. Wood himself meanwhile took the unusual step of re-programming *Lamia* no fewer than four further times that same Proms season.

As for how the score had found its way to Wood in the first place, the conduit had been Howell's RAM composition teacher, Sir J B McEwan, who together with her RAM piano teacher, Tobias Matthay, was determined she should have a career in music – something that wasn't too hard a sell to her amateur musician parents, given they'd already taken the unusual step of allowing her to enter the RAM to study composition and piano aged just 15, after composition lessons with composer Granville Bantock during holidays from her Belgian convent school.

Back to *Lamia*, and it's not difficult to see why some were comparing Howell to Strauss, given that it's exactly the sort of tone poem – a single-movement work describing an extra-musical narrative – that Strauss was famous for, and written in a similarly chromatic, late-Romantic language. Based on John Keats' 1820 poem of the same name, its narrative opens with *Lamia*, trapped in a serpent's body, persuading the Greek god Hermes to change her back into a woman, in

return for her helping him to obtain an unwilling nymph he desires. Once in her human form, Lamia finds and seduces the man with whom her serpent self had fallen in love from afar, a young Corinthian named Lycius. Fearful of being recognised and having her true nature exposed to him, she draws him away from his friends and family to live in seclusion with her. Eventually, though, he insists upon public marriage, she unwillingly consents, and at the wedding feast her fears are realised – Lycius' concerned former mentor, the philosopher Apollonius, exposes Lamia's true identity, causing her to instantly disappear, and Lycius to die of sorrow.

Howell's music opens in C Minor with an anxious, chromatic, oscillating figure played by the flute – Lamia longing to be liberated from her serpent body – against dark lower strings. As the orchestral textures build, there's a fleeting, temporary quality to the whole, figures evaporating as quickly as they appear, and high chromaticism rendering the tonality ambiguous. After a brass-rich climax landing squarely in major tonality, the music subsides into harp-coloured softness, and the love music for Lamia and Lycius is introduced – a long-lined oboe solo, accompanied by tender offbeat horns and smooth chordal strings, which then is taken up by the violins, the Straussian flavour intensifying over the ensuing ecstatic, lushly scored music. The marriage feast provides the next switch of mood, opening on an energetically lilting three-time dance. Gradually though, the anxiety builds, the dance disintegrates, and a coda reintroduces both the original oscillating theme and the love theme, before fading out on a dark, subdued C Minor funeral march.

Howell's composing career would continue relatively successfully through the 1920s, her most notable success perhaps being the 1923 premiere of her Piano Concerto, with Howell

herself as soloist. However, her teaching became increasingly important, not least as the RAM's Professor of Harmony and Counterpoint from 1924 until 1970, and while she continued to compose into later life, it was predominantly small-scale sacred pieces. The last four years of her life were lived out in Malvern, where she was buried near Edward Elgar, whose grave she had tended for the Elgar Society.

© Charlotte Gardner

RSNO Connections

On 19 November 1956, the Scottish National Orchestra (as the RSNO was then known) gave a Royal Concert at the Royal Festival Hall, London, in the presence of Her Majesty Queen Elizabeth The Queen Mother. The concert opened with two fanfares specially composed for the occasion, played by the Trumpeters of Kneller Hall. The second of these, *A Westminster Fanfare*, was composed by Dorothy Howell.

If you like this, why not try:

Om fotspår och ljus (Of Footprints and Light) by Finnish composer Lotta Wennäkoski in **Aberdeen** (2 Nov), **Edinburgh** (3 Nov) or **Glasgow** (4 Nov), alongside Sibelius' **Violin Concerto** and Dvořák's **Symphony No6**.

Ludwig van Beethoven (1770-1827)

Piano Concerto No3

in C Minor Op37



FIRST PERFORMANCE

Vienna, 5 April 1803

DURATION 34 minutes

1. Allegro con brio

2. Largo

3. Allegro

Starting out with Mozart and Haydn as his spiritual mentors, Beethoven wrestled off the shackles of 18th-century Classicism, forging uncompromising musical landscapes with a visionary intensity that left most of his contemporaries quivering in his wake. His lack of social etiquette set him on a collision course with even his most devoted patrons as well as a string of society women, whom he was in the habit of falling hopelessly in love with. For centuries music had trailed behind the other arts, but spurred on by Beethoven's ironclad will, it found itself at the cutting edge of social change.

To see the young lion in full flow was an awesome spectacle. Pianos literally buckled under the relentless pressure exerted by his groundbreaking scores. In mid-performance hapless piano technicians would find themselves feverishly trying to prise away broken strings and hammers while Beethoven simply kept on going, pulverising the instrument into submission. Here, at last, was someone completely in tune with the mood of the times.

Yet behind the public facade of impregnability, a personal tragedy of incalculable magnitude was unravelling – Beethoven was losing his hearing at an alarming rate. Shortly before putting the finishing touches to his Third Piano Concerto, Beethoven visited Heiligenstadt, a small town just outside Vienna, in order to rest his ears. He poured out his heart in the unbearably poignant Heiligenstadt Testament – ‘I was misunderstood and rudely repulsed because I was unable to say to people, “Speak louder, shout, for I am deaf”’ – then wrote out his will with the intention of committing suicide. Pulling back from the brink, he found the inner strength not merely to go on but to take his art to unprecedented levels of profundity.

Although composed mostly during 1800, it was not until early 1803 that the Third Concerto was finally complete. Even then, according to his page-turner at the premiere on 5 April, Beethoven still extemporised several passages on the spur of the moment:

I saw almost nothing but empty leaves; at the most, on one page or another, a few Egyptian hieroglyphs, wholly unintelligible to me, but scribbled down as clues for him; he played nearly the whole solo part from memory, since, as was so often the case, he hadn't had time to put it all down on paper.

The Third Concerto is a far more ambitious work than its two predecessors, its minor tonality constantly unleashing the rugged, turbulent side of Beethoven's indomitable creative personality. The outer movements are brimful of high drama and tension, tellingly offset by the tender reflectiveness of a central *Largo*. To our contemporary ears, well accustomed to Beethoven's tempestuous outbursts, there may not *appear* to be anything so terribly radical about this music. Yet at the time, it was experienced as a series of shattering musical body blows, signalling a radical departure from the post-Mozartian Classicism of the first two concertos towards new realms of expressive intensity. There is a symphonic grandeur to this music that is utterly opposed to the virtuoso note-spinners of Beethoven's immediate contemporaries. To cap it all, he unprecedentedly inserts a fugal passage for the string section during the Concerto's finale. Neither the critics nor the general public really understood what he was up to – but with the *Eroica* Symphony waiting just around the corner, this was only the beginning.

What was happening in 1803?

4 Jan William Symington's *Charlotte Dundas*, the first practical steamboat, made its first sailing in Glasgow, on the Forth & Clyde Canal

21 Feb Irish officer and republican conspirator Edward Despard, and six others, were hanged and beheaded for plotting to assassinate George III and destroy the Bank of England

30 Apr The United States made the Louisiana Purchase, an area covering all or part of 15 of today's states, from the French First Republic for \$15 million

18 May After France refused to withdraw from Dutch territory, the United Kingdom declared war, starting the Napoleonic Wars

25 May Ralph Waldo Emerson, influential American essayist, philosopher, abolitionist, poet and leader of the transcendentalist movement, was born

6 Sep British scientist John Dalton began using symbols to represent the atoms of different elements

11 Dec French composer Hector Berlioz, famous for orchestral works such as *Symphonie fantastique* and *Harold in Italy*, was born

26 Dec Joseph Haydn appeared in his final public concert, conducting his own *The Seven Last Words of Christ*

Richard Strauss (1864-1949)

Ein Heldenleben

Op40



FIRST PERFORMANCE

Frankfurt, 3 March 1899

DURATION 46 minutes

1. *The Hero*
2. *The Hero's Adversaries*
3. *The Hero's Companion*
4. *The Hero at Battle*
5. *The Hero's Works of Peace*
6. *The Hero's Retirement from the World and Completion*

RSNO Connections

The Scottish Orchestra (today's RSNO) gave the Scottish Premiere of *Ein Heldenleben* in a concert conducted by Dr Frederic Cowen on 7 January 1908.

One thing audiences might know about Richard Strauss is that at the age of 34 he had the brass neck to compose a self-portrait in music depicting himself as an all-conquering knightly hero, trampling his enemies into the dust and pretty much saving the world.

Well, it's really only *partly* true: but Strauss was a bit of a tease, and never minded letting people believe the worst. And he did enjoy needling his detractors – those who regarded him as an upstart, vulgarian and Wagner wannabe – rarely trying to ingratiate himself with anyone, least of all those kinds of critic (actually a small minority: most thought he was great). Instead, he immortalised them in music, devoting a section of *Ein Heldenleben* (A Hero's Life) to describing his triumph over a sniping pack of hyena-like, carping nitpickers.

I don't mean at all that the purpose of the piece was to get back at his critics, or to annoy people with his bumptious arrogance: those are just side orders to the main dish, which is a serious, heroic work very determinedly recalling Beethoven (sharing a key, E flat, with the *Eroica* Symphony), and with echoes of Wagner's *Siegfried* in the blazing brass. In fact, this piece is the climactic work of the 19th-century idea of the romantic artist as hero, a figure known from the days of Byron's self-portrait as Childe Harold, and cropping up in music from Berlioz to Mahler.

Ein Heldenleben, first performed in March 1899, is also the culmination of Strauss' main sequence of eight *Tondichtungen* (sound-poems, or tone poems), which he had begun as a 22-year-old with *Aus Italien*, inspired by his visit to Italy: big, ambitious, quasi-symphonic pieces in which Strauss developed his technical mastery of the orchestra and his taste for pictorial storytelling. After *Heldenleben* there is a break before the *Symphonia Domestica* of 1903, in which

Strauss made an epic out of home life with his wife Pauline, who also features strongly in *Heldenleben*. (This subjective mania was there right from the start: in *Aus Italien* and *Don Juan* there's little doubt whose holiday snaps these are – and indeed whose love life.)

And despite Strauss' rather disingenuous later denials, you'd have to be made of stern stuff to listen to this piece without hearing the obvious references to Strauss' own life in it, though musicologists have done sterling work in analysing it as a piece of 'pure music', an extended exercise in the sonata form that underlies all symphonic music since Haydn. Strauss was an unsurpassed painter of things, people and action in music, all part of his self-training to become the opera composer he longed to be (and became from 1900), and it's easy to get caught up in the web of autobiography. But the secret to really getting the most out of all his tone poems is to go beyond the literal into the music itself, this marvellous exploration of the possibilities of the full-scale symphony orchestra – and of all music, this really needs to be heard live to be correctly bowled over by the complexity, virtuosity and sheer exuberance of its unprecedented exploitation of this massive engine of aural delight.

Looked at it this way, we can enjoy the six parts of this huge piece without worrying too much about details: Strauss' portrait of the dynamic hero bestriding the world; his dignity in the face of his detractors; his stunned, tongue-tied silence at the appearance of 'The Hero's Companion' (avowedly a portrait in a series of piquant violin cadenzas of Strauss' wife) leading to a conclusion of swooning romanticism. Summoned from his dream of love, the hero launches himself into the extraordinary orchestral heavy metal of the 'Battle', the most bravura passage of

riotous counterpoint and sheer noise, emerging victorious and sinking into the pastoral elegy of 'Works of Peace', a gorgeous and brilliantly layered tapestry of themes from Strauss' previous work, leading to a coda of reminiscence, the calming return of the solo violin, and a final triumphant statement of the hero's theme, as his life's work is accomplished.

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Conductor Thomas Søndergård

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Lise de la Salle

Piano



Over the past 15 years, Lise de la Salle has established herself as one of today's most exciting pianists and a musician of sensibility and maturity.

Later this month she joins the RSNO and Thomas Søndergård for the Orchestra's three-night residency at Salzburg's Grosses Festspielhaus. Other 2023/24 season highlights include major performances with the Orchestre National de France and Stéphane Denève on tour, the Royal Stockholm Philharmonic Orchestra and the National Symphony Orchestra in Washington, DC under Simone Young, and Milan's Orchestra i Pomeriggi Musicali and James Feddeck, as well as appearances with the Oxford Philharmonic Orchestra, Macao Orchestra and Beethoven Orchester Bonn.

She has played with many leading orchestras across the globe: from the USA (Chicago, Boston, Detroit, Atlanta Symphony orchestras, Los Angeles Philharmonic, Philadelphia Orchestra) to the UK (BBC Symphony, London Symphony, Philharmonia, Royal Philharmonic orchestras); across Europe in Germany

(Deutsches Symphonie-Orchester Berlin, Rundfunk-Sinfonieorchester Berlin, Münchner Philharmoniker, Staatskapelle Dresden, WDR Sinfonieorchester Köln, hr-Sinfonieorchester Frankfurt), her native France (Orchestre de Paris, Orchestre National de France and Lyon), Italy (Orchestra dell'Accademia Nazionale di Santa Cecilia, Filarmonica della Scala, Orchestra Sinfonica Nazionale della RAI) and with the Rotterdam and St Petersburg Philharmonic orchestras; and in Asia (NHK Symphony and Singapore Symphony orchestras, Tokyo Metropolitan Symphony Orchestra).

She performs in the world's most esteemed concert halls, including the Vienna Musikverein, Concertgebouw Amsterdam, Herkulessaal Munich, Berlin Philharmonie, Tonhalle Zürich, Lucerne KKL, Bozar Brussels, Wigmore and Royal Festival halls London, Théâtre des Champs-Élysées Paris and Hollywood Bowl Los Angeles, and festivals such as Klavier Festival Ruhr, Kissinger Sommer, Verbier, La Roque-d'Anthéron, Bucharest's Enescu Festival, San Francisco Performances, Chicago Symphony recital series, Aspen and Ravinia.

Her critically acclaimed Naïve CDs include an all-Chopin disc featuring a live recording of the Piano Concerto No2 with Fabio Luisi and the Staatskapelle Dresden. Her Liszt album received *Diapason* magazine's Diapason d'Or and *Gramophone's* Editor's Choice. Her most recent album, *When do We Dance?*, was released in 2021.

Lise de la Salle started playing the piano at the age of four and gave her first concert five years later in a live broadcast on Radio France. In 2004 she won the Young Concert Artists International Auditions in New York. She studied at the Paris Conservatoire. She has worked closely with Pascal Nemirovski and was a long-term advisee of Geneviève Joy-Dutilleux.

Thomas Søndergård

Conductor



Paris (Orchestre National de France), London (London Philharmonic, BBC Symphony, London Symphony and Philharmonia), Amsterdam and Rotterdam (Royal Concertgebouw Orchestra, Netherlands Philharmonic, Rotterdam Philharmonic), and is a familiar figure in Scandinavia with such orchestras as the Oslo Philharmonic, Gothenburg Symphony, Danish National Symphony, Royal Stockholm Philharmonic, Swedish Radio Symphony, Finnish Radio Symphony and Helsinki Philharmonic. North American appearances have included the symphony orchestras of Chicago, Cleveland, Cincinnati, Baltimore, St Louis, Toronto, Atlanta, Montreal, Vancouver, Houston and Seattle. He has also made highly successful tours to China, Korea, Australia and New Zealand.

Danish conductor Thomas Søndergård has been Music Director of the RSNO since 2018, following six seasons as Principal Guest Conductor. The 2023/24 season also sees him begin his tenure as Music Director of the Minnesota Orchestra. Between 2012 and 2018 he served as 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.

In addition to his regular appearances with the RSNO during the 2023:24 Season, Thomas leads the Orchestra's residency at Salzburg's Grosses Festspielhaus this month, joined by pianist Lise de la Salle, as well as an extensive European tour with violinist Ray Chen in January 2024.

He has appeared with many notable orchestras in leading European centres, such as Berlin (Berliner Philharmoniker, Rundfunk-Sinfonieorchester Berlin, Mahler Chamber Orchestra, Konzerthausorchester Berlin), Munich (Symphonieorchester des Bayerischen Rundfunk), Leipzig (Gewandhausorchester),

This season sees Thomas make his return to the London Symphony Orchestra, as well as his debut with the New York Philharmonic, where he will perform the US premiere of Olga Neuwirth's *Keyframes for a Hippogriff*. He also makes regular guest appearances throughout Scandinavia, debuting with the Iceland Symphony Orchestra and at the Bergen International Festival, where he leads a full staging of Ibsen's *Peer Gynt* to Grieg's complete incidental music. Return visits include the Bergen Philharmonic Orchestra, a joint collaboration with the Aalborg and Aarhus Symfoniorkestere, and the Danish National Symphony Orchestra, celebrating his receipt of the Carl Nielsen and Anne Marie Carl-Nielsen Foundation's award for his outstanding contribution to Danish musical life.

Royal Scottish National Orchestra



The Royal Scottish National Orchestra is one of Europe's leading symphony orchestras. 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 2018.

The RSNO is supported by the Scottish Government and is one of the Scottish National Performing Companies. The Orchestra performs across Scotland, including concerts in Glasgow, Edinburgh, Dundee, Aberdeen, Perth and Inverness, and appears regularly at the Edinburgh International Festival and the BBC Proms. The RSNO has made recent tours to the USA, China and Europe.

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 (Denève/Roussel 2007; Denève/Debussy 2012) and eight GRAMMY Award nominations. Over 200 releases are available, including Thomas Søndergård conducting Strauss (*Ein Heldenleben*, *Der Rosenkavalier Suite*) and

Prokofiev (Symphonies Nos 1 and 5); two discs of African American Voices featuring the music of George Walker, William Levi Dawson, Margaret Bonds and more, conducted by Kellen Gray; 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 Engagement strategy, Music for Life, sees the Orchestra work with schools and community groups, connecting its music with the people of Scotland. Since March 2020, the RSNO has created multiple online Engagement programmes and Digital Seasons, ensuring the RSNO continues to bring world-class music to its audiences in Scotland and around the world on stage and on screen.

On Stage

FIRST VIOLIN

Maya Iwabuchi
LEADER
Lena Zeliszewska
ASSOCIATE LEADER
Tamás Fejes
ASSISTANT LEADER
Patrick Curlett
Wen Wang
Lorna Rough
Elizabeth Bamping
Ursula Heidecker Allen
Veronica Marziano
Liam Lynch
Caroline Parry
Laura Ghiro
Gillian Risi
Catherine James
Fiona Stephen
Shulah Oliver

SECOND VIOLIN

Lisa Obert
GUEST PRINCIPAL
Jacqueline Speirs
Marion Wilson
Kirstin Drew
Anne Bünemann
Colin McKee
Sophie Lang
Harriet Hunter
Nigel Mason
Paul Medd
Robin Wilson
John Robinson
Helena Rose
Jane Lemoine
Kirsty McLeod
Seona Glen

VIOLA

Tom Dunn
PRINCIPAL
Felix Tanner
Susan Buchan
Katherine Wren
Nicola McWhirter
Beth Woodford
Lisa Rourke
Maria Trittinger
Claire Dunn
Francesca Hunt
Elaine Koene
David McCreadie

CELLO

Pei-Jee Ng
PRINCIPAL
Betsy Taylor
Kennedy Leitch
Rachael Lee
Robert Anderson
Gunda Baranuaskaitė
Niamh Molloy
Iain Ward
Sonia Cromarty
Miranda Phythian-Adams
Susan Dance
Laura Sergeant

DOUBLE BASS

Kai Kim
GUEST PRINCIPAL
Michael Rae
Moray Jones
Alexandre dos Santos
Tom Berry
Ben Burnley
Aaron Barrera-Reyes
Olaya Garcia Alvarez

FLUTE

Katherine Bryan
PRINCIPAL
Oliver Roberts
Robert Looman
Janet Richardson
PRINCIPAL PICCOLO

OBOE

Adrian Wilson
PRINCIPAL
Peter Dykes
Gaynor Gowman
Henry Clay
PRINCIPAL COR ANGLAIS

CLARINET

Timothy Orpen
PRINCIPAL
William Knight
Aaron Hartnell-Booth
Duncan Swindells
PRINCIPAL BASS CLARINET

BASSOON

David Hubbard
PRINCIPAL
Luis Eisen
Grant McKay
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Christopher Gough
GUEST PRINCIPAL
Alison Murray
Andrew McLean
David McClenaghan
Martin Murphy
Neil Mitchell
Helena Jacklin
Christine McGinley
Andrew Saunders

TRUMPET

Christopher Hart
PRINCIPAL
Katie Smith
Tom Watts
Brian McGinley
Robert Baxter

TROMBONE

Dávur Juul Magnussen
PRINCIPAL
Lance Green
Alastair Sinclair
PRINCIPAL BASS TROMBONE

EUPHONIUM

Duncan Wilson

TUBA

John Whitener
PRINCIPAL

TIMPANI

Paul Philbert
PRINCIPAL

PERCUSSION

Simon Lowdon
PRINCIPAL
John Poulter
Colin Hyson
Julian Wolstencroft

HARP

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INTERNATIONAL ORCHESTRA SEASON
2023-2024

Symphony Orchestra of India

Zakir Hussain

7.30pm | Sun 3 Dec 2023



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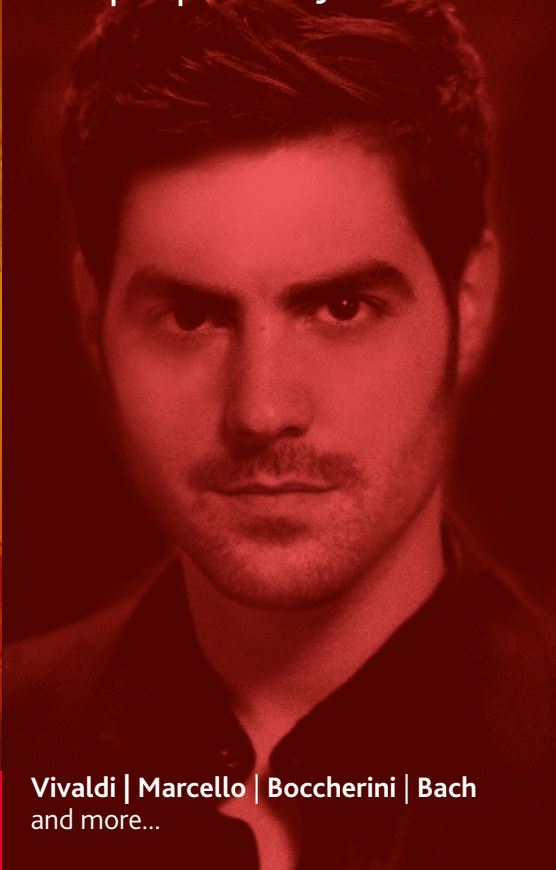
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Scottish-Dutch pianist Anna Michels has performed major piano concertos with numerous Scottish and Dutch orchestras.

TUESDAY 7 NOVEMBER

Anna Michels PIANO

Schumann: *Faschingsschwank aus Wien*
Ronald Center: *Bagatelles Op.3*
Rachmaninov: *7 Preludes from Op 32*

- Lunch & Concert
£17.65
- Concert only £10
£2 Transaction fee applies

- Lunch at 12 noon
- Concerts at 1pm



Arash Rokni was born in Tehran, Iran and has performed and participated in festivals and competitions around the world.

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Arash Rokni PIANO

J.S.Bach/G.Leonhardt: *Movements from Violin Partita in D-Minor BWV1004*
Shostakovich: *Prelude and Fugue in D-Minor Op.87*
Brahms: *Variations on a theme by Schumann Op.9*
Hindemith: *Suite 1922 Op.26*

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Hugh Cutting Countertenor
Huw Daniel Violin

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GLW Sat 28 Oct 2023: 7.30pm

Copland Appalachian Spring

Price Violin Concerto No2

Sibelius Symphony No1

Kristiina Poska Conductor

Rachel Barton Pine Violin

Pre-concert talk, 6.45pm

Kristiina Poska in conversation with RSNO First Violin Ursula Heidecker Allen

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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.

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Gavin and Kate Gemmell
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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:

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

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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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We would like to acknowledge the great support of the RSNO Chair Patron Programme by Mr Hedley G Wright. We are also grateful to those who give but who wish to remain anonymous.

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Our range of Learning & Engagement work is huge. From apps for babies to our free National Schools Concert Programme; community orchestras to professional development programmes; digital care packages for care homes and our pioneering Generations projects. The RSNO aims to provide a lifetime of music. Becoming a Patron will bring you closer to the communities we serve across Scotland and provide vital support for this crucial work.

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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.

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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 continue to generously support the RSNO's Play Your Part Appeal.



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

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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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Our Circle members are a vital part of the RSNO family. You, our community of music-lovers, inspire and support us. To all our existing Circle members, thank you. Your unwavering support allows us to continue bringing the joy of music to all across Scotland.

When you join the RSNO Circle you gain access to exclusive benefits such as priority single ticket booking, our exclusive *Inner Circle* magazine, the RSNO Circle e-newsletter and invitations to special events such as Open Rehearsals. You also help us to bring music to so many people, from children attending our free schools concerts to people in care homes watching our digital care packages.

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

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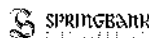
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