



RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Pictures at an Exhibition

Caird Hall, Dundee
Thu 5 Oct 2023 7.30pm

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Pictures at an Exhibition

Caird Hall, Dundee Thu 5 Oct 2023 7.30pm

Mussorgsky's musical depiction of his friend Viktor Hartmann's picture exhibition is an electrifying showpiece: glowing skulls, dancing chickens, medieval minstrels and the Great Gate of Kiev – they're all here, painted in sound and as large as life when conducted by RSNO Music Director Thomas Søndergård. Add Lera Auerbach's fiery Greek myth, and the fabulous Lise de la Salle in Grieg's ever-popular Piano Concerto and you have the perfect recipe for an ear-tingling concert with Scotland's National Orchestra.

LERA AUERBACH Icarus [12']

GRIEG Piano Concerto in A Minor Op16 [30']

INTERVAL

MUSSORGSKY orch. Ravel Pictures at an Exhibition [29']

Thomas Søndergård Conductor

Lise de la Salle Piano

Royal Scottish National Orchestra



Kindly supported by the Northwood Charitable Trust, R J Larg Family Trust, Leng Charitable Trust, Tay Charitable Trust and Leisure & Culture Dundee Major Music Award.

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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.

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

2023:24

Concert Season
on sale now

Highlights



Courtesy of Greatest Hits Radio

**Ken Bruce's
Chart Hits**

14 Dec 2023



RSNO Christmas
Concert featuring
The Snowman

Wed 20 Dec 2023

Sponsored by



**The Music of
John Williams**

Thu 29 Feb 2024

Sponsored by



**A Midsummer
Night's Dream**

Thu 14 Mar 2024

RECOMMENDED BY
CLASSIC *f*M

Caird Hall, Dundee

rsno.org.uk    

The RSNO is supported by
the Scottish Government



Scottish Government
Riaghaltas na h-Alba

Welcome



It is my pleasure to welcome you back to the Caird Hall 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 Grieg's 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.

Looking forward to the Season to come, I'm 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 here in the Caird Hall.

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

Lera Auerbach (born 1973)

Icarus

FIRST PERFORMANCE

Verbier, Switzerland, 18 July 2011

DURATION 12 minutes

I have always been fascinated by the myth of Icarus. As a child, I lived in Greece. A book of myths was my favourite. Later, the world of jealous gods and god-like humans was more real to me than the world outside my windows, full of blood-red flags (the red of the Soviet flag symbolised the blood of the heroes of the Revolution), and the Soviet-trinity portraits of Lenin–Marx–Engels with the occasional bushy eyebrows of Brezhnev looking at me from the walls of the buildings. In some ways the two worlds blurred. The world outside made much more sense through the perspective of the ancient Greek myths, where it was quite common for a power-protective god to devour all his children.

Icarus was one of my heroes (or antiheroes, depending on the interpretation) – the winged boy who dared to fly too close to the sun. The wings were made by his father, Daedalus, a skilled craftsman, who earlier in his life designed the famous labyrinth in Crete that held the Minotaur. Daedalus was held prisoner in Crete and the wings were his only way to escape.

Daedalus warned Icarus not to fly too close to the sun or too close to the ocean, but what teenager listens to his father? Exhilarated by freedom, by his own youth, by the feeling of flight, Icarus soared higher and higher until the wax on his wings melted and he fell into the ocean.

The title *Icarus* was given to this work after it was written. All my music is abstract, but by giving evocative titles I invite the listener to feel free to imagine, to access their own memories, associations. 'Icarus' is what came to my mind, listening to this work at that time. Each time I

hear the piece, it is different. What is important to me is that it connects to you, the listener, in the most individual and direct way, that this music disturbs you, moves you, soars with you, stays with you. You don't need to understand how or why – just allow the music to take you wherever it takes you. These programme notes are a door to your imagination. The music is your guide. But it is up to you to take the step and cross the threshold.

© Lera Auerbach

Lera Auerbach

COMPOSER

Lera Auerbach was born in Chelyabinsk in west-central Russia. Something of a prodigy, at the age of 12 she wrote her first opera, which was performed in numerous cities across the Soviet Union. As the winner of several piano competitions, she was invited on a concert tour to the USA in 1991. She decided to stay there and was one of the last artists to leave the former Soviet Union.

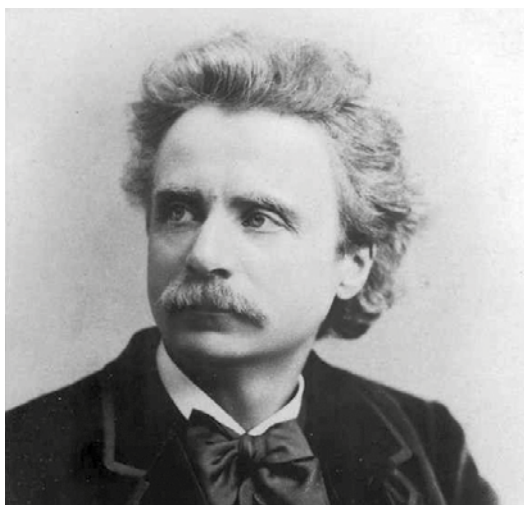
She graduated from New York's Juilliard School in piano (under Joseph Kalichstein) and composition (under Milton Babbitt and Robert Beaser). She also studied Comparative Literature at Columbia University and gained a piano diploma at the Hanover Conservatoire. In 2002 she made her Carnegie Hall debut, performing her Suite for Violin, Piano and String Orchestra with Gidon Kremer and Kremerata Baltica.

Since then Auerbach has composed more than 100 works across every genre. She gives concerts as a pianist and has created numerous literary works, including three Russian poetry volumes and a book of modern aphorisms in English.

Edvard Grieg (1843-1907)

Piano Concerto

in A Minor Op16



FIRST PERFORMANCE

Copenhagen, 3 April 1869

DURATION 30 minutes

1. Allegro molto moderato

2. Adagio

3. Allegro moderato molto e marcato – Quasi presto – Andante maestoso

Edvard Grieg's Piano Concerto in A Minor is one of the best-known and best-loved of all piano concertos, and has been since it – his only large-scale work – was premiered to instant success in 1869, with Edmund Neupert as the soloist.

Tchaikovsky said of Grieg's music:

It is not surprising that everyone should delight in Grieg. There prevails a fascinating melancholy which seems to reflect in itself all the beauty of Norwegian scenery, now grandiose and sublime in its vast expanse, now grey and dull, but always full of charm ... that rarest of qualities, a perfect simplicity, far removed from affectation and pretence.

Other composers too were enthusiastic, although Debussy was later a notable exception.

Franz Liszt was so taken with Grieg's music that he invited him to his house in Weimar, with typical Lisztian enthusiasm. Grieg brought the Piano Concerto on his second visit, but when he refused to play, Liszt sat down and played it through – orchestra part included – with great panache, according to Grieg. The young composer, not long out of the Leipzig Conservatory, described the experience in a letter home. 'Keep on I tell you,' he recalled Liszt telling him, on his second play-through of a work that Grieg was to revise some seven times over his lifetime. 'You have what is needed, and don't let them frighten you.'

The solo part, and its interplay with the orchestra, contained a brilliance that spoke to Liszt, yet Grieg had found the inspiration for the Concerto partly in Robert Schumann's equally famous Piano Concerto, also in A Minor, which he had heard in what he described as a revelatory performance by Clara Schumann in Leipzig in 1858. And yet the Concerto was distinctively Grieg, his unique musical language marking an important point in the Norwegian drive towards a 'national' music.

Tchaikovsky had been right to spot this sense of Norwegian-ness, for Grieg had become deeply interested in Norwegian folk song. Fascinated by their measure, fascinated by the notion of a true Norwegian national music in a country which had been so closely a part of both Denmark and Sweden over the preceding centuries, he mined the structures and tonalities of Norway's folk music to inspire his own original interpretation, marked with his own harmonic ideas.

The idea of Norwegian independence had held sway during much of the 19th century, although the country would not achieve that goal until

1905. Grieg's music was seen as fuel to the fire in a Europe that was taken by the idea of nationalism, and the expression of national character, in music.

The Norwegian-ness in Grieg's Concerto comes in the distinctive falling seconds and thirds of the opening bars, the fiddle-like tunes of the *Adagio* and the Halling folk dance of the third. Indeed, while Grieg subsequently started a B Minor piano concerto, it was never finished, the composer instead concentrating on folk-influenced song and small pieces of orchestral and solo music which took the essence of the folk-song canon, but never the melodies themselves, and proved influential to the next generation of both Scandinavian and European composers.

© Sarah Urwin Jones

Listen again to the RSNO

Grieg Piano Concerto

Soloist Håvard Gimse

Plus **Overture: In Autumn** and
Symphonic Dances Op64

Conductor Bjarte Engeset

More information
rsno.org.uk/recordings

What was happening in 1869?

5 Jan Scotland's oldest professional football team, Kilmarnock FC, was founded

3 Mar Henry Wood, founder of the Proms, was born

4 Mar Ulysses S Grant was sworn in as 18th President of the United States

18 Mar Dmitri Mendeleev presented his periodic table of chemical elements to the Russian Chemical Society

10 May The First Transcontinental Railroad in North America was completed at Promontory, Utah

22 May The first Sainsbury's store opened in Drury Lane, London

16 Oct Emily Davies and Barbara Bodichon founded England's first residential university-level college for women, at Hitchin

17 Nov The Suez Canal, linking the Mediterranean Sea and the Red Sea, was inaugurated

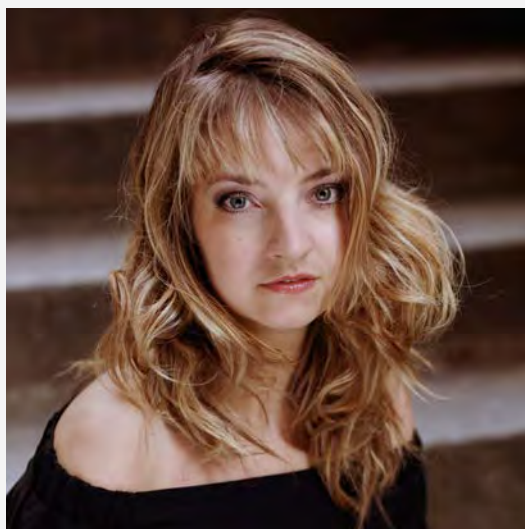
23 Nov The clipper *Cutty Sark* was launched at Dumbarton

8 Dec The First Vatican Council, at which papal infallibility was defined, opened in Rome

31 Dec French artist Henri Matisse was born

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.

Modest Mussorgsky (1839-1881)

Pictures at an Exhibition

Orch. Maurice Ravel



FIRST PERFORMANCE

Paris, 19 October 1922

DURATION 29 minutes

Promenade

Gnomus

Promenade

The Old Castle

Promenade

Tuilleries

Bydlo

Promenade

Ballet of the Chicks in their Shells

Samuel Goldberg and Schmuyle

Limoges: The Market

Catacombs – Con mortuis in lingua mortua

The Hut on Fowl's Legs (Baba Yaga)

The Great Gate of Kiev

'He likes what is coarse, unpolished and ugly.' Tchaikovsky's withering appraisal of his compatriot and colleague Modest Mussorgsky is hardly flattering. And yet there's a kernel of truth in it too. For in his music, Mussorgsky did indeed favour the rawness of direct expression in a way that contrasts starkly with the luscious Romanticism of Tchaikovsky. And it's shown nowhere more clearly than in his powerful suite *Pictures at an Exhibition*.

Maybe it had something to do with his background. Despite the young Modest showing promise as a pianist and composer, his parents decided on a military career for the lad. He resigned from the army at the first opportunity, however, and fled back to music, taking composition lessons from composer Mily Balakirev and struggling to support his musical activities by working as a low-grade civil servant (despite being twice fired from the post). He lived in a commune, and infused his music with the heady, radical ideas he came into contact with there – that art should reflect the grittiness of real life and search for the deepest truths.

Mussorgsky found a soulmate in the visual artist Viktor Hartmann, who shared his ideals in the worlds of painting, design and architecture. The two men were introduced in 1862 by the art critic and historian Vladimir Stasov, and they quickly became close friends, drawn together by a freewheeling, progressive creative spirit. So when Hartmann suddenly died in 1873 following a heart attack, at the age of just 39, the composer was devastated.

Stasov set about organising a memorial exhibition of Hartmann's drawings, paintings and designs, and when Mussorgsky visited the exhibition in spring 1874 he was deeply moved – and immediately inspired, rushing to work on a set of piano pieces based on Hartmann's images, which he completed on 22 June. 'Sounds and ideas

fill the air,' he wrote to Stasov, 'and I can barely scribble them down fast enough.' His intention, he continued, was to depict himself as though he were a visitor 'roving through the exhibition, now leisurely, now briskly, in order to come closer to a picture that had attracted his attention, and at times sadly thinking of his departed friend'.

Mussorgsky's *Pictures at an Exhibition* is now one of the best-loved memorial pieces in the repertoire – but it was entirely unknown in the composer's lifetime. It was almost certainly never played while Mussorgsky was alive, and the piano score was only discovered among Mussorgsky's belongings after his death by his musical executor, Nikolai Rimsky-Korsakov, who set about editing the manuscript and arranging for it to be published in 1886. Even then, however, it generated little interest from pianists.

But almost immediately, the work was seized upon by composers keen to re-cast Mussorgsky's piano writing across an orchestral canvas. The first orchestration came as early as 1891, but Maurice Ravel's masterful reimagining came much later, in 1922. It was a commission from conductor Serge Koussevitzky for his Boston Symphony Orchestra (ironically, Koussevitzky wasn't even aware of *Pictures* until Ravel drew his attention to it). It quickly became a much-loved orchestral showpiece – partly because of Ravel's grand, glittering orchestration, and partly because Koussevitzky had cannily secured exclusive performance rights for five years, during which time he turned it into a staple of the Boston repertoire, in concert and in newfangled recordings, heard all over the world. However, despite his sumptuous reimagining of Mussorgsky's rough-edged piano pieces, Ravel remains remarkably faithful to the original – only in the final Great Gate of Kiev does he allow himself the indulgence of adding a few notes of his own.

Mussorgsky's masterstroke is to introduce a majestic **Promenade** representing himself strolling between the artworks. Ravel gives this opening theme to glowing choirs of brass, as if to summon us to attention. Hartmann's first picture is **Gnomus**, a gnome-shaped nutcracker he designed as a children's Christmas present, and which Mussorgsky depicts in bad-tempered outbursts alternating with passages of ominous calm.

Following another, more reflective, Promenade for solo horn and woodwind, Mussorgsky moves on to **The Old Castle**, based on a Hartmann watercolour of a troubadour serenading his loved one by moonlight at an ancient edifice he visited in Italy. Ravel gives the main melody to a doleful solo saxophone.

Another Promenade seems to break off in mid-flow, leading straight into the miniature scherzo **Tuileries**, depicting children playing and squabbling in the famous gardens of Paris, the city where Hartmann had lived for a time. With barely a break, Mussorgsky moves on to **Bydlo**, a depiction of a lumbering Polish ox cart that begins quietly in the distance with a melody Ravel assigns to a solo tuba, before building to a mighty orchestral climax as the cart draws nearer.

A quiet, rather hesitant Promenade finds Mussorgsky somewhat in shock after the power of Bydlo, but he soon finds solace in the chirruping woodwind of the delicate **Ballet of the Chicks in their Shells**, based on Hartmann's costume designs for the 1876 St Petersburg ballet *Trilby*.

Mussorgsky owned two drawings by Hartmann, one entitled *A Rich Jew Wearing a Fur Hat* and the other *Poor Jew: Sandomierz*, and he seems to have imagined them together in **Samuel Goldberg and Schmuyle**, which describes an argument between the two men, the first wealthy and pompous (with an expansive melody in low strings), and the

second poor and querulous (a stuttering figure on muted trumpet).

Mussorgsky moves on to the bustle and gossip of **Limoges: The Market**, before plunging us into the sepulchral darkness of the Parisian **Catacombs**, ancient underground bone-filled tombs that Hartmann had visited while living in the French capital. Ravel preserves the original's raw intensity in a sparse orchestration for brass alone, alternating loud and soft as the sounds echo around the endless vaults. The rest of the orchestra joins for **Con mortuis in lingua mortua** (With the dead in a dead language), which transfigures the Promenade theme into an eerie invocation.

The terrifying child-eating witch of Russian folklore, Baba Yaga, breaks the calm with the fierce, unpredictable music of **The Hut on Fowl's Legs**, based on Hartmann's elaborate design for a clock inspired by her chicken-footed home, before even she is halted in her tracks by the grand vision of **The Great Gate of Kiev**. Hartmann's picture is a design for an entrance gate to the Ukrainian capital that he submitted in an architectural competition in 1866. As well as two brief, quiet chorales based on Russian orthodox chant, Mussorgsky brings back his Promenade theme as part of the movement's grand culmination, and Ravel ensures a sense of pomp and ceremony with pealing bells and thundering drums.

© David Kettle

What was happening in 1922?

11 Jan The first-ever insulin injection was given to 14 year-old Leonard Thompson at Toronto General Hospital

28 Feb The United Kingdom ended its protectorate over Egypt, granting the country nominal independence

18 Mar In British India, Mahatma Gandhi was sentenced to six years in prison for sedition

30 May The Lincoln Memorial, built to honour the 16th US President, was dedicated in Washington, DC

11 Jul The Hollywood Bowl open-air concert venue officially opened

18 Oct The British Broadcasting Company (Corporation from 1926) was formed

28 Oct The March on Rome brought Benito Mussolini and his National Fascist Party to power

1 Nov After 600 years, the Ottoman Empire was abolished and its last sultan, Mehmed VI, left for exile in Italy

26 Nov Howard Carter and Lord Carnarvon became the first people to see inside Pharaoh Tutankhamun's tomb in more than 3,000 years

6 Dec The Irish Free State was established as a dominion of the British Empire

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 Ghio
Gillian Risi
Catherine James

SECOND VIOLIN

Lisa Obert
GUEST PRINCIPAL
Jacqueline Speirs
Marion Wilson
Kirstin Drew
Anne Bünemann
Sophie Lang
Harriet Hunter
Nigel Mason
Paul Medd
Robin Wilson
John Robinson
Helena Rose

VIOLA

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

CELLO

Pei-Jee Ng
PRINCIPAL
Betsy Taylor
Kennedy Leitch
Niamh Molloy
Rachael Lee
Robert Anderson
Gunda Baranuaskaitė
Iain Ward
Sonia Cromarty

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
Janet Richardson
PRINCIPAL PICCOLO

OBOE

Adrian Wilson
PRINCIPAL
Peter Dykes
Henry Clay
PRINCIPAL COR ANGLAIS

CLARINET

Timothy Orpen
PRINCIPAL
William Knight
Duncan Swindells
PRINCIPAL BASS CLARINET

SAXOPHONE

Lewis Banks

BASSOON

David Hubbard
PRINCIPAL
Luis Eisen
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Christopher Gough
GUEST PRINCIPAL
Alison Murray
Andrew McLean
David McClenaghan
Martin Murphy

TRUMPET

Christopher Hart
PRINCIPAL
Katie Smith
Tom Watts

TROMBONE

Dávur Juul Magnussen
PRINCIPAL
Lance Green
Alastair Sinclair
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Charlie Draper



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 and Kate Gemmell
Kat Heathcote and Iain Macneil
Ms Chris Grace Hartness

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
Kenneth and Julia Greig
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.

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

Derrick Morgan
The Solti Foundation Chair

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Maya Iwabuchi *LEADER*
Dunard Fund Chair

Tamás Fejes *ASSISTANT LEADER*
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Cello

Pei-Jee Ng *PRINCIPAL*
Mr Jamie & Kyle Anderson Weir

Betsy Taylor
ASSOCIATE PRINCIPAL
The Maxwell Armstrong Chair

Kennedy Leitch
ASSISTANT PRINCIPAL
The David and Anne Smith Chair

Rachael Lee
The Christine and Arthur Hamilton Chair

Double Bass

Michael Rae
ASSISTANT PRINCIPAL
James Wood Bequest Fund Chair

With thanks to the Gregor Forbes Chair for their support of the RSNO Double Bass section

Flute

Katherine Bryan *PRINCIPAL*
The David & Anne Smith Chair

Oboe

Adrian Wilson *PRINCIPAL*
The Hedley Wright Chair

Peter Dykes
ASSOCIATE PRINCIPAL
Witherby Publishing Group Charitable Trust Chair

Clarinet

Timothy Orpen *PRINCIPAL*
The Shirley Murray Chair

Cor Anglais

Henry Clay *PRINCIPAL*
In memory of a dear friend, Fiona H

Bassoon

David Hubbard *PRINCIPAL*
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Horn

ASSISTANT PRINCIPAL
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Trumpet

Christopher Hart *PRINCIPAL*
Ms Chris Grace Hartness

Trombone

Dávur Juul Magnussen
PRINCIPAL
The Mitchell's Glengyle Chair

Lance Green
ASSOCIATE PRINCIPAL
The William Cadenhead Chair

Timpani

Paul Philbert
Ms Chris Grace Hartness

Percussion

John Poulter
ASSOCIATE PRINCIPAL
The Dot and Syd Taft Chair

Library and Orchestra Assistant

Xander van Vliet
The Hilda Munro Chair

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.

LEARNING AND ENGAGEMENT PATRON

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.

Learning and Engagement Patrons

William Brown, W.S

Neil & Nicola Gordon

Professor Gillian Mead, FRSE

Maurice & Nicola Taylor 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 continue to generously support the RSNO's Play Your Part Appeal.



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

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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Mr J D Home
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Miss D Blackie
Mr L Borwick
Neil and Karin Bowman
Dr C M Bronte-Stewart
Dr F L Brown
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Ross Cavanagh
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Thank you to all our members
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 those who wish to remain
 anonymous. Every one of you
 makes a real difference.

A big Thank You to our supporters

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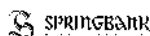
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If you would like more information about sponsorships, corporate partnerships or fundraising events with the RSNO, please contact Jenny McNeely, Head of Individual Giving and Partnerships, at jenny.mcneely@rsno.org.uk

Royal Scottish National Orchestra

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