

The logo for the Scotland's National Orchestra (RSNO) is displayed in a large, white, serif font. The letters 'R', 'S', and 'N' are connected, and the 'O' is a simple circle. The background of the entire poster is a close-up, low-angle shot of a piano keyboard, with the keys receding into the distance. The lighting is warm and golden, creating a soft glow over the keys.

RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

RECOMMENDED BY  
CLASSIC *f*M

# Rachmaninov's Third Piano Concerto

Music Hall, Aberdeen  
Thu 6 Mar 2025 7.30pm

Usher Hall, Edinburgh  
Fri 7 Mar 7.30pm

Glasgow Royal Concert Hall  
Sat 8 Mar 7.30pm

Supported by **RSNO Patrons**

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# Rachmaninov's Third Piano Concerto

**Music Hall, Aberdeen** Thu 6 Mar 2025 7.30pm

**Usher Hall, Edinburgh** Fri 7 Mar 7.30pm

**Glasgow Royal Concert Hall** Sat 8 Mar 7.30pm

When it comes to piano playing, challenges don't get much bigger than Rachmaninov's Third Piano Concerto – the so-called 'Everest of Piano Concertos'. There's a special thrill in hearing a true champion tackle its grand, romantic heights, and as winner of the 2023 Scottish International Piano Competition, Jonathan Mamora is certainly that! With Lionel Bringuier conducting, this concert will be electric, from Louise Farrenc's powerful Overture to Bartók's technicolour workout for the whole band: the kaleidoscopic *Concerto for Orchestra*.

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**FARRENC** Overture No2 in E flat Major Op24 [7']

**RACHMANINOV** Piano Concerto No3 in D Minor Op30 [43']

INTERVAL

**BARTÓK** Concerto for Orchestra [35']

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**Lionel Bringuier** Conductor

**Jonathan Mamora** Piano

**Royal Scottish National Orchestra**

Supported by **RSNO Patrons**



The performance of Louise Farrenc's Overture No2 is made possible with funding from the ABO Trust's Sirens programme, a ten year initiative to support the performance and promotion of music by historical women composers.

RECOMMENDED BY  
**CLASSIC *f*M**

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.**





# RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

# Clyne & Rachmaninov: Dance!

**PTH** Thu 20 Mar 7.30pm

**EDN** Fri 21 Mar 7.30pm

**GLW** Sat 22 Mar 7.30pm

**Ravel** Valses nobles et sentimentales

**Anna Clyne** DANCE for cello and orchestra

**Rachmaninov** Symphonic Dances

**Emilia Hoving** Conductor

**Senja Rummukainen** Cello

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The RSNO is supported by  
the Scottish Government



Scottish Government  
Riaghaltas na h-Alba

# Welcome



A very warm welcome to this evening's concert.

I am sure some of you will be familiar with tonight's conductor, Lionel Bringuier, from the 2022:23 Season when he stepped in after a last-minute cancellation to much critical acclaim. Lionel joins a host of successful stand-ins, including Music Director Thomas Søndergård and Principal Guest Conductor Patrick Hahn. We are pleased to welcome Lionel back onto the podium this evening, opening the concert with Louise Farrenc's dramatic Overture No2.

Being on the board of the Scottish International Piano Competition, it's an honour to see previous winners make a name for themselves in the industry and share the stage with Scotland's National Orchestra. Tonight, 2023 winner Jonathan Mamora is joining us to perform Rachmaninov's Piano Concerto No3, reputed to be one of the most challenging piano concertos in the classical repertoire. I am certain that a musician of Jonathan's calibre will do the momentous work justice.

Tonight's finale, Bartók's *Concerto for Orchestra*, is the ultimate orchestral showpiece, and it gives the whole orchestra a chance to show off. With the RSNO playing at the top of its game and several new players having joined in the last year, it's lovely to be able to shine a spotlight on the various sections of the Orchestra.

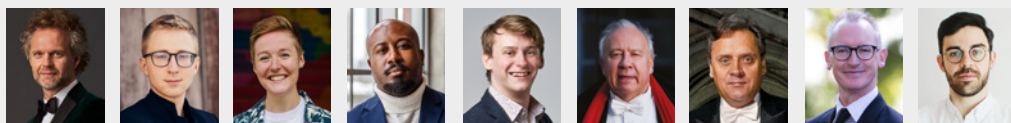
I hope to see some of you for our choral concerts next week in Greyfriars Kirk in Edinburgh and at Paisley Abbey – I am looking forward to hearing the RSNO Chorus sing in such magnificent venues. In the meantime, enjoy tonight's performance!

**Alistair Mackie**

CHIEF EXECUTIVE

# Royal Scottish National Orchestra

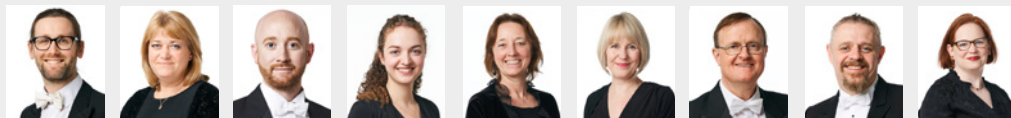
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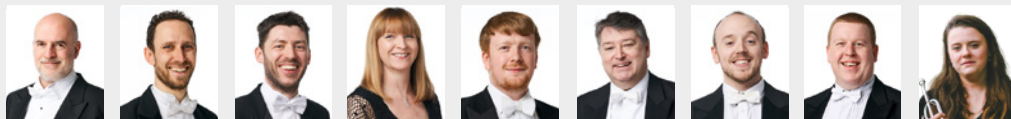
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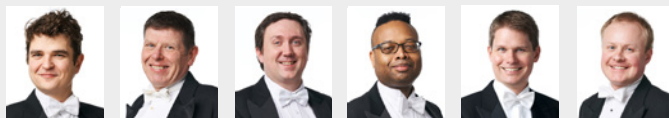
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## ARTISTIC TEAM

Thomas Søndergård	1
MUSIC DIRECTOR	
Patrick Hahn	2
PRINCIPAL GUEST CONDUCTOR	
Ellie Slorach	3
ENGAGEMENT CONDUCTOR	
Kellen Gray	4
ASSOCIATE ARTIST	
Derrick Morgan	5
ASSISTANT CONDUCTOR	
Neeme Järvi	6
CONDUCTOR LAUREATE	
Alexander Lazarev	7
CONDUCTOR EMERITUS	
Stephen Doughty	8
DIRECTOR, RSNO CHORUS	
Patrick Barrett	9
DIRECTOR, RSNO YOUTH CHORUSES	
Eden Devaney	10
SIR ALEXANDER GIBSON MEMORIAL FELLOWSHIP FOR CHORAL CONDUCTORS	

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ASSOCIATE LEADER	
Tamás Fejes ASSISTANT LEADER	13
Patrick Curlett ASSOCIATE PRINCIPAL	14
Caroline Parry	15
Ursula Heidecker Allen	16
Lorna Rough	17
Susannah Lowdon	18
Alan Manson	19
Elizabeth Bamping	20
Liam Lynch	21
Veronica Marziano	22

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Marion Wilson ASSOCIATE PRINCIPAL	24
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Robin Wilson	30
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Lisa Rourke SUB PRINCIPAL	37
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Yuuki Bouterey-Ishido	47
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Paul Philbert PRINCIPAL	76
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**Louise Farrenc** (1804-1875)

# Overture No2

in E flat Major Op24



**FIRST PERFORMANCE** 5 April 1840  
**DURATION** 7 minutes

Born into a distinguished artistic family in 1804, Louise Farrenc quickly made her mark as the musician of the family – while her father and brother both enjoyed success as Prix de Rome-winning sculptors. By 15, she was accepted into the previously all-male composition class at the prestigious Paris Conservatoire, where she returned later in her career as the only woman to hold the prominent position of piano professor there in the 19th century. While she was acknowledged as one of the foremost female musicians of her time, her legacy as a leading composer has only truly been recognised more recently.

While she is probably best known for her chamber music, Farrenc worked across all genres, writing vocal works, pieces for solo piano and three symphonies.

In 1834 she composed two concert overtures, a form that was still fairly new at the time. Most of the existing overtures had drawn on literary sources – Berlioz's *King Lear* and Mendelssohn's *A Midsummer Night's Dream*, for example – whereas these were standalone works. Despite not being built on a foundational text, there is no drama lacking in the captivating Overture No2, which is packed full of twists and turns.

With a bold, commanding minor-key opening, the Overture is dark in its character, grabbing the attention and inviting us into its shadowy, tragic soundworld. In a traditional sonata form, we are introduced to soaring themes from different sections of the orchestra, each given



its moment to shine. There is a rich, complex interplay between these sections, showcasing Farrenc's deft handling of orchestration and exploring a thrilling, vibrant palette of sounds. After a bright main theme, the melody is passed over to the woodwinds for a more lyrical offering. The recapitulation sees these sections intricately interwoven to dazzling effect. Further into the Overture, the tonality shifts into the major key, leading into a brighter, more hopeful ending.

The Overture No2 is a thrilling journey of drama from start to finish and showcases Farrenc's profound skills in orchestration, playing sections of the orchestra off against one another and exploiting their different capabilities.

© Freya Parr



The performance of Louise Farrenc's Overture No2 is made possible with funding from the ABO Trust's Sirens programme, a ten-year initiative to support the performance and promotion of music by historical women composers.

## What was happening in 1840?

**10 Jan** The Uniform Penny Post was introduced throughout the UK and Ireland, irrespective of distance; the world's first postage stamp, the Penny Black, was issued on 1 May

**6 Feb** The Treaty of Waitangi, granting British sovereignty in New Zealand, was signed

**10 Feb** Queen Victoria married her cousin, Prince Albert of Saxe-Coburg and Gotha

**4 Mar** Alexander S Wolcott and John Johnson opened the world's first photography portrait studio on Broadway in New York

**7 May** Pyotr Ilyich Tchaikovsky, composer of the ballets *Swan Lake* and *The Nutcracker*, was born in Votkinsk, Russia

**27 May** Niccolò Paganini, the celebrated violin virtuoso and composer of 24 Caprices for Solo Violin, died

**12-23 Jun** The World Anti-Slavery Convention was organised by the British and Foreign Anti-Slavery Society and held at Exeter Hall in London

**4 Nov** William Henry Harrison gained a landslide election victory over Martin Van Buren; he died on 4 April 1841, the shortest US presidency and the first US president to die in office

**14 Nov** Claude Monet, French painter and founder of Impressionism, was born

**15 Dec** The body of Napoleon was laid to rest in Les Invalides in Paris

**Sergei Rachmaninov** (1873-1943)

# Piano Concerto No3

## in D Minor Op30



### **FIRST PERFORMANCE**

New York, 28 November 1909

**DURATION** 43 minutes

### **1. Allegro ma non troppo**

### **2. Intermezzo: Adagio**

### **3. Finale: Alla breve**

Rachmaninov composed his Third Piano Concerto in the summer of 1909 in preparation for his first extended tour of the United States later that year. The work received its first performance in New York in November 1909, with Walter Damrosch conducting and the composer as soloist. It was followed two months later by a second performance at Carnegie Hall in which the New York Philharmonic was conducted by Gustav Mahler, an experience which Rachmaninov later recalled with considerable enthusiasm, in particular praising Mahler for his painstakingly detailed rehearsal of the orchestral parts.

In November 1911, Rachmaninov brought the Concerto to London, where it was heard for

the first time at a concert in the Queen's Hall. Critical reaction, however, was somewhat mixed. Although the most appreciative and enlightened review appeared in *The Scotsman* (see opposite), other responses were far more guarded. A common complaint was that the Concerto was overlong and diffuse in structure, and this view, coupled with the hugely demanding and technically challenging solo part, caused it to be unfairly neglected for several years. Indeed, although Rachmaninov left us a magnificent commercial recording of the work, he became increasingly reluctant to perform the Concerto in public, and even sanctioned the possibility of applying various cuts to the score in order to make it more palatable for audiences.

A dramatic reversal in the Concerto's fortunes only began to take effect after Vladimir Horowitz championed the work in the 1930s. But it was much later in the 20th century, and thanks in part to stellar performances by such artists as Martha Argerich, that previous criticisms regarding the Concerto's purportedly prolix or unduly discursive structure were largely dismissed, and that it finally secured a permanent place in the repertoire.

Given its Olympian scale, the Concerto opens in the most unassuming manner with a simple, long-breathed, stepwise melody gently enunciated by the piano against a delicate orchestral accompaniment. Although Rachmaninov steadfastly refuted the inference that this melody was based upon Russian Orthodox chant, it is worth noting that he used an almost identically shaped melodic line six years later in the tenth movement of his *All-Night Vigil* for unaccompanied choir. More importantly, this melody provides one of the main building blocks with which Rachmaninov links the epic structure of the work as a whole. It appears three further times at crucial moments

in the first movement, and subsequently recurs, albeit in a more disguised manner, in the ensuing *Intermezzo* and *Finale*. There are other unifying factors binding the Concerto's dramatic narrative that only reveal themselves after repeated acquaintance with the music, so for first-time listeners, it is probably more helpful to point out some of the most striking events that take place during the long first movement. These include the expressively blossoming second theme, some dazzlingly elaborate pianistic writing matched by equally weighty orchestral climaxes, and perhaps most notably, an extended written-out cadenza that appears in the middle section.

The *Intermezzo* opens with a wonderfully nostalgic melody in the oboe upon which Rachmaninov weaves a sequence of imaginative variations, firstly for the orchestra and subsequently for solo piano. Almost without warning, there is an acceleration of tempo into a waltz-like scherzo episode notable for its exquisitely delicate woodwind writing, before the brooding calm of the opening returns. However, this is soon disrupted by another powerful orchestral climax that launches us without a break into the dynamic *Finale*.

As in the equivalent movement to Rachmaninov's Second Piano Concerto, this *Finale* contrasts two very different themes, the first being rhythmically insistent with almost toccata-like figurations, whereas the second is sweepingly lyrical. Right at the end of the work, it's this second theme that returns triumphantly in the full orchestra, passionately reinforced by strongly projected piano chords, before Rachmaninov brings the Concerto to an exhilarating and exciting conclusion.

© Erik Levi

## The Scotsman, 8 Nov 1911

Of first importance must be reckoned M. Rachmaninoff's Piano Concerto No3 now first introduced to a London audience with the composer himself as soloist. The work is exceedingly attractive and even remarkable. The interest is well maintained throughout its three movements, though the last of these is, perhaps, the most striking. This contains quite a number of themes which are developed in the most fascinating manner, a point of special interest being the re-entry of the principal subject at the reprise. The final peroration is brilliant in the extreme. M. Rachmaninoff played the Concerto with great fire and energy, and at the end was recalled with great enthusiasm!

**Listen again  
to the RSNO**

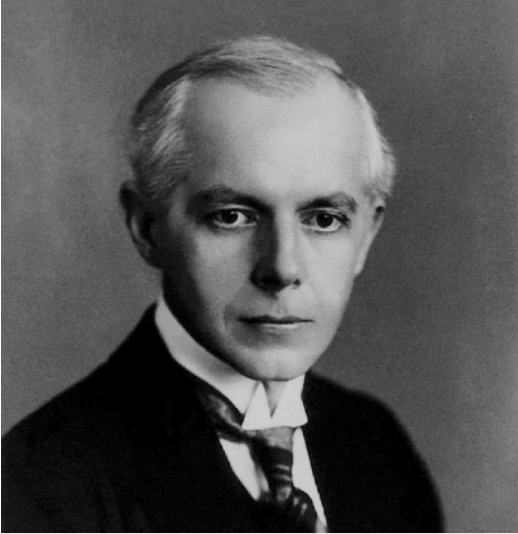
**Rachmaninov  
Piano Concerto No3**

**Boris Giltburg** Piano  
**Carlos Miguel Prieto** Conductor

**More information**  
[rsno.org.uk/recordings](https://rsno.org.uk/recordings)

**Béla Bartók** (1881–1945)

# Concerto for Orchestra



**FIRST PERFORMANCE**

Boston, 1 December 1944

**DURATION** 35 minutes

- 1. Introduzione: Andante non troppo–  
Allegro vivace**
- 2. Giuoco delle coppie: Allegretto scherzando**
- 3. Elegia: Andante non troppo**
- 4. Intermezzo interrotto: Allegretto**
- 5. Finale: Presto**

Béla Bartók was almost 60 when he fled his native – and at that time Nazi-sympathising – Hungary for the US in 1940. In his homeland, he had been a highly successful composer, pianist and teacher; in America, however, he had virtually nothing. Friends found him a job at Columbia University cataloguing the institution's collection of eastern European folk music, but the work soon dried up. He gained a small income from performing with his wife Ditta, but ill health soon curtailed that too. And in 1943, following a year of declining health, Bartók was finally diagnosed with leukaemia.

It was against this bleak backdrop that Bartók, ironically, wrote one of his most enduringly popular and life-affirming works – the *Concerto for Orchestra*. The composer himself described the piece as 'a gradual transition from the sternness of the first movement and the lugubrious deathsong of the third, to the life assertion of the last one'.

It was written to a commission from the conductor Serge Koussevitzky, who visited Bartók in hospital and requested a large-scale orchestral work from him (funded, unbeknown to Bartók, by fellow Hungarian émigrés, violinist Joseph Szigeti and conductor Fritz Reiner). Bartók initially refused, suspicious that the commission was merely an act of charity, but on Koussevitzky's insistence finally took it on. Its premiere – in December 1944, by the Boston Symphony Orchestra under Koussevitzky – was an enormous success, and gave Bartók a renewed confidence that resulted in the remarkable Third Piano Concerto and Viola Concerto that he (almost) finished before his death in 1945.

The title – *Concerto for Orchestra* – might sound like a contradiction in terms. After all, isn't a



traditional concerto meant to have a soloist battling against the full might of the orchestra? Bartók's wasn't the first, but it's the best known, and the composer explained that he called the piece a concerto because of the way he treats the orchestral instruments in soloistic, virtuosic ways. Just about everyone in the orchestra gets a moment in the spotlight at one point or another, and the piece combines a democracy of spirit (maybe a comment on the totalitarian darkness Bartók left behind in Europe) with a requirement for its players to rise to the virtuosic challenges the composer sets them.

The first movement begins with a slow, ominous introduction kicked off by a sepulchral rising and falling theme on cellos and basses, before the movement's main, faster music plays around with three main melodies: an unpredictable, racing tune on violins; a distinctive, fanfare-like melody first heard on a solo trombone; and a gentler, folk-like theme introduced by a solo oboe.

After a solo side drum raps out a memorable rhythm, the second movement – whose Italian title translates as 'Game of Pairs' – features duos of bassoons, oboes, clarinets, flutes and trumpets playing the same, perky melody. A solemn chorale on trumpets, trombones, horns and tuba provides contrast, before the duos return and the side drum has the final word.

The tortured third movement contrasts mysterious, half-heard outer sections with a powerful inner core, complete with soaring violins and pounding timpani, and a birdsong-like tune on a solo piccolo providing a glimpse of light.

The fourth movement is an 'Interrupted Intermezzo' – the unmistakable interruption

to Bartók's flowing viola tune coming courtesy of a parody of a melody from Shostakovich's *Leningrad Symphony*, which Bartók felt was getting far more attention than it deserved (and which ends up being mocked by raucous laughter from trombones, trumpets and woodwind).

A big horn fanfare announces the whirling, seemingly unstoppable dance of the fifth movement. In a later section, a striding theme is passed back and forth between different sections of the orchestra in complex counterpoint, before a final build-up and a race to the finish.

© David Kettle

**Listen again  
to the RSNO**

**Bartók  
Concerto for Orchestra**  
Plus **Enescu:  
Romanian Rhapsodies**

**Neeme Järvi** Conductor

**More information**  
[rsno.org.uk/recordings](https://rsno.org.uk/recordings)

# Jonathan Mamora

## Piano



An Indonesian-American and a native of Southern California, Jonathan Mamora has served as a church pianist and organist – the result of having been enrolled in piano lessons by his parents for the purpose of becoming a church musician. He aims to use music as service not only in the church, but also in community centres and concert halls.

Jonathan has performed throughout North America, South America, Europe and Asia, and is a prize-winner of numerous piano competitions – most recently winning first prize at the 2023 Scottish International Piano Competition – including the Concurs Internacional de Música Maria Canals Barcelona, Olga Kern International Piano Competition, Antwerp Piano International Competition, Dallas International Piano Competition, Virginia Waring International Piano Competition, American Virtuoso International Music Competition, ‘Sviatoslav Richter’ International Piano Competition, Chautauqua Piano Competition and Eastman Piano Concerto Competition.

He made his concerto debut at the age of 13 with the La Sierra University Orchestra

performing Beethoven's Piano Concerto No3, and he has since performed with such orchestras as the RSNO, New Mexico Philharmonic, Simfònica Sant Cugat, Dallas Chamber Symphony, Jove Orquestra Nacional de Catalunya, Eastman Philharmonia, Waring Festival Orchestra, Coachella Valley Symphony, La Sierra University Wind Ensemble and Loma Linda University Church Orchestra. He was a featured artist for the Los Angeles Philharmonic Affiliates of the Desert.

Jonathan currently serves as the Music Director and Organist of St John's Episcopal Church in Clifton Springs, NY. He often performs as a collaborative pianist for vocalists, instrumentalists, ensembles and choirs. As a collaborator, he holds a graduate assistantship in accompanying at the Eastman School of Music and has received the Eastman Excellence in Accompanying Award. In addition to the piano and organ, he has performed as a percussionist, vocalist, historical keyboardist (harpsichord, fortepiano) and conductor.

Jonathan values education as an important tool in music making. He has previously taught piano and music theory/ear training for various institutions and has conducted a series of masterclasses and concerts at the University of the Southern Caribbean in Trinidad and Tobago. He has served as Instructor for Music Theory and Aural Musicianship at the Eastman School of Music and has taught piano for the Eastman Community Music School.

Jonathan is a candidate for the Doctor of Musical Arts in Piano Performance and Literature at the Eastman School of Music, studying with Douglas Humpherys, whom he served as studio assistant. He received his Bachelor of Music from La Sierra University and his Master of Music from New York's Juilliard School.

# Lionel Bringuier

## Conductor



Lionel Bringuier has been appointed Music Director of the Orchestre Philharmonique Royal de Liège from the 2025/26 season. Alongside this new role he continues as Principal Conductor of the Orchestre Philharmonique de Nice in his hometown.

For the 2024/25 season, Bringuier's engagements include performances with the Tokyo Philharmonic Orchestra, Sydney and Queensland Symphony orchestras, China National Symphony Orchestra, and the Deutsches Symphonie-Orchester Berlin during Beethovenfest in Bonn. He returns to the RSNO and George Enescu Philharmonic Orchestra in Bucharest, and also embarks on a tour with the Orchestre National de Metz.

Well known across Europe and having previously served as Music Director of the Tonhalle-Orchester Zürich (2014-18), Bringuier has also held posts at the Orquesta Sinfónica de Castilla y León in Valladolid, Orchestre de Bretagne and Ensemble Orchestral de Paris. His relationship with the Los Angeles Philharmonic from 2007 to 2013 started with the position of first assistant conductor to Esa-Pekka Salonen at the age

of 21 and developed into the role of associate conductor and, later, resident conductor – the first person to hold this title in the orchestra's history.

As part of an extensive discography, Bringuier has collaborated with Yuja Wang for a Ravel Piano Concerto recording for Deutsche Grammophon as part of a complete cycle of the composer's works. Other recordings include Chopin with Nelson Freire (DG) and Saint-Saëns with Renaud Capuçon and Gautier Capuçon (Erato). Bringuier works closely with some of the finest instrumentalists in the world, including Lisa Batiashvili, Anne-Sophie Mutter, Yefim Bronfman, Emanuel Ax, Leif Ove Andsnes and Janine Jansen.

Bringuier comes from a family of musicians and studied cello and conducting at the Conservatoire de Paris, winning the International Besançon Competition for Young Conductors a year after graduating. He cares passionately about education, outreach, and developing the careers of emerging conductors and soloists. In 2020 he served on the jury of La Maestra, the first international conducting competition for women, and continues to work with local schools in Nice to introduce children to classical music and orchestral experiences.

# 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. Many renowned conductors have contributed to its success, including Sir John Barbiroli, Walter Susskind, Sir Alexander Gibson, Neeme Järvi, Walter Weller, Alexander Lazarev and Stéphane Denève.

The Orchestra's artistic team is led by Danish conductor Thomas Søndergård, who was appointed Music Director in 2018. In March 2024, Austrian-born conductor, composer and musician Patrick Hahn became the Orchestra's Principal Guest Conductor.

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 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. In recent years, the RSNO has increasingly recorded soundtracks for film, television and video games, with notable titles including *Horizon: An American Saga* (Warner Bros), *Life on Our Planet* (Netflix), *Star Wars Outlaws* (Ubisoft), *Avatar: Frontiers of Pandora* (Meta Quest VR) and *The Woman King* (Sony Pictures). The Orchestra records at its bespoke in-house facility, Scotland's Studio, in Glasgow.

The RSNO believes that music can enrich lives, and aims to inspire, educate and entertain people throughout Scotland and beyond with its performances, recordings and engagement programmes. Supporting schools, families, young professionals and wider communities, the RSNO delivers high-quality initiatives for all ages and abilities, reaching over 68,000 people in 2023.



# On Stage

## FIRST VIOLIN

Rebecca Chan  
GUEST LEADER  
Tamás Fejes  
ASSISTANT LEADER  
Patrick Curlett  
Cheryl Crockett  
Lorna Rough  
Alan Manson  
Ursula Heidecker Allen  
Caroline Parry  
Veronica Marziano  
Elizabeth Bamping  
Susannah Lowdon  
Fiona Stephen  
Gillian Risi

## SECOND VIOLIN

Marion Wilson  
ASSOCIATE PRINCIPAL  
Jacqueline Speirs  
Sophie Lang  
Anne Bünemann  
Kirstin Drew  
Harriet Hunter  
Paul Medd  
Nigel Mason  
Colin McKee  
Nicola Bates  
Seona Glen  
Joe Hodson

## VIOLA

Tom Dunn  
PRINCIPAL  
Felix Tanner  
Liam Brolly  
Claire Dunn  
Maria Trittlinger  
Francesca Hunt  
Lisa Rourke  
Beth Woodford  
Katherine Wren  
David McCreadie

## CELLO

Pei-Jee Ng  
PRINCIPAL  
Betsy Taylor  
Kennedy Leitch  
Yuuki Bouterey-Ishido  
Rachael Lee  
Niamh Molloy  
Gunda Baranuaskaitė  
Andrew Huggan

## DOUBLE BASS

Nikita Naumov  
PRINCIPAL  
Regina Udod  
Michael Rae  
Moray Jones  
Alexandre Cruz dos Santos  
Olaya Garcia Alvarez

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PRINCIPAL  
Jack Welch  
Frederico Paixao  
PICCOLO

## OBOE

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GUEST PRINCIPAL  
Peter Dykes  
Kenny Sturgeon  
COR ANGLAIS

## CLARINET

Timothy Orpen  
PRINCIPAL  
William Knight  
Rebecca Whitener

## BASSOON

David Hubbard  
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Paolo Dutto  
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Alison Murray  
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David McClenaghan  
Martin Murphy

## TRUMPET

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Dávur Juul Magnussen  
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# night-sky-blue

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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  
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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 gifts enable us to realise the Orchestra's most ambitious goals. Conductors' Circle members support inspirational concert performances for our audiences alongside innovative 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  
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We would also like to thank those generous donors who wish to remain anonymous.

# Patron Programme

RSNO Patrons support individual musicians and members of the artistic team as well as advocating our work off the stage, from Learning and Engagement activity to commissioning new music. Becoming a Patron will bring you closer to the communities we serve across Scotland and will help to ensure that we maintain our position as one of Europe's leading symphony orchestras.

## RSNO Patrons

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Chair Patrons are connected directly to the musicians on stage and get to enjoy privileged behind-the-scenes access. Our musicians truly appreciate the support they receive from their Chair Patrons and the brilliant opportunities they bring to the Orchestra.

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

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## Horn

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**Ms Chris Grace Hartness**

Katie Smith *SUB-PRINCIPAL*  
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## Trombone

Dávur Juul Magnussen *PRINCIPAL*  
**The Mitchell's Glengyle Chair**

## Timpani

Paul Philbert *PRINCIPAL*  
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*With thanks to the Dot and Syd Taft Chair for their support of the RSNO Percussion Section.*

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*COMMUNITY SINGING ASSISTANT*  
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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.

If you would like more information or would like to discuss how you can become an RSNO Patron, please contact Constance Fraser, Head of Development (Individuals and Partnerships), at [constance.fraser@rsno.org.uk](mailto:constance.fraser@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 RSN 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.

As a charity, our work relies on donations from our supporters and friends – whether performing world-class music on stage or engaging with children across Scotland in our National Schools Concert Programme – and we need your continued support.

By remembering the RSN in your Will, you can help us share the joy of music with future generations and allow your passion for the Orchestra to live on.

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 RSN, 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\*\*](http://rsno.org.uk/memories)

If you would like to discuss this further, please contact Polly Lightbody, Individual Giving and Partnerships Officer, in the strictest confidence, at [\*\*polly.lightbody@rsno.org.uk\*\*](mailto:polly.lightbody@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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If you would like more information about our work and how you can make a difference, please contact Kirsten Reid, Head of Development (Trusts and Projects), at [kirsten.reid@rsno.org.uk](mailto:kirsten.reid@rsno.org.uk)



# RSNO Circle

Our Circle Members are at the centre of the RSNO. Your membership helps to support the future of the RSNO while sharing the joy of music both on and off stage.

When you join the RSNO Circle you enhance your relationship with the Orchestra and enjoy exclusive updates from our musicians. If you would like to find out more about joining the Circle, please visit [rsno.org.uk/circle](https://rsno.org.uk/circle) or get in touch with Polly Lightbody, Individual Giving and Partnerships Officer, at [polly.lightbody@rsno.org.uk](mailto:polly.lightbody@rsno.org.uk)

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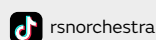
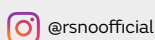
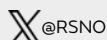
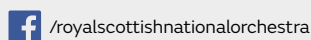
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