



RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

Beethoven's

# Emperor Concerto

Caird Hall, Dundee  
Wed 23 Oct 2024 7.30pm

Usher Hall, Edinburgh  
Fri 25 Oct 7.30pm

Glasgow Royal Concert Hall  
Sat 26 Oct 7.30pm

In memory of **Dorothy Rathband**

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Beethoven's

# Emperor Concerto

**Caird Hall, Dundee** Wed 23 Oct 2024 7.30pm  
**Usher Hall, Edinburgh** Fri 25 Oct 7.30pm  
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Grand and dramatic, Beethoven's *Emperor* Concerto has been winning the hearts of audiences for over 200 years. It's understandable – anyone would get excited about this mighty masterpiece, especially when it's played by the great pianist Elisabeth Leonskaja. Music Director Thomas Søndergård and the RSNO will share the experience with you, alongside a bagpipe drone-imitating symphony by Beethoven's mentor Haydn and an overture by the one-of-a-kind Chevalier de Saint-Georges: swordsman, adventurer and composer extraordinaire.

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**MOZART** 12 Variations on *Ah! Vous dirai-je, Maman* K265 [7']  
Side-by-Side with Big Noise Douglas (*Dundee only*)

**CHEVALIER DE SAINT-GEORGES**  
Overture to *L'amant anonyme* [8']

**HAYDN** Symphony No82 in C Major Hob.I:82 *The Bear* [26']

INTERVAL

**BEETHOVEN** Piano Concerto No5 in E flat Major Op73  
*Emperor* [38']

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**Thomas Søndergård** Conductor  
**Elisabeth Leonskaja** Piano  
**Royal Scottish National Orchestra**

In fond memory of **Dorothy Rathband**, who loved the RSNO, Beethoven, the piano and the Usher Hall – not necessarily always in that order!



The concert in Dundee is kindly supported by Leisure & Culture Dundee, Leng Charitable Trust, Northwood Charitable Trust and Tay Charitable Trust.

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



# Sibelius Seven & Nordic Music Days

In memory of **Tom Bruce-Jones**

**EDINBURGH**  
Fri 1 Nov 2024

**GLASGOW**  
Sat 2 Nov

**Lisa Robertson** *Change is Coming*  
*World Premiere* (Glasgow only)

**Errollyn Wallen** *Northern Lights*

**Rune Glerup** *About Light*  
and *Lighthness*

**Bent Sørensen** *Evening Land*

**Sibelius** *Symphony No7*

**Hildur Elísa Jónsdóttir**

*Tacet: Extrinsic*

**Aileen Sweeney** *Glisk*

**Thomas Søndergård**  
Conductor

**Isabelle Faust** *Violin*

**Big Noise Govanhill**

**Big Noise Wester Hailes**

Lisa Robertson's piece is supported  
by the **Fidelio Charitable Trust**,  
**Hope Scott Trust** and **Marchus Trust**

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Scottish Government  
Riaghaltas na h-Alba

# Welcome



Welcome to tonight's concert, particularly those of you who have returned to the Caird Hall to begin our Concert Season in Dundee.

At the performance in Dundee, we welcome to the stage the young people of Sistema Scotland's Big Noise Douglas. This is the first of our side-by-side performances in partnership with the Big Noise programme which we will also be bringing to Perth, Aberdeen, Edinburgh and Glasgow across the 2024:25 Season.

Celebrating the young musicians on the concert platform is always such a pleasure – for our shared audiences, our musicians of all ages and our artists. I'm sure you'll be able to see just how much fun they're having with Music Director Thomas Søndergård on the stage! Our next side-by-side performances are with Big Noise Wester Hailes and Big Noise Govanhill at next weekend's Edinburgh and Glasgow 'Sibelius Seven & Nordic Music Days' concerts.

Tonight's programme has a slightly different format to our usual overture–concerto–symphony structure, instead swapping Haydn's short-ish symphony with Beethoven's long-ish piano concerto. As long as you don't head home by mistake at the interval after the conclusion of the symphony, you should be in for a wonderful evening's entertainment!

Our soloist very much deserves the second half of the concert to herself. Elisabeth Leonskaja is a legendary classical pianist, recording artist and chamber musician, and can still be found touring the world even after an extensive career. I'm thrilled to have been able to bring such a big name to our halls.

Across our Season we try to present a range of both established artists and those who are currently making a name for themselves, such as our Artist in Residence Randall Goosby, who recently joined the London Philharmonic Orchestra on their US Tour. Our concerts in the run-up to Christmas are selling well, so do secure your tickets for Randall's performances of Samuel Barber's lyrical Violin Concerto in Edinburgh (6 December) and Glasgow (7 December) while you still can!

## **Alistair Mackie**

CHIEF EXECUTIVE



# Royal Scottish National Orchestra

1-9



10-18



19-27



28-36



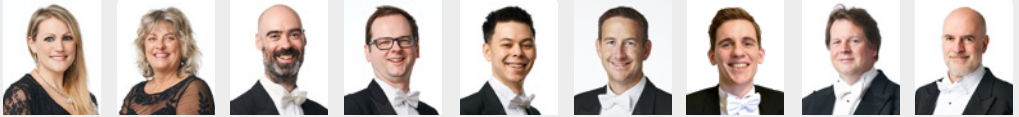
37-45



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## ARTISTIC TEAM

Thomas Søndergård	1
MUSIC DIRECTOR	
Patrick Hahn	2
PRINCIPAL GUEST CONDUCTOR	
Ellie Slorach	3
ENGAGEMENT CONDUCTOR	
Kellen Grey	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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Tamás Fejes	ASSISTANT LEADER	13
Patrick Curlett	ASSISTANT 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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Anne Bünemann		28
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Susan Buchan	SUB PRINCIPAL	36
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Simon Lowdon	PRINCIPAL	76
John Poulter	ASSOCIATE PRINCIPAL	77

**Wolfgang Amadeus Mozart** (1756-1791) (arr. John Webber)

# Ah! Vous dirai-je, Maman

K265



**DURATION** 7 minutes

Everyone knows the song *Twinkle, Twinkle Little Star*; we have all sung, played and whistled it since childhood. The tune most likely originated as a pre-revolutionary French folk song *Ah! Vous dirai-je, maman* (Ah, Mother, if I could only tell you), to which the early 19th-century English poet Jane Taylor added the now famous text, first published in her 1806 *Rhymes for the Nursery*. The young Mozart probably first heard the tune on his three-year-long Grand European Tour when, aged just seven, he played for the court of Louis XV at Versailles. It obviously charmed Mozart so much that, a few years later, establishing himself as a pianist and piano teacher in Vienna, he wrote a set of playful variations on the melody, naming it after the French text.

The work begins by stating the basic well-known theme and proceeds by offering variations in rhythm, harmony and texture, which become increasingly elaborate and culminate in a dazzling final variation. Despite modification and ornamentation, the tune remains recognisable throughout. It was immediately popular, as witnessed by the numerous handwritten copies and publications that survive. John Webber's arrangement for orchestra brings this most whimsical set of variations to an even wider audience.

© Mark Fielding

The Sistema Scotland Side-by-Side performance is kindly supported by the R J Larg Family Trust, Souter Charitable Trust and W M Sword Charitable Trust.



# Big Noise Douglas



**AJ Irvine** Violin  
**Alexandru Cecanau** Cello  
**Amelia Jarrett** Violin  
**Arya Wishart** Violin  
**Ava Campbell** Cello  
**Brogan Kinsella** Violin  
**Brogan McCabe** Violin  
**Bryan Bednarski** Viola  
**Cole Johnstone** Violin  
**Darcii-Quinn Mills** Viola  
**Eilish Lowdon** Violin  
**Elizabeth Olugbade** Violin  
**Ella Callaghan** Cello  
**Ellie Gilpin** Viola  
**Freddie Soutar** Cello  
**Freya Jones** Double Bass  
**Hanna Balasinka** Violin

**Harper Young** Violin  
**Heidi Bain** Violin  
**Jack Fleming** Viola  
**Kiara Fernando** Violin  
**Liam Harlow** Viola  
**Maisie Tait-Lamont** Viola  
**Millie Ramsay** Viola  
**Nathaniel Constantinescu** Viola  
**Nella Lowden** Violin  
**Noah Mullen** Violin  
**Ope Gbenle** Cello  
**Owain Cameron** Cello  
**Rachel Adebawo** Violin  
**Roderick Mcleod** Double Bass  
**Skye Alana Sangster** Violin  
**Sope Gbenle** Double Bass  
**Toni Adekoya** Violin



**Chevalier de Saint-Georges** (1745-1799)

# Overture to *L'amant anonyme*



**FIRST PERFORMANCE**

Full opéra-comique: 1780

**DURATION** 8 minutes

Composer, conductor, virtuoso violinist, soldier, dancer and athlete, Joseph Bologne, Chevalier de Saint-Georges, was undoubtedly one of the most remarkable personalities to live and work in 18th-century Paris. Of mixed French and African heritage, he was born on the Caribbean island of Guadeloupe, and travelled with his father at the age of seven to the French capital, where he was given a thorough grounding in many subjects, including music. He quickly rose to prominence as an exceptionally gifted violinist, becoming leader and conductor of the orchestra Le Concert des Amateurs in the early 1770s. Somewhat later, with Count d'Ogny, he commissioned Joseph Haydn to compose his Paris Symphonies for the orchestra Le Concert de la Loge Olympique, which Saint-Georges conducted in the mid-1780s.

Although inherent racism among members of the French aristocracy ultimately prevented Saint-Georges from being appointed the director

of the Académie Royale de Musique, arguably the most prestigious position in French musical life, his gifts as a composer of considerable originality and invention were nonetheless widely recognised. His first compositions, dating from the 1770s, were mainly instrumental, and included a set of six string quartets, several violin concertos, and eight skilfully conceived symphonie-concertantes, which draw obvious parallels with Mozart's few works in this hybrid genre.

After 1778, however, Saint-Georges largely abandoned instrumental music, focusing much of his attention on writing for the stage. Unfortunately, despite having completed at least six operas, the music for only one of these works, the opéra-comique *L'amant anonyme*, premiered in 1780, seems to have survived.

The plot is set in rural France and vividly combines comic moments with pointed social criticism. It is based around a somewhat improbable love 'triangle' which develops between a recently widowed noblewoman and her close male friend from a lower-class background who assumes an anonymous disguise as an aristocrat to try to woo her. As was customary at that time, the Overture is conceived in the Italian style with three separate sections, two brisk outer movements framing a slower central episode. The rhythmically vibrant outer movements offer a fine illustration of Saint-Georges' compositional virtuosity, and feature some dazzling interplay between various sections of the orchestra. In the more subtle central movement the upper strings and flute engage in gentle dialogue with the lower strings and bassoon, perhaps emulating, as well as foreshadowing, the seductive nature of the story that is about to unfold on stage.

© Erik Levi

Joseph Haydn (1732-1809)

# Symphony No 82

in C Major Hob.I:82 *The Bear*

## FIRST PERFORMANCE

Paris, 1787

**DURATION** 26 minutes

### 1. *Vivace assai*

### 2. *Allegretto*

### 3. *Menuet e Trio*

### 4. *Finale: Vivace*

Haydn's Symphonies Nos 82-87 are collectively known as the Paris Symphonies, as they were commissioned (late 1784 or early 1785) by a Parisian concert organisation promoted by the Freemasons – the Concert de la Loge Olympique. This particular commission came from Count d'Ogny, a leading figure of the organisation who also played the cello in the orchestra, which was conducted by Joseph Bologne, Chevalier de Saint-Georges. The orchestra, including as many as 40 violins and 10 double basses, was extravagant when compared with the ensemble of 24 players to which Haydn had long been accustomed at the Esterházy court. The musicians were not only splendidly attired in sky-blue dress coats with lace ruffles, but also carried swords. Only in his London Symphonies (Nos 93-104) did Haydn surpass the Paris Symphonies in richness of invention and imaginative orchestration. So successful were they that d'Ogny commissioned a further three symphonies from Haydn (Nos 90-92).

The orchestration of Symphony No 82 (composed in 1786) includes two horns in C alto, traditional in Austrian C Major symphonies, or alternatively two trumpets. In common with two of the other Paris Symphonies, there is no slow introduction. The arresting first subject is immediately announced by the full orchestra, a theme consisting of four fortissimo

(very loud) bars of C Major arpeggio and a soft answering phrase. The fanfare-like continuation restores the incisive character which generally predominates in this opening movement. In total contrast, the second subject is a delicately scored melody introduced by flute and first violins. In the concise but typically powerful development section, Haydn deploys both main themes, the second of them being treated contrapuntally – that is, with more than one simultaneous musical line.

The second movement is a set of simple variations on two alternating themes in F Major and F Minor respectively. The first is jaunty, the second more severe with alternating soft and loud phrases. In the first of the F Minor variations, the lower strings, then second violins, introduce new rhythmic impetus with their continuous semiquavers.

The invigorating *Menuet* includes a gently contrasting phrase for solo oboe which Haydn then develops in the second section. Woodwind instruments are prominent in the contrasting *Trio*, in which a sudden pause (about midway) is followed by an equally unexpected sidestep into E flat Major.

The nickname *The Bear*, believed to have originated in the late 18th or early 19th century, was most probably inspired by the captivating first theme of the *Finale*, with its drone-bass imitation of bagpipes and bear-dance melody. This brilliant sonata-form movement has a lightly scored second subject and a tremendously energetic development section derived entirely from the bear-dance theme.

© Philip Borg-Wheeler



Ludwig van Beethoven (1770-1827)

# Piano Concerto No 5

in E flat Major Op73 *Emperor*



## FIRST PERFORMANCE

Leipzig, 28 November 1811

**DURATION** 38 minutes

It's a wonder Beethoven was able to write music at all, let alone produce his longest, grandest and most ambitious concerto, whose nobility and virtuosity encapsulates the heroic style of his middle period. It was also the first of his piano concertos that Beethoven didn't premiere himself – the honour went to Friedrich Schneider, with Leipzig's Gewandhaus Orchestra in November 1811, to great acclaim. By that time, Beethoven's deafness had progressed to such an extent that for him to perform as a soloist was out of the question.

Nor does the work's *Emperor* nickname have anything to do with Beethoven. In fact, it's highly unlikely he would have approved: he would have seen the word as an unavoidable reference to the invader Napoleon, who had plummeted from the composer's esteem. Where it came from is unclear: some say it was coined by the work's English publisher, John Cramer, to sell more copies. In any case, the word perfectly encapsulates the piece's grand vision.

The broad chords of the expansive first movement's opening would have been strikingly original in Beethoven's time, as would the cascading scales and trills with which the piano answers them. The soloist then falls silent as the orchestra reveals the movement's two main themes – the first on violins, the second taken up nobly on horns – before returning with its own visions of the same melodies.

The calm, reflective slow movement is one of Beethoven's most tender creations, with the piano floating filigree song melodies over a serene string chorale. It leads directly into the boisterous final movement, the soloist hesitantly trying out its dance-like main theme before bursting forth loudly and confidently.

© David Kettle

## 1. *Allegro*

## 2. *Adagio un poco mosso*–

## 3: *Rondo: Allegro ma non troppo*

'What a destructive, unruly life around me! Nothing but drums, cannons, human misery of every sort!' So wrote Beethoven from war-torn Vienna to his Leipzig publisher Gottfried Christoph Härtel in July 1809.

To say that life was tough for the composer at the time he wrote the *Emperor* Concerto would be an understatement. Napoleon's forces had invaded Vienna in May 1809, and at one stage the fighting grew so frighteningly close that Beethoven was forced to take shelter in a poet friend's basement, where he covered his head with pillows in the hope of protecting what precious hearing he had left. And with the city's finances heavily affected by the conflict, the annual payment he'd been promised by several of the city's noblemen was severely reduced.

# Elisabeth Leonskaja

## Piano



For decades, Elisabeth Leonskaja has been among the most celebrated pianists of our time. In a world dominated by the media, she has remained true to herself and to her music, and in doing so, is following in the footsteps of the great Russian musicians of the Soviet era, such as David Oistrakh, Sviatoslav Richter and Emil Gilels, who never wavered in their focus on the quintessence of music despite working in a difficult political environment. Her almost legendary modesty still makes her somewhat media-shy today. Yet as soon as she walks on stage, audiences sense the force behind the fact that music is and always has been her life's work.

Born in Tbilisi, Georgia, to a Russian family, Leonskaja gave her first concerts aged 11. Her exceptional talent soon brought her to study at the Moscow Conservatory. While still a student there, she won prizes in the prestigious Enescu, Marguerite Long and Queen Elisabeth international piano competitions.

Leonskaja's musical development was shaped or influenced to a decisive degree by her collaboration with Sviatoslav Richter, who

recognised her exceptional talent and fostered her development not only through teaching and musical advice, but also by inviting her to play numerous duets with him. The musical partnership and personal friendship between Richter and Leonskaja endured until Richter's death in 1997. In 1978 Leonskaja left the Soviet Union and made her new home in Vienna. Her sensational performance at the Salzburg Festival in 1979 marked the beginning of her steadily blossoming performing career in the West.

In addition to her many solo engagements, chamber music remains an important part of Leonskaja's work. She has performed many times with string quartets such as the Belcea, Borodin, Artemis and Jerusalem. She also had a long-standing musical friendship with the Alban Berg Quartet – their piano quintet recordings are legendary.

Numerous recordings bear testimony to Leonskaja's outstanding artistic achievements. She has been awarded the Caecilia Prize for her Brahms piano sonatas, and the Diapason d'Or for her recordings of works by Liszt. Her recording *Paris*, released by eaSonus, with works by Ravel, Enescu and Debussy, was named the Solo Recording of the Year 2014 by the International Classical Music Awards Jury. Since 2021 she has a new recording relationship with Warner; a Mozart Sonatas cycle and Beethoven's Concertos Nos 3 and 4 have been released already.

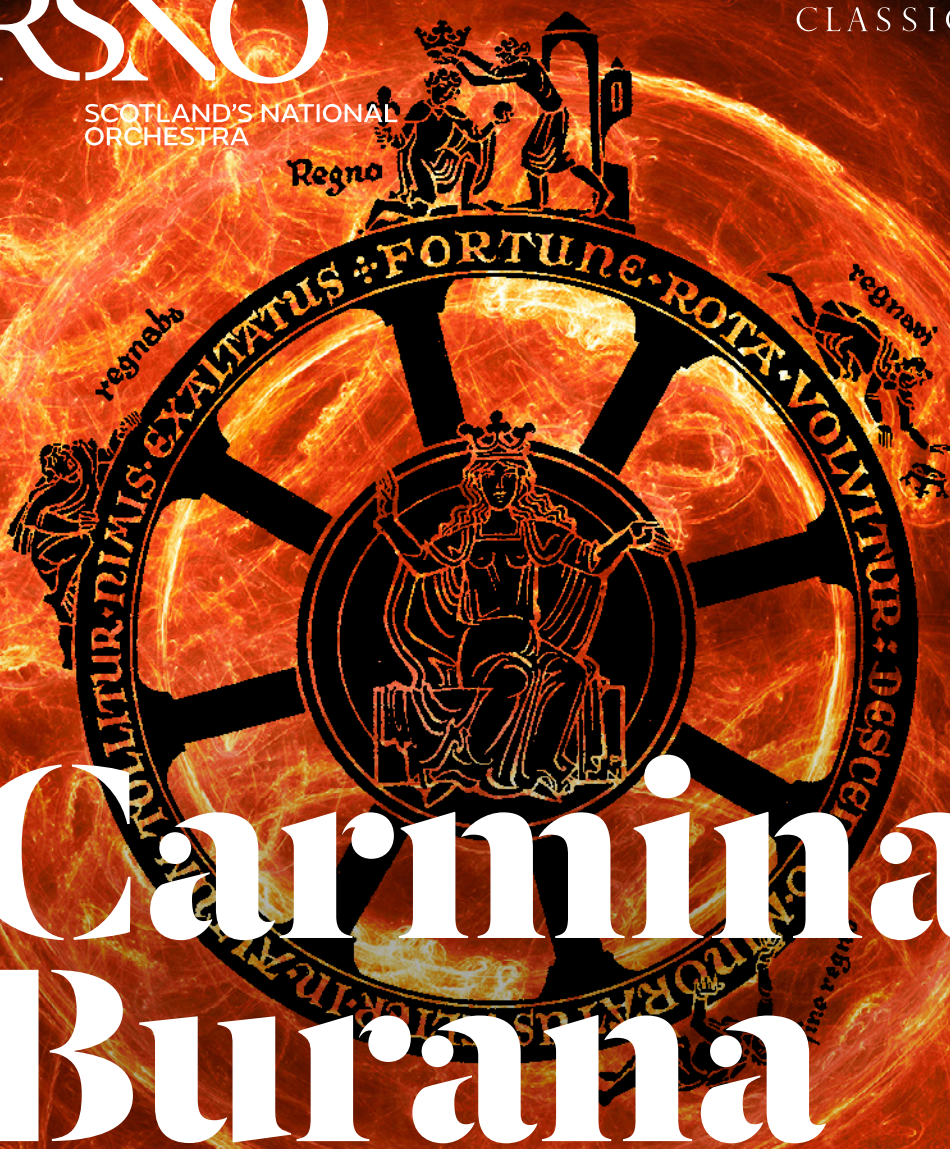
In her second homeland, Austria, Leonskaja is an honorary member of the Vienna Konzerthaus. In 2006 she was awarded the Austrian Cross of Honour for Science and Art, First Class, for her outstanding service to the culture of the country – the highest award in Austria. In Georgia, she was named Priestess of Art in 2016 – the country's highest artistic honour. In 2020 she received the ICMA Lifetime Achievement Award.



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# Carmina Burana

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**EDINBURGH**  
Fri 15 Nov 2024

**GLASGOW**  
Sat 16 Nov

**Elena Langer** The Dong with a  
Luminous Nose *Scottish Premiere*  
**Orff** Carmina Burana

**Marzena Diakun** Conductor  
**Pei-Jee Ng** Cello  
**Fflur Wyn** Soprano  
**Adrian Dwyer** Tenor

**Ben McAteer** Baritone  
**RSNO Youth Chorus**  
**Patrick Barrett** Director,  
RSNO Youth Choruses  
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**Stephen Doughty** Director,  
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# Thomas Søndergård

## Conductor



Danish conductor Thomas Søndergård has been Music Director of the RSNO since 2018, following six seasons as Principal Guest Conductor, and is 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.

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), Zurich (Tonhalle-Orchester Zürich), Leipzig (Gewandhausorchester), Paris (Orchestre National de France), London (London Philharmonic, BBC Symphony, London Symphony, Philharmonia Orchestra) and 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 to date have included the symphony orchestras of New York, Chicago, Cleveland, Cincinnati, Baltimore, St Louis, Toronto, Atlanta, Montreal, Vancouver, Houston and Seattle.

Following his acclaimed debut for Royal Danish Opera (*Kafka's Trial*), he has since returned to conduct *Die Walküre*, *Elektra*, *Le nozze di Figaro*, *Il barbiere di Siviglia*, *La bohème*, *Cunning Little Vixen* and *Il viaggio a Reims*. He has also enjoyed successful collaborations with Norwegian Opera and Royal Swedish Opera. His Stockholm productions of *Tosca* and *Turandot* (both with Nina Stemme) led to his Bayerische Staatsoper debut, conducting main season and Opera Festival performances of *Turandot* with Stemme. He made his Deutsche Oper Berlin debut with the world premiere of Scartazzini's *Edward II* and has since returned for Berlioz's *Romeo and Juliet*.

His discography covers a broad range of repertoire, including Carl Nielsen (Royal Danish Orchestra, Naxos Records); Poul Ruders (Arhus Symphony, Norwegian Radio, Royal Danish Opera (*Kafka's Trial*), Da Capo and Bridge Records); Sibelius symphonies and tone poems with BBC NOW and Prokofiev and Richard Strauss with the RSNO, Linn Records; Lutosławski and Dutilleux concertos with cellist Johannes Moser and Rundfunk Sinfonieorchester Berlin (Pentatone); and Vilde Frang's celebrated debut recording (WDR Köln, EMI).

In 2023, Thomas was a recipient of the Carl Nielsen and Anne-Marie Carl Nielsen's Foundation award for his outstanding contribution to Danish musical life. In 2022, he was decorated with a prestigious Royal Order of Chivalry, the Order of Dannebrog (Ridder af Dannebrogordenen), by Margrethe II, Queen of Denmark.

# 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 Barbirolli, 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

Maya Iwabuchi  
LEADER  
Lena Zeliszewska  
ASSOCIATE LEADER  
Tamás Fejes  
ASSISTANT LEADER  
Patrick Curlett  
Caroline Parry  
Ursula Heidecker Allen  
Elizabeth Bamping  
Lorna Rough  
Susannah Lowdon  
Alan Manson  
Liam Lynch  
Veronica Marziano

## SECOND VIOLIN

Jacqueline Speirs  
ASSOCIATE PRINCIPAL  
Marion Wilson  
Harriet Hunter  
Colin McKee  
Anne Bünemann  
Kirstin Drew  
Robin Wilson  
Paul Medd  
Nigel Mason  
Sophie Lang

## VIOLA

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

## CELLO

Pei-Jee Ng  
PRINCIPAL  
Yuuki Bouterey-Ishido  
Rachael Lee  
Sarah Digger  
Niamh Molloy  
Gunda Baranuaskaitė

## DOUBLE BASS

Nikitra Naumov  
GUEST PRINCIPAL  
Michael Rae  
Moray Jones  
Alexandre Cruz dos Santos  
Olaya Garcia-Alvarez

## FLUTE

Katherine Bryan  
PRINCIPAL  
Jack Welch

## OBOE

Adrian Wilson  
PRINCIPAL  
Peter Dykes

## CLARINET

Timothy Orpen  
PRINCIPAL  
William Knight

## BASSOON

David Hubbard  
PRINCIPAL  
Iona Garvie

## HORN

Andrew McLean  
ASSOCIATE PRINCIPAL  
Alison Murray  
Andrew Saunders

## TRUMPET

Ben Jarvis  
GUEST PRINCIPAL  
Katie Smith

## TIMPANI

Paul Philbert  
PRINCIPAL



# Sistema Scotland



Sistema Scotland is the charity that delivers the Big Noise social change and music education programmes, working with almost 4,000 children and families to improve lives and strengthen communities across Scotland. Its immersive and long-term Big Noise programmes use music and nurturing relationships to help children and young people fulfil their potential. At Big Noise the symphony orchestra becomes a community which supports young people to gain an invaluable range of life skills. Independent evaluation shows that Big Noise supports children to improve their learning, wellbeing and confidence, bringing communities together and paving the way for positive futures. The programmes are delivered by inspirational staff musicians who act as role models and mentors, and foster supportive, long-term relationships.

Big Noise Douglas was launched in Dundee in 2017. The programme currently engages with more than 550 children and young people in the community. This includes babies and toddlers in Little Noise, and nursery and primary school-aged children at its partner schools – Claypotts Castle Primary and St Pius' Primary, and high school-aged children in the Douglas community.

**Please support Big Noise Douglas** by visiting [www.makeabignoise.org.uk](http://www.makeabignoise.org.uk) or by scanning the QR code.



Big Noise Douglas is delivered by Sistema Scotland with support from a range of public partners, trusts, foundations and individuals. In addition to Big Noise Douglas (Dundee), Sistema Scotland also runs programmes in the targeted communities of Big Noise Raploch & Fallin (Stirling), Govanhill (Glasgow), Torry (Aberdeen) and Wester Hailes (Edinburgh).





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# Supporting the RSNO

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

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

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

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



**Thomas Søndergård**  
MUSIC DIRECTOR, RSNO

## RSNO Benefactors

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

the organisation forward, helping us to realise our future plans and ambitions.

Sir Ewan and Lady Brown  
Gavin 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 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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Kenneth and Julia Greig  
Carol Grigor and the Trustees of Dunard Fund  
Bruce and Caroline Minto  
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Rolf and Celia Thornqvist  
Eric and Karen Young

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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## Cello

Pei-Jee Ng *PRINCIPAL*

**Mr Jamie & Kyle Anderson Weir**

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**The Christine and Arthur Hamilton Chair**

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Michael Rae

*ASSISTANT PRINCIPAL*

**James Wood Bequest Fund Chair**

*With thanks to the Gregor Forbes  
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the RSNO Double Bass section*

## Flute

Katherine Bryan *PRINCIPAL*

**The David and Anne Smith Chair**

## Oboe

Adrian Wilson *PRINCIPAL*

**The Hedley Wright Chair**

Peter Dykes

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## Cor Anglais

Henry Clay *PRINCIPAL*

**In memory of a dear friend, Fiona H**

## Clarinet

Timothy Orpen *PRINCIPAL*

**The Shirley Murray Chair**

William Knight

*ASSOCIATE PRINCIPAL*

**The David and Anne Smith Chair**

## Horn

*PRINCIPAL*

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Chiko Parkinson

*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 RSN0 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 RSN0 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 RSN0, 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:

Aberdeen Endowments Trust	Miss Jean R Stirrat's Charitable Trust
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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 Miranda Behrens, Head of Development (Trusts and Projects), at [miranda.behrens@rsno.org.uk](mailto:miranda.behrens@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 get 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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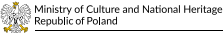
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Thank you to all our members of the Circle, including Overture members and those who wish to remain anonymous.

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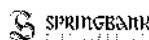
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*Dan Walker*  
Back at Breakfast  
CLASSIC *f*M

Weekdays from 06:30am



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