



RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

# RSNO plays Grieg

Music Hall, Aberdeen  
Thu 3 Oct 2024 7.30pm



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# RSNO plays Grieg

**Music Hall, Aberdeen** Thu 3 Oct 2024 7.30pm

Let Scotland's National Orchestra whisk you away on a musical adventure! RSNO Principal Oboe Adrian Wilson takes centre stage in Richard Strauss' light and playful Oboe Concerto. Meanwhile, Music Director Thomas Søndergård takes on the trolls in Alfvén's little heard but immensely tuneful suite from his ballet-pantomime *Bergakungen*, and then in Grieg's stunning *Peer Gynt Suites*. From the sunlit vistas of Morning to the terrors of In the Hall of the Mountain King, enjoy these stirring melodies magically brought to life by the RSNO.

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**ALFVÉN** *Bergakungen* (The Mountain King) Suite Op37A [16']

**R STRAUSS** Oboe Concerto [26']

INTERVAL

**GRIEG** *Peer Gynt Suites* No1 Op46 [13'] and No2 Op55 [16']

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**Thomas Søndergård** Conductor

**Adrian Wilson** Oboe

**Royal Scottish National Orchestra**

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

RECOMMENDED BY  
CLASSIC *f*M

# Rachmaninov's Third Piano Concerto

Supported by **RSNO Patrons**

**ABN** Thu 6 Mar 2025

**EDN** Fri 7 Mar

**GLW** Sat 8 Mar

**Farrenc** Overture No2

**Rachmaninov** Piano Concerto No3

**Bartók** Concerto for Orchestra

**Lionel Bringuier** Conductor

**Jonathan Mamora** Piano

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**rsno.org.uk**     

The RSNO is supported by  
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 **Scottish Government**  
Riaghaltas na h-Alba

# Welcome



It is my pleasure to welcome you to the opening concert of the RSNO's 2024:25 Concert Season.

We've kept busy since our last visit to the Music Hall, performing at the Edinburgh International Festival with former Principal Guest Conductor Elim Chan and trumpet soloist Alison Balsom, touring Scottish primary schools in partnership with digital education platform Charanga, and recording for film, television, game and classical distribution. Much of our recording work must remain secret; however, the Orchestra is proud to have featured on two recent major releases: *Star Wars Outlaws*, a video game published by Ubisoft, and *Our Gilded Veins*, an album featuring the work of the same name performed by our own Katherine Bryan and *For Zoe*, written in memory of former RSNO cor anglais Zoe Kitson and performed by Henry Clay. I recommend you listen if you haven't already.

This evening's programme includes a showcase performance from another of our woodwind principals, Adrian Wilson. Adrian recently celebrated 10 years with the RSNO and we're excited to hear what he'll bring to Richard Strauss' Oboe Concerto. We are very fortunate to have such talented soloists in our midst and it's a delight to enable them to take centre stage.

Keen observers will also notice some new names in our list of permanent Orchestra members. Over the summer we appointed Kirstin Drew and Colin McKee to the Second Violins and Moray Jones and Alexandre Cruz dos Santos to the Double Basses. I wish them all every success in their new positions.

The Orchestra is led tonight by Thomas Søndergård, celebrating his seventh Season as Music Director. Thomas is increasingly in demand around the world, performing this year with the esteemed New York and Los Angeles Philharmonic Orchestras, yet it is not difficult to persuade him to return to Scotland, especially when we have audiences like you!

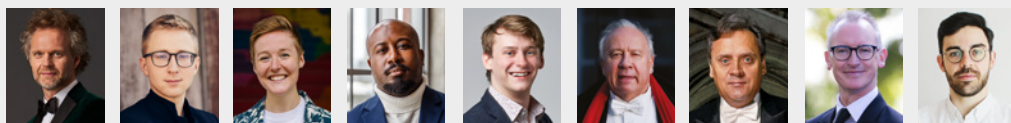
Thank you for continuing to support the RSNO in Aberdeen and I look forward to sharing the rest of the Season with you.

## **Alistair Mackie**

CHIEF EXECUTIVE

# Royal Scottish National Orchestra

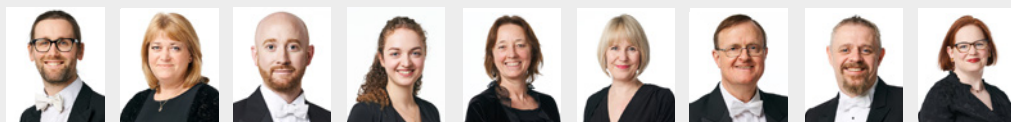
1-9



10-18



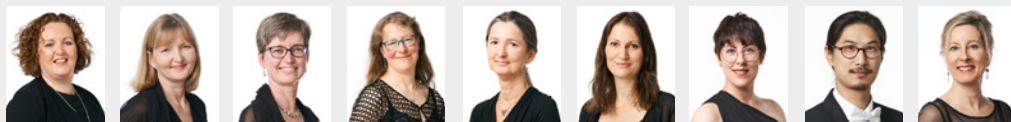
19-27



28-36



37-45



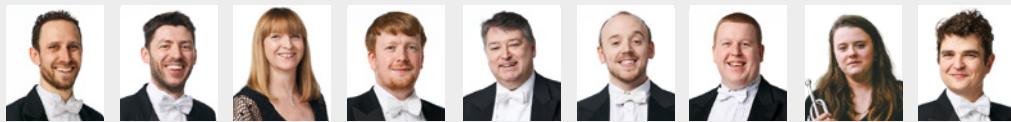
46-54



55-63



64-72



73-77



**ARTISTIC TEAM**

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

**FIRST VIOLIN**

Maya Iwabuchi	LEADER	11
Lena Zeliszewska	ASSOCIATE LEADER	12
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

**SECOND VIOLIN**

Jacqueline Speirs	ASSOCIATE PRINCIPAL	23
Marion Wilson	ASSOCIATE PRINCIPAL	24
Nigel Mason		25
Paul Medd		26
Harriet Hunter		27
Anne Bünemann		28
Sophie Lang		29
Robin Wilson		30
Emily Nenniger		31
Kirstin Drew		32
Colin McKee		33

**VIOLA**

Tom Dunn	PRINCIPAL	34
Felix Tanner	ASSOCIATE PRINCIPAL	35
Susan Buchan	SUB PRINCIPAL	36
Lisa Rourke	SUB PRINCIPAL	37
Nicola McWhirter		38
Claire Dunn		39
Katherine Wren		40
Maria Trittinger		41
Francesca Hunt		42
Beth Woodford		43

**CELLO**

Pei-Jee Ng	PRINCIPAL	44
Betsy Taylor	ASSOCIATE PRINCIPAL	45
Kennedy Leitch	ASSISTANT PRINCIPAL	46
Yuuki Bouterey-Ishido	SUB PRINCIPAL	47
Sara Lee		48
Sarah Digger		49
Robert Anderson		50
Gunda Baranauskaitė		51

**DOUBLE BASS**

Michael Rae	ASSISTANT PRINCIPAL	52
Moray Jones		53
Alexandre Cruz dos Santos		54

**FLUTE**

Katherine Bryan	PRINCIPAL	55
Janet Richardson	PRINCIPAL PICCOLO	56

**OBOE**

Adrian Wilson	PRINCIPAL	57
Peter Dykes	ASSOCIATE PRINCIPAL	58
Henry Clay	PRINCIPAL COR ANGLAIS	59

**CLARINET**

Timothy Orpen	PRINCIPAL	60
William Knight	ASSOCIATE PRINCIPAL	61
Duncan Swindells	PRINCIPAL BASS CLARINET	62

**BASSOON**

David Hubbard	PRINCIPAL	63
Luis Eisen	ASSOCIATE PRINCIPAL	64
Paolo Dutto	PRINCIPAL CONTRABASSOON	65

**HORN**

Alison Murray	ASSISTANT PRINCIPAL	66
Andrew McLean	ASSOCIATE PRINCIPAL	67
David McClenaghan		68
Martin Murphy	ASSISTANT PRINCIPAL	69

**TRUMPET**

Christopher Hart	PRINCIPAL	70
Katie Smith	SUB-PRINCIPAL	71

**TROMBONE**

Dávor Juul Magnussen	PRINCIPAL	72
Alastair Sinclair	PRINCIPAL BASS TROMBONE	73

**TUBA**

John Whitener	PRINCIPAL	74
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**TIMPANI**

Paul Philbert	PRINCIPAL	75
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**PERCUSSION**

Simon Lowdon	PRINCIPAL	76
John Poulter	ASSOCIATE PRINCIPAL	77



Hugo Alfvén (1872-1960)

# Bergakungen

(The Mountain King) Suite Op37A



**FIRST PERFORMANCE**

Full ballet-pantomime: Stockholm,  
7 February 1923

**DURATION** 16 minutes

- 1. Bersvarjelse (Invocation)**
- 2. Trollfickans dans (Dance of the Troll Maiden)**
- 3. Sommarregn (Summer Rain)**
- 4. Vallflickans dans (Dance of the Shepherd Girl)**

It's fascinating to stop and consider just what a debt of thanks is owed by today's symphonic world to the ballet world of the early 20th century. Debussy's *Jeux* (1913); Stravinsky's *The Rite of Spring* (1913); Ravel's *La Valse* and *Bolero* (1920 and 1928); Milhaud's *Le Boeuf sur le Toit* (1920); all of these masterpieces began life as ballet commissions before finding their final nesting places in the concert hall, and while Hugo Alfvén's ballet-pantomime *Bergakungen* of 1922 isn't quite as famous as those aforementioned examples – many of which were Ballets Russes commissions from Sergeï Diaghilev – not only does it likewise display some of Alfvén's own very best writing, but it was written for Diaghilev's rival, Swedish National Ballet's Jean Börlin.

Written between 1917 and 1922, the ballet is based on the Swedish legend of Den Bergtagna or The Mountain King, who abducts a shepherdess. The shepherdess is rescued by her lover with the help of a troll, but the troll leaves the couple to die in a snowstorm, having become frustrated that he can't have the shepherdess for himself. So it's a gloomy tale, and Alfvén's music was underpinned by further dark inspiration. First, because the story was originally mooted as a possible ballet by the painter and illustrator John Bauer, whose own dark-toned, folkloric illustrations of monsters and sprites were uncannily similar to the work of Arthur Rackham in England. And second, because in November 1918 Bauer died in a shipwreck on Lake Vättern, temporarily suspending the project. Consequently, it wasn't until 1923 that the ballet was finally premiered at Stockholm Opera, and while it would be briefly revived in 1931 and 1932, Alfvén rightly guessed that as a stage work it wasn't going to have longevity, hence creating the four-movement concert suite we know today.



We can all be grateful that he did. Beyond being a skilled composer who in his time was as established as his compatriot Wilhelm Stenhammar, Alfvén was also a gifted violinist, painter and writer, and all these elements shine out from his shimmering, lushly textured, colourful score replete with virtuosic strings writing. First comes Invocation, making clever programmatic use of dark woodwind, brass and percussion colour against shrill, rushing high violins; and of panic-stricken accents and ominously accelerating tempi. Dance of the Troll Maiden serves up magic-flecked romance, with sumptuous, long-lined Straussian writing coloured by harp building to a passionate climax, before subsiding to close. Summer Rain is a dazzlingly perfect orchestral evocation of exactly that, magical pointillistic writing cushioning long-lined woodwind song. Finally, Dance of the Shepherd Girl, a long-time favourite encore for Swedish orchestras, encases a dreamy central section within merry, feather-light outer sections which serve as a brilliant showcase for ensemble violins' virtuosity.

© Charlotte Gardner

## Listen again to the RSNO

**Hugo Alfvén**  
**Bergakungen**  
**(The Mountain King) Suite**  
**Plus Festival Overture and**  
**Uppsala Rhapsody**

**Conductor** Niklas Willén

**More information**

[rsno.org.uk/recordings](http://rsno.org.uk/recordings)

## The Arts in 1923

**19 Feb** Jean Sibelius conducted the premiere of his Sixth Symphony in Helsinki

**20 Mar** *Original Drawings* by Pablo Picasso, which opened at the Arts Club of Chicago, was the artist's first US show

**4 Apr** Warner Bros. Pictures Inc. was incorporated in the US

**11 Apr** *The Shadow of a Gunman*, the first play in Seán O'Casey's Dublin Trilogy, opened at the city's Abbey Theatre

**9 May** The premiere of Bertolt Brecht's *In the Jungle of Cities* in Munich was disrupted by Nazi demonstrators

**11 May** Dorothy L Sayers' fictional detective Lord Peter Wimsey made his first appearance in *Whose Body?*

**Sep** Leonard and Virginia Woolf's Hogarth Press published T S Eliot's *The Waste Land* in book form for the first time in the UK

**16 Oct** Brothers Walt and Roy O Disney established Disney Brothers Studio (later Walt Disney Productions)

**28 Dec** George Bernard Shaw's *Saint Joan* premiered at New York's Garrick Theatre, with Winifred Lenihan in the title role

**Richard Strauss** (1864-1949)

# Oboe Concerto



**FIRST PERFORMANCE**

Zurich, 26 February 1946

**DURATION** 26 minutes

**1. Allegro moderato**

**2. Andante**

**3. Vivace-allegro**

Once the great radical of classical music, shocking audiences with his operas *Elektra* and *Salome*, Richard Strauss entered markedly different artistic territory during the last years of his life. During his so-called Indian summer, he wrote music of intimate and introspective beauty, beginning with his swansong opera *Capriccio* in 1940. Ranging from the elegiac *Metamorphosen* to the glorious *Four Last Songs*, these late works included a clutch of concertos and concertinos. By 1945, towards the end of World War II, when he wrote his Oboe Concerto, Strauss was 80 years old and living in Garmisch in the Bavarian Alps.

American forces had occupied the local area and, so the story goes, when they knocked on Strauss' door that spring, he replied: 'I am Richard Strauss, the composer of *Rosenkavalier* and *Salome*. Leave me alone.' One of the GIs, it transpired, was John de Lancie, who before the war had been principal oboist of the Pittsburgh Orchestra and knew Strauss' music. The two conversed – speaking in French, as the only common language they shared – and a photo of Strauss taken by de Lancie, smiling broadly, survives. When the US corporal asked if Strauss had 'in view of the numerous beautiful lyric solos for oboe in almost all of his works ... ever considered writing a concerto for oboe', the answer was simply 'No'.

Yet a seed was planted and by the autumn, as the war came to an end and while in exile in Switzerland, the composer had, after all, composed an oboe concerto. It was premiered in Zurich in 1946. Strauss hoped de Lancie would do the honours in the US, but his new junior role at the Philadelphia Orchestra meant he ceded soloist's duties to another oboist, his friend Mitch Miller, eventually performing it just once in 1964. Although it wasn't a work audiences initially took to their hearts, despite its amiable mood, it has enjoyed far greater success since.

Strauss adopts neo-classicism in this seamless work: it is Mozartian in spirit and structure, Straussian in style. Each of its three movements – *Allegro moderato*, *Andante* and *Vivace-allegro* – draws on the formal structures of the Classical era but seen through the prism of the 20th century. Strauss' long-breathed phrases for the soloist – which test the lung capacity of even the greatest oboist – are rhapsodic, fluttering and lyrical, in dialogue with the small orchestra for which he scored the piece. And a hint of the younger Strauss lingers in the vivacious finale, that showman's spark still very much alive.

© Rebecca Franks

## What was happening in 1946?

**10 Jan** The first meeting of the United Nations was held, at Methodist Central Hall in London

**19 Jan** General MacArthur established the International Military Tribunal for the Far East, to try Japanese war criminals

**24 Feb** Juan Perón was elected president of Argentina

**5 Mar** In a speech at Westminster College, Missouri, Winston Churchill first talked about the Iron Curtain

**18 Apr** The inaugural session of the International Court of Justice was held at The Hague

**10 Jun** Italy was declared a republic; on 13 Jun Umberto II left for exile in Portugal and Alcide De Gasperi became the head of state

**1 Jul** Operation Crossroads, the US nuclear weapon testing programme at Bikini Atoll in Micronesia, began; on 5 Jul the bikini was first modelled in Paris

**22 Jul** A bomb exploded at the King David Hotel in Jerusalem, the HQ of the British administration, killing 90 people

**3 Aug** Santa Claus Land opened at Santa Claus, Indiana, becoming the world's first themed park

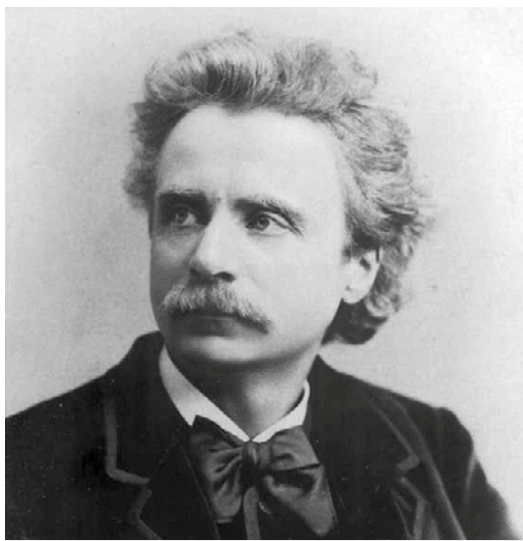
**1 Sep** The Turin Grand Prix was the first official Formula One Grand Prix

**15 Oct** At the Nuremberg trials, Hermann Göring, founder of the Gestapo, poisoned himself two hours before his scheduled execution; the following day 10 remaining Nazi war criminals were executed



**Edvard Grieg** (1843-1907)

# Peer Gynt Suites No1 Op46 and No2 Op55



## **FIRST PERFORMANCE**

Play and incidental music: Christiania (now Oslo), 24 February 1876

**DURATION** Both suites: 29 minutes

### **Suite No1 (published 1888)**

- 1. Morning Mood**
- 2. Åse's Death**
- 3. Anitra's Dance**
- 4. In the Hall of the Mountain King**

### **Suite No2 (published 1893)**

- 1. The Abduction of the Bride – Ingrid's Lament**
- 2. Arabian Dance**
- 3. Peer Gynt's Homecoming**
- 4. Solveig's Song**

'Composers such as Bach and Beethoven erected churches and temples on the heights,' Edvard Grieg observed sagely, 'whereas I want only to build dwellings for men in which they might feel happy and at home.' So saying, he set the seal on a career that saw him synthesise home-grown, Nordic inspiration with Western composing techniques, putting Norway on the musical map once and for all.

Grieg struggled early in his career to make his unique and original voice heard above the European mainstream. Nationalist music was just beginning to assert itself, and Grieg found himself having to single-handedly compete with new music emerging from Russia, Poland, Czechoslovakia and Hungary. 'The traditional way of life of the Norwegian people,' he insisted, 'together with Norway's legends, Norway's history and Norway's natural scenery, stamped itself on my creative imagination from my earliest years.'

Although he found it decidedly tough going at times, Grieg never lacked distinguished supporters. Franz Liszt, who sight-read Grieg's Piano Concerto with the greatest enthusiasm, thundered in a letter: 'Persevere; I tell you. You have gifts – and do not let them intimidate you!' Tchaikovsky was bowled over by the Norwegian's natural flair: 'What charm, what inimitable and rich musical imagery, what interest, novelty and independence.' And Debussy was particularly fond of Grieg's piano miniatures, according to a 1903 edition of the Parisian periodical *Gil Blas*: 'One has in one's mouth the bizarre and charming taste of a pink sweet stuffed with snow.'

Grieg's main realm of fantasy was the miniature, exemplified by his enchanting series of 66 *Lyric Pieces* for solo piano and more than 170 songs, which evoke the sights and sounds of his homeland with almost tactile precision. Yet his constant struggles with depression led him to despair at one point that 'many a time I go and stare up at the clouds as if I could find there the Norwegian drama in Norwegian music which I have dreamt of, which I have always believed I could create one day, but which I now begin to believe is fated to come from another'.

Indeed, when in 1874 celebrated playwright Henrik Ibsen invited Grieg to compose the incidental music for his groundbreaking five-act drama *Peer Gynt*, the composer was initially less than enthusiastic. Yet as he began making initial sketches it dawned on him that this might be the masterwork he had struggled for so long to achieve. In a letter to his friend Franz Beyer, he announced excitedly: 'I've done something about the Hall of the Old Man of Dovre!'

Despite its seemingly endless flow of spontaneous invention, *Peer Gynt* caused Grieg endless problems – especially the theatre band orchestration. Indeed, following the death of his parents within a fortnight of one another, he even began to wonder whether he had lost his creative facility. His struggles were compounded by having to compose to the precise timings provided by the theatre management. Yet he eventually produced around 90 minutes of music, encouraged by the fact that Ibsen had advanced him a generous 50 per cent of his fee. The international acclaim achieved by the two

orchestral suites he later extracted from the finished score – presented in a different order than the original incidental music – left the remainder (much to Grieg's frustration) languishing on the outer fringes of the repertoire.

Suite No1 opens with Morning Mood, originally the opening section of the third act, which evokes a glorious sunrise over the Arabian Desert. There follows a heart-rending depiction of the death of Gynt's beloved mother, Åse, and a sultry dance, whose exotic sensuality captures the beguiling charms of the Bedouin's daughter, Anitra. The finale of the first suite sees Gynt trying desperately to escape the troll-infested terrors of the Hall of the Mountain King.

The second suite opens with the dramatic interruption of a wedding ceremony, during which the irresolute Gynt abducts the intended bride, Ingrid, who then despairs of her lot in a haunting lament. Following one last bewitching evocation of the Arabian Peninsula, Gynt manages to escape the seductive allure of the Middle East, returns to his homeland at full pelt and falls into the welcoming arms of his faithful Solveig.

© Julian Haylock

# Adrian Wilson

## Oboe



Adrian Wilson was appointed Principal Oboe of the RSNO in 2014, having previously held the Principal Oboe position in the RTÉ National Symphony Orchestra of Ireland.

A keen chamber musician, Adrian is the oboist and a founder member of Ensemble 360, a flexible eleven-piece ensemble that, since 2005, has been resident at Sheffield-based Music in the Round. Ensemble 360 regularly performs on BBC Radio 3, at London's Wigmore Hall and at festivals around the UK.

Adrian is also in great demand as a guest principal, regularly working with orchestras including the City of Birmingham Symphony Orchestra, BBC Philharmonic, BBC Scottish Symphony Orchestra, BBC Symphony Orchestra, BBC National Orchestra of Wales, Royal Northern Sinfonia, Royal Liverpool Philharmonic Orchestra and Royal Philharmonic Orchestra.

A long time ago Adrian was twice a finalist in the BBC Young Musician of the Year competition and was Principal Oboe of both the National Youth Orchestra of Great Britain and the European Union Youth Orchestra.

Recent concerto performances include oboe concertos by Mozart, Vaughan Williams and Françaix's *L'Horloge de Flore* with the RSNO, J S Bach's Concerto for Oboe and Violin with Royal Northern Sinfonia and the Haydn Sinfonia Concertante and Donizetti Concertino with the RTÉ National Symphony Orchestra of Ireland.



# 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  
Liam Lynch  
Alan Manson  
Lorna Rough  
Caroline Parry  
Ursula Heidecker Allen  
Susannah Lowdon  
Veronica Marziano  
Gillian Risi  
Carole Howatt  
Helena Rose

## SECOND VIOLIN

Emily Davis  
GUEST PRINCIPAL  
Marion Wilson  
Jacqueline Speirs  
Anne Bünemann  
Robin Wilson  
Harriet Hunter  
Paul Medd  
Sophie Lang  
Kirstin Drew  
Nigel Mason  
Colin McKee  
Seona Glen

## VIOLA

Tom Dunn  
PRINCIPAL  
Felix Tanner  
Atico Razera  
Susan Buchan  
Beth Woodford  
Claire Dunn  
Francesca Hunt  
Katherine Wren  
Lisa Rourke  
Sasha Buettner

## CELLO

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

## DOUBLE BASS

Slawomir Grenda  
GUEST PRINCIPAL  
Michael Rae  
Moray Jones  
Alexandre Cruz dos Santos  
Olaya Garcia Alvarez  
Aaron Barrera-Reyes

## FLUTE

Katherine Bryan  
PRINCIPAL  
Oliver Roberts  
Adam Richardson  
Janet Richardson  
PRINCIPAL PICCOLO

## OBOE

Rainer Gibbons  
GUEST PRINCIPAL  
Peter Dykes  
Henry Clay  
PRINCIPAL COR ANGLAIS

## CLARINET

Timothy Orpen  
PRINCIPAL  
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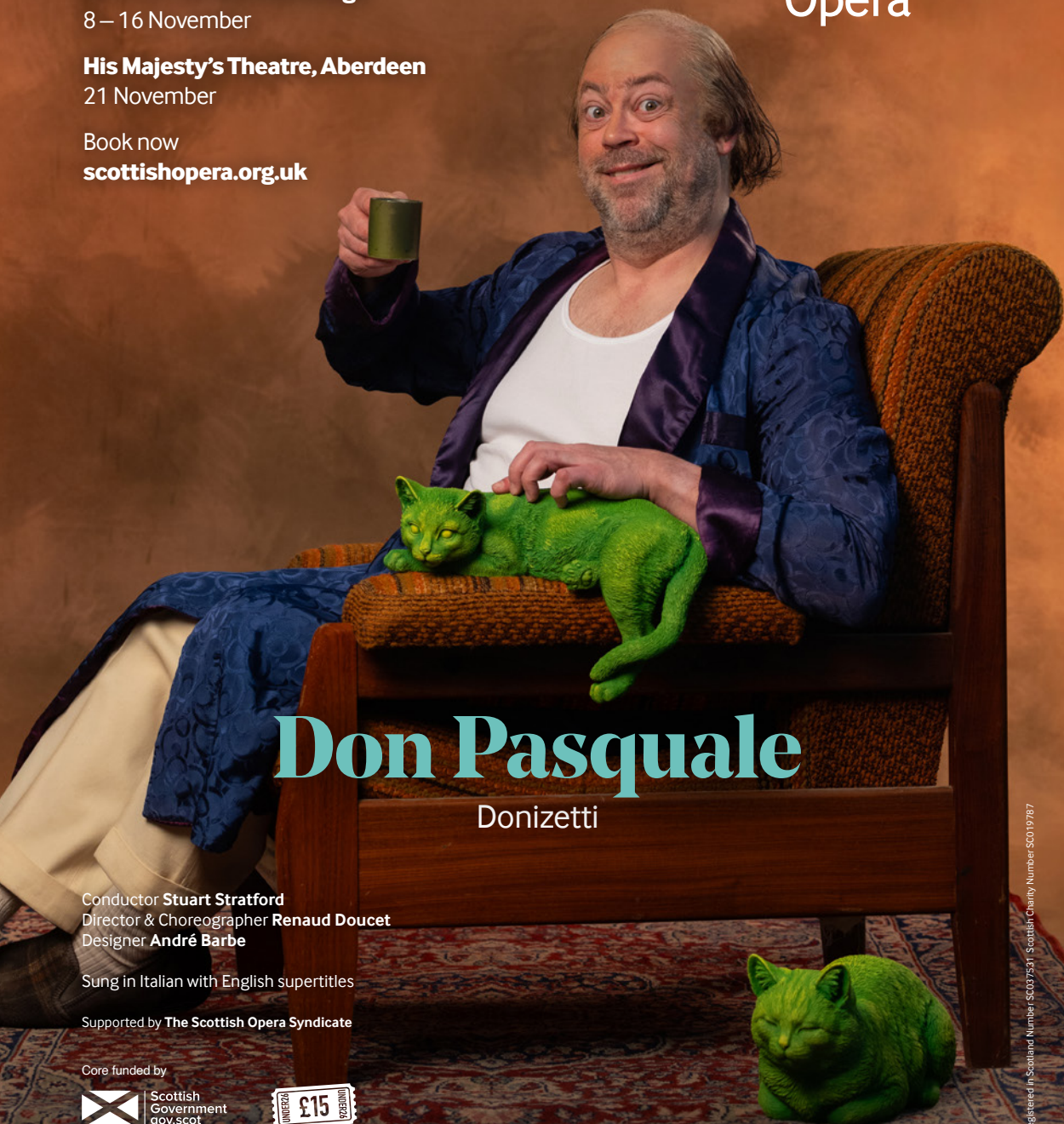
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# Supporting the RSNO

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 groundbreaking initiative Music for Life.

The RSNO is very grateful for the continued support of its Conductors' Circle:

Ardgowan Charitable Trust  
Stina Bruce Jones  
Ian and Evelyn Crombie  
Kenneth and Julia Greig  
Carol Grigor and the Trustees of Dunard Fund  
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

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

Geoff and Mary Ball  
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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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*ASSISTANT PRINCIPAL*

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*With thanks to the Gregor Forbes  
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**In memory of a dear friend, Fiona H**

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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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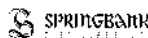
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