

PERTH CONCERT SERIES 2024/25

CONCERT PROGRAMME

RSNO
SCOTLAND'S NATIONAL
ORCHESTRA

**Scottish
Symphony
Orchestra**

**SCOTTISH
CHAMBER
ORCHESTRA**

PERTH
CONCERT
HALL



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The Gannochy Trust has supported the Perth Concert Series annually since 1995.

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RSNO plays Mozart & Haydn

Perth Concert Hall Wed 9 Oct 2024 7.30pm

When Mozart wrote his 20th Piano Concerto, he directed the orchestra and played the piano himself. Sadly, he can't be here today, but in his place we've got a modern-day genius: the multitalented Lera Auerbach. She'll play this great concerto (if you've seen *Amadeus*, you'll already know it), conduct sparkling pieces by Mozart's friend and mentor Haydn, and bang the drum for Mozart in her own composition, *Eterniday*: a very personal homage to one of the world's greatest-ever composers.

HAYDN Overture to *L'isola disabitata* Hob. 28/9 [8']

MOZART Piano Concerto No20 in D Minor K466 [29']

INTERVAL

LERA AUERBACH *Eterniday* (Homage to W A Mozart) [15']

HAYDN (ed. Auerbach) Symphony No49 in F Minor Hob. 1/49
La passione [23']

Lera Auerbach Conductor/Piano
Royal Scottish National Orchestra

This concert is
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If viewing these notes at the concert, please do so considerately and not during performances.

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

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Welcome



It is my pleasure to return to the Perth Concert Series with the RSNO for another season of concerts in partnership with the Scottish Chamber Orchestra and the BBC Scottish Symphony Orchestra.

We've kept busy over the summer, 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. We are very fortunate to have

such talented soloists in our midst and it's a delight to bring them into the limelight. I recommend you listen if you haven't already.

A new Season brings new faces and I'd particularly like to recognise the appointment of Gregor Stewart as Chair of the RSNO Board. Gregor joined us for the start of the 2024:25 Concert Season, succeeding Dame Susan Bruce who gave nine years of dedicated service to the Orchestra. Sue guided us through several best-selling Seasons and oversaw the appointment of Thomas Søndergård, as well as many successful international tours. We are very grateful for all of her support over the years. Recent Orchestra appointees include Kirstin Drew and Colin McKee as Second Violins and Moray Jones and Alexandre Cruz dos Santos as Double Basses. I wish them all every success in their new positions.

Performing with us this evening is the impressively multiskilled pianist, conductor, arranger and composer Lera Auerbach. You'll be treated to all these facets of Lera's work, and if you come away wanting to hear more of her music, the Orchestra will be performing her Symphony No1 *Chimera* in Dundee, Edinburgh and Glasgow next Spring – we'd love you to join us.

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

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<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		56
<i>PRINCIPAL PICCOLO</i>		

OBOE

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

CLARINET

Timothy Orpen	PRINCIPAL	60
William Knight		61
<i>ASSOCIATE PRINCIPAL</i>		
Duncan Swindells		62
<i>PRINCIPAL BASS CLARINET</i>		

BASSOON

David Hubbard	PRINCIPAL	63
Luis Eisen	ASSOCIATE PRINCIPAL	64
Paolo Dutto		65
<i>PRINCIPAL CONTRABASSOON</i>		

HORN

Alison Murray	ASSISTANT PRINCIPAL	66
Andrew McLean		67
<i>ASSOCIATE PRINCIPAL</i>		
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		73
<i>PRINCIPAL BASS TROMBONE</i>		

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

Joseph Haydn (1732-1809)

Overture: *L'isola disabitata*

Hob. 28/9



FIRST PERFORMANCE

Full opera: Eszterháza, 6 December 1779

DURATION 8 minutes

Nowadays, Haydn is seldom thought of as a composer of opera, given the almost complete disappearance of his stage works from the repertoire. But in fact, between the mid-1770s and mid-1780s, Haydn wrote 14 operas, nine in Italian and five in German, specifically for the Eszterházy Court, and at least as much music for marionette productions (a particular favourite entertainment of Prince Nikolaus Eszterházy, who had a special theatre built for his puppetry troupe). Haydn himself acknowledged the perhaps limited appeal of these works when he was asked, in 1789, if he would provide a comic opera for the public theatre in Prague. He politely declined, saying, 'All my operas are far too closely connected with our personal circle in Eszterháza. When it comes to writing operas for the public stage, scarcely any man can stand comparison with the great Mozart.'

Though Haydn's operas were promptly forgotten, much of the music was recycled for use in his 106 symphonies. The engaging Overture to *L'isola disabitata* was something of an exception. From the outset, separated from the rest of the opera, it became a popular concert item in its own right, thus escaping obscurity and even being published in Haydn's lifetime.

The plot of *L'isola disabitata* is by no less a librettist than Pietro Metastasio (whose many *opera seria* libretti included Mozart's *La clemenza di Tito*). It concerns Costanza and her younger sister Silvia, who are shipwrecked and abandoned on an uninhabited tropical island, Costanza's husband Gernando and other survivors having been abducted by pirates. After many years on the island, the heartbroken Costanza continues to believe, quite wrongly, that she and her sister were deliberately abandoned. Eventually escaping the pirates' clutches, and after many adventures, Gernando, accompanied by his comrade Enrico, returns to the island expecting only to find Costanza's grave. Instead, husband and wife are joyously reunited, their happiness only increased by the rapidly growing affection between Silvia and Enrico. Little of the opera's plot finds its way into the Overture, except perhaps the tempestuous 'shipwreck-inspired' section which follows the slow introduction.

The Overture, in effect a miniature symphony, is a fine example of Haydn's *Sturm und Drang* style, with its unexpected and unsettling changes of mood, orchestration and dynamics. Towards the end, a delicately orchestrated minuet appears, only to be swept aside by a furious tutti explosion culminating in three firm final chords.

© Mark Fielding

Wolfgang Amadeus Mozart (1756-1791)

Piano Concerto No20

in D Minor K466



FIRST PERFORMANCE

Vienna, 11 February 1785

DURATION 29 minutes

- 1. Allegro**
- 2. Romanze**
- 3. Rondo, Allegro assai**

Mozart composed and premiered his Piano Concerto No20 in 1785, during the only visit his father Leopold made to his household in Vienna. It was a good moment for a parental visit. Wolfgang Amadeus was enjoying the most prosperous period of his career, living in smart lodgings and well able to receive his parent without fear of unsolicited criticism. And the Concerto itself – one of two that the younger man would premiere during the visit – clearly demonstrated the reasons for his success.

The first of only two piano concertos Mozart would write in a minor key (the second is No24 in C Minor, K499), it's a turbulent, dramatic work that seems to belong less to the Classical period in which Mozart lived, and more to the Romantic era that was yet to come. It speaks volumes that the young Beethoven later performed it frequently. Part of this Romantic quality is down to Mozart's choice of D Minor, a key naturally suffused with dramatic angst. And it was a key that clearly had special significance for the composer. Two years later, Mozart would use a thundering D Minor chord to open his opera *Don Giovanni*, signposting the high drama and distress to come. Likewise, in his 1791 opera *The Magic Flute*, D Minor was his choice for the Queen of the Night's vengeful aria.

The circumstances of the Concerto performance itself gave Leopold yet more cause to admire his son's situation. For although the piece was an 11th-hour composition job – to such an extent that Mozart didn't even have a pre-concert run-through of the final movement because he was still supervising the copying out of the orchestral parts – it was nevertheless well performed. And Mozart evidently had access to some fine musicians, because the orchestra's role reaches far beyond that of mere accompaniment.

The first movement opens with the orchestra alone, in a passage that barely even counts as a melody. The overall impression is instead one of anxious, turbulent rhythm, the upper strings throbbing off-beat figures, while the lower strings thud the beat itself, all in a powerful crescendo. The second main theme then tips the music into a brighter major tonality, but the tension doesn't dissipate for a second – if anything, the change of direction only adds a wistful element that serves to heighten the pathos. Eventually, following a return to the minor, the piano soloist enters and begins a colourful conversation with the orchestra. After a stormy solo cadenza from the piano and a final statement from the orchestra, the movement dies down to a quiet finish.

The second movement ushers in an entirely different mood with its graceful, song-like melody: all previous agitation is banished. The main theme returns again and again, punctuated by episodes of contrasting musical material, the second of which ups the dramatic ante once more, quickening the pace and moving us back into the minor. Eventually, though, the major tonality begins to make little inroads amid the angst, until the pace slows once more for the return of the serene opening theme.

The third movement begins in fast-paced, minor-key agitation. However, Mozart is actually getting ready to reward his listeners with a happy ending, his first hint of which is the movement's major-keyed second episode, which has none of the wistfulness heard in the first movement. The piano returns to the minor-keyed theme, followed by further interplay with the orchestra, and finally, after a dramatic solo piano cadenza, it's the orchestra that finally gives us the sunshine, dancing back in with a bright, merry coda section that brings the Concerto to its cheerful conclusion.

© Charlotte Gardner

What was happening in 1785?

- 1 Jan** The *Daily Universal Register*, later known as *The Times*, was first published in London
- 4 Jan** Jacob Grimm, German author, linguist and folklorist, and editor of *Grimm's Fairy Tales*, was born
- 7 Jan** Jean-Pierre Blanchard and John Jeffries flew from Dover to Calais in a hydrogen gas balloon, becoming the first to cross the English Channel by air
- 7 Mar** Scottish geologist James Hutton presented his landmark work, *Theory of the Earth*, to the Royal Society of Edinburgh
- 26 Apr** John James Audubon, French-American artist, naturalist and ornithologist best known for *The Birds of America* (1827-39), was born
- 28 Apr** Astronomer William Herschel began his second series of surveys of the stars, published in 1789
- 15 Jun** A balloon piloted by Jean-François Pilâtre de Rozier and Pierre Romain crashed near Wimereux in the Pas-de-Calais, killing both men – the first aviation fatalities
- 6 Jul** The dollar was unanimously chosen as the US monetary unit by the Congress of the Confederation
- 15 Aug** Thomas De Quincey, author of *The Confessions of an English Opium-Eater* (1821), was born in Manchester
- 18 Nov** Scottish painter David Wilkie, Principal Painter in Ordinary to King William IV and Queen Victoria, was born in Pitlessie, Fife

Lera Auerbach (born 1973)

Eterniday

(Homage to W A Mozart)



FIRST PERFORMANCE

Staatsorchester Rheinische Philharmonie,
cond. Daniel Raiskin, Koblenz, 25 April 2010

DURATION 15 minutes

The principal string players have extensive solos in a concerto grosso style – sometimes they are part of the orchestra, at other times they have clearly personal statements. The resulting piece is very intimate, with extremely detailed writing, often with multiple simultaneous dynamic layers. Strings are divided most of the time into three different voices: three first violins, including solo, three second violins and so on.

Eterniday is an original word, combining Eternity and Day, something everlasting and fragile, yet blended together into one. Because of the child-Mozart's connection to Koblenz, which hosted the premiere of *Eterniday*, and because of my personal experience with Mozart's early works (I have recorded all his keyboard pieces written between ages five and nine), the thought of a young Mozart was in my mind and somehow became a subtle presence in this work, perhaps a guardian-angel of *Eterniday*.

The work is dedicated to Daniel Raiskin.

© Lera Auerbach

I sketched the full work in late August-early September 2009 and left the manuscript on top of my Steinway concert grand in my studio in New York before leaving for a tour. I planned to finish it when I returned in December. While I was away, there was a devastating electrical fire in my studio which burnt down the entire apartment, including the Steinway and everything that was around it. The manuscript of the new work was gone. I tried to remember what I had written, but soon gave up any hopes of resurrecting it – the creative impulse behind this work was gone, and without my manuscript to guide me back I lost the sense of what this work was to me. So I decided to start anew and to write a different piece altogether. Even the instrumentation of the work changed; instead of a full chamber orchestra as was in my original sketch, now it was down to bass drum, celeste and strings.

Joseph Haydn (1732-1809) (ed. Auerbach)

Symphony No. 49

in F Minor Hob. I/49 *La passione*

FIRST PERFORMANCE

Eszterháza, Holy Week 1768

DURATION 23 minutes

1. *Adagio*

2. *Allegro di molto*

3. *Menuet e Trio*

4. *Finale: Presto*

Had you asked Joseph Haydn how his life was going in 1768, the year he wrote his Symphony No. 49 *La passione*, his answer would probably have been along the lines of ‘swings and roundabouts’. On the one hand, his professional position was both settled and enviable: Kapellmeister since 1766 to Prince Nikolaus I of Esterházy, a culture-vulture whose passion for the arts very much extended to his wallet, affording Haydn not only a choir and orchestra of gifted musicians, but even an elaborately equipped new opera house in the Esterházy Palace grounds – finished in 1768 – complete with French and Italian ballet dancers. Yet that new opera house also spoke to the less enviable part of this deal: that Prince Nikolaus so loved this palace in the middle of rural Hungarian nowhere – which originally had been conceived as no more than a summer hunting lodge – that he ended up making it his base for 10 months of the year; and when he did venture out, it tended not to be towards Vienna with all its cultural energy, but to cosier Eisenstadt. Add that he didn’t let his highly valued Kapellmeister travel without him, and Haydn was effectively imprisoned with his musicians in a musical goldfish bowl, albeit a gilded one.

So it’s no small thing that it was equally between around 1767 and 1770 that Haydn’s symphonic

voice began to grow rapidly in ambition and stature, and if we turn to No. 49, written apparently for performance in Holy Week (possibly in church), it’s a particularly interesting mix of old and new: cast in the slow-fast-slow-fast structure of the Baroque church sonata, incorporating Baroque-sounding contrapuntal devices and textures, but also sporting Haydn’s new *Sturm und Drang* style which, with its high-contrast, emotion-rich writing, looked ahead to early 19th-century Romanticism. Another notable feature is that all four movements are in pained F Minor, building an ever-increasing atmosphere of inescapable sorrow.

It’s the darkly grief-stricken *Adagio* first movement to which the Symphony’s nickname (not Haydn’s) alludes, with its sombre three-beats-to-a-bar funereal tread and sighing violin figures. The *Allegro di molto* dials up both the tension and the momentum via rapid rhythmic writing, angular leaps and high stabbing notes in the violins and oboes, and imitative dialogue between sections (listen out for the canon – successive imitative entries – between upper and lower strings around 50 seconds in).

While there’s major–minor interplay throughout, the *Menuet* provides the Symphony’s only sustained major-tonality emergence from the shadows via its central F Major *Trio*. The *Finale* is a racing *presto*, bristling with passionate anxiety: more angular, stabbing intervals; oboes sustaining tense, held notes over scurrying, trembling violins; a dramatic uplift in dynamic contrasts and major–minor switches; then finally, an abrupt and emphatic F Minor concluding chord.

© Charlotte Gardner

Lera Auerbach

Conductor/Piano/Composer

A renaissance artist for modern times, Lera Auerbach is a widely recognised conductor, pianist and composer. She is also an award-winning poet and an exhibited visual artist. All of her work is interconnected as part of a cohesive and comprehensive artistic world view.

Auerbach has become one of today's most sought-after and exciting creative voices, and her exquisitely crafted, emotional and boldly imaginative music has reached global audiences. Orchestral collaborations include the New York Philharmonic, Philadelphia Orchestra, Washington, DC's National Symphony Orchestra, Oslo Philharmonic, Munich's Bayerisches Staatsorchester, Staatskapelle Dresden and Vienna's ORF Radio-Symphonieorchester.

Recent highlights include WienModern's 3.5-hour production of *Demons & Angels* with Auerbach as conductor; Washington, DC's National Symphony Orchestra premiere of her 4th Symphony *ARCTICA*, commissioned by the National Geographic Society; her Concerto for Violoncello and Orchestra *Diary of a Madman*, commissioned by the Munich Philharmonic, Chicago Symphony, Borusan Istanbul Philharmonic and Royal Stockholm Philharmonic orchestras, premiered with Gautier Capuçon; her 4th Violin Concerto *NYx: Fractured Dreams*, commissioned and

premiered by the New York Philharmonic with Alan Gilbert and Leonidas Kavakos; the Vienna Radio Symphony Orchestra premiere of her symphonic poem *Eve's Lament* with Marin Alsop; the Nuremberg State Philharmonic's world premiere of her Symphony No5 *Paradise Lost*, conducted by Joana Mallwitz; and her Symphony No6 *Vessels of Light*, a commission of Yad Vashem, The World Holocaust Remembrance Center, unveiled in Lithuania as part of that city's Cultural Capital of Europe celebrations, which received its American premiere at New York's Carnegie Hall on 19 April 2023.

Auerbach is equally prolific in literature and the visual arts. She incorporates these forms into her professional creative process, often simultaneously expressing ideas visually, in words and through music. She has published three books of poetry in Russian, and her first English-language book, *Excess of Being*, in which she explores the rare form of aphorisms. An illustrated work for children, *A is for Oboe*, published by Penguin Random House, won Audiofile Best Audiobook 2022. She is the recipient of the 2021 Marsh Hawk Press Robert Creeley Memorial Award for her English poetry manuscript *Morning Music*.

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

SECOND VIOLIN

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

VIOLA

Tom Dunn
PRINCIPAL
Felix Tanner
Atico Razera
Katherine Wren
Claire Dunn
Beth Woodford

CELLO

Betsy Taylor
ASSOCIATE PRINCIPAL
Yuuki Bouterey-Ishido
Rachael Lee
Niamh Molloy
Gunda Baranuaskaitė

DOUBLE BASS

Michael Rae
ASSISTANT PRINCIPAL
Alexandre Cruz dos Santos
Kirsty Matheson
Christopher Sergeant

FLUTE

Marie Soto
GUEST PRINCIPAL

OBOE

Adrian Wilson
PRINCIPAL
Peter Dykes

BASSOON

David Hubbard
PRINCIPAL
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Andrew McLean
ASSOCIATE PRINCIPAL
Alison Murray
Martin Murphy

TRUMPET

Ben Jarvis
GUEST PRINCIPAL
Katie Smith

TIMPANI

Paul Philbert
PRINCIPAL

PERCUSSION

Simon Lowdon
PRINCIPAL

CELESTE

Lynda Cochrane



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
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

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Derrick Morgan
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First Violin

Maya Iwabuchi *LEADER*
Dunard Fund Chair

Tamás Fejes *ASSISTANT LEADER*
The Bill and Rosalind Gregson Chair

Ursula Heidecker Allen
The James and Iris Miller Chair

Elizabeth Bamping
The WL and Vera Heywood Chair

Alan Manson
The Hugh and Linda Bruce-Watt Chair

Liam Lynch
Mr Kyle Anderson Weir

Second Violin

Marion Wilson
ASSOCIATE PRINCIPAL
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Sophie Lang
The Ian & Evelyn Crombie Chair

Emily Nenniger
Mr Jamie & Kyle Anderson Weir

Viola

Tom Dunn *PRINCIPAL*
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The Meta Ramsay Chair

Francesca Hunt
The Rolf and Celia Thornqvist Chair

Beth Woodford
Mr Jamie & Kyle Anderson Weir

Cello

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

Betsy Taylor
ASSOCIATE PRINCIPAL
The Maxwell Armstrong Chair

Rachael Lee
The Christine and Arthur Hamilton Chair

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Michael Rae
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John Clark Chair for their support of
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Katherine Bryan *PRINCIPAL*
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Adrian Wilson *PRINCIPAL*
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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

We would like to thank all those who continue to generously support the RSNO's Play Your Part Appeal.



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Leave a gift to the 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.

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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

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

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 Miranda Behrens, Head of Development (Trusts and Projects), at 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 or get in touch with Polly Lightbody, Individual Giving and Partnerships Officer, at polly.lightbody@rsno.org.uk

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Mr A Campbell
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Mr J D Home
Professor J Mavor
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Mr Iain Percival
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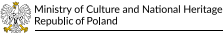
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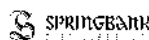
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Tchaikovsky's Swan Lake

Wed 4 Dec 2024: 7.30pm

Thomas Søndergård Conductor
Ethan Loch Piano

Romantic Valentine's
**Tchaikovsky's
Pathétique Symphony**

Wed 19 Feb 2025: 7.30pm

David Niemann Conductor
Sunyoung Seo Soprano

Rachmaninov's Third Piano Concerto

Wed 12 Mar 2025: 7.30pm

Lionel Bringuier Conductor
Jonathan Mamora Piano

Season Finale
**Spectacular
Shostakovich**

Wed 11 Jun 2025: 7.30pm

Thomas Søndergård Conductor
Daniel Müller-Schott Cello

.....
Wednesday 25 September 2024, 19:30
Scottish Chamber Orchestra

A CELEBRATION OF DVOŘÁK
.....

Wednesday 9 October 2024, 19:30
Royal Scottish National Orchestra

**RSNO PLAYS MOZART
& HAYDN**
.....

Friday 8 November 2024, 19:30
BBC Scottish Symphony Orchestra
**MARK PADMORE SINGS
BRITTEN**
.....

Tuesday 3 December 2024, 19:30
Hungarian Radio Symphony Orchestra
**JENEBA KANNEH-MASON
PLAYS RACHMANINOV
PIANO CONCERTO NO.2**
.....

Friday 3 January 2025, 19:30
Royal Scottish National Orchestra
VIENNESE GALA
.....

.....
Friday 21 February 2025, 19:30
BBC Scottish Symphony Orchestra

**MENDELSSOHN'S VIOLIN
CONCERTO**
.....

Thursday 20 March 2025, 19:30
Royal Scottish National Orchestra

**CLYNE & RACHMANINOV:
DANCE!**
.....

Saturday 5 April 2025, 19:30
Borusan Istanbul Philharmonic Orchestra
**SCHUBERT'S 'UNFINISHED'
& BEETHOVEN'S 'PASTORAL'**
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Wednesday 14 May 2025, 19:30
Scottish Chamber Orchestra
BENEDETTI PLAYS BRAHMS
.....



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