

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

RECOMMENDED BY
CLASSIC *f*M



Tchaikovsky's

Swan Lake

Usher Hall, Edinburgh
Fri 29 Nov 2024 7.30pm

Glasgow Royal Concert Hall
Sat 30 Nov 7.30pm

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Tchaikovsky's
**Swan
Lake**

Usher Hall, Edinburgh Fri 29 Nov 2024 7.30pm
Glasgow Royal Concert Hall Sat 30 Nov 7.30pm

Misty waters, dancing cygnets, a wicked sorcerer and a swan princess – who doesn't love the story of *Swan Lake*? Tchaikovsky's wildly romantic music is the finale of a concert that begins with a rediscovered early piece by one of Edwardian Britain's favourite composers, Samuel Coleridge-Taylor, and also features the astonishing young Scottish pianist (and 2022 BBC Young Musician finalist) Ethan Loch in Beethoven's First Piano Concerto. With RSNO Music Director Thomas Søndergård on the podium too, this promises to be an evening to remember.

COLERIDGE-TAYLOR Ballade in A Minor Op33 [11']

BEETHOVEN Piano Concerto No1 in C Major Op15 [35']

INTERVAL

TCHAIKOVSKY Swan Lake Suite Op20a and
Act IV: Scène finale [35']

Thomas Søndergård Conductor
Ethan Loch Piano
Royal Scottish National Orchestra

RECOMMENDED BY
CLASSIC *f*M

The Glasgow performance will be recorded for the RSNO Archive.
Supported by the Iain and Pamela Sinclair Legacy.

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

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

This week's concert is dedicated to the memory of Laura Samuel, Leader of the BBC Scottish Symphony Orchestra and great friend of the RSNO.

We remember with fondness our tour to Europe last year, with Laura performing as Guest Leader in the magical surroundings of the Musikverein, Vienna. Our condolences go to Laura's family and friends and her musical family at the BBC Scottish Symphony Orchestra at this sad time.



RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Dvořák's

New World Symphony

Tchaikovsky arr Ellington, Strayhorn, Tyzik

The Nutcracker Suite

Barber Violin Concerto

Dvořák Symphony No9 *From the New World*

Patrick Hahn Conductor

Randall Goosby Violin

EDN Fri 6 Dec 7.30pm

GLW Sat 7 Dec 7.30pm



RECOMMENDED BY
CLASSIC FM

Welcome



For this evening's concert we welcome our Music Director, Thomas Søndergård, the excitingly talented Scottish pianist Ethan Loch and our new Principal Double Bass, Nikita Naumov.

Ethan first came onto my radar, as for many others, when he performed in the BBC Young Musician of the Year final in 2022. He is a truly impressive musician who has a unique way of interacting with music and his instrument due to being blind. His entire conception of music is different to mine: whereas I learned to think of music being organised into visible beats and bars on a page, Ethan works entirely by ear with the aid of a reader and describes a form of synaesthesia where he experiences music as if he's flying through it. I recommend you listen to Ethan speaking about this more on the RSNO's YouTube channel from Wednesday 4 December. And if you want to experience Ethan's performance in tonight's concert again

for free, it will also be available from 4 December as part of our new Watch Again Wednesdays series: visit rsno.org.uk/watch-again-wednesdays

In its own way, ballet is also emblematic of a different way of thinking about music. Tchaikovsky's ballets, including *The Sleeping Beauty* and *The Nutcracker* as well as *Swan Lake*, are special perhaps in that they have survived as both danced pieces and orchestral works, while others such as Stravinsky's *Petrushka* have not. I'd encourage you not to think of tonight's performance as music without the dance, but instead as music unrestricted by what the body of a ballet dancer can achieve, which so often dictates the rhythms in a work.

I'm thrilled to have been able to offer Nikita the role of Double Bass Section Principal with the RSNO. Having watched him play with the Scottish Chamber Orchestra for many years, I'm delighted he has chosen to share his talent as both a soloist and an ensemble musician with our Orchestra. I hope you'll welcome Nikita as he joins us this weekend for his first official performances.

With sold-out concerts in both Edinburgh and Glasgow in recent weeks, I'd like to thank you for your support of our 2024:25 Concert Season so far. It's wonderful to share great music with so many of you, and I hope to see you back with us in the new year.

Alistair Mackie

CHIEF EXECUTIVE

Royal Scottish National Orchestra

1-9



10-18



19-27



28-36



37-45



46-54



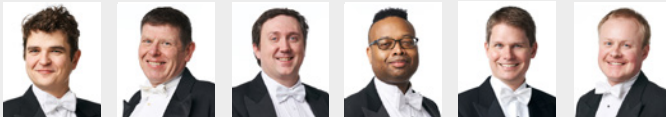
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ARTISTIC TEAM

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	

FIRST VIOLIN

Maya Iwabuchi	LEADER	11
Lena Zeliszewska	ASSOCIATE LEADER	12
Tamás Fejes	ASSISTANT LEADER	13
Patrick Curlett	ASSOCIATE PRINCIPAL	14
Caroline Parry		15
Ursula Heidecker Allen		16
Lorna Rough		17
Susannah Lowdon		18
Alan Manson		19
Elizabeth Bamping		20
Liam Lynch		21
Veronica Marziano		22

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

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

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Pei-Jee Ng	PRINCIPAL	44
Betsy Taylor	ASSOCIATE PRINCIPAL	45
Kennedy Leitch	ASSISTANT PRINCIPAL	46
Yuuki Bouterey-Ishido	SUB PRINCIPAL	47
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OBOE

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CLARINET

Timothy Orpen	PRINCIPAL	61
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BASSOON

David Hubbard	PRINCIPAL	64
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TROMBONE

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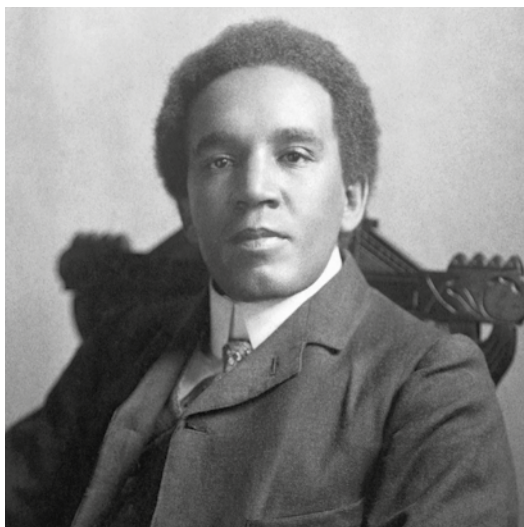
PERCUSSION

Simon Lowdon	PRINCIPAL	77
John Poulter	ASSOCIATE PRINCIPAL	78

Samuel Coleridge-Taylor (1875-1912)

Ballade

in A Minor Op33



FIRST PERFORMANCE

Gloucester, 12 September 1898

DURATION 11 minutes

Samuel Coleridge-Taylor was one of those composers – like Britten, like the much earlier Mendelssohn – who started early and had no doubts about their musical destiny. His talent may have come from his musical grandfather – a farrier (or blacksmith) by trade, he also played the violin – and his uncle, who became a professional musician. His family was not well off: he was raised in Croydon by his mother, Alice, and his grandfather (his father – a doctor from Sierra Leone – had returned to Africa when Alice was pregnant, not knowing of the boy's existence). The family worked hard to support him in his early lessons and future ambitions. He learned violin with a local teacher in Croydon, then later won a scholarship to the Royal College of Music in his teens, taking composition lessons with Charles Villiers Stanford.

The Ballade in A Minor is one of his earlier works, written when he was barely out of college. It was commissioned in 1898 by the Three Choirs Festival, who had originally offered the opportunity to Edward Elgar. Elgar instead heartily recommended Coleridge-Taylor with the words, 'I wish, wish, wish you would ask Coleridge-Taylor to do it ... he is far and away the cleverest fellow going amongst the young men.' Coleridge-Taylor composed it swiftly (between June and early September 1898), in time to meet the Festival's deadline, and conducted it himself at the premiere in Gloucester's Shire Hall. The piece was well received; a glowing interview in *The Musical Times* remarked that Coleridge-Taylor was a 'very gifted musician who has something to say and, moreover, something worth saying'. Elgar, who had attended a rehearsal, expressed his view with carefully delineated enthusiasm: 'I liked it *all* and loved some and adored a bit.'

The Ballade is a confident, flowing and gorgeously lyrical piece, opening with a theatrical flourish followed by two themes: the first in a rocking, rolling style, the second a longer melody characterised by wide leaps. These two themes chase each other around in the first few minutes, before ushering in a more romantic passage with a memorably soaring melody. The opening themes gallop back, then play out in a variety of styles and inventive orchestrations (at one point, a slinky version of the first theme sounds like something out of cabaret). We are treated to a longer, even more passionate version of the central melody again before the first two return to close out this exhilarating work.

© Lucy Walker

What was happening in 1898?

13 Jan Novelist Émile Zola's open letter *J'Accuse...!* was published, accusing the French government of antisemitism and wrongfully imprisoning Alfred Dreyfus, an alleged German spy

12 Feb Henry Lindfield became the first fatality as the result of an accident on a public highway when his car hit a tree in Purley, London

5 Apr Annie Oakley offered the US government 50 'lady sharpshooters' in the event of war breaking out with Spain. The US declared war on 25 Apr; Oakley's offer was not taken up

28 May Secondo Pia took the first photographs of the Shroud of Turin and noticed the negatives showed a positive image of a man

7 Jun At University College London, William Ramsay and Morris Travers discovered neon after extracting it from liquid nitrogen

28 Aug American pharmacist Caleb Bradham named his soft drink Pepsi-Cola

18 Dec Gaston de Chasseloup-Laubat set the first land speed record for a car, averaging 63.15kph (39.24mph) over 1km

26 Dec Marie and Pierre Curie announced the discovery of an element they called radium

Ludwig van Beethoven (1770-1827)

Piano Concerto No1

in C Major Op15



FIRST PERFORMANCE

Probably Prague, 1798

DURATION 35 minutes

- 1. Allegro con brio**
- 2. Largo**
- 3. Rondo. Allegro scherzando**

In 1792, Beethoven, then a young man of 22, moved to Vienna, hoping to study with Haydn. It was not the first time he had tried to move to the musically renowned city. Some five years previously, he had arrived in hopes of studying with Mozart, but hurried back to his native Bonn when he received news that his mother was on her deathbed.

A brilliant pianist, Beethoven enhanced his own reputation as a soloist with virtuosic works composed to perform on stage, and used the stage as a calling card for his increasingly recognised compositions. The Piano Concerto No1 in C Major was in all likelihood written for this purpose, some short years after his arrival in Vienna. Technically his third piano concerto – if one counts an unfinished teenage endeavour for which only a piano sketch remains – it was, by Beethoven's choice, the first to be published. Conceived on a grand scale, the orchestra was marked with dazzling trumpets, horns and timpani, in stark contrast to his preceding concerto (confusingly published after the C Major, and known as the Piano Concerto No2), whose orchestral forces were so diminutive that Beethoven could rehearse the work in his own rooms.

The First Piano Concerto was probably premiered in 1798 in Prague – Beethoven was certainly at the piano – but details of its composition, c. 1796-8, are hazy. Written in the sunny key of C Major, it takes the parameters of the late 18th-century concerto, so brilliantly established by Mozart and Haydn, and explodes it with a joyous vigour, demanding an expansion of form and expectation – much as Beethoven demanded from instrument makers an expansion of the physical instrument itself.

The first movement opens with a very martial theme – those trumpets and timpani in their element. Beethoven's sound world, despite its recognisable basis in Mozartian structure, would have startled his contemporaries: the composer deliberately wrong-foots his audience by making his second musical theme repeatedly modulate into not just one but a series of 'wrong' keys, with brilliant melodic invention.

The thrillingly elaborate and lengthy cadenza contains more of this wrong-footing playfulness, with a false finish. Beethoven in fact wrote two more cadenzas for the first movement over the next decades of his career. If this first movement was far longer than most contemporary concerto movements, it was edited with pinpoint precision, giving the impression of a composer overflowing with innovations.

The central slow movement is more redolent of chamber music, unusually removing not only the brass and timpani, but also the flutes and oboes, its sound a premonition of the Romanticism that was on the 19th-century horizon. The warmth of strings, horns, bassoon and clarinet buoy the tender piano theme which unfurls before the joyous and untrammelled romp of the finale.

© Sarah Urwin Jones

If you liked this, why not try:

Rachmaninov's Third Piano Concerto, played by 2023 Scottish International Piano Competition winner Jonathan Mamora, alongside Farrenc's Overture No2 and Bartók's Concerto for Orchestra, in **Aberdeen** (6 Mar), **Edinburgh** (7 Mar) and **Glasgow** (8 Mar).

Listen again to the RSNO

Beethoven Piano Concerto No1

Plus Liszt Piano Concerto No1

Jae-Hyuck Cho Piano
Adrien Perruchon Conductor

More information
rsno.org.uk/recordings

Pyotr Ilyich Tchaikovsky (1840-1893)

Swan Lake Suite

Op20a and Act IV: Scène finale



FIRST PERFORMANCE

Full ballet: Moscow, 4 March 1877

DURATION Suite and Act IV Scène finale:
35 minutes

- 1. Act II: Scène**
 - 2. Act I: Valse**
 - 3. Act IV: Danse des cygnes**
 - 4. Act II: Scène**
 - 5. Act III: Danse hongroise**
 - 6. Act III: Danse espagnole**
 - 7. Act III: Danse napolitaine**
 - 8. Act III: Mazurka**
- and
- Act IV: Scène finale**

Based on stories from Russian and German folk tales, the plot of *Swan Lake* is devastating enough before you even throw Tchaikovsky's glittering, timeless score into the equation. The tragic tale of ballet's greatest love story begins with Prince Siegfried finding a beautiful swan, which transforms into Princess Odette. She explains that the spell which turned her into a swan can only be broken if someone who has never loved before swears an oath of undying love to her, which, naturally, the prince does instantly. Later, he asks for her hand in marriage – but it's not Odette. Instead, he is dancing with Odile in disguise, the black swan and daughter of the evil Von Rothbart. When he realises that he has broken the vow, he finds Odette and they throw themselves into the lake and die together.

In 1875 Tchaikovsky was a struggling composer balancing his pedagogical work with his composing. When the Bolshoi Theatre's commission came in to write the score for a ballet, Tchaikovsky wrote to his friend and fellow composer Rimsky-Korsakov, saying, 'I accepted the work partly because I need the money, and because I long cherished a desire to try my hand at this type of music.' The 1877 premiere at Moscow's Bolshoi wasn't a resounding success, however, with issues with casting and choreography. Cuts were made to the score, which meant that it wasn't performed in full until 1883. Tchaikovsky always intended to revise the score, but he died before he could revisit it. Following his death, a revised version was staged at the Mariinsky Theatre in St Petersburg, which provided the basis of the version we know today. Despite its initial shortfalls, *Swan Lake* carved a path for Tchaikovsky as one of the leading ballet composers of the 19th century; he composed two further ballets, *Sleeping Beauty* and *The Nutcracker*, both equally colourful and theatrical.

Swan Lake is a truly symphonic work, and has created some of the most iconic moments in the history of dance – and the concert suite is no different. We know that Tchaikovsky was interested in an idea of creating a suite out of the ballet, particularly as the ballet wasn't enjoying the success he might have hoped for in his lifetime. He wrote to his friend Pyotr Jurgenson, saying,

You know that French composer Delibes has written ballets. Since ballet is a thing without firm foundations, he made a concert suite from it. The other day I thought about my own *Swan Lake*, and I wanted very much to save this music from oblivion, since it contains some fine things. And so I decided to make a suite from it, like Delibes.

Jurgenson later published a Suite of six numbers from the ballet, but it's still unclear who chose that selection – it could have been Tchaikovsky himself. The earliest known performance of this evening's Suite was in 1901 in London with Sir Henry Wood at the helm.

The Suite opens with an image of swans gliding across the lake in lush orchestration. A waltz follows, showing peasants dancing in honour of the prince at the ball, with several playful themes and a spritely coda. We then hear the instantly recognisable *Danse des cygnes* (Dance of the Swans), as the melody passes seamlessly between strings and wind instruments, accompanying the dance of Odette and her swan companions. This gives way to a passionate dance between Odette and Prince Siegfried, with a light waltz and romantic string duet. The Suite concludes with a series of portraits of the various princesses vying for the prince's attention at the ball. The nationalities of the princesses are represented through a Hungarian dance infused

with Roma stylings, an exciting Spanish dance, a Neapolitan dance and finally a Mazurka.

Tonight, the Suite is followed by the glittering Scène finale (Final Scene), the emotional climax of the ballet's tragic love story. Prince Siegfried and Odette, the Swan Queen, meet their fate, breaking the curse for the other swans, and brought to life in a heart-rending blend of lush strings, sombre woodwinds and brass, combining many of the key themes explored within the Suite.

© Freya Parr

**Listen again
to the RSNO**

Tchaikovsky

Selection from **Swan Lake**

Plus Act II of **The Nutcracker**

Neeme Järvi Conductor

More information

rsno.org.uk/recordings

Ethan Loch

Piano



Ethan was born in 2004 and diagnosed completely blind from birth. As a toddler, he explored the piano for hours, imitating his first inspiration, Rowlf the piano-playing dog from *The Muppet Show*. His other inspiration, the DVD *Horowitz in Vienna*, he played relentlessly. His formal piano lessons began at age four with his mother, but he now studies with Fali Pavri at the Royal Conservatoire of Scotland. He has been composing since early childhood and loves to tell imaginative stories in his compositions.

Ethan's first notable concert was a Music in Lanark event where he also debuted his first major composition, *Wallace at Lanark*, illustrating the life of Scottish hero William Wallace. He was also the focus of a BBC radio documentary called *Batman and Ethan*, about the freedom a blind child can experience through working with the talented teacher of the blind, Daniel Kish.

In 2016 Ethan was awarded his first major international award at the Vatican. He received the Premio Assoluto prize at the 15th International Giuseppe Sciacca awards for his ability to create music 'full of colours' as an

inspiration to all. In 2017 Ethan won the 7th James Waterhouse Loretto Piano Competition 'Advanced' class. As part of that prize, he performed at Steinway Hall in London. Ethan has twice participated in the Festival of Chopin in Mazovia, Poland. He won the 3rd and then the 4th categories. He performed at Chopin's house and later for the Warsaw Music Society. He was also a finalist in the EPTA Belgium International Piano Competition in 2018.

In 2019 Ethan received his ATCL (Associate of Trinity College London) with a mark of 92/100 at the age of 14. The same year, he won the Scottish International Youth Piano Competition as part of the Moray Prize at the RCS.

During the first Covid-19 lockdown in 2020, every Saturday at 8pm Ethan showcased a 15-minute concert on his YouTube channel. He recorded 44 concerts over the year.

In 2022, after a year of competing, Ethan won the 2022 BBC Young Musician Keyboard Category Final. He also featured on *The List's* Top 100 People to Watch in 2022.

In summer 2023 he was awarded a place at the Verbier Academy as a piano soloist.

Ethan's first CD, *Mysterious Pathways Volume One*, was featured on Classic FM and on a Canadian Broadcasting Corporation radio documentary featuring his collaboration with the Canadian artist Tony Luciani, who painted the cover image. His second album, *Mysterious Improvisations 2020*, is a collection of one-shot, single-take classical improvisations.

Ethan continues to study at the RCS and plays around the UK both solo and in concertos, including concerts with the Bournemouth Symphony Orchestra, Manchester Camerata and BBC Scottish Symphony Orchestra. These are his debut performances with the RSNO.

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

Ania Safonova
GUEST LEADER
Tamás Fejes
ASSISTANT LEADER
Cheryl Crockett
Ruth Crouch
Liam Lynch
Alan Manson
Lorna Rough
Caroline Parry
Ursula Heidecker Allen
Elizabeth Bamping
Emily Ward
Susannah Lowdon
Gillian Risi
Sharon Haslam

SECOND VIOLIN

Emma Oldfield
GUEST PRINCIPAL
Marion Wilson
Colin McKee
Kirstin Drew
Nigel Mason
Sophie Lang
Robin Wilson
Anne Bünemann
Harriet Hunter
Paul Medd
John Robinson
Seona Glen

VIOLA

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

CELLO

Pei-Jee Ng
PRINCIPAL
Betsy Taylor
Kennedy Leitch
Robert Anderson
Rachael Lee
Sarah Digger
Susan Dance
Miranda Phythian-Adams

DOUBLE BASS

Nikita Naumov
PRINCIPAL
Michael Rae
Moray Jones
Alexandre Cruz dos Santos
Tom Berry
Christopher Sergeant

FLUTE

Katherine Bryan
PRINCIPAL
Japheth Cheng
Hannah Foster
PICCOLO

OBOE

Adrian Wilson
PRINCIPAL
Peter Dykes

CLARINET

Timothy Orpen
PRINCIPAL
William Knight

BASSOON

David Hubbard
PRINCIPAL
Paolo Dutto

HORN

Andrew McLean
ASSOCIATE PRINCIPAL
Alison Murray
Martin Murphy
David McClenaghan
Andrew Saunders

TRUMPET AND CORNET

Christopher Hart
PRINCIPAL
Katie Smith
Mark Addison
Juliette Murphy

TROMBONE

Dávur Juul Magnussen
PRINCIPAL
Meggie Murphy
Alastair Sinclair
PRINCIPAL BASS TROMBONE

TUBA

John Whitener
PRINCIPAL

TIMPANI

Paul Philbert
PRINCIPAL

PERCUSSION

Simon Lowdon
PRINCIPAL
John Poulter
Stuart Semple
Alasdair Kelly

HARP

Pippa Tunnell



FRENCH LANGUAGE AND CULTURE

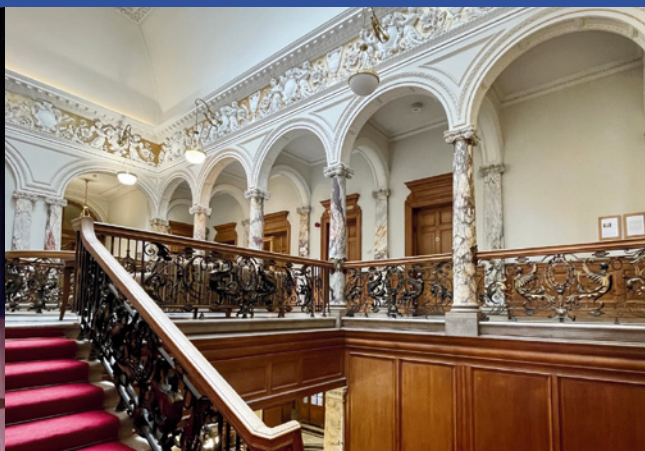
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3pm

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Diana Moore Mezzo-soprano
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RSNO Chorus
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Have you ever wanted to see how a conductor prepares a symphony orchestra for a concert performance? Or receive exclusive updates from Scotland's National Orchestra? Joining today can gain you behind the scenes access and much more.

To say thank you for your support we offer:

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Higher levels of membership bring you even closer to the Orchestra and help us to achieve even more.

Membership helps to support the future of the RSNO whilst sharing the joy of music both on and off stage.

You can join the RSNO Circle online today at rsno.org.uk/circle or by calling **0141 226 3868**

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Supporting the RSNO

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

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

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

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



Thomas Søndergård
MUSIC DIRECTOR, RSNO

RSNO Benefactors

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

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

Sir Ewan and Lady Brown
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Ms Chris Grace Hartness

RSNO Conductors' Circle

The RSNO Conductors' Circle is an inspirational group of individual supporters at the heart of the RSNO's Individual Giving programme. Our members' annual gifts enable us to realise the Orchestra's most ambitious goals. Conductors' Circle members support inspirational concert performances for our audiences alongside innovative education programmes in communities across Scotland, via our ground breaking initiative Music for Life.

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

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We would also like to thank those generous donors who wish to remain anonymous.

Patron Programme

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

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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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John Clark Chair for their support of
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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.



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

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

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

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

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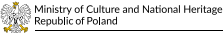
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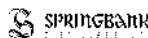
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