


**EDINBURGH
INTERNATIONAL
FESTIVAL**

ROYAL SCOTTISH NATIONAL ORCHESTRA & ELIM CHAN

—

Royal Scottish National Orchestra

Elim Chan Conductor

Sol Gabetta Cello

16 Aug 6pm & 8.30pm

EDINBURGH ACADEMY JUNIOR SCHOOL

The performance lasts approx. 1hr 10mins
with no interval.

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ROYAL SCOTTISH NATIONAL ORCHESTRA & ELIM CHAN

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Caroline Shaw **Entr'acte**

Saint-Saëns **Cello Concerto No 1**

Beethoven **Symphony No 1**

- 1 Adagio molto – Allegro con brio
- 2 Andante cantabile con moto
- 3 Menuetto: Allegro molto e vivace
- 4 Adagio – Allegro molto e vivace

PROGRAMME NOTES

There's a sense of Classical elegance to all three works in tonight's programme. US composer Caroline Shaw – winner of the Pulitzer Prize for Music in 2013 and erstwhile collaborator of rapper Kanye West – took inspiration from Haydn's string quartets in her 2014 *Entr'acte*, saying: 'I love the way some music (like the minuets of Haydn's Op 77) suddenly takes you to the other side of Alice's looking glass, in a kind of absurd, subtle, technicolor transition.' It's a freewheeling mix of traditional harmonies, more dissonant music and surprising string effects, travelling from the poignant poise of its opening to some unexpected regions.

Saint-Saëns was considered something of a dangerous radical when he was writing his First Cello Concerto in 1872, but he was keen, too, to embody a particularly French sense of refinement and sophistication that orchestras were eager to draw attention to following the Franco-Prussian War of 1870–71. He wrote the piece as a single span of music that takes in a concerto's traditional three-movement form, and gives his soloist a declamatory part, the orchestra providing a sonic backdrop to the cellist's virtuosic pronouncements.

Beethoven had moved in 1792 from his birthplace of Bonn to Vienna, cultural capital of the world, ostensibly to study with Haydn, though lessons didn't work out well. He waited until 1800 to unveil his First Symphony, which looks back to the balance of Mozart and Haydn, but with its 'forbidden' opening chord, its surprisingly surging third movement and its irrepressibly sunny finale, forges a new pioneering path too.

David Kettle

David Kettle is a music and arts writer based in Edinburgh, who contributes regularly to the *Scotsman* and the *Daily Telegraph*. He has also written for publications including *BBC Music Magazine*, *The Times*, *The Strad* and *Classical Music*, and for organisations including the BBC Proms, Glyndebourne and Scottish Opera.

ROYAL SCOTTISH NATIONAL ORCHESTRA

The Royal Scottish National Orchestra was formed in 1891 as the Scottish Orchestra and became the Scottish National Orchestra in 1950, before being awarded Royal Patronage in 1977. Throughout its history, the Orchestra has played an integral part in Scotland's musical life, including performing at the opening ceremony of the Scottish Parliament building in 2004. It performs across Scotland, including concerts in Glasgow, Edinburgh, Dundee, Aberdeen, Perth and Inverness, and appears regularly at the Edinburgh International Festival and BBC Proms.

Many renowned conductors have contributed to its success, such as George Szell, Sir John Barbirolli and Sir Alexander Gibson. The Orchestra's artistic team is currently led by Danish conductor Thomas Søndergård, who was appointed Music Director in 2018, having previously held the position of Principal Guest Conductor. Current Principal Guest Conductor is Hong Kong-born conductor Elim Chan.

The Orchestra has a worldwide reputation for the quality of its recordings and has received a 2020 *Gramophone* award for Chopin's Piano Concertos (soloist Benjamin Grosvenor and conductor Elim Chan), two Diapason d'Or awards for symphonic music (Denève/Roussel 2007 and Denève/Debussy 2012) and eight Grammy award nominations. Over 200 releases are available, including the complete symphonies of Sibelius (Gibson), Prokofiev (Järvi), Glazunov (Serebrier), Nielsen and Martinů (Thomson), Roussel (Denève) and the major orchestral works of Debussy (Denève). Søndergård's debut recording with the Orchestra of Strauss's *Ein Heldenleben* was released in 2019.

The Orchestra's pioneering learning and engagement programme, Music for Life, aims to engage the people of Scotland with music across key stages of life. The team is committed to placing the Orchestra at the centre of Scottish communities via workshops and annual residencies across the length and breadth of the country.

ELIM CHAN

Elim Chan became the first female winner of the Donatella Flick Conducting Competition and is Chief Conductor of the Antwerp Symphony Orchestra. Since 2018/19, she has also held the position of Principal Guest Conductor of the Royal Scottish National Orchestra.

Recent highlights include debuts with the Konzerthausorchester Berlin, Gürzenich-Orchester Köln, Gothenburg Symphony and Netherlands Philharmonic orchestras, Swedish Radio and Toronto Symphony orchestras as well as returns to the Royal Concertgebouw Orchestra, Philharmonia Orchestra, Hong Kong Philharmonic Orchestra, London Symphony Orchestra and the Orchestre National de Toulouse. Next important stops will be with the Cleveland Orchestra, San Francisco Symphony and Boston Symphony Orchestra, as well as a return to the Proms in August 2021.

Celebrated by the press for her debuts with the Philadelphia Orchestra and Deutsches Symphonie-Orchester Berlin, other recent engagements have been with Deutsche Kammerphilharmonie Bremen at Hamburg's Elbphilharmonie, Royal Stockholm

Philharmonic and Sydney Symphony orchestras, alongside returns to the Los Angeles Philharmonic and Rotterdam Philharmonic orchestras.

Chan became Assistant Conductor of the London Symphony Orchestra in 2015/16 and was appointed to the Dudamel Fellowship programme with the Los Angeles Philharmonic in 2016/17. She led the Orchestre de la Francophonie as part of the NAC Summer Music Institute in 2012, where she worked with Pinchas Zukerman, and participated in the Musical Olympus Festival in St Petersburg, as well as in workshops with the Cabrillo Festival and Baltimore Symphony orchestras. She also took part in masterclasses with Bernard Haitink in Lucerne in 2015.

Chan holds degrees from Smith College and the University of Michigan where she served as Music Director of the University of Michigan Campus Symphony Orchestra and the Michigan Pops Orchestra. She received the Bruno Walter Conducting Scholarship in 2013.

SOL GABETTA

Following her residencies with the Staatskapelle Dresden and Bamberg Symphony last season and her appearance at the Concert de Paris from the Bastille with Orchestre National de France, Sol Gabetta opened the 2020/21 season in concerts with the Münchner Philharmoniker and Valery Gergiev. She concluded it in concerts with the Bavarian Radio Symphony Orchestra and Daniel Harding in 2021's large Odeonsplatz Open Air in Munich.

Other highlights this season include another set of live performances with the Bamberg Symphony as well as digitally streamed concerts with the Gothenburg Symphony Orchestra and Klaus Mäkelä, Antwerp Symphony Orchestra and Elim Chan, and Netherlands Radio Philharmonic Orchestra under Dima Slobodeniouk. Gabetta was *artiste étoile* at the Lucerne Festival and continues to draw inspiration from a wide circle of collaborators and musical encounters at the Solsberg Festival, which flourishes under her artistic direction.

In the past, chamber music performances have led her to venues such as New York's Lincoln Center and Wigmore Hall in London. Gabetta was honoured

with the Herbert von Karajan Prize at the Salzburg Easter Festival in 2018. In 2019, she was awarded the first OPUS Klassik award as instrumentalist of the year for her interpretation of Schumann's Cello Concerto. The ECHO Klassik award saluted her accomplishment biennially between 2007 and 2013, and also in 2016. A Grammy award nominee, she also received the *Gramophone* young artist of the year award in 2010 and the Würth-Preis of the Jeunesses Musicales in 2012. She continues to build her extensive discography with Sony Classical.

Gabetta performs on several Italian master instruments from the early 18th century, including a cello by Matteo Goffriller from 1730, Venice, provided to her by Atelier Cels Paris, and since 2020, the famous 'Bonamy Dobrée, Suggia' cello by Antonio Stradivari from 1717, on generous loan from the Stradivari Foundation Habisreutinger. She has taught at the Basel Music Academy since 2005.


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