

**10 SEP**  
**3 PM**

**RSNO**

SCOTLAND'S NATIONAL  
ORCHESTRA

# NEW AUDITORIUM

GLASGOW ROYAL CONCERT HALL



**SCOTTISH**  
INTERNATIONAL  
PIANO  
COMPETITION  
2023

**CONCERTO FINAL**



# CHAIR OF THE BOARD'S WELCOME



Welcome to the Grand Final of the 12th Scottish International Piano Competition. Glasgow is truly a City of Music. Home of Scottish Opera and Ballet, the Royal Scottish National Orchestra, and the BBC Scottish Symphony Orchestra, and, of course, our world-renowned Royal Conservatoire of Scotland, it is also a city of choirs, of traditional music, and of discerning audiences who exult in listening to live music of all genres. It is a fitting host for the Scottish International Piano Competition 2023!

Since its inauguration in 1986, the Scottish International Piano Competition (SIPC) has enabled us to bring to our city and to Scotland a host of fine, uniquely talented young pianists, many of whom have gone on to grace the concert platforms of the world. Indeed, we were delighted to welcome back our 2004 first prize winner, Tanya Gabrielian, who gave a truly magnificent opening Guest Recital, reminding us all of her talent and musicianship.

The SIPC 2023 has been a superb showcase of the most remarkable performances from all our competitors. On behalf of the competition and the City of Glasgow, I want to thank each of them for their commitment and the most wonderful playing. The Grand Final promises to be a splendid musical experience.

Such an event, of course, could not happen without hard work and dedication.

I should like to thank the Principal, staff, and volunteers from the Royal Conservatoire of Scotland (RCS), which has hosted the Competition through all the stages of recitals and helped to ensure its smooth running. I extend our thanks also to the Royal Scottish National Orchestra for their collaboration and partnership with SIPC to make possible our Competition's Grand Final. Thanks are also due in a huge measure to Professor Aaron Shorr, the Artistic Director and Chair of the Jury, and Professor Fali Pavri, the Head of the Competition Selection Committee.

Our thanks, of course, to our wonderful Jury whose diligence and passion have ensured a marvelous SIPC 2023. It has been a hugely enriching experience to meet and work with each of them.

I am conscious of the generosity of our Friends and Patrons, without whom we simply could not run the SIPC, and our Hosts who have, once more, demonstrated true Scottish hospitality in looking after competitors. Thank you to all of them.

The financial support we receive from individuals, Trusts, and Foundations is crucial to the continuance of this wonderful Competition, as the SIPC receives no government funding at the local or national level. Sincere thanks for their continued generosity.

I should like to express my gratitude to the Board of the SIPC, whose hard work and commitment are simply boundless. Each one of them gladly gives time and effort to ensure the success of the Competition.

A very special thanks to the SIPC's Coordinator, Edward Cohen, whose hard work, dedication, and attention to even the smallest detail have ensured the seamless progress of the Competition through all its stages. It has been a pleasure to work with him over the past few years.

To all of them and to you, our audience and supporters, I extend my thanks and my delight that, after six long years and the ravages of Covid, we have been enabled to stage the Scottish International Piano Competition once more and to experience, with renewed fervour, the joy of live music, performed with a passion that inspires.

Thank you for the Music!

**Liz Cameron**



**SCOTTISH  
INTERNATIONAL  
PIANO  
COMPETITION**

# ARTISTIC DIRECTOR'S WELCOME



**SCOTTISH**  
INTERNATIONAL  
PIANO  
COMPETITION



It gives me great pleasure to welcome audiences to the finals of the 2023 Scottish International Piano Competition.

It has been six long years since the last edition of the competition, with the 2020 competition silenced due to the pandemic. This extended gap in the sequence of triennial competitions allowed the SIPC to reorganise and revitalise itself in every respect. As a result, the competition received 216 applications of the very highest quality, which were then narrowed down to 24 pianists who joined us in Glasgow on the 1st of September.

I have no doubt that the concerto finals will fulfil the artistic promise we all hoped for. Alongside our partners, the Royal Scottish National Orchestra and the Royal Conservatoire of Scotland, we invite you to revel in the astonishing talent we have come to admire this past week.

**Professor Aaron Shorr**

# THIS AFTERNOON'S PROGRAMME

**Jonathan Mamora**

S Rachmaninoff

Concerto No. 3 in D minor Op. 30

*Allegro ma non tanto; Intermezzo: Adagio; Finale: Alla breve*

*Interval*

**Yonggi Woo**

S Prokofiev

Concerto No. 3 in C major Op. 26

*Andante - Allegro; Tema con variazioni; Allegro, ma non troppo*

**Yilei Hao**

P Tchaikovsky

Concerto No. 1 Op. 23

*Allegro non troppo e molto maestoso - Allegro con spirito; Andantino semplice - Prestissimo - Tempo I; Allegro con fuoco - Molto meno mosso - Allegro vivo*

*Interval*

**Announcement of Prizewinners and Awards Ceremony**

# PRIZES

**First Prize:** £15,000, and the Alexander Stone Memorial Trophy

**Second Prize:** £10,000

**Third Prize:** £5,000

**Best performance of the Compulsory Work:** £500

The winner will be offered a performance in the Royal Scottish National Orchestra's season following the competition.

Prizewinners are frequently invited to perform across Scotland.

# FINALISTS



**Jonathan Mamora**

Acclaimed for his "most assured pianism", "natural, songful lyricism", and "ripp[ing] through virtuosic passagework" (The Dallas Morning News), Indonesian-American Jonathan Mamora is a pianist who strives to uplift and positively influence others using music as a means for service.

He has performed throughout North America, South America, Europe, and Asia, and he is a prize-winner of numerous piano competitions, most recently winning first prize in the Maria Canals Barcelona, Olga Kern, AntwerPiano, Dallas, and Virginia Waring piano competitions.

He made his concerto debut at the age of 13 with the La Sierra University Orchestra, performing Beethoven's Piano Concerto No. 3, and has since performed with such orchestras as the New Mexico Philharmonic, Dallas Chamber Symphony, Jove Orquestra Nacional de Catalunya, Eastman Philharmonia and Wind Ensemble, and Waring Festival Orchestra, among others. Jonathan has a number of upcoming solo and concerto engagements in the United States, Europe, and Africa, as well as upcoming recordings with Yamaha, Steinway & Sons, and Naxos labels. As described in a review of his 2023 debut at Carnegie Hall, "Jonathan Mamora is what one might call a 'big' pianist, in the best sense of the term ... [his] playing itself is larger than life" (New York Concert Review).

Jonathan currently serves as the Music Director and Organist of St John's Episcopal Church in Clifton Springs, NY. He often performs as a collaborative pianist for vocalists, instrumentalists, ensembles, and choirs. As a collaborator, Jonathan holds a graduate assistantship in accompanying at the Eastman School of Music and has received the Eastman Excellence in Accompanying Award. He is currently a candidate for the Doctor of Musical Arts in Piano Performance and Literature at the Eastman School of Music, studying with Douglas Humpherys, whom he served as a studio assistant. He received his Bachelor of Music from La Sierra University, and his Master of Music from The Juilliard School, previously studying with Elvin Rodríguez and Hung-Kuan Chen.



## Yonggi Woo

Yonggi Woo, originally from South Korea, began playing the piano at the age of five. At fourteen, he successfully debuted his first piano recital at Kumho Art Hall in Seoul, and was accepted to study at Seoul Arts High School with Professor Soo Jung Shin and Ki-Jung Han. He continued his studies with Professor Aviram Reichert at Seoul National University, earning a Bachelor's degree with the highest honours in 2019. He currently studies at the studio of Professor Evgeni Bozhanov at Folkwang University of the Arts in Germany.

Yonggi has won numerous international competitions, including first prize at the Suzhou Jinji Lake International Piano Competition, Hong Kong Asia Open Competition, second prize at the Seoul International Music Competition, and was a semifinalist at the Geneva International Competition in Switzerland. He also won first prize at the KBS KEPCO Music Competition in Korea, Köhler-Osbahr-Stiftung Competition, and Folkwang Prize in Germany.

Yonggi has performed at various venues in Europe and Asia, including Philharmonie Mercatorhalle, Seoul Arts Center, Kumho Art Hall, Kukje Art Hall, Elim Art Center, Alpensia Concert Hall, Yeul Maru, KBS Hall, and Hamamatsu Act City Concert Hall. His live performances have been featured on KBS, the national television station of South Korea. He has also appeared as a soloist with the Korean Symphony Orchestra, KBS Symphony Orchestra, Bucheon Philharmonic Orchestra, and Yeosu Philharmonic Orchestra.

Furthermore, Yonggi has been the pianist for masterclasses by renowned pianists such as Rena Shereshevskaya, Dame Fanny Waterman, Piotr Paleczny, Arie Vardi, Hiroko Nakamura, Tatiana Zelikman, Michel Dalberto, Michel Béroff, Hae-Sun Paik, and Georg Friedrich Schenck, among others.



## Yilei Hao

Born in 1996, Yilei Hao started to learn the piano at the age of five. In 2020, he began as the youngest student to study for a doctoral degree at the Central Conservatory of Music, and is tutored by Professor Danwen Wei. Nowadays, Yilei is one of the most outstanding young pianists in China, and he has won many awards and honours at home and abroad.

For example, he won the 11th and 13th Chinese Golden Bell Awards for Music, which were hosted by the Chinese Musicians Association. He became the only pianist in China who has won two Golden Bell Awards in the music category so far. In September 2019, as the only Chinese contestant in the final round of the piano section, Yilei won the 2nd prize in the 2nd International Music Competition Harbin. In January 2017, Yilei won the 1st Prize in the 8th Giorgos Thymis International Piano Competition and became the first Chinese competitor to win a prize since the competition was founded.

As a concert pianist, his performances include solo and chamber music repertoire. He has also collaborated with many famous orchestras, such as the Royal Liverpool Philharmonic Orchestra, Torun Symphony Orchestra, Budafok Dohnányi Orchestra, Thessaloniki State Symphony Orchestra, Shenzhen, Guangzhou, and Harbin Symphony Orchestras, and Xiamen Philharmonic Orchestra. Additionally, he has performed with well-known conductors including Hannu Lintu, Anna Mroz, Hollerung Gabor, Marcus Bosch, En Shao, and Paul Chiang, among others.

## Neil Sutcliffe

### Presenter



Neil Sutcliffe is a Scottish accordionist and pianist from Stirling. He comes from a background in traditional music and song, but also studied classical accordion with Djordje Gajic at the Royal Conservatoire of Scotland, graduating with a first-class Honours degree in 2021. Neil is passionate about making classical and contemporary music accessible to a wider audience, through collaboration with other art forms such as dance, BSL, and theatre, and by using his experience in storytelling to contextualise and introduce new music.



He is also a champion of works written by Scottish composers and will be releasing an album of previously unrecorded accordion works by Ronald Stevenson later this year. Since 2016, he has been collaborating with storytellers and theatre performers to develop shows combining storytelling, music, folklore and history. Alongside his classical career, Neil continues to perform as a folk musician – blending his roles as accompanist, folksinger, and ensemble player together with his love of writing and arranging music.

## **David Niemann** Conductor



German conductor David Niemann is establishing himself as one of the most gifted conductors of his generation. Second prize winner of the 2015 Malko Conducting Competition, in February 2015 he was appointed Assistant Conductor at the Opéra Orchestre National Montpellier, where he worked alongside chief conductor Michael Schönwandt for the following three seasons. He is developing a broad mainstream repertoire and is equally a persuasive advocate of twentieth-century and contemporary music.

Highlights of the 2023/24 season will include a full staging of the Mozart Requiem at Malmo Opera, with dancers from the Skanes Dansteater and choreography by choreography by Örjan Andersson, a revival of Elena Kats-Chernin's Der herzlose Riese with Luxembourg Philharmonic and a regional tour with Orchestre de Picardie.

Recent highlights have included successful debuts with Royal Scottish National Orchestra, Konzerthausorchester Berlin, Kammerakademie Potsdam, Aalborg Symfoniorkester, Deutsches Symphonie-Orchester Berlin, Orchestre National de Belgique and Ensemble Modern (Hamburg Elbphilharmonie); the world premiere of Elena Kats-Chernin's new opera Der herzlose Riese with Luxembourg Philharmonic; a special interdisciplinary project with Junge Deutsche Philharmonie featuring new commissions with the most renowned artists of the German-speaking poetry slam scene; Schoenberg's A Survivor from Warsaw, paired with Beethoven's Choral Symphony, to open the Barcelona concert season of the Valles Symphony in the iconic Palau de la Musica. Engagements have also included a series of projects with Qatar Philharmonic, a number of visits to Orchestre National du Capitole de Toulouse, Luxembourg Philharmonic; many main season and regional concerts with the Opéra Orchestre National Montpellier and concerts with Opéra National de Lorraine and Orchestre Lyrique Région Avignon Provence.



SCOTLAND'S NATIONAL  
ORCHESTRA

Formed in 1891, the Royal Scottish National Orchestra (RSNO) is one of Europe's leading symphony orchestras. Led by Music Director Thomas Søndergård the Orchestra regularly performs across Scotland and tours internationally. Awarded royal patronage by Her Late Majesty The Queen in 1977, its special status in the UK's cultural life was cemented in 2007 when it was recognised as one of Scotland's five national performing companies, supported by the Scottish Government. 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.

## Players

### 1st Violin

1. Gordan Trajkovic *Guest Leader*
2. Tamás Fejes *Assistant Leader*
3. Patrick Curlett
4. Caroline Parry
5. Ursula Heidecker Allen
6. Elizabeth Bamping
7. Lorna Rough
8. Susannah Lowdon
9. Alan Manson
10. Liam Lynch
11. Veronica Marziano
12. Laura Ghiro

### 2nd Violin

1. Marion Wilson *Associate Principal*
2. Jacqueline Speirs
3. Emily Nenniger
4. Sophie Lang
5. Nigel Mason
6. Harriet Hunter
7. Paul Medd
8. Sharon Haslam
9. Eddy Betancourt
10. John Robinson

### Viola

1. Felix Tanner *Associate Principal*
2. Susan Buchan
3. Francesca Hunt
4. Claire Dunn
5. Maria Trittinger
6. Beth Woodford
7. Lisa Rourke
8. David McCreadie

### Cello

1. Pei-Jee Ng *Principal*
2. Kennedy Leitch
3. Rachael Lee
4. Sarah Digger
5. Robert Anderson
6. Gunda Baranuaskaitė

### Double Bass

1. Kai Kim *Guest Principal*
2. Michael Rae
3. Moray Jones
4. Alexandre dos Santos

### Flute

1. Oliver Roberts *Associate Principal*
2. Janet Richardson *Principal Piccolo*

### Oboe

1. Adrian Wilson *Principal*
2. Henry Clay *Principal Cor Anglais*

### Clarinet

1. Timothy Orpen *Principal*
2. Kate McDermott

### Bassoon

1. Luis Eisen *Associate Principal*
2. Paolo Dutto *Principal Contrabassoon*

### Horn

1. Lauren Reeve-Rawlings *Guest Principal*
2. Alison Murray
3. Andrew McLean
4. David McClenaghan
5. Martin Murphy

### Trumpet

1. Toby Street *Guest Principal*
2. Andrew Connell-Smith

### Trombone

1. Dávur Juul Magnussen *Principal*
2. Lance Green
3. Alastair Sinclair *Principal Bass Trombone*

### Tuba

1. John Whitener *Principal*

### Timpani

1. Paul Philbert *Principal*

### Percussion

1. Simon Lowdon *Principal*
2. John Poulter

# 2023 JURY

A distinguished and internationally acclaimed panel of judges oversee all stages of the competition, chaired by our Artistic Director Professor Aaron Shorr (non-voting). The jury will also include renowned concert pianists Ingo Dannhorn, Clare Hammond, Carole Presland, Marc Silverman, Boris Slutsky, and Albert Tiu.

The Best performance of the Compulsory Work Prize will be adjudicated by the composer, David Önaç.



Ingo Dannhorn



Clare Hammond



Carole Presland



Marc Silverman



Boris Slutsky



Albert Tiu



Professor Aaron Shorr,  
Artistic Director and  
Chair of the  
Competition Jury (non-  
voting)



David Önaç, Composer  
and Adjudicator of the  
Compulsory Work

# 2023 COMPETITORS



Dominic Chamot, 28



Xuehong Chen, 23



Carlos de la Blanca Elorza, 28



Yilei Hao, 26



Dmitrii Kalashnikov, 28



Dongyoung Kim, 21



Jeongjin Kim, 25



Minkyu Kim, 28



Min Young Kim, 27



Maxim Kinasov, 30



Yael Koldovsky, 22



Linda Lee, 27



Saebeom Lee, 27



Fedor Orlov, 18



Tanta Magradze, 28



Jonathan Mamora, 28



Tomer Rubinstein, 19



Dmitry Sin, 28



Gabrielė Sutkutė, 26



Chun Lam U, 20



Anastasia Vorotnaya, 28



Yonggi Woo, 28



Yifan Wu, 18



Jialin Yao, 24



# COMPETITION LAUREATES



Can Çakmur, 2017 Winner



Jonathan Fournel, 2014 Winner



Oxana Shevchenko, 2010 Winner



Tom Poster, 2007 Winner



Tanya Gabrielian, 2004 Winner



Chenyin Li, 2001 Winner



Alexander Kobrin, 1998 Winner



Giampaolo Stuanì, 1995 Winner



Sergei Babayan, 1992 Winner



Daniel Wiesner, 1990 Winner



Graeme McNaught, 1986 Winner



**The Scottish International Piano Competition was established in 1986 as a memorial to Frederic Lamond.**



## **A Piano Competition for Glasgow**

**Robin Barr relates how the Scottish International Piano Competition came into being:**

*None of the performances were truly world-class, but, in competition terms, the foundations had been laid for a useful and worthwhile triennial event*

So ran The Daily Telegraph review after the first Scottish Piano Competition, held in Glasgow, in September 1986. Our executive committee, just six of us, chaired by Prof. Rupert Leslie, had the bright gleam of success in our eyes ... mission accomplished!

Behind us lay a memorable week of pianoforte recitals given by 24 young pianists of Scottish descent from around the world in the old Stevenson Hall of The Royal Scottish Academy of Music and Drama in St George's Place; and we had finished off with a full house in Glasgow City Hall for the televised final. Best of all, however, was the promise of no less than 40 engagements we had negotiated for our winners with Scotland's concert-promoting organisations.

Initially, we had no thoughts of going fully international. Instead, the competition aimed to bring recognition and motivation for our own country's aspiring pianists – advanced students at the RSAMD – who in those days found little or no opportunity for public performance in Scotland.

Previously, Glasgow City Council had run a musically successful but costly International Junior Violin Competition, so the appetite among sponsors for another music competition must have been patchy when Elisabeth Jacobs (official accompanist at the Glasgow Junior Violin Competition) and Bernard King, her fellow teacher at the RSAMD, suggested a new competition for pianists aged eighteen years and over. When Rupert and Elisabeth asked me to join this little keyboard conspiracy of volunteers to handle the administrative aspects of the event, and to find concert opportunities for the young contestants, I barely realised what would develop as we worked our way towards becoming a recognised world-class international event: The Scottish International Piano Competition.

RSAMD Governors Morrison Dunbar, Ainslie Millar, Walter Wolfe, and the Head of Keyboard Studies, Lawrence Glover, were generously supportive throughout, but we faced a series of difficulties in the real world of competition promotion. Would the aged Steinway in the Stevenson Hall be wrecked by umpteen performances of the Liszt Sonata or Ravel's Gaspard by umpteen unknown, untried performers? Since there was no PRS licence for charging entry to public concerts in the old RSAMD building, all performances had to be ticket-free ... where then, was our 'gate-money' to come from? Could a fair competition be held at all - with first and second stage recitals taking place in a concert venue (Stevenson Hall) right in the centre of Glasgow's busy city traffic? Yes, an Edwardian concert hall with single glazed windows! And where would the 24 pianists practise, with only half-a-dozen suitable instruments in the Academy, and a jury of busy concert pianists, to be accommodated into the bargain?

In the event, Glasgow, 'the friendly city', provided the answer, when Aubrey Gerber set up the hospitality committee, which was soon to bring together 24 families with grand pianos who would invite the competitors into their homes for competition week.

The financial situation was somewhat perilous throughout 1985, with only a £200 funding advanced by The Royal Bank, but no other interested sponsor, and a budget of £17,500 required as the minimum cost for the event. Worse still, we had no professional controller of finance! It was not until four months before the Competition, in May 1986, that Leslie Reid was co-opted to become our excellent honorary treasurer, joining Jeanette Feny, our efficient competition secretary.

Then, out of the blue came our sponsorship – relief all around! (As The Scottish Piano Competition was not a Limited Company, the committee of six volunteers had been collectively responsible for any losses). In May 1986, with just four months until the event was due to take place, a cheque for £10,000 from IBM in Greenock came through the door. This moved other sponsors to commit in our favour, with The Glasgow Herald, Glasgow City Council, The Royal Bank, Scottish Television, and McCormacks Music all contributing four-figure sums.

By this time, we had already engaged our visiting jury – composer Robert Crawford (Chairman), Moscow Gold Medallist Viktor Friedman, RAM London Head of Keyboard Studies Alexander Kelly, Anthony Goldstone, and Nina Milkina, who remembered herself, as an aspiring young pianist, being encouraged by Rachmaninov, no less.

Over that summer, young pianists began to risk their careers by applying for this unknown event in Glasgow – a city which had once promoted recitals by Chopin, D'Albert, and Bartók, and had reared that young Bridgeton boy, protégé of Franz Liszt ... Frederic Lamond. A recently composed Sonata by Martin Dalby was chosen as the Test Piece.

September came, and a dramatic final on Saturday 13th in the City Hall saw Bryden Thomson's kindly baton directing the young players with the SNO through the turns and twists of concertos by Prokofiev, Mozart, and Schumann. The performance was seen on the following Sunday by the viewing public, throughout Central Scotland. The rest of the country had to wait for those future concerts we had lined up, from Thurso to Gatehouse of Fleet, which would be shared by all our semi-finalists (not just the winner) – as the original purpose of the competition was to promote all participants in their careers.

Many of those first entrants to the Scottish (International) Piano Competition lived up to the praise of critics and public that September 1986, enjoying a distinguished career in music, right up to the present time ... Iain Burnside, Jessica Drake, Nigel Hutchison, Mary Ann Kennedy, Lucy Parham, and of course, the three Finalists: Christopher Oakden, Susan Tomes, and winner Graeme McNaught.

IBM management was delighted with the success of its sponsorship, while the Piano Competition treasurer, Leslie Reid, was also delighted to report a surplus of nearly £2,000 towards the future, or, as The Daily Telegraph might put it:

***The foundations for a useful and worthwhile triennial event***



# THE TEAM

**Liz Cameron**

Chair of the Board

**Prof. Aaron Shorr**

Artistic Director and  
Chair of the Competition Jury (non-voting)

**Edward Cohen**

Competition Coordinator

**Raymond Williamson**

Honorary President

**Helen Chalmers**

Honorary Vice President

## The Board

David Ballantine | Liz Cameron (Chair) | Jillian Carrick |  
Ian Dickson | Ann Lever | Lynn Noble | Kenneth Osborne  
(Treasurer) | Ian Mills | Professor Aaron Shorr

Competition Selection Committee

Professor Fali Pavri (Head) | John Byrne | Ian Fountain

**We are extremely grateful for the following support**

## **Honorary Friends**

Dmitri Alexeev | Bernard d'Ascoli | Sergei Babayan | Daniel Barenboim | Alfred Brendel | Arnaldo Cohen | Bella Davidovich | Nikolai Demidenko | Barry Douglas | Peter Frankl | Andrei Gavrilov | Ingrid Haebler | Philip Jenkins | John Lill | James Loughran | Bryce Morrison | Cristina Ortiz | Cécile Ousset | Maurizio Pollini | Christopher Seaman | Howard Shelley | Jean-Yves Thibaudet | Valerie Tryon | John Wallace

## **Trusts and Foundations**

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## **Patrons and Friends**

Mr Robin Barr | Mr Douglas Boyd | Mrs Marilyn Boyd | Ms Hazel Cochrane | Mr Russel Crichton | Dr Frances Dryburgh | Mrs Adele Granet | Mrs A S Hunter | Mr Robert Love | Miss Maureen Michie | Dr Jill Morgan | Dr Lynn Noble | Mr Charles Scott | Mr Graeme Stronach | Mrs Elaine Symington | The Hon Lord Weir | Mr and Mrs Raymond & Brenda Williamson | Mrs Feodor Wolfe

**We would also like to thank our Host Families  
and those who wish to remain anonymous**

**Special thanks from the Organising Committee to the following for their support**

**Claire Miller | Katherine McAinsh**

and the team at the Royal Conservatoire of Scotland

**Alistair Mackie | Tammo Schuelke**

and the team at the Royal Scottish National Orchestra

### **Our Dedicated Volunteers**

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Piano Technician

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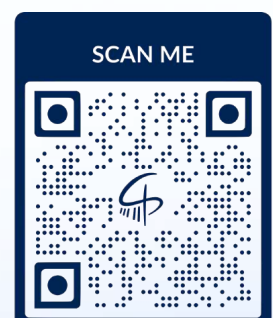
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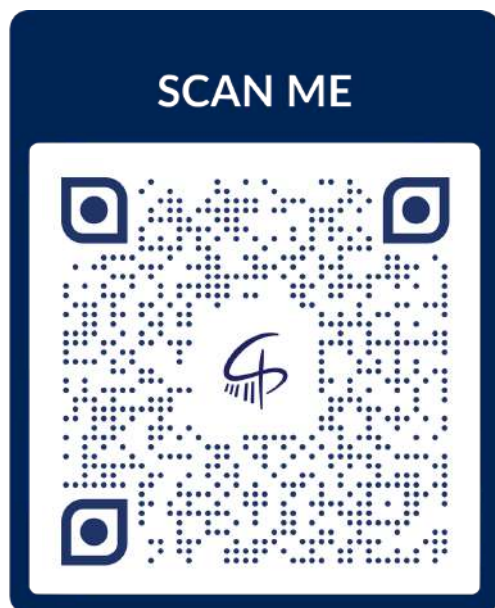
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