

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Mozart CLARINET CONCERTO

New Auditorium, Glasgow Royal Concert Hall
Thu 7 Oct 7.30pm

Caird Hall, Dundee
Fri 8 Oct 7.30pm

Music Hall, Aberdeen
Sun 10 Oct 3.00pm



Mozart

CLARINET

CONCERTO

Ralph Vaughan Williams' Fifth Symphony is a rapturous vision of optimism and peace. Recently voted the greatest of all British symphonies, it's an inspirational way to return to live performance, contrasting with the epic Scandinavian vistas in Sibelius' stirring overture. But at the heart of this uplifting concert is Mozart's lovely Clarinet Concerto, conducted by Rory Macdonald and played by one of the RSNO's own stars, Timothy Orpen. Music to refresh the spirit.

SIBELIUS Karelia Overture Op10 [10']

MOZART Clarinet Concerto in A Major, K622 [28']

INTERVAL

VAUGHAN WILLIAMS Symphony No5 in D Major [42']

Rory Macdonald Conductor

Timothy Orpen Clarinet

Royal Scottish National Orchestra

NEW AUDITORIUM, GLASGOW ROYAL CONCERT HALL

Thu 7 Oct 2021 7.30pm

CAIRD HALL, DUNDEE

Fri 8 Oct 7.30pm

MUSIC HALL, ABERDEEN

Sun 10 Oct 3.00pm

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 ensure your mobile device is on silent mode throughout.**



RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Søndergård conducts **THE FIREBIRD**

EDN Fri 22 Oct
GLA Sat 23 Oct

RECOMMENDED BY
CLASSIC *f*M

Matthew Rooke The Isle is Full of Noises!
Shostakovich Festive Overture
Tchaikovsky Variations on a Rococo Theme
Stravinsky The Firebird

Thomas Søndergård Conductor
Bruno Deleplaire Cello

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WELCOME



It's wonderful that the RSNO is able to perform live again, and we're particularly delighted to be returning to Dundee and Aberdeen following our Covid-enforced absence.

This concert features a welcome return to the RSNO for Scottish conductor Rory Macdonald, as well as the first opportunity to hear Timothy Orpen, the Orchestra's recently appointed Principal Clarinet, in a concerto performance.

For more than 35 years John Cushing was the RSNO's Principal Clarinet, acknowledged throughout the UK music business as one of the very finest clarinettists of his generation. They were big shoes to fill, and perhaps the reason why it took the RSNO quite some time to find his successor! Tim joined the Orchestra at the start of the first Covid lockdown and since then has lit up many of our digital concerts with his extraordinary artistry. I'm delighted we are able to feature him in our return to live concerts and to share with you all the excitement we feel at having him as a member of the RSNO.

Rory's work with the RSNO in recent years has focused on a pair of critically acclaimed recordings of Thomas Wilson's symphonies. Wilson is one of the greatest Scottish symphonic composers, and it's well worth giving Rory's interpretation of these works a listen. Rory focuses in this concert on two composers whose own symphonic cycles stand among the greatest of the classical repertoire. Vaughan Williams dedicated his Fifth Symphony to Sibelius, and while the latter's seven symphonies cover a huge range of harmonic styles, it's perhaps Vaughan Williams' Fifth Symphony that most closely demonstrates the influence Sibelius had on his writing.

I hope you enjoy this concert full of beautiful music. I know I speak for the whole RSNO when I say that we are thrilled to be able to bring music back to the halls and audiences we have missed so much.

Alistair Mackie
CHIEF EXECUTIVE

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA



THE MUSIC OF BOND

FRI 29 OCT

USHER HALL, EDINBURGH

SAT 30 OCT

GLASGOW ROYAL CONCERT HALL

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ROYAL SCOTTISH NATIONAL ORCHESTRA



ARTISTIC TEAM

Thomas Søndergård	1
MUSIC DIRECTOR	
Elim Chan	2
PRINCIPAL GUEST CONDUCTOR	
Neeme Järvi	3
CONDUCTOR LAUREATE	
Alexander Lazarev	4
CONDUCTOR EMERITUS	
Kellen Gray	5
ASSISTANT CONDUCTOR	
Gregory Batsleer	6
CHORUS DIRECTOR, RSNO CHORUS	
Patrick Barrett	7
CHORUS DIRECTOR, RSNO JUNIOR CHORUS	

FIRST VIOLIN

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ASSISTANT LEADER	
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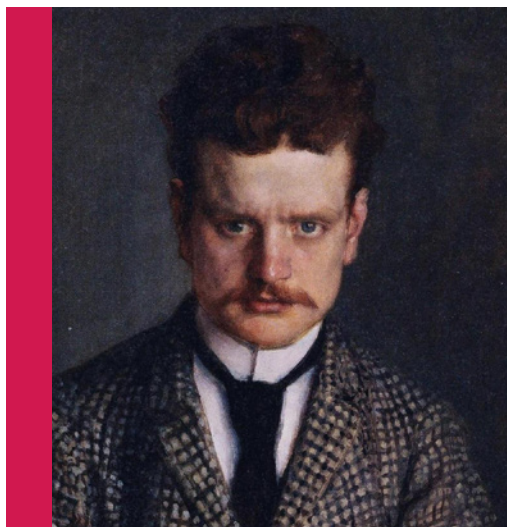
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Jean Sibelius (1865-1957)

KARELIA OVERTURE Op10



FIRST PERFORMANCE

Helsinki, 13 November 1893

DURATION 10 minutes

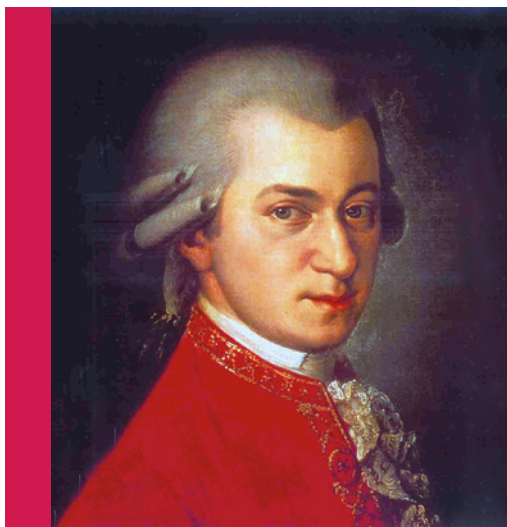
Sibelius caught the composing bug relatively late in life. Having begun formal piano lessons aged nine, it was the violin that inspired him to try his hand at becoming a world-class virtuoso. For a while everything seemed to be on track – he even got as far as an audition with the Vienna Philharmonic in 1891. Yet by now his creative urge had been fired by the 1890 Berlin premiere of *Aino*, a trailblazing symphonic poem by his conductor-composer friend, Robert Kajanus. ‘My acquaintance with this work proved to be pivotal,’ Sibelius reflected. ‘It showed me the wonderful musical possibilities offered by the *Kalevala* [a major poetic source of Finnish tales and legends].’

Sibelius’ immediate response was a five-movement symphonic epic entitled *Kullervo* (1892), followed in swift succession by the tone poem *En Saga* (1892) and his *Karelia Music*, a collection of short nationalistic pieces for a series of musical vignettes presented by the Viipuri Students’ Union, which consisted originally of an overture (which we hear today), eight tableaux and two intermezzi. Scored for a large orchestra, keen Sibelians will notice the imposing Overture quotes liberally from the opening Intermezzo of the popular *Karelia Suite*.

© Julian Haylock

Wolfgang Amadeus Mozart (1756–1791)

CLARINET CONCERTO in A Major K622



FIRST PERFORMANCE
Prague, 16 October 1791
DURATION 28 minutes

Allegro

Adagio

Rondo: Allegro

There have been many unusual and short-lived musical instruments that now exist only behind museum glass, but relatively few have the merit of being behind a genuine masterpiece. The basset clarinet – originally termed a ‘bass clarinet’ but later renamed so as not to confuse it with the development of the 19th-century instrument of that name – is one such, inspiring Mozart, in 1791, to write the late masterwork which we now know as the Clarinet Concerto in A Major.

Mozart’s muse was, however, less the instrument, more the man behind it. Mozart and Anton Stadler (1753–1812) probably first met in 1781, when the virtuoso clarinetist and basset horn player, then freelancing for several

courts, played in the first performance of the composer’s sextet version of the Serenade in E Flat. Mozart noted, ‘they are poor beggars who, however, play quite well together, particularly the first clarinet and two horns’. By the time Stadler and his brother Johann, also a clarinetist, had obtained a permanent position at the Imperial court in Vienna a year later, critics, public and Mozart himself were lauding the musician’s facility on the instrument, producing a sound ‘so soft and lovely ... that no one could resist it’. Mozart called him ‘Miracle of Bohemia’ and *Nätschibinitschibi*, which was a humorous concatenation of ‘poor miser’ and ‘man of folly’, for Stadler had an unreliable reputation, particularly when it came to money. Mozart spent the following two years writing no fewer than 13 works for the basset horn and ensemble, a number of which he performed with Stadler.

It was not until the autumn of 1791, shortly before his own death, and two years after writing the Clarinet Quintet for the basset clarinet, that Mozart began writing the Clarinet Concerto, initially for the basset horn, only to swap to the basset clarinet, whose lower range Stadler exploited so evocatively that the instrument briefly became a sensation. Comprised in its most basic form of an extension to the bottom of the clarinet to lower its range by three tones, it had been developed around 1788 by court instrument maker and fellow wind ensemble player Theodor Lotz, perhaps with the input of Stadler, although the latter somewhat predictably claimed, after Lotz’s death, that he was the sole inventor.

The Clarinet Concerto, believed to have been premiered by Stadler in Prague on 16 October 1791, is one of Mozart’s unabashed masterpieces, a deceptively simple yet hugely sophisticated three-movement work that is

known widely outside the classical world for its inclusion in the soundtracks of numerous films – and perhaps most famously in *Out of Africa*.

Somewhat curiously, we may never know Mozart's original notation for the Concerto, for some ten years after his death it was published in a version for clarinet, with the lower basset notes transposed an octave higher. Unfortunately, the publisher kept no note of which sections were altered, and the original autograph score was lost when Stadler toured Germany after Mozart's death. Stadler maintained that it had been stolen, but contemporary accounts, including those of relatives of Mozart, say that he pawned it to pay off a gambling debt.

Beauty of tone is paramount in a piece in which orchestra and soloist are closely integrated. There are no showstopping virtuosic feats, so the skill for the soloist comes in the maintenance of the sophisticated and quasi-operatic clarinet line, which offers very few places to hide, not least in the *Adagio*. The apogee of Mozart's concerto writing, it is a signifier of the direction in which his art may have further matured, had he not died less than two months later.

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What was happening in 1791?

13 Mar The first part of Thomas Paine's defence of the French Revolution, *Rights of Man*, was published in London

27 Apr Samuel Morse, co-developer of the electrical telegraph system, was born in Massachusetts

20 Jun Louis XVI, Marie Antoinette and their immediate family were captured after trying to flee Paris to initiate a counter-revolution

21 Jun The Ordnance Survey was founded, later to become Great Britain's national mapping agency

6 Aug The Brandenburg Gate in Berlin was completed

9 Sep The capital of the United States was named after the first president, the incumbent George Washington

22 Sep English scientist Michael Faraday, pioneer in the study of electromagnetism and electrochemistry, was born

4 Dec The world's first Sunday newspaper, *The Observer*, was published in London

5 Dec Wolfgang Amadeus Mozart died in Vienna; more than 100 causes of death have since been put forward

26 Dec English polymath Charles Babbage, credited with inventing the first mechanical computer, was born

TIMOTHY ORPEN Clarinet



Timothy joined the Royal Scottish National Orchestra as principal clarinet in 2020, following five years as principal of the Orchestra of the Royal Opera House, Covent Garden. He is also a founder member and principal of the Aurora Orchestra, with whom he continues to perform regularly. Prior to joining the ROH Orchestra, Timothy spent three years as principal clarinet of Royal Northern Sinfonia.

Timothy has performed and broadcast concertos with the Royal Philharmonic Orchestra, Bournemouth Symphony Orchestra, Royal Northern Sinfonia and Aurora Orchestra, with conductors including Sir David Willcocks, Nicholas Collon and Barry Wordsworth.

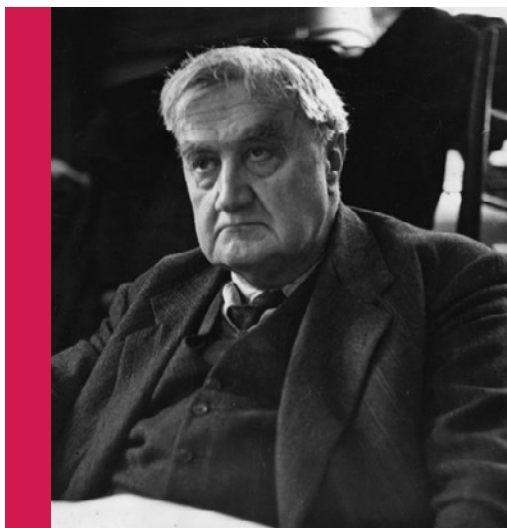
As a chamber musician, Timothy has performed across the Far East, USA, Australia and Europe with artists including Lars Vogt, Anthony Marwood, Melvyn Tan and Pascal Rogé. He has also collaborated with the Klezmer group She'koyokh and given many world premieres, including pieces written for him by Luke Styles, Graham Ross and Aaron Holloway-Nahum. As a guest principal, he has performed with all the major London orchestras.

Timothy is a previous overall winner of the Royal Over-Seas League competition and has been featured many times as a soloist on BBC Radio 3 and Classic FM.

After spending his early years in Australia, Timothy studied at the Royal Academy in London and the Hochschule für Musik Karlsruhe, Germany. In his spare time he enjoys exploring the Scottish hills, and he has also climbed 6,000-metre mountains in the Andes and Himalayas.

Ralph Vaughan Williams (1872-1958)

SYMPHONY No5 in D Major



FIRST PERFORMANCE

London, 24 June 1943

DURATION 42 minutes

Preludio. Moderato

Scherzo. Presto misterioso

Romanza. Lento

Passacaglia. Moderato

There is so much more to Vaughan Williams than the familiar image of the cosy English pastoralist. Throughout his long career he never lost his ability to surprise, as for instance when, at the age of 62, he unleashed his abrasively dissonant and ferociously concise Fourth Symphony in 1934. Who would have thought that the composer of *The Lark Ascending* could have learned so much from the continental modernists?

Then in 1943, at the height of World War II, the London premiere of Vaughan Williams' Fifth Symphony was another surprise, but for different reasons. After Symphony No4 and

the sombre, war-haunted choral work *Dona nobis pacem* (1936), received opinion was that Vaughan Williams had left the contemplative, folk-inflected language of the *Tallis Fantasia* and *The Lark Ascending* behind him – what else would one expect in increasingly troubled times? The Fifth Symphony however represented, not so much a return to the old ways as an enrichment and development of them. The pastoral tone is unmistakable, but the many gorgeously evocative passages acquire extra power through the way Vaughan Williams expertly 'places' them within a subtle and cogent symphonic argument. No wonder this was the symphony Vaughan Williams dedicated to Sibelius – for many British composers at that time the embodiment of powerful organic logic in symphonic music.

If all this sounds forbiddingly abstract, don't worry – there's no need to analyse this music to understand and be moved by it. Still, it is worth pointing out how Vaughan Williams plants his musical seed in the Symphony's magical opening. Almost the first thing we hear are soft horn calls in the home key, D Major; but underneath cellos and basses play a C – a note foreign to the scale D. This sets up a gentle but pervasive tension, an ambiguity which is worked through in a variety of ways in the Symphony, and only finds its full resolution in the finale's serene ending. The first movement has its shadowy moments, especially the faster build-up towards the climax, with its increasingly agitated *tremolando* strings. Then the return of the opening horn calls leads to a climax of magnificent affirmation, with a radiant echo of the 'Alleluia' from Vaughan Williams' hymn tune *Sine nomine* ('For all the saints'). After this, however, the movement sinks back into the hushed ambiguity of the opening.

A fleeting, ghostly Scherzo follows, scored with great delicacy in its outer sections – though brass and timpani manage to suggest something more heavy-footed in the central trio section. Finally the mysterious string figures disappear deliciously into a single *pianissimo* timpani stroke. Then comes the Romanza, unmistakably the heart of the Symphony. Some of the ideas of this movement stem from Vaughan Williams' major ongoing operatic project *The Pilgrim's Progress* (composed between 1925 and 1951). Vaughan Williams was no conventional believer, but he turned repeatedly to religious themes in his music. Clearly he found some kind of transcendent meaning in John Bunyan's famous tale of the Christian Pilgrim and his spiritual journey, and he distils its essence movingly in this movement – offering it, perhaps, as a word of comfort and encouragement to a country then involved in a colossal struggle of its own.

The final movement is a Passacaglia, a movement built up over a constantly repeated bass theme, here first presented in the cellos. This builds eventually to a grand climax at which the Symphony's opening horn calls return on the full orchestra in great waves of sound. The splendour fades, yielding to radiant tranquil counterpoint led by strings, recalling a choir singing an Elizabethan anthem in a great cathedral. From here on there is no more ambiguity: at last the key is firmly D Major. The serene final cadence comes as near to perfect peace as in any 20th-century symphony.

© Stephen Johnson

What was happening in 1943?

14-24 Jan President Roosevelt, Prime Minister Churchill and Generals de Gaulle and Giraud met secretly in Casablanca to discuss the Allies' strategy in World War II

23 Jan Duke Ellington made his Carnegie Hall, New York debut with his extended jazz work *Black, Brown and Beige*

2 Feb The Battle of Stalingrad ended, with Germany's defeat at the hands of the Soviet Union and an estimated 2 million casualties

Apr Antoine de Saint-Exupéry's self-illustrated children's book *The Little Prince* was published in New York in English and French

31 Mar Rogers and Hammerstein's *Oklahoma!* opened on Broadway and ran for 2,212 performances

21 Apr Aberdeen endured its worst wartime bombing, with 125 fatalities

16 May The Warsaw Ghetto Uprising ended, with 13,000 Jews killed in the ghetto and 50,000 residents deported to extermination camps

16-17 May Operation Chastise (aka The Dambuster Raid) used bouncing bombs to breach dams in the Ruhr Valley

17 Aug Robert de Niro, American actor, was born

30 Nov At the Tehran Conference, Roosevelt, Churchill and Soviet leader Stalin agreed a June 1944 invasion of Europe – Operation Overlord

RSNO

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more digital and
live music concerts
to children across
Scotland

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RORY MACDONALD Conductor



Rory is one of the most engaging British conductors of his generation, leading stylish performances of a notably wide range of operatic and symphonic repertoire.

He has conducted new productions for the Royal Opera House, Lyric Opera of Chicago, San Francisco Opera and Royal Danish Opera. Notable highlights include *Peter Grimes* (Brisbane Festival), *Albert Herring* (Glyndebourne), *The Turn of the Screw* (Vienna Konzerthaus), *The Rape of Lucretia* (Houston Grand Opera), *Carmen* (Santa Fe Opera, Canadian Opera Company), *Così fan tutte*, *Le nozze di Figaro* (Oper Frankfurt), *Fra Diavolo* (Opera di Roma), *A Village Romeo and Juliet* (Wexford Festival) and *The Cunning Little Vixen* (Bergen National Opera).

His recent and upcoming engagements include returns to Oper Frankfurt for *Le nozze di Figaro* and to the Opera Theatre of Saint Louis for *The Magic Flute*, as well as his debut at Opéra de Tours with Thomas Adès' *Powder Her Face*, a performance with the Tokyo City Philharmonic

Orchestra, and debuts with the Philharmonia and Royal Liverpool Philharmonic Orchestra.

On the concert platform, highlights include the premieres of works by Sir James MacMillan, Carl Vine, Sally Beamish and Geoffrey Gordon, as well as guest engagements with the Royal Concertgebouw, Oslo Philharmonic, Bergen Philharmonic Orchestra, London Philharmonic Orchestra, Hallé, BBC Philharmonic and BBC Scottish Symphony Orchestra.

Rory's discography includes Bruch's *Scottish Fantasy* with Nicola Benedetti (Decca), Eric Chisholm's Piano Concertos with Danny Driver (Hyperion), *The Beauty Stone* by Sullivan (Chandos) and Thomas Wilson's Symphonies Nos 2-5 with the RSNO on Linn Records.

Born in Stirling, Rory attended Douglas Academy in Milngavie and read music at Gonville and Caius College, Cambridge. He began conducting aged 16, and while at university studied at Aspen's American Academy of Conducting. On leaving Cambridge he worked as assistant conductor to Iván Fischer and the Budapest Festival Orchestra, and was a Jette Parker Young Artist at the ROH. From 2006 to 2008 he was assistant conductor with the Hallé.

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. The Orchestra's artistic team is led by Danish conductor Thomas Søndergård, who was appointed RSNO Music Director in October 2018, having previously held the position of Principal Guest Conductor. Hong Kong-born conductor Elim Chan succeeds Søndergård as Principal Guest Conductor.

The RSNO performs across Scotland, including concerts in Glasgow, Edinburgh, Dundee, Aberdeen, Perth and Inverness. The Orchestra appears regularly at the Edinburgh International Festival and the BBC Proms, and has made recent tours to the USA, China and Europe.

The Orchestra is joined for choral performances by the RSNO Chorus, directed by Gregory Batsleer. The RSNO Chorus evolved from a choir formed in 1843 to sing the first full performance of Handel's *Messiah* in Scotland. Today, the RSNO Chorus is one of the most distinguished large symphonic choruses in Britain. The Chorus has performed nearly every work in the standard choral repertoire, along with contemporary works by composers including John Adams, Howard Shore and James MacMillan.

Formed in 1978 by Jean Kidd, the acclaimed RSNO Junior Chorus, under its director Patrick

Barrett, also performs regularly alongside the Orchestra. Boasting a membership of over 400 members aged from 7 to 18, it has built up a considerable reputation singing under some of the world's most distinguished conductors and appearing on radio and television.

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 for Symphonic Music (Denève/Roussel 2007; Denève/Debussy 2012) and eight GRAMMY Awards nominations. Over 200 releases are available, including the complete symphonies of Sibelius (Gibson), Prokofiev (Järvi), Glazunov (Serebrier), Nielsen and Martinů (Thomson) and Roussel (Denève) and the major orchestra works of Debussy (Denève). Thomas Søndergård's debut recording with the RSNO, of Strauss' *Ein Heldenleben*, was released in 2019.

The RSNO's pioneering learning and engagement programme, Music for Life, aims to engage the people of Scotland with music across key stages of life: Early Years, Nurseries and Schools, Teenagers and Students, Families, Accessing Lives, Working Lives and Retired and Later Life. The team is committed to placing the Orchestra at the centre of Scottish communities via workshops and annual residencies.

ON STAGE

FIRST VIOLIN

Lena Zeliszewska
ASSOCIATE LEADER
Tamás Fejes
ASSISTANT LEADER
Patrick Curlett
Caroline Parry
Susannah Lowdon
Ursula Heidecker Allen
Jane Reid
Lorna Rough
Elizabeth Bamping
Gillian Risi
Laura Ghiro
Fiona Stephen

SECOND VIOLIN

Marion Wilson
Jacqueline Speirs
Harriet Wilson
Robin Wilson
Kirstin Drew
Colin McKee
Michelle Dierx
Gongbo Jiang
Julie Reynolds
Joe Hodson

VIOLA

Tom Dunn
PRINCIPAL
Asher Zaccardelli
Lisa Rourke
Katherine Wren
Maria Trittinger
Francesca Hunt
David Martin
Nicola McWhirter

CELLO

Sally Pendlebury
GUEST PRINCIPAL
Betsy Taylor
Kennedy Leitch
Sarah Digger
Julia Sompolinska
Niamh Molloy

DOUBLE BASS

Philip Nelson
GUEST PRINCIPAL
Michael Rae
Paul Sutherland
John Clark

FLUTE

Katherine Bryan
PRINCIPAL
Helen Brew
Janet Richardson
PRINCIPAL PICCOLO

OBOE

Adrian Wilson
PRINCIPAL
Peter Dykes
Henry Clay
PRINCIPAL COR ANGLAIS

CLARINET

Robert Digney
GUEST PRINCIPAL
Duncan Swindells
PRINCIPAL BASS CLARINET

BASSOON

Luis Eisen
ASSOCIATE PRINCIPAL
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Christopher Gough
PRINCIPAL
Alison Murray
Andrew McLean
David McClenaghan
Martin Murphy

TRUMPET

Christopher Hart
PRINCIPAL
Marcus Pope
Jason Lewis

TROMBONE

Dávur Juul Magnussen
PRINCIPAL
Lance Green
Alastair Sinclair
PRINCIPAL BASS TROMBONE

TUBA

John Whitener
PRINCIPAL

TIMPANI

Paul Philbert
PRINCIPAL

PERCUSSION

John Poulter
ASSOCIATE PRINCIPAL
Stuart Semple
Colin Hyson



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.

The absence of live performance and the separation of musicians from the stage make these difficult times for all. It has reinforced for us all how vital music is in helping us overcome hardship, fear and loneliness. The creativity and dedication shown by RSNO musicians in recent months has been incredible. This is despite the pattern of our working lives being dramatically

interrupted and being separated, not just from one another, but also from our audiences and communities. I hope you will choose to support us now as we adapt and embark upon this next chapter in RSNO history.

Thank you for your support



Thomas Søndergård
MUSIC DIRECTOR, RSNO

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 philanthropic gifts enable us to realise the Orchestra's most ambitious goals. Conductors' Circle members support inspirational concert performances for our audiences alongside transformational education programmes in communities across Scotland, via our ground-breaking initiative Music for Life.

The relationship between the RSNO and Conductors' Circle members involves exceptional levels of access to all aspects of Orchestra life. We design bespoke private events tailored to individual interests and passions, providing insight into the artistic process and bringing our supporters further into the RSNO family. Members of the Conductors' Circle benefit from an intimate and long-lasting connection with the RSNO Artistic Team and particularly with RSNO Music Director Thomas Søndergård, Principal Guest Conductor Elim Chan and the many

renowned guest Conductors we are privileged to welcome to the RSNO each year.

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

Ardgowan Charitable Trust
Geoff and Mary Ball
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We would also like to thank those generous donors who wish to remain anonymous.

For more information on Individual Giving and becoming part of the Conductors' Circle please contact Jenny McNeely at jenny.mcneely@rsno.org.uk

PATRON PROGRAMME

CHAIR PATRON

From musical activities in schools with the musicians of the future to working in community venues across Scotland, as a Chair Patron you are enabling RSNO musicians to explore the many facets of their art and the positive impact it has on people's lives. Supporting an individual musician puts you at the heart of the RSNO family. You're connected directly to the musicians on stage and get to enjoy privileged behind-the-scenes access. RSNO musicians truly appreciate our Chair Patrons and enjoy developing personal relationships with our supporters.

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We would like to acknowledge the generous contribution of Mr Hedley Wright in supporting the RSNO Chair Patron Programme.

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Our Learning and Engagement activity is structured around our Music for Life programme. From apps for babies to concerts and workshops for school children, and lunchtime concerts for older adults, the range of projects is vast. As a Patron, you will have access to our projects to bring you closer to the communities we serve across Scotland.

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The RSNO is dedicated to bringing new works and outstanding new talent to audiences across Scotland. Our New Works Patrons contribute a significant legacy to orchestral music that extends beyond the RSNO, providing new music for orchestras and audiences around the world – for generations to come.

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We are also grateful to those who give but wish to remain anonymous.

If you would like more information or would like to discuss how you can become part of the RSNO Family of Supporters, please contact Jenny McNeely, Head of Individual Giving and Partnerships, at jenny.mcneely@rsno.org.uk



We would like to thank all those who have donated to our new Play Your Part Appeal.
 The generosity of our supporters at this time is deeply appreciated.



Musical Memories

Leave a gift to the RSNO 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.

Leaving a gift to the RSNO in your will is the single most important way you can help us to make music and to create memories. Your legacy will support the work of the Orchestra for years to come, ensuring that we can continue to bring great music to a new generation of children, young people and adults right across Scotland.

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 RSNO, 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 Kirsten Reid, Individual Giving and Partnerships Officer, in the strictest confidence at kirsten.reid@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 long and illustrious history of supporting the RSNO, both on the concert platform and through our Learning and Engagement programmes in the community. Grants and awards of all sizes are greatly appreciated, and range from one-off donations for specific projects through to large-scale support over a number of years, including support of the acclaimed RSNO Junior Chorus and our flagship educational project, the National Schools Concert Programme. Our 2021:22 Season of concerts and Learning and Engagement programmes is generously supported by the following trusts and foundations:

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If you would like more information about our work and how you can make a difference, please contact Ajda Šubelj, Head of Trusts and Projects, at ajda.subelj@rsno.org.uk



RSNO CIRCLE

The Circle is a vital part of the RSNO family. Our community of music-lovers inspire and support us. Supporting us by joining the Circle will help us to bring music to so many people, from our Learning and Engagement programmes to our brand-new digital performances. As part of our community and family, we will keep in touch with our exclusive magazine *Inner Circle*, our Circle member webpage and invitations to special events throughout the year.

To find out more about joining the Circle please visit rsno.org.uk/circle or get in touch with our Individual Giving and Partnerships Officer, Kirsten Reid, RSNO, 19 Killermont Street, Glasgow G2 3NX Email: kirsten.reid@rsno.org.uk

To all our existing Circle members, thank you. Thank you for your unwavering support that allows us to continue sharing the joy of music.

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