



RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

CLYDEBANK BLITZ **80TH ANNIVERSARY** **GALA**

Glasgow Royal Concert Hall
Sun 21 Nov 2021 7.30pm



RSNO

SCOTLAND'S NATIONAL ORCHESTRA

© Snowman Enterprises Ltd



RSNO Christmas Concert featuring **THE SNOWMAN**

ABD Thu 16 Dec: 7.30pm
DND Fri 17 Dec: 7.30pm
GLW Sat 18 Dec: 2.00pm
EDN Sun 19 Dec: 3.00pm



Presented by
Hugh Dennis



rsno.org.uk



The RSNO is supported by the
Scottish Government
Scottish Government
Riaghaltas na h-Alba
gov.scot

CLYDEBANK BLITZ **80TH ANNIVERSARY** **GALA**

The Royal Scottish National Orchestra presents a special gala performance to commemorate the 80th anniversary of the Clydebank Blitz. In March 1941 the shipbuilding town of Clydebank experienced one of the most intense Luftwaffe bombing raids of the Second World War. Its only line of defence was the Polish warship *ORP Piorun*, which was there for repairs. In this unique concert, we pay tribute to those who bravely fought and to those who lost their lives with new pieces by RSNO Principal Horn Christopher Gough and RSNO Composers' Hub member Conrad Asman, alongside popular classics by Mozart, Sibelius and Dvořák.

MOZART Overture: The Marriage of Figaro K492 [4']

KILAR Orawa [9']

CONRAD ASMAN Wrought [7'] WORLD PREMIERE

SIBELIUS Valse triste Op44 No1 [5']

CHRISTOPHER GOUGH Clydebank '41 [14'] 

MASCAGNI Intermezzo sinfonico from *Cavalleria rusticana* [4']

DVOŘÁK Slavonic Dances Op46: No2 in E Minor; No3 in A flat Major; No8 in G Minor [14']

Jonathan Bloxham Conductor
Royal Scottish National Orchestra

GLASGOW ROYAL CONCERT HALL
Sun 21 Nov 2021 7.30pm

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

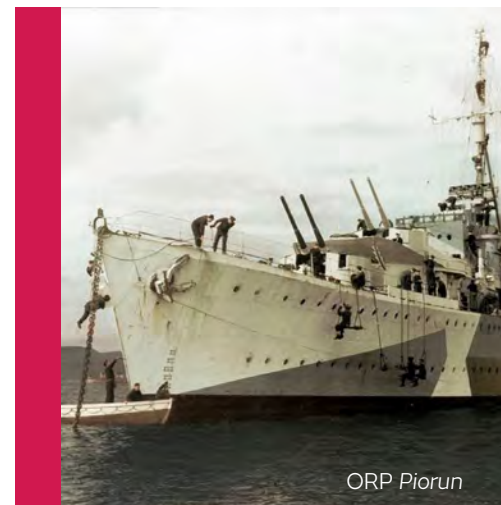
If viewing these notes at the concert, please do so considerately and not during performances. **Please silence all mobile telephones and alerts, and refrain from taking photographs, without flash, until the end of each piece.**

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

RSNO: Scotland's National Orchestra 5

WELCOME



West Dunbartonshire Council wishes to thank the Royal Scottish National Orchestra for its support in the production of this gala concert to commemorate the 80th anniversary of the Clydebank Blitz. The Council also wishes to thank all cross-party politicians, both local and national, who have supported this commemoration and made it possible.

It is important that we remember those citizens of Clydebank who lost their lives during the blitz on 13 and 14 March 1941 and also the unacceptable loss of lives throughout Europe due to bombing in Germany and Poland.

Equally, it is imperative that we acknowledge and recognise those individuals and services who came to the aid of the Clydebank people at their greatest time of need, in particular the crew of the Polish warship ORP Piorun, which was docked in Clydebank on that dreadful night.

West
Dunbartonshire
COUNCIL

Choral Classics MESSIAH

Glasgow Royal
Concert Hall
Sat 11 Dec 7.30pm

Handel Messiah

Christian Curnyn Conductor

Jeni Bern Soprano

Tim Mead Countertenor

Benjamin Hulett Tenor

Matthew Brook Bass-baritone

RSNO Chorus

rsno.org.uk



The RSNO is supported by the
Scottish Government



Scottish Government
Riaghaltas na h-Alba
gov.scot

ROYAL SCOTTISH NATIONAL ORCHESTRA



ARTISTIC TEAM

Thomas Søndergård
MUSIC DIRECTOR
Elim Chan
PRINCIPAL GUEST CONDUCTOR
Neeme Järvi
CONDUCTOR LAUREATE
Alexander Lazarev
CONDUCTOR EMERITUS
Kellen Gray
ASSISTANT CONDUCTOR
Gregory Batsleer
CHORUS DIRECTOR, RSNO CHORUS
Patrick Barrett
CHORUS DIRECTOR, RSNO JUNIOR CHORUS

FIRST VIOLIN

Maya Iwabuchi LEADER
Sharon Roffman LEADER
Lena Zeliszevska
ASSOCIATE LEADER
Emily Davis ASSOCIATE LEADER
Tamás Fejes ASSISTANT LEADER
Patrick Curlett ASSISTANT PRINCIPAL
Caroline Parry
Ursula Heidecker Allen
Lorna Rough
Susannah Lowdon
Alan Manson
Elizabeth Bamping

SECOND VIOLIN

Xander van Vliet PRINCIPAL
Jacqueline Speirs
ASSOCIATE PRINCIPAL
Marion Wilson ASSOCIATE PRINCIPAL
Harriet Wilson SUB PRINCIPAL
Nigel Mason
Wanda Wojtasinska
Paul Medd
Anne Bünemann
Sophie Lang
Robin Wilson
Emily Nenniger

VIOLA

1 Tom Dunn PRINCIPAL
Asher Zaccardelli
2 ASSISTANT PRINCIPAL
Susan Buchan SUB PRINCIPAL
3 Lisa Rourke SUB PRINCIPAL
David Martin
4 Nicola McWhirter
Claire Dunn
5 Katherine Wren
Maria Trittlinger
6 Francesca Hunt

CELLO

7 Aleksei Kiseliyov PRINCIPAL
Betsy Taylor ASSOCIATE PRINCIPAL
Kennedy Leitch ASSISTANT PRINCIPAL
8 Rachael Lee
9 Sarah Digger

DOUBLE BASS

11 Ana Cordova PRINCIPAL
12 Margarida Castro
ASSOCIATE PRINCIPAL
14 Michael Rae ASSISTANT PRINCIPAL
15 Paul Sutherland SUB PRINCIPAL
16 John Clark
17 Sally Davis

FLUTE

Katherine Bryan PRINCIPAL
Helen Brew ASSOCIATE PRINCIPAL
20 Janet Richardson
21 PRINCIPAL PICCOLO

OBOE

22 Adrian Wilson PRINCIPAL
23 Peter Dykes ASSOCIATE PRINCIPAL
24 Henry Clay PRINCIPAL COR ANGLAIS
25
26
27
28
29
30

CLARINET

31 Timothy Orpen
PRINCIPAL CLARINET
32 Duncan Swindells
33 PRINCIPAL BASS CLARINET
34
35
36
37
38
39
40

BASSOON

David Hubbard PRINCIPAL
Luis Eisen ASSOCIATE PRINCIPAL
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Christopher Gough PRINCIPAL
Alison Murray ASSISTANT PRINCIPAL
Andrew McLean
ASSOCIATE PRINCIPAL
David McClenaghan
Martin Murphy ASSISTANT PRINCIPAL

TRUMPET

46 Christopher Hart PRINCIPAL
47 Marcus Pope SUB PRINCIPAL
Jason Lewis ASSOCIATE PRINCIPAL

TROMBONE

48 Dávor Juul Magnussen PRINCIPAL
49 Lance Green ASSOCIATE PRINCIPAL
50 Alastair Sinclair
51 PRINCIPAL BASS TROMBONE

TUBA

53 John Whitener PRINCIPAL

TIMPANI

Paul Philbert PRINCIPAL

PERCUSSION

Simon Lowdon PRINCIPAL
John Poulter ASSOCIATE PRINCIPAL

Wolfgang Amadeus Mozart (1756–1791)

OVERTURE: THE MARRIAGE OF FIGARO K492



FIRST PERFORMANCE

Vienna, 1 May 1786

DURATION 4 minutes

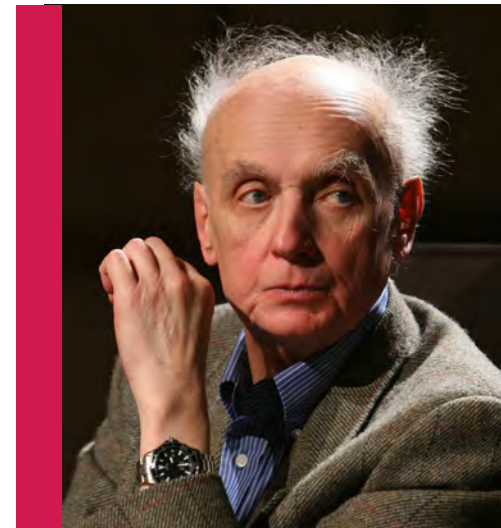
Mozart was convinced he had a hit on his hands with the 1786 premiere of his opera *The Marriage of Figaro*, a parody of the intrigues and scandalous goings-on in society's upper echelons. However, the notoriously conservative Viennese didn't take at all kindly to having their delicate emotions ruffled and propensity for sexual intrigue publicly lampooned. Incredibly, after just nine performances this riot of comic deception, in which a lascivious Count is caught with his breeches down (ultimately by his wife in disguise), was unceremoniously taken off. It was not until *Figaro* was first performed in Prague that Mozart found an audience fully capable of appreciating its myriad twists of plot and quick-fire pacing.

The bustling Overture is known popularly among orchestral players as the 'egg-timer' because it lasts about as long as it takes to soft-boil an egg. Mozart toys with his audience's expectations as he rattles through a series of lively ideas that never quite develop into full-blown melodies. When one finally arrives in the first violins and bassoon, it is quickly brushed aside by the recapitulation of all the original material. As an in-joke for the cognoscenti, Mozart has simply omitted the traditional central development section altogether!

© Julian Haylock

Wojciech Kilar (1932–2013)

ORAWA



FIRST PERFORMANCE

Zakopane, Poland, 10 March 1986

DURATION 9 minutes

On the southern edge of Poland, straddling Slovakia's border and cut through by the Tatras, lies Orawa. This rugged region, at the highest swoop of the Carpathian range, is one of the most dramatic landscapes in Europe. Pastured meadows are set deep in valleys overcast by snow-capped peaks, which are home to lynx, bears and wolves. And as rich as the natural surroundings is its culture and folklore full of dancing and songs in the distinctive dialect. The area feels not so much isolated, as suspended, protected and precious.

One hundred miles to the north is the city of Katowice, a thriving metropolitan and mercantile urban centre where composer Wojciech Kilar lived and worked for 65 years. A graduate of the conservatory at Kraków, one of the first Polish participants at Darmstadt,

and a student of Nadia Boulanger in Paris (whose rigorous private counterpoint studio sharpened the skills of Aaron Copland, Quincy Jones and Philip Glass, among many others), Kilar had classical credibility. Yet most of us will have heard his work through the big screen. His music has appeared in over 150 films, including original material written for major blockbusters like Francis Ford Coppola's *Bram Stoker's Dracula*, Roman Polanski's *The Pianist* (for which he won both a BAFTA and a César), even *The Truman Show*.

Despite all this commercial activity, Kilar still found the time and creative space to write a sizeable body of concert works, which translate the vivid evocations of his film scores to pure sound. *Orawa*, for string orchestra, exemplifies this quality. The piece begins almost *in media res*, as the ear is drawn along a darting line that is *Orawa's* melodic DNA, the stream that cuts through its world. Within the first minute, we are introduced to the techniques that characterise the rest: propulsive rhythms, clipped measures to disrupt the rhythmic flow, abrupt shifts in mood, a ratcheting up of harmonic tension, and the gradual layering of strings into a rich, symphonic whole. The piece is almost a single unbroken arc, but with enough variety to maintain the ear along its course. There are a few episodes that stand out, like the breakdown of melody at the centre to lay harsh bowing bare, but this is in essence a nine-minute climax. The piece reaches its conclusion in a radiant, piercing closing cadence, sealed with a vocal cry from the orchestra itself.

© Mark Parker

Conrad Asman (Born 1996)

WROUGHT



WORLD PREMIERE
DURATION 7 minutes

The occupation of shipbuilding, especially the type undertaken by the men and women of Glasgow and towns along the Clyde during the Second World War, inspired the creation of this work.

The piece opens with stark, pitchless material. Every element acts as its own individual cell, and is regenerated in small, minimal developmental stages. This approach is borrowed from industrial processes such as assembly lines and other 19th- and 20th-century construction methods. The goal: a single arrival point. Like the shipbuilders at John Brown & Co. and other large shipyards, every worker was integral to the final product. This piece, therefore, aims to illustrate how many different types of rhythmic, melodic, timbral and textual elements can, through small developmental processes, build into a colossal output that is, on the whole, larger than the sum of its parts. To further illustrate this, the entire work is centred around a single note – E flat above middle C – in order to fully show all the musical elements and their developmental processes without any harmonic distractions.

The work only exposes this E flat during the second third of its duration. From then, a long, gradual approach is made towards a final reveal: the ship has been completed. Through strength and steel, the E flat pedal tone reveals that the piece has, indeed, been built from a single note, representing the single goal of the thousands of workers, builders and engineers who gave their all – and in many cases their lives – along the Clyde during the Blitz.

© Conrad Asman

CONRAD ASMAN Composer

The music of Conrad Asman has gained international recognition as being 'innovative and cutting edge' (*Chorosynthesis*) and spans a wide emotional range from 'heart-rending' (*The Esoterics*) to 'fun and festive' (*Creative Feel*). His works have been performed in Africa, Asia, Europe and America in venues such as New York's Carnegie Hall, the Nelson Mandela Metropolitan University and the Jinji Lake Concert Arena. Engagements with ensembles such as the Shanghai Philharmonic Orchestra, the Esoterics singers, the CHROMA ensemble and the Cape Town Youth Choir have led to his work winning multiple major awards, scholarships and commissions worldwide.

Recently, Conrad worked with the RSNO during their 2020/21 Composers' Hub scheme with composers Stuart MacRae and Roxanna Panufnik. He is currently pursuing a Doctoral degree in music at the Royal Academy of Music, and is working on a new opera, an orchestral work for the London Philharmonic Orchestra and chamber music for members of the Riot and Nash ensembles.

Conrad lives with his partner, LeOui, and they both enjoy creative pastimes such as listening to opera, drinking wine and arguing!

The RSNO is grateful to **The RVW Trust, The Leche Trust, The Garrick Charitable Trust, The Idlewild Trust, The Michael Tippett Musical Foundation** and the RSNO's New Works Patron, **Susie Thomson**, for their support of UK-based participants in the 2020:21 Composers' Hub.

Jean Sibelius (1865–1957)

VALE TRISTE Op44 No1



FIRST PERFORMANCE
Helsinki, 25 April 1904
DURATION 5 minutes

Much of Sibelius' inspiration was drawn initially from his native Finnish soil – most notably the epic historical saga, *Kalevala*. Yet during an unusually frank discussion with the composer Gustav Mahler in 1907, he insisted that one thing is paramount: 'the profound logic that binds together all the inner motifs'. Like Rachmaninov and Elgar, Sibelius felt increasingly estranged from the radical artistic and social changes of the period and had little time for the modernist tendencies of Schoenberg and Stravinsky. The vast aesthetic gulf between these great men is brought home by the latter's waspish quip: 'Five thousand lakes do not make a symphony!'

The deeply melancholic *Valse triste* began life as part of the incidental music to Arvid Järnefelt's 1903 play *Kuolema* (Death). The particular scene that inspired it features a dying woman, who sits dejectedly, looking back over her long life, recollecting in particular the waltzes of her youth that then seemed so seductive. The music announces the approach of her own death. In 1904 Sibelius revised the piece as a standalone work.

Sibelius was paid a derisory one-off fee by astute music publishers Breitkopf & Härtel, who proceeded to make a small fortune from the profits. As a result, Sibelius became determined to try and recreate this success for his own financial gain, yet never quite succeeded.

© Julian Haylock

Christopher Gough (Born 1991)

CLYDEBANK '41

FIRST PERFORMANCE

YouTube: Glasgow, 14 March 2021

DURATION 14 minutes

Clydebank '41 was commissioned to commemorate the 80th anniversary of the Clydebank Blitz of 13 and 14 March 1941. It has four movements.

1 Pathé Newsreel

A musical tableau which demonstrates how news items were often a source of positive propaganda during the Second World War throughout the UK in order to boost morale. In the late 1930s and early '40s Glasgow had over 100 cinemas, and newsreels screened in them were a popular means of keeping the public up to date on current affairs. The irony of the newsreel's unashamed pomp and circumstance is that – with memories of the First World War still fresh in the people of Glasgow's minds – the sentiment towards yet another war and its attendant imperialism was quite the opposite among the public. These were the people who would suffer the dreadful repercussions. For that reason, this movement fades and distorts into the reality of the second movement.

2 The Steady Grind of Wartime Life

Factories in Clydebank had become not only the beating heart of the community – John Brown & Co. had 5,000 employees and Singer's sewing-machine works 14,000 at their peak – but also essential resources for the war effort. On top of daily working life, a familiar sound to the people of Clydebank would be that of the air-raid sirens, either as part of a drill or to alert a sighting of a distant enemy aircraft. As anxiety-provoking as this may have been, the sirens became so commonplace as not to be taken seriously by many, even on the night of 13 March.

3 The Blitz comes to Clydebank

After hearing music in the second movement which has masqueraded as air-raid sirens, we now hear the real thing, the siren that wails true. On the nights of 13 and 14 March 1941, Clydebank suffered the most devastating air attack ever to take place on Scottish soil. Luftwaffe bombers dropped 500 metric tons of high explosives and more than 2,000 incendiary devices. Although their main targets were the armaments factories, civilian casualties were extremely high, with 528 dead and 617 seriously injured.

4 Desolation

The final movement endeavours to convey the utter despair, sadness and defeat that must have been felt in the aftermath of the Clydebank Blitz. Whole families had been wiped out, many made homeless, and entire streets razed to the ground. Shockingly, press coverage of the event was ordered to be absolutely minimal, in order not to affect morale in the rest of the country. This meant that many soldiers from Clydebank on active duty only found out about its destruction on return home on leave. At the end of this movement, a solo trumpet echoes a theme from the second movement. That theme is a traditional folk song, *Banks of the Clyde*. Its last verse is the reason it is used in this piece:

On the banks of the Clyde there's a
heartbroken mother.
They told her of how the great victory
was won.
But the glory of England to her meant
no other,
The glory to her meant the loss of her son.

War will always cause the people to suffer, and rarely the powers that wield it.

© Christopher Gough



CHRISTOPHER GOUGH Composer



scoring for film, television and videogames. On graduation, he was selected for the 'Outstanding Scholar Award', as recognition of his studies and success during the course.

Christopher's works have featured in many notable concert series, including at the St Magnus Festival, the RSNO Chamber Series, the RSNO 2020 Digital Season (*Three Belarusian Folk Songs*, premiered by the Orchestra's Principal Cello Aleksei Kiseliov), Cottier Chamber Project and annual British Horn Society conference. He continues to write alongside his successful career as a professional French hornist.

Christopher Gough has been Principal Horn of the RSNO since 2016. He studied French horn and composition at the Royal Conservatoire of Scotland from 2010 to 2014 and after graduating quickly gained prominence in the Scottish freelance scene, regularly performing with the RSNO, BBC Scottish Symphony Orchestra, Scottish Opera and Scottish Ballet. He guests as Principal with many of the other leading UK orchestras.

As a composer and arranger, Christopher is in high demand. Prizes include the Music for Youth Composers' Prize and the RNCM Young Composer for Brass Band, and runner-up for the Associated Board International Young Composers' Competition. Having taken a year's sabbatical from playing the horn in order to develop further his skills as a composer, in July 2020 Christopher graduated from Berklee College of Music Valencia with a Master's in

The creation of *Clydebank '41* was supported by **West Dunbartonshire Council Culture Committee**, as well as the **John Ellerman Foundation** as part of the Scotch Snaps series. The piece was also part of the RSNO's Polska Scotland 2020:21 series, which was supported by the **Adam Mickiewicz Institute** as part of the international cultural programme marking the centenary of Poland's regaining independence and by the **Consulate General of the Republic of Poland in Edinburgh**. Financed by the **Ministry of Culture, National Heritage and Sport of the Republic of Poland** as part of the Multi-annual Programme **NIEPODLEGŁA 2017-2022**.

Pietro Mascagni (1863–1945)

INTERMEZZO SINFONICO from *Cavalleria rusticana*



FIRST PERFORMANCE
Rome, 17 May 1890
DURATION 4 minutes

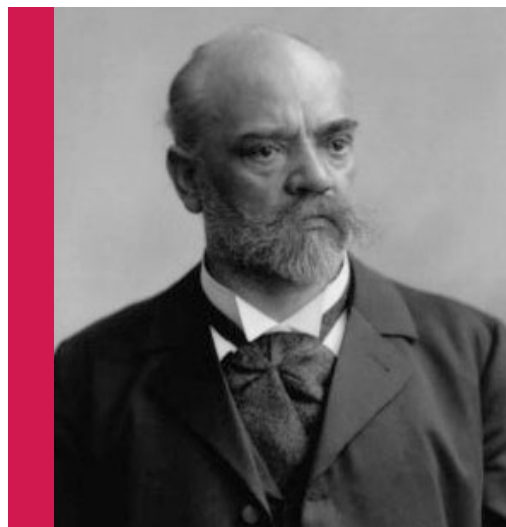
Mascagni, who at one point looked set to follow his father into the family's bakery business, might well have become one of the 'also-rans' of musical history if it hadn't been for the devoted support of his wife, Lina. It was she who in 1890 encouraged him to enter the prestigious Milan publishing house Sonzogno's competition for a one-act opera. Mascagni worked feverishly – up to 18 hours a day – to meet the deadline; yet at one point it looked as though he was going to send in the final act of his recently completed opera, *Guglielmo Ratcliff*. Once again Lina interceded, and secretly posted off *Cavalleria rusticana* instead. The rest, as they say, is history.

One half of the popular operatic double-act *Cav and Pag* (the other being Leoncavallo's *I Pagliacci*), *Cavalleria rusticana* sees Santuzza, a Sicilian village girl, telling Alfio of an affair between the latter's wife, Lola, and Turiddu, a young soldier. This sets in motion a blazingly impassioned melodrama that climaxes in Alfio killing Turiddu in a duel. As a result, Santuzza, who had previously been seduced and then deserted by Turiddu, exacts her own sweet revenge. The heart-warming orchestral Intermezzo represents an oasis of calm reflection before the tragic events of the final scene begin to unfold.

© Julian Haylock

Antonín Dvořák (1841–1904)

SLAVONIC DANCES Op46



FIRST PERFORMANCE
Prague, 8 September 1901
DURATION 14 minutes

No2 Allegretto scherzando in E Minor

No3 Poco allegro in A flat Major

No8 Presto in G Minor

Barely known outside his homeland beforehand, Dvořák's first set of *Slavonic Dances* made him a household name throughout Europe. The lifelong friendship and influence of Brahms was to prove crucial at this time, especially as he secured Dvořák a contract with celebrated music publishers Simrock. In fact, it was Fritz Simrock who originally suggested to Dvořák that he might like to compose a set of nationalistic Czech miniatures in the manner of Brahms' *Hungarian Dances*.

Dvořák was paid a miserly 300 marks for the Op46 set of eight, but having made a handsome profit the first time around, Simrock

was forced to pay 3,000 for the second set, Op72! Originally composed for piano duet – thereby ensuring healthy domestic sales – the *Slavonic Dances* were immediately orchestrated at Simrock's request. Despite their extraordinary popularity today, Dvořák was apparently less than happy with their transition from the drawing room to the concert hall, noting with some dissatisfaction that they now 'sounded like the devil'.

The *Slavonic Dances* contrast music of great energy with inspiration of a more reflective nature. The easy spontaneity of their general mood reflects the blistering speed at which they were composed – the first set was ready in just six weeks. The original, two-piano sketches are covered in flurries of excited annotations, including handwritten reminders such as 'left-hand figuration' and 'melody in the bass'. The first orchestral performance of the complete set was given in celebration of Dvořák's 60th birthday on 8 September 1901, conducted by Karel Kovařovic.

Tonight's selection opens with the second dance in the set, a dumka (literally, 'thought'), which strictly speaking originated in the Ukraine, followed by a delightful polka, characterised by a series of half-jumps. To finish, the last in the set, a lively furiant, whose indelible cross-rhythms are relished by Dvořák to the full.

© Julian Haylock

JONATHAN BLOXHAM Conductor



Since taking up conducting in 2015 in his mid-20s, former cellist Jonathan Bloxham has swiftly made his mark as a conductor of 'accomplished technique, innate musicianship, with a natural rapport with orchestras and a deep knowledge and understanding of the symphonic repertoire' (Paavo Järvi).

He was Assistant Conductor at the City of Birmingham Symphony Orchestra from 2016 to 2018 and has since conducted a wide range of orchestras, most notably the Deutsche Kammerphilharmonie Bremen, BBC Scottish Symphony, Basque National, Lausanne Chamber and Malaysian Philharmonic. During the 2019/20 season he debuted with the BBC National Orchestra of Wales, Orchestre Philharmonique du Luxembourg and Tapiola Sinfonietta, and with Glyndebourne Touring Opera for its production of Verdi's *Rigoletto*.

Artistic Director of the Northern Chords Festival, Jonathan has commissioned young composers such as Vlad Maistorovici, Jack Sheen and Freya Waley Cohen. Jonathan studied conducting with Sian Edwards, Michael Seal, Nicolas Pasquet and Paavo Järvi, after having learnt the cello at The Yehudi Menuhin School and Guildhall School of Music and Drama. He made his concerto debut at the Berlin Philharmonie in 2012.

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

Maya Iwabuchi
LEADER
Lena Zeliszewska
ASSOCIATE LEADER
Patrick Curlett
James Heron
Lorna Rough
Ursula Heidecker Allen
Alan Manson
Elizabeth Bamping
Gillian Risi
Laura Ghiro
Kirstin Drew
Gongbo Jiang

SECOND VIOLIN

Marion Wilson
ASSOCIATE PRINCIPAL
Jacqueline Speirs
Harriet Wilson
Anne Bünemann
Paul Medd
Wanda Wojtasinska
Robin Wilson
Nigel Mason
Colin McKee
John Robinson

VIOLA

Tom Dunn
PRINCIPAL
Lisa Rourke
David Martin
Claire Dunn
Maria Trittinger
Francesca Hunt
Aoife Magee
David McCreadie

CELLO

Betsy Taylor
ASSOCIATE PRINCIPAL
Rachael Lee
Sarah Digger
Julia Sompolinska
Miranda Phythian-Adams
Madelyn Kowalski

DOUBLE BASS

Lynda Houghton
GUEST PRINCIPAL
Margarida Castro
Michael Rae
Sophie Butler

FLUTE

Katherine Bryan
PRINCIPAL
Janet Richardson
PRINCIPAL PICCOLO

OBOE

Adrian Wilson
PRINCIPAL
Henry Clay
PRINCIPAL COR ANGLAIS

CLARINET

Jean Johnson
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
Andrew Saunders

TRUMPET

Christopher Hart
PRINCIPAL
Marcus Pope

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
David Lyons
David Kerr

HARP

Pippa Tunnell

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
Sir Ewan and Lady Brown
Stina Bruce Jones
Ian and Evelyn Crombie
Carol Grigor and the Trustees of Dunard Fund
Gavin and Kate Gemmell
Kenneth and Julia Greig
Ms Chris Grace Hartness
Kat Heathcote and Iain Macneil
Bruce and Caroline Minto
David and Alix Stevenson
Eric and Karen Young

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

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.

Assistant Conductor

Kellen Gray
The Solti Foundation Chair

First Violin

Maya Iwabuchi LEADER
Sharon Roffman LEADER
Dunard Fund Chair

Tamás Fejes Assistant LEADER
The Bill and Rosalind Gregson Chair

Patrick Curlett
ASSISTANT PRINCIPAL
The RSNO Circle Chair

Jane Reid
The James Wood Bequest Fund Chair

Alan Manson
The Hugh and Linda Bruce-Watt Chair

Elizabeth Bamping
The WL and Vera Heywood Chair

Second Violin

Xander van Vliet PRINCIPAL
The Hilda Munro Chair

Sophie Lang
The Ian and Evelyn Crombie Chair

Viola

Lisa Rourke SUB PRINCIPAL
The Meta Ramsay Chair

David Martin
The Miss Grace MM Mitchell Bequest Chair

Francesca Hunt
The Rolf and Celia Thornqvist Chair

Cello

Aleksei Kiseliov PRINCIPAL
The James Browning Chair

Betsy Taylor
ASSOCIATE PRINCIPAL
The Maxwell Armstrong Chair

Kennedy Leitch
ASSISTANT PRINCIPAL
The David and Anne Smith Chair

Arthur Boutiller
The Ardgowan Charitable Trust Chair

Rachael Lee
The Christine and Arthur Hamilton Chair

Double Bass

Ana Cordova PRINCIPAL
The Kate and Gavin Gemmell Chair

John Clark
The Gregor Forbes Chair

Flute

Katherine Bryan PRINCIPAL
The David and Anne Smith Chair

Helen Brew ASSISTANT PRINCIPAL
The Gordon Fraser Charitable Trust Chair

Oboe

Adrian Wilson PRINCIPAL
The Hedley Wright Chair

Peter Dykes
ASSOCIATE PRINCIPAL
Witherby Publishing Group Charitable Trust Chair

Cor Anglais

Henry Clay PRINCIPAL
In memory of a dear friend, Fiona H

Bassoon

David Hubbard PRINCIPAL
The James and Morag Anderson Chair

Horn

Christopher Gough PRINCIPAL
The Springbank Distillers Chair

Alison Murray
ASSISTANT PRINCIPAL
Mr & Mrs Pierre and Alison Girard

David McClenaghan
The J & A Mitchell Chair

Trumpet

Christopher Hart PRINCIPAL
Ms Chris Grace Hartness

Marcus Pope SUB PRINCIPAL
The Nigel and Margot Russell Chair

Trombone

Dávur Juul Magnussen
PRINCIPAL
The Mitchell's Glengyle Chair

Lance Green
ASSOCIATE PRINCIPAL
The William Cadenhead Chair

Timpani

Paul Philbert
Ms Chris Grace Hartness

Percussion

John Poulter
ASSOCIATE PRINCIPAL
The Dot and Syd Taft Chair

Director of Concerts and Engagement

Bill Chandler
The James and Iris Miller Chair

LEARNING AND ENGAGEMENT PATRON

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.

Learning and Engagement Patrons

Neil and Nicola Gordon
Professor Gillian Mead
Mr Maurice Taylor CBE
RSNO Principal Oboe, Adrian Wilson
Witherby Publishing Group Charitable Trust

NEW WORKS PATRON

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.

New Works Patron

Susie Thomson

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.



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



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 Jenny McNeely, Head of Individual Giving and Partnerships, in the strictest confidence at jenny.mcneely@rsno.org.uk

To the many among you who have pledged to leave a gift already – thank you.



CHARITABLE TRUSTS AND FOUNDATIONS

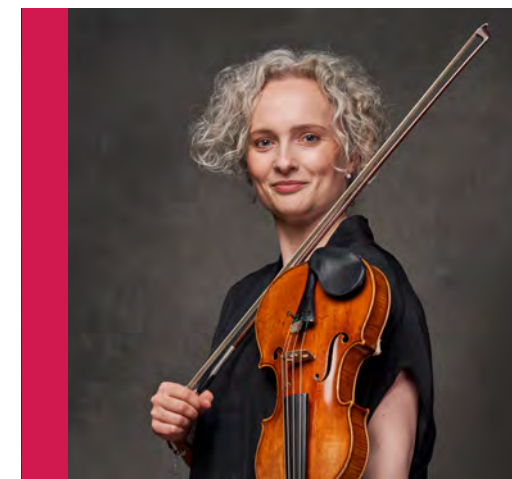
Charitable trusts and foundations have a long and illustrious history of supporting the RSNO, both on the concert platform and through our Learning and Engagement programmes in the community. Grants and awards of all sizes are greatly appreciated, and range from one-off donations for specific projects 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:

Aberbrothock Skea Charitable Trust
Aberdeen Endowments Trust
ABO Sirens Fund
Alexander Moncur Trust
Arnold Clark Community Fund
Balgay Children's Society
Cruden Foundation
David and June Gordon Memorial Trust
D'Oyly Carte Charitable Trust
Dunclay Charitable Trust
Educational Institute of Scotland
Ettrick Charitable Trust
Fenton Arts Trust
Fidelio Charitable Trust
Forteviot Charitable Trust
Gannochy Trust
Garrick Charitable Trust
Gordon Fraser Charitable Trust
Hugh Fraser Foundation
Idlewild Trust
James Wood Bequest Fund
Jean & Roger Miller's Charitable Trust
Jennie S. Gordon Memorial Foundation
John Ellerman Foundation
John Mather Charitable Trust
John Scott Trust Fund
J T H Charitable Trust
Leche Trust
Leng Charitable Trust
McGlashan Charitable Trust
MEB Charitable Trust
Meikle Foundation
Michael Tippett Musical Foundation
Mickel Fund
Nancie Massey Charitable Trust
Noël Coward Foundation
Northwood Charitable Trust
PF Charitable Trust
Pump House Trust
Privy Purse Charitable Trust
PRS Foundation
Robertson Trust
Ronald Miller Foundation
R J Larg Family Trust
Russell Trust

RVW Trust
Scott-Davidson Charitable Trust
Solti Foundation
Souter Charitable Trust
Stevenston Trust
Swinton Paterson Trust
Tay Charitable Trust
Thistle Trust
Thriplow Charitable Trust
Tillyloss Trust
Trades House of Glasgow
W A Cargill Fund
Walter Scott Giving Group
Wavendon Foundation
William Grant Foundation
William Syson Foundation
Witherby Publishing Group Charitable Trust
Zich Trust

We are also grateful to a number of trusts that wish to stay anonymous.

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 Jenny McNeely, Head of Individual Giving and Partnerships, at jenny.mcneely@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.

Virtuoso

Ms Catherine Y Alexander
Mrs A M Bennett
Dame Susan and Mr John Bruce
Mrs Stina Bruce-Jones
Stephen and Morny Carter
Francesca and Eoghan Contini Mackie
Sir Sandy and Lady Crombie
Gavin and Kate Gemmell
Dr M I and Mrs C R Gordon
Scott and Frieda Grier
Iain MacNeil and Kat Heathcote
Miss A McGrory
Miss M Michie
Mr James Miller CBE
Meta Ramsay
Mr George Ritchie
Mr P Rollinson
Mr and Mrs W Semple
Mr Ian Taft
Claire and Mark Urquhart
Raymond and Brenda Williamson
Mr Hedley G Wright

Symphony

Mr Anderson
Mr Alan and Mrs Carolyn Bonnyman
Mr John Brownlie
Miss L Buist
Mr and Mrs J K Burleigh
Mr I Gow
Mr J D Home
Mrs J Kennedy
Mrs A Lamont
Mr I C MacNicol
Professor J and Mrs S Mavor
Mrs McQueen
Mrs A McQueen
Morag Millar
Mr Miller
Mrs A Morrison
Graham and Elizabeth Morton
Mr and Mrs David Robinson
Mr D Rogerson
Mrs Ann M Stephen
Mr Alistair M and Mrs Mandy Struthers
Mr and Mrs M Whelan

Concerto

Dr K Chapman and Ms S Adam
Mr A Alstead
Mr N Barton
Miss D Blackie
Mr L Borwick
Neil and Karin Bowman
Dr C M Bronte-Stewart
Dr F L Brown
Mr and Mrs Burnside
Ms H Calvert
Mr A Campbell
Sir Graeme and Lady Catto
Mr R Cavanagh
Myk Cichla
Dr J Coleiro
Ms R Cormack
Mr and Mrs B H Cross
Christine and Jo Danbolt
Mr P Davidson
Mr J Diamond
Mr S Dunn
Mr C Ffoulkes
Mrs E Gibb
Mr and Mrs M Gilbert
Professor J R and Mrs C M Gray
Mr W Gray
Mrs S Hawthorn
Richard and Linda Holden
Mr N Jack
Mr and Mrs S G Kay
Mr and Mrs W Kean
Mrs M King
Norman and Christine Lessels
Mr D MacPherson
Mr R G Madden
Mr and Mrs Marwick
Mr S Marwick
Mr and Mrs G McAllister
Ms M McDougall
Mr Rod McLoughlin
Mrs B Morinaud
Mr A Morrison
Dr and Mrs D Mowle
Mr and Mrs D Pirie
Ms A and Miss I Reeve
Miss L E Robertson
Mr D Rogerson

Ross family
Dr and Mrs G K Simpson
Mr and Mrs A Stewart
Mrs M Stirling
Mr G Stronach
Dr G R Sutherland
Mr I Szymanski
Mr and Dr Tom Thomson
Mr J B and Mrs M B Watson
Mr and Mrs D Weetman
Mrs Wigglesworth
Mr and Mrs Zuckert

Sonata

Ms S Ace
Mr K Allen
Mrs P Anderson
Ms D Baines
Mr O Balfour
Mr N Barton
Dr A D Beattie
Mrs H Benzie
Mr R Billingham
Dr and Mrs Blake
Lord and Lady Borthwick
Rev P Boylan
John Bradshaw and Shiona Mackie
Mr and Mrs Bryan
Lady J Bute
Miss S M Carlyon
Mr J Claxon
Lady Coulsfield
Adam and Lesley Cumming
Ms K Cunningham
Mr F Dalziel and Mrs S Walsh
Dr J K and Mrs E E Davidson
Mr and Mrs K B Dietz
Mrs C Donald
Jane Donald and Lee Knifton
Ms P Dow
Mrs P du Feu
Mr John Duffy
Mr and Mrs M Dunbar
Mr R M Duncan
Brigadier and Mrs C C Dunphie
Mrs E Egan
Mr R Ellis

Miss L Emslie
Mr R B Erskine
Dr E Evans
Mr D Fraser
Mr D and Mrs A Fraser
Mr D Frew
Ms J Gardner
Dr P and Dr K Gaskell
Mr W G Geddes
Mrs M Gibson
Mr D Gibson
Mrs M Gillan
Mr R M Godfrey
Dr J A Graham and Mrs H M Graham
Professor and Mrs A R Grieve
Mr and Mrs G Y Haig
Lord and Lady Hamilton
Dr P J Harper
Dr N Harrison
Mr and Mrs R J Hart
Mr D Hartman
Ms V Harvey
P Hayes
Dr and Mrs P Heywood
Bobby and Rhona Hogg
Mr R Horne
Mr and Mrs F Howell
Mr A Hunter
Mrs A S Hunter
Professor R N Ibbett
Ms J Incecik
Mr A Kilpatrick
Professor and Mrs E W Laing
Mr J P Lawson
Mr and Mrs J Lawson
G E Lewis
Mr R M Love
Dr D A Lunt
Mrs Lesley P Lyon
Mr and Mrs R MacCormick
Mr D MacDonald
Mr and Mrs MacGillivray
Lady Lucinda L Mackay
Dr A K and Mrs J C Martin
Mr and Mrs J Martin
Mr and Mrs D H Marwick
Ms S McArthur
Mr G McCormack

Mrs L McCormick
Mrs M McDonald
Mr M McGarvie
Mrs C McGowan-Smyth
Dr Colin McHardy
Dr A H McKee
Mr Patrick McKeever
Mr G McKeown
Ms H L McLaren
Mrs E McLean
Professor Mead
Mr and Mrs B Mellon
Mr G Millar
Mrs P Molyneaux
Mr R Morley
Mr B and Mrs C Nelson
Mr and Mrs K O'Hare
Professor Stephen Osborne and
Frank Osborne
Mr and Mrs K Osborne
Dr G Osbourne
Mr R Parry
Misses J and M Penman
Mr I Percival
Dr M Porteous
Mr J W Pottinger
Miss J A Raiker
Mr W Ramage
Mr M Rattray
Ms F Reith
Mrs D A Riley
Dr and Mrs D Robb
Mrs E Robertson
Mr I Robertson
Mr H and Mrs J Robson
Ms A Robson
Mrs E K Ross
F Scott
Mrs S Scott
Mrs J Shanks
Mr J A Shipley
Dr M J and Mrs J A Shirreffs
Dr Colin and Mrs Kathleen Sinclair
Mr M J Smith
Mrs E Smith
Mr M A Snider
Dr and Mrs B Stack
Mrs Lorna Statham

Mrs T Stevenson
Rev N and Mr R Stewart
Mrs R F Stewart
Mr and Mrs Struthers
Mr and Mrs B Tait
Dr and Mrs T Thomson
Mr C Turnbull
Dr S Tweedie
Dr Morag Ward
Mr W Watters
Dr and Mrs T Weakley
Mrs V Wells
Mr G West
Miss M Whitelaw
Dr and Mrs D T Williams
Mr D Woolgar
Mr R Young

Thank you to all our members of the Circle, including those who wish to remain anonymous. Every one of you makes a real difference.



A BIG THANK YOU TO OUR SUPPORTERS

FUNDERS



CORPORATE SUPPORTERS



PRINCIPAL MEDIA PARTNER

CLASSIC *fm*

PRINCIPAL TRANSPORT PARTNER



BROADCAST PARTNER



CHARITY PARTNER

Trees for Life

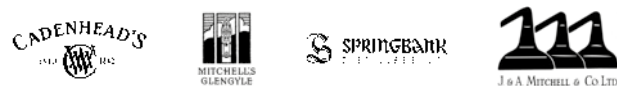
PARTNERS

Glasgow Chamber of Commerce • Institute of Directors • Scots Magazine
The Scottish Council for Development & Industry • Smart Graphics

PROJECT PARTNERS

Abertay University • Alzheimer Scotland • Balhousie Care Group • Children's Classic Concerts • Children's Hospices Across Scotland
Council of Nordic Composers • Dundee University • Edinburgh International Film Festival • Gig Buddies
Glasgow Association for Mental Health (GAMH) • Glasgow Life • Goethe-Institut • Horsecross Arts • National Youth Orchestras of Scotland
Prescribe Culture (University of Edinburgh) • Royal Conservatoire of Scotland • Scottish Book Trust • Starcatchers
Tayside Healthcare Arts Trust • Usher Hall • Visible Fictions • Young Scot

CHAIR SPONSORS



If you would like more information about sponsorships, corporate partnerships or fundraising events with the RSNO, please contact Jenny McNeely, Head of Individual Giving and Partnerships, at jenny.mcneely@rsno.org.uk

ROYAL SCOTTISH NATIONAL ORCHESTRA

PATRON

Her Majesty The Queen

RSNO BOARD OF DIRECTORS

Elected Directors

Dame Susan Bruce DBE
CHAIR

John Heasley
HONORARY TREASURER
Hugh Bruce-Watt
Kat Heathcote
Linda Holden
Neil McLennan
Costa Pilavachi
David Robinson
Gurjit Singh Lalli
Jane Wood

Player Directors

Helen Brew
David Hubbard
Dávur Juul Magnussen
Sophie Lang
Paul Philbert
Lorna Rough

Nominated Directors

Cllr Frank Docherty
GLASGOW CITY COUNCIL
Cllr Lezley Marion Cameron
THE CITY OF EDINBURGH COUNCIL

Company Secretary

Gordon Murray

RSNO COUNCIL

Baroness Ramsay of Cartvale
CHAIR
Lady Gibson
Ms Ruth Wishart

CHIEF EXECUTIVE

Alistair Mackie
Nicola Shephard
EXECUTIVE ASSISTANT

CONCERTS

Michael Cameron
DRIVER AND DEPUTY STAGE MANAGER
Bekah Cork
ARTISTIC PLANNING AND TOURS MANAGER
Lauren Hamilton
LIBRARY ASSISTANT
Emma Hunter
DEPUTY ORCHESTRA MANAGER
Ewen McKay
HEAD OF ORCHESTRA MANAGEMENT
Richard Payne
LIBRARIAN
Tammo Schuelke
ARTISTIC PLANNING MANAGER
Brodie Smith
CONCERTS ADMINISTRATOR
Craig Swindells
STAGE AND PRODUCTION MANAGER
Christine Walker
CHORUS MANAGER

LEARNING AND ENGAGEMENT

Andrew Stevenson
DIRECTOR OF LEARNING AND ENGAGEMENT
Brianna Berman
PROJECT ASSISTANT
Samantha Campbell
HEAD OF LEARNING AND ENGAGEMENT
Rosie Kenneally
LEARNING AND ENGAGEMENT OFFICER

EXTERNAL RELATIONS

Dr Jane Donald
DIRECTOR OF EXTERNAL RELATIONS
Ian Brooke
PROGRAMMES EDITOR
Jessica Cowley
MARKETING MANAGER
Carol Fleming
HEAD OF MARKETING

Constance Fraser
COMMUNICATIONS AND MARKETING OFFICER

Alice Gibson
EXTERNAL RELATIONS ADMINISTRATOR

Lorimer Macandrew
DIGITAL CONTENT PRODUCER

Catriona Mackenzie
COMMUNICATIONS MANAGER
(MATERNITY LEAVE)

Jenny McNeely
HEAD OF INDIVIDUAL GIVING AND PARTNERSHIPS

Graham Ramage
GRAPHICS AND NEW MEDIA DESIGNER

Naomi Stewart
TRUSTS AND PROJECTS COORDINATOR

Sam Stone
INFORMATION SERVICES MANAGER

Ajda Šubelj
HEAD OF TRUSTS AND PROJECTS

FINANCE AND CORPORATE SERVICES

Angela Moreland
CHIEF OPERATING OFFICER

Ted Howie
FACILITIES COORDINATOR

Jack Hunter
VIDEO PRODUCER

Sam McErlean
SOUND ENGINEERING INTERN

Irene McPhail
ACCOUNTS AND PAYROLL ASSISTANT

Hedd Morfett-Jones
DIGITAL MANAGER

Susan Rennie
FINANCE MANAGER

Abby Trainor
ADMINISTRATOR

Jade Wilson
FINANCE ASSISTANT

Royal Scottish National Orchestra
19 Killermont Street
Glasgow G2 3NX
T: +44 (0)141 226 3868
W: rsno.org.uk

Scottish Company No. 27809
Scottish Charity No. SC010702

[/royalscottishnationalorchestra](https://www.facebook.com/royalscottishnationalorchestra) @RSNO @rsnoofficial [Youtube.com/thersno](https://www.youtube.com/thersno)

The RSNO is one of Scotland's
National Performing Companies,
supported by the
Scottish Government.

Scottish Government
Riaghaltas na h-Alba
gov.scot

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Play *your* Part *appeal*

**Help us return to the stage and bring support and
inspiration to those who need it most**

Your donation will ensure we can continue our vital work in the community
and provide a lifetime of musical inspiration



£50

could help us cover
the cost of empty
seats due to social
distancing in our
concert halls



£100

could help us
provide more Digital
Care Packages to
Scottish care homes
and hospices



£500

could help us deliver
more outdoor pop-up
concerts in Primary
School playgrounds
across Scotland



£1000

could help us bring
more digital and
live music concerts
to children across
Scotland

Donate now at **rsno.org.uk/playyourpart**