



RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Søndergård Conducts **DVOŘÁK NINE**

Usher Hall, Edinburgh
Fri 5 Nov 2021 7.30pm

Glasgow Royal Concert Hall
Sat 6 Nov 7.30pm

Supported by
Jennie S. Gordon
Memorial Foundation



RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

A Response to Climate Change

DIES IRAE

Wed 10 Nov
7pm & 9.15pm
New Auditorium,
Glasgow Royal
Concert Hall

Patricia Kopatchinskaja Violin
RSNO Chamber Ensemble
RCS Vocal Ensemble

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Søndergård Conducts DVOŘÁK NINE

Dvořák's *New World* Symphony is a heartfelt musical drama of hope and longing, and when it's conducted by Thomas Søndergård, every note comes alive. First, though, experience the vast Nordic horizons of Rautavaara's Concerto for Birds and Orchestra, plus violin superstar Midori in a passionate, brand-new violin concerto by Detlev Glanert, a modern composer with a deeply romantic spirit.

RAUTAVAARA Swans Migrating from *Cantus Arcticus*,
Concerto for Birds and Orchestra Op61 [8']

DETLEV GLANERT Violin Concerto No2 *To the Immortal Beloved* [45']
WORLD PREMIERE

INTERVAL

DVOŘÁK Symphony No9 in E Minor Op95 *From the New World* [43']

Thomas Søndergård Conductor

Midori Violin

Royal Scottish National Orchestra

USHER HALL, EDINBURGH

Fri 5 Nov 2021 7.30pm

GLASGOW ROYAL CONCERT HALL

Sat 6 Nov, 7.30pm

The Glasgow performance will be recorded for the RSNO Archive.
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RSNO

SCOTLAND'S NATIONAL
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Schönwandt Conducts **SCHEHERAZADE**

EDN Fri 12 Nov
GLA Sat 13 Nov

RECOMMENDED BY
CLASSIC *f*M

R Strauss Tod und Verklärung [Death and Transfiguration]
Ravel Piano Concerto for the Left Hand
Rimsky-Korsakov Scheherazade
Michael Schönwandt Conductor
Kirill Gerstein Piano

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WELCOME



This evening's concert takes place at a time when the eyes of the world are firmly focused on Scotland – and in particular, Glasgow. World leaders are meeting at COP26 to try to find solutions to the climate emergency.

Dvořák's Ninth Symphony, *From the New World*, seemed like an apt musical response to reflect some of the aspirations of the conference. Although the New World Dvořák was referring to was the USA, it's not hard to reimagine his vision as the New World that leaders in Glasgow will be working towards.















































































I'm excited that the first half of this concert continues the theme of the symphony – a brand-new concerto by world-renowned composer Detlev Glanert, performed by Midori, one of the leading violinists of her generation and a United Nations Messenger of Peace. The premiere was originally scheduled to take place in Suntory Hall in Tokyo in 2020. Postponed when the pandemic struck, we are delighted that the first performances will now take place in Scotland.

And we couldn't have a concert during COP26 without exploring sonically the natural world. RSNO Music Director Thomas Søndergård's choice of Swans Migrating from Finnish composer Einojuhani Rautavaara's *Cantus Arcticus* opens proceedings. The composer weaves the recorded sounds of swans through the orchestral texture to create an extraordinary and uniquely mesmerising musical experience.

I hope that amid the disruption that may well affect us during COP26, this concert provides you with a moment of calm – and a sense of optimism.

Alistair Mackie
CHIEF EXECUTIVE

ROYAL SCOTTISH NATIONAL ORCHESTRA

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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	

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Einojuhani Rautavaara (1928-2016)

SWANS MIGRATING from *Cantus Arcticus*, Concerto for Birds and Orchestra Op61



FIRST PERFORMANCE

Oulu University, Finland, 18 October 1972

DURATION 8 minutes

It would be hard to find a more beautiful, inventive and thoughtful musical gift to a university than the *Cantus Arcticus* written in 1972 by Finnish composer Einojuhani Rautavaara, when the science-orientated Northern Finnish University of Oulu asked him to compose a work for its degree ceremony. Rautavaara headed to the nearby marshlands, close to the Arctic Circle, recorded their birdsong, then used those haunting sounds to create this three-movement electroacoustic concerto for taped birds and orchestra, of which *Swans Migrating* sits as the final movement.

To briefly describe the two preceding movements, the first is titled *The Marsh*. It opens with two solo flutes, who are joined by other wind instruments and the brass, everyone imitating birdsong, and then by the recording of actual springtime bog birds. The following *Melankolia* movement centres around the song of the shore lark, its sound electronically rendered more ghostly by dropping it down two octaves, chirruping out over mystical, chorale-like strings.

Then comes the work's climactic swansong (was that deliberate?), played out over a recording of whooper swans. While the two preceding movements have featured some incredibly clever musical evocations of birds and some sumptuous orchestral textures, *Swans Migrating* arguably takes things further. Most especially, Rautavaara's scoring depicts not just bird flight, but the variety of movement within a single flock of birds, with the orchestra divided into four independent groups which, while closely aligned, also move slightly independently of the others.

The work opens with the sound of the swans alone. Then, gradually, the orchestra enters, at first so softly that it's barely perceptible under the hum and chatter of birdsong. Shimmering strings and swirling woodwind lead to the brass introduction of a noble, *legato*, rising and falling theme which, as it's gradually picked up and passed between other instrumental groups, gradually ascends in pitch, as the volume and textural complexity equally gradually increase. This deftly managed *crescendo* finally reaches its mightiest, most magisterial, most texturally complex and opulent point with cymbals crashing over what is now a densely packed swirl of sound, underpinned by a rumbling timpani underbelly and coloured by the rushings of harp. Then, suddenly, the volume subsides via descending figures, as the swans fly off into the distance.

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What was happening in 1972?

9 Jan The RMS *Queen Elizabeth* was destroyed by fire in Hong Kong harbour

24 Jan Japanese soldier Shoichi Yokoi was discovered in the jungles of Guam, having failed to surrender after World War II

15 Mar Francis Ford Coppola's film *The Godfather* premiered at Loew's State Theatre in New York

24 Mar The British government announced the prorogation of the Northern Ireland Parliament and the introduction of Direct Rule

17 Jun Five White House operatives were arrested for breaking into the offices of the Democratic National Committee in Washington's Watergate building

1 Sep Bobby Fischer became the first US world chess champion, defeating Boris Spassky in Reykjavik, Iceland

5-6 Sep Arab terrorist group Black September killed 11 Israeli athletes at the Summer Olympics in Munich

16 Oct Yorkshire Television's soap opera *Emmerdale Farm* was first broadcast on ITV

7 Nov Richard Nixon was re-elected US President in a landslide win over Democrat George McGovern

14 Dec Apollo 17 astronaut Eugene Cernan was the last person to date to walk on the Moon

Detlev Glanert (Born 1960)

VIOLIN CONCERTO No2 ***To the Immortal Beloved***



WORLD PREMIERE

DURATION 45 minutes

am 6ten Juli Morgends (Sostenuto)

Abends Montags am 6ten Juli (Adagio molto)

guten Morgen am 7ten Juli (Allegro)

Born in Hamburg in 1960, Detlev Glanert began composing, he remembers, around the age of 10 or 11. He was a late starter in terms of formal composition study, however, not beginning in earnest until his 20s, when he spent four years working with his compatriot Hans Werner Henze in Cologne. Henze was a prolific and highly successful opera composer, and Glanert was immersed in music theatre during those years. Perhaps not surprisingly, he's since become widely admired for his own operas: he's written 15 of them, including works based on Camus' play *Caligula* and Stanisław Lem's science-fiction novel *Solaris*.

Glanert's sense of theatre, he says, also informs his non-stage music, which includes three symphonies, concertos for piano, violin and tuba, and many vocal and chamber works. His overriding aim, he feels, is that his music connects with listeners. His works never shy away from exploring uncompromising contemporary techniques, but they're shot through, too, with a deep respect and affection for musical lyricism and 19th-century Romantic traditions, in a language that's direct, highly expressive and often very sensuous.

And all those qualities are clearly on display in his Violin Concerto No2. Glanert's inspiration for the work is the enigmatic love letter that Beethoven wrote to an unknown recipient – his 'Immortal Beloved' – in July 1812. The missive was never sent, and only discovered among the composer's papers following his death. And not surprisingly, there's been much speculation as to its intended recipient. She was long thought to be Josephine Brunsvik, with whom Beethoven was known to have been deeply in love during the final years of the 18th century, and to whom he wrote several other love

letters. More recently, however, there's been speculation that the woman in question may have been Antonie Brentano, a close friend and also dedicatee of the *Diabelli Variations*. Numerous additional names have been put forward.

Glanert's Concerto, however, doesn't set out to unmask the mysterious recipient. 'It is not significant for me to know the addressed person,' the composer explains, 'nor even Beethoven as a man. It is much more interesting to discover that he uses words like musical notes and motifs, creating tension and development just like in his compositions. It is interesting to see that some ideas (the post coach, the weather, the future, the 'you') go through the letter like themes in a large Beethoven orchestral work. The letter is constructed like one of his pieces. That gave me the idea of reading the letter like an imagined score of a piece of my own music.'

Indeed, Glanert follows the structure of Beethoven's letter closely in his Concerto, even assigning each of the work's three movements to one of the letter's almost diary-like dated and timed sections. 'I tried to translate Beethoven's "composed" letter in a free way into my own music,' he explains, 'mainly with two different sound complexes: one is attached to all self-descriptions connected to the real world, the other to the emotional and personal level. If we read the letter carefully between the lines, it is a big "adieu" to the beloved one, and the ending is perhaps the most personal and moving goodbye ever written.'

The Concerto's soloist, Glanert explains, plays a shifting role throughout the work. 'The solo violin represents the individual level: it can be

Beethoven or the beloved lady. It can change roles, depending on the context. The violin is a breathing instrument, and for my needs it is more suitable than – let's say – a solo piano, which would be too Beethoven-like and dominating. The big model for the piece is, of course, Beethoven's own Violin Concerto.'

Glanert went as far, too, as referring directly to the earlier composer in his new work, though it's unlikely listeners will recognise the music by Beethoven embedded in the Violin Concerto: 'There is a quotation from Beethoven's sketchbook, a thematic cell, which he never used. But I prefer to leave it hidden.'

© David Kettle

IMMORTAL BELOVED



Ludwig van Beethoven
(1770-1827)

6 July [1812], morning

My angel, my all, my own self – only a few words today, and that too with pencil (with yours) – only till tomorrow is my lodging definitely fixed. What abominable waste of time in such things – why this deep grief, where necessity speaks?

Can our love persist otherwise than through sacrifices, than by not demanding everything? Canst thou change it, that thou are not entirely mine, I not entirely thine? Oh, God, look into beautiful Nature and compose your mind to the inevitable. Love demands everything and is quite right, so it is for me with you, for you with me – only you forget so easily, that I must live for you and for me – were we quite united, you would notice this painful feeling as little as I should ...

... We shall probably soon meet, even today I cannot communicate my remarks to you, which during these days I made about my life – were our hearts close together, I should probably not make any such remarks. My bosom is full, to tell you much – there are moments when I find that speech is nothing at all. Brighten up – remain my true and only treasure, my all, as I to you. The rest the gods must send, what must be for us and shall.

Your faithful

Ludwig

Monday evening, 6 July

You suffer, you, my dearest creature. Just now I perceive that letters must be posted first thing early. Mondays – Thursdays – the only days, when the post goes from here to K. You suffer – oh! Where I am, you are with me, with me and you, I shall arrange that I may live with you. What a life!

So! Without you – pursued by the kindness of the people here and there, whom I mean – to desire to earn just as little as they earn – humility of man towards men – it pains me – and when I regard myself in connection with the Universe, what I am, and what he is – whom one calls the greatest – and yet – there lies herein again the godlike of man. I weep when I think you will probably only receive on Saturday the first news from me – as you too love – yet I love you stronger – but never hide yourself from me. Good night – as I am taking the waters, I must go to bed. Oh God – so near! so far! Is it not a real building of heaven, our Love – but as firm, too, as the citadel of heaven.

Good morning, on 7 July

Even in bed my ideas yearn towards you, my Immortal Beloved, here and there joyfully, then again sadly, awaiting from Fate, whether it will listen to us. I can only live, either altogether with you or not at all. Yes, I have determined to wander about for so long far away, until I can fly into your arms and call myself quite at home with you, can send my soul enveloped by yours into the realm of spirits – yes, I regret, it must be. You will get over it all the more as you know my faithfulness to you; never another one can own my heart, never – never! O God, why must one go away from what one loves so, and yet my life in W. as it is now is a miserable life. Your love made me the happiest and unhappiest at the same time. At my actual age I should need some continuity, sameness of life – can that exist under our circumstances? Angel, I just hear that the post goes out every day – and must close therefore, so that you get the L. at once. Be calm – love me – today – yesterday.

What longing in tears for you – You – my Life – my All – farewell. Oh, go on loving me – never doubt the faithfulest heart

Of your beloved

L

Ever thine.

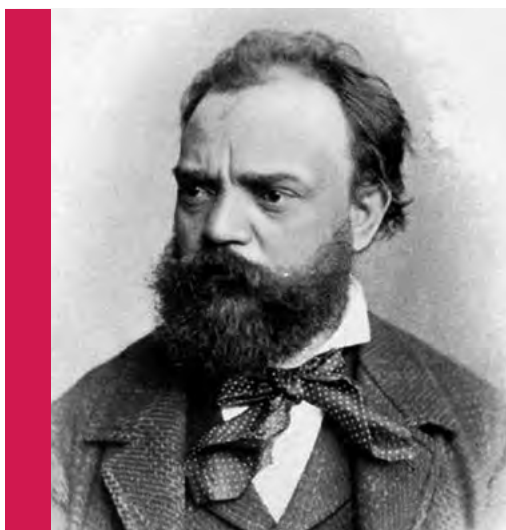
Ever mine.

Ever ours.

Antonín Dvořák (1841-1904)

SYMPHONY No9 in E Minor Op95

From the New World



FIRST PERFORMANCE

New York, 16 December 1893

DURATION 43 minutes

Adagio – Allegro molto

Largo

Scherzo: Molto vivace – Poco sostenuto

Allegro con fuoco

Antonín Dvořák wrote his Ninth Symphony in America, about America and for America. Or, at least, that's how he pitched it.

Subtitled *From the New World*, Dvořák wrote his Ninth Symphony in 1893, while living and working in New York. He had moved there the previous year, accompanied by his wife and two of their four children, to take up the Directorship of the newly established National Conservatory of Music of America. He would stay until 1895, missing his native Bohemia, but equally enjoying the musical inspiration to be found in the New World, and the delight with

which he was received by New York's musical community. The Symphony, a commission from the New York Philharmonic, was premiered to a rapturous reception at Carnegie Hall under Anton Seidl on 16 December 1893.

With its memorable tunes and its ability to stir the emotions, it's not difficult to work out why this Symphony has always been such a crowd-pleaser. However, it also offers an extra source of pleasure for budding analysts, in the form of an intriguing question. Namely, just how American really is it?

On the one hand, if you listen to the work within the context of its title, then it does indeed sound thoroughly suffused with Americana: emotionally you sense the pioneering spirit of adventure, geographically you imagine wide, empty landscapes, and musically you hear the pentatonic scales of native Indian and African American music (which, incidentally, Dvořák likened to Scottish folk music). We also know how enthused Dvořák was with African American spirituals; the year he wrote this Symphony he claimed, 'I am now satisfied that the future music of this country must be founded upon what are called the African-American melodies.' The same year also saw him experiencing the vastness of American prairies at first hand, spending his summer with the Czech community of Spillville, Iowa. Then, the day before the premiere, Dvořák explained in the *New York Herald* that he had used Native American music in the Symphony, not by quoting traditional tunes verbatim but by composing 'original themes embodying the peculiarities of the Indian music, and, using these themes as subjects, [developing] them with all the resources of modern rhythms, counterpoint and orchestral colour'.

So far, so unarguably American-inspired. However, the Symphony's subtitle was in fact an afterthought, added just before Dvořák delivered the manuscript to the New York Philharmonic. As a result, many would argue that if you listen to the work outside the context of its title, then it sounds as much Czech as American.

So, a tribute to all things American, or a guilty subtitle added by a homesick composer who found himself stretching every musical tendon back towards his homeland? You decide. However, bear in mind that Dvořák was no ethnomusicologist; unlike later composers such as Bartók, who aimed to mimic folk music with their own, Dvořák drew on folk music but then styled it back into his own classical language. As a result, to do him down for writing Native American melodies that sound firmly rooted in the classical tradition is, in a sense, missing the point of Dvořák.

The first movement begins with a slow, sombre introduction, which then gradually transforms into the *Allegro's* main, upwards-thrusting theme introduced by a solo horn. The *Allegro's* second theme is introduced by flute and oboe. A dance tune, it sounds reminiscent of the American folk tune 'Turkey in the Straw'. An additional theme is a hope-filled melody introduced by the flute that many find similar to the spiritual 'Swing Low, Sweet Chariot'.

Atmospheric horn chords open the *Largo*, and then the ensuing main theme almost needs no introduction. Whether you know it as the spiritual 'Goin' Home', or as the Hovis bread tune, this nostalgic, tender, folksong-like theme is one of the most famous cor anglais melodies of all time. After a glowing central section whose violin melody sounds like the sun

warming the vast expanses of prairie grasses, the cor anglais takes up a short reprise of its theme, before first-movement ideas make a return. Then, in a *fortissimo* climax, the two main themes of the first movement are pitted against the *Largo's* own theme, before the music subsides to the purity of the cor anglais solo again. Gorgeous orchestration follows, finished off with a final chord atmospherically scored for divided double basses alone.

Dvořák claimed that the music of his *Scherzo* referred to the dance of the Pau-Puk-Keewis in Henry Wadsworth Longfellow's epic poem, *Hiawatha*. Whirling and excited, this movement is full of folk-like idioms and harmonies (although with a central Trio section that sounds rather more Bohemian than American!). As with the *Largo*, themes from the first movement make reappearances, in the transitions between sections and then most obviously in the coda.

With the final movement, Dvořák's thematic recollections reach a climax. The work begins with a new, march-like theme, severe in the horns and trumpets (and again sounding rather central European in flavour). Then, after a contrasting transitional theme that is actually a variant of the march, comes the comedic surprise entrance of 'Three Blind Mice', tossed between the sections. At the end of the development section, melodies from all three previous movements are recalled, which then suffuse the coda in a dramatically charged summation of the Symphony.

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MIDORI Violin



Midori is a visionary artist, activist and educator whose unique career has transcended traditional boundaries. A leading concert violinist for over 35 years, she has performed with, among many others, the London, Chicago, Boston and San Francisco symphony orchestras, the Berlin, Vienna, New York, Los Angeles, St Petersburg and Czech philharmonics, the Bavarian Radio Symphony Orchestra and the Mahler Chamber Orchestra. An advocate for composers of our time, she inspired Peter Eötvös to compose the violin concerto *DoReMi*. Other commissions and world premieres include works by Einojuhani Rautavaara, Brett Dean and Johannes Staud.

Midori's discography includes a 2013 GRAMMY Award-winning recording of Hindemith's Violin Concerto. Her 2015 two-CD set of J S Bach's Sonatas and Partitas for Solo Violin was highly acclaimed.

In 2017 Midori celebrated the 25th anniversary of two of her non-profit organisations: Midori & Friends, which brings high-quality music

education to New York City youth, and MUSIC SHARING, a Japan-based programme that provides access to both western classical and Japanese music traditions. Her Partners in Performance organisation promotes interest in classical music outside US urban centres, while her Orchestral Residencies Program encourages young musicians to engage with the performing arts.

In 2007 UN Secretary-General Ban Ki-moon named Midori a Messenger of Peace, in 2012 she received the Crystal Award from the World Economic Forum and in 2019 the Carnegie Corporation of New York honoured Midori, a naturalised American citizen, with its 'Great Immigrant' award.

Since 2018 Midori has been part of the violin faculty at Philadelphia's Curtis Institute of Music. In 2019 she was appointed to the school's Dorothy Richard Starling Chair in Violin Studies. Until 2018 she held the Jascha Heifetz Chair as a Distinguished Professor at the University of Southern California's Thornton School of Music. She is also a distinguished visiting artist and violin faculty member at Baltimore's Peabody Institute of Johns Hopkins University. She is an honorary professor at Beijing's Central Conservatory of Music and a guest professor at Osaka's Soai University and the Shanghai Conservatory of Music.

Midori was born in Osaka, Japan in 1971 and began her violin studies with her mother, Setsu Goto. Conductor Zubin Mehta invited the 11-year-old Midori to perform at the New York Philharmonic's New Year's Eve concert. The standing ovation spurred her to pursue a major musical career.

Midori plays the 1734 Guarnerius del Gesù 'ex-Huberman'.

THOMAS SØNDERGÅRD Conductor



Danish conductor Thomas Søndergård is Music Director of the RSNO, following six seasons as Principal Guest Conductor. Between 2012 and 2018 he served as Principal Conductor of the BBC National Orchestra of Wales (BBC NOW), after stepping down as Principal Conductor and Musical Advisor of the Norwegian Radio Orchestra.

He has appeared with many notable orchestras in leading European centres, such as Berlin (including the Berliner Philharmoniker, Rundfunk-Sinfonieorchester Berlin, Mahler Chamber Orchestra), Leipzig (Gewandhausorchester), Paris (Orchestre National de France), London (London Philharmonic, BBC Symphony, London Symphony and Philharmonia Orchestra), Amsterdam and Rotterdam (Royal Concertgebouw Orchestra, Netherlands Philharmonic, Rotterdam Philharmonic), and is a familiar figure in Scandinavia, with such orchestras as the Oslo Philharmonic, Gothenburg Symphony, Danish National Symphony, Royal Stockholm Philharmonic,

Swedish Radio Symphony, Finnish Radio Symphony and Helsinki Philharmonic. North American appearances to date include the symphony orchestras of Chicago, Toronto, Atlanta, Vancouver, Houston and Seattle.

This season he makes first visits to the Montreal Symphony Orchestra, Minnesota Orchestra and Bergen Philharmonic, and returns to many orchestras, among them the NDR Radiophilharmonie Hannover, Royal Danish Opera (*Die Walküre* and New Year concerts), London Philharmonic Orchestra and Danish National Symphony Orchestra.

Following his acclaimed debut for the Royal Danish Opera (*Kafka's Trial*), Thomas has returned regularly to conduct a broad repertoire, ranging from contemporary to *Le nozze di Figaro*, *Il barbiere di Siviglia*, *La bohème*, *The Cunning Little Vixen* and *Il viaggio a Reims*. He has also enjoyed successful collaborations with the Norwegian Opera and Royal Swedish Opera. His Stockholm productions of *Tosca* and *Turandot* (both with Nina Stemme) led to his Bayerische Staatsoper debut, conducting main season and Opera Festival performances of *Turandot* with Stemme. He made his Deutsche Oper Berlin debut with the world premiere of Andrea Lorenzo Scartazzini's *Edward II* and returned for Berlioz's *Romeo and Juliet*.

Thomas' discography includes violinist Vilde Frang's celebrated debut recording (WDR Köln for EMI); Poul Ruders (Aarhus Symphony, Norwegian Radio, Royal Danish Opera (*Kafka's Trial*) for Da Capo and Bridge Records); Lutosławski and Dutilleux concertos with cellist Johannes Moser and the Rundfunk-Sinfonieorchester Berlin for Pentatone; and for Linn Records, Sibelius symphonies and tone poems with the BBC NOW and Prokofiev symphonies and Richard Strauss (*Ein Heldenleben*) with the RSNO.

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
Emily Davis
ASSOCIATE LEADER
Tamás Fejes
ASSISTANT LEADER
Patrick Curlett
Jane Reid
Caroline Parry
Ursula Heidecker Allen
Elizabeth Bamping
Lorna Rough
Susannah Lowdon
Alan Manson
Gillian Risi
Fiona Stephen
Michelle Dierx

SECOND VIOLIN

Marion Wilson
ASSOCIATE PRINCIPAL
Jacqueline Speirs
Harriet Wilson
Paul Medd
Anne Bünemann
Robin Wilson
Sophie Lang
Kirstin Drew
Colin McKee
Benjamin Norris
Jane Lemoine
Joe Hodson

VIOLA

Tom Dunn
PRINCIPAL
Jessica Beeston
Asher Zaccardelli
Lisa Rourke
Nicola McWhirter
Claire Dunn
Maria Trittinger
Francesca Hunt
David McCreadie
Elaine Koene

CELLO

Aleksei Kiseliov
PRINCIPAL
Betsy Taylor
Kennedy Leitch
Rachael Lee
Sarah Digger
Robert Anderson
Miranda Phythian-Adams
Naomi Pavri

DOUBLE BASS

Roberto Carrillo-Garcia
GUEST PRINCIPAL
Paul Sutherland
Kirsty Matheson
Paul Speirs
Sally Davis
Lynette Eaton

FLUTE

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GUEST PRINCIPAL
Helen Brew
Janet Richardson
PRINCIPAL PICCOLO

OBOE

Adrian Wilson
PRINCIPAL
Peter Dykes
Henry Clay
PRINCIPAL COR ANGLAIS

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Duncan Swindells
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Paolo Dutto
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SUPPORTING THE RSNO

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

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:

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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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The Solti Foundation Chair

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

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

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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.



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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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 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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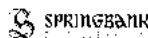
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