



RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

# Søndergård Conducts SIBELIUS TWO

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Usher Hall, Edinburgh  
Fri 19 Nov 2021 7.30pm

Glasgow Royal Concert Hall  
Sat 20 Nov 7.30pm

In memory of **Tom Bruce Jones**  
and in recognition of the generosity of  
**Stina Bruce Jones**

# RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

**Kim Plays**

# BRAHMS PIANO CONCERTO No1

**PTH** Thu 25 Nov

**EDN** Fri 26 Nov

**GLA** Sat 27 Nov

**Wagner** Prelude to Act I from *Lohengrin*

**Anna Thorvaldsdottir** Metacosmos

**Sibelius** Tapiola

**Brahms** Piano Concerto No1

**Eva Ollikainen** Conductor

**Sunwook Kim** Piano

RECOMMENDED BY  
CLASSIC *f*M

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# Søndergård Conducts SIBELIUS TWO

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Sibelius' Second Symphony begins quietly, almost playfully. But it ends with soaring emotions and the feeling that, somehow, you've been on the journey of a lifetime. Thomas Søndergård conducts a concert that's all about the journey, and whether it's Bent Sørensen following his imagination from the Manhattan skyline to a half-remembered Scandinavia, or the award-winning Scottish mezzo Catriona Morison setting sail with Hector Berlioz for the wildest shores of love, getting there is half the pleasure.

**BENT SØRENSEN** Evening Land [13']

**BERLIOZ** Les nuits d'été Op7 [32']

INTERVAL

**SIBELIUS** Symphony No2 in D Major Op43 [42']

**Thomas Søndergård** Conductor

**Catriona Morison** Mezzo-soprano

**Royal Scottish National Orchestra**

USHER HALL, EDINBURGH

Fri 19 Nov 2021 7.30pm

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GLASGOW ROYAL CONCERT HALL

Sat 20 Nov 7.30pm

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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 silence all mobile telephones and alerts, and refrain from taking photographs, without flash, until the end of each piece.**

In memory of **Tom Bruce Jones**  
and in recognition of the generosity of  
**Stina Bruce Jones**

# RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

**Chan Conducts**

# THE NUTCRACKER

**EDN** Fri 3 Dec  
**GLA** Sat 4 Dec

RECOMMENDED BY  
CLASSIC *f*M

**Ravel** Une barque sur l'océan  
**Ravel** Piano Concerto in G Major  
**Tchaikovsky** Selection from *The Nutcracker*  
**Elim Chan** Conductor  
**Bertrand Chamayou** Piano  
**RSNO Junior Chorus**

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# WELCOME

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This evening's concert marks RSNO Music Director Thomas Søndergård's third visit to us this season. I thoroughly enjoyed his deeply thoughtful recent interpretations of Stravinsky and Dvořák, and look forward to his take on Sibelius. It's music that Thomas has been closely associated with throughout his conducting career, with a notable set of Sibelius symphony recordings with the BBC National Orchestra of Wales to his name.

Sibelius' music has always been integral to an artistic expression of Finnish identity. Even beyond the obvious associations of *Finlandia*, almost all his symphonies, as well as his Violin Concerto, draw inspiration from both the rhythm of Finnish speech and the folk music that he was so familiar with.

I've always been fascinated by how culture, and music in particular, can surpass words in defining the soul of a country or community – to stimulate feelings and thoughts that are inextricably linked with people and place. That feels like the thread that runs through this evening's concert.

Bent Sørensen searches for a musical interpretation of the light and landscape around his childhood home in Denmark. Berlioz evokes a hot summer night spent with his lover in France. Yet in both pieces it's ultimately the human elements of love and loss that transcend the description of time and place.

Scotland is certainly a country that is currently asking questions about its own identity, and I hope that music and culture can play their part in these conversations. It's a big subject but one thing is for sure: we have a number of outstanding musical performers and ensembles that travel the world as cultural ambassadors for our country. Catriona Morison is a leading light in that group and I'm delighted that we're able to welcome her back home to Scotland this week to perform with the RSNO.

This evening's concert is dedicated to the memory of Tom Bruce Jones, and I would like to say a personal thank you to Stina Bruce Jones for her continued support of our work.

**Alistair Mackie**  
CHIEF EXECUTIVE

# ROYAL SCOTTISH NATIONAL ORCHESTRA

1-9



10-18



19-27



28-36



37-45



46-54



55-63



64-72



73-77



**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**

Maya Iwabuchi	8
LEADER	
Sharon Roffman	9
LEADER	
Lena Zeliszewska	10
ASSOCIATE LEADER	
Emily Davis	11
ASSOCIATE LEADER	
Tamás Fejes	12
ASSISTANT LEADER	
Patrick Curlett	13
ASSISTANT PRINCIPAL	
Caroline Parry	14
Ursula Heidecker Allen	15
Lorna Rough	16
Susannah Lowdon	17
Alan Manson	18
Elizabeth Bamping	19

**SECOND VIOLIN**

Xander van Vliet	20
PRINCIPAL	
Jacqueline Speirs	21
ASSOCIATE PRINCIPAL	
Marion Wilson	22
ASSOCIATE PRINCIPAL	
Harriet Wilson	23
SUB PRINCIPAL	
Nigel Mason	24
Wanda Wojtasinska	25
Paul Medd	26
Anne Bünemann	27
Sophie Lang	28
Robin Wilson	29
Emily Nenniger	30

**VIOLA**

Tom Dunn	31
PRINCIPAL	
Asher Zaccardelli	32
ASSISTANT PRINCIPAL	
Susan Buchan	33
SUB PRINCIPAL	
Lisa Rourke	34
SUB PRINCIPAL	
David Martin	35
Nicola McWhirter	36
Claire Dunn	37
Katherine Wren	38
Maria Trittinger	39
Francesca Hunt	40

**CELLO**

Aleksei Kiseliov	41
PRINCIPAL	
Betsy Taylor	42
ASSOCIATE PRINCIPAL	
Kennedy Leitch	43
ASSISTANT PRINCIPAL	
Rachael Lee	44
Sarah Digger	45

**DOUBLE BASS**

Ana Cordova	46
PRINCIPAL	
Margarida Castro	47
ASSOCIATE PRINCIPAL	
Michael Rae	48
ASSISTANT PRINCIPAL	
Paul Sutherland	49
SUB PRINCIPAL	
John Clark	50
Sally Davis	51

**FLUTE**

Katherine Bryan	52
PRINCIPAL	
Helen Brew	53
ASSOCIATE PRINCIPAL	
Janet Richardson	54
PRINCIPAL PICCOLO	

**OBOE**

Adrian Wilson	55
PRINCIPAL	
Peter Dykes	56
ASSOCIATE PRINCIPAL	
Henry Clay	57
PRINCIPAL COR ANGLAIS	

**CLARINET**

Timothy Orpen	58
PRINCIPAL CLARINET	
Duncan Swindells	59
PRINCIPAL BASS CLARINET	

**BASSOON**

David Hubbard	60
PRINCIPAL	
Luis Eisen	61
ASSOCIATE PRINCIPAL	
Paolo Dutto	62
PRINCIPAL CONTRABASSOON	

**HORN**

Christopher Gough	63
PRINCIPAL	
Alison Murray	64
ASSISTANT PRINCIPAL	
Andrew McLean	65
ASSOCIATE PRINCIPAL	
David McClenaghan	66
Martin Murphy	67
ASSISTANT PRINCIPAL	

**TRUMPET**

Christopher Hart	68
PRINCIPAL	
Marcus Pope	69
SUB PRINCIPAL	
Jason Lewis	70
ASSOCIATE PRINCIPAL	

**TROMBONE**

Dávur Juul Magnussen	71
PRINCIPAL	
Lance Green	72
ASSOCIATE PRINCIPAL	
Alastair Sinclair	73
PRINCIPAL BASS TROMBONE	

**TUBA**

John Whitener	74
PRINCIPAL	

**TIMPANI**

Paul Philbert	75
PRINCIPAL	

**PERCUSSION**

Simon Lowdon	76
PRINCIPAL	
John Poulter	77
ASSOCIATE PRINCIPAL	

**Bent Sørensen** (Born 1958)

## EVENING LAND

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**FIRST PERFORMANCE**

New York, 30 November 2017

**DURATION** 13 minutes

A picture, a vision: I am 6-7 years old, I'm standing in my childhood home in a small town on Zealand (Denmark). I am looking out of the window, and there is a very special evening light over the fields – far away there are trees and a cow. It is as if the world is infinite.

I have forgotten so much from my childhood, but for some reason this vision has kept coming back to me. The vision returned many years later, as I was looking out over New York from a high balcony. The vision from more than 50 years ago – the vision of quiet – mixed with the new vision of flashes of light and bustling activity. I had found the title – *Evening Land* – and the music came out of the title – of the two visions.

The work begins so softly, as quiet as possible, and the softness remains behind the bustling and flashing music that turns up later in the piece. Towards the end a little solo for oboe emerges. It is a greeting to my dear father-in-law, the oboist Frederik Gislinge, who – while I was composing *Evening Land* – fell seriously ill. I guess I hoped the solo would help him heal. Unfortunately that did not happen and to our great sorrow he died before he could hear the solo and the whole work – *Evening Land*.

Thus *Evening Land* encountered another evening – the evening of life – a finality.

© Bent Sørensen



# BENT SØRENSEN Composer

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Bent Sørensen is one of northern Europe's most performed and admired composers, whose triple concerto *Lisola della Città* was awarded the 2018 Grawemeyer Award for Music.

The Danish composer found his voice early and never changed direction. His music floats and percolates of its own accord, haunted by remembrances of things past. It can feel exquisitely close to silence. Sometimes, a Sørensen score will instruct an entire symphony orchestra to lay down its instruments and hum quietly together. Sometimes, it will ask those musicians to leave the stage altogether.

Sørensen is a modernist composer who adores tonal intervals and allows himself to be pulled between the magnetic poles of warm, Romantic tonality and rich, Schoenbergian atonality – to be seduced by the simple shape of a song or hymn. Despite its extreme emotional fragility, Sørensen's music is crammed with as much beauty as is tastefully possible.

Sørensen has worked in every classical music genre and pushed at their boundaries. His 2009 concerto for orchestra, choir, actors and audience plants musicians and actors throughout a large concert hall to create an immersive *Gesamtkunstwerk*. His distinctive choral works culminated in a *St Matthew Passion* (2021). His full-length opera *Under himlen* (Under the Sky) was staged at the Royal Danish Opera in 2004.

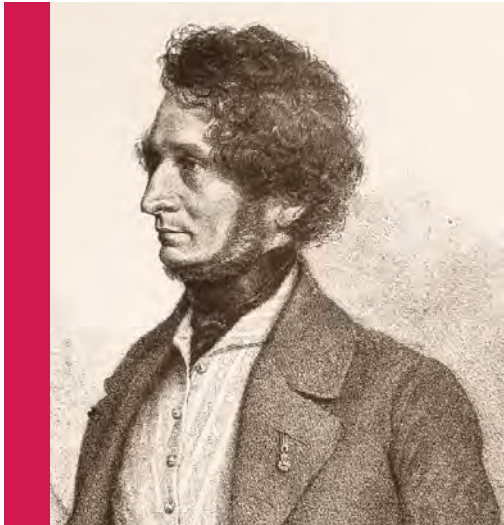
*Lisola della Città* (The Island in the City) is characteristic of Sørensen's work in its distilled textures, etched counterpoint, massed use of a single instrument (woodblocks) and sense of latent orchestral power.

Sørensen has written for orchestras including the New York Philharmonic, Danish National Symphony, Munich Chamber and BBC orchestras. He has been Visiting Professor in Composition at the Royal Academy of Music in London and Professor in Composition at the Royal Danish Academy of Music in Copenhagen.

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**Hector Berlioz** (1803-1869)

# LES NUITS D'ÉTÉ Op7



## FIRST PERFORMANCE

Orchestrated versions: *Absence*, Leipzig, 12 March 1843; *Le spectre de la rose*, Gotha, 6 February 1856; other songs orchestrated by 1 April 1856

**DURATION** 32 minutes

## Villanelle

**Le spectre de la rose**

**Sur les lagunes: Lamento**

**Absence**

**Au cimetière**

**L'île inconnue**

When the 27-year-old Hector Berlioz wrote his *Symphonie fantastique* in 1830, he was besotted with Shakespearean actress Harriet Smithson, pursuing her across Paris and threatening to take his own life unless she married him – hot-headed passions that he poured into the music of his most famous work. Smithson finally relented, though their marriage was, perhaps predictably, far from a happy one.

When the 38-year-old Berlioz came to write *Les nuits d'été* (Summer Nights) in 1841, he was a very different man. Though he continued to care for and support Smithson, their relationship had grown cold, and the actress who had once commanded stages in the French capital was now sickly, isolated and depressed. They separated in 1844, and by 1854 Smithson was dead.

It's perhaps not too far-fetched to suggest that Berlioz similarly poured his bittersweet emotions into this later work, a song cycle that focuses on the joys and sorrows of love, from youthful ardour through separation and loss, to a final sense of, perhaps, love's rebirth. Indeed, it was shortly after completing *Les nuits d'été* in its original version for voice and piano that Berlioz met soprano Marie Recio, who soon became his lover and, in 1854, his second wife. It was for Recio that he made an orchestral arrangement of the cycle's fourth song, 'Absence', for a concert in Leipzig in 1843. He orchestrated the rest in 1856, completing a rather complicated transformation from chamber to orchestral work that has concealed the fact that *Les nuits d'été* is almost certainly the earliest example of an orchestral song cycle.

For these songs of love and loss, Berlioz set six poems from the collection *La comédie de la mort* by his friend and near-neighbour Théophile Gautier, a leading figure in French Romantic literature. The blithely buoyant opening 'Villanelle' recounts two lovers taking a springtime walk in a forest, though its unexpected harmonic swerves may indicate that all is not as it seems. In the wistful 'Le spectre de la rose', the spirit of a rose returns from Paradise to recall the night it spent pinned to the dress of a beautiful woman at a ball. Berlioz's undulating accompaniment in 'Sur les lagunes', in which a sailor grieves for his dead beloved, suggests a boat rocking on the waves. The composer pares his music back to the barest simplicity for 'Absence', in which two lovers are separated by a vast distance, and in the brooding 'Au cimetière' the ghost of a departed lover calls from beyond the grave. Only in 'L'île inconnue' does the opening song's optimism return, as the singer sets sail in search of an island where love is eternal. Berlioz's hopeful, spirited setting suggests that he believes the isle is real – even if it remains beyond his reach.

© David Kettle

## What was happening in 1856?

**12 Jan** American portrait painter John Singer Sargent was born

**29 Jan** Queen Victoria instituted the Victoria Cross as a British military decoration

**Mar** The Great Trigonometrical Survey of India announced the height of Peak XV (later Mount Everest) as 29,002 ft / 8,840m

**31 Mar** The signing of the Treaty of Paris brought the Crimean War to an end

**6 May** Sigmund Freud, Austrian neurologist and the founder of psychoanalysis, was born

**20 May** David Livingstone arrived at Quelimane (Mozambique) on the Indian Ocean, following a two-year journey across Africa from Luanda (Angola)

**26 Jul** Irish playwright and activist George Bernard Shaw was born

**8 Oct** The Second Opium War broke out following the Arrow incident on China's Pearl River

**4 Nov** Democrat James Buchanan was declared the 15th President of the United States

**2 Dec** The National Portrait Gallery in London was established

# LES NUITS D'ÉTÉ

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## Villanelle

Quand viendra la saison nouvelle,  
Quand auront disparu les froids,  
Tous les deux nous irons, ma belle,  
Pour cueillir le muguet aux bois;  
Sous nos pieds égrenant les perles  
Que l'on voit au matin trembler,  
Nous irons écouter les merles  
Siffler.

Le printemps est venu, ma belle,  
C'est le mois des amants béni,  
Et l'oiseau, satinant son aile,  
Dit des vers au rebord du nid.  
Oh! viens donc, sur ce banc de mousse  
Pour parler de nos beaux amours,  
Et dis-moi de ta voix si douce:  
Toujours!

Loin, bien loin, égarant nos courses,  
Faisons fuir le lapin caché,  
Et le daim au miroir des sources  
Admirant son grand bois penché;  
Puis chez nous, tout heureux, tout aises,  
En paniers enlaçant nos doigts,  
Revenons, rapportant des fraises  
Des bois.

## Le spectre de la rose

Soulève ta paupière close  
Qu'effleure un songe virginal;  
Je suis le spectre d'une rose  
Que tu portais hier au bal.  
Tu me pris, encore emperlée  
Des pleurs d'argent, de l'arrosoir,  
Et parmi la fête étoilée  
Tu me promenas tout le soir.

Ô toi qui de ma mort fus cause,  
Sans que tu puisses le chasser,  
Toutes les nuits mon spectre rose

## Villanelle

When the new season comes,  
When the cold has vanished,  
We will both go, my lovely,  
To gather lily of the valley.  
Gathering the pearls underfoot,  
That one sees shimmering in the morning,  
We will hear the blackbirds  
Whistle.

Spring has come, my lovely,  
It is the month blessed by lovers;  
And the bird, preening his wing,  
Speaks verse from the edge of his nest.  
Oh! come now to this mossy bank  
To talk of our beautiful love,  
And say to me in your sweet voice:  
'Always!'

Far, far away, straying from our path,  
Causing the hidden rabbit to flee  
And the deer, in the mirror of the spring  
Bending to admire his great antlers,  
Then home, completely happy and at ease,  
Our hands entwined round the basket,  
Returning carrying strawberries  
From the wood.

## The Ghost of the Rose

Open your closed eyelids  
Touched by a virginal dream!  
I am the ghost of a rose  
That you wore yesterday at the ball.  
You took me, still pearly  
With silver tears, from the watering can,  
And in the starlit party,  
You carried me all evening.

O you who caused my death  
Without being able to chase it away,  
Every night my rose-coloured spectre

À ton chevet viendra danser.  
Mais ne crains rien, je ne réclame  
Ni messe ni *De profundis*:  
Ce léger parfum est mon âme,  
Et j'arrive du paradis.

Mon destin fut digne d'envie:  
Et pour avoir un sort si beau,  
Plus d'un aurait donné sa vie,  
Car sur ton sein j'ai mon tombeau,  
Et sur l'albâtre où je repose  
Un poète avec un baiser  
Écrivit: Ci-gît une rose,  
Que tous les rois vont jalouser.

### **Sur les lagunes: Lamento**

Ma belle amie est morte:  
Je pleurerai toujours  
Sous la tombe elle emporte  
Mon âme et mes amours.  
Dans le ciel, sans m'attendre,  
Elle s'en retourna;  
L'ange qui l'emmena  
Ne voulut pas me prendre.  
Que mon sort est amer!  
Ah! sans amour s'en aller sur la mer!

La blanche créature  
Est couchée au cercueil.  
Comme dans la nature  
Tout me paraît en deuil!  
La colombe oubliée  
Pleure et songe à l'absent;  
Mon âme pleure et sent  
Qu'elle est dépareillée!  
Que mon sort est amer!  
Ah! sans amour s'en aller sur la mer!

Sur moi la nuit immense  
S'étend comme un linceul;  
Je chante ma romance

Will dance by your bedside.  
But fear not, I claim neither  
Mass nor *De Profundis*.  
This light scent is my soul  
And I come from Paradise.

My destiny is enviable  
And to have a fate so beautiful  
More than one would have given his life;  
For on your breast I have my tomb,  
And on the alabaster on which I repose  
A poet with a kiss  
Wrote, 'Here lies a rose  
Of which all kings will be jealous.'

### **On the Lagoons: Lament**

My beautiful friend is dead,  
I shall weep always;  
Under the tomb she has taken  
My soul and my love.  
To Heaven, without waiting for me,  
She has returned;  
The angel who took her  
Did not want to take me.  
How bitter is my fate!  
Ah! Without love to sail on the sea!

The white creature  
Lies in a coffin;  
How in nature  
Everything seems to me in mourning!  
The forgotten dove  
Weeps and dreams of the absent one.  
My soul weeps and feels  
That it is deserted!  
How bitter is my fate!  
Ah! Without love to sail on the sea!

Over me the vast night  
Spreads like a shroud.  
I sing my song

---

Que le ciel entend seul.  
Ah! comme elle était belle  
Et comme je l'aimais!  
Je n'aimerai jamais  
Une femme autant qu'elle.  
Que mon sort est amer!  
Ah! sans amour s'en aller sur la mer!

### **Absence**

Reviens, reviens, ma bien-aimée!  
Comme une fleur loin du soleil,  
La fleur de ma vie est fermée  
Loin de ton sourire vermeil.

Entre nos cœurs quelle distance!  
Tant d'espace entre nos baisers!  
Ô sort amer! ô dure absence!  
Ô grands désirs inapaisés!

Reviens, reviens, ma belle aimée!  
Comme une fleur loin du soleil,  
La fleur de ma vie est fermée  
Loin de ton sourire vermeil!

D'ici là-bas que de campagnes,  
Que de villes et de hameaux,  
Que de vallons et de montagnes,  
À lasser le pied des chevaux!

Reviens, reviens, ma belle aimée!  
Comme une fleur loin du soleil,  
La fleur de ma vie est fermée  
Loin de ton sourire vermeil!

### **Au cimetière**

Connaissez-vous la blanche tombe  
Où flotte avec un son plaintif  
L'ombre d'un if?  
Sur l'if une pâle colombe  
Triste et seule au soleil couchant,

That only Heaven hears:  
Ah! How beautiful she was  
And how I loved her!  
I shall never love  
A woman as much as her ...  
How bitter is my fate!  
Ah! Without love to sail on the sea!

### **Absence**

Come back, come back, my beloved!  
Like a flower far from the sun,  
The flower of my life is closed  
Far from your bright red smile!

Between our hearts what a distance!  
So much of space between our kisses!  
O bitter fate! O harsh absence!  
O great desires unappeased!

Come back, come back, my beautiful beloved!  
Like a flower far from the sun,  
The flower of my life is closed  
Far from your bright red smile!

Between here and there what fields,  
What towns and hamlets,  
What valleys and mountains,  
To tire the hoofs of the horses.

Come back, come back, my beautiful beloved!  
Like a flower far from the sun,  
The flower of my life is closed  
Far from your bright red smile!

### **At the Cemetery**

Do you know the white tomb,  
Where there floats with a plaintive sound  
The shadow of a yew tree?  
On the yew a pale dove  
Sitting sad and alone at sunset,

---

Chante son chant;  
Un air maladivement tendre,  
À la fois charmant et fatal,  
Qui vous fait mal,  
Et qu'on voudrait toujours entendre;  
Un air comme en soupire aux cieus  
L'ange amoureux.

On dirait que l'âme éveillée  
Pleure sous terre à l'unisson  
De la chanson,  
Et du malheur d'être oubliée  
Se plaint dans un roucoulement  
Bien doucement.

Sur les ailes de la musique  
On sent lentement revenir  
Un souvenir;  
Une ombre une forme angélique  
Passe dans un rayon tremblant,  
En voile blanc.

Les belles de nuit, demi-closes,  
Jettent leur parfum faible et doux  
Autour de vous,  
Et le fantôme aux molles poses  
Murmure en vous tendant les bras:  
Tu reviendras?

Oh! jamais plus, près de la tombe  
Je n'irai, quand descend le soir  
Au manteau noir,  
Écouter la pâle colombe  
Chanter sur la pointe de l'if  
Son chant plaintif!

### **L'île inconnue**

Dites, la jeune belle,  
Où voulez-vous aller?  
La voile enfle son aile,  
La brise va souffler.

Sings its song:  
An air morbidly tender  
At once charming and deadly,  
That hurts you  
And that one would like to hear for ever;  
An air like the sigh in Heaven  
Of a loving angel.

One might say that an awakened soul  
Weeps under the ground in unison  
With the song,  
And for the misfortune of being forgotten  
Complains, cooing  
Very softly.

On the wings of the music  
One feels slowly returning  
A memory.  
A shadow, an angelic form  
Passes in a shimmering ray  
In a white veil.

The belle-de-nuit flowers, half-closed,  
Cast their weak and sweet scent  
Around you,  
And the ghost in a gentle pose  
Murmurs, stretching its arms to you:  
Will you return?

Oh! Never again by the grave  
Will I go, when evening falls  
In a black cloak,  
To hear the pale dove  
Singing at the top of the yew  
Its plaintive song.

### **The Unknown Island**

Tell me, young beauty,  
Where do you want to go?  
The sail swells its wing,  
The breeze begins to blow.

---

L'aviron est d'ivoire,  
Le pavillon de moire,  
Le gouvernail d'or fin;  
J'ai pour lest une orange,  
Pour voile une aile d'ange,  
Pour mousse un séraphin.

Dites, la jeune belle,  
Où voulez-vous aller?  
La voile enfle son aile,  
La brise va souffler.

Est-ce dans la Baltique?  
Dans la mer Pacifique?  
Dans l'île de Java?  
Ou bien est-ce en Norvège,  
Cueillir la fleur de neige,  
Ou la fleur d'Angsoka?

Dites, dites, la jeune belle,  
dites, où voulez-vous aller?

Menez moi, dit la belle,  
À la rive fidèle  
Où l'on aime toujours!  
Cette rive, ma chère,  
On ne la connaît guère  
Au pays des amours.

Où voulez-vous aller?  
La brise va souffler.

The oar is of ivory,  
The flag is of moire,  
The rudder of fine gold;  
I have for ballast an orange,  
For sail an angel's wing,  
For cabin boy a seraph.

Tell me, young beauty,  
Where do you want to go?  
The sail swells its wing,  
The breeze begins to blow.

Is it to the Baltic?  
To the Pacific Ocean?  
The isle of Java?  
Or perhaps to Norway,  
To pick the snow-flower  
Or the flower of Angsoka?

Tell me, tell me, young beauty,  
Tell me, where do you want to go?

Take me, says the beautiful one,  
To the faithful shore  
Where one loves for ever!  
That shore, my dear,  
Is almost unknown  
In the land of love.

Where do you want to go?  
The breeze begins to blow.



# CATRIONA MORISON Mezzo-soprano

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Scottish-German mezzo-soprano Catriona Morison won the main prize and shared the song prize of the BBC Cardiff Singer of the World competition 2017. From 2016 to 2018 she was a member of the ensemble of Oper Wuppertal, where she introduced many roles into her repertoire, including Nicklausse (*Les contes d'Hoffmann*), Charlotte (*Werther*), Hänsel (*Hänsel und Gretel*), Maddalena (*Rigoletto*), Little Arab (*Juliette*), Princess Clarice (*The Love for Three Oranges*) and Cherubino (*Le nozze di Figaro*).

Guest opera engagements have taken her to the Edinburgh International Festival, Oper Köln, Bergen National Opera and the Deutsches Nationaltheater in Weimar. In 2015 she made her debut at the Salzburg Festival under Franz Welser-Möst as a member of the Young Singers Project.

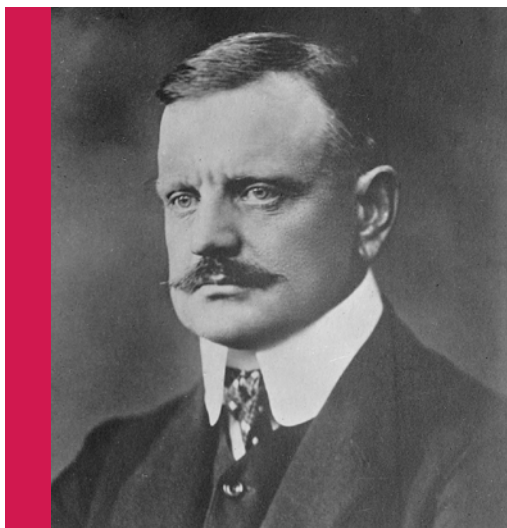
A passionate concert singer, Catriona made her debut at the BBC Proms in 2019, performing Elgar's *Sea Pictures* with the BBC National Orchestra of Wales and Elim Chan, and the world premiere of Errollyn Wallen's *This Frame is Part of the Painting*, a work specially commissioned for her. Song repertoire is also of particular importance to Catriona, and she has given recitals at London's Wigmore Hall, the EIF, Leeds Lieder Festival and the Weimar Meisterkurs. Her first solo CD, *The Dark Night has Vanished*, with pianist Malcolm Martineau and featuring works by Grieg, Brahms, Schumann and Josephine Lang, was released earlier this year.

Catriona has numerous oratorio works in her repertoire. Recent highlights include a tour with Teodor Currentzis and MusicAeterna with Mozart's *Requiem*, Bach's *St Matthew Passion* with the MDR-Sinfonieorchester and Duruflé's *Requiem* with the Royal Liverpool Philharmonic Orchestra and Sir Andrew Davis.

Catriona is a former BBC New Generation Artist and in 2017 was awarded an honorary professorship at the Royal Conservatoire of Scotland. She studied at the RCS, Berlin University of the Arts and the Franz Liszt School of Music in Weimar.

**Jean Sibelius** (1865-1957)

## **SYMPHONY No2 in D Major Op43**



**FIRST PERFORMANCE**

Helsinki, 8 March 1902

**DURATION** 42 minutes

***Allegretto***

***Andante, ma rubato***

***Vivacissimo***

***Finale: Allegro moderato***

In 1901 Jean Sibelius took an extended working holiday in Rapallo, Italy. Like a number of great artists before him, Italy was a wonderful source of inspiration for Sibelius and here he began sketching, among other things, a tone poem about the life of the legendary libertine, Don Juan. Yet as news reached him of worsening Russian oppression in his native Finland, the natural beauty surrounding him could not but evoke thoughts of his homeland. He wrote the following lines to his friend, the composer and conductor Robert Kajanus:

The Mediterranean in storm!  
All the small birds are here!  
They shoot at them.  
They place snares for them.  
Even poisoned cakes.  
Nevertheless, they sing  
and wait for the spring.  
Finland! Finland!! Finland!!!

As the political situation deteriorated, Sibelius decided to cut his Italian sojourn short and return home. It was here he completed his Second Symphony, a work dedicated to his close friend and patron Baron Axel Carpelan. It was first performed, with its composer on the podium, in Helsinki on 8 March 1902. The Symphony was rapturously received and three more performances followed in quick time, each sold out. One reviewer, Karl Flodin, described the work as 'a definitive masterpiece, one of the few symphonic creations of our time that points in the same direction as Beethoven's symphonies'. For Finns, its use of themes and thematic fragments based on the rhythms and inflections of Finnish speech and song, as well as its sheer epic sweep, made it emblematic of their patriotic aspirations (it became known as the composer's 'Liberation Symphony'). Though Sibelius

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vehemently refuted the work had any specific nationalistic agenda, it cannot be denied that a sense of heroic struggle lies at its core.

What is also notable about the Symphony is that all this is achieved with such remarkable economy of means. The entire work is in the truest sense 'organic': in Sibelius' own words, there is a profound 'interconnection between the motifs', something he believed essential to symphonic form. In fact, almost everything derives from the first movement's opening string figure – three notes (F sharp, G and A). This simple pattern is immediately answered by the same three notes, now played in descending order by oboes and clarinets. The beginning of the dramatic unaccompanied violin theme that follows is a version of the motif, as is the urgent woodwind 'second subject'. But this is no arid academic exercise. The Beethovenian economy lends the music great vigour and enables Sibelius to build to a breathtaking climax. At the end of the movement the opening string figure returns, rising as before, then falling logically and pleasingly to rest.

The sketches Sibelius made in Italy for his planned Don Juan tone poem found their way into the Symphony's dramatic slow movement. After an ominous drum roll, an extraordinary *pizzicato* ('plucked') passage for cellos and double basses seems to suggest ghostly footsteps. Eventually bassoons introduce the movement's sombre main theme (which Sibelius labelled in his Don Juan sketches as representing 'Death'). With the tempo quickening, a series of nervous questionings follow before the music builds to an imposing brass climax – Sibelius described that here Death reveals his identity. What follows is wholly unexpected: a warm, major-key string

melody played *ppp* (very, very quiet). Sibelius said this ethereal new theme represented 'Christus'. The remainder of the movement is essentially a conflict between its two contrasting themes – a musical dramatisation of the life/death opposition. At the bleak end, after shrill woodwind and brass seem to protest to no avail, there is little question of which emerges victorious.

The atmosphere is utterly transformed with the onset of the vigorous and virtuosic third movement *scherzo*, two variations of which alternate with two versions of the much slower and wonderfully pastoral Trio. In the scuttling music of the *scherzo*, echoes of the first movement's three-note motif can again be heard. Five timpani strokes announce the beginning of the Trio, the insistent repeated notes of its melody so suggestive of Finnish folksong.

After the Trio is heard for the second time, there is a transition directly into the Finale consisting of an impressive *crescendo*. Strings give us a tantalising glimpse of the movement's glorious main theme but we have to wait to hear it in its full splendour. With its passionate strings, ecstatic trumpet fanfares and sonorous French horns, the movement is largely a heroic affair, though its lamenting second theme, played over ominous repeated scale passages in the strings, was written in memory of Sibelius' sister-in-law, who had recently taken her own life. By the end, however, as a triumphant chorale sings out gloriously, any vestiges of grief or dejection have clearly been dispelled. Life has won the day after all.

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# RSNO

SCOTLAND'S NATIONAL  
ORCHESTRA

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# THOMAS SØNDERGÅRD Conductor

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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

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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

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## FIRST VIOLIN

Maya Iwabuchi  
LEADER  
Lena Zeliszewska  
ASSOCIATE LEADER  
Tamás Fejes  
ASSISTANT LEADER  
Patrick Curlett  
Elizabeth Bamping  
Lorna Rough  
Jane Reid  
Justine Watts  
Susannah Lowdon  
James Heron  
Ursula Heidecker Allen  
Caroline Parry  
Alan Manson  
Gillian Risi

## SECOND VIOLIN

Marion Wilson  
ASSOCIATE PRINCIPAL  
Jacqueline Speirs  
Harriet Wilson  
Anne Bünemann  
Wanda Wojtasinska  
Paul Medd  
Sophie Lang  
Robin Wilson  
Nigel Mason  
Laura Ghiro  
Liam Lynch  
Kirstin Drew

## VIOLA

Tom Dunn  
PRINCIPAL  
Felix Tanner  
Lisa Rourke  
David Martin  
Nicola McWhirter  
Claire Dunn  
Katherine Wren  
Maria Trittinger  
Francesca Hunt  
David McCreadie

## CELLO

Betsy Taylor  
ASSOCIATE PRINCIPAL  
Kennedy Leitch  
Rachael Lee  
Sarah Digger  
Julia Sompolińska  
Miranda Phythian-Adams  
Naomi Pavri  
Susan Dance

## DOUBLE BASS

Lynda Houghton  
GUEST PRINCIPAL  
Margarida Castro  
Michael Rae  
Daniel Griffin  
John Clark  
Kirsty Matheson

## FLUTE

Katherine Bryan  
PRINCIPAL  
June Scott

## OBOE

Adrian Wilson  
PRINCIPAL  
Henry Clay  
PRINCIPAL COR ANGLAIS

## CLARINET

Timothy Orpen  
PRINCIPAL  
Duncan Swindells  
PRINCIPAL BASS CLARINET

## BASSOON

David Hubbard  
PRINCIPAL  
Luis Eisen  
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

## HARP

Pippa Tunnell

# JANE REID

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This week, violinist Jane Reid will perform in her final season subscription concerts with the RSNO after a remarkable 43 years of loyal and dedicated service.

Jane was born and brought up in Glasgow, and after years of performing with Hillhead School music ensembles, Glasgow Schools' Symphony and Unitarian orchestras and studies at the Royal Scottish Academy of Music and Drama, she joined the SNO as a permanent member in August 1978. Since then Jane has worked with eight Music Directors, and performed across three continents in thousands of concerts. Jane appears on over 100 recordings with the Orchestra, and is among a select few of the current orchestra who worked with Sir Alexander Gibson. Jane is passionate about education, and alongside her playing career she has been coaching young strings players of local authority youth orchestras for over three decades. We congratulate Jane on her distinguished career, and wish her a long and very happy retirement.

Over the last two decades, Jane's chair was generously supported by the James Wood Bequest Fund.





# SUPPORTING THE RSNO

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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

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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](mailto: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  
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### 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

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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RSNO Principal Oboe, Adrian Wilson  
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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.

### 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](mailto: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](https://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](mailto:jenny.mcneely@rsno.org.uk)

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



# CHARITABLE TRUSTS AND FOUNDATIONS

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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  
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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](mailto:ajda.subelj@rsno.org.uk)



# RSNO CIRCLE

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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](https://rsno.org.uk/circle) or get in touch with Jenny McNeely, Head of Individual Giving and Partnerships, at [jenny.mcneely@rsno.org.uk](mailto: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.

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Dame Susan and Mr John Bruce  
Mrs Stina Bruce-Jones  
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Mr P Rollinson  
Mr and Mrs W Semple  
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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  
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Morag Millar  
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Dr C M Bronte-Stewart  
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Myk Cichla  
Dr J Coleiro  
Ms R Cormack  
Mr and Mrs B H Cross  
Christine and Jo Danbolt  
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Mr J Diamond  
Mr S Dunn  
Mr C Ffoulkes  
Mrs E Gibb  
Mr and Mrs M Gilbert  
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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  
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Mr and Mrs D Pirie  
Ms A and Miss I Reeve  
Miss L E Robertson  
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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

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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  
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